

GED-SECTION-4^{Q&As}

Section Four Language Arts - Reading

Pass Test Prep GED-SECTION-4 Exam with 100% Guarantee

Free Download Real Questions & Answers **PDF** and **VCE** file from:

<https://www.leads4pass.com/ged-section-4.html>

100% Passing Guarantee
100% Money Back Assurance

Following Questions and Answers are all new published by Test Prep
Official Exam Center

- ⚙ **Instant Download** After Purchase
- ⚙ **100% Money Back** Guarantee
- ⚙ **365 Days** Free Update
- ⚙ **800,000+** Satisfied Customers



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 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 memorandum, management decided to implement a formal dress code because

- A. a formal dress code makes a good impression on customers.
- B. casual dress may ruin the company's reputation.
- C. not having a dress code makes people less productive.
- D. formal dress reflects management's personal taste.
- E. formal dress helps create an atmosphere of cooperation.

Correct Answer: C

The third paragraph clearly states management's reason for implementing the dress code: The lack of a dress code leads to a decrease in productivity. Formal dress codes may make a better impression than casual clothes on customers (choice a), but this is not mentioned in the memorandum. Management feels that formal dress will help "maintain the reputation" of the company, but there is no suggestion that management worries that casual dress will ruin the company's reputation (choice b). There is nothing in the memorandum suggesting the personal tastes of the management (choice d), nor is there evidence that formal dress fosters cooperation (choice e).

QUESTION 3

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 gnominically 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)

According to the author, what is the main thing that makes commercials unrealistic?

- A. Everyone in commercials always ends up happy.
- B. The background music is distracting.
- C. Commercials are so short.
- D. The people in commercials are always sick.
- E. The claims commercials make are unrealistic.

Correct Answer: A

The author writes that "Every story has a happy ending . . . which contributes no end to the pervasive unreality of it all" (lines 25

QUESTION 4

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.

In line 5, the speaker says, "I inherited my trade from my zio, Alfonso."What trade did the speaker inherit?

- A. painting
- B. fishing
- C. writing poetry
- D. singing
- E. carpentry

Correct Answer: C

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 5

Why Are the Characters Arguing?

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

The first line is spoken by Tante Atie.]

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

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

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

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

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

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

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

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

What is the relationship between the narrator and Tante Atie?

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

Correct Answer: C

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

QUESTION 6

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 7

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)

Biff has come home because

A. he needs a vacation.

B. he isn't earning enough money at his new job.

C. he feels like he isn't getting anywhere in life.

D. he likes to be home in springtime.

E. he misses his family.

Correct Answer: C

Biff tells Happy, "And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin

QUESTION 8

What Has Happened to Gregor?

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his domelike

brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly

before his eyes.

What has happened to me? he thought. It was no dream. His room, a regular human bedroom, only rather too small, lay quiet between the four familiar walls.

Above the table on which a collection of cloth samples was unpacked and spread out Samsa was a commercial traveler hung the picture which he had recently cut out of an illustrated magazine and put into a pretty gilt frame. It showed a

lady, with a fur cap on and a fur stole, sitting upright and holding out to the spectator a huge fur muff into which the whole of her forearm had vanished!

. . . .

He slid down again into his former position. This getting up early, he thought, makes one quite stupid. A man needs his sleep. Other commercials live like harem women. For instance, when I come back to the hotel of a morning to write up the

orders I've got, these others are only sitting down to breakfast. Let me just try that with my chief; I'd be sacked on the spot. Anyhow, that might be quite a good thing for me, who can tell? If I didn't have to hold my hand because of my parents I'd

have given notice long ago, I'd have gone to the chief and told him exactly what I think of him. That would knock him endways from his desk! It's a queer way of doing, too, this sitting on high at a desk and talking down to employees, especially

when they have to come quite near because the chief is hard of hearing. Well, there's still hope; once I've saved enough money to pay back my parents' debts to him that should take another five or six years I'll do it without fail. I'll cut myself

completely loose then. For the moment, though, I'd better get up, since my train goes at five.

Franz Kafka, from *The Metamorphosis* (1912)

Which of the following best describes Gregor's job?

- A. magician
- B. traveling clothing salesman
- C. advertisement copywriter
- D. clothing designer
- E. magazine editor

Correct Answer: B

We learn that on Gregor's table, "a collection of cloth samples was unpacked and spread out" and that Gregor "was a commercial traveler." Thus, we can conclude that he is a traveling clothing salesman. There is no evidence that he is a magician (choice a), and though he has an advertisement hanging on his wall, it is just a decoration, not something from his work (choice c). Because the passage specifically states he is a commercial traveler, we can also eliminate choices d and e.

QUESTION 9

What Has Mrs. Mallard Realized?

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

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

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

reflection, but rather indicated a suspension of intelligent thought.

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

color that filled the air.

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

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

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

suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never

looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years

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

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

illumination.

-

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

Mrs. Mallard repeats the word "free" several times. What is it that she will be free from?

A.

debt

B.

fear

C.

criticism from others

D.

having to do with what someone else wants

E.

problems with family members who can't mind their own business

Correct Answer: D

The freedom, again, will be from a "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 10

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 mans 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 is scream? What is he afraid of? Or, what has he realized or seen that is making him scream?

Why arent 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.

Which of the following best describes what is depicted in the painting?

