

PART 6
Tests For Practice

CRITICAL READING TEST 1

Section 1

- | | | | |
|--------------|---------------|---------------|---------------|
| 1. A B C D E | 8. A B C D E | 14. A B C D E | 20. A B C D E |
| 2. A B C D E | 9. A B C D E | 15. A B C D E | 21. A B C D E |
| 3. A B C D E | 10. A B C D E | 16. A B C D E | 22. A B C D E |
| 4. A B C D E | 11. A B C D E | 17. A B C D E | 23. A B C D E |
| 5. A B C D E | 12. A B C D E | 18. A B C D E | 24. A B C D E |
| 6. A B C D E | 13. A B C D E | 19. A B C D E | 25. A B C D E |
| 7. A B C D E | | | |

Section 2

- | | | | |
|--------------|---------------|---------------|---------------|
| 1. A B C D E | 8. A B C D E | 14. A B C D E | 20. A B C D E |
| 2. A B C D E | 9. A B C D E | 15. A B C D E | 21. A B C D E |
| 3. A B C D E | 10. A B C D E | 16. A B C D E | 22. A B C D E |
| 4. A B C D E | 11. A B C D E | 17. A B C D E | 23. A B C D E |
| 5. A B C D E | 12. A B C D E | 18. A B C D E | 24. A B C D E |
| 6. A B C D E | 13. A B C D E | 19. A B C D E | 25. A B C D E |
| 7. A B C D E | | | |

Section 3

- | | | | |
|--------------|---------------|---------------|---------------|
| 1. A B C D E | 8. A B C D E | 14. A B C D E | 20. A B C D E |
| 2. A B C D E | 9. A B C D E | 15. A B C D E | 21. A B C D E |
| 3. A B C D E | 10. A B C D E | 16. A B C D E | 22. A B C D E |
| 4. A B C D E | 11. A B C D E | 17. A B C D E | 23. A B C D E |
| 5. A B C D E | 12. A B C D E | 18. A B C D E | 24. A B C D E |
| 6. A B C D E | 13. A B C D E | 19. A B C D E | 25. A B C D E |
| 7. A B C D E | | | |

CRITICAL READING TEST 1

Section 1

TIME—25 MINUTES
24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Despite careful restoration and cleaning of the murals in the 1960s, the colors slowly but steadily ____.

- (A) persisted
- (B) embellished
- (C) saturated
- (D) deteriorated
- (E) stabilized

2. After the lonely rigors of writing, Mr. Doyle enjoys the ____ aspects of filmmaking.

- (A) impersonal
- (B) transitory
- (C) narrative
- (D) social
- (E) profitable

3. So ____ was the textile trade between England and America—vast quantities of indigo and raw-ginned cotton a year going in one direction, millions of yards of printed cotton fabrics in the other—that it ____ right through the American War of Independence.

- (A) negligible...endured
- (B) important...continued

- (C) illicit...collaborated
- (D) inappropriate...persisted
- (E) pervasive...ceased

4. Like doctors exploring the mysteries concealed within the human body, astronomers are finding that X rays offer an invaluable means for examining otherwise ___ structures.

- (A) inconsequential
- (B) hidden
- (C) ambivalent
- (D) diseased
- (E) ephemeral

5. When trees go dormant in winter, the procedure is anything but ___: it is an active metabolic process that changes the plant ___.

- (A) sleepy...radically
- (B) pleasant...intermittently
- (C) dynamic...majestically
- (D) overt...openly
- (E) organic...thoroughly

6. As Reginald Machell's lavishly carved throne clearly illustrates, California craftsmen were not afraid of ___.

- (A) competition
- (B) embellishment
- (C) imitation
- (D) expediency
- (E) antiquity

7. One might dispute the author's handling of particular points of Kandinsky's interaction with his artistic environment, but her main theses are ___.

- (A) unaesthetic

- (B) incongruous
- (C) untenable
- (D) undecipherable
- (E) irreproachable

8. After reading numbers of biographies recounting dysfunctions and disasters, failed marriages and failed careers, Joyce Carol Oates ___ a word to ___ the genre: pathography, the story of diseased lives.

- (A) invented...curtail
- (B) reiterated...criticize
- (C) hypothesized...indict
- (D) dismissed...obscure
- (E) coined...describe

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 9 and 10 are based on the following passage.

In 1846, when the three Bronte sisters, hoping for publication, sent their verses to Messrs. Aylott and Jones, they adopted masculine

Line pseudonyms, calling themselves Currer,

(5) Ellis, and Acton Bell. Strictly speaking, this masculine disguise was unnecessary: in England, women writers had been published since the 1670s, when the novelist and playwright Aphra Behn became the first woman to

(10) earn a living with her pen. The Brontes, however, knew the prejudice they would face, were they to publish under their own names. Even Robert Southey, then Poet Laureate of England, shared this common prejudice, writing

(15) to Charlotte Bronte, "Literature cannot be the business of a woman's life, and it ought not to be."

