

Student Name \_\_\_\_\_

# OHIO GRADUATION TESTS



## **Reading**

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March 2006

This test was originally administered to students in March 2006. This publicly released material is appropriate for use by Ohio teachers in instructional settings. This test is aligned with Ohio's Academic Content Standards.

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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.**

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**Wheelchair Flying**

- 1 After seeing me do stand-up comedy from my wheelchair, people ask if I get nervous. I laugh at that one. Nervous is standing at the top of a slalom course at an international race, thirteen years old and the only girl on the team, knowing that how you ski will decide the team's fate.
- 2 When I turned fourteen, I went down a race course composed mostly of rutted ice, skied over to my parents, and told them I'd never race again. I had always dreamt of being a national team member. (A friend of mine had been on the 1962 Swiss team, and she'd shown me her medal and pictures. I wanted that.) But what started out fun turned into a nightmare. I kept losing by tenths of a second. My competitive nature and good skiing form just weren't quite enough.
- 3 Finally, I decided to become a ski instructor like my mother and father. Teaching turned out to be a wonderful choice. I had the aggressiveness and strength to survive in an all-male professional environment, I loved entertaining people, and teaching let me be around children, whom I really enjoyed. In time I graduated from college and started working with computers. I drifted away from teaching after ten seasons. ...
- 4 Two years later, I had a stroke.
- 5 Now I indulge in a sport few people have tried—flooring my electric wheelchair. I call it wheelchair flying.

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- 6 Wheelchair flying takes place on an asphalt path around a pond. I quite startle people as I zoom by them at a full-out 7 m.p.h. Part of the high of this sport is that people get a new slant on wheelchairs and wheelchair users. One time, a little kid pointed at my chair and said, “Look, Mom, can you get me one?”
- 7 Wheelchair flying gives me the freedom to, well, stretch my “legs.” While negotiating the able-bodied world, I must constantly stretch or squeeze myself. I strain to hear and see, speak slowly so I’m understood, force myself to be polite to people with patronizing attitudes (they don’t know better, although I try to educate them). I’m carried in and out of some places, and in others maneuver the chair very, very carefully to avoid hitting cars, furniture, or the many people who think they have the right to walk directly in my path.
- 8 When I’m wheelchair flying I don’t need to deal with any of that.
- 9 The pond is known for fast runners and bicyclists. Parents hold their children’s hands. Runners keep their dogs on leashes. And I leave room on both sides of me so bikes can get by. Wheelchair flying there is like driving a motorcycle down a winding back road in a country where they drive on the “wrong” side. Now that’s a challenge.
- 10 I wouldn’t do this if I had no reflexes, or couldn’t see or hear well with correction. And I make certain my seat belt is fastened. Although I just laugh when I’m told adaptive athletics are dangerous. Give me a break. I’m already in a wheelchair. And flying fine.

“Wheelchair Flying,” by Carrie Dearborn. Reprinted by permission of the author.

1. The author uses the simile “wheelchair flying there is like driving a motorcycle down a winding back road” in order to describe the
- A. thrills of racing a wheelchair.
  - B. expense of maintaining a wheelchair.
  - C. appearance of a motorized wheelchair.
  - D. simplicity of maneuvering a wheelchair.

2. To find out when the phrase “give me a break” first entered the English language, you would look for which type of information in a dictionary?
- A. origin and etymology
  - B. abbreviations used
  - C. word derivatives
  - D. variant pronunciations
3. The author suggests that people are often surprised to find that she is
- A. shy.
  - B. daring.
  - C. a college graduate.
  - D. a skier.
4. Dearborn includes in the passage the quotation from the little boy in order to show
- A. that people of all ages can wheelchair fly.
  - B. how people’s attitudes can change.
  - C. that people can sometimes be rude or impolite.
  - D. how dangerous people think wheelchair flying can be.
5. In your **Answer Document**, explain what the author means when she says, “Wheelchair flying gives me the freedom to, well, stretch my ‘legs,’” and give a detail or example from the passage to support your idea. Write your answer in the **Answer Document**. (2 points)
6. Which most closely describes the author’s reasons for wheelchair flying?
- A. She enjoys all types of challenges.
  - B. She wants to win awards and set records.
  - C. She has little self-confidence and hopes to gain some.
  - D. She thinks it is more competitive than downhill skiing.

