

Read the following story and answer questions 94 through 98.

## The Art of the Sandwich

1 Roland couldn't believe he was working on such a beautiful Saturday morning. He could be finishing his painting for art class, and he had the perfect idea for the colors in the background. "Besides, I know nothing about catering," he thought. But his best friend Brandon needed him, and Roland needed the job to buy more art supplies.

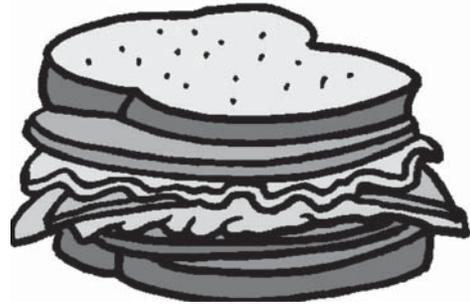
2 Roland knocked on the front door of a one-story house in a busy city neighborhood. Immediately, a voice answered, "Come on in, Brandon." Inside, he found a man unloading fruits, vegetables, bread, and all sorts of fresh food onto a long table that took up half the space in the narrow galley kitchen.

3 "Finish unloading," said the man, turning, then . . . "oh, I thought you were Brandon."

4 "I'm Roland. Brandon tried to reach you last night. He's got a bad cold, and he sent me to help you set up. Hey, aren't you Mr. Sugimoto, the high school cook?"

5 "Yes, and you're Brandon's art friend, the painter. Right?"

6 Roland nodded, and Mr. Sugimoto offered his hand. "Welcome to Sam Sugimoto's Catering, my weekend job. During the week, I'm better known as Benton High School's head chef! So, can you cook?"



7 Roland wondered if instant macaroni and cheese and peanut butter sandwiches counted. "Not really. But I can carry stuff and help out."

8 Mr. Sugimoto glanced at the food on the table, the boxes, and then at his watch. "I've got to make the *hors d'oeuvres*, pick up the entrees, and put the finishing touches on the dessert." He rubbed his chin, thinking. "How good are you at art?"

9 "It's my favorite subject in school. If I go to college, I might. . . ."

10 "I can't wait that long. Let's see how good you are *now*." Mr. Sugimoto cleared a space on the table: a small garden of vegetables on one side, bread on the opposite side, meats and various jars of condiments at the top. In the middle, he placed a two-foot-wide silver serving platter. "I'll get started on the main course. Your job is to fill this platter with *hors d'oeuvres*."

11 Roland blinked. "Or-whats?"

## Reading

- 12 “Or-DURVS. It’s French. It means little sandwiches or snacks, the kind people pick up and eat with their fingers.”
- 13 “But I’ve never made them or even seen them.”
- 14 “Think of them as *artistic* little sandwiches,” said Mr. Sugimoto. “I’m catering my nephew’s cast party for *A Midsummer Night’s Dream*. He’s one of the stars. Of course, he wouldn’t know an *hors d’oeuvre* from a burger.”
- 15 Roland shook his head. “Mr. Sugimoto, I don’t think I can . . .”
- 16 “Nonsense. You’re an artist, and you like food. Use your imagination and your taste buds; that’s what the great chefs do. I’ll show you a sample.” Mr. Sugimoto found some large cookie cutters and opened a bag of sandwich bread. He removed two slices and made an ordinary sandwich with a ham spread, then another sandwich with cheese spread. He trimmed off the crust and used a star-shaped cookie cutter to cut out two star shapes. Then he took an olive and a toothpick and garnished the tops, giving the sandwich shapes an appealing look.
- 17 “Your turn,” said Mr. Sugimoto. “I’ve got to run out to pick up the entrees. I’ll be back in a little while.”
- 18 Before Roland could protest, Mr. Sugimoto had left the kitchen. Roland stared at the combination of ingredients before him, his artistic appetite whetted by the possibility of creating food that was not only good to eat but pleasing to look at. He surveyed the array of supplies, and closed his eyes, imagining the results. Then he grabbed two slices of bread and a jar of mayonnaise and went to work.
- 19 Before long, Roland had assembled more than thirty tiny sandwiches, with different colorful fillings and shapes: crescents of whole wheat with yellow egg salad, circles of sourdough with roast beef and red tomato slices, and diamond-shaped dark rye turkey miniatures. He created French bread fans with cream cheese and green sprouts, along with cucumber sandwiches on delicate white triangles of bread. Some he topped with black or green olives, some with tiny cherry tomato wedges, and some with sprigs of fresh dill or parsley. He was in the process of layering the sandwiches in tiers on the tray when Mr. Sugimoto reappeared and stared at the display for several moments. Roland wondered if the caterer’s intense gaze was from dismay or delight.
- 20 “Is that a three-dimensional star you’re making on the tray?”
- 21 “Yeah,” began Roland, “but if you don’t like it, I can change it. I just thought with your nephew being one of the stars and all . . .”
- 22 Mr. Sugimoto’s eyes widened and a smile creased his face. “You’ve done a fantastic job—such

## Reading

variety and intriguing color combinations! You really do have an artistic eye.”

