

Florida College Basic Skills Exit Exam

READING

(FORM A)

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Reading – Form A

Bottle collecting is a relatively inexpensive way to preserve some of the most beautiful and breakable items of the past, as well as a way to invest in the future. A bottle collection will appreciate over time if the beginning collector knows how to assess each bottle's potential value and buys wisely. Although rare sizes or the appearance of bubbles formed during the "fining out" process can increase a bottle's worth, perhaps the quickest way to assess value is by determining a bottle's age: old bottles, generally speaking, are more valuable than newer ones and can be identified according to what they originally contained – medicine, bitters, mineral water, or fruit, for example.

Color also helps identify a bottle's age and hence its potential value. Bottles made of glass – a mixture of sand, soda, and lime heated to a molten 1,000 – 2,000° Fahrenheit – assume a color dependent on the mineral content of the sand, the proportion of sand to lime, the temperature of the furnace, and the length of firing. Until the late 1800s, most bottles were green, due to the iron content of the sand. When food manufacturers began to demand clear bottles, however, manganese was used to remove green and other naturally occurring colors such as brown, amber, and aqua from glass. Therefore, most clear bottles date from the 1880s on. Of course, a variety of other colors – such as yellow, cobalt blue, purple, and red – were also created by adding metallic oxides to the raw materials.

Another quick way to date a bottle is by looking at the mold seam – a thin line running up the bottle's length – in conjunction with the bottle's lip, which is the rim around the finished top. Seams occur where two (or three) separate blown sections are joined. On bottles made before 1860, seams barely extend to the bottle's shoulder (the area where the thicker body slopes upward into the narrower neck). In bottles made between 1860 – 1880, however, the seam extends up most of the neck; in bottles made between 1880 – 1890, the seam runs completely up the neck to meet the lip of the bottle. After 1900, when bottles started to be completely machine-made, the seam runs through the lip.

Prior to 1840, lips were created by simply snipping the neck free in a blunted end resembling a tube, hence the term "sheared lip." From 1840 to approximately 1880, glass rings of various shapes and sizes were attached to the end of the sheared lip, resulting in what is known as the "applied lip." After 1880, the shape of the applied lip was more or less standardized to appear as it does today on popular soda bottles.

A bottle's weight can also indicate age – heavier bottles are often older – as can other factors, such as the appearance of a certain kind of pontil mark. But for the novice collector, just a few beginning guidelines can help identify older and potentially more valuable bottles that will, perhaps, appreciate over time like some cathedral pickle jars did – by 400% in 20 years!

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1. Which sentence best states the main idea of this passage?
 - a. Bottles can be categorized by what they originally contained.
 - b. Color identifies a bottle's age and hence its potential value.
 - c. The beginning collector can learn to distinguish old bottles from newer ones.
 - d. Older bottles are usually more valuable than newer ones.

2. The implied main idea of paragraph four is
 - a. The lip of bottles can be applied.
 - b. The earliest lips had blunted ends resembling tubes.
 - c. The applied lip replaced the sheared lip.
 - d. In bottles, the type of lip is an indication of its age.

3. According to the passage, compared to newer bottles, older bottles tend to
 - a. be made of clear glass,
 - b. have a standardized lip.
 - c. be heavier.
 - d. have longer seams.

4. For this passage, the author uses an overall organizational pattern that
 - a. suggests reasons for collecting bottles.
 - b. compares and contrasts the characteristics of older and newer bottles.
 - c. gives examples of different kinds of bottles.
 - d. describes the process by which color is removed from glass.

5. What is the relationship between the parts of the following sentence?

“Bottle collecting is a relatively inexpensive way to preserve some of the most beautiful and breakable items of the past, as well as a way to invest in the future.” (lines 1-2)

 - a. clarification
 - b. comparison
 - c. time order
 - d. addition

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6. Identify the relationship between these two sentences in paragraph four:
- “From 1840 to approximately 1880, glass rings of various shapes and sizes were attached to the end of the sheared lip, resulting in what is known as the “applied lip.” After 1880, the shape of the applied lip was more or less standardized to appear as it does today on popular soda bottles.” (lines 26-29)
- a. simple listing
 - b. cause and effect
 - c. time order
 - d. contrast
7. The word novice (line 31) means
- a. serious.
 - b. money-making.
 - c. starting.
 - d. enthusiastic.
8. In this passage the author is biased in favor of
- a. collecting bottles.
 - b. recycling bottles.
 - c. replicating bottles.
 - d. trading bottles.
9. The author’s claim that “another quick way to date a bottle is by looking at the mold seam.” (line 17) is
- a. inadequately supported because it depends on personal opinion.
 - b. adequately supported by factual evidence.