### Sonata for Humans, Birds and Humpback Whales

- 1 As researchers conclude in the current issue of the journal *Science*, the love of music, that unslakable, unshakable, indescribable desire to sing and rejoice, rattle and roll, is not only a universal feature of the human species, found in every society known to anthropology, but is also deeply embedded in multiple structures of the human brain, and is far more ancient than previously suspected.
- 2 In fact, what could be called the “music instinct” long antedates the human race, and may be as widespread in nature as is a taste for bright colors, musky perfumes and flamboyant courtship displays.
- 3 In twin articles that discuss the flourishing field of biomusicology—the study of the biological basis for the creation and appreciation of music—researchers present various strings of evidence to show that music-making is at once a primal human enterprise, and an art form with virtuoso performers throughout the animal kingdom.
- 4 The researchers discuss recent discoveries in France and Slovenia of musical instruments dating back to 53,000 years ago—more than twice the age of the famed Lascaux cave paintings or the palm-size “Venus” figurines. The instruments are flutes carved of animal bone, and are so sophisticated in their design as to suggest that humans had already been fashioning musical instruments for hundreds of thousands of years. And when Jelle Atema of the Marine Biology Laboratory in Woods Hole, Mass., an author of one of the new reports and an accomplished flutist who studied with the renowned Jean-Pierre Rampal, reconstructed his own versions of the archaic flutes from bits of ancient bone and gave them a blow, he and his collaborators were impressed by their sweetness and versatility.
- 5 “What you can immediately hear when he plays these flutes is the beauty of their sound,” said Patricia M. Gray, the lead author on the first of the two *Science* articles. “They make pure and rather haunting sounds in very specific scales.
- 6 “It didn’t have to be this way,” she added. “They could have sounded like duck calls.” Dr. Gray, a professional keyboardist, is the artist director of the National Musical Arts, the ensemble-in-residency at the National Academy of Sciences, and the head of the academy’s Biomusic program, a group of scientists and musicians who, according to their mission statement, “explore the role of music in all living things.”

- 7 The new reports also emphasize that humans hold no copyright on sonic brilliance, and that a number of nonhuman animals produce what can rightly be called music, rather than random drills, trills and cacophony. Recent in-depth analyses of the songs sung by game birds and humpback whales show that, even when their vocal apparatus would allow them to do otherwise, the animals converge on the same acoustic and aesthetic choices and abide by the same laws of song composition as those preferred by human musicians, and human ears, everywhere.
- 8 For example, male humpback whales, who spend six months of each year doing little else but singing, use rhythms similar to those found in human music and musical phrases of similar length—a few seconds. Whales are capable of vocalizing over a range of at least seven octaves, yet they tend to proceed through a song in stepwise lilting musical intervals, rather than careening madly from octave to octave; in other words, they sing in key. They mix percussive and pure tones in a ratio consonant with that heard in much Western symphonic music. They also follow a favorite device of human songsters, the so-called A-B-A form, in which a theme is stated, then elaborated on, and then returned to in slightly modified form.
- 9 Perhaps most impressive, humpback songs contain refrains that rhyme. “This suggests that whales use rhyme in the same way we do: as a mnemonic device to help them remember complex material,” the researchers write. “It’s very easy to play along with pure, unedited whale songs,” said Dr. Gray, who has written movements for saxophone, piano and whale. “They’re absolutely comprehensible to us.”

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7. Which technique does the author use to have readers view the information presented in the article as credible?
- A. The author makes clear that she is discussing two research articles.
  - B. The author details the reconstruction of ancient musical instruments.
  - C. The author expresses surprise that humpback whales can “sing in key.”
  - D. The author struggles with summarizing very difficult technical material.

