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Exam Code:GED-SECTION-4

Exam Name:Section Four Language Arts - Reading

Version:Demo

QUESTION 1

What Inspires Thomas?

[Thomas Builds-the-Fire is a Spokane Indian living on the Spokane Indian Reservation.]

So Thomas went home and tried to write their first song. He sat alone in his house with his bass guitar and waited for the song. He waited and waited. Its nearly impossible to write a song with a bass guitar, but Thomas didn't know that. He'd

never written a song before. "Please," Thomas prayed. But the song would not come, so Thomas closed his eyes, tried to find a story with a soundtrack. He turned on the television and watched The Sound of Music on channel four. Julie

Andrews put him to sleep for the sixty-seventh time, and neither story nor song came in his dreams.

After he woke up, he paced around the room, stood on his porch, and listened to those faint voices that echoed all over the reservation. Everybody heard those voices, but nobody liked to talk about them. They were loudest at night, when

Thomas tried to sleep, and he always thought they sounded like horses. For hours,

Thomas waited for the song.

Then, hungry and tired, he opened his refrigerator for something to eat and discovered that he didnt have any food. So he closed the fridge and opened it again, but it was still empty. In a ceremony that he had practiced since his youth, he

opened, closed, and opened the fridge again, expecting an immaculate conception of a jar of pickles. Thomas was hungry on a reservation where there are ninety-seven different ways to say fry bread.

[. . .]

As his growling stomach provided the rhythm, Thomas sat again with his bass guitar, wrote the first song, and called it "Reservation Blues."

Sherman Alexie, from Reservation Blues (1995)

The narrator tells us that "Thomas was hungry on a reservation where there are ninety-seven ways to say fry bread."What is the purpose of this sentence?

- A. to show us how important fry bread is to the language
- B. to show us how hungry Thomas was
- C. to make us want to try fry bread
- D. to show us the irony of the situation
- E. to show us how Thomas was inspired

Correct Answer: D

It is ironic that in a place where there are so many ways to describe one food (indicating that this food is a central part of the culture), Thomas is hungry. The passage does not mention the language of the reservation, so choice a is incorrect. The sentence does not show any measure of how hungry Thomas is, so choice b is incorrect. The sentence does not describe fry bread or make it sound in any way appealing, so choice c is also incorrect. The passage tells us that it was Thomass hunger, not the number of ways to say fry bread, that provided his inspiration, so choice e is incorrect.

QUESTION 2

What Happened When He Came to America? My parents lost friends, lost family ties and patterns of mutual assistance, lost rituals and habits and favorite foods, lost any link to an ongoing social milieu, lost a good part of the sense they had of themselves. We lost a house, several towns, various landscapes. We lost documents and pictures and heirlooms, as well as most of our breakable belongings, smashed in the nine packing cases that we took with us to America. We lost connection to a thing larger than ourselves, and as a family failed to make any significant new connection in exchange, so that we were left aground on a sandbar barely big enough for our feet. I lost friends and relatives and stories and familiar comforts and a sense of continuity between home and outside and any sense that I was normal. I lost half a language through want of use and eventually, in my late teens, even lost French as the language of my internal monologue. And I lost a whole network of routes through life that I had just barely glimpsed. Hastening on toward some idea of a future, I only half-realized these losses, and when I did realize I didn't disapprove, and sometimes I actively colluded. At some point, though, I was bound to notice that there was a gulf inside me, with a blanketed form on the other side that hadn't been uncovered in decades. My project of self-invention had been successful, so much so that I had become a sort of hydroponic vegetable, growing soil-free. But I had been formed in another world; everything in me that was essential was owed to immersion in that place, and that time, that I had so effectively renounced. [. . .] Like it or not, each of us is made, less by blood or genes than by a process that is largely accidental, the impact of things seen and heard and smelled and tasted and endured in those few years before our clay hardens. Offhand remarks, things glimpsed in passing, jokes and commonplaces, shop displays and climate and flickering light and textures of walls are all consumed by us and become part of our fiber, just as much as the more obvious effects of upbringing and socialization and intimacy and learning. Every human being is an archeological site. Luc Sante, from *The Factory of Facts* (1998) According to the author, our personalities are formed mostly by

- A. our genes.
- B. our education.
- C. our environment.
- D. our parents and caregivers.
- E. our peers.

