The Monkey's Paw - 2
By: W. W. Jacobs

20 "Monkey's paw?" said Mrs. White curiously.

21 "Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major off-handedly.

22 His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him again.

23 "To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

24 He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

25 "And what is there special about it?" inquired Mr. White as he took it from his son, and having examined it, placed it upon the table.

26 "It had a spell put on it by an old Fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

27 His manners were so impressive that his hearers were conscious that their light laughter had jarred somewhat.

28 "Well, why don't you have three, sir?" said Herbert White cleverly.

29 The soldier regarded him the way that middle age is wont to regard presumptuous youth. "I have," he said quietly, and his blotchy face whitened.

30 "And did you really have the three wishes granted?" asked Mrs. White.

31 "I did," said the sergeant-major, and his glass tapped against his strong teeth.

32 "And has anybody else wished?" persisted the old lady.

33 "The first man had his three wishes. Yes," was the reply, "I don't know what the first two were, but the third was for death. That's how I got the paw."

34 His tones were so grave that a hush fell upon the group.

35 "If you've had your three wishes it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

36 The soldier shook his head. "Fancy, I suppose," he said slowly. "I did have some idea of selling it, but I don't think I will. It has caused me enough mischief already. Besides, people won't buy. They think it's a fairy tale, some of them; and those who do think anything of it want to try it first and pay me afterward."

http://www.usatestprep.com/modules/quiz_factory/quiz.php
"If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

"I don't know," said the other. "I don't know."

He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

"Better let it burn," said the soldier solemnly.

"If you don't want it, Morris," said the other, "give it to me."

"I won't," said his friend doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire like a sensible man."

The other shook his head and examined his possession closely. "How do you do it?" he inquired.

"Hold it up in your right hand, and wish aloud," said the sergeant-major, "But I warn you of the consequences."

"Sounds like the Arabian Nights," said Mrs. White, as she rose and began to set the supper. "Don't you think you might wish for four pairs of hands for me."

Her husband drew the talisman from his pocket, and all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

"If you must wish," he said gruffly, "Wish for something sensible"

1) Based on their reactions to the sergeant-major's story, what can the reader infer about which of the Whites is MOST eager to use the monkey's paw?
   A) Mr. White is most eager to use the monkey’s paw.
   B) Mrs. White is most eager to use the monkey’s paw.
   C) Herbert White is most eager to use the monkey’s paw.
   D) Heeding the sergeant-major’s warning, not one of the Whites is eager to use the monkey’s paw.

2) Which statement BEST expresses a reasonable inference regarding the sergeant-major’s experience with the monkey’s paw?
   A) The sergeant-major has never dared to use the monkey’s paw.
   B) The sergeant-major has used the monkey’s paw and regrets doing so.
   C) The sergeant-major has used the monkey’s paw and is glad he did so.
   D) The sergeant-major is a swindler who knows that the monkey’s paw has no power.

3) "He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously."

What is the MOST PROBABLE explanation for Mrs. White’s initial reaction to the monkey’s paw?
   A) Mrs. White is extremely superstitious.
   B) Mrs. White is disgusted by the appearance of the monkey’s paw.
   C) Mrs. White is suddenly reminded that it is time for her to get supper ready.
   D) Mrs. White is annoyed by the sergeant-major’s bad manners in displaying the monkey’s paw.
The Pet Cloning Controversy
By: Sean Putman

Spot2 may have the same genes as the original Spot. He may look just like Spot and may even cock his head in that silly way that once made the whole family laugh. However, Spot2 lives in a different environment than the family friend that preceded him, making him a truly unique dog.

Experts argue that you can never have an exact clone of your lost pet. Some animal rights activists and lawmakers have even lobbied to ban the sale of cloned pets. Many feel that the process is unnatural, but pet owners believe that cloning is valuable. Animal cloning is a priceless piece of good science and should not be overlooked. The choice to clone should be up to the pet owner, not the government.

One of the main arguments against pet cloning is that the companies offering this service falsely claim that their clients’ new pets will be a precise replica of the old ones. Animals lovers willing to spend the amount of time and money it takes to clone a pet will surely be responsible enough to educate themselves on the process. There are many places that people can go to find information about this topic. People are intelligent enough to figure out that their new animals will have their own personality quirks.

