



GED-SECTION-4^{Q&As}

Section Four Language Arts - Reading

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QUESTION 1

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 an 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 2

What Did the Speaker Learn from Alfonso?

Alfonso I am not the first poet born to my family. We have painters and singers, actors and carpenters.

I inherited my trade from my zio, Alfonso. Zio maybe was the tallest man in the village, he certainly was the widest. He lost his voice to cigarettes before I was born, but still he roared with his hands, his eyes, with his brow, and his deafening

smile.

He worked the sea with my nonno fishing in silence among the grottoes so my father could learn to write and read and not speak like the guaglione, filled with curses and empty pockets.

He would watch me write with wonder, I could hear him on the couch, he looked at the lines over my shoulder, tried to teach himself to read late in the soft Adriatic darkness. Wine-stained pages gave him away.

But I learned to write from Zio He didnt need words, still he taught me the language of silence, the way the sun can describe a shadow, a gesture can paint a moment, a scent could fill an entire village with words and color and sound, a

perfect little grape tomato can be the most beautiful thing in the world, seen through the right eyes.

Marco A. Annunziata (2002)

Reprinted by permission of the author.

What is the relationship between the speaker and Alfonso?

- A. Alfonso is his uncle.
- B. Alfonso is his father.
- C. Alfonso is his best friend.
- D. Alfonso is his brother.
- E. Alfonso is a neighbor.

Correct Answer: A

Line 1 states, "I am not the first poet in my family, and line 28 states, "But I learned to write from Zio."Thus, he learned to write poetry from Zio. There is no evidence that either of them paints, except through words and gestures (see lines 2835), so choice a is incorrect. Zios trade was fishing, but the speaker is not a fisherman, so b is incorrect. There is no evidence that he is a singer or carpenter, so choices d and e are incorrect.

QUESTION 3

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 didnt 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 hadnt 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) In the last sentence of the excerpt, the author writes that "Every human being is an archeological site."What does he mean by this?

- A. The environment that formed us is a permanent, if buried, part of us.
- B. We must dig deep within ourselves to discover our past.
- C. We all have a piece of our past that we would prefer to keep buried.
- D. Only archaeologists understand the impact of our environment.
- E. The past is always with us, no matter where we go.

Correct Answer: A

In the third paragraph, the author lists all the aspects of our environment that have an impact on our identity and sense of self. Even if we dont consciously think of these things, or even notice them, they are a part of who we are. We do not necessarily have to dig deep within ourselves to discover our past, so choice b is incorrect. We may all have a part of our past that we want to keep buried (choice c), but the author doesnt state that anywhere in the passage. The author does not appear to be an archaeologist, and he does not claim that only archaeologists understand the impact of our environment, so choice d is incorrect. Choice e may be true, and the author seems to convey this in the passage, but that is not what he means by this sentence.

QUESTION 4

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 5

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) Why is Mrs. Mallard crying?

A.

She is frightened.

B.

She has just been criticized in front of others.

C.

She has been told her husband is dead.

D.

She has been told she is seriously ill.

E.

She is just a very emotional person.

Correct Answer: C

Mrs. Mallard is crying because she just learned her husband is dead. This is clear from the last two paragraphs. Someone has died - his hands will be "folded in death." That someone's eyes "never looked save with love upon her." The relationship of this person to Mrs. Mallard is suggested by the rest of the passage, in which she revels in the thought that she will be able to live for herself, not someone else: "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" (lines 47)

QUESTION 6

Whats Wrong with Biff and Happy?

[Biff is talking with his brother, Happy. They are together with their parents in the home where they grew up.]

BIFF: [with rising agitation] Hap, Ive had twenty or thirty different kinds of jobs since I left home before the war, and it always turns out the same. I just realized it lately. In Nebraska, when I herded cattle, and the Dakotas, and Arizona, and

now in Texas. Its why I came home now, I guess, because I realized it.

This farm I work on, its spring there now, see? And theyve got about fifteen new colts. Theres nothing more inspiring or beautiful than the sight of a mare and a new colt. And its cool there now, see? Texas is cool now, and its spring. And

whenever spring comes to where I am, I suddenly get the feeling, my God, Im not gettin anywhere! What the hell am I doing, playing around with horses, twenty-eight dollars a week! Im thirty-four years old, I oughta be makinmy future.

Thats when I come running home. And now, I get here, and I dont know what to do with myself. [After a pause] Ive always made a point of not wasting my life, and every time I come back here I know that all Ive done is to waste my life.

HAPPY: Youre a poet, you know that, Biff?

Youre a youre an idealist!

BIFF: No, Im mixed up very bad. Maybe I oughta get married. Maybe I oughta get stuck into something. Maybe thats my trouble. Im like a boy. Im not married,

Im not in business, I justIm like a boy. Are you content, Hap? Youre a success, arent you? Are you content?

