

STECK-VAUGHN

GED

EXERCISE BOOK

LITERATURE AND THE ARTS

Practice for the
GED Test Four
covering all areas of Literature and
the Arts:

Popular Literature and
Classical Literature

Fiction

Nonfiction

Poetry

Drama

Commentary on the Arts

Includes two full-length Simulated
GED Literature and the Arts
Practice Tests

LITERATURE AND THE ARTS

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INTRODUCTION

The *Steck-Vaughn Exercise Book: Literature and the Arts* provides you with review and practice in answering the types of questions found on the actual GED Literature and the Arts Test. It can be used with *Steck-Vaughn GED Reading: Literature and the Arts*, or *Steck-Vaughn GED Comprehensive Review*, or other appropriate materials. Cross references to pages in other Steck-Vaughn books are supplied for your convenience on exercise pages. This exercise book has two sections: practice exercises and simulated tests.

PRACTICE EXERCISE SECTION

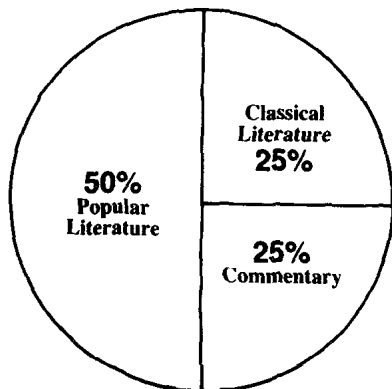
The practice exercise section is divided into three parts: popular literature, classical literature, and commentary on the arts. The popular literature section contains practice in fiction, nonfiction, poetry, and drama. These excerpts are taken from contemporary literature written during the past twenty-five years. The classical literature section also contains practice in fiction, nonfiction, poetry, and drama. These selections are written by well-known authors who have earned a permanent place in literary history. The final section, commentary on the arts, contains reviews of books, TV and films, art, and musical performances. These reviews contain both facts and opinions that require careful attention. Please note that recommended reading lists are included at the end of each practice section.

SIMULATED TESTS SECTION

The second main part of this workbook consists of two complete full-length Simulated GED Literature and the Arts Practice Tests. Each Simulated Test has the same number of items as the GED Test and provides practice with similar item types as found on the GED Test. The Simulated Tests can help you decide if you are ready to take the GED Literature and the Arts Test.

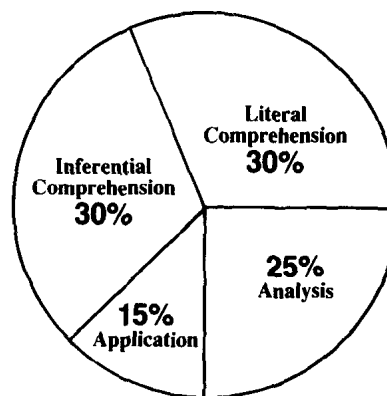
To get the most benefit from the Simulated Test Section, take each test under the same time restrictions as for the actual GED Test. For each test, complete the 45 items within 65 minutes. Space the two examinations apart by at least a week.

Reading Passages



The reading passages are always introduced with a question that may help to guide your thinking about the passage. Half (50%) of the passages are popular literature, 25% are classical literature, and 25% are commentary on the arts. When you are reading a drama passage, be sure to read the stage directions carefully. Poems are usually relatively short, but take time to think about and understand the poem. Rereading the poem entirely may be helpful.

Question Types on the GED Test



The GED Literature and the Arts Test examines your ability to understand, apply, analyze, and evaluate information in four literature areas and commentary.

All of the questions on the GED Literature and the Arts Test are multiple-choice. You will not be tested on your knowledge of literature, but rather on your ability to understand, interpret, and analyze what you read. Following is an explanation of the four types of questions that you will practice in this book, and that are found on the GED Literature and the Arts Test.

