

*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
POST-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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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/>.

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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*

The following story is about a character who discovers a book of quotations in the library. Read the story and answer questions 1 through 3.

A Word in the Hand

It might have been destiny that left Marco waiting in the library for his sister. Whatever it was, Marco waited impatiently, tapping his fingers on the table until a librarian gave him a warning glance. He tapped his foot until the librarian sent another cautionary glance his way. Marco stood up, stretched, yawned, and viewed the stacks of books, the shelves of books, the books in every direction, books as far as the eye could see. He picked one randomly off the shelf: *Everyday Quotations and Proverbs*. Marco thumbed through the pages, a little bored. To be honest, Marco wasn't much of a reader. He didn't mind reading, but it just wasn't his favorite thing to do.

A line caught his eye. It was a quotation he had heard before, a million times at least, something his mom said to him all the time. This quotation was from the sixteenth century, was over 400 years old, and was still kicking around today. Marco read on. The more he read, the more he found that sounded familiar. He moved a stack of magazines off a chair and sat down, still reading. He found a saying to fit every situation and every occasion. There were proverbs that offered instruction on everything, from loaning money to friends (not a good idea, according to the wisdom of the ages) to making excuses. Marco kept reading.

When his sister finally showed up, Marco didn't even notice. Alicia practically had to shout to get him to look up. Then she was the one who had to wait, somewhat impatiently, while Marco applied for and received a library card so he could check out the book and take it home.

"Come on," said Alicia. "Hurry up. Mom said to make sure we got home in time for dinner."

"Haste makes waste," said Marco calmly as he got into the car and put the key in the ignition.

"What's wrong with you?" Alicia wanted to know.

Marco pointed to the book that lay on the console between them. “Knowledge is power.”

“You’re crazy,” she said.

“Birds of a feather flock together.”

“Whatever. All I know is that if we’re late for dinner, Mom’s going to be mad.”

“A soft answer turns away wrath.”

Alicia’s only response was to gape at Marco, her mouth slightly open.

Marco himself was surprised by the proverbs popping out of his mouth. The sayings had taken on a life of their own.

At dinner, Marco declined a serving of green beans. “Marco, you need to eat some vegetables,” said his mother.

“Waste not, want not,” Marco replied.

When Marco’s mother asked him what was new, Marco shrugged and said that there was nothing new under the sun. When Marco’s father said that he had hired a new assistant, Marco nodded in approval and said that a new broom swept clean and that two heads were better than one. When his mother said that she had gotten stuck in the development phase of a new project, Marco said sympathetically, “Back to the drawing board.” As an afterthought, he cautioned that if she wanted anything done right, she would have to do it herself. Alicia mentioned that she had snagged her favorite sweater on the sharp corner of a desk. Marco told her there was no use in crying over spilt milk. Alicia looked at him as if she had never seen him before. “Be quiet, please.” Her tone was anything but polite.

“It takes two to make a quarrel,” Marco instructed her.

“I guess it only takes one to act like an idiot,” his sister replied. “Stop it!”

“Familiarity breeds contempt,” said Marco sadly. “Let’s forgive and forget.”

“Marco,” his father said sternly, “discretion is the better part of valor.”

“That’s right,” said his mother in her strictest voice. “Besides, this is all Greek to me!”

Both of his parents started laughing.

“Laughter is the best medicine,” said Marco.

“Oh, well,” said Alicia, relenting. “Better to be happy than wise.”

“Good one,” said Marco, surprised.

Alicia smiled. “If you can’t beat them, join them.”

1. Read this sentence from the selection.

“Familiarity breeds contempt.”

What does the word *contempt* mean in this sentence from the story?

- A alarm
- B dislike
- C emotion
- D confusion

2. What does Marco mean when he says to his sister, “Birds of a feather flock together”?

- A If he is crazy, then she must be crazy, too.
- B She must set a good example for him.
- C She, not he, is the crazy one.
- D If she plans to stay out of trouble, they must unite.

3. How does Marco’s family react to his use of proverbs?

- A His parents are surprised; his sister is upset.
- B His parents are irritated; his sister is impressed.
- C His parents are entertained; his sister is annoyed.
- D His parents are disturbed; his sister is encouraging.

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The following is a story about two friends on a journey through the woods. Read the story and answer questions 4 through 6.

Out of the Woods

There was a strange silence in the woods. As they walked, Gabriel and Marie could hear birds chirping, pine needles crunching under their feet, the snapping of twigs, even the slight thump of the occasional pine cone landing softly. They had been hiking as part of a project with their natural sciences class, a group that included thirteen other students and two teachers. As the trail became steeper, the others had started to fall behind. Mr. Davis had kept up with Gabriel and Marie most of the way, but had turned around to make sure the others were on the right track. Oblivious to the group, Gabriel and Marie had climbed and climbed as the trail narrowed and twisted and peaked. “It’s the soccer legs,” said Gabriel, who was a forward on the varsity team. “I could climb forever.”