- A. a man screaming as he falls through the sky
- B. a man standing alone on a bridge and screaming
- C. several people on a bridge, with the man in the forefront screaming
- D. several people on a bridge, all of them screaming
- E. something horrible happening to people on a bridge

Correct Answer: C

The author states that the man "stands on a bridge" and is "completely disregarded by passers-by" (lines 12

QUESTION 11

What Happened When He Came to America? My parents lost friends, lost family ties and patterns of mutual assistance, lost rituals and habits and favorite foods, lost any link to an ongoing social milieu, lost a good part of the sense they had of themselves. We lost a house, several towns, various landscapes. We lost documents and pictures and heirlooms, as well as most of our breakable belongings, smashed in the nine packing cases that we took with us to America. We lost connection to a thing larger than ourselves, and as a family failed to make any significant new connection in exchange, so that we were left aground on a sandbar barely big enough for our feet. I lost friends and relatives and stories and familiar comforts and a sense of continuity between home and outside and any sense that I was normal. I lost half a language through want of use and eventually, in my late teens, even lost French as the language of my internal monologue. And I lost a whole network of routes through life that I had just barely glimpsed. Hastening on toward some

idea of a future, I only half-realized these losses, and when I did realize I didn't disapprove, and sometimes I actively colluded. At some point, though, I was bound to notice that there was a gulf inside me, with a blanketed form on the other side that hadn't been uncovered in decades. My project of self-invention had been successful, so much so that I had become a sort of hydroponic vegetable, growing soil-free. But I had been formed in another world; everything in me that was essential was owed to immersion in that place, and that time, that I had so effectively renounced. [. . .] Like it or not, each of us is made, less by blood or genes than by a process that is largely accidental, the impact of things seen and heard and smelled and tasted and endured in those few years before our clay hardens. Offhand remarks, things glimpsed in passing, jokes and commonplaces, shop displays and climate and flickering light and textures of walls are all consumed by us and become part of our fiber, just as much as the more obvious effects of upbringing and socialization and intimacy and learning. Every human being is an archeological site. Luc Sante, from *The Factory of Facts* (1998) In the first paragraph, the writer lists more than a dozen things that he and his family lost when they immigrated to America. He does this in order to

- A. convince others not to immigrate.
- B. show how careless his family was when packing.
- C. show how much he missed his homeland.
- D. show how many intangible and important things were left behind.
- E. prove that you are never too old to change..

Correct Answer: D

While some of the things the author's family lost were tangible (the house, the heirlooms), most of the list includes intangible things that are very important in establishing our identity and sense of self. He is not trying to convince others not to immigrate (choice a); he is not criticizing America or his experience since he arrived. There is no evidence that the crates were smashed because his family packed carelessly (choice b). In the second paragraph, the author tells us that he did not consciously miss his homeland; he "actively colluded" in the losses they suffered and tried to reinvent himself. Thus, choice c is incorrect. The focus of this passage is how important place is to one's sense of self; it is not trying to show that you are never too old to change (choice e).

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

The speaker addresses three people in the poem: a maiden (line 2), a babe (a child, line 16), and a mother (line

28).What feeling in these listeners is the speaker addressing?

- A. their grief
- B. their pride
- C. their anger
- D. their joy
- E. their fear

Correct Answer: A

The speaker is telling the maiden, child, and mother not to weep, and they have all lost a loved one, so he is addressing their grief. They may also be proud

(choice b), angry (choice c) or afraid (choice e), but their main emotion concerning the death of their loved one is grief. They are not weeping with joy, so choice d is also incorrect.

QUESTION 13

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 just Im 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)

Based on this excerpt, which of the following can we conclude about Happys name?

- A. It is ironic.
- B. It is appropriate.
- C. It is a nickname.
- D. It is not his real name.
- E. It is symbolic.

Correct Answer: A

Happy is clearly not happy. As he tells Biff, he is very lonely. Thus, his name contradicts his state of being. Choice b is therefore incorrect. We do not know if

Happy is a nickname or not his real name, so choices c and d are incorrect. Because happy is an adjective, not a thing, it is difficult for it to be symbolic and represent something else, so choice e is incorrect.

QUESTION 14

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 mans 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 is scream? What is he afraid of? Or, what has he realized or seen that is making him scream?

Why arent 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.

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

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

Correct Answer: A

The last sentence states, "This could be any man or woman, left to deal with his or her own horrors," suggesting that the reason the face is nondescript is to enable us all to identify with the screamer. There is no evidence that Munch did not like to paint faces (choice b) or that he couldn't decide how to make the person look (choice c). He may have wanted the person to look innocent (choice d) or to have the face contrast with the sky (choice e), but there is no suggestion of this in the review.

QUESTION 15

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)

Former president Ronald Reagan is recorded as having said, "If you've seen one tree, you've seen them all." How does this idea compare with the ideas of Chief

Seattle?

A.

They express essentially the same attitude toward the land.

B.

They express essentially opposite attitudes toward the land.

C.

Reagan seems to care more about the land than Chief Seattle.

D.

We cannot compare them, because Chief Seattle does not talk about trees.

E.

Chief Seattle would agree that trees are all alike, but he would not want them cut down.

Correct Answer: B

For Chief Seattle, every part of nature was sacred. "We know the sap which courses through the trees as we know the blood that courses through our veins," he writes in lines 1113, suggesting that each tree is important and valuable. This directly contrasts the indifference of Reagan's statement, so choice a is incorrect, and so is choice e. Reagan does not seem to care about the land, so choice c is also incorrect. Chief Seattle does talk about trees, as noted above, so choice d is incorrect.

[Latest GED-SECTION-4
Dumps](#)

[GED-SECTION-4 Practice
Test](#)

[GED-SECTION-4
Braindumps](#)