

Question: 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)
- (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."
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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.
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- 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 --

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: E

Question: 2

-- Exhibit--

HOW DOES GRANNY FEEL ABOUT THE LIFE SHE HAS LED?

In her day she had kept a better house and had got more done. She wasn't too old yet for Lydia to be driving eighty miles for advice when one of the children jumped the track, and Jimmy still dropped in and talked things over: "Now, Mammy, you've got a good business head, I want to know what you think of this? . . ." Old. Cornelia couldn't change the furniture around without asking. Little things, little things! They had been so sweet when they were little. Granny wished the old days were back again with the children young and everything to be done over. It had been a hard pull, but not too much for her. When she thought of all the food she had cooked, and all the clothes she had cut and sewed, and all the gardens she had made—well, the children showed it. There they were, made out of her, and they couldn't get away from that. Sometimes she wanted to see John again and point to them, and say, "Well, I didn't do so badly, did I?" But that would have to wait. That was for tomorrow. She used to think of him as a man, but now all the children were older than their father, and he would be a child beside her if she saw him now. It seemed strange and there was something wrong in the idea. Why, he couldn't possibly recognize her. She had fenced in a hundred acres once, digging the post holes herself and clamping the wires with just a boy to help. That changed a woman. John would be looking for a young woman with the peaked Spanish comb in her hair and the painted fan. Digging post holes changed a woman. Riding country roads in the winter when women had their babies was another thing: sitting up nights with sick horses and sick children

(45) and hardly ever losing one. John, I hardly ever lost one of them! John would see that in a minute, that would be something he could understand, she wouldn't have to explain anything!

Excerpted from "The Jilting of Granny Weatherall" in *FLOWERING JUDAS AND OTHER STORIES*, copyright 1930 and renewed 1958 by Katherine Anne Porter, reprinted by permission of Harcourt, Inc.

-- Exhibit -

Granny's name is "Weatherall" Based on the information about her in the excerpt, why is this a good name for her?

- A. found the best memories to keep her happy
- B. discovered how to help her children
- C. come through a challenging life successfully
- D. spent long hours working outdoors
- E. used the weather to plant her gardens

Question: 3

-- 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!"

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

(55) 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.

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

(65) "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 -

The cat in this excerpt clearly expresses his feelings to Diana when she catches him. Which one of the following people probably feels the same way as the cat?

- A. a lawyer winning a trial
- B. a fisherman with no catch

-
- C. a batter hitting a home run
 - D. a politician accepting a bribe
 - E. a general fighting off invaders

Answer: E

Question: 4

-- Exhibit--

WHY DO THESE TWO PEOPLE HAVE DIFFERENT FEELINGS ABOUT BUYING A CATTLE RANCH?

Molly said nothing, because she dared not. They were a couple that, like the slough [swamp] spread out northwest behind them, flowed two ways, he to this wild range, she back to town and friends and family. And yet in the thaw of one bright day, their last together up here north of the Line, she teetered [hesitated]. She feared the softening that could start her draining toward his side.

"Molly," Ray said, and made her look at him. She saw him as the country and the winter had left him, weathered and scarred. His eyes were gray and steady, marksman's eyes.

She made a wordless sound that sounded in her own ears almost a groan. "You want awful bad to stay," she said.

His long fingers plucked a strand of grass, he bit it between his teeth, his head went slowly up and down.

"But how?" she said. "Do you want to strike the Z-X [a cattle ranch] for a job, or the Lazy-S [a cattle ranch], or somebody? Do you want to open a store in Whitemud for when the railroad comes through, or what?"

"Haven't you figured it out yet?" he said. "Kept waitin' for you to see it. I want to buy the T-Down [a cattle ranch]."

"You what?"

"I want us to buy the T-Down and make her go."

She felt that she went all to pieces. She laughed. She threw her hands around so that the pup scrambled and clawed at her side. "Ray Henry," she said, "you're crazy as a bedbug. Even if

-- Exhibit -

What is Ray telling Molly about the country surrounding them when he says, "We're never goin' to have another chance like this" (lines 61-62)?

- A. Land will become more expensive as people move in.
- B. Farmers will soon force the ranchers out of business.

it made any sense, which it doesn't, where'd we get the money?"

"Borrow it."

"Go in debt to stay up here?"