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8. The author incorporates many musical terms in the passage. Which definition means the same as cacophony? (paragraph 7)
- A. haphazard sounds
  - B. a beginning effort
  - C. a response without musical training
  - D. singing without musical instruments
9. Which statement represents the main idea of the article?
- A. The songs of humpback whales can be easily played on the piano.
  - B. Research shows that people will always compose and enjoy music.
  - C. Music-making is an ancient activity of both humans and animals.
  - D. Music experts are now able to compose whale and bird concert music.
10. Describe a picture or other graphic that would help a reader more clearly understand or be more interested in the ideas given in the passage. Give two specific examples from the passage that support your choice of a picture or other graphic. Write your answer in the **Answer Document**. (2 points)
11. How do scientists and archeologists know that early humans valued music?
- A. They have discovered instruments formed from common objects.
  - B. They have discovered early songs written in caves.
  - C. They have discovered rhythms passed down through generations.
  - D. They have discovered that groups of musicians were given great importance in the villages.

12. How does the author surprise the reader with the mention of a composer who has written for “saxophone, piano and whale”? (paragraph 9)
- A. The reader expects another musical instrument to be named, instead of a mammal.
  - B. The reader is expected to be familiar with all musical and symphonic instruments.
  - C. The reader is not expected to take all the information in the passage literally.
  - D. The reader expects that everything named can play the same rhythmical pattern.
13. What was the evidence presented in the passage of advanced musical ability in humpback whales?
- A. Whales respond to others in musical methods.
  - B. Whales sing in key and create pleasing patterns of song.
  - C. Whales enjoy creating music for others.
  - D. Whales understand themes of music and plan accordingly.
14. What evidence does the author present for the notion that humans have long been “musical”?
- A. discovery of animal bone flutes
  - B. discovery of written history of songs
  - C. discovery of intricate musical structures
  - D. discovery of instruments in burial grounds
15. Which definition means the same as antedates does in this sentence from paragraph 2: “... what could be called the ‘music instinct’ long antedates the human race”?
- A. follows
  - B. comes before
  - C. leaves behind
  - D. allows interpretation

**On the March 2006 Ohio Graduation Reading Test, questions 16-21 and the passage on which the questions are based are field test questions that are not released.**

## Football's Super Prize Reaches Icon Status

By Bruce Horovitz

Sterling silver Super Bowl trophy, crafted by Tiffany, is the game's Holy Grail

- 1 Parsippany, N.J. – Such a to-do over a 7-pound lump of silver.
- 2 Of course, this isn't just any 7-pound lump of silver. It's the one crafted by jeweler Tiffany. ... It's the Super Bowl trophy. It was renamed the Vince Lombardi Trophy in 1970 after the legendary Green Bay Packers coach, whose team won the first two Super Bowls. But most folks still know it as the Super Bowl trophy. Except Super Bowl champions the Baltimore Ravens, who dubbed theirs "Big Silver Betty."
- 3 She's a looker, for sure.
- 4 Unlike hockey's Stanley Cup — one cup passed on each year to the new champion — the winner each year of the National Football League's championship game gets one Tiffany trophy for keeps. And one more, if the team wants to buy it. ...
- 5 But some teams treat their Super Bowl trophies like the crown jewels. Whenever any of the San Francisco 49ers' five Super Bowl trophies travel outside the team's office, an armed guard goes along.
- 6 Winning the trophy has made many a grown man cry. When former 49ers quarterback Steve Young was handed the trophy in 1995, he remembers screaming as loud as he could, then bursting into tears.
- 7 "There was this huge sense of relief — and accomplishment," he says.
- 8 The Super Bowl trophy was supposed to be just for team owners. No longer. Owning one — at least a copy — has emerged as a status symbol with such allure that some players and coaches now flaunt them in their own living rooms.
- 9 "The Super Bowl ring is something you either wear or don't wear. And the money, well, you quickly spend it," says John Madden, former coach of the 1977 Super Bowl champion Oakland Raiders, now a Fox commentator. "But there's nothing in your life with more meaning than that trophy. Everyone wants to touch it."
- 10 Madden got his from Al Davis, the Oakland Raiders renegade owner who defied league officials in 1977 and knocked off replica Super Bowl trophies for all team members. Not the \$20,000 sterling silver trophies Tiffany makes for the NFL, mind you, but \$500 silver-plated versions that looked remarkably like the real thing.

