

*California High
School California
High School
Exit Examination
Exit Examination*

**English-Language Arts
Released Test Questions**

California Department of Education
October 2006

**Selected Questions for
Reading Institutes for Academic Preparation
PRE-TEST***

***Note:** The categories “Grammar, Usage, and Idiom” and “Sentence Control and Clarity” assessed by the RCST are NOT addressed by this Pre-Test. These questions come from the *Word Analysis*, *Reading Comprehension*, and *Literary Response* strands on the CAHSEE. The Writing Strategies and Writing Conventions strands attempt to assess student knowledge of sentence structure and mechanics.

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Dances With Dolphins (National Geographic Society)

White Fang (Troll Communications)

Acting Up [The ALAN Review 24(3): 42-46]

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Introduction

All California public school students must satisfy the California High School Exit Examination (CAHSEE) requirement, as well as all other state and local requirements, in order to receive a high school diploma. The CAHSEE is divided into two parts: English-language arts and mathematics. All questions on the CAHSEE are evaluated by committees of content experts, including California educators, teachers, and administrators, to ensure the questions' appropriateness for measuring the designated California academic content standards in English-language arts and mathematics. In addition to content, all items are reviewed and approved to ensure their adherence to the principles of fairness and to ensure no bias exists with respect to characteristics such as gender, ethnicity, and language.

This document combines released test questions that have appeared on the English-language arts part of the CAHSEE since the 2000-2001 school year and contains new test questions from the 2005-2006 school year. A similar document for mathematics is also available. The questions are grouped by strand (e.g., Word Analysis). At the beginning of each strand section is a list of the specific standards assessed on the CAHSEE. Following a group of questions is a table that gives the correct answer for each question, the content standard each question is measuring, and the year each question originally appeared on the CAHSEE.

The following table lists each strand, the number of items that appear on the exam, and the number of released test questions that appear in this document.

STRAND	NUMBER OF QUESTIONS ON EXAM	NUMBER OF RELEASED TEST QUESTIONS
• Word Analysis (RW)	7	18
• Reading Comprehension (RC)	18	49
• Literary Response (RL)	20	54
• Writing Strategies (WS)	12	25
• Writing Conventions (WC)	15	37
• Writing Applications (WA)	1	9
TOTAL	73	192

In selecting test questions for release, three criteria are used: (1) the questions adequately cover the content standards assessed on the CAHSEE; (2) the questions demonstrate a range of difficulty; and (3) the questions present a variety of ways each standard can be assessed. These released test questions do not reflect all of the ways the standards may be assessed. Released test questions will not appear on future tests.

For more information about the CAHSEE, visit the CDE's Web site at <http://www.cde.ca.gov/ta/tg/hs/>.

This is a sample of California High School Exit Examination questions. This is NOT an operational test form. Test scores cannot be projected based on performance on released test questions. Copyright © 2006 by the California Department of Education.

READING

The Reading portion of the CAHSEE has three strands: Word Analysis, Reading Comprehension, and Literary Response and Analysis. A description of each strand follows. The released passages and test questions for the Reading portion of the CAHSEE follow the strand descriptions.

The Word Analysis Strand

The following two California English-language arts academic content standards from the Word Analysis strand are assessed on the CAHSEE by 7 test questions and are represented in this booklet by 18 released test questions. These questions represent only a few of the ways in which these standards may be assessed on the CAHSEE.

READING (GRADES NINE AND TEN)

Standard Set 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development:

- | | |
|---------|--|
| 10RW1.1 | Identify and use the literal and figurative meanings of words and understand word derivations. |
| 10RW1.2 | Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words. |

The Reading Comprehension Strand

The following six California English-language arts academic content standards from the Reading Comprehension strand are assessed on the CAHSEE by 18 test questions and are represented in this booklet by 49 released test questions. These questions represent only a few of the ways in which these standards may be assessed on the CAHSEE.

READING (GRADES NINE AND TEN WITH ONE STANDARD FROM GRADE EIGHT AS NOTED†)

Standard Set 2.0 Reading Comprehension (Focus on Informational Materials):

- | | |
|---------|--|
| †8RC2.1 | Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals). |
| 10RC2.1 | Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes. |
| 10RC2.4 | Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension. |
| 10RC2.5 | Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration. |
| 10RC2.7 | Critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings. |
| 10RC2.8 | Evaluate the credibility of an author's argument or defense of a claim by critiquing the relationships between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material). |

† *Eighth-grade content standard*

The Literary Response and Analysis Strand

The following twelve California English-language arts academic content standards from the Literary Response and Analysis strand are assessed on the CAHSEE by 20 test questions and are represented in this booklet by 54 released test questions. These questions represent only a few of the ways in which these standards may be assessed on the CAHSEE.

READING (GRADES NINE AND TEN WITH ONE STANDARD FROM GRADE EIGHT AS NOTED†)

Standard Set 3.0 Literary Response and Analysis:

- 10RL3.1 Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue).
- 10RL3.3 Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.
- 10RL3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.
- 10RL3.5 Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.
- 10RL3.6 Analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).
- 10RL3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.
- 10RL3.8 Interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text.
- 10RL3.9 Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.
- 10RL3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.
- †8RL3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach)
- 10RL3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language, on tone, mood, and theme, using the terminology of literary criticism. (Aesthetic approach)
- 10RL3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)

† *Eighth-grade content standard*

Read the following passage and answer questions 1 through 9.

A Day Away

by Maya Angelou

Most people today know Maya Angelou as one of America's most important poets. One of her stories, "Georgia, Georgia," was the first story by an African-American woman to be made into a television movie. Angelou also wrote the screenplay for the movie *All Day Long* and even directed it. The variety, quality, and passion of her work continue to inspire people today.

We often think that our affairs, great or small, must be tended continuously and in detail, or our world will disintegrate, and we will lose our places in the universe. That is not true, or if it is true, then our situations were so temporary that they would have collapsed anyway.

Once a year or so I give myself a day away. On the eve of my day of absence, I begin to unwrap the bonds which hold me in harness. I inform housemates, my family and close friends that I will not be reachable for twenty-four hours; then I disengage the telephone. I turn the radio dial to an all-music station, preferably one which plays the soothing golden oldies. I sit for at least an hour in a very hot tub; then I lay out my clothes in preparation for my morning escape, and knowing that nothing will disturb me, I sleep the sleep of the just.