“You’ll be sore tomorrow,” said Marie. “I, on the other hand, have the stamina. I’m used to logging miles and miles.” Marie ran cross-country.

“Miles of flat land. We’ll see who’s sore tomorrow.” They thought they had been following a straight course, but when they finally turned back to find the group, they discovered that the trail had actually split.

“Are we lost?” Marie asked. “How could we be lost? They were all here just a few minutes ago.”

The sheer silence, the absence of other human voices, was overwhelming. “Let’s go back that way.” Marie pointed at the trail leading in the opposite direction. The trail led nowhere. Gabriel and Marie soon found themselves at a precipice, looking down into a canyon. Realizing that they were lost, they panicked. Every snap of a twig was a mountain lion stalking them; every twitch of a branch behind them was a bear getting ready to charge. They ran. They ran wildly, blindly into the forest ahead, slipping on pine needles, leaping over fallen branches, and looking—they later agreed, laughing—like complete idiots.

“You should have seen yourself,” said Marie. She mimicked a terrified face.

“Me? You’re the one who ran into a tree,” said Gabriel. “I tripped!”

“Okay, you just keep saying that.”

Gabriel looked around. “We can’t be too far from everyone.”

“Then why can’t we hear them?” They followed the trail back and began to make their way down the mountain. Surely they could find their way to the beginning of the trail. As they hiked down, the landscape looked unfamiliar. “Hey, this doesn’t look right,” said Gabriel, stopping. “Look how the trail slopes up again.”

“We didn’t come this way.”

“Let’s go back,” said Gabriel.

“No, wait. Listen.” Both were quiet. They heard a sound, a new sound.

“It’s a creek!” The first trail had crossed over a creek! The sound of water led them to the creek. Following the direction of the running water, they hiked along the creek bed until they reached another trail crossing.

“This is it!” “I knew we’d find it,” said Marie. They jumped the creek and ran down the trail. As the trail widened, they ran even faster, propelled by relief. Nearing the road where the bus was parked, they heard the sounds they had been longing to hear.

“Come on,” yelled Gabriel. “Race!”

4. What is the author’s purpose in writing this story?

- A. to entertain the reader with a lesson about paying attention to the surroundings when hiking
- B. to teach the reader a moral about the importance of listening to your leader
- C. to present factual information about the best places in nature to hike
- D. to give an explanation of what to take when preparing to go for a hike

5. Read this sentence from the selection.

Every snap of a twig was a mountain lion stalking them; every twitch of a branch behind them was a bear getting ready to charge.

What does the author convey in the above sentence?

- A. Although the woods had been strangely silent at first, now they were full of deafening noises.
- B. The strange noises Gabriel and Marie heard were being made by different animals.
- C. Every strange noise they heard was frightening to Gabriel and Marie.
- D. The woods were full of dangerous animals that were stalking Gabriel and Marie.

6. Read this sentence from the selection.

Nearing the road where the bus was parked, they heard the sounds they had been longing to hear.

In this sentence, the author is referring to the sounds of—

- A. The voices of the other hikers.
- B. The water in the creek.
- C. The pine needles crunching under their feet.
- D. The noises of other cars on the road where the bus was parked.

The following article explains how the brain functions. Read the article and answer questions 7 through 9.

A Brain Divided

Human beings have only one stomach, one heart, and one brain . . . right? Not exactly. The cerebral cortex, the most advanced part of the brain, might be thought of as two structures, connected by a band of fibers called the corpus callosum. Each structure, or hemisphere, performs different tasks and is responsible for different functions.

The right side of the body is controlled by the left hemisphere of the cortex, and vice versa. Thus, the hand movements of right-handed people are controlled by the left hemisphere and those of left-handed people by the right hemisphere. Similarly, everything perceived on the right is processed by the left hemisphere. Whatever is received in one hemisphere is quickly transmitted to the other across the corpus callosum. Thus, we see a single visual world rather than two half-worlds.

The two hemispheres not only control opposite sides of the body, but also seem to differ in function. The left hemisphere is apparently responsible for language and logical thought. The right hemisphere seems to be concerned more with spatial relations, perception, and fantasy.

How do scientists know all this? In some pioneering experiments, researchers have studied the behavior of patients who have had their corpus callosum severed through surgery. This operation, sometimes performed on patients with severe epilepsy, prevents seizures from traveling across both hemispheres. It also produces a split brain, with each hemisphere functioning more or less independently.

In the everyday world, people with split brains function with little difficulty. This is because full communication between the two parts of the brain is not necessary in most processes. For instance, split brain subjects can see what a normal person does by moving their eyes so that both hemispheres perceive an image. In some situations, however, the effects of split-brain surgery can be quite dramatic.