The process of pet cloning is important to the scientific, veterinary, and medical fields. Research into the in vitro fertilization used in cloning has helped organizations working to repopulate endangered species. Scientists have already cloned the grey wolf, a protected species in many areas of the world. This research has also aided in the breeding of specialized working dogs. Only specific breeds of dogs have the right mix of intelligence, temperament, and sensitivity to assist the disabled, rescue disaster victims, and detect explosives. Cloning can help ensure that dogs have the necessary skills to accomplish these important tasks.

Though animal rescue organizations protest cloning because of the abundance of homeless animals, pet owners who wish to have their animals cloned are unlikely to adopt an animal from a shelter. Furthermore, cloning has increased our knowledge of canine and feline reproduction. This research will accelerate the development of low-cost, non-surgical sterilization methods to help reduce the overpopulation problem.

Cloning also brings many pet owners great joy. Nicky was a beloved Maine Coon cat owned by a woman in Texas named Julie. Nicky’s owner was devastated when he passed away in 2004. Thanks to cloning, Julie has a new special friend. She says that Little Nicky is healthy and happy. Besides looking just like the first Nicky, Little Nicky shares some of his distinctive behaviors—proving the wonders of cloning. This includes an unusual fascination with water.

There is also the well-documented story of Missy, the Border collie-husky mix. Missy’s owner missed her so much that he founded a company that helps private citizens clone their pets. Fifteen years after Missy’s passing, Mira was born. Mira bears a striking resemblance to Missy and behaves just like her as well. Two additional Missy clones, Chingu and Sarang, live with family members and often visit their “twin sister” Mira.

The truth is that pet cloning promotes scientific and medical research that enhances the lives of both humans and animals. The process can repopulate endangered species while helping control the overpopulation of domesticated animals. It also brings a little sunshine into the lives of people who have lost a four-legged loved one. Why should we deny these pet lovers their companions? People should not ban cloning out of fear or misinformation. I say, “Let pet owners have their Spots!”

4) Which section best supports the generalization that animal cloning is scientifically valuable?
   A) section 1
   B) section 2
   C) section 3
   D) section 4

5) What generalization is made against the claim that cloning pets leads pet owners to have unrealistic expectations?
   A) companies won’t try to fool pet owners
   B) this could cause serious overpopulation of pets
   C) pet owners are smart enough not to be fooled on this matter
   D) pet owners are too emotionally vulnerable when their pet dies
Experimental Art
By: Hank Jaskulka

Most students have their preferences of jobs they’d like to do.¹
Unlike those kids, I flounder between one career or two.²

On one hand, I aspire to an Ivy League vocation³:
professor of the sciences in higher education.⁴

But like noble amphibians that thrive on land and in the stream,⁵
I’ve got another world of which I like to gladly dream.⁶

Some say that it’s abnormal; my affections are exclusive.⁷
In science, they say, emotions are something quite elusive.⁸

My systematic brain says I can span the two dimensions:⁹
science book procedures and painting skill conventions.¹⁰

Quite flexible, I switch between a microscope and brush;¹¹
I find that others tend to choose and stick with only one.¹²

That renders me what science calls a special rarity—¹³
like a fossil that still frolics or an unknown masterpiece—¹⁴

Where one wants inspiration, a force that's quite profound,¹⁵
the other needs analysis to prove its facts are sound.¹⁶

Teachers say they've never met a kid who overlaps¹⁷
a love of science with a flair for portraits, arts, and crafts.¹⁸

But to me, art seems like science; they are singular; however,¹⁹
science, at its best, is quite a beautiful endeavor.²⁰

6) If this poem were re-written as a formal essay, how might the author best structure the essay to convey the same meaning as the poem?

A) The narrative essay would have an introduction, thesis, body, and conclusion that would help to convey meaning.
   B) The narrative essay would contain literary devices that would help to convey the same meaning as the poem.
   C) The narrative essay would include fictional characters whose actions would tell the story to the reader.
   D) The narrative essay would include characters whose dialogue would help to convey meaning.

7) If this poem were re-written as a formal essay, how might the author best structure the essay to convey the same meaning as the poem?

