**Assessment of Standards**

**ELA, Grade 8, Quarter 2**

**Directions** - Read the excerpt from a play. Then answer numbers 1 - 9.

*Kindertransport describes Evelyn's life as an adult, and as a child before and after being separated from her parents during World War II. At the beginning of the play, Evelyn's adult daughter Faith finds letters from Helga, Evelyn's mother, and asks Evelyn about their family history. In this excerpt, Evelyn attempts to describe memories from her childhood to Faith.*

**from *Kindertransport*[[1]](#footnote-1)**

**Diane Samuels**

**Act Two, Scene One**

1 EVELYN. Do you still want to know about my childhood, about my origins, about my parents?

2 FAITH. Yes.

3 EVELYN. Well, let me tell you. Let me tell you what little remains in my brain. And if I do, will you leave me alone afterwards. Will you please leave me alone?

4 FAITH. If that's what you want.

5 EVELYN. My father was called Werner Schlesinger. My mother was called Helga. They lived in Hamburg. They were Jews. I was an only child. I think I must have loved them a lot at one time. One forgets what these things feel like. Other feelings displace the original ones. I remember a huge cone of sweets that I had on my first day at school. There were a lot of toffees . . .

6 FAITH. What else do you remember?

7 EVELYN. Books. Rows and rows . . . a whole house built of books and some of them were mine. A storybook filled with dreadful pictures: a terrifying man with razor eyes, long, long fingernails; hair like rats' tails[[2]](#footnote-2) who could see wherever you were, whatever you did, no matter how careful you tried to be, who could get in through sealed windows and closed doors . . .

8 FAITH. Go on.

9 EVELYN. The only other thing is a boy with a squint on the train I came away on. I kept trying not to look at him. Please believe me, Faith, there is nothing else in my memory from that time. It honestly is blank.

10 FAITH. What happened to your parents?

11 EVELYN. They died.

12 FAITH. In a concentration camp?

13 EVELYN. Yes. In Auschwitz.

14 FAITH. When did they die?

15 EVELYN. My father died in 1943. He was gassed soon after arrival.

16 FAITH. What about your mother?

17 EVELYN. My mother . . . she was . . . she was not gassed.

18 FAITH. What happened to her?

*19 Lights dim.* HELGA *enters. She is utterly transformed – thin, wizened, old-looking. Her hair is thin and short.*

20 HELGA. Ist das Eva? (Is it Eva?)

21 *EVA[[3]](#footnote-3) is speechless.*

22 HELGA. Bist Du das, Eva? (Is that you, Eva?)

23 EVA. Mother?

24 HELGA *approaches EVA and hugs her. EVA tries to hug back but is clearly very uncomfortable.*

25 HELGA. Ich hätte Dich nicht erkannt. (How much you have changed.)

26 EVA. I'm sorry. I don't quite understand.

27 HELGA. How much you have changed.

28 EVA. So have you.

29 HELGA. You are sixteen now.

30 EVA. Seventeen.

31 HELGA. Blue is suiting to you. A lovely dress.

32 EVA. Thank you.

33 HELGA. You are very pretty.

34 EVA. This is a nice hotel. I can't believe you're here.

35 HELGA. I promised I would come, Eva.

36 EVA. I'm called Evelyn now.

37 HELGA. What is Evelyn?

38 EVA. I changed my name.

39 HELGA. Why?

40 EVA. I wanted an English name.

41 HELGA. Eva was the name of your great grandmother.

42 EVA. I didn't mean any disrespect.

43 HELGA. No. Of course not.

44 EVA. I'm sorry.

45 HELGA. Nothing is the same any more.

46 EVA. It's just that I've settled down now.

47 HELGA. These are the pieces of my life.

48 EVA. There were no letters for all those years and then I saw the newsreels and newspapers . . .

49 HELGA. I am putting them all back together again.

50 EVA. I thought the worst.

51 HELGA. I always promised that I would come and get you.

52 EVA. I was a little girl then.

53 HELGA. I am sorry that there has been such a delay. It was not of my making. (Pause.) I am your Mutti, Eva.

54 EVA. Evelyn.

55 HELGA. Eva. Now I am here, you have back your proper name.

56 EVA. Evelyn is on my naturalisation papers.

57 HELGA. Naturalised as English?

58 EVA. And adopted by Mr and Mrs Miller.

59 HELGA. How can you be adopted when your own mother is alive for you?

60 EVA. I thought that you were not alive.

61 HELGA. Never mind it. We have all done bad things in the last years that we regret. That is how we survive.

62 EVA. What did you do?

63 HELGA. I was right to send you here, yes? It is good to survive. Is it not, Eva?

64 EVA. Please call me Evelyn.

65 HELGA. Now we must put our lives right again. We will go to New York where your Uncle Klaus will help us to make a beginning.