Correct Answer: C

The author states, "Like it or not, each of us is made, less by blood or genes than by a process that is largely accidental, the impact of things seen and heard and smelled and tasted and endured . . ." The entire third paragraph lists things in our environment that contribute to who we are. The first sentence in the paragraph contradicts choices a and d. There is no mention of education (choice b) or peers (choice e).

QUESTION 3

What Is the Author Asking for?

The President in Washington sends word that he wishes to buy our land. But how can you buy or sell the sky? The land? The idea is strange to us. If we do not own the freshness of the air and the sparkle of the water, how can you buy them?

Every part of this earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in dark woods, every meadow, every humming insect. All are holy in the memory and experience of my people.

We know the sap which courses through the trees as we know the blood that courses through our veins. We are part of the earth and it is part of us. The perfumed flowers are our sisters. The bear, the deer, the great eagle, these are our

brothers. The rocky crests, the juices in the meadow, the body heat of the pony, and man, all belong to the same family.

The shining water that moves in the streams and rivers is not just water, but the blood of our ancestors. If we sell you our land, you must remember that it is sacred. Each ghostly reflection in the clear water of the lakes tells of events and memories in the life of my people. The waters murmur is the voice of my fathers father.

The rivers are our brothers. They quench our thirst. They carry out canoes and feed our children. So you must give to the rivers the kindness you would give any brother. If we sell you our land, remember that the air is precious to us, that the

air shares its spirit with all the life it supports. The wind that gave our grandfather his first breath also receives his last sigh. The wind also gives our children the spirit of life. So, if we sell you our land, you must keep it apart and sacred, as a

place where man can go to taste the wind that is sweetened by the meadow flowers.

Will you teach your children what we have taught our children? That the earth is our mother? What befalls the earth, befalls all sons of the earth. This we know:

The earth does not belong to man, man belongs to the earth. All things are connected like the blood which unites us all.

-

Chief Seattle, from "This We Know" (1854) The intended audience of this essay is most likely

A.

President George Washington only.

B.

Native Americans only.

C.

all new Americans.

D.

all Americans, Native and new.

E.

Chief Seattle himself.

Correct Answer: C

The author is addressing all new Americans - the people to whom he would be selling the land. There is a clear distinction between the "you" of the new

Americans and the "we" of the Native Americans, so choices b, d, and e are incorrect. Choice a is incorrect because he speaks of President Washington in the third person.

QUESTION 4

What Is the Authors Father Like?

It was an impressive place: old, solidly built, in the Tudor style, with leaded windows, a slate roof, and rooms of royal proportions. Buying it had been a big step for my parents, a sign of growing wealth. This was the best neighborhood in town,

and although it was not a pleasant place to live (especially for children), its prestige outweighed its deadliness. Given the fact that he wound up spending the rest of his life in that house, it is ironic that my father at first resisted moving there.

He complained about the price (a constant theme), and when at last he relented, it was with grudging bad humor. Even so, he paid in cash. All in one go. No mortgage, no monthly payments. It was 1959, and business was going well for him.

Always a man of habit, he would leave for work early in the morning, work hard all day, and then, when he came home (on those days he did not work late), take a short nap before dinner. Sometime during our first week in the new house,

before we had properly moved in, he made a curious kind of mistake. Instead of driving home to the new house after work, he went directly to the old one, as he had done for years, parked his car in the driveway, walked into the house

through the back door, climbed the stairs, entered the bedroom, lay down on the bed, and went to sleep. He slept for about an hour.

Needless to say, when the new mistress of the house returned to find a strange man sleeping in her bed, she was a little surprised. But unlike Goldilocks, my father did not jump up and run away. The confusion was eventually settled, and

everyone had a good laugh. Even today, it still makes me laugh. And yet, for all that, I cannot help regarding it as a pathetic story. It is one thing for a man to drive to his old house by mistake, but it is quite another, I think, for him not to notice

that anything has changed inside it.

Paul Auster, from *The Invention of Solitude* (1982)

Based on the excerpt, how does the author feel about his fathers life?

- A. His father was a great businessman.
- B. His father lived a sad, lonely life.
- C. His father was a financial genius.
- D. His father was often cruel, but always had good intentions.
- E. His father was impressive and strong, like the house where they lived.