On the morning I wake naturally, for I will have set no clock, nor informed my body timepiece when it should alarm. I dress in comfortable shoes and casual clothes and leave my house going no place. If I am living in a city, I wander streets, window-shop, or gaze at buildings. I enter and leave public parks, libraries, the lobbies of skyscrapers, and movie houses. I stay in no place for very long.

On the getaway day I try for amnesia. I do not want to know my name, where I live, or how many dire responsibilities rest on my shoulders. I detest encountering even the closest friend, for then I am reminded of who I am, and the circumstances of my life, which I want to forget for a while. Every person needs to take one day away. A day in which one consciously separates the past from the future. Jobs, family, employers, and friends can exist one day without any one of us, and if our egos permit us to confess, they could exist eternally in our absence.

Each person deserves a day away in which no problems are confronted, no solutions searched for.

Each of us needs to withdraw from the cares which will not withdraw from us. We need hours of aimless wandering or spaces of time sitting on park benches, observing the mysterious world of ants and the canopy of treetops.

If we step away for a time, we are not, as many may think and some will accuse, being irresponsible, but rather we are preparing ourselves to more ably perform our duties and discharge our obligations.

When I return home, I am always surprised to find some questions I sought to evade had been answered and some entanglements I had hoped to flee had become unraveled in my absence.

A day away acts as a spring tonic. It can dispel rancor, transform indecision, and renew the spirit.

From *WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW* by Maya Angelou, copyright © 1993 by Maya Angelou. Used by permission of Random House, Inc.

1. What is the narrator's main purpose in this passage?

- A to entertain readers with a story of an unusual day
- B to inform readers how to organize a day away from home
- C to persuade readers to take some time for themselves
- D to describe to readers what it is like to rediscover a city

2. Which sentence below is an example of a simile?

- A I will have set no clock . . .
- B I do not want to know my name . . .
- C We need hours of aimless wandering . . .
- D A day away acts as a spring tonic.

3. The words *casual*, *wander*, and *gaze* in paragraph 3 suggest a feeling of—

- A determination.
- B solitude.
- C bewilderment.
- D relaxation.

4. The narrator MOST likely laid out her clothes the night before her day away so that she—

- A wouldn't forget what she wanted to wear.
- B wouldn't have to make a decision in the morning.
- C would be able to sleep late in the morning.
- D would be as stylishly dressed as possible.

5. Which BEST describes the narrator's tone in the second half of the passage?

- A persuasive
- B humorous
- C sarcastic
- D frustrated

6. Which sentence from the passage is an example of figurative language?

- A Once a year or so I give myself a day away.
- B On the eve of my day of absence, I begin to unwrap the bonds which hold me in harness.
- C I enter and leave public parks, libraries, the lobbies of skyscrapers, and movie houses.
- D It can dispel rancor, transform indecision, and renew the spirit.

7. In which sentence from the passage does the narrator acknowledge those who disagree with her main argument?

- A I inform housemates, my family and close friends that I will not be reachable for twentyfour hours; then I disengage the telephone.
- B I detest encountering even the closest friend, for then I am reminded of who I am, and the circumstances of my life, which I want to forget for a while.
- C If we step away for a time, we are not, as many may think and some will accuse, being irresponsible, but rather we are preparing ourselves to more ably perform our duties and discharge our obligations.
- D When I return home, I am always surprised to find some questions I sought to evade had been answered and some entanglements I had hoped to flee had become unraveled in my absence.

8. Which statement from the passage BEST describes the narrator’s motivation for “a day away”?

- A . . . we will lose our places in the universe.
- B . . . I sleep the sleep of the just.
- C . . . I want to forget for a while.
- D . . . friends can exist one day without any one of us.

9. Which of the following is the main theme of the passage?

- A Self-energizing oneself is necessary.
- B Time is of the essence.
- C Problems will solve themselves.
- D A single decision has many consequences.

Read the article and answer questions 10 through 13.

Dances With Dolphins

By Tim Cahill

Tim Cahill has been writing about nature for more than 25 years. In 1969, Cahill received a master's degree in English and Creative Writing from San Francisco State University. In 1976, he was the founding editor of *Outside Magazine*, which won several national magazine awards. Cahill has worked as an editor for other magazines, including *Esquire* and *Rolling Stone*. He has also published articles in magazines such as *National Geographic*, *The New York Times Book Review*, and *Travel and Leisure*. Additionally, Cahill has published six books. *Dances With Dolphins* was originally written as the screenplay for an IMAX documentary film which, in 2000, was nominated for an Academy Award in the category "Best Documentary Short Subject." Cahill also has written screenplays for the IMAX films *The Living Sea* and *Everest*.

1 Before dawn, Kathleen and I boarded a fishing boat at Tsubota Port and headed for the island of Mikura, 45 minutes away. The water temperature was about 60 degrees, the air around 15 degrees cooler. Minor squalls swept across the sea. Hard rain stung our faces.

2 The Japanese captain took us within 50 yards of shore. Almost immediately we saw dolphins rolling over the surface as they breathed. The captain turned toward the animals and slowed the engine to idle.

3 For a moment I lost the dolphins, couldn't see them at all. Then suddenly they were all around us. In an instant Kathleen and I plunged into the dark, churning sea.

4 The poet-scientist Loren Eiseley expressed the wistful thought that someday the dolphin might "talk to us and we to him. It would break, perhaps, the long loneliness that has made man a frequent terror and abomination even to himself."

5 I think this is the motive and purpose behind the work of Kathleen Dudzinski. She would never put it that way, though. As a scientist, Kathleen favors precision over poetry, at least in describing her own work. But sometimes she admits that when swimming with dolphins, she feels like a kid living out a dream.

6 Kathleen has always loved animals. As a teenager in Connecticut, she worked part-time with a veterinarian. She put together a petting zoo for inner-city kids who'd never seen a cow before—or goats or chickens. Then she took the little traveling exhibit to urban parks, showing youngsters something of the natural world.

