

GED Reasoning Through Language Arts

1. -- Exhibit--

WHAT MAKES THE COYOTE SO SPECIAL?

- Not long ago in the Hudson River Valley, a young male coyote apparently struck out on his own and began migrating south toward New York City.
- (5) At one point he crossed into Manhattan, probably on a railroad trestle over the Harlem River, and ventured south into Riverside Park. Turning east, most likely in the early morning hours, the coyote
- (10) crossed Broadway and discovered Central Park, where he remained undetected for a few days. Local authorities finally caught up with the coyote and dubbed him "Otis." They placed him at the Queens
- (15) Wildlife Center, where he has become one of the Big Apple's [nickname for New York City] most popular residents.

- Otis's saga is one of several remarkable tales highlighted in a new, one-hour documentary called "The Coyote: America's Top Dog."
- (20)

- "This is a story of a very old inhabitant of the heartland of North America that has expanded its range over the entire continent," says Christopher Palmer, president of National Wildlife Productions. "We wanted to take a look at the coyote's resilience [ability to survive hardships]."
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- The coyote ranged west of the Mississippi River prior to the 1950s. But as people eliminated the coyote's more-dominant canine cousin, the gray wolf, from many of its traditional haunts and chopped up the eastern forests into fragments, they opened up new areas for the adaptable predator.
- (30)
- (35)

- Today the animal is found in all of the continental 49 states and from the Canadian tundra to Central America. Its numbers, scientists estimate, may have increased a thousandfold since the first European explorers came to North America. "When it comes to adaptability, the unprepossessing [not particularly attractive] coyote is a champion," says National Wildlife Federation biologist Steve Torbit. . . .
- (40)
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- Filmmaker Larry Engel, who directed the film, didn't have to go far to find coyotes. "My wife and I moved to a small farm in the Hudson River Valley about five years ago," he says. "Our first fall there, we would lie in bed, listening to the howls of the predators passing near our house. I began to think seriously about making a film on coyotes."
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- Engel discovered that he could simply wait until his dogs barked in a certain way, then he would slip out the back door, move downwind, and begin filming the predators on his own property. "I began to marvel at these uninvited guests," he says. "Why, I wondered, is the coyote so successful, despite persistent attempts by people to eradicate [eliminate] it?"
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- In the West, some Native American tribes traditionally viewed the coyote as a prankster. While filming in Yellowstone National Park, Engel couldn't help but wonder if there is indeed a basis for that reputation.
- (70)

- On one occasion, he was having trouble locating a coyote close enough to film. Yet when Curly Bear Wagner, a local Blackfoot Indian tribal elder, joined the film crew, a coyote suddenly appeared only 50 yards away. Was it a coincidence or some mystical connection?
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- "We circled around to try to get images of the animal," says Engel. "Then someone shouted, 'He's circling back towards us!' Sure enough, the coyote walked to within 20 feet of Curly Bear. I was so excited to get this footage. But when I got back to the studio, I discovered that in all the feet of film we shot, this was the only sequence with a defect in it, making it unusable. I don't know how, but that coyote got me!"
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-- Exhibit --

This documentary film includes several other stories about coyotes besides the ones related here. Based on the stories in this excerpt, what are the probable topics of the other stories?

A. all types of dogs and their habits

B. coyotes' ability to adjust to change

C. farming in the Hudson River Valley

D. the problems coyotes cause in zoos

E. Native American customs

Answer(s): B

2. -- Exhibit--

WHAT KIND OF PEOPLE ARE BRIGGS BEALL AND AUNT GRACIE SHOAF?

We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was

(5) asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation. He had been accustomed to setting an alarm clock to ring at intervals until morning,

(10) but I persuaded him to abandon this. He slept in my room and I told him that I was such a light sleeper that if anybody quit breathing in the same room with me, I would wake instantly. He tested me the

(15) first night—which I had suspected he would—by holding his breath after my regular breathing had convinced him I was asleep. I was not asleep, however, and called to him. This seemed to allay

(20) his fears a little, but he took the precaution of putting a glass of spirits of camphor on a little table at the head of his bed. In case I didn't arouse him until he was almost gone, he said, he would

(25) sniff the camphor, a powerful reviver.

Briggs was not the only member of his family who had his crotchets. Aunt Gracie Shoaf had a burglar phobia. She was confident that burglars had been getting into her house every night for forty years. The fact that she never missed anything was to her no proof to the contrary. She always claimed that she scared them off before they could take anything, by throwing shoes down the hallway. When she went to bed, she piled, where she could get at them handily, all the shoes there were about her house. Five minutes after she had turned off the light, she would sit up in bed and say, "Hark!" She would arise, tiptoe to the door, open it slightly and heave a shoe down the hall in one direction, and its mate down the hall in the other direction. Some nights she threw them all, some nights only a couple of pairs.