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- 11 Since then, a handful of team owners have ordered knockoffs. They're hard to get — even the copies are only available through Super Bowl-winning teams. But some of the copies have been sold at auction for big paydays.
- 12 In 1999, the estate of Weeb Ewbank, the head coach who led the New York Jets to a victory over the Baltimore Colts in Super Bowl III, sold his miniature Super Bowl trophy for \$18,700. That same year, former Oakland Raiders running back Carl Garrett sold his replica for \$13,560 at auction.
- 13 The value of real Super Bowl trophies is unknown. None have been sold. They could probably fetch \$100,000 to \$300,000, estimates Margaret Olsen, a sports collectible expert in Denver. ...
- 14 One team almost lost theirs. Back in 1991, after the New York Giants won the Super Bowl, there was a wild celebration.
- 15 About 90 minutes after the locker room cleared out, Jim Steeg, senior vice president of special events for the NFL, took one last walk through. Left among the dirty towels and broken champagne glasses was the trophy.
- 16 The Super Bowl trophy begins as a mass of sterling silver to be crafted by the company that makes some of the most expensive jewelry on Earth: Tiffany.
- 17 Hidden away inside Tiffany's sprawling distribution center in Parsippany, N.J., is an off-limits silversmith shop where every Super Bowl trophy has been made.
- 18 Here, workers are pounding out everything from the NBA championship trophy to the U.S. Open trophies. But there's just one trophy all employees constantly jockey to work on: the Super Bowl trophy.
- 19 Few have made more than Bill Testra. He's a master spinner, who forms the shape of the football from two sterling silver plates. Testra used to play street football in Newark, N.J. But he never dreamed he'd be crafting the Super Bowl trophy.
- 20 "It's an honor," he says, his hands black from working silver. Testra feels the heat — literally. He shapes the trophy with the help of a 1,200-degree blowtorch. If it's not done right on my part," he says, "you can throw the whole thing in the garbage."
- 21 When Testra has the two halves of the football done, he passes them off to Joe Laczko, who solders them together.

- 22 Laczko has been at it for four decades. Over that time, the long-suffering New York Jets fan has churned out dozens of Super Bowl trophies. Team owners may order one extra trophy with league approval.
- 23 Laczko says, “We do each trophy right.” Start to finish, it takes nearly four months to create.
- 24 The trophy’s beginnings came in 1966, when a Tiffany design chief was seated at a luncheon next to former National Football League commissioner Pete Rozelle. The quick-thinking designer snatched his cocktail napkin and etched a simple, elegant drawing of a slightly tilted football that appears to be awaiting a swift kick.
- 25 Today, the trophy may be one of Tiffany’s greatest PR tools. The trophy may be almost as familiar as the copyrighted, powder-blue box in which Tiffany gifts come wrapped. And with the possible exception of soccer’s World Cup, the Vince Lombardi Trophy has emerged as the world’s most sought-after team trophy.
- 26 “The trophy is treated like a celebrity here,” says Scott Shibley, Tiffany’s vice president of business sales. “If it goes to a different floor of the building, employees try to get a sneak peak.”
- 27 Tiffany and the NFL both have tried to guard the Super Bowl trophy from being copied, but with little success.
- 28 The king of Super Bowl trophy knockoffs is the company that’s best known for making Oscar and Emmy awards — R.S. Owens & Co. Teams from the Raiders to the Cowboys to the Giants have sought replica trophies from the firm. It makes 3/4-sized, silver-plated versions for about \$500 each.
- 29 “It took us a couple of years to perfect the mold,” says Scott Siegel, president of the company. Siegel says his company will make knockoffs only for legitimate Super Bowl winners. But he says he’d love to license with the NFL to make collectible Super Bowl trophies for fans. There’s a huge untapped market, he says.
- 30 Not a chance. NFL Commissioner Paul Tagliabue has made it clear that he wants the trophy to remain pristine. Or, at least, as pristine as possible.
- 31 But some team executives have recently taken great pains to make their trophies more accessible, if not blue collar. Perhaps none more so than David Modell.