- 23 Roland added the final sandwich to the top tier and stepped back for a look. It felt like the final brush stroke to a painting, and he couldn't contain his smile.
- 24 “Next week I have a much bigger dinner party, an awards banquet for teachers,” Mr. Sugimoto said. “I could use a few platters—just like these. Are you interested in a job—as Assistant Chef?”
- 25 “Me . . . Assistant Chef?” Roland looked at his star creation again. Already a dozen ideas for *hors d'oeuvres* appeared in his mind, including a design for a huge apple. The title had such a distinctive sound, that he couldn't help repeating it, “Assistant Chef.” He would be able to buy his paints and have a job creating art. Who'd have thought there was an art to food preparation?  
“Sure, why not!”

59A

**94. What is the meaning of the word *array* as used in paragraph 18 of the story?**

- A collection
- B disorder
- C duplication
- D scarcity

L159A001

**95. Which sentence from the story contains an example of a simile?**

- A Roland nodded, and Mr. Sugimoto offered his hand.
- B “Of course, he wouldn't know an *hors d'oeuvre* from a burger.”
- C Mr. Sugimoto's eyes widened and a smile creased his face.
- D It felt like the final brush stroke to a painting, and he couldn't contain his smile.

L159A012

**96. Which of Roland's characteristics is emphasized by the following sentence from the story?**

But his best friend Brandon needed him, and Roland needed the job to buy more art supplies.

- A his confidence
- B his insensitivity
- C his reliability
- D his stubbornness

L159A016

*Reading*

**97. What effect is created by the repetition of *Assistant Chef* in the last paragraph?**

- A** It shows that Roland likes the title.
- B** It indicates that Mr. Sugimoto has not heard Roland.
- C** It suggests that Roland has doubts about his abilities.
- D** It emphasizes that Roland thinks he is not sufficiently appreciated.

L159A014

**98. In “The Art of the Sandwich,” the author’s purpose is to—**

- A** explain how someone can get into the catering business.
- B** demonstrate how a person can discover a hidden talent.
- C** describe the types of food used for a cast party.
- D** portray the problems faced by small-business owners.

L159A008

Read the poem and answer questions 99 through 101.

## Early Spring

By Shonto Begay

In the early spring, the snowfall is light  
upon the mesa.  
It does not stick to the ground very long.  
I walk through this patchwork of snow and earth,  
5 watching the ground for early signs.  
Signs of growth. Signs of rebirth.



Larkspur and wild onions are still  
within the warmth of the earth.  
I hear cries of crows off in the distance.  
10 A rabbit bounds off into the sagebrush flat.  
A shadow of a hawk disturbs the landscape momentarily.  
It sees food and life abundant below that I cannot see.  
The cycle of life continues.

Even as I stand here shivering in the afternoon chill,  
15 just below me, young seedlings start  
their upward journey.  
Insects begin to stir.  
Rodents and snakes are comfortable in their burrows.  
Maybe to them we also disappear with the cold.  
20 Not to be seen until spring.

For this generation, and many more to come,  
this land is beautiful and filled with mysteries.  
They reveal themselves and their stories—  
if you look very carefully, and listen . . .

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**Reading**

**99. Which line from the poem looks MOST to the future?**

- A Signs of growth. Signs of rebirth.
- B just below me, young seedlings start
- C Not to be seen until spring.
- D For this generation, and many more to come,

L224C009

**100. What is distinctive about lines 19 and 20 of the poem?**

- A They consider a different point of view.
- B They look to the past rather than the present.
- C They refer to a different topic from the other lines.
- D They contradict the overall message of the poem.

L224C013

**101. The poet's purpose in writing this poem is MOST likely to encourage people to—**

- A take part in conservation efforts.
- B pay attention to nature.
- C travel to nature reserves.
- D think about the changes of season.

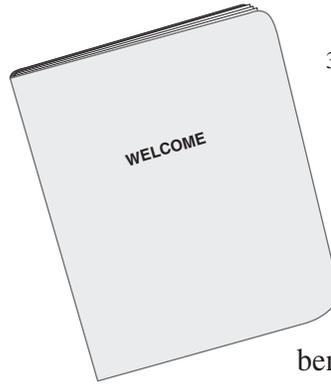
L224C006

Read the document and answer questions 102 through 106.