In one experiment, researcher Roger Sperry (who won a Nobel Prize for his work) flashed the word “heart” across the center of a screen. The “he” was shown to the left part of the visual field, the “art” to the right. When asked to say what they had seen, the subjects answered, “art.” This is because speech is controlled by the left hemisphere, where the “art” was processed. However, when they were told to point with the left hand to one of the two cards—“he” or “art”—to identify what they had just seen, the subjects always chose the card with “he.” In this case, the right hemisphere—which controls the left side of the body—prevailed.

It would be a mistake to assume that all language involves only the left hemisphere or that all spatial relations engage only the right. When a brain is damaged on one side, as in the case of a brain stroke, the other side frequently takes over and does its work. Neither hemisphere has exclusive control over any one task.

“A Brain Divided” from *Psychology: Its Principles and Application*, Eighth Edition, by T.L. Engle and Louis Snellgrove, copyright © 1984 by Harcourt, Inc. Reprinted by permission of the publisher.

7. Read this sentence from the selection.

In some pioneering experiments, researchers have studied the behavior of patients who have had their corpus callosum severed through surgery.

What is the meaning of *severed* in this sentence?

- A healed
- B split
- C examined
- D stretched

8. Which of the following best illustrates the function of the corpus callosum?

- A a satellite dish designed to receive directed signals
- B a fiber-optic cable used to connect telephone networks
- C a computer disk used to store condensed information
- D a spark plug designed to ignite the fuel in a combustion engine

9. Which of the following BEST summarizes the information in the article?

- A** The brain, even when damaged, can recover if the other side takes over.
- B** Though the right brain controls the left side of the body, it is also capable of dominating the left brain.
- C** The brain consists of two hemispheres which, though connected, serve different purposes.
- D** The effects of split-brain surgery can be dramatic, though not tragic.

The following article describes some of the many positive features of the state of California. Read the article and answer questions 10 through 12.

California: A Tribute

You do not have to travel to many other states to realize that California is a world unto itself. This is so wide recognized throughout the world that the state may as well be its own country. The Golden State is complete in itself, with a landscape ranging from desert to mountain to meadow to coastline. Snow-capped mountains rise up majestically before the ocean and golden deserts stretch over vast plains. Fragrant, fruit-scented breezes waft through valleys full of orange groves, apple orchards and vineyards. Pacific Coast Highway, also known as Highway 1, charts a sometimes winding course, edging the rugged, sea-worn cliffs, curving through the mountains, and sailing by smooth beaches, past the white-capped waves of wild surf and the glassy blue waters of the bays. Pastoral scenes of cows grazing in pastures contrast with urban views of skyscrapers and city lights.

California's population is as diverse as its geography, including people from every race and ethnic background. This diversity intensifies the beauty of the state. Music, art, and dance from every country is widely performed in towns and cities throughout the state. Dragons lead parades for the Chinese and Vietnamese New Year celebrations, the music of guitars enlivens Cinco de Mayo festivals, and drumbeats quicken the heartbeat at Brazilian Samba and African dance performances in the parks. Music from summer jazz festivals drift over the communities while symphonies tune up for Bach festivals in the winter. All of these traditions and arts weave together to create an atmosphere of incredible intercultural beauty and richness.

The state's wealth is only increased by its eccentricities and its magic. In a small town north of San Francisco, there is a ranch populated with horses no bigger than large dogs. In the coastal city of Santa Cruz, a favorite tourist attraction is the Mystery Spot, a place where the rules of gravity don't seem to apply and objects actually roll uphill. The Monterey Bay region hosts hordes of regal black and orange Monarch butterflies during their annual migration. Swallows return yearly to San Juan Capistrano, perhaps because, like anyone who has traveled to California, they cannot bear to leave the Golden State forever.

10. What does the word *eccentricities* mean in the following sentence?

The state's wealth is only increased by its eccentricities and its magic.

- A unusual characteristics
- B large population
- C diverse climate
- D famous beauty

11. Which of the following lines from the article BEST supports its theme?

- A "Fragrant, fruit-scented breezes waft through valleys full of orange groves."
- B "The state's wealth is only increased by its eccentricities and its magic."
- C "You don't have to travel to many other states to realize that California is a world unto itself."
- D "California's population is as diverse as its geography."

12. Which of the following strategies does the author use MOST frequently to describe California?

- A imagery
- B statistics
- C expert opinion
- D historical fact

The following newspaper article is about electric cars. Read the newspaper article and answer questions 13 through 15.

Electric Cars Deserve a Second Look

As the world becomes increasingly populated, it is also becoming alarmingly polluted. We deplete more resources, produce more waste, and cause more cumulative environmental strain than ever before.