- 1. Literal Comprehension:** These items require you to restate information and summarize ideas.
- 2. Inferential Comprehension:** These items ask you to draw conclusions and infer. They also require you to identify implications of what you read or determine cause and effect of events, feelings, or ideas.
- 3. Application:** These items require you to apply information or ideas to a situation that differs from the one in the passage. Questions may be similar to, "How would the author feel about . . . ?" You must use the information provided to problem-solve.
- 4. Analysis:** These items require you to examine the elements of style and structure in an excerpt and to determine how these elements relate to the excerpt's final effect.

ANSWERS

The answer sections give complete explanations of why an answer is correct, and why the other answer choices are incorrect. Sometimes by studying the reason an answer choice is incorrect, you can learn to avoid a similar error in the future.

Analysis of Performance Charts

After each Simulated Test, an Analysis of Performance Chart will help you determine if you are ready to take the GED Literature and the Arts Test. The charts give a breakdown by content area (popular literature, classical literature, and commentary on the arts) and by question type (literal comprehension, inferential comprehension, application, and analysis). By completing these charts, you can determine your own strengths and weaknesses as they relate to the literature and the arts area.

Correlation Chart

The following chart shows how the sections of this exercise book relate to sections of other Steck-Vaughn GED preparation books. You can refer to these other two books for further instruction or review.

CONTENT AREAS	Popular Literature	Classical Literature	Commentary on the Arts
BOOK TITLES Steck-Vaughn Reading: Literature and the Arts	p. 16–153	p. 154–231	p. 232–286
Steck-Vaughn GED Exercise Book: Literature and the Arts	p. 4–25	p. 26–40	p. 41–53
Steck-Vaughn GED Comprehensive Review Book	p. 48–105	p. 106–140	p. 141–175

UNIT 1

PRACTICE EXERCISES

Chapter 1 Popular Literature

□ Fiction

Directions: Choose the one best answer for each item.

Items 1–4 refer to the following excerpt from *Train Whistle Guitar*, a novel by Albert Murray.

IS THE TRAIN COMING?

The three of us just sat looking across the water then. And then we heard the next northbound freight coming, and he stood up and got ready; and he said we could watch
5 him but we better not try to follow him this time, and we promised, and we also promised to go to school the next morning.

So then we came back up the embankment, because the train was that
10 close, and he stood looking at us, with the guitar slung across his back. Then he put his hands on our shoulders and looked straight down into our eyes, and you knew you had to look straight back into his, and we also
15 knew that we were no longer supposed to be ashamed in front of him because of what we had done. He was not going to tell. And we were not going to let him down.

*Make old Luze proud of you, he said then, and he was almost pleading. Make old Luze
20 glad to take his hat off to you some of these days. You going further than old Luze ever dreamed of. Old Luze ain't been nowhere. Old Luze don't know from nothing.*

25 And then the train was there and we watched him snag it and then he was waving goodbye.

1. To whom does the repeated he in this passage refer?
 - (1) the narrator
 - (2) the narrator's father
 - (3) part of the we in the last sentence (line 25)
 - (4) the engineer of the train
 - (5) old Luze
2. Two of "the three of us" (line 1) are probably
 - (1) hoboes
 - (2) criminals
 - (3) running away
 - (4) schoolchildren
 - (5) ashamed of their friend
3. What is the best reason that many of the sentences in the first two paragraphs are very long?
 - (1) to emphasize the suspense of waiting
 - (2) because there is no dialogue
 - (3) as a contrast to the first sentence
 - (4) to contrast with the sentences of dialogue
 - (5) because the ideas expressed are complex
4. What action is described by "snag it" (line 26)?
 - (1) waving at the train
 - (2) getting on the train
 - (3) going up the embankment
 - (4) waiting for the train
 - (5) watching the train from the embankment

Items 5–6 refer to the following excerpt from *Sometimes A Great Notion*, a novel by Ken Kesey.

WHY IS THE MEMORY SO PAINFUL?