66 EVA. All the way to New York?

67 HELGA. Who is here for us? No one. The remains of our family is in America.

68 EVA. I have a family here.

69 HELGA. These people were just a help to you in bad times. You can to leave them now behind. The bad times are finished. I know it.

70 EVA. I like it here.

71 HELGA. You will like it better in America.

72 EVA. Do I have to go away with you?

73 HELGA. That is what I came for.

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| 1. LAFS.8.RL.1.3   What does the dialogue in paragraphs 3–5 reveal about Evelyn's state of mind?   1. She has a difficult time trying to remember her life as a child. 2. She enjoys her memories of the love and happiness she experienced as a child. 3. She is thankful that she does not have to face the horrors of her childhood. 4. She wishes that she could have returned to her childhood home. | 1. LAFS.8.RL.2.4   What does the rhythm in paragraph 7 emphasize about Evelyn's childhood memories?   1. The repetition of book imagery suggests that Evelyn's favorite memories were of the stories she read as a child. 2. The punctuation speeds up the rhythm and suggests that fear and uncertainty are vivid parts of Evelyn's memories. 3. The alliteration of "long, long" suggests that Evelyn's memories are very visual and exaggerated. 4. The rat imagery connects to German legend and suggests that Evelyn was very poor. |
| 1. LAFS.8.RL.2.4   In paragraphs 10-18, the short question-and-answer rhythm suggests that   1. Evelyn desperately wants to tell her story to Faith. 2. Evelyn is comfortable talking about her parents. 3. Evelyn does not want to talk or think about her parents. 4. neither Evelyn nor Faith is interested in the story of Evelyn's parents. | 1. LAFS.8.RL.1.3   How does the author use dialogue to move the action and setting from the present back into the past?   1. In paragraph 7, Evelyn's memories about books change the setting to pre-war Germany. 2. In paragraph 9, Evelyn's memory of the boy on the train introduces a flashback about her journey out of Germany. 3. In paragraphs 12-13, Faith's question about the concentration camp causes Evelyn to recall the scene at Auschwitz. 4. In paragraphs 16-18, Faith's insistent questions force Evelyn to remember what happened between her and her mother. |
| 1. LAFS.8.RL.2.4   What is the impact of the author's choice to include German words in the dialogue of the play?   1. It gives essential cultural background for the characters. 2. It emphasizes that Helga and Eva are basically strangers after the war. 3. It illustrates that Helga likes Eva's new English identity. 4. It suggests that Eva understands German, but chooses not to speak it. | 1. LAFS.8.RL.1.3   In paragraph 54, Helga states "I am your Mutti, Eva" in order to   1. indicate that she feels betrayed by Eva's use of the name Evelyn. 2. emphasize the permanent, emotional connection between her and Eva. 3. reveal that, because of her long absence, she loves Eva even more. 4. suggest that Helga has accepted the fact that she is no longer Eva's mother |
| 1. LAFS.8.RL.2.4   In paragraphs 56–59, the characters' repetition of "Eva" and "Evelyn" illustrates   1. the difference between Eva's legal name and Helga's nickname for her. 2. the conflict between Helga's ideas about preserving her family and Eva's new English identity. 3. the misunderstanding between Eva and Helga about Eva's official legal name. 4. the argument between Eva and Helga about what name should be on Eva's naturalization papers. | 1. LAFS.8.RL.1.3   In paragraphs 68–72, what does the dialogue reveal about Helga?   1. She believes that Evelyn should discard her new life and family. 2. She is willing to do anything to be with Evelyn. 3. She wants Evelyn to understand her options and choose her own path. 4. She thinks that Evelyn's new family will be cruel now that World War II is over. |

1. LAFS.8.RL.2.4

In paragraph 62 and 70 of *Kindertransport*, Helga repeatedly uses the word "bad." What does this word choice reveal about Helga's wartime experience?

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Focus Standards

**LAFS.8.RL.1.3**: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

**LAFS.8.RL.2.4**: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

1. **Kindertransport**: the name of a refugee program that helped 10,000 children escape from Nazi Germany and other Nazi-occupied countries during World War II. [↑](#footnote-ref-1)
2. **a terrifying man with razor eyes, long, long, fingernails; hair like rats’ tails:** a reference to the Ratcatcher, a mythical character in *Kindertransport*. This character is based on The Pied Piper of Hamelin, A German folk character who lures children away from their parents. [↑](#footnote-ref-2)
3. **EVA**: Evelyn as a young girl. [↑](#footnote-ref-3)