

**R9**

Don't force it! Hack:

**M:8+2=10**

Potential issues:

- a. Wrong word = wrong area
- b. Right word → wrong area

## READING TEST

35 Minutes—40 Questions

**DIRECTIONS:** There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

## Passage I

**PROSE FICTION:** This passage is adapted from the short story "Golden Glass" by Alma Villanueva (©1982 by Bilingual Press).

It was his fourteenth summer. He was thinning out, becoming angular and clumsy, but the cautiousness, the old-man seriousness he'd had as a baby, kept him contained, ageless and safe. His humor, always dry and to the bone since a small child, let you know he was watching everything.

He seemed always to be at the center of his own universe, so it was no surprise to his mother to hear Ted say: "I'm building a fort and sleeping out in it all summer, and I won't come in for anything, not even food. Okay?"

This had been their silent communion, the steady presence of love that flowed regularly, daily—food. The presence of his mother preparing it, his great appetite and obvious enjoyment of it—his nose smelling everything, seeing his mother more vividly than with his eyes.

He watched her now for signs of offense, alarm, and only saw interest. "Where will you put the fort?" Vida asked.

She trusted him to build well and not ruin things, but of course she had to know where.

"I'll build it by the redwoods, in the cypress trees. Okay?"

"Make sure you keep your nails together and don't dig into the trees. I'll be checking. If the trees get damaged, it'll have to come down."

The cypress was right next to the redwoods, making it seem very remote. Redwoods do that—they suck up sound and time and smell like another place. So he counted the footsteps, when no one was looking, from the fort to the house. He couldn't believe it was so close; it seemed so separate, alone—especially in the dark, when the only safe way of travel seemed flight (invisible at best).

Ted had seen his mother walk out to the bridge at night, looking into the water, listening to it. He knew

she loved to see the moon's reflection in the water. She'd pointed it out to him once by a river where they camped, her face full of longing. Then, she swam out into the water, at night, as though trying to touch the moon. He wouldn't look at her. He sat and glared at the fire and roasted another marshmallow the way he liked it: bubbly, soft and brown (maybe six if he could get away with it). Then she'd be back, chilled and bright, and he was glad she went. Maybe I like the moon too, he thought, involuntarily, as though the thought weren't his own—but it was.

He built the ground floor directly on the earth, with a cover of old plywood, then scattered remnant rugs that he'd asked Vida to get for him. He concocted a latch and a door. He brought his sleeping bag, some pillows, a transistor radio, some clothes, and moved in for the summer.

He began to build the top floor now but he had to prune some limbs out of the way. Well, that was okay as long as he was careful. So he stacked them to one side for kindling and began to brace things in place. It felt weird going up into the tree, not as safe as his small, contained place on the ground.

Vida noticed Ted had become cheerful and would stand next to her, to her left side, talking sometimes. But she realized she mustn't face him or he'd become silent and wander away. So she stood listening, in the same even breath and heart beat she kept when she spotted the wild pheasants with their long, lush tails trailing the grape arbor, picking delicately and greedily at the unpicked grapes in the early autumn light. So sharp, so perfect, so rare to see a wild thing at peace.

Ted was taking a makeup course and one in stained glass. There, he talked and acted relaxed; no one expected any more or less. The colors of the stained glass were deep and beautiful, and special—you couldn't waste this glass. The sides were sharp, the cuts were slow and meticulous with a steady pressure. The design's plan had to be absolutely followed or the beautiful glass would go to waste, and he'd curse himself.

The stained glass was finished and he decided to place it in his fort facing the back fields. In fact, it looked like the back fields—trees and the sun in a dark sky. During the day the glass sun shimmered a beautiful

yellow, the blue a much better color than the sky outside: deeper, like night.

He was so used to sleeping outside now he didn't  
85 wake up during the night, just like in the house. One  
night, toward the end when he'd have to move back  
with everyone (school was starting, frost was coming  
and the rains), Ted woke up to see the stained glass full  
90 of light. The little sun was a golden moon and the  
inside glass sky and the outside sky matched.

In a few days he'd be inside, and he wouldn't  
mind at all.