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-- Exhibit --

When he sets his alarm clock to ring at intervals during the night, of what does Briggs want to make certain?

A. that no burglar has sneaked into his house

B. that he takes his spirits of camphor on time

C. that his cousin wakes up during the night

D. that he does not stop breathing before morning

E. that his cousin has not played a trick on him

Answer(s): D

3. Exhibit:

WHAT DOES THE SPEAKER IN THE POEM WANT?

Sonnet

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
(5) Remember me when no more day by day
You tell me of our future that you planned
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
(10) And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far that you should forget and smile
Than that you should remember and be sad.

Christina Rossetti, "Sonnet," 1860.

What is the speaker referring to when she says she will be "Gone far away into the silent land" (line 2)?

A. traveling

B. death

C. hearing loss

D. night

E. achievement

Answer(s): B

4. -- Exhibit--

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-- Exhibit --

What is the narrator's attitude toward his cousin and aunt?

A. amusement

B. sadness

C. resentment

D. shock

E. admiration

Answer(s): A

HOW DOES THIS PAINTER PICTURE HER PEOPLE?

(5) Sprawled on the grey-carpeted floor of the Art Gallery of Windsor, chins cupped in their palms, the children stared in fascination. Seated before them, singing in a language which none of them could understand, were two diminutive Inuit artists Ruth Annaqtuusi Tularialik and her husband, Hugh. The 800 guests—children and adults—

(10) maintained a rapt silence as the couple sang Hugh's Inuit translation of The Carter Family favorite, *Pictures on the Wall*. The choice was appropriate: the concert earlier this year helped launch an exhibition of 42 of Annaqtuusi's colorful drawings which opens this month at Mount Saint Vincent University in Halifax. Meanwhile, 45 of her works have recently been published by Oxford University Press in *Qikaaluktut: Images of Inuit Life*. Declared author David Pelly, who helped write the accompanying text: "This is a sign that such work is recognized not only as

(20) Inuit art but as contemporary art."

(25)

(30) Annaqtuusi explains that the title of her book translates as "the sounds of people passing by, perhaps outside your igloo, heard but not seen." Her drawings are intensely anecdotal, featuring scene after scene of bustling community life. Their vitality is what first attracted Pelly's attention when the artist showed him her drawings in 1983. She had already displayed her work in Baker Lake group exhibitions in the early 1970s, but because most were executed with colored pencil, they did not translate easily into the prints that have made

(40) other Inuit artists more famous. But according to Art Gallery of Windsor curator Ted Fraser, one of the show's three organizers, the current show and the new book should improve her profile.

(45) Said Fraser, "Canadians will discover one of the best artists in Canada, who happens to live in Baker Lake."

(50) Taken together, Annaqtuusi's drawings communicate an overwhelming sense of community. With the exception of the earliest drawings in the show, all are richly populated with Inuit performing their daily routines and with animals on which they once depended for survival. Almost all portray life before the advent of the white man's rifle and snowmobile. As Fraser writes in his introduction to the gallery catalogue: "Annaqtuusi has absorbed great changes, by respecting tradition, by bringing it forward to the present and communicating . . . the universality of values like love and beauty."

(55)

(60)

(65) It is a message worth retelling and it takes an artist to tell it. Said Annaqtuusi, "When one day I pass away, my grandchildren can look at this work, and they won't forget."

Paul Vasey, excerpted from "Drawing Out the Magic of the North," MACLEANS, May 12, 1986.

-- Exhibit --

Which of the following is true of Annaqtuusi's drawings?

A. They show a strong concern for survival.

B. They stress the loneliness of Inuit life.

C. They picture the cruelty of the Inuit to animals.

D. They suggest the damage done by guns and snowmobiles.

E. They show a great affection for the Inuit society.

Answer(s): E

WHAT ARE THE RELATIONSHIPS LIKE IN THIS FAMILY?

"Ma," she said, "I'm going. I'm a-going this morning."

(5) Now that she had said it, she was angry with herself for not having said it the night before, so that they would have had time to be finished with their weeping and their arguments. She had not trusted herself to withstand the night before; but now there was almost no time left. The center of her mind was filled with the image of the great, white clock at the railway station, on which the hands did not cease to move.