"Molly," he said, and she heard the slow gather of determination in his voice, "when else could we pick up cattle for twenty dollars a head with sucking calves thrown in? When else could we get a whole ranch layout for a few hundred bucks? That Goodnight herd we were running was the best herd in Canada, maybe anywhere. This spring roundup we could take our pick of what's left, including bulls, and put our brand on 'em and turn 'em into summer range and drive everything else to Malta. We wouldn't want more than three-four hundred head. We can swing that much, and we can cut enough hay to bring that many through even a winter like this last one."

She watched him; her eyes groped and slipped. He said, "We're never goin' to have another chance like this as long as we live. This country's goin' to change; there'll be homesteaders in here soon as the railroad comes. Towns, stores, what you've been missin'. Women folks. And we can sit out here on the Whitemud with good hay land and good range and just make this darned country holler uncle."

"How long?" she said. "How long have you been thinking this way?"

"Since we got John's letter."

"You never said anything."

"I kept waitin' for you to get the idea yourself. But you were bent on gettin' out."

"Carrion Spring" from WOLF WILLOW by Wallace Stegner. Originally appeared in Esquire, October 1962. Copyright ©1962 by Wallace Stegner. Copyright renewed ©1990 by Wallace Stegner. All rights reserved. Reprinted by permission of Brandt & Hochman Literary Agents, Inc.

- C. The railroad is going to destroy the land.
- D. They are too young to handle the responsibility of a ranch.
- E. Lack of money may force them to become ranchers instead of farmers.

Answer: A

Question: 5

-- Exhibit--

CAN THE WAY CRITICISM IS GIVEN AFFECT THE WAY IT IS RECEIVED?

(5) A woman who co-wrote a report together with a male colleague was hurt when she read to him a rough draft of the introduction and he leaped into his critical response—"Oh, that's too dry! You have to make it snappier!"—with more alacrity than she would have, and without hedging and softening. She would have been more likely to say,

(10) "That's a really good start; of course you'll want to make it a little snappier when you revise."

(15) Whether criticism is best given "straight" or best tempered to avoid seeming too harsh is also a matter of convention. I noticed the difference when talking to an editor at a newspaper about a short opinion essay I had written that was about to be

(20) published in the paper. While going over changes she wanted me to make, she said, "There's one other thing. I know you may not agree with me. The reason I noticed it is that your other points are so lucid and elegant." She went on for several more sentences hedging what she was about to say until I jumped in to put her out of her misery: "Do you want to cut that part?" I

(30) asked. "That's okay. I'm not wedded to it." But I appreciated her tentativeness. Her approach contrasted sharply with the styles of other newspaper editors I had worked with, who asked for cuts

(35) in few words with no softeners, saying, for example, "That's not needed. You already made your point." I even recalled a (male) colleague of hers who had summarily rejected an idea for an opinion essay and added, "Call me

(40) when you have something new to say."

(45) Those who prefer criticism given straight are operating on a conventionalized agreement that says, "This is business; feelings have no part in it. Here's the dope; I know you're good; you can take it." Those who are used to ways of talking that soften the impact in consideration of the feelings of

(50) the person addressed may find it hard to deal with right-between-the-eyes criticism. Both styles have their own logic.

P. 53 from TALKING FROM 9 TO 5 by DEBORAH TANNEN. COPYRIGHT © 1994 BY DEBORAH TANNEN. Reprinted by permission of HarperCollins Publishers, Inc., WILLIAM MORROW.

-- Exhibit -

On the basis of the passage, if the author were editing someone else's work, what strategy of criticism would she use?

- A. She would try to give her criticism gently but clearly.
- B. She would use only harsh, straight-forward criticism and get to the point immediately.

-
- C. She would avoid offering any critical comments no matter how she appraised the writer's work.
 - D. She would inform the writer that unless she/he changed the work completely she would not be interested in it.
 - E. She would carefully rewrite the work herself so as not to offend the writer.

Answer: A

Question: 6

-- Exhibit--

WHY IS THIS MAN RESIGNING HIS POSITION?

702 Bishop Drive
Evanston, Illinois 32962

July 11, 2002

(5) Gerald Fulstrom, Sales Manager
Sportique Supplies
4001 Industrial Park Way
Evanston, Illinois 32964

Dear Gerry,

(10) I have been working as a traveling sales representative for Sportique Supplies, "Sports Equipment for Every Event," for the past five years. During that time I have received company recognition every year for my outstanding sales record, earning the top recognition for sales for the last two years.

(15) As you know, I've requested a change of assignment from my current sales position to a management position that would entail far less traveling, but none is available at this time. So, with sincere regret, I must resign my position as of July 31, 2002, in order to spend more time with my family.

