

GED

Exam GED-Reading

GED Reasoning Through Language Arts

Version: 6.0

[Total Questions: 240]

Question No : 1

-- Exhibit--

WHAT MAKES THE COYOTE SO SPECIAL?

- Not long ago in the Hudson River Valley, a young male coyote apparently struck out on his own and began migrating south toward New York City.
- (5) At one point he crossed into Manhattan, probably on a railroad trestle over the Harlem River, and ventured south into Riverside Park. Turning east, most likely in the early morning hours, the coyote
- (10) crossed Broadway and discovered Central Park, where he remained undetected for a few days. Local authorities finally caught up with the coyote and dubbed him "Otis." They placed him at the Queens
- (15) Wildlife Center, where he has become one of the Big Apple's [nickname for New York City] most popular residents.
- Otis's saga is one of several remarkable tales highlighted in a new,
- (20) one-hour documentary called "The Coyote: America's Top Dog."
- "This is a story of a very old inhabitant of the heartland of North America that has expanded its range over the entire continent," says Christopher
- (25) Palmer, president of National Wildlife Productions. "We wanted to take a look at the coyote's resilience [ability to survive hardships]."
- (30) The coyote ranged west of the Mississippi River prior to the 1950s. But as people eliminated the coyote's more-dominant canine cousin, the gray wolf, from many of its traditional haunts and
- (35) chopped up the eastern forests into fragments, they opened up new areas for the adaptable predator.
- Today the animal is found in all of the continental 49 states and from the
- (40) Canadian tundra to Central America. Its numbers, scientists estimate, may have increased a thousandfold since the first European explorers came to North America. "When it comes to adaptability,
- (45) the unprepossessing [not particularly attractive] coyote is a champion," says National Wildlife Federation biologist Steve Torbit. . . .
- Filmmaker Larry Engel, who directed
- (50) the film, didn't have to go far to find coyotes. "My wife and I moved to a small farm in the Hudson River Valley about five years ago," he says. "Our first fall there, we would lie in bed, listening to the howls of the predators passing near
- (55) our house. I began to think seriously about making a film on coyotes."
- Engel discovered that he could simply wait until his dogs barked in
- (60) a certain way, then he would slip out the back door, move downwind, and begin filming the predators on his own property. "I began to marvel at these uninvited guests," he says. "Why, I
- (65) wondered, is the coyote so successful, despite persistent attempts by people to eradicate [eliminate] it?"
- In the West, some Native American tribes traditionally viewed the coyote as
- (70) a prankster. While filming in Yellowstone National Park, Engel couldn't help but wonder if there is indeed a basis for that reputation.
- On one occasion, he was having
- (75) trouble locating a coyote close enough to film. Yet when Curly Bear Wagner, a local Blackfoot Indian tribal elder, joined the film crew, a coyote suddenly appeared only 50 yards away. Was it a coincidence
- (80) or some mystical connection?
- "We circled around to try to get images of the animal," says Engel. "Then someone shouted, 'He's circling back towards us!' Sure enough, the coyote
- (85) walked to within 20 feet of Curly Bear. I was so excited to get this footage. But when I got back to the studio, I discovered that in all the feet of film we shot, this was the only sequence with a defect in it, making it unusable. I don't
- (90) know how, but that coyote got me!"
- Copyright 2001, National Wildlife Federation. Reprinted from the February/March issue of *National Wildlife Magazine*.

-- Exhibit --

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

A. all types of dogs and their habits

- B. coyotes' ability to adjust to change
- C. farming in the Hudson River Valley
- D. the problems coyotes cause in zoos
- E. Native American customs

Answer: B

Question No : 2

-- Exhibit--

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

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

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

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

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

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

(25) sniff the camphor, a powerful reviver.

Briggs was not the only member of his family who had his crotchets. Aunt Gracie Shoaf had a burglar phobia. She was confident that burglars had been

(30) getting into her house every night for forty years. The fact that she never missed anything was to her no proof to the contrary. She always claimed that she scared them off before they could take anything, by throwing shoes down the

(35) hallway. When she went to bed, she piled, where she could get at them handily, all the shoes there were about her house. Five minutes after she had turned off the light, she would sit up in bed and say, "Hark!" She would arise, tiptoe to the door, open it slightly and

(40) heave a shoe down the hall in one direction, and its mate down the hall in the other direction. Some nights she threw them all, some nights only a couple of pairs.

(45)

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-- Exhibit --

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

- A. that no burglar has sneaked into his house
- B. that he takes his spirits of camphor on time
- C. that his cousin wakes up during the night
- D. that he does not stop breathing before morning
- E. that his cousin has not played a trick on him

Answer: D

Question No : 3

Exhibit:

WHAT DOES THE SPEAKER IN THE POEM WANT?

Sonnet

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.

- (5) Remember me when no more day by day
You tell me of our future that you planned
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
- (10) And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far that you should forget and smile
Than that you should remember and be sad.

Christina Rossetti, "Sonnet," 1860.

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

- A. traveling
- B. death
- C. hearing loss
- D. night
- E. achievement

Answer: B

Question No : 4

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-- Exhibit --

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

- A. amusement
- B. sadness
- C. resentment
- D. shock
- E. admiration

Answer: A

Question No : 5

-- Exhibit--

HOW DOES THIS PAINTER PICTURE HER PEOPLE?