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My grandmother came to this country with little or no English but with a head full of intricate recipes from her Mediterranean world. When passing on the secrets of these delicacies to her six daughters, she never stopped to write the exact ingredients for koulouria, baklava, or pastichio, but instead she showed our mothers what good cooking truly means.

5 When her children peered into the old wooden mixing bowl and asked “How much, Mama?” she replied, “oh, an ample sufficiency.” The almost contradictory nature of this culinary response was lost on her audience. but each daughter did learn to “measure” by taste, not words, Under their mother’s tutelage the most complex of recipes – a dish made of parchment-like filo that ripped and twisted in an amateur’s hands – grew simple, manageable. A few swipes of the buttered brush, a dab
10 of spinach-feta mixture, and spanikopita was born. The most pedestrian of stews made with her hand-tended garden vegetables and a hen from the barnyard was savored as we wiped up every drop with fluffs of fresh bread.

15 My grandmother created that bread. Simple flour seemed to inhale and exhale as her skilled hands massaged and patted it into loaves; each loaf virtually huffed and puffed as we grandchildren waited for the first batch of our daily bread to go directly from her oven to our mouths. That bread with freshly churned butter and delicate Bibb lettuce alone made life worth living.

20 Later, when it came time to learn at our own mothers’ elbows, we wondered how to make the foods and baked goods that emerged so effortlessly from our grandmother’s worn fingers. We were told to keep watching. Eventually, we understood that good cooking cannot be defined according to a list of ingredients. Rather, it is inspired by the creativity that arises from an act of love.

10. Which sentence best states the main idea of this passage?
- a. Grandmother wanted her children and grandchildren to know her secret recipes.
 - b. Grandmother taught her daughters by example how to lovingly create her “old world” special dishes.
 - c. Grandmother understood that gourmet cooking required special ingredients.
 - d. Grandmother was able to cook without written recipes.
11. The author’s primary purpose is to
- a. describe how the grandmother demonstrated the true meaning of good cooking.
 - b. persuade the reader to try cooking without recipes and without measuring ingredients.
 - c. explain how the grandmother prepared food without recipes.
 - d. tell the story of how the grandmother first learned to cook.

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12. “When passing on the secrets of these delicacies to her six daughters, she never stopped to write the exact ingredients for koulouria, baklava, or pastichio, but instead she showed our mothers what good cooking truly means.” (lines 2-4)

The relationship of parts within the sentence above is

- a. cause and effect.
 - b. contrast.
 - c. classification.
 - d. comparison
13. “My grandmother created that bread. Simple flour seemed to inhale and exhale as her skilled hands massaged and patted it into loaves; each loaf virtually huffed and puffed as we grandchildren waited for the first batch of our daily bread to go directly from her oven to our mouths.” (lines 13-15)

Identify the relationship between these two sentences from paragraph three.

- a. statement/clarification
 - b. definition
 - c. comparison/contrast
 - d. listing
14. In this passage, the author shows bias in favor of
- a. cooking with precise measurements.
 - b. cooking according to a list of ingredients.
 - c. creative cooking that arises from an act of love.
 - d. cooking with recipes from the Mediterranean world.
15. What is the overall tone of this passage?
- a. nostalgic
 - b. ambivalent
 - c. neutral
 - d. optimistic

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16. “That bread with freshly churned butter and delicate Bibb lettuce alone made life worth living.” (lines 15-16)

The above sentence is a statement of

- a. fact.
 - b. opinion.
17. A conclusion that can be drawn from the fourth paragraph is that the grandchildren
- a. learned to cook using their grandmother’s special written recipes.
 - b. collected and shared their grandmother’s recipes.
 - c. learned that good cooking results from loving inspiration.
 - d. observed that some people have special talents as cooks.
18. Throughout the passage, which type of support is offered for the author’s conclusion that “good cooking cannot be defined according to a list of ingredients” (lines 19-20)?
- a. objective
 - b. emotional

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Located between the Andes mountain range in the west and the Atlantic Ocean in the east – at what some describe as the ends of the Earth – is the little-known but huge region of Patagonia, Argentina. Covering nearly all the southern mainland, this 260,000-square-mile, unspoiled region contains strikingly varied geography.

