

Student Name _____

OHIO GRADUATION TESTS



Reading

Spring 2008

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READING TEST

Directions: Each passage in this test is followed by several questions. After reading the passage, choose the correct answer for each multiple-choice question, and then mark the corresponding circle in the Answer Document. If you change an answer, be sure to erase the first mark completely.

For the written-response questions, answer completely in the Answer Document in the space provided. You may not need to use the entire space provided.

You may refer to the passages as often as necessary. Make sure the number of the question in this test booklet corresponds to the number on the Answer Document. Be sure all your answers are complete and appear in the Answer Document.

The Sweat-Soaked Life of a Glamorous Rockette

by Susan Dominus

- 1 One after the other, like beautiful, glittering drones, the Rockettes spilled off an elevator onto the stage level at Radio City Music Hall. Dressed in sequined skating costume, their shoulders swaying, they sauntered down a narrow hallway and gathered off stage right, waiting to go on for the holiday show's opening night. All flashing the same red-lipstick smile, batting the same fake eyelashes, they flirted with the crew members, adjusted their Statue of Liberty-style crowns or wished one another good luck.
- 2 One dancer told her friend she had to go to the bathroom, but was nervous that she didn't have enough time. "Just go," her friend reassured her, and with a clattering of her tap shoes, the worrier was off.
- 3 Amy Love Osgood, 26, a first-year Rockette, was going over a tricky part of the opening number. "Jump, shuffle, leap, toe," they repeated. Meanwhile, huddled at the edge of the curtain, one young woman caught a glimpse of her parents, seated near the front, and clapped in delight.

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- 4 Ordinarily, the dancers also would have been able to see the familiar faces of the 35 orchestra members. But two days before, the musicians had gone on strike, and after two preseason shows were canceled, the Rockettes, for the first time in the 73-year history of the Radio City Christmas Spectacular, started the season performing to a digital recording. They miss the musicians, several say, not to mention the extra energy they get from the live music. And energy is something they dearly need.
- 5 This is high season for the Rockettes, three solid months of steady work, solid pay, grateful audiences and all the excitement of dancing in New York with a world-famous company. But it's also a time of gruelingly hard work, of seven dance numbers and six costume changes per show, as many as five shows in a 13-hour day, and as many as six days of work a week.
- 6 And then there are the crowds: the girls in red velvet and Mary Janes and the tourists with laminated folding maps, so determined to see the show that they line up first thing in the morning, some willing to pay as much as \$250 for an orchestra seat. All in all, 1.2 million people came to see the show last year, bringing in \$74 million in ticket sales over nine weeks. Even long before the peak of the season, a Rockette who finishes a 10 a.m. show must fight her way through a mob to get a gulp of fresh air or coffee around the corner. Looking toward the Christmas season, most people foresee a hectic time of year; for the Rockettes, it's like standing in front of an onrushing train.
- 7 The Rockettes are instantly recognizable symbols, but what they represent depends on who is doing the interpreting: to some they're Stepford¹ dancers, objectified women reduced to nothing but legs and teeth; to others they're glamour personified, the last, cherished remnants of a "Guys and Dolls"-style nightlife; and to yet another part of the audience they're glorious kitsch, as amusing as they are entertaining. But one thing is constant: their sheer physical accomplishment. Even in a city full of sweating, striving talent, the Rockettes may well be the hardest-working women in show business.
- 8 In recent years their show has become increasingly athletic (and a hint sexier), with more kick lines and aerobic dance routines. Yet there is still

¹*The Stepford Wives* is the name of a novel and movie about the fictional town of Stepford, Connecticut, where all the wives seem to be eager-to-please, impossibly beautiful, but robot-like.

charm in the organization’s old-fashioned ways—the labels reading “Miss Love” in each of Ms. Love Osgood’s costumes, the camaraderie among crew members and dancers, the protective watch the management keeps on its charges, monitoring every conversation they have with reporters.