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- 32 Modell is the son of Baltimore Ravens owner Art Modell. He also is president of the team and its chief operating officer. After the Ravens won the Super Bowl last year, he stayed long after the game and let remaining Ravens fans pass the statue around the stands. That's when Modell started calling it "Big Silver Betty."
- 33 Since then, he figures more than 250,000 fans have touched the trophy that has gone everywhere from Ravens fan club meetings to a Super Bowl celebration for Baltimore Ravens defensive tackle Tony "Goose" Siragusa, held near his hometown of Kenilworth, N.J.
- 34 Since Baltimore won the trophy, it's never been polished. Not once. That's the way Modell wants it. "She has the fingerprints of everyone who has touched her," he says. "So when you touch the trophy, it's like you're touching all those who have touched it before you."

USA TODAY. Copyright December 31, 2002. Reprinted with permission.

22. The author suggests that the trophy

- A. is only important to the team owners.
- B. is in reality an empty piece of metal.
- C. is just as important to fans as it is to the players.
- D. is just as important to team owners as it is to advertisers.

23. Using the information in the passage as a guide, define the word icon. Give a context clue from the passage that helped you come up with your definition. Write your answer in the **Answer Document**. (2 points)

24. Which quotation supports the author's view that winning a Super Bowl trophy is considered a significant achievement?

- A. "Winning the trophy has made many a grown man cry." (paragraph 6)
- B. "The Super Bowl trophy was supposed to be just for team owners." (paragraph 8)
- C. "The Super Bowl ring is something you either wear or don't wear." (paragraph 9)
- D. "Hidden away inside Tiffany's sprawling distribution center in Parsippany, N.J., is an off-limits silversmith shop where every Super Bowl trophy has been made." (paragraph 17)

25. Which definition most closely means the same as icon, as used in the title of the article?
- A. an important symbol or object of great significance
  - B. a picture on a computer screen representing a specific file or program
  - C. the specialized vocabulary used by a given group of people
  - D. lacking substance, value or basis
26. According to the information given in the passage, the NFL feels that
- A. the trophy is useful only as a public relations tool.
  - B. the trophy should be admired as a unique piece.
  - C. it would be desirable to sell replicas to fans.
  - D. winning the trophy exerts too much influence over team owners and players.
27. This passage is about
- A. how Tiffany makes the Super Bowl trophy.
  - B. how much Super Bowl trophy replicas cost.
  - C. how much meaning the Super Bowl trophy holds.
  - D. how much fans desire a Super Bowl trophy.
28. "But some teams treat their Super Bowl trophies like the crown jewels."  
This sentence from paragraph 5 can be paraphrased as:
- A. The Super Bowl trophy is encrusted with jewels.
  - B. The winner of the Super Bowl trophy also gets a diamond ring.
  - C. The Super Bowl trophy is so prized that owners go to great lengths to protect it.
  - D. The crown jewels have more value than athletic trophies.

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29. Explain how the title of the article is an especially appropriate one. Support your explanation by giving three examples or details from the passage. Write your answer in the **Answer Document**. (4 points)

30. The author includes in the passage the quotation from David Modell (paragraph 34) in order to show
- A. that not all players take care of the trophy.
  - B. that the trophy holds meaning for players and fans alike.
  - C. the proper way to care for the trophy.
  - D. that fans do not have respect for the trophy.