(20) We have addressed this issue in the past, and although Sportique is a profitable and successful company, I simply cannot continue traveling for weeks at a time. As a married man with two children of pre-school age, I want to spend more time at home with my wife, Jennifer, to raise the children and participate in watching them grow. On the road, I am unable to enjoy the benefits and joys of family life other than through telephone communications, and I feel as if my role in my children's lives is not as important as it could or should be.

(25) As for my future, I have no definite plans at the present time; I may buy into a local sporting goods store and return to Little League coaching. I may, in the Little League position, be contacting Sportique for advice on and purchases of equipment for running the team.

(30) Over the years, you have provided wonderful support services for my family and me. The computer courses the company paid for gave a tremendous boost to my efficiency and enabled me to keep more accurate sales records and to communicate instantly with clients through e-mailings. Also, the company's health program took care of our medical needs as my family grew. The continued health coverage for six months after resigning is an additional benefit I had not anticipated, and I am grateful for it. The generosity of the company toward its employees is deeply appreciated.

(35) Thank you for your support and encouragement during the period I've worked for the company. You have always been professional and concerned about my personal growth and professional development. I hope I may use you as a reference for future employment.

Sincerely,


Fred Ingram

This document was created for GEDTS.

-- Exhibit -

Based on the information in this letter, what is Fred Ingram's opinion of Gerald Fulstrom as a boss?

- A. ignorant of company policy
- B. sympathetic to employees' needs
- C. competent to meet production goals
- D. too concerned with a public image

E. obsessed with company security

Answer: B

Question: 7

-- 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 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 photographing small things] and the telescope for a telephoto [camera lens for photographing things far away].
- (10) 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. 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 back to an earlier passion—the great apes.
- (40) 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.

With permission from NATURAL HISTORY, 12/00–01/01. Copyright © American Museum of Natural History, 00-01.

-- Exhibit -

Gerry Ellis says that the next phase of *Wild Orphans* will be "on the orangutans of Borneo" (lines 38-39). What does Gerry Ellis also say in this excerpt that leads the reader to understand that he has worked with great apes before?

- A. "deepen environmental awareness" (lines 22-23)
- B. "the orphaning of these young creatures" (lines 27-28)
- C. "crucial to my ability to say something significant" (lines 36-37)
- D. "bring me back to an earlier passion" (lines 39-40)
- E. "than it did at the beginning of my career" (lines 43-44)

Question: 8

-- Exhibit--

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

(25) Inuit art but as contemporary art."

(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

(35) 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

(55) 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."

(60) 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 -

Why are the opinions of Ted Fraser and David Pelly presented in this excerpt?

- A. to give authority to the view that Annaqtuusi's work is important
- B. to show that the author knows many important people
- C. to present two opposing views on the subject

-
- D. to add humor to an otherwise serious article
 - E. to make more people want to buy Inuit artworks

Answer: A

Question: 9

-- 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

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(85)

(90)

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-- Exhibit -

Suppose the scientific community wanted to study the possibility of establishing a colony in outer space on the planet Mars. Which one of the coyote's qualities would make the animal a good choice for an experimental colony?

A. adaptability

- B. playfulness
- C. beauty
- D. popularity with humans
- E. friendship with wolves

Answer: A

Question: 10

-- Exhibit-

WHAT IS HAPPENING BETWEEN SAM AND ROSE?

<p>SAM: I love you, Rose. Let me go with you!</p> <p>(5) 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.</p> <p>SAM: If we have each other, that's the vital thing, isn't it? What else matters but that?</p> <p>(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</p> <p>(15) 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</p> <p>(20) it's too late.</p> <p>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</p> <p>(25) strength to escape.</p> <p>ROSE: (<i>Shaking her head</i>) No, Sam.</p> <p>SAM: Why do you say no?</p>	<p>ROSE: It's what you said just now— about people belonging to each other.</p> <p>(30) 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,</p> <p>(35) 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.</p> <p>SAM: You want to go through life alone?—never loving anyone, never</p> <p>(45) having anyone love you?</p> <p>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. (<i>Putting her arms around him</i>) 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.</p> <p>(50) Don't look as if it was the end of the world, Sam!</p> <p>(55) SAM: It is the end of my world.</p>
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Excerpted from Elmer Rice, STREET SCENE, 1929.

-- Exhibit -

Which character trait does Rose's decision about her future indicate?