- 9 A fair number of the performers spend the rest of the year working in musical theater, but for others this is their only time dancing onstage. Off season, Carrie Janell Hammer, 24, auditions for television pilots and does improv comedy; Jamie Lyn Windrow, 29, studies nutrition; and Meg Huggins, 33, models and works, as do so many others, as a Pilates instructor.
- 10 Rockettes tend to get asked back year after year, which makes it one of the steadiest gigs in the business—and one of the few gigs for jazz and tap-dancers who don’t also sing. Radio City management would not comment on what Rockettes earn, but dancers say they typically get paid on par with Broadway dancers, a salary that breaks down to about \$135 a show. But because they perform so many more times a day, and get overtime for the third, fourth and fifth shows, the season is about as lucrative as dancing jobs get. Year-round health benefits and solid friendships keep some dancers loyal to the job for upward of a decade, although most women walk away from its endurance challenge by the time they are in their mid-30’s.

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| <p>1. What can be concluded about the author’s attitude toward the dancers?</p> <p>A. She respects the dancers and their work ethic.</p> <p>B. She dislikes the emphasis put on the dancers’ physical features.</p> <p>C. She believes that the glamorous costumes the dancers wear demean them.</p> <p>D. She thinks that it is unfair that there are so few jobs available to dancers who don’t also sing.</p> | <p>2. Why is the author’s use of <u>gruellingly</u> (in paragraph 5) an appropriate choice?</p> <p>A. The word emphasizes how arduous a Rockette’s job is.</p> <p>B. The word emphasizes how glamorous being a Rockette is.</p> <p>C. The word emphasizes why there is so much competition to be a Rockette.</p> <p>D. The word emphasizes why the “typical” Rockette stays on the job so long.</p> |
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3. “Even long before the peak of the season, a Rockette who finishes a 10 a.m. show must fight her way through a mob just to get a gulp of fresh air or a coffee around the corner.” (paragraph 6)

Explain how the above excerpt from the passage helps to develop the author’s argument. Use information from the passage to support your response.

Write your answer in the **Answer Document**. (2 points)

4. Using the information given in the footnote, which statement defines the phrase “Stepford dancers” (paragraph 7)?
- A. Dancers known for dancing highly individual and unique routines.
 - B. Dancers who are indistinguishable from each other in look or movement.
 - C. Dancers who are more glamorous looking than they are skillful in their dancing.
 - D. Dancers who have conditioned themselves to dance nonstop for the entire show.

5. What is the meaning of camaraderie as used in paragraph 8 of the passage?

- A. sincerity
- B. hypocrisy
- C. closeness
- D. competitiveness

6. What information from the passage supports the author’s argument that the dancers’ work is an “endurance challenge” (paragraph 10)?

- A. The dancers dressed alike and flashed the same red-lipstick smile.
- B. One particular dancer was going over a tricky part of the opening number.
- C. Because of a musicians’ strike, the dancers started the new season performing to a digital recording.
- D. The dancers sometimes work as many as 5 shows in a 13-hour workday, and as many as six days a week.

7. Based on information from the passage, what is the meaning of the phrase "get paid on par with" (paragraph 10)?
- A. get paid less than
 - B. get paid more than
 - C. get paid about the same as
 - D. get paid salary and benefits
8. What level of job security do the Rockette dancers have?
- A. They are often re-hired annually.
 - B. They have steady work year-round.
 - C. They choose to volunteer for the holiday performances.
 - D. They are evaluated and may be replaced after each show.

Trees

by Josephine Jacobsen

[NOTE: A "hamadryad" (paragraph 1) was a minor god in Greek and Roman mythology who lives in a tree and dies when the tree dies. "King Solomon's baby case" (paragraph 2) is found in the Old Testament and involved what seemed like an irresolvable dispute between two women, each claiming the same child. King Solomon offered to decide the issue by cutting the baby in half and giving each woman an equal share. The baby's "real" mother proved to be the woman who so loved the child she was willing to let the other woman take the child, thus, preserving it from harm. "Solomon's plaintiffs" (paragraph 9) would be the two women who each claimed the same child. A "misanthropic" person (paragraph 3) is one who dislikes and distrusts other people and tends to avoid them. A "marmoset" (paragraph 5) is a small monkey native to Central and South America. The "quintessence" of something (paragraph 7) would be the purest or most perfect example of it.]