- Sprawled on the grey-carpeted floor of the Art Gallery of Windsor, chins cupped in their palms, the children stared in fascination. Seated before them, singing in a language which none of them could understand, were two diminutive Inuit artists Ruth Annaqtuusi Tularialik and her husband, Hugh. The 800 guests—children and adults—maintained a rapt silence as the couple sang Hugh's Inuit translation of The Carter Family favorite, *Pictures on the Wall*. The choice was appropriate: the concert earlier this year helped launch an exhibition of 42 of Annaqtuusi's colorful drawings which opens this month at Mount Saint Vincent University in Halifax. Meanwhile, 45 of her works have recently been published by Oxford University Press in *Qikaaluktut: Images of Inuit Life*. Declared author David Pelly, who helped write the accompanying text: "This is a sign that such work is recognized not only as Inuit art but as contemporary art."

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

- (40) other Inuit artists more famous. But according to Art Gallery of Windsor curator Ted Fraser, one of the show's three organizers, the current show and the new book should improve her profile.
- (45) Said Fraser, "Canadians will discover one of the best artists in Canada, who happens to live in Baker Lake."

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

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

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

-- Exhibit --

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

- A. They show a strong concern for survival.
- B. They stress the loneliness of Inuit life.
- C. They picture the cruelty of the Inuit to animals.
- D. They suggest the damage done by guns and snowmobiles.
- E. They show a great affection for the Inuit society.

Answer: E

Question No : 6

-- Exhibit--

WHAT ARE THE RELATIONSHIPS LIKE IN THIS FAMILY?

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

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

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

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

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

(15) "You going where?" her mother asked sharply. But she knew that her mother had understood, had indeed long before this moment known that this time would come. The astonishment with which she stared at Florence's bag was (20) not altogether astonishment, but a startled, wary attention. A danger imagined had become present and real, and her mother was already searching for a way to break Florence's will. All (25) this Florence knew in a moment, and it made her stronger. She watched her mother, waiting.

"And when you done decide that?"

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

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

(30) But at the tone of his mother's voice Gabriel, who had scarcely heard Florence's announcement, so grateful had he been that something had occurred to distract from him his mother's attention, dropped his eyes and saw Florence's traveling-bag. And he (35) repeated his mother's question in a stunned, angry voice, understanding it only as the words hit the air:

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

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

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

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

-- Exhibit --

The author describes Ma with words like "sharply" (line 15), "wary" (line 21), and "watched" (line 42). What do these words emphasize about Ma?

- A. She is in bad health.
- B. She is a strong, calculating mother.
- C. She is indifferent to her children's decisions.
- D. She loves her son but hates her daughter.
- E. She is desperate for attention.

Answer: B

-- Exhibit--

WHY DON'T RIP AND HIS WIFE GET ALONG?

Rip Van Winkle, however, was one of those happy men, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown,

(5) whichever can be got with the least thought or trouble, and would rather starve on a penny than work for a dollar. If left to himself, he would have whistled life away in perfect contentment; but his

(10) wife kept continually nagging in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was constantly going, and

(15) everything he said or did was sure to produce a torrent of household complaint. Rip had but one way of answering her, and it had grown into a habit. He shrugged his shoulders,

(20) shook his head, rolled his eyes, and said nothing. This, however, always provoked a fresh eruption from his wife, so he was forced to withdraw to the outside of the house, the only side

(25) which, in truth, belongs to a henpecked husband.

Rip's sole domestic companion was his dog Wolf, who was as much henpecked as his master. Dame Van

(30) Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as if he were the cause of his master's going so often astray.

True, he was as courageous a dog

(35) as ever scoured the woods, but what courage can withstand the constant lashing of a woman's tongue? The moment Wolf entered the house, his head fell, his tail drooped to the ground,

(40) or curled between his legs, and he sneaked about with a sorrowful, frightened air. He cast many a sidelong glance at Dame Van Winkle, and at the least wave of a broomstick or ladle, he

(45) would fly to the door with yelping anticipation.

Times grew worse and worse with Rip Van Winkle as years of marriage

(50) rolled on. A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use. For a long while he used to console himself, when driven from home, by frequently visiting a kind of

(55) club of self-proclaimed wise men, philosophers, and other idle people of the village, which held its meetings on a bench in front of a small inn, the Royal King George, in the center of the

(60) village. Here they used to sit in the shade through a long, lazy summer's day, talking aimlessly over village gossip or telling endless, sleepy stories about nothing.

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

-- Exhibit --

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

- A. dialogue between the characters
- B. contrasting descriptions
- C. comments from other characters
- D. reactions of the village wise men
- E. comments from Rip

Answer: B
Question No : 8

-- Exhibit--

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

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

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

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

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

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

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

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

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

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

Adapted from Jane Austen, EMMA, 1816.

-- Exhibit --

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

- A. Emma would not be as strong-minded.
- B. Harriet Smith would not refuse an offer of marriage.
- C. A young man like Robert Martin would not want to get married.
- D. Mr. Knightley and Emma would never be shown alone in a room together.
- E. Mr. Knightley would not be surprised that a woman might refuse an offer of marriage.

Answer: E

Question No : 9

Exhibit:

WHAT DOES THE SPEAKER IN THE POEM WANT?

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A vestige of the thoughts that once I had,
Better by far that you should forget and smile
Than that you should remember and be sad.

Christina Rossetti, "Sonnet," 1860.

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

- A. unprepared
- B. terrified
- C. angry
- D. calm
- E. frustrated

Answer: D

Question No : 10

-- Exhibit--