Fortunately, there are many ways that you can help counter the negative effects that we impose on the environment. One of these is driving an electric car. This benefits not only the environment, but also individual drivers. Electric cars produce about 80 percent less pollution than cars with gas-powered motors. In fact, the only reason that electric cars produce any pollution at all is that their electric energy is generated by power plants—electric cars themselves emit no exhaust. When energy comes from large sources such as power plants, it's easier to regulate and monitor, so there's less waste than if the energy is generated by many smaller sources, such as the gas engines in individual cars.

In addition, electric cars are simply more efficient than gas-powered cars for several reasons. First, electric cars have regenerative braking, which means that when you use the brakes in an electric car, the battery has a chance to recharge. Conversely, when you brake in a gas powered car, you actually *use* energy.

Also, during the production of electric cars, more time and energy is spent making the design lighter and more aerodynamic so that there will be less drag from the wind. This allows them to travel farther using less energy than a gas-powered car would use to go the same distance.

In addition to the environmental benefits of driving electric cars, there are also financial and time-saving benefits for the drivers.

For one, they cost less to maintain. The cost of charging an electric car is about 20 percent of the cost of gas, and electric cars require far less maintenance than gas powered cars. This is due, in part, to the fact that a lot of the things that go wrong with gas-powered cars simply aren't present in electric cars. Electric cars have no cooling system, fan belts, radiators, hoses, or oil—just a battery. There are fewer moving parts overall, so there are fewer potential problems. Also,

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electric motors have far greater longevity than combustion motors, so after the body of an electric car gives out, the engine can be reused in another body.

Furthermore, the federal government is encouraging electric car use by giving significant rebates for purchasing electric cars, and some states offer additional rebates.

Electric cars can also save people time. While gas powered cars require visits to a mechanic every few months, the only routine maintenance required by electric cars is replacing the battery every four years. And California, for example, recently passed a law making it legal for drivers of electric cars to use the carpool lanes any time—even if they are driving alone. This makes your trips much quicker and saves a considerable amount of time, especially in rush-hour traffic.

Overall, there are numerous benefits of driving an electric car. It may take a little getting used to, but in the long run, the use of electric cars can help preserve the environment and give people more time and money to be put to better use.

13. Read this sentence from the article.

Furthermore, the federal government is encouraging electric car use by giving significant rebates for purchasing electric cars, and some states offer additional rebates.

What is the meaning of the word *rebates* in Darrow’s article?

- A money returned
- B tax credits
- C awards
- D additional guarantees

14. Read this sentence from the article.

We deplete more resources, produce more waste, and cause more cumulative environmental strain than ever before.

What does the word *deplete* in Darrow's article mean?

- A store away
- B use up
- C own
- D ruin

15. What is the main purpose of Darrow's article?

- A to convince readers that their cars are using too much energy
- B to show how to improve driving
- C to convince people that electric cars are good
- D to show how the environment can be saved

The following article provides information about a potentially fatal source of food that koalas were given in zoos. Read the article and answer questions 16 through 18.

Deadly Leaves

Koalas, native to the Australian wilds, initially proved difficult to keep alive in zoos. Because koalas eat nothing but the leaves of the eucalyptus tree, zoos provided them with an unlimited supply of eucalyptus leaves. One zoo even planted eucalyptus trees in a special grove to ensure that the koalas had a continual supply of fresh leaves. However, koalas kept in captivity always died within a year of their arrival at the zoo.

Eventually it was discovered that eucalyptus trees that are less than five years old sometimes generate hydrocyanic acid in their leaves. Taking in small quantities of this acid is fatal to the koala. In their natural habitat, the koalas' senses tell them which eucalyptus trees have dangerous leaves, and they simply move on to other trees until they find leaves that are safe to eat. But in captivity, when their keepers unknowingly were giving them leaves contaminated with acid, the koalas were left with only two options: eat the poisonous leaves or starve. Either option was fatal to the trapped koalas.

Fortunately, today's zoos use special tests to distinguish between poisonous eucalyptus leaves and safe ones, and now koalas are eating well and thriving in zoos.

16. What does the word *contaminated* mean in the following phrase?

But in captivity, when their keepers unknowingly were giving them leaves contaminated with acid, the koalas were left with only two options: eat the poisonous leaves or starve.

- A carried with
- B polished with
- C poisoned with
- D grown from

17. What is the purpose of this article?

- A to inform
- B to persuade
- C to entertain
- D to express opinion

18. What tone does the author establish in the article?

- A critical
- B hopeful
- C straightforward
- D humorous

The following article discusses the inspiring efforts of Esther Morris in her crusade for women’s suffrage. Read the article and answer questions 19 through 22.

A One-Woman Campaign

In the territory of Wyoming on September 6, 1870, for the first time anywhere in the United States, women went to the polls to cast their ballots. By 1870, the women’s suffrage movement had battled unsuccessfully for 30 years on the East Coast. The big surprise to everyone was that the first victory for women’s right to vote occurred in Wyoming, where there had been no public speeches, rallies, or conventions for the women’s suffrage movement. Instead, there had been just one remarkable woman: Esther Morris. Her one-woman campaign is a classic example of effective politics. She managed to persuade both rival candidates in a territorial election to promise that, if elected, they would introduce a bill for women’s suffrage. She knew that, as long as the winner kept his word, women’s suffrage would score a victory in Wyoming. The winning candidate kept his promise to Esther Morris, which led to this historic Wyoming voting event in 1870.