- 1 A friend of mine, a man devoutly dedicated to trees, owns half a tree. The tree, a lavish oak, grows exactly on the line between his property and that of his Cambridge neighbors. His half provides shade for a beautiful yard banked with rhododendrons, high-fenced for privacy, and quite sylvan, considering its position on the corner of a busy street. Not unnaturally, the lavish oak also provides shade for a considerable area of the neighbor's property, on just the location where the neighbor's wife proposes a flowerbed. The neighbor sent word, politely ahead of time, that he would be having the oak "removed." This euphemism for destruction enraged my friend, the descendant of a long line of hamadryads. His succinct response was "Never."
- 2 Negotiations over drinks having abysmally failed, an impasse emerged reminiscent of that of King Solomon's baby case. The matter went to court.
- 3 And what did the court say? My friend becomes so emotional at this point that it is a bit hard to sort things out clearly. But what does develop without doubt is the decision that the tree must go. (Could this be prompted by the Puritan ethic that pleasure must yield to purpose, leisure in the shade to activity in the sun?) So, relations are frosty, my friend misanthropic, and the tree doomed. One can only hope, weakly, that the flowers will be magnificent. But, in comparison to the massive presence of an oak, delphinium? Gladioli?

- 4 I side with my friend, through more than friendship. It seems to me that, if we played a variation on the what-book-would-you-take-to-a-desert-island game and I were forced to choose one field of vision in which to take refuge from moments of urban crisis, it would be in the world of trees. A kind of implicit majesty has little to do with size; the giant sequoias, the mammoth tree of Tula, are overwhelming, but it is the tree nature itself that seems to shelter and somehow deeply reassure.
- 5 Trees were an important part of childhood. In books, they displayed the giant twisted roots among which the provident leprechaun disappeared, or the somber forest over which Kay flew with the Snow Queen. In leafy reality, they were privacy and magic. When I lived in the North, I spent hours in the crotch of a dogwood. Given both height and secrecy, I could cling quietly, close to the leveling branches of flat flawed flowers around me; in early autumn, if I sat still enough, birds gathered in a small uproar over the red berries. When I lived in the South, back I went into the trees like a marmoset; long-leaf pine with dry spicy tassels and drops of bright sticky sharp-smelling resin on the slick small boughs.
- 6 Now we have what we fondly call an orchard; it consists of five apple trees. In the cold New Hampshire May mornings, they put out the most defenseless-looking clusters of rose and white, against the cold glossy bark. And in September, hour after hour, they drop heavy red globes into the matted field grass with the faintest of thuds.
- 7 But, as with horses and dogs, there is something domestic about fruit trees. Even in their dazzling bloom or faint promise on a Van Gogh canvas, they are beautifully, dutifully, serving. But the oaks, the vanishing elms, the crowds of white birches in the mountain woods, are just there. There are trees that are the quintessence of their landscape—the pointed darker cypresses against the dark blue Italian sky; the flat, protective umbrella of the Kenyan thorn trees; the Caribbean palm springing like a fountain from its round bare trunk; the speckled hide of the great cork trees of Portugal.
- 8 The deciduous trees are a perfect architecture of winter, a maze in which the eye travels; endless planes and angles and cross-sections and twiggy outbursts, almost black against the winter sun. And there is something infinitely reassuring in the knowledge of the underground tree—the great horny mass of roots, keeping the rough circumference of the tree in air, a factory of preparation below the cold crust of the earth. Even more assertive, our Baltimore tulip magnolia, the instant its petals have been

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washed and blown away in April, discloses a thousand buds, tight and battened down for the contest. There they sit, presumably bereft of nourishment for the long months ahead, having an entire summer to go through in the foreknowledge of winter. Later, under the sleet and mud-colored skies, they roost there like demonstrators defying an evil regime.

- 9 Well, my friend, unlike Solomon's plaintiffs, will have his half. I hope it is stacked in huge logs in his deprived yard, by the rhododendrons curled up in disgust at February. And that it will end up in one of the most ancient of rites, cremated with respect and gratitude. It will burn strongly for a long time, having stored up a great richness of resistance. And in my friend's mind, as it settles to its ashes, its great leafy ghost will loft itself into the juridical Cambridge air.

"Tree," pages 167-169 from *The Instant of Knowing*, by Josephine Jacobsen (Ann Arbor: The University of Michigan Press, 1997). Reprinted with permission.