Correct Answer: B

The bulk of this excerpt is the story that the author finds "pathetic," so the most logical conclusion regarding his feelings for his father is that he lived a sad life. We know that his business was going well, but the author does not discuss his fathers methods or approach to business, so choice a is incorrect. Choice c is likewise incorrect; there is no discussion of his fathers handling of financial affairs. Choice d is incorrect because there is no evidence that his father was ever cruel. His father may have been impressive and strong (choice e), but the dominant theme is his habitual nature and the sad fact that he did not notice things changing around him.

QUESTION 5

Why Is the Man Screaming?

Edvard Munch's 1893 painting "The Scream" is a powerful work of art that has true aesthetic value. In its raw depiction of the unavoidable human emotions of alienation, anxiety and fear, "The Scream" invites meaningful introspection as the

viewer internalizes its message of the vulnerability of the human psyche.

"The Scream" is a very dynamic and yet frightening painting. The blood-red sky and eerie water/air seem to be moving and twirling, even enveloping the screaming man's mind as he stands on a bridge completely disregarded by passers-by

who do not share in his horror. Viewers of the painting cannot help but ask:

Why is the man screaming? And why is he alone in his scream? What is he afraid of? Or, what has he realized or seen that is making him scream?

Why aren't the others as affected as he? The threat must be internal, yet the brushstrokes, colors and perspective seem to indicate that the horror is also bound to something in nature, something outside of the man. In any case, the agony

and alienation are inescapable. Something horrible has happened or been realized by the man who cannot contain his horror, but has not affected the others on the bridge.

That the people in the background are calm and do not share this horror conveys a truth regarding the ownership of our own feelings. We are often alone in our feelings, as can be especially noticed when we are in pain. The horror is the

man's own; he must carry it himself. In this expressionist piece, the black, red, and orange colors are both bold and dark, illuminating and haunting at the same time. Remarkably, the light from the blood-reds and vibrant oranges in the distant

sky seem to be somewhat detached from the figure in the forefront, failing to reach his persona, suggesting that there is little to illuminate his (and the viewers') fears.

The man's face is nondescript; in fact, it almost looks more like a skull than a living man's face, hollow with two simple dots to indicate the nostrils, no hair, no wrinkles of the skin. This could be any man or woman, left to deal with his or her own horrors.

Based on the review, we can infer that Munch left the face of the screamer "nondescript" because

- A. he wanted to show that we are all the screamer.
- B. he did not like to paint detailed portraits of people, especially their faces.
- C. he couldn't decide how to make the person look.
- D. he wanted the person to look childlike and innocent.
- E. he wanted the hollow face to contrast with the swirling sky.

Correct Answer: A

The last sentence states, "This could be any man or woman, left to deal with his or her own horrors," suggesting that the reason the face is nondescript is to enable us all to identify with the screamer. There is no evidence that Munch did not

like to paint faces (choice b) or that he couldn't decide how to make the person look (choice c). He may have wanted the person to look innocent (choice d) or to have the face contrast with the sky (choice e), but there is no suggestion of this in the review.

QUESTION 6

What Is the New Dress Code Policy?

MEMORANDUM

TO: All Employees FROM: Helen Suskind, Director,

Human Resources Department

DATE: March 22, 2005 RE: Implementation of New Dress Code

A new dress code for all employees will take effect on September 1. All employees will be required to wear professional business attire while in the office. In this context, professional business attire excludes T-shirts, sleeveless shirts, shorts,

jeans, athletic attire, miniskirts, sandals, flip-flops, and sneakers. The attached sheet provides a complete list of attire that is inappropriate for the office. Please be sure to review this list carefully.

Violations of the new dress code will be handled as follows:

If you have any questions about the parameters of the dress code, please contact Martin Lamb in Human Resources immediately to schedule an appointment.

It is important that all employees understand the seriousness of this policy. Management based its decision to implement this code upon evidence that the lack of a dress code leads to a decrease in productivity. Our new dress code will help

maintain the reputation and integrity of our company by keeping us aware of the need for professionalism. Thank you for your cooperation.