## The Grandfather

- 1 Grandfather believed a well-rooted tree was the color of money. His money he kept hidden behind portraits of sons and daughters or taped behind the calendar of an Aztec warrior. He tucked it into the sofa, his shoes and slippers, and into the tight-lipped pockets of his suits. He kept it in his soft brown wallet that was machine tooled with “MEXICO” and a campesino<sup>1</sup> and donkey climbing a hill. He had climbed, too, out of Mexico, settled in Fresno and worked thirty years at Sun Maid Raisin, first as a packer and later, when he was old, as watchman with a large clock on his belt.
- 2 After work, he sat in the backyard under the arbor, watching the water gurgle in the rose bushes that ran along the fence. A lemon tree hovered over the clothesline. Two orange trees stood near the alley. His favorite tree, the avocado, which had started in a jam jar from a seed and three toothpicks lanced in its sides, rarely bore fruit. He said it was the wind’s fault, and the mayor’s, who allowed office buildings so high that the haze of pollen from the countryside could never find its way into the city. He sulked about this. He said that in Mexico buildings only grew so tall. You could see the moon at night, and the stars were clear points all the way to the horizon. And wind reached all the way from the sea, which was blue and clean, unlike the oily water sloshing against a San Francisco pier.
- 3 During its early years, I could leap over that tree, kick my bicycling legs over the top branch and scream my fool head off because I thought for sure I was flying. I ate fruit to keep my strength up, fuzzy peaches and branch-scuffed plums cooled in the refrigerator. From the kitchen chair he brought out in the evening, Grandpa would scold, “Hijo, what’s the matta with you? You gonna break it.”
- 4 By the third year, the tree was as tall as I, its branches casting a meager shadow on the ground. I sat beneath the shade, scratching words in the hard dirt with a stick. I had learned “Nile” in summer school and a dirty word from my brother who wore granny sunglasses. The red ants tumbled into my letters, and I buried them, knowing that they would dig themselves back into fresh air.
- 5 A tree was money. If a lemon cost seven cents at Hanoian’s Market, then Grandfather saved fistfuls of change and more because in winter the branches of his lemon tree hung heavy yellow fruit. And winter brought oranges, juicy and large as softballs. Apricots he got by the bagfuls from a son, who himself was

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<sup>1</sup> **campesino**: in Spanish-speaking countries, a peasant farmer

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wise for planting young. Peaches he got from a neighbor, who worked the night shift at Sun Maid Raisin. The chile plants, which also saved him from giving up his hot, sweaty quarters, were propped up with sticks to support an abundance of red fruit.

- 6 But his favorite tree was the avocado because it offered hope and the promise of more years. After work, Grandpa sat in the backyard, shirtless, tired of flagging trucks loaded with crates of raisins, and sipped glasses of ice water. His yard was neat: five trees, seven rose bushes, whose fruit were the red and white flowers he floated in bowls, and a statue of St. Francis that stood in a circle of crushed rocks, arms spread out to welcome hungry sparrows.
- 7 After ten years, the first avocado hung on a branch, but the meat was flecked with black, an omen, Grandfather thought, a warning to keep an eye on the living. Five years later, another avocado hung on a branch, larger than the first and edible when crushed with a fork into a heated tortilla. Grandfather sprinkled it with salt and laced it with a river of chile.
- 8 “It’s good,” he said, and let me taste.
- 9 I took a big bite, waved a hand over my tongue, and ran for the garden hose gurgling in the rose bushes. I drank long and deep, and later ate the smile from an ice cold watermelon.
- 10 Birds nested in the tree, quarreling jays with liquid eyes and cool, pulsating throats. Wasps wove a horn-shaped hive one year, but we smoked them away with chords of rolled up newspapers lit with matches. By then, the tree was tall enough for me to climb to look into the neighbor’s yard. But by then I was too old for that kind of thing and went about with my brother, hair slicked back and our shades dark as oil.
- 11 After twenty years, the tree began to bear. Although Grandfather complained about how much he lost because pollen never reached the poor part of town, because at the market he had to haggle over the price of avocados, he loved that tree. It grew, as did his family, and when he died, all his sons standing on each other’s shoulders, oldest to youngest, could not reach the highest branches. The wind could move the branches, but the trunk, thicker than any waist, hugged the ground.

“The Grandfather” from A SUMMER LIFE. Gary Soto © 1990 University Press of New England; pp. 6-9.