9. The word succinct (paragraph 1) underscores what about the neighbor's reply?
- A. It was brief and to the point.
 - B. It was accurate and thorough.
 - C. It was subtle and unemotional.
 - D. It left several questions unanswered.
10. Which answer choice below is an example of a euphemism? (paragraph 1)
- A. comparing a professional basketball player to a "tall tree in the forest"
 - B. saying that there has been "a fender-bender" when a car has been totaled
 - C. moving to a small cabin in the woods to escape the hectic pace of "modern city life"
 - D. being unable to control one's anger at a moment when it was very important to "remain calm"

11. Why did the matter of the oak tree have to go to court?
- A. The neighbors couldn't settle their disagreement over what to do with the tree.
 - B. The cost of removing the tree was going to be greater than had anticipated.
 - C. One of the neighbors in the dispute decided to investigate ownership of the tree.
 - D. It took so long for the neighbors to agree on what was to be done that the tree died.
12. What is the author's use of the phrase "heavy red globes" (paragraph 6) intended to emphasize?
- A. the ripeness of the apples
 - B. the variety of fruit in the trees
 - C. the manner in which the fruit is picked
 - D. the quality of the wood taken from the tree
13. How is the conflict described in the passage resolved?
- A. The oak tree dies of disease.
 - B. The man is not able to save the oak tree.
 - C. The court rules in favor of preserving the tree.
 - D. The neighbors change their minds about wanting a garden.
14. The author makes several references in the passage to classical, biblical, or historical events, figures, or characters. Give two examples or details of these from the passage and explain how they contribute to the meaning of the passage.
- Write your answer in the **Answer Document**. (4 points)

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15. Titles typically indicate something that an author wants to emphasize in a passage. In this case, the title
- A. underscores the focal point of the conflict.
 - B. does not indicate the author's own personal point of view.
 - C. provides several literary allusions important to the passage.
 - D. indicates the outcome of the conflict described in the passage.

16. What word best describes the tone of the passage?
- A. angry
 - B. worried
 - C. reflective
 - D. humorous

A Fire in My Hands

by Gary Soto

- 1 I began writing poems fifteen years ago while I was in college. One day I was in the library, working on a term paper, when by chance I came across an anthology of contemporary poetry. I don't remember the title of the book or any of the titles of the poems except one: "Frankenstein's Daughter." The poem was wild, almost rude, and nothing like the rhyme-and-meter poetry I had read in high school. I had always thought that poetry was flowery writing about sunsets and walks on the beach, but that library book contained direct and sometimes shocking poetry about dogs, junked cars, rundown houses, and TVs. I checked the book out, curious to read more.
- 2 Soon afterward, I started filling a notebook with my own poems. At first I was scared, partly because my poetry teacher, to whom this book is dedicated, was a stern man who could see the errors in my poems. Also, I realized the seriousness of my dedication. I gave up geography to study poetry, which a good many friends said offered no future. I ignored them because I liked working with words, using them to reconstruct the past, which has always been a source of poetry for me.
- 3 When I first studied poetry, I was single-minded. I woke to poetry and went to bed with poetry. I memorized poems, read English poets because I was told they would help shape my poems and read classical Chinese poetry because I was told that it would add clarity to my work. But I was most taken by the Spanish and Latin American poets, particularly Pablo Neruda. My favorites of his were the odes—long, short-lined poems celebrating common things like tomatoes, socks, scissors, and artichokes. I felt joyful when I read these odes; and when I began to write my own poems, I tried to remain faithful to the common things of my childhood—dogs, alleys, my baseball mitt, curbs, and the fruit of the valley, especially the orange. I wanted to give these things life, to write so well that my poems would express their beauty.
- 4 I also admired our own country's poetry. I saw that our poets often wrote about places where they grew up or places that impressed them deeply. James Wright wrote about Ohio and West Virginia, Philip Levine about Detroit, Gary Snyder about the Sierra Nevadas and about Japan, where for

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years he studied Zen Buddhism. I decided to write about the San Joaquin Valley¹, where my hometown, Fresno, is located. Some of my poems are stark observations of human behavior, while others are spare images of nature—the orange groves and vineyards, the Kings River, the bogs, the Sequoias. I fell in love with the valley, both its ugliness and its beauty, and quietly wrote poems about it to share with others.

¹ **San Joaquin Valley** (san wa-keen): a 1,400 square-mile agricultural area in California located between the Sierra Nevada Mountains in the east and the San Francisco Bay area to the west.