(15) "You going where?" her mother asked sharply. But she knew that her mother had understood, had indeed long before this moment known that this time would come. The astonishment with which she stared at Florence's bag was not altogether astonishment, but a startled, wary attention. A danger imagined had become present and real, and her mother was already searching for a way to break Florence's will. All this Florence knew in a moment, and it made her stronger. She watched her mother, waiting.

(30) But at the tone of his mother's voice Gabriel, who had scarcely heard Florence's announcement, so grateful had he been that something had occurred to distract from him his mother's attention, dropped his eyes and saw Florence's traveling-bag. And he repeated his mother's question in a stunned, angry voice, understanding it only as the words hit the air:

"Yes, girl. Where you think you going?"

(40) "I'm going," she said, "to New York. I got my ticket."

(45) And her mother watched her. For a moment no one said a word. Then, Gabriel, in a changed and frightened voice, asked:

"And when you done decide that?"

(50) She did not look at him, nor answer his question. She continued to watch her mother. "I got my ticket," she repeated. "I'm going on the morning train."

"Girl," asked her mother, quietly, "is you sure you know what you's doing?"

(55) She stiffened, seeing in her mother's eyes a mocking pity. "I'm a woman grown," she said. "I know what I'm doing."

(60) "And you going," cried Gabriel, "this morning—just like that? And you going to walk off and leave your mother—just like that?"

"You hush," she said, turning to him for the first time, "she got you, ain't she?"

James Baldwin, GO TELL IT ON THE MOUNTAIN, 1952.

-- Exhibit --

The author describes Ma with words like "sharply" (line 15), "wary" (line 21), and "watched" (line 42).

What do these words emphasize about Ma?

A. She is in bad health.

B. She is a strong, calculating mother.

C. She is indifferent to her children's decisions.

D. She loves her son but hates her daughter.

E. She is desperate for attention.

Answer(s): B

7. -- Exhibit--

WHY DON'T RIP AND HIS WIFE GET ALONG?

Rip Van Winkle, however, was one of those happy men, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, (5) whichever can be got with the least thought or trouble, and would rather starve on a penny than work for a dollar. If left to himself, he would have whistled life away in perfect contentment; but his (10) wife kept continually nagging in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was constantly going, and (15) everything he said or did was sure to produce a torrent of household complaint. Rip had but one way of answering her, and it had grown into a habit. He shrugged his shoulders, (20) shook his head, rolled his eyes, and said nothing. This, however, always provoked a fresh eruption from his wife, so he was forced to withdraw to the outside of the house, the only side (25) which, in truth, belongs to a henpecked husband.

Rip's sole domestic companion was his dog Wolf, who was as much henpecked as his master. Dame Van (30) Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as if he were the cause of his master's going so often astray.

True, he was as courageous a dog (35) as ever scoured the woods, but what courage can withstand the constant lashing of a woman's tongue? The moment Wolf entered the house, his head fell, his tail drooped to the ground, (40) or curled between his legs, and he sneaked about with a sorrowful, frightened air. He cast many a sidelong glance at Dame Van Winkle, and at the least wave of a broomstick or ladle, he (45) would fly to the door with yelping anticipation.

Times grew worse and worse with Rip Van Winkle as years of marriage (50) rolled on. A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use. For a long while he used to console himself, when driven from home, by frequently visiting a kind of (55) club of self-proclaimed wise men, philosophers, and other idle people of the village, which held its meetings on a bench in front of a small inn, the Royal King George, in the center of the (60) village. Here they used to sit in the shade through a long, lazy summer's day, talking aimlessly over village gossip or telling endless, sleepy stories about nothing.

Washington Irving, "Rip Van Winkle," in THE SKETCH BOOK OF GEOFFREY CRAYON, GENT, 1819.

-- Exhibit --

How does the narrator show the relationship between Rip and his wife?

A. dialogue between the characters

B. contrasting descriptions

C. comments from other characters

D. reactions of the village wise men

E. comments from Rip

Answer(s): B

HOW DO THESE TWO PEOPLE'S OPINIONS ABOUT WOMEN AND MARRIAGE CLASH?

(5) "I have reason to think," he replied, "that Harriet Smith will soon have an offer of marriage, and from a most unexpected quarter: Robert Martin is the man. Her visit to Abbey-Mill, this summer, seems to have worked its magic. He is desperately in love and means to marry her."

(10) "He is very obliging," said Emma; "but is he sure that Harriet wants to marry him?"