HAPPY: Hell, no!

BIFF: Why? Youre making money, arent you? HAPPY: [moving about with energy, expressiveness] All I can do now is wait for the merchandise manager to die.

And suppose I get to be merchandise manager? Hes a good friend of mine, and he just built a terrific estate on Long Island. And he lived there about two months and sold it, and now hes building another one. He cant enjoy it once its finished.

And I know thats just what I would do. I dont know what the hell Im workin for.

Sometimes I sit in my apartment all alone. And I think of the rent Im paying. And its crazy. But then, its what I always wanted. My own apartment, a car, and plenty of women. And still, goddammit, Im lonely.

Arthur Miller, from Death of a Salesman (1949)

Which of the following sentences best describes whats wrong with Biff?

A. He needs to stop being selfish and find someone to love.

B. He needs to grow up and stop acting like a baby.



- C. He needs to pick one career and work hard until he achieves success.
- D. He needs to stop moving around so much and just stay in one place.
- E. He needs to accept who he is and stop searching elsewhere for happiness.

Correct Answer: E

Biff seems to keep moving around as if he is trying to get away from something (himself, his past) and searching for something else (happiness). But as he tells Happy, every spring, wherever he is, he realizes he is still not happy and he doesn't know what he's doing with his life. There is no evidence that he is selfish, so choice a is incorrect. He does not appear to be very mature, but he does not act like a baby (he is independent enough to travel around and support himself through work), so choice b is incorrect. Settling on one career won't necessarily bring him happiness, and he can't pick the right career until he accepts who he is and what sort of work is best suited for him, so choice c is not correct. Moving around (choice d) and switching careers are further part of the root problem, which is Biff's attempts to run away from himself and his past.

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now in Texas. It's why I came home now, I guess, because I realized it.

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whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not getting anywhere! What the hell am I doing, playing around with horses, twenty-eight dollars a week! I'm thirty-four years old, I oughta be makin' my future.

That's when I come running home. And now, I get here, and I don't know what to do with myself. [After a pause] I've always made a point of not wasting my life, and every time I come back here I know that all I've done is to waste my life.

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sold it, and now hes building another one.

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And I think of the rent Im paying. And its crazy. But then, its what I always wanted. My own apartment, a car, and plenty of women. And still, goddammit, Im lonely.

Arthur Miller, from Death of a Salesman (1949)

Which of the following sentences best describes whats wrong with Happy?

- A. You can\\'t run away from yourself.
- B. Money can\\'t buy happiness.
- C. What goes around, comes around.
- D. Good things come to those who wait.
- E. Money is the root of all evil.

Correct Answer: B

Happy seems to think that money can buy him happiness (Biff seems to think this, too).Happy tells the story of his manager, who built himself a wonderful house and can\\'t enjoy it - and he says he'd do the same thing. He tells Biff: "I think of the rent I'm paying. And it\\'s crazy. But then, it\\'s what I always wanted. My own apartment, a car, and plenty of women. And still, goddammit, I'm lonely" (lines 44

QUESTION 8

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 father's 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 father's methods or approach to business, so choice a is incorrect. Choice c is likewise incorrect; there is no discussion of his father's 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 9

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

mans 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 mans face is nondescript; in fact, it almost looks more like a skull than a living mans 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.

According to the author, what might be making the man scream?

- A. He has seen something horrible.
- B. He has realized something horrible about himself.
- C. He has realized that he is alone.
- D. all of the above
- E. None of the above; we have no idea what is making him scream.

Correct Answer: D

The author speculates that "Something horrible has happened or been realized by the man" (lines 23)

QUESTION 10

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 didnt 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 hadnt 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 11

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 12

How Does the Speaker Feel about War?

War Is Kind Do not weep, maiden, for war is kind. Because your lover threw wild hands toward the sky And the affrighted steed ran on alone, Do not weep. War is kind.

Hoarse, booming drums of the regiment Little souls who thirst for fight, These men were born to drill and die The unexplained glory flies above them Great is the battle-god, great, and his kingdom

A field where a thousand corpses lie. Do not weep, babe, for war is kind. Because your father tumbled in the yellow trenches, Raged at his breast, gulped and died, Do not weep. War is kind. Swift, blazing flag of the regiment Eagle with crest

of red and gold, These men were born to drill and die Point for them the virtue of slaughter Make plain to them the excellence of killing And a field where a thousand corpses lie.

Mother whose heart hung humble as a button On the bright splendid shroud of your son, Do not weep. War is kind.

Stephen Crane, 1899

Which of the following best conveys the theme of the poem?

