



# ITTEST

## QUESTION & ANSWER

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**Exam : GED Reading**

**Title : GED Reasoning Through  
Language Arts**

**Version : DEMO**

1.-- Exhibit--

**CAN ONE KNIGHT DEFEAT THIRTY TO FORTY GIANTS?**

[In the Age of Chivalry, a knight's code of behavior guided him to protect the weak, to be brave, and to be honorable. In this excerpt, Don Quixote, a knight,  
(5) and his squire, Sancho Panza, are looking for adventure. As a squire, Sancho Panza hopes to become a knight someday also.]

Just then, as they rode across the  
(10) plain, there appeared thirty or forty windmills. As soon as Don Quixote spied them, he said to his squire:

"Fortune has guided us better than we could have hoped for. Look there, friend  
(15) Sancho Panza, and you will see more than thirty horrid giants! I shall do battle with them and kill them all. What we take from them will be the beginnings of our fortunes: for it is a good and holy  
(20) fight in which I shall wipe from the face of the earth these evil creatures!"

"What giants?" asked Sancho Panza.

"Those giants right there!" answered his master. "The ones with the long  
(25) arms. Some giants are said to have arms several miles long."

"But Your Honor," said Sancho, "what you are looking at are not giants. They are windmills, and what look like arms  
(30) are merely sails [arms of the windmill] which turn in the wind."

"It is obvious that you know nothing about adventures," said Don Quixote. "If you are afraid, then fly and say your  
(35) prayers. In the meantime I shall engage these giants in fierce and unequal battle."

Having said this, he dug his spurs into the sides of his horse Rosinante and  
(40) dashed off, paying no attention to Sancho, who kept shouting that the figures he was about to attack were windmills and not giants. But Don

Quixote was so certain that they were  
(45) giants that he did not hear Sancho's cries, nor, when he came near them, did he notice the true nature of his enemies. He cried out to them in a loud voice:

"Do not run away from me, you  
(50) cowards, you hateful creatures! . . ."

[Don Quixote attacks the windmills, falls off his horse, and Sancho rushes to his side.]

"Didn't I tell Your Honor to be careful  
(55) about what you were doing? Didn't I tell you they were windmills? And how could anyone miss it unless he had windmills in his head!"

"Be quiet, friend Sancho," replied Don  
(60) Quixote. "The affairs of war are subject to change. Moreover, I believe—and it is a fact—that the evil magician Freston—the same one who has robbed me of my house and all my books—has in fact  
(65) changed those giants into windmills! He wants to rob me of the glory of conquering them. Yes, he hates me! But in the end, in the end, the power of his evil acts shall fall before the  
(70) goodness of my sword!"

Miguel de Cervantes, excerpted from *Don Quixote*, 1605.  
Reprinted from *Some Adventures of Don Quixote*, 1963,  
George Kearns, trans.

-- Exhibit -

Which one of the following techniques does the author rely on most to tell the story?

- A. conversation between characters
- B. description of the surroundings
- C. one character's inner thoughts
- D. quotations from famous knights
- E. retelling episodes from the past

**Answer: A**

2.-- Exhibit--

# WHAT DOES AMANDA WANT?

[This scene takes place in the morning in a dreary apartment building. Tom is trying to leave for work, but his mother Amanda is holding him up so she can talk to him about his sister, Laura. Both Tom and Laura are young adults who live at home with their mother.]

**AMANDA:** I want to talk about Laura.

**TOM:** All right! What about Laura?

- (10) **AMANDA:** We have to be making some pans and provisions for her. She's older than you, two years, and nothing's happened. She just drifts along doing nothing. It frightens me terribly how she just drifts along. . . .
- (15) Oh, I can see the handwriting on the wall as plain as I see the nose in front of my face! It's terrifying! More and more you remind me of your father! He was out all hours without explanation!—Then left! Good-bye! And me with the bag to hold. I saw the letter you got from the Merchant Marine. I know what you're dreaming of. I'm not standing here blindfolded. Very well, then. Then do it! But not till there's somebody to take your place.

**TOM:** What do you mean?

- (30) **AMANDA:** I mean that as soon as Laura has got somebody to take care of her, married, a home of her own, independent—why, then you'll be free to go wherever you please, on land,
- (35) on sea, whichever way the wind blows you! But until that time you've got to look out for your sister. I don't say it because I'm old and don't matter! I say it for your sister because she's young and dependent. I put her in business college—a dismal failure! Frightened her so it made her sick at the stomach. I took her over to the Young People's League at the church.
- (40) Another fiasco [hopeless situation]. She spoke to nobody, nobody spoke to her. Now all she does is fool with
- (45)

- (50) those pieces of glass [a collection of glass animals] and play those worn-out records. What kind of life is that for a girl to lead?