I'd done a lot of thinking about Lee in the last year, remembering him the way he was at four and five and six. Partly, I imagine, because the news of his mom got me thinking
5 about the old days, but some because he was the only little kid I've ever been around and there'd be lots of times when I'd think, That's what our kid'd been like now. That's what our kid'd be saying now. And in some ways
10 he was good to compare to, in some ways not. He always had a lot of savvy but never much sense; by the time he started school he knew his multiplication tables all the way to the sevens, but never was able to figure
15 why three touchdowns came to twenty-one points if a team kicked all their conversions, though I took him to ball games till the world looked level. I remember—let's see, I guess when he was nine or ten or so—I tried
20 to teach him to throw jump passes. I'd run out and he'd pass. He wasn't none too bad an arm, either, and I figured he should make somebody a good little quarterback someday if he would get his butt in gear to match his
25 brains; but after ten or fifteen minutes he'd get disgusted and say, "It's a stupid game anyway; I don't care if I ever learn to pass."

5. Why does the narrator think Lee didn't have "much sense" (line 12)?
 - (1) because Lee couldn't learn multiplication
 - (2) because Lee wasn't interested in football
 - (3) because Lee was too little to have sense
 - (4) because the boy would never become a good quarterback
 - (5) because the boy had a lot of savvy
6. Which of the following is not a reason for the narrator to think about Lee?
 - (1) The narrator had known Lee's mother.
 - (2) Lee had been one of the few children the narrator had known.
 - (3) The child the narrator never had might have been something like Lee.
 - (4) Lee reminded the narrator of his own youth.
 - (5) The narrator had spent a lot of time with the boy.

Items 7–8 refer to the following excerpt from "The Jewbird," a short story by Bernard Malamud.

WHAT MAKES THIS BOY STUDY?

When school began in September, before Cohen would once again suggest giving the bird the boot, Edie prevailed on him to wait a little while until Maurie adjusted.
5 "To deprive him right now might hurt his school work, and you know what trouble we had last year."
"So okay, but sooner or later the bird goes. That I promise you."
10 Schwartz, though nobody had asked him, took on full responsibility for Maurice's performance in school. In return for favors granted, when he was let in for an hour or two at night, he spent most of his time overseeing
15 the boy's lessons. He sat on top of the dresser near Maurie's desk as he laboriously wrote out his homework. Maurie was a restless type and Schwartz gently kept him to his studies. He also listened to him practice his screechy
20 violin, taking a few minutes off now and then to rest his ears in the bathroom. And they afterwards played dominoes. The boy was an indifferent checker player and it was

- impossible to teach him chess. When he was
25 sick, Schwartz read him comic books though he personally disliked them. But Maurie's work improved in school and even his violin teacher admitted his playing was better. Edie gave Schwartz credit for these
30 improvements though the bird pooh-poohed them.
7. How could Schwartz be best described?
 - (1) a well-trained pet
 - (2) an unwelcome visitor
 - (3) an intellectual talking bird
 - (4) an indifferent tutor
 - (5) an avid chess fan
 8. The author probably intends the reader to see this scene as
 - (1) realistic
 - (2) melodramatic
 - (3) slightly fanciful
 - (4) slightly mysterious
 - (5) totally unbelievable

Items 9–12 refer to the following excerpt from *The Maltese Falcon*, a novel by Dashiell Hammett.

**IS THIS THE LIFE OF A
PRIVATE EYE?**

Spade sank into his swivel-chair, made a quarter-turn to face her, smiled politely. He smiled without separating his lips. All the v's in his face grew longer. The
5 tappity-tap-tap and the thin bell and muffled whir of Effie Perine's typewriting came through the closed door. Somewhere in a neighboring office a power-driven machine vibrated dully. On Spade's desk a
10 limp cigarette smoldered in a brass tray filled with the remains of limp cigarettes. Ragged grey flakes of cigarette-ash dotted the yellow top of the desk and the green blotter and the papers that were there. A
15 buff-curtained window, eight or ten inches open, let in from the court a current of air faintly scented with ammonia. The ashes on the desk twitched and crawled in the current.
20 Miss Wonderly watched the grey flakes twitch and crawl. Her eyes were uneasy. She sat on the very edge of the chair. Her feet were flat on the floor, as if she were about to rise. Her hands in dark gloves
25 clasped a flat dark handbag in her lap. Spade rocked back in his chair and asked: "Now what can I do for you, Miss Wonderly?"