A. War is unkind, but necessary.

B. There is no virtue in war.



C. We should not weep for soldiers, because they died in glory.

D. Everyone must sacrifice in a war.

E. There are many ways to die in a war.

Correct Answer: B

The tone of the poem makes it clear that war is not kind and that there is no virtue in slaughter or excellence in killing. There is no suggestion in the poem that war is necessary, so choice a is incorrect. The poem shows that the soldiers did not die in glory (indeed, the glory is "unexplained"), so choice c is incorrect. Each of the people the speaker addresses has sacrificed, but the theme of the poem is that such sacrifice is unnecessary and wrong, so choice d is incorrect. The poem describes a few ways to die in a war (choice e), but this is not a central idea of the poem.

QUESTION 13

How Does the Speaker Feel about War?

War Is Kind Do not weep, maiden, for war is kind. Because your lover threw wild hands toward the sky And the affrighted steed ran on alone, Do not weep. War is kind.

Hoarse, booming drums of the regiment Little souls who thirst for fight, These men were born to drill and die The unexplained glory flies above them Great is the battle-god, great, and his kingdom

A field where a thousand corpses lie. Do not weep, babe, for war is kind. Because your father tumbled in the yellow trenches, Raged at his breast, gulped and died, Do not weep. War is kind. Swift, blazing flag of the regiment Eagle with crest

of red and gold, These men were born to drill and die Point for them the virtue of slaughter Make plain to them the excellence of killing And a field where a thousand corpses lie.

Mother whose heart hung humble as a button On the bright splendid shroud of your son, Do not weep. War is kind.

Stephen Crane, 1899 The speaker repeats the line "War is kind" five times in the poem. Why?

A. He wants to emphasize the truth of this line.

B. He is talking to five different people.

C. He is talking about several wars.

D. It will take a lot to convince listeners that this line is true.

E. It is the theme of the poem.

Correct Answer: D

Throughout the poem, the speaker shows how war is not kind: It kills a lover, a father, and a son; it leaves fields littered with thousands of corpses. That war is kind is therefore not the theme of the poem (choice e), and it is not the truth he wants to emphasize (choice a). He talks to three different people, not five, so choice b is incorrect. He is talking about war in general no specific war is mentioned so choice c is also incorrect.

QUESTION 14



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)

Why is the narrator so upset?

- A. She misses her mother.
- B. She doesn't want to leave.
- C. She doesn't like Tante Atie.
- D. She is afraid of flying.
- E. She never learned to read.

Correct Answer: B

The narrator doesn't want to go. She may be upset that she didn't know the secret, but it is the content of the secret that is so upsetting. The last lines of the passage are the strongest clues. That Tante Atie would even joke about putting her on a plane while she was asleep to imagine that their time together was a dream suggests that they are happy together and that she didn't tell Sophie because she knew Sophie would not want to go. There is no evidence that Sophie misses her mother (choice a), that she doesn't like Tante Atie (choice c), or that she is afraid of flying (choice d). Tante Atie tells us that Sophie can read ("You try to tell me there is all wisdom in reading"), so choice e is incorrect.

QUESTION 15



What Is the Work-Study Program?

Overview of the Work-Study Program The Federal Work-Study (FWS) Program is a student employment program subsidized by the federal government and designed to help students finance their post-secondary education. The program

provides funds to colleges, universities, and affiliated organizations which then provide employment to work-study students. Students receive their work-study financial awards in the form of paychecks from their work-study positions.

Applying for Work-Study Both undergraduate and graduate students are eligible to apply. Work-Study grants are awarded based upon demonstrated financial need. To apply, students must complete the Free Application for Federal Student Aid. This application must

be submitted each year Work-Study employment is desired.

What Are the Advantages of Work-Study?

A work-study job is essentially just like any other job you go to work, do your job, and get paid. But Work-Study positions have several distinct advantages over

"regular" jobs:

What Types of Work-Study Jobs Are Available?

The work-study positions at Madison Community College are as diverse as the functions of the college. Work-study students are employed as clerical assistants, data entry clerks, computer technicians, laboratory monitors, research

assistants, language tutors, and more. In addition, Madison Community College has long-standing relationships with a number of employers and agencies that provide services for the community and have been approved to participate in the

Federal

Work-Study Program, including the Madison County Childrens Museum, the Madison County Library, Children First Day Care, and Right Start Tutoring Agency.

Students may be employed as museum guides, library aides, child caregivers, research assistants, tutors, and more.

According to the passage, what is one way Work-Study employers are different from "regular" employers?

- A. Work-Study employers offer higher wages.
- B. Students work less hours with Work-Study employers.
- C. Work-Study employers offer more flexible scheduling for students.
- D. Work-Study employers offer a wide range of positions.
- E. Students earn academic credit for positions with Work-Study employers.

Correct Answer: C

The second of the three bulleted points under "Advantages" states that "employers are committed to the students

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