Part 2 (Questions 9–20)

Directions (9–20): Below each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

Reading Comprehension Passage A

…Despite being overstretched, [Chef] Bugnard [of the Cordon Bleu cooking school] was infinitely kind, a natural if understated showman, and he was tireless in his explanations. He drilled us in his careful standards of doing everything the "right way." He broke down the steps of a recipe and made them simple. And he did so with a quiet authority, insisting that we thoroughly analyze texture and flavor: "But how does it *taste*, Madame Scheeld?"

One morning he asked, "Who will make *oeufs brouillés* today?"

The GIs [my fellow students] were silent, so I volunteered for scrambled-egg duty. Bugnard watched intently as I whipped some eggs and cream into a froth, got the frying pan very hot, and slipped in a pat of butter, which hissed and browned in the pan.

"Non!" he said in horror, before I could pour the egg mixture into the pan. "That is absolutely wrong!" …

With a smile, Chef Bugnard cracked two eggs and added a dash of salt and pepper. "Like *this*," he said, gently blending the yolks and whites together with a fork. "Not too much."

He smeared the bottom and sides of the frying pan with butter, then gently poured the eggs in. Keeping the heat low, he stared intently at the pan. Nothing happened. After a long three minutes, the eggs began to thicken into a custard. Stirring rapidly with the fork, sliding the pan on and off the burner, Bugnard gently pulled the egg curds together—"Keep them a little bit loose; this is very important," he instructed. "*Now* the cream or butter," he said, looking at me with raised eyebrows. "This will stop the cooking, you see?" I nodded, and he turned the scrambled eggs out onto a plate, sprinkled a bit of parsley around, and said, *"Voilà!"* …

It was a remarkable lesson. No dish, not even the humble scrambled egg, was too much trouble for him. "You never forget a beautiful thing that you have made," he said. "Even after you eat it, it stays with you—*always*." …

I was in pure, flavorful heaven at the Cordon Bleu. Because I had already established a good basic knowledge of cookery on my own, the classes acted as a catalyst for new ideas, and almost immediately my cooking improved. Before I'd started there, I would often put too many herbs and spices into my dishes. But now I was learning the French tradition of extracting the full, essential flavors from food—to make, say, a roasted chicken taste really *chickeny*. …

But not everything was perfect. Madame Brassart [the school's owner] had crammed too many of us into the class, and Bugnard wasn't able to give the individual attention I craved. There were times when I had a penetrating question to ask, or a fine point that burned inside of me, and I simply wasn't able to make myself heard. All this had the effect of making me work even harder.

I had always been content to live a butterfly life of fun, with hardly a care in the world. But at the Cordon Bleu, and in the markets and restaurants of Paris, I suddenly discovered that cooking was a rich and layered and endlessly fascinating subject. The best

way to describe it is to say that I fell in love with French food—the tastes, the processes, the history, the endless variations, the rigorous discipline, the creativity, the wonderful people, the equipment, the rituals.

I had never taken anything so seriously in my life—my husband and cat excepted—and I could hardly bear to be away from the kitchen. ...

—Julia Child and Alex Prud'homme
adapted and excerpted from *My Life in France*, 2007
Anchor Books

9 The description of Chef Bugnard as a "natural … showman" (line 2) indicates that he was a teacher who

(1) engaged his students
(2) demanded obedience
(3) expected success
(4) discouraged his students

10 The reference to Chef Bugnard's "standards of doing everything the 'right way'" (line 3) probably means that he required

(1) compliments
(2) payment
(3) attention
(4) perfection

11 The narrator uses the phrase "After a long three minutes" (lines 17 and 18) to emphasize a sense of

(1) completion
(2) unreality
(3) anticipation
(4) boredom

12 As described in the passage, Madame Brassart's policies caused the narrator to feel

(1) overworked by unscheduled assignments
(2) frustrated by large class sizes
(3) desperate for financial support
(4) embarrassed to ask for assistance

13 When the narrator describes her previous "butterfly life" (line 38), she implies that she had been

(1) casual
(2) forgetful
(3) unhappy
(4) fragile

14 What is the format in which this passage is organized?

(1) order of importance
(2) chronological order
(3) personal anecdotes
(4) comparison and contrast

Reading Comprehension Passage B

You never forget your first iceberg.