Foreword to *A FIRE IN MY HANDS* by Gary Soto. Copyright © 1990 by Scholastic, Inc. Reprinted by permission of Scholastic Inc.

17. The author of this article feels that poetry is best when it is about everyday things.

Which quotation from the passage best supports this interpretation?

- A. “[I] read English poets because I was told they would help shape my poems.”
- B. “My favorites of his were the odes—long, short-lined poems celebrating common things.”
- C. “[I] read classical Chinese poetry because I was told that it would add clarity to my work.”
- D. “When I first studied poetry, I was single-minded.”

18. Which experience sparked the author’s interest in writing poetry?

- A. encouragement from his college poetry teacher
- B. poetry assigned in high school
- C. discovery of an anthology of contemporary poetry
- D. study of the poetry of other countries

19. "One day I was in the library, working on a term paper, when by chance I came across an anthology of contemporary poetry. I don't remember the title of the book or any of the titles of the poems except one: 'Frankenstein's Daughter.'"

What does the word anthology mean in this excerpt from paragraph 1 of the passage?

- A. books on the shelf
 - B. current magazines
 - C. reference material
 - D. collection of poems
20. In reading the poetry of his own country, the author learned to appreciate
- A. attention to rhyme and meter.
 - B. the study of geography.
 - C. the study of the English poets.
 - D. his feelings toward his hometown.

21. Giving two examples from the passage, describe how the writer gets the ideas for his poetry.

Write your answer in the **Answer Document**. (2 points)

22. How does the passage support the title of *A Fire in My Hands*?
- A. The writer desired to be as great a poet as the ones he studied.
 - B. The writer felt fire provided a good topic for his poetry.
 - C. The writer found that ordinary things burned with life.
 - D. The writer relied on his childhood roots for inspiration.

On the March 2008 Ohio Graduation Reading Test, questions 23-28 and the passage on which the questions are based are field test questions that are not released.

Interpreting the Theater Without Speaking a Word

- 1 The Broadway musical "Fosse" usually opens with just one spotlight on a woman standing stage right singing "Life is Just a Bowl of Cherries." The other night there was another spotlight stage left on a woman standing in the front row facing the audience, acting out the words with her hands and face, reaching up into the darkness, pinching at make-believe cherries and dropping them into her mouth.
- 2 The sign language evocation was part of the 21st season of interpreted performances for people who are deaf or hard of hearing. Since 1980, with the first sign-language-interpreted performance of "The Elephant Man," the Theater Development Fund has presented hundreds of such performances of Broadway and Off-Broadway shows through its Theater Access Project. Four years ago the fund began to offer captioned performances in some theaters, with small digital screens at the front of one of the side sections of the orchestra seats.
- 3 In June, the fund held its third annual one-week summer course for interpreters from regional theaters throughout the country. The course is intended to increase the pool of qualified interpreters and to raise the standard of theater interpreting nationwide. This year's course drew participants from 17 states, many of whom interpret Broadway shows on the road. As their final project, the students helped translate, rehearse and participate in the signing of "Jekyll and Hyde" on Broadway.
- 4 Candace Broecker Penn and Alan Champion, who handled the recent performance of "Fosse," are among Broadway's most experienced interpreters and often work as a team. They have handled about 15 productions together and also lead the summer institute.
- 5 Ms. Penn and Mr. Champion say their work involves much more than sign language: it is about explaining context, directing attention and conveying emotion. They try to strike a delicate balance, Ms. Penn said, telling an audience where to focus without drawing that focus to themselves.
- 6 "We're trying to connect the deaf audience to the stage performance," Ms. Penn said. "When they look at you, they should know exactly which actor is speaking onstage."
- 7 "It's a fine line," she added, "because if it's too showy, actors will feel it's distracting, and a deaf audience will feel it's distracting."