1. The passage establishes that Vida and Ted have all of the following traits in common EXCEPT:
  - A. a willingness to accommodate the requests each makes of the other.
  - B. a response to elements of nature.
  - C. a perception of others that surfaces in humor.
  - D. an awareness of what delights the other.
2. Which of the following is NOT an accurate description of the passage?
  - F. A story about a teenager whose summer experiences building and occupying a fort near his house have a positive effect on his relationship with his mother
  - G. A glimpse at what connects a mother and son and what separates them as the boy tests his own limits with a summer project
  - H. A look at how two characters—one grown, one young—behave when each perceives the fragility of someone or something he or she holds dear
  - J. A portrait of two family members whose painful disagreements force one to seek shelter outside the home until they reach an understanding
3. In both the twelfth paragraph (lines 61–69) and the thirteenth paragraph (lines 70–77) the author is portraying characters who:
  - A. feel compelled to act carefully in order to avoid shattering something precious.
  - B. are frustrated to the point of indignation that success seems always slightly out of reach.
  - C. are at first excited by a project but later lose interest as others get involved.
  - D. discover that a personal weakness in some situations can be a personal strength in others.
4. It can most reasonably be inferred that as it is used in line 69 the term *wild thing* refers not only to a pheasant but also to:
  - F. Ted as Vida somewhat reverently sees him.
  - G. Vida as seen by Ted when she visits the fort.
  - H. Ted as he imagines himself to be.
  - J. what Vida wishes Ted would cease to be.
5. Which of the following best describes the difference between Ted as a little boy and Ted at the time he builds and occupies the fort?
  - A. By the time Ted builds the fort he has lost the lighthearted manner he had as a child and has become more of a brooder who avoids the company of others.
  - B. As a teenager Ted is physically clumsier and more angular than he was as a child, but he retains the humor, cautiousness, and seriousness that distinguished him at an early age.
  - C. As a child Ted was constantly observing others for indications of how he should behave, but as a teenager he looks more to nature for guidance.
  - D. As a child Ted was outgoing in a way that appealed to adults, but as a teenager he was introspective in a way that alarmed them.
6. The passage indicates that Vida was not surprised by Ted's decision to build a fort because she:
  - F. knew that more often than not he was inclined to take projects she had started a step farther.
  - G. sensed that it fit with his tendency to approach life as if he were self-contained.
  - H. had noticed that ever since their camping trip he had been putting more and more distance between himself and her.
  - J. had noticed that he no longer worried that his fascination with nature would interfere with his long-standing craving for the company of others.
7. As it is used in the passage, the term *silent communion* (line 12) refers to the:
  - A. way that without using words Ted communicates his disappointments to Vida.
  - B. promise Ted made to himself that he would not return to the house all summer, even for food.
  - C. way a thought shifted in Ted's mind from feeling like someone else's to feeling like his own.
  - D. exchange of warm emotions between Ted and Vida during the preparation and sharing of food.
8. Which of the following best describes the way the seventh paragraph (lines 25–27) functions in the passage?
  - F. It reinforces the image of Vida established elsewhere in the passage as someone whose skeptical nature disheartens Ted on the brink of new projects.
  - G. It foreshadows events described later in the passage that lead to the dismantling of the tree house once Ted is back in school.
  - H. It reveals that Vida takes an interest in Ted's project to the extent that she determines ways in which he needs to carry it out to avoid problems.
  - J. It reveals that Vida's willingness to shift responsibility to her son for his actions is greater than his willingness to accept such responsibility.

9. According to the passage, Ted attributes which of the following characteristics to the redwoods?
- A. They make ideal supports for a fort because they are strong and tall.
  - B. They create a sense of remoteness by absorbing time and sound and by smelling like another place.
  - C. They lend a feeling of danger to whatever surrounds them because they themselves are endangered.
  - D. They grace their surroundings with a serenity that softens disturbing emotions like fear of the dark.
10. Ted felt that in comparison to the ground floor of the fort, going up into the tree to build the top floor seemed:
- F. safer because the top floor was less accessible to intruders.
  - G. safer because the branches provided him with a sense of privacy.
  - H. less safe because the place felt bigger and more exposed.
  - J. less safe because the top floor was made of cypress instead of redwood.

### Passage II

**SOCIAL SCIENCE:** This passage is adapted from *Biomimicry: Innovation Inspired by Nature* by Janine M. Benyus (©1997 by Janine M. Benyus).

If anybody's growing biomass, it's us. To keep our system from collapsing on itself, industrial ecologists are attempting to build a "no-waste economy." Instead of a linear production system, which binges on virgin raw materials and spews out unusable waste, they envision a web of closed loops in which a minimum of raw materials comes in the door, and very little waste escapes. The first examples of this no-waste economy are collections of companies clustered in an ecopark and connected in a food chain, with each firm's waste going next door to become the other firm's raw material or fuel.

In Denmark, the town of Kalundborg has the world's most elaborate prototype of an ecopark. Four companies are co-located, and all of them are linked, dependent on one another for resources or energy. The Asnaesverket Power Company pipes some of its waste steam to power the engines of two companies: the Statoil Refinery and Novo Nordisk (a pharmaceutical plant). Another pipeline delivers the remaining waste steam to heat thirty-five hundred homes in the town, eliminating the need for oil furnaces. The power plant also delivers its cooling water, now toasty warm, to fifty-seven ponds' worth of fish. The fish revel in the warm water, and the fish farm produces 250 tons of sea trout and turbot each year.

Waste steam from the power company is used by Novo Nordisk to heat the fermentation tanks that produce insulin and enzymes. This process in turn creates 700,000 tons of nitrogen-rich slurry a year, which used

to be dumped into the fjord. Now, Novo bequeaths it free to nearby farmers—a pipeline delivers the fertilizer to the growing plants, which are in turn harvested to feed the bacteria in the fermentation tanks.