A) The narrative essay would have an introduction, thesis, body, and conclusion that would help to convey meaning.
   B) The narrative essay would contain literary devices that would help to convey the same meaning as the poem.
   C) The narrative essay would include fictional characters whose actions would tell the story to the reader.
   D) The narrative essay would include characters whose dialogue would help to convey meaning.
This passage would MOST LIKELY be found in a
A) science textbook.  
B) collection of poetry.  
C) book about famous artists.  
D) Web site for short stories.

The Life and Work of Elizabeth Barrett Browning  
By: Rebecca Sparling

Elizabeth Barrett Browning was arguably one of the most distinguished poets of the Victorian era. Her poetry influenced many of her contemporaries, including Edgar Allan Poe and Emily Dickinson. Today, she is still regarded as one of the most esteemed poets of the nineteenth century.

Elizabeth Barrett was born in England in 1806. The daughter of a wealthy businessman who owned a sugar plantation in Jamaica, Elizabeth lived a privileged life with her eleven siblings on her father’s enormous estate. From an early age, Elizabeth exhibited a strong love of literature. The inquisitive young girl read everything from Shakespeare’s tragedies, to the philosophical works of Voltaire, to the Old Testament.

Her love of reading philosophy and her religious convictions fostered a sense of social justice in the young woman. Elizabeth firmly believed in equal rights for all people, including women and slaves. This put her at odds with her father, whose vast fortune was amassed, in part, using slave labor.

In her teens, Elizabeth was diagnosed with an unidentified disease of the nervous system that also afflicted her lungs. Though many considered her an invalid, Elizabeth continued writing poetry. Her first collection of poetry, The Seraphim and Other Poems, was published in 1838. It received much acclaim, despite the fact that female poets were often dismissed as too romantic during this time.

Later that year, Elizabeth’s doctors suggested that she relocate to the coast to help her recuperate. She spent a brief period in Devonshire with her favorite brother. Unfortunately, Elizabeth’s condition only deteriorated when her brother accidentally drowned while swimming.

Devastated by her brother’s death, the now-esteemed poet returned to her father’s London residence where she spent the next five years living in seclusion. Rarely taking visitors, Elizabeth’s only solace was found in her correspondences with artists, scholars, and friends. In these letters, she expressed her views on a number of issues, including the ills of slavery, the rights of women, and the intolerable institution of child labor. Of slavery, she wrote to one friend, “How you look serenely at slavery, I cannot understand, and I distrust your power to explain.”

Her life of solitude ended in 1845 when she started communicating with Robert Browning, a fellow poet who was infatuated with Elizabeth’s work. After months of correspondence, the two arranged a meeting through a mutual friend. The next day, Robert sent Elizabeth a letter divulging his love for her. Six years his senior and always skeptical of the nature of romance, Elizabeth found it improbable that he could possibly love her as much as he professed. He proved his adoration the following year by eloping with Elizabeth to Italy.

Though Elizabeth’s father disinherited her for marrying without his endorsement, Elizabeth and Robert lived a comfortable life in Florence. During this time, she produced some of her most famous and controversial works. In 1856, she published Aurora Leigh, a novel in verse. In this work, Elizabeth explores the strict gender roles of the Victorian era through the main character of Aurora, a poet who faces discrimination because she is a woman. The poet also drew attention for “The Cry of the Children,” a poem that was instrumental in bringing about the regulation of child labor. Before regulation, children often worked for sixteen hours every day.

Three years after their marriage, Elizabeth and Robert had a son. Elizabeth’s health, however, continued to decline. News of the demise of several loved ones only aggravated her condition, and, in 1861, Elizabeth died with her husband and son by her side. Elizabeth Barrett Browning lives on in her work, and many contemporary women owe her their gratitude for breaking down the barrier for female poets.
"For oh," say the children, "we are weary, 
And we cannot run or leap—
If we cared for any meadows, it were merely 
To drop down in them and sleep. 
Our knees tremble sorely in the stooping—
We fall upon our faces, trying to go;
And, underneath our heavy eyelids drooping,
The reddest flower would look as pale as snow."

Read this excerpt from Elizabeth Barrett Browning’s “The Cry of the Children.” Which of these BEST describes the differences between the way the article discusses child labor and the way the excerpt discusses the issue?