31. Which of the excerpts illustrates the narrator's sense of family pride?

- A. "After twenty years, the tree began to bear ..."  
(paragraph 11)
- B. "A tree was money ..."  
(paragraph 5)
- C. "It grew, as did his family ..."  
(paragraph 11)
- D. "After work, he sat in the backyard under the arbor ..."  
(paragraph 2)

32. Why did the grandfather view the avocado tree as a symbol of hope and promise?

- A. For the grandfather, the avocado tree is a reminder of his prosperous life in Mexico.
- B. The grandfather had begun growing the avocado tree from a small seed in a jam jar.
- C. The avocado tree needs more love and care than the lemon, orange and apricot trees.
- D. For the grandfather, life is like an avocado tree, which bears fruit slowly and patiently.

33. Which best describes the tone in the final paragraph of the passage?

- A. modest
- B. sentimental
- C. indifferent
- D. boastful

34. Which of the statements below describes a theme from the passage?

- A. You can't go home again.
- B. Persistence and love can nurture growth.
- C. Trees need pollen to bear fruit.
- D. Money won't bring complete happiness.

35. Explain how the concept of growth is developed in the story. Use three details or examples from the story to support your answer. Write your answer in the **Answer Document**. (4 points)

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36. What was the author's purpose in telling how long it took the avocado tree to grow?
- A. to compare the growth of the tree to the growth of his family
  - B. to show that his grandfather was still disappointed with the tree
  - C. to illustrate that he did not like taking care of the tree
  - D. to point out how difficult it was to grow avocado trees
37. Based on the information in paragraph 2, lanced means the same as
- A. tied.
  - B. slashed.
  - C. rooted.
  - D. pierced.
38. In paragraph 1, how does the image on the grandfather's wallet of "a campesino and donkey climbing a hill" reflect the grandfather's early life?
- A. He waited patiently for the tree to bear fruit.
  - B. He climbed out of Mexico to find work in America.
  - C. He climbed the tree to look into the neighbor's yard.
  - D. He kept the money hidden in places he considered safe.
39. Explain how the narrator emphasizes the importance of family in the story. Use information from the story to support your response. Write your answer in the **Answer Document**. (2 points)

### We're All in the Telephone Book

- 1 We're all in the telephone book,  
Folks from everywhere on earth—  
Anderson to Zabowski,  
It's a record of America's worth.
- 2 We're all in the telephone book.  
There's no priority—  
A millionaire like Rockefeller  
Is likely to be behind me.
- 3 For generations men have dreamed  
Of nations united as one.  
Just look in your telephone book  
To see where that dream's begun.
- 4 When Washington crossed the Delaware  
And the pillars of tyranny shook,  
He started the list of democracy  
That's America's telephone book.

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40. Based on the information in lines 1 – 4 of the poem, which sentence gives the best interpretation of “It’s a record of America’s worth”?
- A. The telephone book symbolizes the diversity of America.
  - B. America’s value is determined by the worth of its people.
  - C. The telephone books lists the costs of different businesses.
  - D. The value of America lies in its ability to afford telephones.

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41. Which best represents the theme of the poem?

- A. The telephone was what connected Americans.
- B. The telephone book is indicative of just how big America is.
- C. Without the telephone, democracy would have a hard time existing.
- D. The telephone book is symbolic of the equality to which America aspires.

42. In the last stanza of the poem, the author says, “And the pillars of tyranny shook.”

Which sentence below represents his intended meaning?

- A. The fort was ready to crumble.
- B. The rest of the world was ready to support American democracy.
- C. The soldiers on the enemy side were shaking.
- D. The support for authoritarian rule was weakening.

43. In lines 1 – 3 of the poem, when the speaker refers to “Folks from everywhere on earth—/Anderson to Zabowski,” what major point is he making?

- A. that different races and nationalities comprise America
- B. that the book lists the name of the first American family
- C. that the dream of equality and freedom is a very old one
- D. that the book contains the names of the rich and the poor

44. The poet’s purpose in this poem is most likely to

- A. explain America’s socioeconomic system.
- B. criticize social injustice in America.
- C. celebrate American democracy.
- D. discuss American history.



**BACK COVER**