9. Which of the following best describes the atmosphere in Spade's office?
- (1) cheery
 - (2) businesslike
 - (3) clinical
 - (4) oppressive
 - (5) cozy
10. When Miss Wonderly first speaks to Spade, she probably will sound
- (1) confident
 - (2) hesitant
 - (3) calm
 - (4) flirtatious
 - (5) bored
11. Which of the following does the reader learn about Spade's physical appearance?
- (1) He has ashes on his jacket.
 - (2) He is a tidy dresser.
 - (3) He has a welcoming smile.
 - (4) His face has wrinkles.
 - (5) His posture is poor.
12. Which of the following phrases does not contribute to the overall atmosphere of the office?
- (1) machine vibrated dully
 - (2) limp cigarette
 - (3) ragged grey flakes
 - (4) green blotter
 - (5) twitched and crawled

Items 13–16 refer to the following excerpt from *The Spy Who Came in From the Cold*, a novel by John Le Carré.

HOW DOES THIS WOMAN FEEL?

She helped him wash and shave and she found some clean bedclothes. She gave him some calf's-foot jelly, and some breast of chicken from the jar she'd bought at Mr. Sleaman's. Sitting on the bed she watched him eat, and she thought she had never been so happy before.

Soon he fell asleep, and she drew the blanket over his shoulders and went to the window. Parting the threadbare curtains, she raised the sash and looked out. The two windows in the courtyard above the warehouse were lit. In one she could see the flickering blue shadow of a television screen, the figures before it held motionless in its spell; in the other a woman, quite young, was arranging curlers in her hair. Liz wanted to weep at the crabbed delusion of their dreams.

13. The actions of the woman in this passage suggest that the man is
- (1) unhappy
 - (2) ill
 - (3) her brother
 - (4) tired from work
 - (5) dying
14. Which of the following words does the author use to suggest the poverty of the setting?
- (1) threadbare
 - (2) sash
 - (3) flickering
 - (4) motionless
 - (5) crabbed
15. Which of the following appears to give Liz the most satisfaction?
- (1) cooking dinner
 - (2) going shopping
 - (3) taking care of someone
 - (4) looking out the window
 - (5) being a wife
16. According to this passage, when Liz "wanted to weep at the crabbed delusion of their dreams" (lines 18–19), she probably
- (1) believed the other people were not as happy as she
 - (2) was saddened by the fact of their poverty
 - (3) envied the people she saw
 - (4) felt lonely
 - (5) knew exactly what the other people were hoping for

Items 17–20 refer to the following passage from *Player Piano*, a novel by Kurt Vonnegut.

WHAT ARE THE STAKES IN THIS GAME?

“Come on, Paul,” said Finnerty, “I’ve looked Charley over, and he doesn’t look so all-fired bright to me. I’ve got fifty dollars on you with Goldilocks here, and I’ll cover
5 anybody else who thinks Checker Charley’s got a chance.”

Eagerly, Shepherd slapped down three twenties. Finnerty covered him.

“Bet the sun won’t rise tomorrow,” said
10 Paul.

“Play,” said Finnerty.

Paul settled into his chair again.

Dispiritedly, he pushed a checkerpiece forward. One of the youngsters closed a
15 switch, and a light blinked on, indicating Paul’s move on Checker Charley’s bosom, and another light went on, indicating the perfect countermove for Berringer.

Berringer smiled and did what the
20 machine told him to do. He lit a cigarette and patted the pile of currency beside him.