## Gorman Productions Welcome Packet

### WELCOME:

- 1 On behalf of the entire organization, welcome to Gorman Productions. As you may already know, Gorman Productions has been the leading production company in the use of 16mm film processing for over half a century. Since 1947, Gorman Productions has assisted leading movie studios in finalizing their products. We have an extensive and impressive list of clients. Their trust in our team of expert production technicians stems from our own trust in our team of technicians. We are happy to have you join our team.
- 2 We look forward to your contributions to our mission and organizational goals. Your cooperation as a team member will not only help us to grow as an organization, but also will help you to grow as a professional. We also recognize that if one member of our team is unproductive, then our entire team is less productive. That is why we require each team member to participate in our orientation. We feel this process will help you become a complete team member.



### PACKET INFORMATION

- 3 Our Human Resources Department will provide you with a Human Resources Packet and an orientation that will explain all the forms you will be asked to read and sign. This document will also explain the benefits you will be entitled to as an employee of Gorman Productions and the different health and investment plans. Along with this introduction, you will be briefed on additional in-house benefits provided to Gorman Production staff members and their families.
- 4 The Human Resources Packet will include information about the Gorman Productions Web site, other helpful Web sites, computer information, a sample Production Schedule, and a Security Statement. You are responsible for familiarizing yourself with this information before your first day of work in the production studio. In this same packet, you will also find a New Team Member Orientation Evaluation Survey. Please fill out this form completely and return it to Human Resources within two weeks of your start date. This valuable survey will help us to assess our future orientation needs.

**DEPARTMENTAL ORIENTATION**

- 5 Your first day on the job will include teaming up with a “Learning Partner,” another new member of our team. Together you will be assisted by a designated mentor. Your direct supervisor may decide to take the role of mentor. Your mentor will introduce you to all members of your particular department and provide you with catalogs and other material relevant to your department. Your Learning Partner will have a New Team Member First Day Orientation Checklist. Together you should go over all items on the list to make sure that you have the tools to do your job and that you are oriented to your work environment and production studio. For security purposes, it is imperative that you obtain a Team Member Photo ID Badge from the Human Resources Department. This badge will grant you access to certain restricted areas in the production studio. As you and your Learning Partner walk around the production studio, you may also be introduced to other employees from other departments. It is our hope that going through this process will make your first day on the job a welcoming and informative experience.

**TRAINING**

- 6 The Pre-Production Department does its own “job specific” training. On your first day, your Learning Partner and supervisor will go over the checklist with you to determine the training you will need from departments other than your own. Your supervisor will approve this training and sign off on the checklist. You are responsible for making sure that your Learning Partner and supervisor sign your checklist. It is also important for you to sign your Learning Partner’s checklist. Failure to do so may delay your actual start date. Your supervisor will make appointments for training on your behalf.
- 7 Once again, welcome to Gorman Productions. We are proud to have you as a new member of our production team. We hope you will enjoy working at Gorman Productions.

Sincerely,  
Pat Jackson  
Human Resources Manager

211

**Reading**

**102. This document provides the MOST information on—**

- A customer service policies.
- B orientation and training.
- C the company's mission.
- D appropriate clothing.

L0211007

**103. According to this document, the *Learning Partner* is—**

- A the supervisor.
- B the Human Resources Representative.
- C the President of Gorman Productions.
- D another new employee.

L0211005

**104. Which addition would MOST likely make this document easier to understand?**

- A directions to the Human Resources Department
- B a chart showing what specific new employee tasks must be done
- C the names of the Learning Partners at the company
- D further explanation of the Team Member Photo ID Badge

L1211003

**105. Under which heading would you find information about the Photo ID Badge?**

- A Welcome
- B Packet Information
- C Departmental Orientation
- D Training

L0211006

**106. Which item is included in the Human Resources Packet?**

- A the security statement
- B the supervisor's schedule
- C a photo ID badge
- D a payroll form

L0211003

Read the following drama and answer questions 107 through 111.

## You Can Do Wonders

### Characters

**MR. HENLEY:** art teacher

**BRIAN:** student

**GINA:** student

**SEAN:** student



### Scene I

*(Monday morning, Jackson High School, MR. HENLEY's art class is coming to an end.)*

**MR. HENLEY:** The project assignment due this Wednesday will be to render a small bowl of fruit, using either paint or charcoal. I will be looking, primarily, at composition for this project, so take your time arranging the bowl and fruit. Each student will display and discuss his or her work with the class. The classroom will stay open for a few hours after school, today and tomorrow, so you can work here as well as at home if you like.