7 In the summer of 1987, during college, she went off to the Gulf of Maine to do field research on marine mammals. After graduating, she entered the Ph.D. program at Texas A&M University, where she spent five, six-month seasons studying dolphins in the Bahamas. Since then her research has been conducted mostly on free-ranging dolphins.

8 Dressed in her shiny high-tech wet suit, the 31-year-old Dudzinski swam beside me as half a dozen bottlenose dolphins swept by us like torpedoes. The dolphins were much bigger than I had imagined. And faster.

9 My first impression was not that of happy squeakers, or mystical healers on a watery mission to enlighten humanity. I thought, *Whoa, these guys are great, big, powerful predators!*

10 Kathleen was recording the dolphins with an audiovisual device of her own design—a pair of hydrophones (underwater microphones) set apart on a bar, with a video camera between them. Underwater, sound moves faster than in air, which causes it to seem to be coming from everywhere at once.

11 Studying her films and wearing headphones, she has been able for the first time ever to consistently identify which dolphins are producing which sounds while underwater.

12 Kathleen had told me she does not believe dolphins have a language like ours. They use clicks, chirps, whistles, and squawks to transmit signals to each other, or to echolocate—to identify the position of objects by bouncing sound waves off them—much the way submariners use sonar.

13 This is not to say that they cannot learn the meaning of words and syntax. In a University of Hawaii study, researchers created an artificial visual and acoustic language and were able to teach the animals the difference between sentences like “Take the surfboard to the person” and “Take the person to the surfboard.”

14 When the dolphins approached us again, they swam slowly, moving their heads from side to side. I thought I could hear the sounds they made—the squeaking of a rusty hinge, a whistle, a squawk—and I knew they were scanning me.

15 Kathleen took a deep breath and dived straight down about 20 feet. The dolphins seemed to understand the dive as an invitation to dance. They swarmed about us, swimming in slow sinuous curves, more than a dozen of them now.

16 Kathleen muscled her big video/audio recorder about, following one dolphin—her focal animal—as it looped over backward, swimming slowly in a vertical circle that was at least 20 feet in diameter. The two swam together, human and dolphin, belly to belly, only inches apart.

17 Kathleen tried to get some distance on the animal, but it wanted to dance slow and close. They surfaced together, both of them breathing simultaneously—Kathleen through her snorkel, the bottlenose dolphin from its top-mounted blowhole—and my immediate thought was, *Hey, we're all mammals and air breathers here.*

18 Now, as Kathleen surfaced, I dived. I turned with one of the passing animals and tried to swim at its flank. As a collegiate swimmer, I set records in butterfly and freestyle sprints. Even now, years later, I'm very fast—for a human. But the dolphins swept by me like jets past a single-prop biplane. They shot past at speeds in excess of 20 m.p.h., I guessed.

19 One dolphin drifted slowly by me, close enough to touch. It dived, then looked up at me, moving its head from side to side.

20 I needed to breathe and moved slowly toward the surface. As I did, a dolphin below rose with me. A female. We were both upright in the water, belly to belly. I could see its round black eye, and the jaw anatomically designed in a constant grin.

21 Although I knew the smile is no more expressive of the animal's mood than an elephant's trunk, one still feels obliged to smile back. There was something bunching in my throat, like sorrow, but it came out in a brief snort through my snorkel. A laugh.

22 The dolphin moved with me, then sped around my body like a ball on a string as I rose to the surface. There were six- to nine-foot swells. One of them washed over my snorkel, and I gulped down what felt like half a pint of sea water. The dolphin dived and moved off toward more amusing pursuits as I treaded water on the surface, coughing and spitting.

23 Kathleen rose beside me. “They’re gone,” she said. Her lips were blue, and she was shivering like a child who has played too long in the water.

24 “Was that long enough to be an encounter?” I asked.

25 She laughed. In her studies Kathleen had defined a dolphin encounter as three minutes long or more. “Nearly fifteen minutes,” she said.

26 I honestly thought it could have been less than three minutes.

27 “How was your first dolphin encounter?” she asked.

28 I searched for words. Finally, I appropriated one of Kathleen’s strongest expletives. “Yikes,” I said. “This is what you do every day of your life?”

29 “Every day I can get the boat time.”

30 “And they pay you for this?”

31 “Yep.”

From the book Dolphins by Tim Cahill. Copyright © 2000 by MacGillivray Freeman Films. Text Copyright © 2000 by Tim Cahill. Reprinted by arrangement with the National Geographic Society.

... half a dozen bottlenose dolphins swept by us like torpedoes.

10. The author uses the word *torpedoes* to describe the dolphins to suggest—

- A power and speed.
- B intelligence and sensitivity.
- C danger.
- D fear.

11. The difference between Kathleen's and the author's responses to the dolphins swimming past them is BEST expressed by which statement?

- A She is relaxed, and he is nervous.
- B She is excited, and he is bored.
- C She is alert, and he is careless.
- D She is playful, and he is businesslike.

12. What evidence does the author provide to demonstrate the intelligence of dolphins?

- A He compares their ability to swim to that of humans.
- B He mentions a study in which dolphins learned the meaning of words.
- C He describes instances in which dolphins helped humans.
- D He shows there is a relationship between Kathleen and the dolphins.

13. Which one of the following themes is developed in the article?

- A the conflict between art and science
- B the importance of technology
- C the joy of exploration
- D the difficulty of being true to oneself

Read the passage and answer questions 14 through 17.

The Remarkable Paper Cuttings of Hans Christian Andersen

1 Best known as an author of fairy tales, Hans Christian Andersen wrote such children’s classics as “The Ugly Duckling,” “The Little Mermaid,” and “The Emperor’s New Clothes.” Many people may not be aware, however, that he was also an actor, a singer, and an artist, and that as an artist, he excelled at the unusual craft of paper cutting.

2 Andersen may have begun practicing paper cutting as a young boy in Denmark. It is known that he loved to play with puppets and frequently created clothes for them from scraps of cloth. He also may have helped cut leather for his father, a shoemaker. These practices could have contributed to his proficiency in using scissors to create works of art.