Paul moved again. A switch was closed, and the lights twinkled appropriately. And so it went for several moves.

25 To Paul’s surprise, he took one of Berringer’s pieces without, as far as he could see, laying himself open to any sort of disaster. And then he took another piece, and another. He shook his head in
30 puzzlement and respect. The machine apparently took a long-range view of the game, with a grand strategy not yet evident. Checker Charley, as though confirming his thoughts, made an ominous hissing noise,
35 which grew in volume as the game progressed.

17. Which phrase best describes Checker Charley?

- (1) a clever player
- (2) an electronic game machine
- (3) Berringer’s perfect partner
- (4) a not very bright checkers player
- (5) Finnerty’s gambling pal

18. What does Paul mean when he says, “Bet the sun won’t rise tomorrow” (line 9)?

- (1) He does not believe the sun will rise.
- (2) He expects to win the game.
- (3) He expects to lose the game.
- (4) He approves of Finnerty’s bet.
- (5) He is eager for the game to begin.

19. Why does Berringer pat the pile of money?

- (1) It will make him lucky.
- (2) He believes he will win the money.
- (3) The machine listens to noise at the table.
- (4) The pat closes a switch.
- (5) It acts as a signal to Paul.

20. According to the passage, how is the checkers game turning out?

- (1) Checker Charley is winning.
- (2) Shepherd is losing.
- (3) Berringer is ahead.
- (4) The game is a draw.
- (5) Paul is ahead.

Items 21–24 are based on the following passage from “Sonny’s Blues,” a short story by James Baldwin.

WHY DOES THIS MAN CARE SO MUCH?

It was not to be believed and I kept telling myself that, as I walked from the subway station to the high school. And at the same time I couldn’t doubt it. I was scared, 5 scared for Sonny. He became real to me again. A great block of ice got settled in my belly and kept melting there slowly all day long, while I taught my classes algebra. It was a special kind of ice. It kept melting, 10 sending trickles of ice water all up and down my veins, but it never got less. Sometimes it hardened and seemed to expand until I felt my guts were going to come spilling out or that I was going to 5 choke or scream. This would always be at a moment when I was remembering some specific thing Sonny had once said or done.

When he was about as old as the boys in my class his face had been bright and open, 20 there was a lot of copper in it; and he’d had wonderfully direct brown eyes, and great gentleness and privacy. I wondered what he looked like now. He had been picked up, the evening before, in a raid on an apartment 25 downtown, for peddling and using heroin.

21. Which of the following is the best description of the narrator?

- (1) a past friend of Sonny’s
- (2) a high school student
- (3) an algebra teacher
- (4) someone Sonny had scared
- (5) Sonny’s teacher

22. Which of the following best states the main idea of this passage?

- (1) The narrator is extremely worried about a person he had once known well.
- (2) The narrator uses a chunk of ice to relieve tension.
- (3) The news about Sonny doesn’t surprise the narrator at all.
- (4) Boys often get into trouble with the law.
- (5) Drug abuse can touch and hurt many lives.

23. As suggested in this passage, the narrator probably expects Sonny

- (1) to get out of jail because of his charming ways
- (2) to get into even more trouble
- (3) to have changed physically because of drug use
- (4) to be as gentle and direct as before
- (5) to appeal for help in getting a lawyer

24. Why does the author include a long description of the “special kind of ice” (line 9)?

- (1) because it is an effective cure for anxiety
- (2) as a vivid example of how distressed the narrator is
- (3) as a sharp contrast to heartburn
- (4) to show how the digestive system acts under stress
- (5) to suggest the narrator has used too much heroin

Chapter 1 Popular Literature

□ Nonfiction

Directions: Choose the one best answer for each item.

Items 1–4 refer to the following passage from “My Home Is Not Broken, It Works,” a magazine article by Carol Kleiman.

WHY IS ROBERT SO PUZZLED?

One summer day, my son Robert, then five years old, took me by the hand and asked me to go outside with him.