19. According to the article, why is it surprising that Wyoming was the first state to allow women to vote?

- A Few people knew about formal elections.
- B There was a small population of women in the state.
- C The community showed no obvious interest in the issue.
- D The efforts on the East Coast were moving ahead quickly.

20. Which sentence from the article explains specifically how Esther Morris succeeded in providing the women of Wyoming with the right to vote?

- A “The big surprise to everyone was that the first victory for women’s right to vote occurred in Wyoming, where there were no public speeches, rallies, or conventions for the women’s suffrage movement.”
- B “In the territory of Wyoming in September 6, 1870, for the first time anywhere in the United States, women went to the polls to cast their ballots.”
- C “She managed to persuade both rival candidates in a territorial election to promise that, if elected, they would introduce a bill for women’s suffrage.”
- D “She knew that, as long as the winner kept his word, women’s suffrage would score a victory in Wyoming.”

21. Which statement below BEST illustrates the time sequence of the events in the article?

- A** It begins in the present and then goes back in time to explain the preceding events.
- B** It begins on September 6, 1870 and then goes back in time to explain the preceding events.
- C** It begins in 1865 and moves to September 6, 1870 and then goes back to 1865.
- D** It all takes place on the same day—September 6, 1870.

The following articles discuss the opposite viewpoints of using vitamin supplements. Read both articles and answer questions 22 through 26.

Pro and Con on Vitamin Supplements

Pro: The Key to a Long and Healthy Life

No medical breakthrough means so much, to so many people, as the discovery of the role of nutrition in human health and longevity. Numerous scientific studies have shown that specific nutrients hold the key to a strong heart and cardiovascular system, a healthy immune system, a normal nervous system, and more. They can help prevent cancer, loss of memory and vision, physical and mental defects in newborns, and degeneration of health in seniors. Vitamins and minerals are essential to the healthy function of every system within our bodies; without them we would not have the energy to perform even the simplest daily task. Perhaps the most important part of any healthy diet, therefore, is a nutritional supplement. The simple “vitamin”—a comprehensive formula of high-quality, high-potency vitamins and minerals—is a sure source of nutrition that can lead to better health, a longer life, and a better quality of life for years to come.

Those who recommend against a daily supplement, relying on a balanced diet instead, are unrealistic and uninformed. Few people consume the right amounts or types of foods to meet the recommended daily intake of vitamins and minerals. To get a full day’s supply of calcium, for example, you’d have to consume 1 cup of milk, PLUS 1 cup of chopped broccoli, PLUS one cup of navy beans, PLUS one cup of plain yogurt, PLUS four ounces of canned pink salmon.

The U.S. Department of Agriculture’s (USDA’s) Food Guide Pyramid recommends eating 2-3 servings each of meats and dairy products, 2-4 servings of fruits, 3-5 servings of vegetables, and 6-11 servings of breads, cereals, rice, and other grains every day. Most people don’t meet those guidelines. Some groups in particular, such as senior citizens, find it hard to squeeze that many servings into their daily diets. In a special food guide pyramid modified to address the needs of older Americans, the Tufts University USDA Human Nutrition Research Center specifically recommends supplements of calcium, vitamin D, and vitamin B12—vitamins many older adults find difficult to get in adequate amounts from food alone. Even people who get the recommended number of servings may not get the nutrition they expect. In this world of fast and processed food, little nutritive value is left in the food we eat. On top of that, many essential

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nutrients, such as vitamin C and the energy-producing B vitamins, are water-soluble. Because they are not stored in the body, adequate amounts must be consumed every single day. A supplement is like nutritional insurance. It fills the nutritional gap between the foods you eat and the amount you need. But even if you could meet the recommended daily values for every nutrient every day, would that be enough for vibrant good health? Probably not. Scientific studies show that some vitamins and minerals can fight the aging process and strengthen your immune system—but only at levels far higher than the recommended daily value. Only through supplementation can you regularly and reliably get the high potencies needed for optimal good health.

Today, good nutrition is as close as the grocery store shelf. Help yourself to a daily vitamin and mineral supplement, and help yourself to improved health and longevity.

Con: Danger in Disguise

Today, we know that the role of vitamins and minerals goes well beyond the prevention of deficiency diseases, such as scurvy, to actually preventing cancer and heart disease, the most fearsome and ferocious killers of our time. With this knowledge has come the widespread call for nutritional supplementation—and a confusing array of vitamin, mineral, and herbal supplements lining the supermarket shelves.