(15) "Well, well, he means to make her an offer, then. Will that do? He came here two evenings ago, on purpose to consult me about it. He . . . considers me as one of his best friends. He came to ask me whether I thought it would be wise of him to get married so early; whether I thought her too young: in short, whether I approved his choice. I believe he had some fear, perhaps, of her being considered (especially since your making so much of her) as in a line of society above him. I was very much pleased with all that he said. . . . He told me everything; his circumstances and plans. He is an excellent young man, both as son and brother. I had no hesitation in advising him to marry. He proved to me that he could afford it; and that being the case I was convinced he could not do better. I praised the fair lady too, and altogether sent him away very happy. . . . This happened the night before last. Now, as we may fairly suppose, he would not allow much time to pass before he spoke to the lady, and as he does not appear to have spoken yesterday, it is not unlikely that he should be at Mrs. Goddard's today to propose to Harriet."

(45) "Pray, Mr. Knightley," said Emma, who had been smiling to herself through a great part of this speech, "how do you know that Mr. Martin did not speak yesterday?"

(50) "Certainly," replied he, surprised, "I do not absolutely know it, but I can guess. Wasn't she with you the whole day?"

(55) "Come," said she, "I will tell you something, in return for what you have told me. He did speak to Harriet yesterday—that is, he proposed in a letter, and was refused."

(60) Emma had to repeat herself several times before Mr. Knightley would believe her; and Mr. Knightley actually looked red with surprise and displeasure, as he stood up, in tall indignation, and said:

"Then she is a greater simpleton than I ever believed her. What is the foolish girl about?"

(65) "Oh! to be sure," cried Emma, "it is always incomprehensible to a man that a woman should ever refuse an offer of marriage. A man always imagines a woman to be ready for anybody who asks her."

Adapted from Jane Austen, EMMA, 1816.

-- Exhibit --

Suppose that the same events as depicted in this excerpt were to take place in today's society. Which one of the following changes in the excerpt would probably be necessary?

A. Emma would not be as strong-minded.

B. Harriet Smith would not refuse an offer of marriage.

C. A young man like Robert Martin would not want to get married.

D. Mr. Knightley and Emma would never be shown alone in a room together.

E. Mr. Knightley would not be surprised that a woman might refuse an offer of marriage.

Answer(s): E

9. Exhibit:

WHAT DOES THE SPEAKER IN THE POEM WANT?

Sonnet

- Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
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A vestige of the thoughts that once I had,
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Christina Rossetti, "Sonnet," 1860.

How does the speaker seem to feel about the prospect of her own death?

A. unprepared

B. terrified

C. angry

D. calm

E. frustrated

Answer(s): D

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(5) At one point he crossed into Manhattan, probably on a railroad trestle over the Harlem River, and ventured south into Riverside Park. Turning east, most likely in the early morning hours, the coyote

(10) crossed Broadway and discovered Central Park, where he remained undetected for a few days. Local authorities finally caught up with the coyote and dubbed him "Otis." They placed him at the Queens

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(85)

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-- Exhibit --

What is suggested about Engel's attitude toward coyotes by his statement, "I began to marvel at these uninvited guests."

Why, I wondered, is the coyote so successful, despite persistent attempts by people to eradicate it" (lines 63–67)?

A. confusion

B. anger

C. fascination

D. fear

E. annoyance

Answer(s): C

11. Exhibit:

**WHAT DO THE GRANDMOTHERS IN THIS POEM
REPRESENT TO THE SPEAKER?**

Lineage

(5) My grandmothers were strong.
They followed plows and bent to toil.
They moved through fields sowing seed.
They touched earth and grain grew.
They were full of sturdiness and singing.
My grandmothers were strong.
My grandmothers are full of memories
Smelling of soap and onions and wet clay
(10) With veins rolling roughly over quick hands
They have many clean words to say.
My grandmothers were strong.
Why am I not as they?

Margaret Walker, "Lineage," 1942. Reprinted in *This Is My Century: New and Collected Poems*, Margaret Walker, University of Georgia Press, 1989. Reprinted here by permission of the author.

What is suggested about the grandmothers in the line "With veins rolling roughly over quick hands" (line 9)?

A. They talk mainly with hand gestures.

B. They are active and energetic regardless of their age.

C. They are more capable than when they were younger.

D. They have completely changed the direction of their lives.

E. They are displeased with their memories and work hard to forget.

Answer(s): B

12. -- Exhibit--

WHY IS MANUEL UNHAPPY WITH HIS JOB?