3 Paper cutting was not a well-known craft in Denmark during the 1800s. Some Europeans created silhouettes out of black paper, but Andersen’s cuttings were quite different. Andersen usually used white or brightly colored paper. He never drew an outline first but simply snipped away with a design that existed only in his imagination. Sometimes he used a flat piece of paper. Other times he folded the paper, made some cuts, opened the paper, and then refolded it in a different way before cutting again. When at last he unfolded the finished paper cutting, an intricate design could be seen, often incorporating dancers, swans, windmills, storks, and castles. Frequently, the images were bordered by a stage with curtains and fancy decorations.

4 Andersen had many reasons for making his paper cuttings, but the main one was to entertain. Andersen loved to tell his fanciful stories to anyone who would listen. As he spoke, he would take out his scissors and create a remarkable paper cutting to illustrate his words. Audiences remained enthralled as they awaited the end of the tale and the outcome of the mysteriously changing piece of paper. Books, especially those other than instructional, were not very common at the time. People who enjoyed hearing a story purely for the sake of entertainment valued Andersen’s unique skill as a storyteller and an artist.

5 Andersen also found that his paper cuttings helped bridge a communication gap between himself and others. Although an awkward and shy man, Andersen still loved an audience. His stories and paper cuttings helped him to communicate when he would have otherwise felt

uncomfortable. He loved to travel and always took his scissors along. When encountering those who spoke different languages, Andersen found he could always make a connection by demonstrating his beautiful paper creations.

6 The paper cuttings also became unique gifts for friends and family. Sometimes Andersen would paste the cuttings into scrapbooks and present them to the children of relatives. Other times they were given as tokens of appreciation to hosts and hostesses. When his writing brought him fame, these gifts were even more valued.

7 Now more than 100 years old, many of Andersen's delicate paper cuttings still exist in a museum in Denmark devoted to his work. While Andersen will always be remembered for his classic fairy tales, his beautiful works of art also remain for all to enjoy.

14. What does *delicate* mean as used in the following sentence?

Now more than 100 years old, many of Andersen's delicate paper cuttings still exist in a museum in Denmark devoted to his work.

- A thin
- B fragile
- C creative
- D old

15. Based on the information in the passage, which of the following is MOST likely to happen?

- A Andersen's paper cuttings will be preserved for many years.
- B The museum will replace the paper cuttings with other objects created by Andersen.
- C Interest in Andersen's books will diminish when people learn about his paper cuttings.
- D Andersen's paper cuttings will become more treasured than his writings.

16. What is the main purpose of this passage?

- A to illustrate the importance of having a variety of skills
- B to compare entertainment of the past to that of the present
- C to illustrate how a person used art to overcome shyness
- D to explore a lesser-known talent of a famous writer

17. Which of the following would make this passage easier to understand?

- A** a picture of one of Andersen's paper cuttings
- B** an excerpt from one of Andersen's fairy tales
- C** a quote from someone who owns one of Andersen's paper cuttings
- D** an explanation of what inspired Andersen to write fairy tales for children

The following essay discusses the early years of the film industry. Read the essay and answer questions 18 through 20.

On Screen

The lights go down and flickering images appear on the big screen. Suddenly, the engaging grins of two small boys emerge in black and white. The tow-headed boys are dressed in coveralls and are sitting on a porch with their dusty bare feet propped on a wooden step below them. A long-eared hound lies listlessly at their feet. Catcalls and giggles fill the theater. “Hey, look. It’s George and Roy. And there’s old Tige snoozin’ away at their feet.” Applause and more giggles break out in the small movie house in eastern Tennessee.

It is early in the twentieth century, and movie houses are springing up all over the country. During this time, nickelodeons were being replaced by a new industry. The emerging movie houses were given regal names such as the “Majestic,” the “Imperial,” and the “Plaza.” Patrons were happy to pay the price of a movie ticket, usually 10 cents, to see the latest moving picture show. At first, single reels of film were projected onto the big screen. By 1907, multiple reels of film were spliced together and presented as feature films. Early audiences were lured into the movie houses not only by the western feature shown every Saturday but also by the promise of seeing still shots of themselves up on the big screen.

Traveling photographers earned a living, moving from town to town, taking photos of local people—especially children—and nearby scenes of interest to show on the screen of the local movie house. The photographers were paid not only by the movie house owner who knew that local shots would be popular attractions, but they were also paid by the parents for the children’s photographs. Eventually, these still shots of local people and places were replaced by newsreels of current news events, such as the world wars in Europe. These newsreels, precursors of the evening news now watched nightly, showed flickering images of real men going off to battle. The reels played before the main feature and were eagerly awaited reports of current events in the world.

The early features shown every Saturday and occasionally during the week were silent films. A local, talented pianist usually sat in the front of the theater supplying a musical backdrop for the action. Chords were pounded out as the western film star Tom Mix rode his horse up to the latest,

staged train robbery or as the Keystone Cops investigated another caper.

Soon, the feature films were no longer silent; recorded sound was now possible, and the feature films were now referred to as “talkies” and became even more popular.

The films were all in black and white, with color films not appearing until the late 1930s.

With the invention of air conditioning, movie theaters became cool retreats in the midst of summer’s sultriest weather. The Rivoli Theater in New York heavily advertised the cool comfort of the interior, and summer ticket sales soared. Eager patrons slipped in out of the heat and humidity and enjoyed the cooled air and watched the latest feature film.

Today, movie theaters remain cool havens of sight and sound entertainment. Popcorn and sodas are served in every theater—multiplexes showing several different features at once. Missing are the still photographs of local children or scenes. The only remaining clues as to their part in the development of the industry are faded copies of the original photographs now tucked away in dusty family albums.

18. According to the passage, the reason the sound of Tom Mix’s horse was accompanied by a piano was because—

- A viewers were making too much noise.
- B the horse made snorting noises that needed to be masked by music.
- C films were silent since audio technology was not invented then.
- D Tom Mix preferred pianos to violins.

19. The main idea of this essay is that movies—

- A are popular because theaters are air conditioned.
- B provide audiences with world news.
- C give parents an opportunity to entertain children.
- D have been entertaining audiences for many years.