**TOM:** What can I do about it?

- (55) **AMANDA:** Overcome selfishness! Self, self, self is that all you ever think of! *(Tom springs up and across to get his coat. It is ugly and bulky. He pulls on a cap with earmuffs.)* Where is your muffler [scarf]? Put your wool muffler on! *(He snatches it angrily from the closet and tosses it around his neck and pulls both ends tight.)* Tom! I haven't said what I had in mind to ask you.
- (60)

**TOM:** I'm too late to—

- (65) **AMANDA:** *(Catching his arm—very impetuously. Then shyly)* Down at the warehouse aren't there some—nice young men?

**TOM:** No!

- (70) **AMANDA:** There must be—some . . .

**TOM:** Mother—*(Gesture)*

**AMANDA:** Find out one that's clean living—doesn't drink and—ask him out for sister!

- (75) **TOM:** What?

**AMANDA:** For sister! To meet! Get acquainted!

**TOM:** *(Stamping to door)* Oh, my go-osh!

- (80) **AMANDA:** Will you? *(He opens door. Imploringly)* Will you? *(He starts down.)* Will you? Will you, dear?

- (85) **TOM:** *(Calling back)* YES! *(Amanda closes the door hesitantly and with a troubled but faintly hopeful expression.)*

From THE GLASS MENAGERIE by Tennessee Williams, copyright 1945 by Tennessee Williams and Edwina D. Williams; copyright renewed 1973 by Tennessee Williams. Used by permission of Random House, Inc.

-- Exhibit -

When Amanda says, "I can see the handwriting on the wall . . . It's terrifying!" (lines 16–18), what does she mean?

- A. She knows Tom wants to leave her and Laura.
- B. The writing on the apartment walls is threatening.
- C. She fears for Tom's safety.
- D. Laura has told her she wants to get married.
- E. She has supernatural power to predict the future.

**Answer: A**

3.-- Exhibit--



**WHY DO THESE TWO PEOPLE HAVE DIFFERENT FEELINGS ABOUT BUYING A CATTLE RANCH?**

- Molly said nothing, because she dared not. They were a couple that, like the slough [swamp] spread out northwest behind them, flowed two ways, he to this wild range, she back to town and friends and family. And yet in the thaw of one bright day, their last together up here north of the Line, she teetered [hesitated]. She feared the softening that could start her draining toward his side.
- (5) Molly, Ray said, and made her look at him. She saw him as the country and the winter had left him, weathered and scarred. His eyes were gray and steady, marksman's eyes.
- (10) She made a wordless sound that sounded in her own ears almost a groan. "You want awful bad to stay," she said.
- (15) His long fingers plucked a strand of grass, he bit it between his teeth, his head went slowly up and down.
- (20) "But how?" she said. "Do you want to strike the Z-X [a cattle ranch] for a job, or the Lazy-S [a cattle ranch], or somebody? Do you want to open a store in Whitemud for when the railroad comes through, or what?"
- (25) "Haven't you figured it out yet?" he said. "Kept waitin' for you to see it. I want to buy the T-Down [a cattle ranch]."
- (30) "You what?"
- (35) "I want us to buy the T-Down and make her go."
- (40) She felt that she went all to pieces. She laughed. She threw her hands around so that the pup scrambled and clawed at her side. "Ray Henry," she said, "you're crazy as a bedbug. Even if it made any sense, which it doesn't, where'd we get the money?"
- (45) "Borrow it."
- (50) "Go in debt to stay up here?"
- (55) "Molly," he said, and she heard the slow gather of determination in his voice, "when else could we pick up cattle for twenty dollars a head with sucking calves thrown in? When else could we get a whole ranch layout for a few hundred bucks? That Goodnight herd we were running was the best herd in Canada, maybe anywhere. This spring roundup we could take our pick of what's left, including bulls, and put our brand on 'em and turn 'em into summer range and drive everything else to Malta. We wouldn't want more than three-four hundred head. We can swing that much, and we can cut enough hay to bring that many through even a winter like this last one."
- (60) She watched him; her eyes groped and slipped. He said, "We're never goin' to have another chance like this as long as we live. This country's goin' to change; there'll be homesteaders in here soon as the railroad comes. Towns, stores, what you've been missin'. Women folks. And we can sit out here on the Whitemud with good hay land and good range and just make this darned country holler uncle."
- (65) "How long?" she said. "How long have you been thinking this way?"
- (70) "Since we got John's letter."
- (75) "You never said anything."
- (80) "I kept waitin' for you to get the idea yourself. But you were bent on gettin' out."