Far from contributing to better health, however, nutritional supplements threaten to turn a scientific breakthrough into a nutritional disaster. Promoters of vitamins and minerals—especially the antioxidant vitamins A, C, and E—would have consumers believe that the little vitamin pill in the bottle is all they need for good health. Take your vitamins in the morning, and you're covered. It's okay to eat fast food for the rest of the day or skip meals to achieve today's fashionably skinny look. But vitamins and minerals are only one part of the nutritional puzzle. A diet rich in fiber and balanced in carbohydrates and protein is essential for good health. You can't get these things from a nutritional supplement. The focus on vitamin and mineral supplements may actually be robbing us of the full nutrition we seek.

And no supplement can compare to the quality of nutrition found in natural sources. For example, our bodies convert carotenes from plant foods into vitamin A. Many supplements contain a single carotene, beta-carotene. Natural sources are rich in many different carotenes, many of which are much more potent antioxidants than beta-carotene. Many supplements contain a synthetic form of

vitamin E, when natural vitamin E is more readily absorbed and used by the body. And science is still discovering the wealth of nutrients in foods, including oligomeric proanthocyanidins (OPCs) found in grapes. These antioxidants are up to 50 times more powerful than vitamin E and are efficiently used by the body.

You'd be hard-pressed to find a supplement as nutritionally comprehensive and potent as a balanced diet. Even if you could, you'd pay much more than if you got the same nutritional value from natural sources.

But perhaps the greatest danger presented by nutritional supplements comes from the very real risks presented by self-medication. Anyone can walk into the market and buy as many different supplements as desired. The reported benefits of high dosages of certain nutrients have led some people to believe that the more the better. Many take several vitamin and mineral supplements without regard to total intake or possible interactions.

High-dose supplements of vitamin A can cause toxicity, leading to bone fractures, joint pain, liver failure, and other significant symptoms. Excess vitamin D can result in kidney damage. Too much vitamin K can interfere with anti-clotting medications. Because these fat-soluble vitamins can be stored in the body, where excess amounts can build up to dangerous levels, experts recommend supplementation only with a doctor's supervision.

Surprising new research suggests that vitamin C pills may speed up hardening of the arteries, the underlying cause of heart attacks and strokes. Researchers said their findings support the recommendations of health organizations, which urge people to avoid high doses of supplements and to get their nutrients from food instead.

As appealing as they're made to sound, nutritional supplements are danger in disguise. If you're looking for good health, don't look on the supplement shelves of your supermarket. Look in the produce section instead.

22. Read this sentence from the first article.

A supplement is like nutritional insurance.

What does the author mean by comparing the use of supplements to insurance?

- A Like nutritional supplements, insurance is necessary in order to maintain good health.
- B Having insurance and using supplements will keep bad health away.
- C Both insurance and vitamins are important in curing health problems.
- D Like insurance, the nutritional value of supplements will be available when you need it.

23. Read this sentence from the first article.

Help yourself to a daily vitamin and mineral supplement, and help yourself to improved health and longevity.

What does the sentence mean?

- A Helping others means encouraging them to take vitamins and minerals.
- B A large helping of vitamins and minerals is necessary for good health.
- C Taking vitamins and minerals is one way that people may help themselves.
- D Taking vitamins and minerals regularly will have a positive effect on a person's health.

24. Instead of depending heavily on vitamin supplements, the author of the second article encourages readers to—

- A eat fruits and vegetables.
- B begin an exercise program.
- C skip meals when necessary.
- D limit the intake of protein.

25. What information supports the idea that vitamin supplements are potentially dangerous?

- A Supplements are usually available in powder, tablet, and liquid form.
- B People might accidentally take supplements that interfere with medications.
- C Supplements may play a large role in disease prevention.
- D People tend to be too cautious when using supplements.

26. Based on the second article, which of these statements is true?

- A Vitamin supplements provide adequate carotenes for the human body.
- B A mineral supplement may be as full of nutrients as a balanced diet.
- C Vitamin supplements are less valuable than eating a variety of healthy foods.
- D A surplus of vitamin supplements can be beneficial to some people.

The following is a brochure provided for new volunteers at a pet hospital. Read the brochure and answer questions 27 through 30.

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.

27. 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

28. 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.

29. 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.

30. 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 31 through 34.

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

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

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

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

33. 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.

34. 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.

Read the following story and answer questions 35 through 39.

The Art of the Sandwich

1 Roland couldn't believe he was working on such a beautiful Saturday morning. He could be finishing his painting for art class, and he had the perfect idea for the colors in the background. "Besides, I know nothing about catering," he thought. But his best friend Brandon needed him, and Roland needed the job to buy more art supplies.

2 Roland knocked on the front door of a one-story house in a busy city neighborhood. Immediately, a voice answered, "Come on in, Brandon." Inside, he found a man unloading fruits, vegetables, bread, and all sorts of fresh food onto a long table that took up half the space in the narrow galley kitchen.