The mass of drifting ice that dwarfs your ship is so beautiful, yet so improbable looking, that you simply gaze in wonder. It seems that nothing that large could be natural—and then it strikes you that something so enormous could *only* be natural.

Another realization soon dawns: These rock-hard floating mountains are dangerous. Think not only of the 1912 *Titanic* disaster but of hundreds of other accidents, most recently the sinking (with no loss of life) of the Antarctic tour ship *Explorer* in November 2007. …

Now, as climate change is raising global temperatures, more icebergs are being born. Antarctica generates far more of them than Greenland, the source of bergs in Arctic waters. Antarctica's are also much larger, sometimes reaching the size of small countries. Recent data show the average atmospheric temperature has increased about 4.5 degrees Fahrenheit in the western Antarctic Peninsula since the 1940s, making the region, along with northwestern North America and Siberia, among the fastest warming on earth. This jump has been implicated in the recent collapse of major ice shelves along the Antarctic Peninsula, including the Wilkins Ice Shelf in 2008. As a result, thousands of new icebergs have calved, or broken off, from ice shelves into the Southern Ocean at an accelerated rate.

Even as more icebergs are being created, scientists are learning that these dangerous beauties are far from sterile, inert masses of ice. In fact, they dramatically alter their environments biologically, chemically, and physically, making them islands of life in the open sea. Knowledge of icebergs' crucial role in the Antarctic ecosystem has come only in recent years. Observers at sea had long remarked that they attract seals, penguins, and seabirds, and divers had noticed that fish are more numerous near them than in the surrounding sea. Now scientists are learning just what the attraction is all about.

Depending on their size, location, and the season, icebergs can be nurturers or destroyers. During their existence—typically years from calving from an Antarctic or Greenlandic glacier to their gradual melting as they drift into lower latitudes—they support animals on, around, even *inside* their magnificent ramparts. They fertilize the ocean with nutrients, boosting plankton production. Grounded bergs can shelter areas of the seafloor, protecting bottom-dwelling creatures from free-floating icebergs, which can be bottom-scouring marauders, furrowing the seabed at depths of more than a thousand feet like gigantic plows, destroying all marine life unable to move out of the way. Large bergs can also trap sea ice, impeding its annual breakup and thus depriving phytoplankton (algae that take their name from the Greek words for "plant" and "wanderer") of life-giving sunlight, breaking the food chain at its first link. …

From personal experience, I know that icebergs will continue to astonish and captivate visitors to the polar regions with their size and ethereal[1] beauty. But now—just when these ecosystems are in rapid flux due to global climate change—these frozen masses are taking on a new dimension of wonder as we uncover their critical role in the biology and chemistry of polar seas. No longer can we look at icebergs as mere passive beauties. They are active agents of change, each one an icy oasis trailing a wake of life as it drifts on its inexorable[2] oceanic journey to melting.

—Jeff Rubin
excerpted from "Life on Ice"
Audubon, January–February 2009

[1]ethereal — heavenly
[2]inexorable — relentless

15 Lines 5 through 8 introduce the concept of

(1) peril
(2) mystery
(3) humor
(4) peacefulness

16 By describing icebergs as "being born" (line 9), the author is able to

(1) explain the scientific importance of icebergs
(2) measure the water displacement of one iceberg
(3) show the difference between iceberg sizes
(4) relate icebergs to human experience

17 In comparing the icebergs of Greenland with those of Antarctica, the passage reveals that those of Antarctica are

(1) less prevalent
(2) more rounded
(3) more massive
(4) less attractive

18 According to the passage, scientists are now discovering that some icebergs are able to

(1) provide power
(2) produce echoes
(3) warn sailors
(4) sustain life

19 The final paragraph indicates that icebergs will continue to be sources of

(1) superstition
(2) fascination
(3) pollution
(4) recreation

20 In developing the passage, the author depends heavily upon

(1) facts and details
(2) dialogue and stories
(3) fantasy and humor
(4) question and answer