A) The article explains Elizabeth Barrett Browning’s opinions of child labor, and the poem describes how government officials felt about child labor.

B) The article describes why child labor was used during the Victorian era, and the poem offers examples of the jobs children performed.

C) The article offers statistics about child labor, and the poem shows the physical effects that hard labor had on children.

D) The article shows the regulations put in place to end child labor, and the poem explains how businesses reacted.

That Miss Barrett has done more, in poetry, than any woman, living or dead, will scarcely be questioned—that she has surpassed all her poetical contemporaries of either sex (with a single exception) is our deliberate opinion.

Read this quote from a review of Elizabeth Barrett Browning’s work by Edgar Allan Poe. Which of these BEST describes the similarities between the way the article talks about Elizabeth Barrett Browning and the way the review talks about her?

A) Both assert that Elizabeth Barrett Browning was a great poet.

B) Both claim Elizabeth Barrett Browning’s poems needed work.

C) Both claim that Elizabeth Barrett Browning was less effective than her male counterparts were.

D) Both assert that Elizabeth Barrett Browning was never allowed to pursue her art to the fullest.
11) Read this excerpt from Elizabeth Barrett Browning’s “A Curse for a Nation.” Which of these BEST describes the differences between the way that the article talks about slavery and how the poem talks about slavery?

Because ye have broken your own chain
With the strain
Of brave men climbing a Nation’s height,
Yet thence bear down with brand and thong
On souls of others, -- for this wrong
This is the curse. Write.

Because yourselves are standing straight
In the state
Of Freedom’s foremost acolyte,
Yet keep calm footing all the time
On writhing bond-slaves,— for this crime
This is the curse. Write.

A) The article is trying to justify slavery, while the poem shows its evils.
B) The article describes how slaves felt about their treatment, while the poem explains artists’ opinions of slavery.
C) The article describes how America passed laws regulating slavery, while the poem calls for the same changes to be made in England.
D) The article describes Elizabeth Barrett Browning’s feelings toward slavery, while the poem explains why she thought slavery was wrong.

A Comparison of Two Classic Novels
By: Jane Austen & Edith Wharton

Read these excerpts from the British novel Sense and Sensibility and the American novel House of Mirth.

An excerpt from Sense and Sensibility
by Jane Austen

1 Some mothers might have encouraged the intimacy from motives of interest, for Edward Ferrars was the eldest son of a man who had died very rich; ...it was enough for her that he appeared to be amiable, that he loved her daughter, and that Elinor returned the partiality. It was contrary to every doctrine of hers that difference of fortune should keep any couple asunder who were attracted by resemblance of disposition....

2 No sooner did she perceive any symptom of love in his behaviour to Elinor, than she considered their serious attachment as certain, and looked forward to their marriage as rapidly approaching.

3 In a few months, my dear Marianne,” said she, “Elinor will, in all probability, be settled for life. We shall miss her; but SHE will be happy.”

4 “Oh! Mamma, how shall we do without her?”

5 “My love, it will be scarcely a separation. We shall live within a few miles of each other, and shall meet every day of our lives. You will gain a brother, a real, affectionate brother. I have the highest opinion in the world of Edward’s heart. But you look grave, Marianne; do you disapprove your sister’s choice?”

6 “Perhaps,” said Marianne, “I may consider it with some surprise. Edward is very amiable, and I love him tenderly. But yet— he is not the kind of young man—there is something wanting—his figure is not striking; it has none of that grace which I should expect in the man who could seriously attach my sister. His eyes want all that spirit, that fire, which at once
announce virtue and intelligence. And besides all this, I am afraid, Mamma, he has no real taste. Music seems scarcely to attract him, and though he admires Elinor's drawings very much, it is not the admiration of a person who can understand their worth. It is evident, in spite of his frequent attention to her while she draws, that in fact he knows nothing of the matter. He admires as a lover, not as a connoisseur. To satisfy me, those characters must be united. I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same books, the same music must charm us both. Oh! Mama, how spiritless, how tame was Edward's manner in reading to us last night! I felt for my sister most severely. Yet she bore it with so much composure, she seemed scarcely to notice it. I could hardly keep my seat. To hear those beautiful lines which have frequently almost driven me wild, pronounced with such impenetrable calmness, such dreadful indifference! ...He would certainly have done more justice to simple and elegant prose. I thought so at the time; but you WOULD give him Cowper."