3 "Finish unloading," said the man, turning, then . . . "oh, I thought you were Brandon."

4 "I'm Roland. Brandon tried to reach you last night. He's got a bad cold, and he sent me to help you set up. Hey, aren't you Mr. Sugimoto, the high school cook?"

5 "Yes, and you're Brandon's art friend, the painter. Right?"

6 Roland nodded, and Mr. Sugimoto offered his hand. "Welcome to Sam Sugimoto's Catering, my weekend job. During the week, I'm better known as Benton High School's head chef! So, can you cook?"

7 Roland wondered if instant macaroni and cheese and peanut butter sandwiches counted. "Not really. But I can carry stuff and help out."

8 Mr. Sugimoto glanced at the food on the table, the boxes, and then at his watch. "I've got to make the *hors d'oeuvres*, pick up the entrees, and put the finishing touches on the dessert." He rubbed his chin, thinking. "How good are you at art?"

9 "It's my favorite subject in school. If I go to college, I might . . ."

10 "I can't wait that long. Let's see how good you are *now*." Mr. Sugimoto cleared a space on the

table: a small garden of vegetables on one side, bread on the opposite side, meats and various jars of condiments at the top. In the middle, he placed a two-foot-wide silver serving platter. “I’ll get started on the main course. Your job is to fill this platter with *horsd’oeuvres*.”

11 Roland blinked. “Or-whats?”

12 “Or-DURVS. It’s French. It means little sandwiches or snacks, the kind people pick up and eat with their fingers.”

13 “But I’ve never made them or even seen them.”

14 “Think of them as *artistic* little sandwiches,” said Mr. Sugimoto. “I’m catering my nephew’s cast party for *A Midsummer Night’s Dream*. He’s one of the stars. Of course, he wouldn’t know an *horsd’oeuvre* from a burger.”

15 Roland shook his head. “Mr. Sugimoto, I don’t think I can . . .”

16 “Nonsense. You’re an artist, and you like food. Use your imagination and your taste buds; that’s what the great chefs do. I’ll show you a sample.” Mr. Sugimoto found some large cookie cutters and opened a bag of sandwich bread. He removed two slices and made an ordinary sandwich with a ham spread, then another sandwich with cheese spread. He trimmed off the crust and used a star-shaped cookie cutter to cut out two star shapes. Then he took an olive and a toothpick and garnished the tops, giving the sandwich shapes an appealing look.

17 “Your turn,” said Mr. Sugimoto. “I’ve got to run out to pick up the entrees. I’ll be back in a little while.”

18 Before Roland could protest, Mr. Sugimoto had left the kitchen. Roland stared at the combination of ingredients before him, his artistic appetite whetted by the possibility of creating food that was not only good to eat but pleasing to look at. He surveyed the array of supplies, and closed his eyes, imagining the results. Then he grabbed two slices of bread and a jar of mayonnaise and went to work.

19 Before long, Roland had assembled more than thirty tiny sandwiches, with different colorful

fillings and shapes: crescents of whole wheat with yellow egg salad, circles of sourdough with roast beef and red tomato slices, and diamond-shaped dark rye turkey miniatures. He created French bread fans with cream cheese and green sprouts, along with cucumber sandwiches on delicate white triangles of bread. Some he topped with black or green olives, some with tiny cherry tomato wedges, and some with sprigs of fresh dill or parsley. He was in the process of layering the sandwiches in tiers on the tray when Mr. Sugimoto reappeared and stared at the display for several moments. Roland wondered if the caterer's intense gaze was from dismay or delight.

20 "Is that a three-dimensional star you're making on the tray?"

21 "Yeah," began Roland, "but if you don't like it, I can change it. I just thought with your nephew being one of the stars and all . . ."

22 Mr. Sugimoto's eyes widened and a smile creased his face. "You've done a fantastic job—such variety and intriguing color combinations! You really do have an artistic eye."

23 Roland added the final sandwich to the top tier and stepped back for a look. It felt like the final brush stroke to a painting, and he couldn't contain his smile.

24 "Next week I have a much bigger dinner party, an awards banquet for teachers," Mr. Sugimoto said. "I could use a few platters—just like these. Are you interested in a job—as Assistant Chef?"

25 "Me . . . Assistant Chef?" Roland looked at his star creation again. Already a dozen ideas for *hors d'oeuvres* appeared in his mind, including a design for a huge apple. The title had such a distinctive sound, that he couldn't help repeating it, "Assistant Chef." He would be able to buy his paints and have a job creating art. Who'd have thought there was an art to food preparation? "Sure, why not!"