5 The western border of Patagonia is created by the Andean mountain range running north and south like a huge backbone. In these rugged mountain lands are national parks, such as Nahuel Huapi and Los Alerces in the north and Perito Francisco P. Moreno, with its sharper peaks, further south. All along the Andes, ancient glaciers once hollowed out valleys and steep canyons and
10 created a series of pristine lakes – San Martin, Viedma, and Argentino. The Andean land has been formed also by geologically recent volcanic activity resulting in terraced land, like huge steps, moving east from the mountains. These steppelands eventually merge with the broad desert of Patagonia’s interior, reaching east all the way to the Atlantic coast.

15 In the northern bushlands, more moderate in terrain and climate, eastward flowing rivers – Rio Negro most notably – create Patagonia’s best agricultural land. The Negro River fruit region, for example, produces peaches, plums, almonds, apples, pears, olives, grapes, and alfalfa – with the help of irrigation that provides moisture in a semiarid, moderate climate. Here and in central Patagonia are the primary natural resources: oil and natural gas reserves around Neuquén and Comodoro Rivadavai and iron ore in Sierra Grande. Coal is mined further south in Rio Turbio.

20 Further south, the land and climate are made inhospitable by arctic blasts sweeping away everything but the hardiest fauna and flora. In the southern interior, the dark volcanic hills and lava fields and the light bunchgrass produce the much-photographed “spotted” terrain of southern Patagonia. This land rises steadily until, at the southernmost point, the Strait of Magellan leads to the islands of Tierra del Fuego. Here the old whaling port of Ushuaia is quite literally the last habitable
25 spot before the South Pole. The Beagle Channel, named for the ship that naturalist Charles Darwin made famous, allows access inland from the south.

At this point – at the end of the world – dry, bitter winds blow from Antarctica; the soil is rocky and poor, and only the strong survive – like the arctic beech tree or, incongruously, a type of parrot and canary more apt to be found in the tropics than the tundra.

19. Which sentence best states the main idea of this passage?
- a. Argentina is a land of mixed climates.
 - b. Arctic blasts contribute to the inhospitable land and climate of Patagonia.
 - c. Patagonia is a region that contains strikingly varied geography.
 - d. Eastward flowing rivers in the bushlands create Patagonia’s best agricultural land.

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20. The area best suited for farming in Patagonia can be found
- a. on the volcanic hills of the south.
 - b. within the northern bushlands.
 - c. along the western border.
 - d. high in the steppelands.
21. The primary purpose of this passage is to
- a. evaluate the importance of the Andean mountain range.
 - b. list the borders of Patagonia
 - c. tell the story of how this region evolved.
 - d. describe the three geographical areas of Patagonia.
22. For this passage the author uses an overall organizational pattern of
- a. cause and effect.
 - b. generalization and example.
 - c. spatial order.
 - d. simple listing.
23. “Here and in central Patagonia are the primary natural resources: oil and natural gas reserves around Neuquén and Comodoro Rivadavai and iron ore in Sierra Grande.” (lines 16-18)
- The relationship for parts within the sentence above is
- a. cause and effect.
 - b. comparison.
 - c. contrast.
 - d. simple listing.
24. As used in line 27, the word incongruously most nearly means
- a. surprisingly.
 - b. famously.
 - c. gradually.
 - d. finally.

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25. The tone of this passage can best be described as
- a. pessimistic.
 - b. optimistic.
 - c. objective.
 - d. frivolous.
26. “In these rugged mountain lands are national parks, such as Nahuel Huapi and Los Alerces in the north and Perito Francisco P. Moreno, with its sharper peaks, further south.” (lines 6-7)
- The above sentence is a statement of
- a. fact.
 - b. opinion.
27. A conclusion that can be drawn from this passage is that
- a. the Andean mountains continue to experience volcanic eruptions.
 - b. Patagonia produces most of Argentina’s natural resources.
 - c. Patagonia is a popular sight-seeing area.
 - d. most of Patagonia’s inhabitants live in the northern bushlands.

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5 Primitive art – the kind of paintings drawn on cave walls and ceilings tens of thousands of years ago – might naturally be considered the result of primitive minds drawing simple animal-shaped doodles. However, a closer look at cave drawings found throughout the world reveals a very sophisticated artistry, one that archeologists and art historians try to “read” in order to understand the minds and culture that created such intricate work.