20. Which of the following sentences from the essay helps describe the setting of the opening paragraph?

- A** “Nickelodeons were being replaced by a new industry.”
- B** “The films were all in black and white, with color films not appearing until the late 1930s.”
- C** “Patrons were happy to pay the price of a movie ticket, usually ten cents, to see the latest moving picture show.”
- D** “The lights go down and flickering images appear on the big screen.”

The following article tells of children seining for minnows while also offering some general information on the fish. Read the article and answer questions 21 through 23.

Seining for Minnows

There was a time when hot summer days brought children outdoors to local creeks and streambeds to seine for minnows. Catching the small, silver fish was a fun, refreshing opportunity to wade in cool, rushing water on a sultry summer's day. Before setting out for the creek in their neighborhood, however, children first had to locate a burlap bag to use for a seine. Girls as well as boys loved this outdoor activity.

Upon reaching the creek bank, the children pulled off their socks and shoes and plunged feet first into the cold, sparkling water. Wading carefully over the pebbly bottom, they looked for the right spot where the minnows flashed. Seining for minnows was easiest if two children worked together. Grasping two corners of the bag, each child would stand in shallow water and slowly lower the bag until it was flat on the bottom of the streambed. Then, standing very still, the children would wait for the dirt and silt to settle and for the fish life in the stream to resume normal activity. The children would bend over and again grasp a corner of the bag in each hand and quickly and smoothly raise the bag straight up, keeping it as level as possible. A flutter and flicker of silver shades would glimmer all over the soaked burlap bag. Dozens of tiny silver fish almost too small to have been seen in the stream would now cover the rough bag. Tiny little fish bodies, startled by being thrust into the open air, would wiggle and turn, seeking an outlet back into the cold, clear water of their creek.

The joy of seining for minnows is that, once caught, the fish are thrown back into the water to continue their natural lives, perhaps to be scooped up by other children and then returned again to their watery home. So the net is swiftly lowered back into the stream, and the small fish swim off. Then the whole process is repeated once more as more minnows are scooped up and then released.

The small silver fish that children call minnows are really any small fish, regardless of species. Fish called *minnows* actually belong to the *cyprinidae* family of fish. Members of the *cyprinidae* family, including carp and gold fish among several dozen species, can be found in lakes and streams throughout the United States and much of the world.

Minnows often serve as primary consumers in a streambed, sometimes as bottom feeders to suck up ooze or eat algae. Others, as secondary consumers, ingest zooplankton, crustaceans, insects, worms, and other minnows. Some become food for tertiary consumers, being the prey of birds, mammals, and other fish. Those of a larger size are used as bait for sport fishing. Still others are used as food additives in livestock feeds.

Their role as prey and their use as bait and food additives are not the only dangers that minnows face in the world today. The child with a burlap sack who goes out to seine for minnows on a summer's day now will find fewer glittering fish on the bag when it is lifted out of the stream. The destruction and alteration of the minnows' habitat due to land treatment and watercourse alteration threaten the future of this beautiful, hardy family of fish. If the children of tomorrow are to have the joy of seining for minnows on a hot summer's day, the natural habitats of our lakes and streams must be preserved.

21. What does the word *consumers* mean in the following sentence?

Minnows often serve as primary consumers in a streambed, sometimes as bottom feeders to suck up ooze or eat algae.

- A those who shop
- B those who eat
- C those who occupy
- D those who serve

22. This article suggests that minnows face which of the following dangers?

- A being used as prey or bait
- B eating poisonous food
- C lack of food
- D children playing in the water

23. What information supports the idea that minnows play an important role in the food chain?

- A** Minnows do not eat algae.
- B** Minnows only eat worms and insects.
- C** Birds avoid eating minnows.
- D** Birds and other minnows eat minnows.

The following article discusses the sport of falconry. Read the article and answer questions 24 through 26.

On Becoming a Falconer

Falconry, an ancient sport popular in the days of medieval royalty and jousting tournaments, is still practiced by dedicated enthusiasts around the world. Falconers work with predatory birds ranging from expert fliers, like the peregrine falcon, to less spectacular hawks, such as the redtail. Regardless of the species, training is the most important part of falconry. But it can be frustrating; so, you must be very patient.

The first in training your falcon is to establish her trust in you. Initially, the falcon won't allow you near—she will “bate,” or beat her wings wildly, as you approach. But gradually you will coax her to you by offering food. The proud and cautious bird will be reluctant to your hand, but she will want the food there and she will move back and forth on her perch, stamping her feet. Suddenly she will leave her perch. She may land on your hand and bate off right away, frightened by her own bravery at first. Sooner or later, however, she will return to feed, and that will be her first careful step toward accepting you.

Why do falconers love this sport? To understand falconry, you must understand the special nature of the bond that forms between the falconer and the bird. The wild behavior and skills of the falcon are treasured by the falconer. The reward in working with a trained falcon is the companionship of a creature that can choose at anytime to disappear over the horizon forever. You can join the honored tradition of falconers if you have patience and respect for wild creatures.

24. What does the phrase *disappear over the horizon* mean in the following sentence?

The reward in working with a trained falcon is the companionship of creatures that can choose at any time to disappear over the horizon forever.
--

- A return to the falconer
- B abandon the falconer
- C go behind some trees
- D fly very high

25. According to the article, which of the following summarizes the main reason modern falconers love their sport?

- A It allows them to work with a creature that is normally wild.
- B It was popular among royalty of the Middle Ages.
- C The falcon bates the falconer.
- D They like the reward money from the sport.

26. Which of the following MOST accurately indicates the author's attitude toward the sport of falconry?

- A It is not suited to modern times.
- B It can be frustrating.
- C It is best to work with a peregrine falcon.
- D It is a rewarding experience.

Read the following document and answer questions 27 through 33.

HOW TO CHOOSE A PASSWORD

Passwords are commonly used today to restrict access to personal possessions or privileged information. Passwords consist of a unique sequence of characters—letters, numbers, and symbols—required to access personal banking information, automated teller machines, secure buildings and businesses, computer networks, certain Web sites, e-mail, and more. Passwords are much like keys. Each password is different, and only the correct one allows the right of entry. It should be something unusual enough that the wrong person could not decipher it just by knowing you.