35. What is the meaning of the word *array* as used in paragraph 18 of the story?

- A collection
- B disorder
- C duplication
- D scarcity

36. Which sentence from the story contains an example of a simile?

- A Roland nodded, and Mr. Sugimoto offered his hand.
- B “Of course, he wouldn’t know an *hors d’oeuvre* from a burger.”
- C Mr. Sugimoto’s eyes widened and a smile creased his face.
- D It felt like the final brush stroke to a painting, and he couldn’t contain his smile.

37. Which of Roland’s characteristics is emphasized by the following sentence from the story?

But his best friend Brandon needed him, and Roland needed the job to buy more art supplies.

- A his confidence
- B his insensitivity
- C his reliability
- D his stubbornness

38. What effect is created by the repetition of *Assistant Chef* in the last paragraph?

- A It shows that Roland likes the title.
- B It indicates that Mr. Sugimoto has not heard Roland.
- C It suggests that Roland has doubts about his abilities.
- D It emphasizes that Roland thinks he is not sufficiently appreciated.

39. In “The Art of the Sandwich,” the author’s purpose is to—

- A explain how someone can get into the catering business.
- B demonstrate how a person can discover a hidden talent.
- C describe the types of food used for a cast party.
- D portray the problems faced by small business owners.

Read the document and answer questions 40 through 44.

Gorman Productions Welcome Packet

WELCOME:

1 On behalf of the entire organization, welcome to Gorman Productions. As you may already know, Gorman Productions has been the leading production company in the use of 16mm film processing for over half a century. Since 1947, Gorman Productions has assisted leading movie studios in finalizing their products. We have an extensive and impressive list of clients. Their trust in our team of expert production technicians stems from our own trust in our team of technicians. We are happy to have you join our team.

2 We look forward to your contributions to our mission and organizational goals. Your cooperation as a team member will not only help us to grow as an organization, but also will help you to grow as a professional. We also recognize that if one member of our team is unproductive, then our entire team is less productive. That is why we require each team member to participate in our orientation. We feel this process will help you become a complete team member.

PACKET INFORMATION

3 Our Human Resources Department will provide you with a Human Resources Packet and an orientation that will explain all the forms you will be asked to read and sign. This document will also explain the benefits you will be entitled to as an employee of Gorman Productions and the different health and investment plans. Along with this introduction, you will be briefed on additional in-house benefits provided to Gorman Production staff members and their families.

4 The Human Resources Packet will include information about the Gorman Productions Web site, other helpful Web sites, computer information, a sample Production Schedule, and a Security Statement. You are responsible for familiarizing yourself with this information before your first day of work in the production studio. In this same packet, you will also find a New Team Member Orientation Evaluation Survey. Please fill out this form completely and return it to Human Resources within two weeks of your start date. This valuable survey will help us to assess our future orientation needs.

DEPARTMENTAL ORIENTATION

5 Your first day on the job will include teaming up with a “Learning Partner,” another new member of our team. Together you will be assisted by a designated mentor. Your direct supervisor may decide to take the role of mentor. Your mentor will introduce you to all members of your particular department and provide you with catalogs and other material relevant to your department. Your Learning Partner will have a New Team Member First Day Orientation Checklist. Together you should go over all items on the list to make sure that you have the tools to do your job and that you are oriented to your work environment and production studio. For security purposes, it is imperative that you obtain a Team Member Photo ID Badge from the Human Resources Department. This badge will grant you access to certain restricted areas in the production studio. As you and your Learning Partner walk around the production studio, you may also be introduced to other employees from other departments. It is our hope that going through this process will make your first day on the job a welcoming and informative experience.

TRAINING

6 The Pre-Production Department does its own “job specific” training. On your first day, your Learning Partner and supervisor will go over the checklist with you to determine the training you will need from departments other than your own. Your supervisor will approve this training and sign off on the checklist. You are responsible for making sure that your Learning Partner and supervisor sign your checklist. It is also important for you to sign your Learning Partner’s checklist. Failure to do so may delay your actual start date. Your supervisor will make appointments for training on your behalf.

7 Once again, welcome to Gorman Productions. We are proud to have you as a new member of our production team. We hope you will enjoy working at Gorman Productions.

Sincerely,

Pat Jackson

Human Resources Manager

40. This document provides the MOST information on—

- A customer service policies.
- B orientation and training.
- C the company's mission.
- D appropriate clothing.

41. According to this document, the *Learning Partner* is—

- A the supervisor.
- B the Human Resources Representative.
- C the President of Gorman Productions.
- D another new employee.

42. Which addition would MOST likely make this document easier to understand?

- A directions to the Human Resources Department
- B a chart showing what specific new employee tasks must be done
- C the names of the Learning Partners at the company
- D further explanation of the Team Member Photo ID Badge

43. Under which heading would you find information about the Photo ID Badge?

- A Welcome
- B Packet Information
- C Departmental Orientation
- D Training

44. Which item is included in the Human Resources Packet?

- A the security statement
- B the supervisor's schedule
- C a photo ID badge
- D a payroll form