"Carrion Spring" from WOLF WILLOW by Wallace Stegner. Originally appeared in Esquire, October 1962. Copyright ©1962 by Wallace Stegner. Copyright renewed ©1990 by Wallace Stegner. All rights reserved. Reprinted by permission of Brandt & Hochman Literary Agents, Inc.

Why does Molly make "a wordless sound" (line 17)?

- A. She is afraid of cattle.
- B. She is excited about Ray's proposal.
- C. She doesn't want to be with Ray.
- D. Ray reminds her of her father.
- E. She dreads Ray's intentions.

**Answer: E**

4.-- Exhibit--

## HOW WILL SECURITY CONCERNS BE ADDRESSED?

**TO:** Global Bank Employees  
**FROM:** Al Hartman, Director of Security  
**DATE:** March 5, 1999  
**RE:** Enhancing the Security of Staff

- (5) Ensuring the safety of our staff—at headquarters and overseas—is a fundamental priority of the Bank. Over the past several years, in light of international developments and the Bank's high visibility in difficult situations, we have taken steps to enhance staff security. While there is no evidence that the threat to the Bank staff has increased, management has decided to implement measures that will strengthen our overall security.
- (10) First, we will implement a Crisis Management plan that will provide the guidance needed to manage emergencies—at headquarters and our overseas offices. As part of this effort, the Security Unit will consult with each Regional Director to assess risk levels and actions needed. In addition, all staff members assigned to a field office will be required to attend a special, short security briefing prior to their departure.
- (15) Second, we have identified areas where more security may be required, and we will enhance the security of these vulnerable areas in and around Bank facilities. At headquarters, this will mean strengthened screening procedures for people, mail and packages entering our buildings, and we will install high-security doors at our "staff only" entrances.
- (20) Finally, the Security Unit will vigorously enforce the long-standing policy that requires continuous display of Bank Identification Cards while in our buildings. We need everyone's cooperation in this effort. Please remind those employees who do not wear their ID cards to do so—and report any suspicious persons to the Security Unit.
- (25) These measures will help us all to benefit from the enhanced safety and security that they will bring, and your cooperation is greatly appreciated.

This document is a compilation of several similar documents.

-- Exhibit -

Which of the following phrases indicates that the Bank is trying not to upset the employees?

- A. "no evidence that the threat to the Bank staff has increased" (line 8)
- B. "implement a Crisis Management plan" (line 10)
- C. "required to attend a special, short security briefing" (lines 13–14)
- D. "enhance the security of these vulnerable areas" (line 16)
- E. "benefit from the enhanced safety and security that they will bring" (lines 24–25)

**Answer: A**

5.-- Exhibit--



### WHAT KIND OF PEOPLE ARE BRIGGS BEALL AND AUNT GRACIE SHOAF?

We had visiting us at this time a nervous first cousin of mine named Briggs Beall, who believed that he was likely to cease breathing when he was

(5) asleep. It was his feeling that if he were not awakened every hour during the night, he might die of suffocation. He had been accustomed to setting an alarm clock to ring at intervals until morning,

(10) but I persuaded him to abandon this. He slept in my room and I told him that I was such a light sleeper that if anybody quit breathing in the same room with me, I would wake instantly. He tested me the

(15) first night—which I had suspected he would—by holding his breath after my regular breathing had convinced him I was asleep. I was not asleep, however, and called to him. This seemed to allay

(20) his fears a little, but he took the precaution of putting a glass of spirits of camphor on a little table at the head of his bed. In case I didn't arouse him until he was almost gone, he said, he would

(25) sniff the camphor, a powerful revver.

Briggs was not the only member of his family who had his crotchets. Aunt Gracie Shoaf had a burglar phobia. She was confident that burglars had been

(30) getting into her house every night for forty years. The fact that she never missed anything was to her no proof to the contrary. She always claimed that she scared them off before they could take anything, by throwing shoes down the

(35) hallway. When she went to bed, she piled, where she could get at them handily, all the shoes there were about her house. Five minutes after she had turned off the light, she would sit up in

(40) bed and say, "Hark!" She would arise, tiptoe to the door, open it slightly and heave a shoe down the hall in one direction, and its mate down the hall in

(45) the other direction. Some nights she threw them all, some nights only a couple of pairs.

From *The Night the Bed Fell* from MY LIFE AND HARD TIMES Copyright © 1933, 1961 by James Thurber. Reprinted by arrangement with Rosemary A. Thurber and The Barbara Hogenson Agency. All rights reserved.

-- Exhibit -

What do the details in lines 11–20 reveal about the narrator?

- A. He is courageous.
- B. He is a light sleeper.
- C. He is clever.
- D. He is stubborn.
- E. He is honest.

**Answer: C**