7"Nay, Mamma, if he is not to be animated by Cowper!—but we must allow for difference of taste. Elinor has not my feelings, and therefore she may overlook it, and be happy with him. But it would have broke MY heart, had I loved him, to hear him read with so little sensibility. Mama, the more I know of the world, the more am I convinced that I shall never see a man whom I can really love. I require so much! He must have all Edward's virtues, and his person and manners must ornament his goodness with every possible charm."

An excerpt from *The House of Mirth*
by Edith Wharton

8Lily sank with a sigh into one of the shabby leather chairs.

9"How delicious to have a place like this all to one's self! What a miserable thing it is to be a woman." She leaned back in a luxury of discontent....

10"Even women," [Selden] said, "have been known to enjoy the privileges of a flat."

11"Oh, governesses—or widows. But not girls—not poor, miserable, marriageable girls!"

12"Is it so very bad?" he asked sympathetically.

13She smiled at him across the tea-pot which she was holding up to be filled.

14"That shows how seldom you come.... You don't come at all—and yet we get on so well when we meet."

15"Perhaps that's the reason," he answered promptly. ...

16"But that is not the reason," she insisted. She leaned forward with a shade of perplexity in her charming eyes. "I wish I knew—I wish I could make you out. Of course I know there are men who don't like me—one can tell that at a glance. And there are others who are afraid of me: they think I want to marry them." She smiled up at him frankly. "But I don't think you dislike me—and you can't possibly think I want to marry you."

17"No—I absolve you of that," he agreed.

18"Well, then—?"

19"Well, then," he said with a plunge, "perhaps THAT'S the reason."

20"What?"

21"The fact that you don't want to marry me. Perhaps I don't regard it as such a strong inducement to go and see you." He felt a slight shiver down his spine as he ventured this, but her laugh reassured him.... "Isn't marriage your vocation? Isn't it what you're all brought up for?"

22She sighed. "I suppose so. What else is there?"

23"Exactly. And so why not take the plunge and have it over?"

24She shrugged her shoulders. "You speak as if I ought to marry the first man who came along."
“I didn’t mean to imply that you are as hard put to it as that. But there must be someone with the requisite qualifications.”

She shook her head wearily. "I threw away one or two good chances when I first came out—I suppose every girl does; and you know I am horribly poor—and very expensive. I must have a great deal of money.... Don’t you ever mind," she asked suddenly, "not being rich enough to buy all the books you want?"

He followed her glance about the room, with its worn furniture and shabby walls.

"Don’t I just? Do you take me for a saint on a pillar?"

"And having to work—do you mind that?"

"Oh, the work itself is not so bad—I’m rather fond of the law."

"No; but the being tied down: the routine—don’t you ever want to get away, to see new places and people?"

"Horribly—especially when I see all my friends rushing to the steamer."

She drew a sympathetic breath. "But do you mind enough—to marry to get out of it?"

Selden broke into a laugh. ...

"Ah, there’s the difference—a girl must, a man may if he chooses." She surveyed him critically. "Your coat’s a little shabby—but who cares? It doesn’t keep people from asking you to dine. If I were shabby no one would have me: a woman is asked out as much for her clothes as for herself. The clothes are the background, the frame, if you like: they don’t make success, but they are a part of it. Who wants a dingy woman? We are expected to be pretty and well-dressed till we drop—and if we can’t keep it up alone, we have to go into partnership."

12) Which theme do BOTH passages illustrate?
   A) Women have much harder lives than men do.
   B) Young people are often unsure about marriage.
   C) Being rich does not necessarily mean being happy.
   D) Families should support each other no matter what.

13) Which theme is illustrated by BOTH passages?
   A) Parents do not always know what’s best for their children.
   B) Some people stay single rather than marry the wrong person.
   C) Artists often have trouble finding spouses who understand them.
   D) Living alone is one of the greatest pleasures in a person’s life.

14) The excerpt by Edith Wharton illustrates which familiar theme from American literature?
   A) the need to find a permanent home
   B) the desire to see our enemies fail
   C) unhappiness with the rules of society
   D) disagreeing with one’s parents and family
My Father was a Farmer
By: Robert Burns

My Father was a Farmer
Sung to the tune of "The Weaver and his Shuttle, O."