9. In line 3, "adopted" most nearly means

- (A) approved
- (B) altered
- (C) assumed
- (D) fostered
- (E) confiscated

10. The passage suggests that the Brontes' decision to use masculine pseudonyms was

- (A) counterproductive
- (B) prejudicial
- (C) temporary
- (D) arbitrary
- (E) justified

Questions 11 and 12 are based on the following passage.

"What monsters these devilfish are, what vitality our Creator has given them, what vigor in their movements!" So Jules Verne

Line wrote, conjuring up the attack of the giant

(5) squid. Despite Verne's stirring words, members of genus *Architeuthis* (Greek for "chief"

squid) have shown little vitality on surfacing; commonly they have been found dead or

dying, caught in trawlers' nets or washed

(10) ashore. Marine biologists have long dreamed of observing these reputedly lethargic creatures

of the deep in their native habitat. Now a team of Japanese scientists has managed to film a giant squid aggressively attacking its

(15) prey at a depth of 3,000 feet. The race to film the giant squid is over.

11. The tone of lines 5–10 ("Despite...ashore") is best described as

- (A) ebullient
- (B) censorious

- (C) resentful
- (D) ironic
- (E) mournful

12. The conclusion of the passage (lines 10–16) suggests that the giant squid

- (A) is a more active predator than previously supposed
- (B) deserves its reputation for lethargy
- (C) has abandoned its native habitat
- (D) will be featured in a horror movie
- (E) is preyed upon by other creatures of the deep

Questions 13–24 are based on the following passage.

The following passage is an excerpt from Henry James’s short story “The Pupil.” In this section, Pemberton, the young British tutor, describes some of the hasty trips around Europe during which he came to know his pupil, Morgan Moreen, and Morgan’s family.

“A year after he had come to live with them Mr. and Mrs. Moreen suddenly gave up the villa at Nice. Pemberton had got used to suddenness,

Line having seen it practiced on a considerable

(5) scale during two jerky little tours—one in Switzerland the first summer, and the other late in the winter, when they all ran down to Florence and then, at the end of ten days, liking it much less than they had intended, straggled

(10) back in mysterious depression. They had returned to Nice “for ever,” as they said; but this didn’t prevent their squeezing, one rainy muggy May night, into a second-class railway-carriage—you could never tell by

(15) which class they would travel—where Pemberton helped them to stow away a wonderful collection of bundles and bags. The explanation of this manoeuvre was that they had determined to spend the summer “in some

(20) bracing place”; but in Paris they dropped into a small furnished apartment—a fourth floor in

a third-rate avenue, where there was a smell on the staircase and the portier¹ was hateful—and passed the next four months in blank

(25) indigence.

“The better part of this forced temporary stay belonged to the tutor and his pupil, who, visiting the Invalides² and Notre Dame, the Conciergerie and all the museums, took a hundred

(30) rewarding rambles. They learned to know their Paris, which was useful, for they came back another year for a longer stay, the general character of which in Pemberton’s memory today mixes pitiably and confusedly with that

(35) of the first. He sees Morgan’s shabby knicker- bockers— the everlasting pair that didn’ match his blouse and that as he grew longer could only grow faded. He remembers the particular holes in his three or four pairs of

(40) colored stockings.

“Morgan was dear to his mother, but he never was better dressed than was absolutely necessary—partly, no doubt, by his own fault, for he was as indifferent to his appearance as a

(45) German philosopher. “My dear fellow, so are you! I don’t want to cast you in the shade.”

Pemberton could have no rejoinder for this— the assertion so closely represented the fact. If however the deficiencies of his own wardrobe

(50) were a chapter by themselves he didn’t like his little charge to look too poor. Later he used to

say “Well, if we’re poor, why, after all, shouldn’t we look it?” and he consoled himself with thinking there was something rather

(55) elderly and gentlemanly in Morgan’s disrepair — it differed from the untidiness of the

urchin who plays and spoils his things. He could trace perfectly the degrees by which, in proportion as her little son confined himself to

(60) his tutor for society, Mrs. Moreen shrewdly forbore to renew his garments. She did nothing

that didn't show, neglected him because he escaped notice, and then, as he illustrated this clever policy, discouraged at home his public

(65) appearances. Her position was logical enough—those members of her family who did show had to be showy.

