

Passage 4

Telecommuting – substituting the computer for the trip to the job – has been hailed as a solution to all kinds of problems related to office work. For workers it promises freedom from the office, less time wasted in traffic, and help with child - care conflicts. For management, telecommuting helps keep high performers on board, minimizes tardiness and absenteeism by eliminating commutes, allows periods of solitude for high – concentration task, and provides scheduling flexibility. In some areas, such as Southern California and Seattle, Washington, local governments are encouraging companies to start telecommuting programs in order to reduce rush - hour congestion and improve air quality. But these benefits do not come easily. Making a telecommuting program work requires careful planning and an understanding of the differences between telecommuting realities and popular images.

Many workers are seduced by rosy illusions of life as a telecommuter. A computer programmer from New York City moves to the tranquil Adirondack Mountains and stays in contact with her office via computer. A manager comes in to his Office three days 8 week and works at home the other two. An accountant stays home to care for child; she hooks up her telephone modem connections and does office work between calls to the doctor.

These are powerful images, but they are a limited reflection of reality. Telecommuting workers soon learn that it is almost impossible to concentrate on work and care for a young child at the same time. Before a certain age, young children cannot recognize. much less respect, the necessary boundaries between work and family. Additional child support is necessary if the parent is to get any work done.

Management, too, must separate the myth from the reality. Although the media has paid a great deal of attention to telecommuting. in most cases it is the employee's situation, not the availability of technology, that precipitates a telecommuting arrangement.

That is partly why, despite the widespread press coverage, the number of companies with work-at-home programs or policy guidelines remains small.

1. What is the main subject of the passage.
 - (A) Business management policies
 - (B) Driving to work
 - (C) Extending the workplace by means of commuters
 - (D) Commuters for child - care purposes
2. Which of the following is NOT mentioned as a problem for office employees?
 - (A) Being restricted to the office
 - (B) Incurring expenses for lunches and clothing
 - (C) Taking care of sick children
 - (D) Driving in heavy traffic
3. Which of the following is NOT mentioned as a problem for employers that is potentially solved by telecommuting?
 - (A) Employees' lateness for work
 - (B) Employees' absence from work
 - (C) Employees' need for time alone to work intensively
 - (D) Employee's' conflicts with second jobs
4. Which of the following does the author mention as a possible disadvantage of telecommuting?
 - (A) Small children cannot understand the boundaries of work and play.
 - (B) Computer technology is not advanced enough to accommodate the needs of every situation.
 - (C) Electrical malfunctions can destroy a project.

(D) The worker often does not have all the needed resources at home.

5. Which of the following is an example of telecommuting as described in the passage?

- (A) A scientist in a laboratory developing plans for a space station
- (B) A technical writer sending via computer documents created at home
- (C) A computer technician repairing an office computer network
- (D) A teacher directing computer-assisted learning in a private school

Passage 5

Camen Lomas Garza's eloquent etchings, lithographs, and gouache paintings depict primal images of the rural environment and communal cultural experience of Mexican descended people in the United States. In an introspective and personal language, she describes the customs, traditions, and way of life of her Texan - Mexican heritage.

By 1972, Lomas Garza had evolved her distinctive *monitos*, paintings of stylized figures in culturally specific social environments. She transposes images and scenes from her past, combining cultural documentation with invention in an interplay of fact and fiction. Through selection, emphasis, and creation, these *monitos* delineate facets of experience, expressing deeper truths.

Oral tradition is a mainstay of Chicano culture. In both urban and rural communities, a rich and varied repertoire of ballads, tales, and poetic forms is preserved in memory-and passed from generation to generation. Lomas Garza's *monitos* function as an oral tradition in visual form. Her unique art of storytelling employs iconographic elements to create a concentrated narration. Visual episodes within an unfolding epic tale of cultural regeneration, the *monitos* keep alive the customs and daily practices that give meaning and coherence to Chicano identity. Their basic aim is to delight and instruct. For those outside Chicano culture, the precise and minutely detailed *monitos* provide a glimpse into the rich and vibrant lifestyle of the largest Spanish speaking cultural group within United States society.

Although her art has an innocent earnestness and folkloric affinity. Lomas Garza's expression is neither naive nor instinctive. The artist is highly trained academically, but has chosen to remain independent of dominant artistic trends in order to work toward a private aesthetic response to social concerns. While her work does not posit an overt political statement, it originates from a desire to respond to the contemporary situation of Mexican Americans by expressing positive images of their culture.

1. What does the passage mainly discuss?

- (A) Cultural aspects of Carmen Lomas Garza's work
- (B) Carmen Lomas Garza's artistic training
- (C) Political aspects of Carmen Lomas Garza's work
- (D) Critical reviews of Carmen Lomas Garza's work

2. What does the passage say about the oral tradition in Chicano culture?

- (A) It is very important.
- (B) It is no longer relevant.
- (C) It is being replaced by the written word.
- (D) It is primarily rural.

3. The writer compares Lomas Garza's visual works to

- (A) customs
- (B) facts and fiction
- (C) storytelling
- (D) artistic trends

4. The author refers to Carmen Lomas Garza's work as all of the following EXCEPT

- (A) instructive
- (B) precise
- (C) detailed
- (D) naive

5. The word "Their" in line 16 refers to which of the following?
(A) Elements (B) Monitos (C) Customs (D) Practices
6. Where' in the passage does the author discuss the effect of Garza's work on non-Chicanos?
(A) Lines 1-3 (B) Lines 10-12
(C) Lines 16-19 (D) Lines 21-23
7. What can be inferred from the passage about Carmen Lomas Garza's art training?
(A) She pursued conventional academic art studies.
(B) She was self-taught.
(C) She learned by copying dominant artistic trends.
(D) She learned by copying folk artists.