*(Bell rings, announcing the end of class. Students get up to leave.)*

**BRIAN:** Hey, Mr. Henley, can I talk to you for a second?

**MR. HENLEY:** Sure, what is it?

**SEAN:** *(Walking out of the class with GINA, interrupts.)* Come on, Brian, it's lunchtime.

**BRIAN:** I'll catch up with you in the cafeteria. I've got to talk to Mr. Henley for a minute.

*(SEAN and GINA leave.)*

**BRIAN:** *(To MR. HENLEY.)* I was wondering if I could do something a little different for the project . . .

**MR. HENLEY:** What do you mean?

**BRIAN:** Well, I saw a few paintings in a book this weekend by someone named Willem de Kooning . . . no, de Kooning. Yeah, that's it, de Kooning. I really liked them, the abstract ones. I'd like to try that for the project. I mean, I'll still paint the bowl of fruit, but I want to try it in that kind of style. Is that okay?

**MR. HENLEY:** That's fine, but the painting should still have a sense of composition, as we discussed in class.

**BRIAN:** *(Excitedly.)* Great! Thanks, Mr. Henley.

**Reading**

*(BRIAN leaves.)*

**Scene II**

*(In the cafeteria. BRIAN finds SEAN and GINA.)*

**SEAN:** What did you need to talk to Mr. Henley about?

**BRIAN:** I wanted to talk to him about the project. I want to do an abstract-style painting of the fruit.

**GINA:** *(Quizzically.)* Abstract fruit?

**SEAN:** I've seen some of those kinds of paintings. They look like the inside of a broken kaleidoscope. I can never understand them. You can't even tell what they are.

**BRIAN:** Well, this weekend I saw a book of paintings by this guy Willem de Kooning. They were really interesting.

**GINA:** Abstract fruit? . . . I don't know.

**SEAN:** I can't wait to see this.

**Scene III**

*(At home that night. BRIAN reads quietly aloud.)*

**BRIAN:** "I think whatever you have, you can do wonders with it, if you accept it,' Willem de Kooning."

*(BRIAN walks over to his canvas and begins to paint a small bowl of fruit he has arranged.)*

**Scene IV**

*(Wednesday. Art class.)*

**MR. HENLEY:** . . . Thank you, Gina. Brian, you're next.

*(BRIAN walks to the front of the room and removes the cloth cover from his painting: a vibrant collage of colors and shapes.)*

## Reading

**BRIAN:** I know this doesn't look at all like a bowl of fruit, but I wanted to do something different. I've been looking at a lot of paintings by Willem de Kooning . . . and I know this might sound a little strange, but he tries to paint what he feels like when he looks at something, like a person or a landscape or anything. His paintings are really extraordinary, so I decided to try it. I was nervous at first because I thought it might come out bad or everybody would laugh, but then I just decided to do it. I guess you could say I just decided to trust my feelings.

**MR. HENLEY:** Very nice, Brian. I see that you were also able to maintain a good sense of composition. Thank you. Alyssa, you're next . . .

*(BRIAN walks back to his seat.)*

**GINA:** Do you think I would be able to do that?

**BRIAN:** I think whatever you have, you can do wonders with it . . .

63A

**107. Read this excerpt from the drama.**

I will be looking, primarily, at composition for this project, so take your time arranging the bowl and fruit.

**What does *primarily* mean?**

- A strictly
- B constantly
- C mainly
- D eagerly

L163A002

**108. Which of the following does the author include to show that Brian is willing to take risks?**

- A . . . a vibrant collage of colors and shapes.
- B I know this doesn't look at all like a bowl of fruit . . .
- C I've been looking at a lot of paintings . . .
- D . . . I just decided to trust my feelings.

L163A014

**Reading**

**109. Willem de Kooning influences Brian by stimulating Brian's interest in—**

- A abstract art.
- B charcoal drawings.
- C still-life paintings.
- D Dutch artists.

L163A008

**110. Which of the following excerpts from the drama creates a tone of doubt?**

- A I really liked . . . the abstract ones.
- B Abstract fruit? . . . I don't know.
- C I guess you could say I just decided to trust my feelings.
- D I see that you were also able to maintain a good sense of composition.

L163A016

**111. What is Brian's conflict in the drama?**

- A He is not sure he likes painting.
- B He wants to impress his friends with his talent.
- C He does not understand the assignment.
- D He wants to approach the assignment in a unique way.

L163A007