Manuel was a mere straw in the enormous sludge of humanity flowing past. . . . Swinging around another end run, he placed his ladder on the next heavy limb of the next pregnant tree. He plucked bunches of small golden fruit with both hands. He worked like a frenzied windmill in slow motion. He cleared away an arc as far as the circumference of his plucking fingers permitted. He repeated another circle. The biggest difference between him and the honey-gathering ant was that the ant had a home.

(5) He was satisfied he was pacing himself well. Most of the band was still behind him. The moving sun pounded its fierce heat into every dead and living crevice. Perspiration poured down his sideburns, down his forehead, down his cheek, down his neck, into his ears, off his chin. It had been much worse in Texas, and much hotter in Delano in the San Joaquin Valley and worst of all in Satan's own

(10) land, the Imperial Valley.

No matter which way he turned, he was trapped in an endless maze of apricot trees, row after row. . . . There had to be an end. The buckets and the crates kept piling up higher. He stopped and walked to the farthest end of the first row for some water, raised the dented dipper from the brute tank, drank the holy water in brute gulps, letting it spill down his torn shirt to cool his exhausted body.

(30) (35)

Almost too exhausted to eat, he munched his cheese with tortillas, then lay back on the cool ground for half an hour. That short rest in the hot shade replenished some of his humor and resolve. Then up again. The branches again. The twigs tearing at his shirt sleeves. The endlessly unending piling up of bucket upon box upon crate upon stack upon rack upon mound upon mountain. He picked a mountain of cots [apricots] automatically. An automaton. A ray of enemy sun penetrated the tree that was hiding him. His mind whirred. He blacked out. Luckily he'd been leaning against a heavy branch. His feet hooked to the ladder's rung. His half-filled bucket slipped from his grasp and fell in slow motion, splattering the fruit he'd so laboriously picked.

(40) (45) (50) (55)

Raymond Barrio, *The Plum Plum Pickers*, Bilingual Press/
Editorial Bilingüe, Arizona State University, Tempe, AZ, 1969.

-- Exhibit --

From this excerpt, what can we assume is the author's purpose in writing this story?

A. to summarize Manuel's life and career

B. to discuss apricot picking

C. to entertain the reader with an interesting event

D. to suggest that Manuel get another job

E. to expose the plight of the migrant worker

Answer(s): E

13. -- Exhibit--

HOW DOES THIS MAN RECALL HIS CHILDHOOD?

Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

(5) In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cozy parlor, tinkling piano our guide.

(10) So now it is vain for the singer to burst into clamor
With the great black piano appassionato. The glamor
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

D. H. Lawrence, "Piano," 1918.

-- Exhibit --

On the basis of the speaker's reaction to the piano performance, what aspect of the performance might the speaker comment upon to other people?

A. dull and uninteresting

B. well executed

C. emotionally moving

D. glamorous but superficial

E. technically brilliant

Answer(s): C

14. -- Exhibit--

WHY DON'T RIP AND HIS WIFE GET ALONG?

Rip Van Winkle, however, was one of those happy men, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, (5) whichever can be got with the least thought or trouble, and would rather starve on a penny than work for a dollar. If left to himself, he would have whistled life away in perfect contentment; but his (10) wife kept continually nagging in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was constantly going, and (15) everything he said or did was sure to produce a torrent of household complaint. Rip had but one way of answering her, and it had grown into a habit. He shrugged his shoulders, (20) shook his head, rolled his eyes, and said nothing. This, however, always provoked a fresh eruption from his wife, so he was forced to withdraw to the outside of the house, the only side (25) which, in truth, belongs to a henpecked husband.

Rip's sole domestic companion was his dog Wolf, who was as much henpecked as his master. Dame Van (30) Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as if he were the cause of his master's going so often astray.

True, he was as courageous a dog (35) as ever scoured the woods, but what courage can withstand the constant lashing of a woman's tongue? The moment Wolf entered the house, his head fell, his tail drooped to the ground, (40) or curled between his legs, and he sneaked about with a sorrowful, frightened air. He cast many a sidelong glance at Dame Van Winkle, and at the least wave of a broomstick or ladle, he (45) would fly to the door with yelping anticipation.

Times grew worse and worse with Rip Van Winkle as years of marriage (50) rolled on. A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use. For a long while he used to console himself, when driven from home, by frequently visiting a kind of (55) club of self-proclaimed wise men, philosophers, and other idle people of the village, which held its meetings on a bench in front of a small inn, the Royal King George, in the center of the (60) village. Here they used to sit in the shade through a long, lazy summer's day, talking aimlessly over village gossip or telling endless, sleepy stories about nothing.

-- Exhibit --

What is the narrator's purpose in this excerpt?