10 We do know the cave artists themselves came from the hunter peoples roaming throughout what is now western Europe as much as 30,000 years ago. These hunters were armed with not much more than simple tools fashioned from stone, bone, or weed. They had to rely on sight, smell, agility, quick wits, and an intimate knowledge of the animal prey that in most cases was larger, swifter, and more powerful than the hunters themselves.

15 By continually searching for, stalking, chasing, and bringing down their next meal, hunters developed an almost magical bond with the prey; they came to revere and honor the very animals they hunted and ate. Thus the hunters’ daily thoughts, plans, and actions centered on animals in what could be described as a unique and vital relationship. Not surprisingly then, and perhaps as an expression of this essential relationship, hunter-artists etched and even sculpted those animals by firelight on the ceilings and interiors of caves in, for example, the Dordogne region of France, northern Spain, through Russia, China, and into the Arctic region.

20 From the earliest “rough” works of 25,000 years ago, we see the importance of the prey-animal itself. The caves yield x-ray-like outlines of what appear to be musk ox, bison, bear, and fish sketched by fingertip on the damp clay walls. About 12,000 years later, cave painters began to produce strikingly realistic animal figures in motion during various stages of the hunt. Drawn in red ocher and charcoal, large scale “herds” of horses and deer animate the artist’s storytelling, a narrative that even includes, in many paintings, such details as the traps used for lure and capture.

25 In addition to illustrating the significance of the prey-animal itself, cave artists also revealed themselves and their culture through other means. By drawing some human figures wearing animal skins and heads, they showed a profound identification with their prey, and by incorporating some geometric designs in certain works, cave artists demonstrated an ability to think abstractly and symbolically.

30 Clearly, the paintings of these animals and portrayals of the hunt and kill show that early humans were able to convey honor and respect through abstract and literal means. Such artistic expression suggests a far more sophisticated mentality than we might think possible on first glance into the dark and “primitive” caves.

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28. Which sentence best states the main idea of this passage?
- a. the word primitive needs to be clarified by art historians and archeologists.
 - b. Primitive hunters drew figures of animals and hunt scenes in caves at least 30,000 years ago.
 - c. Art drawn in caves thousands of years ago reveals that hunter-artists had sophisticated minds.
 - d. Art was drawn in caves thousands of years ago to show the hunter's daily plans for killing prey-animals.
29. According to the passage, the hunter-artists
- a. continually stalked and chased animals for food.
 - b. searched for new caves in which to draw pictures.
 - c. employed sophisticated weaponry to hunt animal-prey.
 - d. used x-rays to help them outline animal figures on walls.
30. According to the passage, the hunter-artists used
- a. damp clay to form moving figures.
 - b. charcoal to draw animal figures.
 - c. fire to dry the damp clay walls.
 - d. red clay to create hunting figures.
31. The author's primary purpose is to
- a. describe primitive cave paintings and sculpture.
 - b. entertain the reader with stories of primitive life.
 - c. argue that the reader should appreciate primitive art.
 - d. explain the complexity of primitive art and artists.
32. What is the relationship between the parts of the following sentence?
- "The caves yield x-ray-like outlines of what appear to be musk ox, bison, bear, and fish sketched by fingertip on the damp clay walls." (lines 19-20)
- a. comparison
 - b. listing
 - c. summary
 - d. time order

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33. As used in line 12, the word revere most nearly means
- a. fear.
 - b. pursue.
 - c. respect.
 - d. find.
34. The author shows bias in favor of
- a. powerful animals.
 - b. well-armed hunters.
 - c. abstract thought.
 - d. magical relationships.
35. “Such artistic expression suggests a far more sophisticated mentality than we might think possible on first glance into the dark and ‘primitive’ caves.” (lines 30-32)
- The above sentence is a statement of
- a. fact.
 - b. opinion.
36. What does the following sentence from paragraph five suggest about cave artists?
- “By drawing some human figures wearing animal skins and heads, they showed a profound identification with their prey, and by incorporating some geometric designs in certain works, cave artists demonstrated an ability to think abstractly and symbolically.” (lines 25-28)
- a. They created human and animal designs that resembled modern abstract art.
 - b. They so profoundly identified with their animal prey that they wanted to become animals themselves.
 - c. They wore animal skins and heads to show their abstract relationship with the prey-animals.
 - d. They demonstrated the ability to think both literally and abstractly through their paintings.