Holding on tightly, he carefully walked around the house with me, looking at doors and windows and shaking his head. There was something he didn't understand.

“Mommy,” he finally asked, pressing my hand with his warm, chubby fingers, “is our home broken?”

His words shot through my body, alerting every protective instinct, activating my private defense system, the one I hold in reserve to ward off attacks against women and children.

“Oh, Robbie,” I answered, hugging him, “did someone tell you that we have a broken home?”

“Yes,” he said sweetly. “But it doesn't look broken!”

“It's not,” I assured him. “Our house is not broken and neither are we.”

I explained that “broken” is some people's way of describing a home with only one parent, usually the mother. Sometimes there was only one parent because of divorce, like us. “There are still lots of homes like ours. And they're still homes.”

Robbie looked relieved and went to play with his friends. I stood there, shaking with anger.

What a way to put down a little kid and me, too, I thought. I supported my three children, fed and clothed them. I was there for them emotionally and physically. I managed to keep up payments on the house. Although we struggled financially, we were happy and loving. What was “broken” about us?

1. When Robert asks if his home is broken, to what is he referring?
 - (1) his house
 - (2) his mother and father
 - (3) his mother and himself
 - (4) women and children
 - (5) his divorced mother
2. According to this excerpt, which of the following is the best meaning for the phrase “to ward off” (line 14)?
 - (1) to run away from
 - (2) to object to
 - (3) to defend against
 - (4) to put a curse on
 - (5) to accept
3. Which of the following pairs of words would best describe an important contrast between Robert and his mother as demonstrated in the passage?
 - (1) whole and broken
 - (2) innocent and experienced
 - (3) sad and protective
 - (4) angry and supportive
 - (5) relieved and loving
4. Which of the following best summarizes the main idea of this excerpt?
 - (1) that children are curious
 - (2) that a carelessly spoken word can cause harm
 - (3) how quickly children recover from hurt
 - (4) how adults can become angry over unimportant issues
 - (5) that divorce makes a person overly sensitive

Items 5–8 refer to the following passage from *Word Play: What Happens When People Talk*, a book by Peter Farb.

WHAT WASN'T OBVIOUS TO THE AUDIENCE?

Early in this century, a horse named Hans amazed the people of Berlin by his extraordinary ability to perform rapid calculations in mathematics. After a
5 problem was written on a blackboard placed in front of him, he promptly counted out the answer by tapping the low numbers with his right forefoot and multiples of ten with his left. Trickery was ruled out because
10 Hans's owner, unlike owners of other performing animals, did not profit financially—and Hans even performed his feats whether or not the owner was present. The psychologist O. Pfungst witnessed one
15 of these performances and became convinced that there had to be a more logical explanation than the uncanny intelligence of a horse.

Because Hans performed only in the
20 presence of an audience that could see the blackboard and therefore knew the correct answer, Pfungst reasoned that the secret lay in observation of the audience rather than of the horse. He finally discovered that as
25 soon as the problem was written on the blackboard, the audience bent forward very slightly in anticipation to watch Hans's forefeet. As slight as that movement was, Hans perceived it and took it as his signal
30 to begin tapping. As his taps approached the correct number, the audience became tense with excitement and made almost imperceptible movements of the head—*which signaled Hans to stop counting.*
35 The audience, simply by expecting Hans to stop when the correct number was reached, had actually told the animal when to stop. Pfungst clearly demonstrated that Hans's intelligence was nothing but a
40 mechanical response to his audience, which unwittingly communicated the answer by its body language.

5. Why was Hans's performance considered amazing by his audiences?
 - (1) Horses usually can't do math problems.
 - (2) Hans was faster than the average horse.
 - (3) Hans's owner didn't make a profit.
 - (4) Hans obviously enjoyed his unusual work.
 - (5) The audience couldn't figure out the trick involved.