- A. independence
- B. sense of humor
- C. kindness
- D. capacity to love
- E. spontaneity

Answer: A

Question: 11

-- Exhibit--

HOW DID HELEN KELLER LEARN ABOUT THE WORLD AROUND HER?

[As an infant, Helen Keller was robbed of her sight and hearing by a high fever.]

I recall many incidents of the summer of 1887 that followed my soul's sudden awakening. I did nothing but explore with my hand and learn the name of every object that I touched; and the more I handled things and learned their names and uses, the more joyous and confident grew my sense of kinship with the rest of the world.

But about this time I had an experience which taught me that nature is not always kind. One day my teacher and I were returning from a long ramble. The morning had been fine, but it was growing warm and sultry when at last we turned our faces homeward. Two or three times we stopped to rest under a tree by the wayside. Our last halt was under a wild cherry tree a short distance from the house. The shade was so grateful, and the tree was so easy to climb that with my teacher's assistance I was able to scramble to a seat in the branches. It was so cool up in that tree Miss Sullivan proposed that we have our luncheon there. I promised to keep still while she went to the house to fetch it.

Suddenly a change passed over the tree. All the sun's warmth left the air. I knew the sky was black, because all the heat, which meant light to me, had died out of the atmosphere. . . . I remained still and expectant; a chilling terror crept over me. I longed for my teacher's return; but above all things, I wanted to get down from that tree.

There was a moment of sinister silence, then a multitudinous [great] stirring of the leaves. A shiver ran through the tree, and the wind sent forth a blast that would have knocked me off had I not clung to the branch with might and main. The tree swayed and strained. The small twigs snapped and fell about me in showers. A wild impulse to jump seized me, but terror held me fast. I crouched down in the fork of the tree. The branches lashed about me. I felt the intermittent jarring that came now and then, as if something heavy had fallen and the shock had traveled up till it reached the limb I sat on. It worked my suspense up to the highest point, and just as I was thinking the tree and I should fall together, my teacher seized my hand and helped me down. I clung to her, trembling with joy to feel the earth under my feet once more. I had learned a new lesson—that nature “wages open war against her children, and under softest touch hides treacherous claws.”

Helen Keller, excerpted from *Helen Keller, The Story of My Life*, 1902.

-- Exhibit -

What mood does the writer create with her description of the storm?

- A. suspense
- B. joy
- C. sadness
- D. bitterness
- E. calm

Answer: A

Question: 12

-- Exhibit--

CAN THE WAY CRITICISM IS GIVEN AFFECT THE WAY IT IS RECEIVED?

(5) A woman who co-wrote a report together with a male colleague was hurt when she read to him a rough draft of the introduction and he leaped into his critical response—"Oh, that's too dry! You have to make it snappier!"—with more alacrity than she would have, and without hedging and softening. She would have been more likely to say,

(10) "That's a really good start; of course you'll want to make it a little snappier when you revise."

(15) Whether criticism is best given "straight" or best tempered to avoid seeming too harsh is also a matter of convention. I noticed the difference when talking to an editor at a newspaper about a short opinion essay I had written that was about to be

(20) published in the paper. While going over changes she wanted me to make, she said, "There's one other thing. I know you may not agree with me. The reason I noticed it is that your other

(25) points are so lucid and elegant." She went on for several more sentences hedging what she was about to say until I jumped in to put her out of her misery: "Do you want to cut that part?" I

(30) asked. "That's okay. I'm not wedded to it." But I appreciated her tentativeness. Her approach contrasted sharply with the styles of other newspaper editors I had worked with, who asked for cuts

(35) in few words with no softeners, saying, for example, "That's not needed. You already made your point." I even recalled a (male) colleague of hers who had summarily rejected an idea for an opinion essay and added, "Call me

(40) when you have something new to say."

Those who prefer criticism given straight are operating on a conventionalized agreement that says,

(45) "This is business; feelings have no part in it. Here's the dope; I know you're good; you can take it." Those who are used to ways of talking that soften the impact in consideration of the feelings of

(50) the person addressed may find it hard to deal with right-between-the-eyes criticism. Both styles have their own logic.

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-- Exhibit -

How might an individual who believes in "straight" criticism best be characterized?

- A. understands that feelings are important
- B. believes that others may find it hard to accept suggestions
- C. admires those who offer indirect recommendations
- D. believes that the most direct approach is always the best
- E. refuses to discuss alternatives or other solutions

Answer: D