A. to create sympathy for Dame Van Winkle's problem

B. to illustrate the hardships of life in Colonial America

C. to describe Rip's relationship with his dog

D. to justify Rip's avoidance of hard work

E. to describe the sort of life Rip led

Answer(s): E

15. Exhibit:

WHAT ARE THE FISH AT THE AQUARIUM THINKING?

At the Aquarium

Serene the silver fishes glide,
Stern-lipped, and pale, and wonder-eyed!
As through the aged deeps of ocean,
They glide with wan [pale] and wavy motion.
(5) They have no pathway where they go,
They flow like water to and fro,
They watch with never-winking eyes,
They watch with staring, cold surprise,
The level people in the air,
(10) The people peering, peering there:
Who wander also to and fro,
And know not why or where they go,
Yet have a wonder in their eyes,
Sometimes a pale and cold surprise.

Max Eastman, "At the Aquarium," 1883; MODERN AMERICAN POETRY,
Louis Untermeyer, Ed., 1919.

Where are the fish the speaker is describing?

A. in a tank

B. on a farm

C. in the ocean

D. in a friend's home

E. on a fisherman's hook

Answer(s): A

16. -- Exhibit--

WHAT IS HAPPENING BETWEEN SAM AND ROSE?

- SAM:** I love you, Rose. Let me go with you!
- ROSE:** It would be so nice to be with you. You're different from anybody I know. But I'm just wondering how it would work out.
- SAM:** If we have each other, that's the vital thing, isn't it? What else matters but that?
- (10) **ROSE:** Lots of things, Sam. There's lots of things to be considered. . . . [We might feel] tied down then, for life, just like all the other people around here. They all start out loving each other and thinking that everything is going to be fine—and before you know it, they find out they haven't got anything and they wish they could do it all over again—only it's too late.
- (15)
- (20) **SAM:** It's to escape all that, that we must be together. It's only because we love each other and belong to each other, that we can find the strength to escape.
- (25) **ROSE:** (*Shaking her head*) No, Sam.
- SAM:** Why do you say no?
- ROSE:** It's what you said just now—about people belonging to each other. I don't think people belong to anybody but themselves. I was thinking that if my mother had really belonged to herself, and that if my father had really belonged to himself, it never would have happened. It was only because they were always depending on somebody else for what they ought to have had inside themselves. Do you see what I mean, Sam? That's why I don't want to belong to anybody, and why I don't want anybody to belong to me.
- (30)
- (35)
- (40)
- SAM:** You want to go through life alone?—never loving anyone, never having anyone love you?
- (45)
- ROSE:** Why, of course not, Sam! I want love more than anything else in the world. But loving and belonging aren't the same thing. (*Putting her arms around him*) Sam, dear, listen. If we say good-bye now, it doesn't mean that it has to be forever. Maybe some day, when we're older and wiser, things will be different. Don't look as if it was the end of the world, Sam!
- (50)
- (55)
- SAM:** It *is* the end of my world.

Excerpted from Elmer Rice, STREET SCENE, 1929.

-- Exhibit --

What is the effect of this conversation on Sam?

A. realizes suddenly how much he loves Rose

B. agrees that Rose should explore life on her own

C. feels sad and troubled that Rose is leaving

D. feels angry and hateful toward Rose

E. decides to wait for Rose until she returns

Answer(s): C

17. -- Exhibit--

WHAT DOES THIS CAT REVEAL ABOUT THE PEOPLE AROUND HIM?

(5) She was staring out the nearest doorway, looking at the rain, and suddenly she let out a little yip. Midge and Howard turned and saw a cat striding through the downpour, walking a straight line down the middle of the pavement. It is a fact known to cat people that domesticated felines [cats] abhor [hate] storms of any kind, and abominate [hate] rain. In mythology, the cat is a symbol of drenching rain, but that doesn't mean the cat has to like it. With the falling of the first drops, presaging [promising] a rainstorm or even a mere sprinkle, a cat will gallop for shelter. Diana, who had kept cats in her New York apartment, knew this. Yet, here was a large, yellow, gaunt-looking [skinny] animal marching through a tropical squall [storm], impervious to [ignoring] the soaking he was getting, his tail sticking straight upward as if it were an oriflamme [a flag of courage] of defiant rebellion against the laws that govern the conduct of cats everywhere.

(30) Diana sensed this defiance, this rebelliousness, immediately. On an impulse, she got out of her chair, walked quickly into the street, crept up behind the cat, and suddenly grabbed him. He screeched like a Billingsgate fishwife [women known for their ability to yell loudly] with the green apple colic.