According to the new policy, employees

- A. can wear sandals but not flip-flops.
- B. can wear short-sleeved shirts but not T-shirts.
- C. must wear suits or dresses.
- D. can wear shorts on very hot days.
- E. cannot wear hats in the office.

Correct Answer: B

The first paragraph lists several items that are expressly prohibited by the new dress code. These items include sandals, flip-flops, and shorts, so choices a and d are incorrect. The memo does not specify that employees must wear suits or dresses (choice b), nor does it mention the suitability of hats (choice e). T-shirts are prohibited, but short-sleeved shirts are not on the list, so choice b is the only possible correct answer.

QUESTION 7

What Is the Authors Father Like?

It was an impressive place: old, solidly built, in the Tudor style, with leaded windows, a slate roof, and rooms of royal proportions. Buying it had been a big step for my parents, a sign of growing wealth. This was the best neighborhood in town,

and although it was not a pleasant place to live (especially for children), its prestige outweighed its deadliness. Given the fact that he wound up spending the rest of his life in that house, it is ironic that my father at first resisted moving there.

He complained about the price (a constant theme), and when at last he relented, it was with grudging bad humor. Even so, he paid in cash. All in one go. No mortgage, no monthly payments. It was 1959, and business was going well for him.

Always a man of habit, he would leave for work early in the morning, work hard all day, and then, when he came home (on those days he did not work late), take a short nap before dinner. Sometime during our first week in the new house,

before we had properly moved in, he made a curious kind of mistake. Instead of driving home to the new house after work, he went directly to the old one, as he had done for years, parked his car in the driveway, walked into the house

through the back door, climbed the stairs, entered the bedroom, lay down on the bed, and went to sleep. He slept for about an hour.

Needless to say, when the new mistress of the house returned to find a strange man sleeping in her bed, she was a little surprised. But unlike Goldilocks, my father did not jump up and run away. The confusion was eventually settled, and

everyone had a good laugh. Even today, it still makes me laugh. And yet, for all that, I cannot help regarding it as a pathetic story. It is one thing for a man to drive to his old house by mistake, but it is quite another, I think, for him not to notice

that anything has changed inside it.

Paul Auster, from *The Invention of Solitude* (1982)

Why did the authors family move into the new house?

- A. Their old house was falling apart.
- B. They needed a house with more room.
- C. The new house was in a prestigious neighborhood.
- D. The neighborhood was great for children.
- E. The price was affordable.

Correct Answer: C

The author tells us that the new house was in "the best neighborhood in town," and the neighborhood's "prestige outweighed its deadliness" (lines 5

QUESTION 8

What Happened When He Came to America? My parents lost friends, lost family ties and patterns of mutual assistance, lost rituals and habits and favorite foods, lost any link to an ongoing social milieu, lost a good part of the sense they had of themselves. We lost a house, several towns, various landscapes. We lost documents and pictures and heirlooms, as well as most of our breakable belongings, smashed in the nine packing cases that we took with us to America. We lost connection to a thing larger than ourselves, and as a family failed to make any significant new connection in exchange, so that we were left aground on a sandbar barely big enough for our feet. I lost friends and relatives and stories and familiar comforts and a sense of continuity between home and outside and any sense that I was normal. I lost half a language through want of use and eventually, in my late teens, even lost French as the language of my internal monologue. And I lost a whole network of routes through life that I had just barely glimpsed. Hastening on toward some idea of a future, I only half-realized these losses, and when I did realize I didn't disapprove, and sometimes I actively colluded. At some point, though, I was bound to notice that there was a gulf inside me, with a blanketed form on the other side that hadn't been uncovered in decades. My project of self-invention had been successful, so much so that I had become a sort of hydroponic vegetable, growing soil-free. But I had been formed in another world; everything in me that was essential was owed to immersion in that place, and that time, that I had so effectively renounced. [. . .] Like it or not, each of us is made, less by blood or genes than by a process that is largely accidental, the impact of things seen and heard and smelled and tasted and endured in those few years before our clay hardens. Offhand remarks, things glimpsed in passing, jokes and commonplaces, shop displays and climate and flickering light and textures of walls are all consumed by us and become part of our fiber, just as much as the more obvious effects of upbringing and socialization and intimacy and learning. Every human being is an archeological site. Luc Sante, from *The Factory of Facts* (1998) The author came to America when he was

- A. an infant.
- B. a toddler.
- C. in his early teens.
- D. in his late teens.
- E. a young adult.