6. Which of the following statements is the most important about what Pfungst concluded regarding Hans's performance?
 - (1) Hans wasn't really a math genius.
 - (2) The performance had to be in front of an audience.
 - (3) The audience already knew the answer.
 - (4) Hans's response was mechanical.
 - (5) Body language can communicate expectations.

7. If Hans were a man instead of a horse, he could have enhanced his act by
 - (1) adding a few magic tricks
 - (2) doing calculus problems
 - (3) removing the blackboard
 - (4) paying even closer attention to the audience
 - (5) wearing a blindfold

8. Why does the author use the words logical (line 17) and reasoned (line 22) in connection with psychologist Pfungst?
 - (1) to make him seem more intelligent than the audience
 - (2) to emphasize the scientific validity of the discovery
 - (3) because they contrast with body language
 - (4) because they are the basis of spoken language
 - (5) to explain why Pfungst wanted to understand the secret

Items 9–10 refer to the following passage from “Poor Russell’s Almanac,” a newspaper column by Russell Baker.

WHAT IS THE FUTURE FOR THE CHILDREN?

It is not surprising that modern children tend to look blank and dispirited when informed that they will someday have to “go to work and make a living.” The problem is
5 that they cannot visualize what work is in corporate America.

Not so long ago, when a parent said he was off to work, the child knew very well what was about to happen. His parent was
10 going to make something or fix something. The parent could take his offspring to his place of business and let him watch while he repaired a buggy or built a table.

When a child asked, “What kind of work
15 do you do, Daddy?” his father could answer in terms that a child could come to grips with. “I fix steam engines.” “I make horse collars.”

Well, a few fathers still fix engines and
20 build things, but most do not. Nowadays, most fathers sit in glass buildings performing tasks that are absolutely incomprehensible to children. The answers they give when asked, “What kind of work
25 do you do, Daddy?” are likely to be utterly mystifying to a child.

“I sell space.” “I do market research.”
“I am a data processor.” “I am in public
30 relations.” “I am a systems analyst.” Such explanations must seem nonsense to a child. How can he possibly envision anyone analyzing a system or researching a market?

9. Which of the following does not explain why “modern children tend to look blank and dispirited” (lines 1–2)?
- (1) They cannot mentally picture what work is.
 - (2) Modern work often may not look like anything.
 - (3) A child often cannot watch the work being done.
 - (4) Children don’t want to earn their own livings.
 - (5) Modern job titles may not make sense to children.
10. To what effect did the author use the word envision (line 31) in the last sentence?
- (1) as evidence that no one can see a system
 - (2) to bring the reader back to the idea in the first paragraph
 - (3) to emphasize how incomprehensible modern jobs are
 - (4) to contrast with the idea of nonsense
 - (5) to suggest that we must look to the future

Items 11–14 refer to the following passage from “Snowbird,” a short story by Andrew H. Malcolm.

WHY IS SNOWBIRD MEMORABLE?

Snowbird (he never uses any other name; everyone in his world knows who he is) came to town reluctantly that winter. His wife was ill. Physically he stood about
5 five feet tall in his caribou-skin boots. His hands were dark and wide, the skin thick like leather, showing, as I remember
10 my grandfather’s hands had shown, the collected strength and scars of many years in the open. Snowbird’s face, heavily lined,
was free of expression as it peered from under the peak of a battered baseball cap. It was a sport he had never heard of. But
15 the old eyes, even behind bifocals, were sharp and clear. Snowbird has lived in the Canadian bush, in cabins, behind lean-tos, on mattresses of boughs, and under buffalo robe blankets and the crisp stars ever since
20 Theodore Roosevelt was President of the United States. Snowbird is unable to read words on paper. But he can read tracks and blood in the snow and branches broken
certain ways, and sounds in the air. He knows the colors of good clouds and bad
25 clouds and the sunsets and different winds that presage tomorrow’s weather. He knows tales as timeless as their morals. He has some theories on modern problems. And he can speak four languages—Cree, English,
30 Chipewyan, and dog—sometimes in the same sentence. “I’m seventy-seven years old,” he told us. “I’m just beginning to grow.”