(35) He wretched and flopped himself from side to side, trying to escape from Diana's grip. His yowl sounded like a hoarse fire-siren. He clawed at his captor, slashing long rents in her sleeves and inflicting a few painful cuts. But Diana held on, and carried the writhing beast back into the house.

(40) "Howard," she said, panting from the struggle, "hurry and get me something I can use for a leash."

(45) "I'll find you a ball bat," said Howard. "Listen, kid, throw that critter back into the street. He's wild. Look at those red eyes!"

"I'm keeping him," she said firmly, "if I can hold onto him."

(50) Frank Evans came from behind the bar to get a closer look, but he maintained a respectful distance and he had a tendency to jump, as if goosed, each time the cat let go with a snarl or slashed viciously at the atmosphere.

(55) "Looks to me," said Frank, "that his tail has been run over. Something wrong with that tail."

(60) "I want this cat," said Diana, apparently not concerned with run-over tails. "I'll keep him if I have to tie him in a bowknot. I know a little something about cats, and this one is special."

H. Allen Smith, SON OF RHUBARB, 1967.

-- Exhibit --

How does the cat react to being snatched by Diana?

A. distractedly

B. indifferently

C. gratefully

D. adoringly

E. angrily

Answer(s): E

WHAT MAKES THE COYOTE SO SPECIAL?

Not long ago in the Hudson River Valley, a young male coyote apparently struck out on his own and began migrating south toward New York City.

(5) At one point he crossed into Manhattan, probably on a railroad trestle over the Harlem River, and ventured south into Riverside Park. Turning east, most likely in the early morning hours, the coyote

(10) crossed Broadway and discovered Central Park, where he remained undetected for a few days. Local authorities finally caught up with the coyote and dubbed him "Otis." They placed him at the Queens

(15) Wildlife Center, where he has become one of the Big Apple's [nickname for New York City] most popular residents.

Otis's saga is one of several remarkable tales highlighted in a new, one-hour documentary called "The Coyote: America's Top Dog."

(20)

"This is a story of a very old inhabitant of the heartland of North America that has expanded its range over the entire continent," says Christopher Palmer, president of National Wildlife Productions. "We wanted to take a look at the coyote's resilience [ability to survive hardships]."

(25)

The coyote ranged west of the Mississippi River prior to the 1950s. But as people eliminated the coyote's more-dominant canine cousin, the gray wolf, from many of its traditional haunts and chopped up the eastern forests into fragments, they opened up new areas for the adaptable predator.

(30)

(35)

Today the animal is found in all of the continental 49 states and from the Canadian tundra to Central America. Its numbers, scientists estimate, may have increased a thousandfold since the first European explorers came to North America. "When it comes to adaptability, the unprepossessing [not particularly attractive] coyote is a champion," says National Wildlife Federation biologist Steve Torbit. . . .

(40)

(45)

Filmmaker Larry Engel, who directed the film, didn't have to go far to find coyotes. "My wife and I moved to a small farm in the Hudson River Valley about five years ago," he says. "Our first fall there, we would lie in bed, listening to the howls of the predators passing near our house. I began to think seriously about making a film on coyotes."

(50)

(55)

Engel discovered that he could simply wait until his dogs barked in a certain way, then he would slip out the back door, move downwind, and begin filming the predators on his own property. "I began to marvel at these uninvited guests," he says. "Why, I wondered, is the coyote so successful, despite persistent attempts by people to eradicate [eliminate] it?"

(60)

(65)

In the West, some Native American tribes traditionally viewed the coyote as a prankster. While filming in Yellowstone National Park, Engel couldn't help but wonder if there is indeed a basis for that reputation.

(70)

On one occasion, he was having trouble locating a coyote close enough to film. Yet when Curly Bear Wagner, a local Blackfoot Indian tribal elder, joined the film crew, a coyote suddenly appeared only 50 yards away. Was it a coincidence or some mystical connection?

(75)

(80)

"We circled around to try to get images of the animal," says Engel. "Then someone shouted, 'He's circling back towards us!' Sure enough, the coyote walked to within 20 feet of Curly Bear. I was so excited to get this footage. But when I got back to the studio, I discovered that in all the feet of film we shot, this was the only sequence with a defect in it, making it unusable. I don't know how, but that coyote got me!"

(85)

(90)

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-- Exhibit --

How has the "range" (line 24) of the coyote changed?