Correct Answer: C

The author was most likely in his early teens when he came to America. The author states that "I lost half a language through want of use and eventually, in my late teens, even lost French as the language of my internal monologue" (lines 17

QUESTION 9

What Has Mrs. Mallard Realized?

[Mrs. Mallard has locked herself in a room and is crying.]

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of

reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the

color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed

keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the

suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years

to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome. There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers

in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of

illumination.

-

Kate Chopin, from "The Story of an Hour" (1894)

The last sentence of the excerpt states, "A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination." What does Mrs. Mallard believe is a crime?

A.

insisting that someone do what you want instead of what they want

B.

getting married

C.

being happy when someone you love has died

D.

selfishly wanting to do everything your way

E.

welcoming death

Correct Answer: A

The freedom she embraces is the freedom from another's will. In her mind, it is criminal to try to "bend someone's will." The sacredness of the individual - the freedom to do as one pleases is the ultimate right of a person, and to violate that is a crime. There is no evidence that she things getting married is in and of itself a crime (choice b). She "did not stop to ask if it were or were not a monstrous joy that held her," so she does not consider her joy a crime (choice c), nor does she seem to consider wanting to do things your way a crime (choice d); rather, she thinks having someone try to make you do it any other way is a crime. She does not welcome death, and that is not the focus of her joy, so choice e is also incorrect.

QUESTION 10

Why Are the Characters Arguing?

[Sophie, the narrator, is talking with Tante Atie.

The first line is spoken by Tante Atie.]

"Do you know why I always wished I could read?" Her teary eyes gazed directly into mine. "I don't know why." I tried to answer as politely as I could. "It was always my dream to read," she said, "so I could read that old Bible under my pillow

and find the answers to everything right there between those pages. What do you think that old Bible would have us do right now, about this moment?" "I don't know," I said.

"How can you not know?" she asked. "You try to tell me there is all wisdom in reading but at a time like this you disappoint me." "You lied!" I shouted. She grabbed both my ears and twisted them until they burned. I stomped my feet and

walked away. As I rushed to bed, I began to take off my clothes so quickly that I almost tore them off my body. The smell of lemon perfume stung my nose as I pulled the sheet over my head. "I did not lie," she said, "I kept a secret, which is

different. I wanted to tell you. I needed time to reconcile myself, to accept it. It was very sudden, just a cassette from Martine saying, I want my daughter, and then as fast as you can put two fingers together to snap, she sends me a plane

ticket with a date on it. I am not even certain that she is doing this properly. Alls he tells me is that she arranged it with a woman who works on the airplane." "Was I ever going to know?" I asked. "I was going to put you to sleep, put you in a

suitcase, and send you to her. One day you would wake up there and you would feel like your whole life here with me was a dream." She tried to force out a laugh, but it didn't make it past her throat.

Edwidge Danticat, from *Breath, Eyes, Memory* (1998)

What is the relationship between the narrator and Tante Atie?

- A. They are sisters.
- B. They are friends.
- C. Tante Atie is the narrator's guardian.
- D. Tante Atie is the narrator's mother.
- E. Tante Atie is the narrator's teacher.

Correct Answer: C

Tante Atie is the narrators guardian, possibly her aunt (tante means aunt in French, but it is also used as a title of respect). She is clearly in a position of authority over the narrator (she grabs Sophies ears, for example), they seem to live together, and Tante Atie seems to be in charge of where Sophie goes and when; she will put Sophie on the plane to go to her mother. They are not sisters (choice a), because they would have the same mother. They are not friends (choice b) because Tante Atie is older than Sophie and again is in a position of authority. Tante Atie is not her mother, because the "secret" is that she must send Sophie back to her mother, so choice d is incorrect. Sophie goes to bed (line 23), so they are not in school but rather living together, so choice e is incorrect.

QUESTION 11

Whats Wrong with Commercial Television?

Kids who watch much commercial television ought to develop into whizzes at the dialect; you have to keep so much in your mind at once because a series of artificially short attention spans has been created. But this in itself means that the

experience of watching the commercial channels is a more informal one, curiously more homely than watching BBC [British Broadcasting Corporation].