1 My father was a farmer upon the Carrick border, O,
And carefully he bred me in decency and order, O;
He bade me act a manly part, though I had never a farthing, O;
For without an honest manly heart, no man was worth regarding, O.

2 Then out into the world my course I did determine, O;
Tho’ to be rich was not my wish, yet to be great was charming, O:
My talents they were not the worst, nor yet my education, O;
Resolved was I, at least to try, to mend my situation, O.

3 In many a way, and vain essay, I courted fortune’s favour, O;
Some cause unseen still stept between to frustrate each endeavour, O:
Sometimes by foes I was overpowered, sometimes by friends forsaken, O,
And when my hope was at the top, I still was worst mistaken, O.

4 Then sore harassed, and tired at last, with fortune’s vain delusion, O,
I dropped my schemes, like idle dreams, and came to this conclusion, O:
The past was bad, and the future hid; its good or ill untried, O;
But the present hour, was in my power, and so I would enjoy it, O.

5 No help, nor hope, nor view had I, nor person to befriend me, O;
So I must toil, and sweat and broil, and labour to sustain me, O:
To plough and sow, to reap and mow, my father bred me early, O;
For one, he said, to labour bred, was a match for fortune fairly, O.

6 Thus all obscure, unknown, and poor, thro’ life I’m doomed to wander, O,
Till down my weary bones I lay in everlasting slumber, O.
No view nor care, but shun whatever might breed me pain or sorrow, O:
I live to-day as well’s I may regardless of to-morrow, O.

7 But cheerful still, I am as well, as a monarch in a palace, O,
Tho’ Fortune’s frown still hunts me down with all her wonted malice, O:
I make indeed my daily bread, but never can make it farther, O;
But, as daily bread is all I need, I do not much regard her, O.

8 When sometimes by my labour I earn a little money, O,
Some unforeseen misfortune comes generally upon me, O:
Mischance, mistake, or by neglect, or my good-natured folly, O;
But come what will, I’ve sworn it still, I’ll never be melancholy, O.

9 All you who follow wealth and power, with unremitting ardour, O,
The more in this you look for bliss, you leave your view the farther, O:
Had you the wealth Potosi boasts, or nations to adorn you, O,
A cheerful honest-hearted clown I will prefer before you, O.

15) "My Father was a Farmer" can be described as narrative because it
   A) tells a story.       C) is presented in stanzas.
   B) includes rhyme.     D) features a male narrator.
16) One characteristic that makes this a ballad is
   A) the author teaches a lesson in the poem.  
   B) the author follows a specific formula of meter.  
   C) the author speaks directly to readers in the poem.  
   D) the author talks about a specific place in the poem.

17) “My Father was a Farmer” is a ballad. A ballad is a subgenre of
   A) drama.  
   B) poetry.  
   C) fiction prose.  
   D) non-fiction prose.

18) This poem can be described as lyric because it
   A) uses humor to make a point.  
   B) tells the story of a folk hero.  
   C) offers scenes about family life.  
   D) shares the speaker’s personal feelings.

19) This poem is considered a BALLAD because it
   A) was written to be sung with music.  
   B) focuses on the theme of true love.  
   C) talks about life on a working farm.  
   D) is based on a real-life relationship.

20) One characteristic that makes this a ballad is
   A) the author rhymes every line in the poem.  
   B) the author repeats a refrain throughout the poem.  
   C) the author includes several points of view in the poem.  
   D) the author talks about people and their fate in the poem.

21) Which of these is a subgenre of poetry?
   A) epic  
   B) literature  
   C) short story  
   D) one-act play

---

Pygmalion
By: George Bernard Shaw

MRS. PEARCE
[returning] This is the young woman, sir.

The flower girl enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches Pickering, who has already straightened himself in the presence of Mrs. Pearce. But as to Higgins, the only distinction he makes between men and women is that when he is neither bullying nor exclaiming to the heavens against some featherweight cross, he coaxes women as a child coaxes its nurse when it wants to get anything out of her.

HIGGINS
[brusquely, recognizing her with unconcealed disappointment, and at once, babylke, making an intolerable grievance of it] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [To the girl] Be off with you: I don't want you.