“During this period and several others Pemberton was quite aware of how he and his

(70) comrade might strike people; wandering languidly through the Jardin des Plantes³ as if they had nowhere to go, sitting on the winter days in the galleries of the Louvre, so splendidly ironical to the homeless, as if for the

(75) advantage of the steam radiators. They joked about it sometimes: it was the sort of joke that was perfectly within the boy's compass. They figured themselves as part of the vast vague hand-to-mouth multitude of the enormous

(80) city and pretended they were proud of their position in it—it showed them “such a lot of life” and made them conscious of a democratic brotherhood. If Pemberton couldn't feel a sympathy in destitution with his small companion

(85) —for after all Morgan's fond parents would never have let him really suffer—the boy would at least feel it with him, so it came to the same thing. He used sometimes to wonder what people would think they were—to

(90) fancy they were looked askance at, as if it might be a suspected case of kidnapping. Morgan wouldn't be taken for a young patrician with a tutor—he wasn't smart enough—though he might pass for his companion's

(95) sickly little brother. Now and then he had a five-franc piece, and except once, when they bought a couple of lovely neckties, one of which he made Pemberton accept, they laid it out scientifically in old books. This was sure

(100) to be a great day, always spent at the used book stands on the quays, in a rummage of the

dusty boxes that garnish the parapets. Such occasions helped them to live, for their books ran low very soon after the beginning of their

(105) acquaintance. Pemberton had a good many in England, but he was obliged to write to a

friend and ask him kindly to get some fellow to give him something for them.

13. The primary purpose of the passage is to

- (A) denounce the ill treatment of an exceptional child
- (B) describe a boy's reactions to his irresponsible parents
- (C) portray a selfish and unfeeling mother and son
- (D) recount an outsider's impressions of an odd family
- (E) advocate an unusual educational experiment

14. It can be inferred from lines 10–25 that the reason for the Moreens' sudden departure from Nice had to do with

- (A) ill health
- (B) changes in climate
- (C) educational opportunities
- (D) financial problems
- (E) shifts of mood

15. According to lines 17–25, Pemberton's visit to Paris can be described as all of the following EXCEPT

- (A) gratifying
- (B) sudden
- (C) instructive
- (D) elegant
- (E) frugal

16. Lines 30–35 suggest that the narrator is making these comments about Pemberton's travels with the Moreen family

- (A) on Pemberton's return with the Moreens to Nice

- (B) in response to visiting Paris for the first time
- (C) some time after Pemberton's wanderings with the Moreens
- (D) in answer to Morgan's questions about his childhood
- (E) in an effort to write down his memoirs

17. The tone of Morgan's speech to his tutor (lines 45 and 46) can best be described as

- (A) apathetic
- (B) bitter
- (C) teasing
- (D) exasperated
- (E) self-righteous

18. The statement that "the deficiencies of his own wardrobe were a chapter by themselves" (lines 49 and 50) serves to

- (A) indicate the author's intention to cover this topic in a separate chapter
- (B) separate Pemberton's problems from those of Morgan and the rest of the Moreens
- (C) suggest that Pemberton was allotted insufficient closet space by the Moreens
- (D) establish Pemberton's inability to learn to dress himself appropriately
- (E) convey Pemberton's sensitivity about the disreputable state of his clothes

19. According to lines 61-67, Mrs. Moreen most likely ceases to spend money on new clothing for Morgan because

- (A) she and her husband have grown increasingly miserly with the passage of time
- (B) the child is so small for his age that he needs little in the way of clothing
- (C) she is unwilling to offend Pemberton by dressing his pupil in finer garments than Pemberton can afford
- (D) she resents the child and intentionally neglects him, spending money on herself that should be his

(E) she has only enough money to buy clothes for the family members who must appear in polite society

20. As described in lines 41–67, Mrs. Moreen’s approach toward Morgan can best be described as

- (A) stern but nurturing
- (B) fond but pragmatic
- (C) cruel and unfeeling
- (D) tentative but loving
- (E) doting and overprotective

21. The author most likely describes the galleries of the Louvre as “so splendidly ironical to the homeless” (lines 73 and 74) because

- (A) homeless and other destitute people are not allowed within the museum
- (B) people in the galleries make sarcastic comments about poorly dressed museum goers
- (C) the Louvre originated as a shelter for the homeless of Paris
- (D) their opulence contrasts so markedly with the poverty of those who lack homes
- (E) the museum does an excellent job of teaching poor people about different styles of life

22. Morgan and Pemberton regard the “hand-to-mouth multitude” of Paris (lines 77–83) with a sense of

- (A) amusement
- (B) condescension
- (C) indifference
- (D) identification
- (E) resentment

23. In line 93, “smart” most nearly means

- (A) intelligent
- (B) painful

- (C) fashionable
- (D) impudent
- (E) resourceful

24. An aspect of Pemberton's character that is made particularly clear in the final paragraph is his

- (A) tendency to joke about serious matters
- (B) longing to have a younger brother
- (C) concern for how he appears to others
- (D) reluctance to accept gifts from Morgan
- (E) pride in his identification with the poor



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

1Hall porter or custodian.

2Famous Paris monument; site of the tomb of Napoleon.