This is because the commercial breaks are constant reminders that the medium itself is artificial, isn't, in fact, "real," even if the gesticulating heads, unlike the giants of the movie screen, are life-size. There is a kind of built-in alienation effect.

Everything you see is false, as Tristan Tzara gnomically opined. And the young lady in the St. Bruno tobacco ads who currently concludes her spiel by stating categorically: "And if you believe that, you'll believe anything," is saying no more

than the truth. The long-term effect of habitually watching commercial television is probably an erosion of trust in the television medium itself.

Since joy is the message of all commercials, it is as well they breed skepticism. Every story has a happy ending, gratification is guaranteed by the conventions of the commercial form, which contributes no end to the pervasive unreality of it

all. Indeed, it is the chronic bliss of everybody in the commercials that creates their final divorce from effective life as we know it.

Grumpy mum, frowning dad, are soon all smiles again after the ingestion of some pill or potion; minimal concessions are made to mild frustration (as they are, occasionally, to lust), but none at all to despair or consummation. In fact, if the form

is reminiscent of the limerick and the presentation of the music-hall, the overall mood in its absolute and unruffled decorum is that of the uplift fables in the Sunday school picture books of my childhood.

Angela Carter, from *Shaking a Leg* (1997)

Which of the following would the author most likely recommend?

- A. Don't watch any television at all; read instead.
- B. Watch only the BBC.
- C. Watch only commercial television.
- D. Watch what you like, but don't believe what commercials claim.

E. Watch what you like, but don't watch more than an hour a day.

Correct Answer: D

The author doesn't seem to think watching television whether it is commercial or public is inherently a bad thing, so choice a is incorrect. She doesn't state that we shouldn't watch commercial television and only watch the BBC (choice b); rather, she is emphasizing that we should not (indeed, can't) believe everything we see on commercial TV (choice d). She does not suggest that we do not watch public television, so choice c is incorrect. There is no indication of how much time in front of the television the author would recommend, so choice e is incorrect.

QUESTION 12

What Inspires Thomas?

[Thomas Builds-the-Fire is a Spokane Indian living on the Spokane Indian Reservation.]

So Thomas went home and tried to write their first song. He sat alone in his house with his bass guitar and waited for the song. He waited and waited. It's nearly impossible to write a song with a bass guitar, but Thomas didn't know that. He'd

never written a song before. "Please," Thomas prayed. But the song would not come, so Thomas closed his eyes, tried to find a story with a soundtrack. He turned on the television and watched *The Sound of Music* on channel four. Julie

Andrews put him to sleep for the sixty-seventh time, and neither story nor song came in his dreams.

After he woke up, he paced around the room, stood on his porch, and listened to those faint voices that echoed all over the reservation. Everybody heard those voices, but nobody liked to talk about them. They were loudest at night, when

Thomas tried to sleep, and he always thought they sounded like horses. For hours,

Thomas waited for the song.

Then, hungry and tired, he opened his refrigerator for something to eat and discovered that he didn't have any food. So he closed the fridge and opened it again, but it was still empty. In a ceremony that he had practiced since his youth, he

opened, closed, and opened the fridge again, expecting an immaculate conception of a jar of pickles. Thomas was hungry on a reservation where there are ninety-seven different ways to say fry bread.

[. . .]

As his growling stomach provided the rhythm, Thomas sat again with his bass guitar, wrote the first song, and called it "Reservation Blues."

Sherman Alexie, from *Reservation Blues* (1995)

Based on the passage, we can conclude that Thomas

- A. does not take good care of himself.
- B. is poor.
- C. has always wanted to be in a band.
- D. is waiting for someone to help him.

E. watches too much television.

Correct Answer: B

We can conclude that Thomas is poor because he does not have any food; his refrigerator was empty. The passage suggests that Thomas takes care of himself he attempts to feed himself when he is hungry and there is no evidence that he doesn't take care of himself, so choice a is incorrect. We do not know if Thomas had always wanted to be in a band or not (choice c). Thomas is waiting for inspiration, but there is no indication that he is waiting for someone to help him, so choice d is incorrect. He watches television in this excerpt, but we have no way of judging whether this is "too much" television or not, so choice e is also incorrect.