THE FLOWER GIRL
Don't you be so saucy. You aint heard what I come for yet. [To Mrs. Pearce, who is waiting at the door for further instruction] Did you tell him I come in a taxi?

MRS. PEARCE
Nonsense, girl! what do you think a gentleman like Mr. Higgins cares what you came in?

THE FLOWER GIRL
Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.
HIGGINS
Good enough for what?

THE FLOWER GIRL
Good enough for ye-oo. Now you know, don’t you? I’m come to have lessons, I am. And to pay for em too: make no mistake.

HIGGINS
[stupend] W e l l ! ! ! [Recovering his breath with a gasp] What do you expect me to say to you?

THE FLOWER GIRL
Well, if you was a gentleman, you might ask me to sit down, I think. Don’t I tell you I’m bringing you business?

HIGGINS
Pickering: shall we ask this baggage to sit down or shall we throw her out of the window?

THE FLOWER GIRL
[running away in terror to the piano, where she turns at bay] Ah-ah-ah-ow-ow-oo! [Wounded and whimpering] I wont be called a baggage when I’ve offered to pay like any lady.

Motionless, the two men stare at her from the other side of the room, amazed.

PICKERING
[gently] What is it you want, my girl?

THE FLOWER GIRL
I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him--not asking any favor--and he treats me as if I was dirt.

MRS. PEARCE
How can you be such a foolish ignorant girl as to think you could afford to pay Mr. Higgins?

THE FLOWER GIRL
Why shouldn’t I? I know what lessons cost as well as you do; and I’m ready to pay.

HIGGINS
How much?

THE FLOWER GIRL
[coming back to him, triumphant] Now you’re talking! I thought you’d come off it when you saw a chance of getting back a bit of what you chucked at me last night. [Confidentially] You’d had a drop in, hadn’t you?

HIGGINS
[peremptorily] Sit down.

THE FLOWER GIRL
Oh, if you’re going to make a compliment of it--

HIGGINS
[thundering at her] Sit down.

MRS. PEARCE
[severely] Sit down, girl. Do as you’re told. [She places the stray chair near the hearthrug between Higgins and Pickering, and stands behind it waiting for the girl to sit down].

THE FLOWER GIRL
Ah-ah-ah-ow-ow-oo! [She stands, half rebellious, half bewildered].

PICKERING
[very courteous] Won’t you sit down?
THE FLOWER GIRL
[coyly] Don't mind if I do. [She sits down. Pickering returns to the hearthrug].

HIGGINS
What's your name?

THE FLOWER GIRL
Liza Doolittle.

22) Why does Liza tell Mr. Higgins not to be so saucy?
   A) She thinks he has been rude and impertinent.  
   B) She feels that he is trying to flirt with her.  

23) Why does the flower girl keep insisting that she can pay?
   A) Money is at the heart of the conflict.  
   B) She is proud of all her hard work and effort.  

24) Which line BEST shows that the flower girl is not intimidated by Mr. Higgins?
   A) Now you're talking. 
   B) Don't mind if I do. 

25) What is the attitude of Mrs. Pearce toward the flower girl?
   A) wary and polite  
   B) harsh and critical  

26) Which pair of adjectives BEST describes the character of the flower girl in this scene?
   A) confused and timid  
   B) nonchalant but anxious  

27) Why does the author make a point of saying that the flower girl wears 'a nearly clean apron' and her 'shoddy coat has been tidied a little'?
   The author describes her clothes to demonstrate her role as a contrast to Mrs. Pearce. 
   The author uses this to show that she has poor taste in clothing and does not know how to dress well. 

28) Which character's treatment of Liza is the most polite and civilized?
   A) Pickering  
   B) Mr. Higgins  

29) MRS. PEARCE
   How can you be such a foolish ignorant girl as to think you could afford to pay Mr. Higgins?

The author uses the line above to show the reader that
   A) the flower girl makes unwise choices.  
   B) the flower girl is not wealthy at all.  
   C) the flower girl is not ready for lessons.  
   D) the flower girl does not have any manners.
When the flower girl states, "You aint heard what I come for yet," the dialect used is intended to convey

A) that she is sad.  
B) that she is mean.  
C) that she is uneducated.  
D) that she is highly educated.