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- 8 Mr. Champion added: "It's almost like you want the deaf people in the audience to tell you when they need you. There is plenty of stuff in a show that's visual. You're looking for those moments when you can invite people not to watch us."
- 9 For audiences the interpretations can be electric. "It has opened the world of musicals for me," said Frank L. Dattolo, a deaf actor who toured for three years with the National Theater of the Deaf and regularly attends signed performances. "I was able to identify with hearing people and to understand why people in general love musical plays. At that point I finally understood the meaning of escape, where people go see plays or musical plays to escape to a fantasy world for a few hours and then go back to reality."
- 10 Lisa Carling, who runs the Theater Access Project, said she regularly drew from a pool of about a dozen interpreters. Communicating a Broadway show to the deaf demands not just a knowledge of sign language, Ms. Penn and Mr. Champion say, but a thorough familiarity with the production. So they spend considerable time preparing; they see a show several times in advance, noting not only the action onstage but its effect on the audience, too. They stand in the back of the theater during the show and rehearse together.
- 11 Ms. Penn said it was less about the words than conveying the intention. And the results are by no means formulaic; no two interpretations are the same.
- 12 "It's like if Molière (a famous French dramatist of the 17th century) gets translated into English," Ms. Penn said. "Someone has to figure out what the original text was saying, and what was Molière going for, what was he trying to evoke? If you don't have a good translation, the show's going to be lost, and the audience won't really be able to experience it in the way the playwright and the director meant."
- 13 Just as a storyteller might adopt a character's voice, so the interpreters adopt physical traits of the actors they are representing. When Ms. Penn does the hyenas in "The Lion King," for example, "I hunch over a lot," she said. "You don't want to be a caricature, but you want to give the feeling."
- 14 "A lot of information happens on your face," she added. "Eye gaze is important. Where you're looking directs the audience's focus."

- 15 The interpreters say they also work off one another, trying to capture the essence of the relationships developing onstage. If one actor speaks to another in low tones, for example, an interpreter might lean slightly forward toward the other, indicating the body language of an aside.
- 16 There are interpretation challenges particular to Broadway shows: how to handle songs with repeated lines and choruses without the signs' seeming overly repetitive themselves, how to capture a moment of quiet onstage, how to indicate singing in unison.
- 17 "What is the sign language equivalent to unison?" Ms. Penn asked. "We had to practice and set our signs together."
- 18 Mr. Champion said that several writers were consistently tough to interpret, including Neil Simon (because the jokes are not always funny in sign language), Stephen Sondheim (because of the rapidity of the lyrics) and Lanford Wilson (because of the multiple characters talking at the same time).
- 19 The interpreters always consult a deaf person in preparing for a show. "Sometimes our own hearing gets in our way," Mr. Champion said. "We don't know what it looks like."
- 20 Because both her parents were deaf, Ms. Penn, born in Morganton, N.C., grew up bilingual, she said, knowing sign language as well as English. She put herself through college interpreting and then spent three-and-a-half years touring as the speaking actress for the National Theater of the Deaf. She came to New York in 1980, the year that "Children of a Lesser God," a drama set in a school for the deaf, opened on Broadway.
- 21 "It raised everybody's consciousness about deaf people and the possibility of inclusion into mainstream theatergoing audiences," Ms. Penn said.
- 22 That year the Theater Development Fund began its program, and Ms. Penn helped select interpreters. "It's exciting when a deaf audience comes to see a show and can laugh or cry and have the experience everybody else is," she said.
- 23 Mr. Champion, also the child of deaf parents, grew up interpreting in his hometown, Tulsa, Okla. He moved to New York in 1980 and was one of the interpreters on "Elephant Man." He has worked on 40 shows since then.

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- 24 The fund offers interpretations of about six productions a year, each of which attracts about 150 people per performance. Signed performances are scheduled for "Aida" in January and "Kiss Me, Kate" in February.

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29. The passage's argument is best described as
- A. encouraging more people to become interpreters.
 - B. supporting organizations that promote the use of sign language.
 - C. questioning the techniques used by hearing people to help people who are deaf.
 - D. praising the efforts of those who help the deaf and hard of hearing appreciate the theater.
30. The title of the piece draws the attention of the reader mainly because
- A. the spoken word would seem to be essential to theater.
 - B. the readers are all interested in live theater.
 - C. the topic is of interest to deaf people only.
 - D. no theater is completely silent.

31. The author indicates that there are benefits to having musicals signed. Cite four examples from the passage that illustrate this.

Write your answer in the **Answer Document**. (4 points)

32. As used in paragraph 11 of the passage, the word formulaic means
- A. perfect.
 - B. symbolic.
 - C. predictable.
 - D. improvised.

33. In paragraph 12, Ms. Penn says that the show can be lost.

What does she mean?