11. How can Snowbird’s life before he came to town be best described?
 - (1) tragic
 - (2) rough
 - (3) carefree
 - (4) stressful
 - (5) uneventful
12. Which of the following best describes how the author feels about Snowbird?
 - (1) awed
 - (2) fascinated
 - (3) pitying
 - (4) confused
 - (5) sad
13. Although Snowbird cannot “read words on paper” (lines 20–21), he is able to
 - (1) read the feelings in a person’s heart
 - (2) read old tales
 - (3) read the sights and sounds of nature
 - (4) remember Theodore Roosevelt
 - (5) teach four languages
14. Why does the author conclude this paragraph with a quotation from Snowbird himself?
 - (1) to prove that he did know Snowbird
 - (2) as evidence of Snowbird’s age
 - (3) as an example of Snowbird’s knowledge of languages
 - (4) to sum up Snowbird’s world view
 - (5) as evidence of Snowbird’s knowledge of nature

Items 15–18 refer to the following passage from “The Cars That Were,” a newspaper article by Herb Caen.

WHAT DOES THIS MAN WANT IN A CAR?

Cadillac, “American Standard For The World,” may be making a mistake in its slick and glossy magazine ads. In the foreground we see the latest models, looking for all the world, give or take a chrome strip or two, like the '74, the '73, and the '72. (We've come to a pretty pass when all Cadillacs look alike, but there's the pass, and isn't it pretty?) In the background is displayed a Cadillac from the early 1930's, representing a phenomenon impossible to explain satisfactorily. Why, in the depths of this country's worst depression, were the truly classic U.S. cars being produced? The Pierce-Arrows, Duesenbergs, twelve-cylinder Packards, Lincolns and Cadillacs of that era were marvels of elegance and luxury at a time when 15 million Americans were unemployed.

The “old” Cadillac shown in the latest ad is a 1931 phaeton whose spirited and rakish style puts to shame the “new” Cads, which simply appear lumpish, oversized and lacking imagination. The '31 is long and lean, its aristocratic profile set off by a graceful, flying radiator ornament. With its side-mounted wire wheels, its great chrome lamps, the luggage rack and true white sidewalls, this car is alive, even now, with romance, the lure of the open road, the promise of adventure.

It exemplifies what the experience called “motoring,” as opposed to just getting there, was all about. Built at a time when most people couldn't afford even a used Model T, these great automobiles represented Detroit's finest hour. They were a shining goal to strive for “when our ship comes in” and the “bad times” were over. Americans still believed prosperity was just around the corner, in the dazzling form of that '31 Cadillac phaeton.

15. How does the author feel about Cadillacs?
 - (1) He loves them all.
 - (2) He prefers the latest models.
 - (3) He thinks they're too expensive.
 - (4) He prefers the older models.
 - (5) He dislikes them all.
16. What seems to puzzle the author the most?
 - (1) that new Cadillacs are lacking in imagination
 - (2) how Cadillac is misjudging its market
 - (3) that Cadillacs all look like
 - (4) why Americans like “motoring”
 - (5) why the luxury auto was so popular during the Depression
17. Which of the following pairs of words best sums up the contrast the author sees between modern Cadillacs and the '31 phaeton?
 - (1) spirited vs. rakish
 - (2) homogeneous vs. individual
 - (3) old vs. new
 - (4) expensive vs. affordable
 - (5) overcommercialized vs. unattainable
18. What is the author suggesting when he uses the phrase “Detroit's finest hour” (line 37)?
 - (1) Detroit was a fine city in the 1930's.
 - (2) Cadillacs were available to all people.
 - (3) The auto industry understood the need for a luxurious image during a time of national distress.
 - (4) The makers of the Cadillac realized it was time to replace the Model T.
 - (5) Detroit was finally recognized as the center of the auto industry.