Before you can choose a password, however, you must know the types of passwords required. First find out if all letters must be lowercase or if upper- and lowercase are both acceptable. Should the password consist of letters or numbers only, or are special characters permissible? What is the minimum and maximum length allowed?

Now you are ready to think of an appropriate password. Your password should be something you can easily remember but something impossible for anyone else to decode or guess. We will discuss poor options first, so you will know what to avoid. Poor choices include names of people, family or fictional characters, common sequences such as QWERTY on the keyboard or 789456123 on the numeric keypad, or *any* word that appears in a dictionary.

Other inappropriate choices include your telephone number or birth date. Do not use your middle name, mother's maiden name, your street name, or any other familiar name or number in reverse order.

The best way to choose a password that is hard to crack, yet easy to remember, is to select something memorable from your past. It could be the name of your grandparents' dog when you were 5 (*tippy5*) or the name of your math teacher in room 118 (*118-Thompson*). You could form a string of characters using the first letter of each word in a phrase or saying that makes sense to you. For example, your mother might say, "The sun is shining—So am I." A password derived from this saying might be (*TsisSal*) or (*Tsis-Sal*).

Once you have created a good password, keep it safe. Do not store it in a computer or leave a handwritten copy where others might see it. You could put the number in your address book in a disguised form. It is not likely that anyone who found Ted Williams, 35 N. Sheldon Ave. in your address book would know it contains your password (TW35NSA).

It is best to have different passwords for each system. If you have used the same password for your bike lock and your access code to the Internet, would you be willing to loan your bike and lock to a schoolmate?

Since unauthorized access to sensitive information could open the door for an unscrupulous individual to access or even tamper with your personal records, as well as those of other people on the system, it is wise to change your passwords frequently. Some authorities suggest changing passwords every three months.

BAD PASSWORDS

782-8973 (phone number)
 Butch (nickname)
 LittleBoPeep (storybook character)
 12-11-86 (birth date)
 Dejavu (foreign phrase)
 leahcim (name spelled backwards)
 QQQQQQ (repeated letter)
 XyzXyxXyz (repeated pattern of letters)

GOOD PASSWORDS

NYTXvincent (best friend in first grade preceded by state of birth and current state of residence)
 Delygd (first letters of coach's favorite saying: *Don't ever let your guard down.*)
Ofcmgr98 (mother's abbreviated job title—Office Manager—in 1998).

27. According to the document, what should you do FIRST before choosing a password?

- A** determine what type of password must be used
- B** think of something memorable from your past
- C** decide where to store the information to keep it safe
- D** change your password about every three months

28. The two boxes included at the end of the document illustrate information that is primarily found in which two paragraphs?

- A 1 and 2
- B 3 and 4
- C 5 and 6
- D 6 and 7

29. According to the two boxes at the end of the document, which of these would be the BEST password?

- A date of a wedding anniversary
- B your family nickname
- C the same number, repeated five times
- D the first letters in the title of your favorite book

30. Based on information in the document, which statement about passwords is accurate?

- A Computer programs cannot be protected by passwords.
- B Passwords may not be used as a security measure in the future.
- C People only need to use one password for different systems.
- D Bad passwords could give access to unauthorized individuals.

31. Which sentence from the document BEST summarizes the author's main point?

- A It is best to have different passwords for each system.
- B Before you can choose a password, however, you must know the prerequisites for the password.
- C Your password should be something you can easily remember but something impossible for anyone else to decode or guess.
- D Some authorities suggest changing passwords every three months.

32. What suggestion does the article provide about writing down passwords?

- A Write it down often so you don't forget your password.
- B Disguise your password when you write it down.
- C Do not let people know your password.
- D Change your password frequently when you write it down.

33. Based on information in the two boxes at the end of the document, *lkjlkj* would be a bad choice for a password because it—

- A** is someone's initials.
- B** stands for a favorite saying.
- C** is a repeated pattern of letters.
- D** is an abbreviation of a familiar name.

The following is a selection from an employee manual explaining the job description of working at a video rental store. Read the article and answer questions 34 through 36.

Main Street Movies Employee Manual: Organizing Videos

In order to help customers find what they want quickly and to keep track of inventory, it's important to keep the thousands of titles in the Main Street Movies store organized properly. This section of the *Employee Manual* will tell you how to organize videos so that customers will always be able to find them. It will also help you familiarize yourself with the store layout, so that you can help a customer find a particular film or a particular genre of film.

Each Main Street Movies store has three main sections:

1. New Releases Wall
2. Film Library
3. Video Games

New Releases Wall. Almost 70 percent of movie rentals are new releases, and that is the first place that most customers go when they enter the store. The center section of shelves on this wall holds **Hottest Hits**. When new titles come into the store (about 40 per month), place them on this wall in alphabetical order.

After 30 days, move the Hottest Hits titles to the shelves on either side, again in alphabetical order. The shelves flanking Hottest Hits are called **Recent Releases**. Titles stay on the Recent Releases shelves eight to ten months before being moved to Film Library shelves. The New Releases Wall, including the Hottest Hits and Recent Releases shelves, holds about 350 titles.

Film Library. The thousands of titles in the Film Library are organized into categories (genres). The films within each category are displayed alphabetically. Here are the categories and their two-letter computer codes:

AC	Action	FA	Family	SC	Science Fiction
CH	Children	FL	Foreign Language*	SI	Special Interest
CL	Classics	FO	Foreign	WE	Western
CO	Comedy	HO	Horror		
DR	Drama	MU	Music		

*Foreign Language titles include films that were originally made in a foreign language, films that have been dubbed into a foreign language, and films with foreign language subtitles. A sticker on the back of each box specifies which type of film it is.

Special Interest includes these sub-categories:

AN Animation IN Instruction SP Sports

DO Documentaries RE Religion TR Travel

EX Exercise

AN	Animation	IN	Instruction	SP	Sports
DO	Documentaries	RE	Religion	TR	Travel
EX	Exercise				

Video Games. Main Street Movies carries games for Super Nintendo, Sony Play Station, and Nintendo 64 game systems. Games for all three systems are arranged together, in alphabetical order.