Meanwhile, back at the Statoil Refinery, waste gas that used to go up a smokestack is now purified. Some is used internally as fuel, some is piped to the power company, and the rest goes to Gyproc, the wallboard maker next door. The sulfur squeezed from the gas during purification is loaded onto trucks and sent to Kemira, a company that produces sulfuric acid. The power company also squeezes sulfur from its emissions, but converts most of it to calcium sulfate (industrial gypsum), which it sells to Gyproc for wallboard.

Although Kalundborg is a cozy co-location, industries need not be geographically close to operate in a food web as long as they are connected by a mutual desire to use waste. Already, some companies are designing their processes so that any waste that falls on the production-room floor is valuable and can be used by someone else. In this game of "designed offal," a process with lots of waste, as long as it's "wanted waste," may be better than one with a small amount of waste that must be landfilled or burned. As author Daniel Chiras says, more companies are recognizing that "technologies that produce by-products society cannot absorb are essentially failed technologies."

So far, we've talked about recycling within a circle of companies. But what happens when a product leaves the manufacturer and passes to the consumer and finally to the trash can? Right now, a product visits one of two fates at the end of its useful life. It can be buried in a landfill or incinerated, or it can be recaptured through recycling or reuse.

Traditionally, manufacturers haven't had to worry about what happens to a product after it leaves their gates. But that is starting to change, thanks to laws now in the wings in Europe (and headed for the United States) that will require companies to take back their durable goods such as refrigerators, washers, and cars at the end of their useful lives. In Germany, the take-back laws start with the initial sale. Companies must take back all their packaging or hire middlemen to do the recycling. Take-back laws mean that manufacturers who have been saying, "This product can be recycled," must now say, "We recycle our products and packaging."

When the onus shifts in this way, it's suddenly in the company's best interest to design a product that will either last a long time or come apart easily for recycling or reuse. Refrigerators and cars will be assembled using easy-open snaps instead of glued-together joints, and for recyclability, each part will be made of one material instead of twenty. Even simple things, like the snack bags for potato chips, will be streamlined. Today's bags, which have nine thin layers made of seven different materials, will no doubt be replaced by one material that can preserve freshness and can easily be remade into a new bag.

11. According to the passage, waste emissions from the Asnaesverket Power Company are used to help produce all of following EXCEPT:
- insulin.
  - heating oil.
  - plant fertilizer.
  - industrial gypsum.
12. When the author says "our system" (lines 1–2), she is most likely referring to a production system in:
- Denmark in which four companies are co-located in one small town and are linked by their dependence on energy resources.
  - the United States that produces recyclable durable goods such as refrigerators, washers, and cars.
  - the United States and Europe in which products are developed with few virgin raw materials and leave little or no waste.
  - the United States and Europe that uses too many virgin raw materials and produces too much unused waste.
13. The main purpose of the second, third, and fourth paragraphs (lines 13–44) is to show:
- how four companies depend on each other for resources and the recycling of waste.
  - that Denmark is one of the world's leaders in developing new sources of energy.
  - that one town's need for energy can be eliminated through recycling.
  - that a no-waste economy saves money.
14. It is reasonable to infer that the author's proposed solution to what she sees as the problem of an increasing amount of biomass is to:
- change the process by which manufacturers produce their products.
  - make consumers responsible for recycling the products they buy.
  - encourage traditional businesses to compete with new, innovative businesses.
  - encourage companies that produce similar products to cluster together in ecoparks.
15. Based on the passage, which of the following pairs of industries is shown to depend directly on one another for the production of their products?
- Statoil and Gyproc
  - Asnaesverket and fish farmers
  - Novo Nordisk and plant farmers
  - Statoil and Novo Nordisk
16. The main function of the sixth paragraph (lines 58–64) in relation to the passage as a whole is most likely to provide:
- evidence to support Daniel Chiras's statement in lines 54–57.
  - a transition between the two main points discussed in the passage.
  - a conclusion to the author's discussion about a no-waste economy.
  - a summary of the author's main argument.
17. According to the passage, take-back laws in Germany shift the responsibility for recycling from the:
- local government to the manufacturer.
  - manufacturer to the local government.
  - manufacturer to the consumer.
  - consumer to the manufacturer.
18. According to the passage, the common element for companies that want to be part of a food web is their mutual interest in:
- relocating their operations to a common geographic area in Europe.
  - providing industrial waste to private homes and farming operations.
  - eliminating the need for raw materials.
  - using industrial waste as raw materials.
19. The author uses the term "designed offal" (line 51) to indicate that:
- companies can design ways in which their waste products can be used.
  - industrial ecologists have designed ways to reduce waste products.
  - technology has not kept pace with how to dispose of waste products.
  - companies can learn to design more efficient land-fill spaces.
20. According to Daniel Chiras, a failed technology is one that:
- cannot reuse its own waste.
  - produces more waste than it uses.
  - produces waste that is unusable.
  - makes durable goods such as refrigerators.