- A. The show's meaning might be misinterpreted.
- B. The show might be closed down because of bad reviews.
- C. The show might not make sense to an audience unfamiliar with signing.
- D. The show might not be understood by audience members who are deaf.

34. Which sentence restates the quotation?

"A lot of information happens on your face." (paragraph 14)

- A. Audiences are distracted by too many facial expressions.
- B. An interpreter's facial expressions add nothing to a performance.
- C. An interpreter must be able to convey words and expressions to properly interpret a performance.
- D. An interpreter must show no facial expressions that will interfere with signing.

35. "It raised everybody's consciousness about deaf people and the possibility of inclusion into mainstream theatergoing audiences." (paragraph 21)

Which sentence most accurately summarizes this excerpt from paragraph 21?

- A. Interpreting musicals for the deaf is not practical.
- B. Now deaf people can enjoy musicals along with those who can hear.
- C. Deaf people now have musicals created just for them.
- D. People who can hear are distracted by interpretations during performances.

36. Explain a purpose the author may have had in writing the article. Give an example from the article that supports your explanation.

Write your answer in the **Answer Document**. (2 points)

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37. A central point of the article is that
- A. with effort, the seemingly difficult can happen.
 - B. it takes a great deal of money to make things happen.
 - C. interpreted theater performances should be required.
 - D. society understands and supports programs related to people who are deaf.

38. According to the information given in the article, interpreters of plays are most like
- A. directors.
 - B. singers.
 - C. writers.
 - D. actors.

Grandma Ling

- 1 If you dig that hole deep enough,
you'll reach China, they used to tell me,
a child in a backyard in Pennsylvania.
Not strong enough to dig that hole,
I waited twenty years,
then sailed back, halfway around the world.
- 2 In Taiwan I first met Grandma.
Before she came to view, I heard
her slippered feet softly measure
the tatami¹ floor with even step;
the aqua paper-covered door slid open
and there I faced
my five foot height, sturdy legs and feet,
square forehead, high cheeks and wide-set eyes;
my image stood before me,
acted on by fifty years.
- 3 She smiled, stretched her arms
to take to heart the eldest daughter
of her youngest son a quarter century away.
She spoke a tongue I knew no word of,
and I was sad I could not understand,
but I could hug her.

MEET THE WRITER

Between Worlds

- 4 As a child, Amy Ling (1939 - 1999) had a special reason for wanting to reach China: She'd be going home. Amy Ling, whose name was originally Ling Ying Ming, was born in Beijing, China, and moved to the United States with her family at the age of six. "Grandma Ling" was inspired by a trip to Taiwan the poet made in the early 1960s. Ling studied and wrote about other American writers who are "between worlds," especially Asian-American women writers.

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¹**Tatami:** (tä-ta´me): floor mat woven of rice straw.

Reading

39. Ling's reference to digging a hole to China is effective because
- A. clichés are common in literature.
 - B. China is far from Pennsylvania.
 - C. the author is Chinese.
 - D. the poem is about returning to China.
40. What does measure mean, as used in stanza 2 of the poem?
- A. cross
 - B. limit
 - C. mark
 - D. estimate
41. Explain what is meant when the poet writes, "my image stood before me, / acted on by fifty years" (stanza 2). Use information from the text to support your response.

Write your answer in the **Answer Document**. (2 points)

42. Read stanza 3 of the poem:

"She smiled, stretched her arms /
to take to heart the eldest
daughter / of her youngest son
a quarter century away. / She
spoke a tongue I knew no word
of, / and I was sad I could not
understand, / but I could hug her."

Based on this stanza, after visiting in China, Ling probably

- A. felt better about leaving China behind her.
- B. attempted to learn some of her native language.
- C. investigated the possibility of moving back to China.
- D. made an effort to learn about Chinese customs and lore.

43. What does the speaker realize when she sees her grandmother in Taiwan?

- A. a closer connection with her grandmother
- B. a sense of accomplishment upon arriving in China
- C. a reason for pride in her heritage
- D. an element of surprise at differences

44. Which summary describes the action in the poem?

- A. A child dreams of meeting her grandmother.
- B. A family leaves China to go to the United States.
- C. A woman returns to her ancestral home to meet her grandmother.
- D. A child digs a hole in her backyard.

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