Although video games represent only a small percentage of our inventory, they are shoplifted more often than any other type of merchandise in our store. Therefore, video games are *never* displayed on the shelves. Shelves in the Video Game section of Main Street Movies hold cardboard plaques with pictures and information about each game. When a customer wants to rent a particular game, he or she will bring you the plaque. You then retrieve the game from the locked case behind the counter, rent it to the customer, and file the cardboard plaque in the “Video Game Rentals” box. When the game is returned, put the plaque back on the appropriate shelf so that it is available for another customer.

34. What is the order in which new movies are moved through the store?

- A** from Hottest Hits to Film Library to Recent Releases
- B** from Film Library to Hottest Hits to Recent Releases
- C** from Hottest Hits to Recent Releases to Film Library
- D** from Recent Releases to Film Library to Hottest Hits

35. Which of the following is NOT a subcategory of Special Interest?

- A animation
- B exercise
- C religion
- D western

36. A customer wants to know if a Foreign Language video has subtitles. Based upon the manual, what is the best way to find this information?

- A Look at the back of the box.
- B Check the computer.
- C Ask an employee.
- D Watch a few minutes of the film.

The following document is from a training manual for new employees at a restaurant. Read the document and answer questions 37 through 40.

Staff Responsibilities

Greeter

Your job as restaurant greeter requires that you greet every guest graciously and promptly. Upon greeting our early Sunset diners*, be sure to provide them with the regular dinner menu as well as the special Sunset menu. In addition, every evening the chef posts daily specials on the chalkboard at the entrance. Be sure to remind the customers of those dishes too, although those are not eligible for the early Sunset dinner price. (Diners who are seated after the early Sunset period should not receive the special Sunset menu.)

You will be working with a team of three additional members: the person who sets the table and provides the water and place settings (in some restaurants referred to as the busboy or busgirl), the waiter/waitress who actually takes each order to the exact specification of each diner, and the cashier who will accept the diners' payments upon their way out the door after dining. Your job is to ensure that the diners feel welcomed, informed, and served pleasantly in every possible way. For example, if their coats are draped across the back of their chairs, creating a potential floor hazard, please suggest that you would be happy to hang them in the closet at the rear of the restaurant.

Our goal is satisfied, happy customers who will return to visit us again and will recommend our establishment to their friends. Each employee plays an important role in ensuring that our goal is met. If you smile, greet diners pleasantly, seat them as soon as possible, and provide them with the full range of dinner options, you should have every reason to believe that you have done your job well.

When customers have been unhappy in the past with the quality of service by the person who filled your position, it was generally because of one of the following reasons:

- Customers were left standing in the foyer as the entry greeter continued a personal phone call ignoring them.
- Customers were not told of their eligibility or ineligibility for the early Sunset dinner.
- Customers' seating preferences were not honored.

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** Early Sunset definition: a choice from one of five set-price, three-course meals available to diners seated before 6:00 PM, Monday through Friday. Note: One of those choices is always vegetarian.*

37. What is the purpose of this selection?

- A to notify customers of Sunset dinner rules
- B to describe the layout of the restaurant and kitchen
- C to explain the duties of the greeter
- D to make new employees aware of meal prices

38. The document provides the MOST information on—

- A how to satisfy diners.
- B how to get along with coworkers.
- C the restaurant's special offers.
- D the restaurant's payment policy.

39. Read this sentence from the selection.

Your job as a restaurant greeter requires that you greet each guest graciously and promptly.

According to this sentence, what must greeters do?

- A Welcome customers warmly as they arrive.
- B Quickly list the specials for the customers.
- C Ask the customers what they would like to drink.
- D Seat customers as soon as possible.

40. The document provides the LEAST information on—

- A Sunset specials.
- B food preparation.
- C greeter responsibilities.
- D customer dissatisfaction.

The following is a brochure provided for new volunteers at a pet hospital. Read the brochure and answer questions 41 through 44.

Pet Hospital

Being a volunteer pet-aide in the Community Pet Hospital should be lots of fun! You were selected among many other applicants; so, you should feel proud that we recognize that you have something special to offer—a passion for helping pets in need. We also hope that over your eight-week assignment with us you will develop useful skills that will serve you well when you seek employment in the future. Who knows? Perhaps you will want to become a veterinarian too someday!

The pets who come to Community Pet Hospital are experiencing some level of illness, injury, or behavioral distress. Since we limit our practice to reptiles and birds, we can somewhat predict the activity in our waiting room on a typical day.

Frankly, we have more problems with pet owners than with the pets themselves. You will notice that we have signs prominently hanging around the office asking that owners should not release their pets from their pens or cages while in the office. Yet, nearly everyday some owner will permit his or her pet to crawl or .y about the office anyway. As a volunteer pet-aide, we ask you to discourage owners from this practice. But if and when it happens, we appreciate your assistance in helping to retrieve the escaped pet.

When pets and their owners are being seated, we ask your assistance in separating, when possible, the birds from the reptiles. This can help prevent a noisy, distressing climate in the waiting room. Also, it is our experience that small birds need separation from large birds who tend to be aggressive and dominate the “chatter.”

While we only have a few snakes in our practice, their visits can provoke upsetting responses in the waiting room. Both pets and owners seem to respond poorly to the presence of snakes in the waiting room, even if they are caged. So our receptionist tries very hard to arrange snake appointments at the end of the day when most of our other patients have been seen and are gone.

We encourage your interest in every pet that comes through the door! However, there are a few basic rules in engaging with any pet patient that are essential for you to apply at all times:

1. The pet owner should be politely asked first if it is acceptable to interact with his or her pet.
2. Don't assume that a pet wants to interact with anyone except his or her owner. You may like the pet but it may not like you (or anyone else).
3. Refrain from physically handling any pet except as absolutely necessary. Pets who come to us are in distress, so additional handling by strangers may exacerbate their fragile condition.
4. Pets in distress may lash out in self-defense and could injure you with a bite or a painful scratch.
5. Excessive attention paid to one pet may make an owner of another pet somewhat jealous on the other side of the room.
6. Sometimes it seems that paying attention to a pet causes an owner to feel it is all right to open the pen or cage in order to demonstrate pet tricks. We don't want that!
7. In the event you do handle any pet in any way, immediately wash your hands well with disinfectant soap in the washroom. *Absolutely never* touch one pet immediately after handling another unless your hands are thoroughly cleaned between interactions.