A. Most coyotes have moved south and west.

B. Wild coyotes are found primarily in Canada.

C. Most coyotes now live in large cities.

D. There are no coyotes in rural areas now.

E. Coyotes now live all over America.

Answer(s): E

19. -- Exhibit--

WHAT DOES GERRY ELLIS FEEL ABOUT SCIENCE AND ART?

(5) While I was studying to become a marine biologist, I thought of photography more as a communication tool than as an art form. I remember being surprised by people's reactions to my early underwater photography. They seemed stunned. The novelty of the creatures captivated them, for sure, but they also noticed a certain "look." That

(10) I could create an image that people would react to with emotion, not just intellect, excited me and changed my life. So I traded in the microscope for a macro lens [a camera lens for

(15) photographing small things] and the telescope for a telephoto [camera lens for photographing things far away].

(20) My latest project, *Wild Orphans*, is my most ambitious and includes a series of books, a Web site, magazine articles, and a lecture tour. The project is an attempt to deepen environmental awareness and encourage conservation by documenting orphaned wild animals.

(25) I am focusing not just on the environmental conditions and human factors that resulted in the orphaning of these young creatures but also on the extraordinary efforts of people around the world who are dedicating their lives to rescuing and rehabilitating them.

(30) African elephants dominate the first phase of the project. Learning about their biology, culture, and ecology has given me a different perspective on these creatures and is crucial to my ability to say something significant about their future. The next phase, on the orangutans of Borneo, will bring me

(35) back to an earlier passion—the great apes.

(40)

(45) The art of photography means much more to me now than it did at the beginning of my career. I have come to realize that it's not the science of nature but rather the beauty of nature, that moves people. But I believe science and art can share the same palette.

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-- Exhibit --

Why did the author trade in "the microscope for a macro lens and the telescope for a telephoto" (lines 13–16)?

A. needed to use newer equipment in his job

B. was going to become a marine biologist

C. would need different equipment for his new job

D. suspected that animals would be frightened by microscopes and telescopes

E. had never used a microscope or telescope before

Answer(s): C

HOW DO THESE TWO PEOPLE'S OPINIONS ABOUT WOMEN AND MARRIAGE CLASH?

(5) "I have reason to think," he replied, "that Harriet Smith will soon have an offer of marriage, and from a most unexpected quarter: Robert Martin is the man. Her visit to Abbey-Mill, this summer, seems to have worked its magic. He is desperately in love and means to marry her."

(10) "He is very obliging," said Emma; "but is he sure that Harriet wants to marry him?"

(15) "Well, well, he means to make her an offer, then. Will that do? He came here two evenings ago, on purpose to consult me about it. He . . . considers me as one of his best friends. He came to ask me whether I thought it would be wise of him to get married so early; whether I thought her too young: in short, whether I approved his choice. I believe he had some fear, perhaps, of her being considered (especially since your making so much of her) as in a line of society above him. I was very much pleased with all that he said. . . . He told me everything; his circumstances and plans. He is an excellent young man, both as son and brother. I had no hesitation in advising him to marry. He proved to me that he could afford it; and that being the case I was convinced he could not do better. I praised the fair lady too, and altogether sent him away very happy. . . . This happened the night before last. Now, as we may fairly suppose, he would not allow much time to pass before he spoke to the lady, and as he does not appear to have spoken yesterday, it is not unlikely that he should be at Mrs. Goddard's today to propose to Harriet."

(45) "Pray, Mr. Knightley," said Emma, who had been smiling to herself through a great part of this speech, "how do you know that Mr. Martin did not speak yesterday?"

(50) "Certainly," replied he, surprised, "I do not absolutely know it, but I can guess. Wasn't she with you the whole day?"

(55) "Come," said she, "I will tell you something, in return for what you have told me. He did speak to Harriet yesterday—that is, he proposed in a letter, and was refused."

(60) Emma had to repeat herself several times before Mr. Knightley would believe her; and Mr. Knightley actually looked red with surprise and displeasure, as he stood up, in tall indignation, and said:

"Then she is a greater simpleton than I ever believed her. What is the foolish girl about?"

(65) "Oh! to be sure," cried Emma, "it is always incomprehensible to a man that a woman should ever refuse an offer of marriage. A man always imagines a woman to be ready for anybody who asks her."

Adapted from Jane Austen, EMMA, 1816.

-- Exhibit --

What is Mr. Knightley indicating when he responds, "I do not absolutely know it, but I can guess" (lines 47–49)?

A. has true knowledge of the actual events

B. wishes Emma had controlled the discussion

C. dismisses Emma's comments as opinionated

D. realizes that secondhand information is not reliable

E. has reached a conclusion based on some incomplete information

Answer(s): E