Helping a pet in distress and its owner is a very rewarding experience. We're sure you will come to feel the satisfaction of your contributions to the harmony of our waiting room here at the Community Pet Hospital.

41. What does *retrieve* mean as used in the following sentence?

But if and when it happens, we appreciate your assistance in helping to retrieve the escaped pet.

- A help take care of the pet
- B help the owners take care of the pet
- C help the pet escape and leave the office
- D help catch the pet and put it back into its cage

42. Which of the following is NOT a correct rewording of the following sentence?

Additional handling by strangers may exacerbate its fragile condition.

- A A stranger handling a pet may worsen its condition.
- B A stranger handling a pet may improve its condition.
- C A stranger handling a pet may intensify its condition.
- D A stranger handling a pet may aggravate its condition.

43. The main purpose of this brochure is—

- A to explain to veterinarians how to care for hurt animals.
- B to explain to pet owners how to care for reptiles and birds.
- C to explain why pet owners should use the Community Pet Hospital.
- D to explain how volunteers should interact with pet patients and their owners.

44. Which of the following is NOT discussed in this brochure?

- A how snake appointments are made by the receptionist
- B how to release pets from their pens or cages while in the office
- C why small birds need separating from large birds
- D why the hospital can predict the activity in the waiting room on a typical day

Read the story and answer questions 45 through 48.

Housepainting

By Lan Samantha Chang

1 The day before my sister brought her boyfriend home, we had a family conference over fried rice and chicken noodle soup.

2 “This is the problem,” my mother said. “The thistles are overpowering our mailbox.” She looked at my father. “Could you do something about them before Frances and Wei get here?”

3 My father grunted from behind his soup. He drank his soup Chinese-style, with the bowl raised to his mouth. “Frances won’t care about the thistles,” he said. “She thinks only about coming home.”

4 “But what about Wei?” my mother said. “This isn’t his home. To him it’s just a house that hasn’t been painted in ten years. With weeds.” She scowled. To her the weeds were a matter of honor. Although Wei had been dating my sister for four years and had visited us three times, he was technically a stranger and subject to the rules of “saving face.”

5 My father slurped. “Frances is a *xiaoxun* daughter,” he said. “She wants to see family, not our lawn. Wei is a good *xiaoxun* boy. He wants Frances to see her family; he doesn’t care about the lawn.”

6 *Xiaoxun* means “filial,” or “dutiful to one’s parents.”

7 I was almost to the bottom of my bowl of rice when I noticed my parents were looking at me. “Oh,” I said. “Okay, I’ll do it.”

8 “Thank you, Annie,” said my mother.

9 The next afternoon I went to work on the weeds. My father loved Wei and Frances, but he hated yard work . . .

10 It was a beautiful midwestern afternoon, sunny and dry, with small white clouds high up against a bright blue sky. I wore a pair of my father’s old gloves to pull the thistles but kicked off

my sandals, curled my toes around the hot reassuring dirt. Inside the house, my mother napped with the air conditioner humming in the window. My father sat in front of the television, rereading the Chinese newspaper from New York that my parents always snatched out of the mail as if they were receiving news of the emperor from a faraway province. I felt an invisible hand hovering over our blue house, making sure everything stayed the same.

11 I was hacking at a milky dandelion root when I heard an engine idling. A small brown car, loaded down with boxes and luggage, turned laboriously into the driveway. Through the open window I heard a scrape as my father pushed aside his footrest. My mother's window shade snapped up and she peered outside, one hand on her tousled hair. I rose to meet the car, conscious of my dirt-stained feet, sweaty glasses, and muddy gardening gloves.

12 "Annie!" Frances shouted from the rolled-down window. She half-emerged from the car and shouted my name again.

13 "Wow," I said. "You guys are early. I thought you wouldn't get here until five o'clock."

14 "That was the plan," said Wei, "but your sister here was so excited about getting home that I begged off from call a few hours early." He grinned. He was always showing off about how well he knew my sister. But other than that he had very few defects, even to my critical thirteen-year-old mind. He was medium-sized and steady, with a broad, cheerful dark face and one gold-rimmed tooth.

15 My mother and father rushed out the front door and let it slam.

16 "Hi, Frances!" they said. "Hi, Wei!" I could tell my mother had stopped to comb her hair and put on lipstick.

17 We stood blinking foolishly in the sunlight as Wei and Frances got out of the car. My family does not hug. It is one of the few traditions that both my parents have preserved from China's pre-Revolutionary times.

18 Frances came and stood in front of my mother. "Let me look at you," my mother said. Her gaze ran over my sister in a way that made me feel knobby and extraneous.

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19 Frances was as beautiful as ever. She did not look like she had been sitting in a car all day. Her white shorts and her flowered shirt were fresh, and her long black hair rippled gently when she moved her head. Wei stared transfixed, waiting for her to turn to talk to him, but she did not.

20 Still facing my mother, Frances said, “Wei, could you get the stuff from the car?”

21 “I’ll help you!” my father said. He walked around the back of the car and stood awkwardly aside to let Wei open the trunk. “So, how is medical school?” I heard him ask. They leaned into the trunk, their conversation muffled by the hood. I looked at their matching shorts, shirts, brown arms and sturdy legs. When Wei came to visit, my father always acted like a caged animal that has been let outside to play with another of its kind.

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45. How does Annie’s father feel when Wei and Frances arrive?

- A sad
- B excited
- C stubborn
- D threatened

46. What motivates Annie to offer to do the weeding?

- A She thought her father might become ill if he did the weeding.
- B She wanted the house to look nice when Frances and Wei arrived.
- C Her parents looked at her as if they wanted her to do it.
- D Her parents were arguing about who would do the weeding, so she volunteered.

47. From whose point of view is the action in this story seen?

- A Annie’s
- B Father’s
- C Frances’s
- D Mother’s

48. How might the author's background be reflected in the story?

- A** The story shows why the author became a writer.
- B** The story shows that the author had a brother and a sister.
- C** The story describes how the author developed her skills as a gardener.
- D** The story demonstrates an understanding of traditional Chinese customs.