3Botanical garden.

Section 2

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Because the salt used to deice highways in snowbelt states is highly ____, it can turn the reinforcing bars in the concrete on highways, bridges, and parking garages into rusty mush.

- (A) adhesive
- (B) obvious
- (C) diluted
- (D) corrosive
- (E) profitable

2. Although the book might satisfy Bloom's hard-core fans, it is ____ by its monotonous citations and its ____ style.

- (A) marred...slipshod
- (B) warped...elegant
- (C) enhanced...impeccable
- (D) unified...laconic
- (E) annotated...exhaustive

3. Sociobiology, the study of the biological and evolutionary basis of social behavior, is a ____ discipline, part biology and part sociology, that requires an understanding of both fields.

- (A) summary
- (B) hybrid
- (C) prolific
- (D) hypothetical

(E) pedantic

4. By nature he was a ____, demanding that his subordinates follow his orders ____.

(A) pessimist...positively

(B) dissident...noncommittally

(C) martinet...meticulously

(D) despot...magnanimously

(E) virtuoso...obsequiously

5. Publishers have discovered that Black America is not a ____ of attitudes and opinions but a rich mixture lending itself to numerous expressions in print.

(A) concoction

(B) medley

(C) monolith

(D) paradox

(E) controversy

Read the passages below, and then answer the questions that follow. The correct response may be stated outright or merely suggested in the passages.

Questions 6–9 are based on the following passages.

Passage 1

Should a novelist be allowed to take liberties with the lives of historical figures? This question has engaged critics for centuries,

Line with some supporting the cause of historical

(5) accuracy and others weighing in on the side of artistic freedom. There is, to my mind, a difference

between Daniel Defoe’s use of the story of Alexander Selkirk, who endured four years as a castaway, to create his character

(10) Robinson Crusoe, and Doctorow’s wholesale appropriation of historical personages such as

Booker T. Washington and Emma Goldman, whose fame or notoriety he capitalizes on as he makes them “interact” with his fictional

(15) characters.

Passage 2

What do I love best about the novels of E. L. Doctorow? The answer to that is simple. I love the way he mixes up fact and fiction to create something new and magical. Take

(20) *Ragtime*, for example. In *Ragtime* he throws together Emma Goldman, the anarchist; Harry Houdini, the “escapologist”; Sigmund Freud, the father of psychology; and Henry Ford, the father of the Model T, turning these historical

(25) figures into characters in a novel. Freud and Jung actually went to Coney Island on their visit to America. That the historians can document. Did they take a ride through the Tunnel of Love, as in the novel? Who knows? But

(30) what a fantastic idea.

6. In line 3, “engaged” most nearly means

- (A) hired
- (B) absorbed
- (C) betrothed
- (D) pursued
- (E) misled

7. In Passage 1, the author’s attitude toward Doctorow’s “wholesale appropriation of historical personages” (lines 10 and 11) can best be characterized as one of

- (A) grudging admiration
- (B) anxious bewilderment
- (C) objective neutrality
- (D) fundamental disapproval
- (E) unconditional acceptance

8. The author of Passage 2 mentions Freud and Jung's ride through the Tunnel of Love in order to

- (A) take issue with the novelist's disregard for facts
- (B) document a historic encounter
- (C) correct a critical misapprehension
- (D) commend a happy invention
- (E) evoke a sense of nostalgia

9. Unlike the author of Passage 2, the author of Passage 1

- (A) discusses a phenomenon
- (B) draws a contrast
- (C) formulates a hypothesis
- (D) poses a question
- (E) quotes an authority

Questions 10–15 are based on the following passage.

The style of the renowned modern artist Pablo Picasso changed radically in the course of his long career, as he reacted to new artistic stimuli and fresh ways of seeing the world. In this excerpt from a survey of Picasso's art, the critic Alfred Barr considers the impact of Black African art on Picasso's work, in particular on his painting *Les Femmes d'Alger* (O.J. No. 115) (The Women of Algiers).

Traditionally, *Les Femmes d'Alger* was indeed supposed to have been influenced by

African Negro sculpture but Picasso has since

denied this, affirming that although he was

(5) much interested in Iberian¹ sculpture he had no knowledge of Negro art while he was at work

on *Les Femmes d'Alger*. Only later in 1907, he states, did he discover Negro sculpture.

Quite recently however Picasso has

(10) assured us that the two right-hand figures of *Les Femmes d'Alger* were completed some time

after the rest of the composition. It seems possible therefore that Picasso's memory

is
incomplete and that he may well have painted

(15) or repainted the astonishing heads of these figures after his discovery of African sculpture,
just as only a year before, stimulated by Iberian sculpture, he had repainted the head of Gertrude Stein's portrait months after he had

(20) completed the rest of the picture

The discovery and appreciation of African Negro sculpture among the artists of Paris in the early 1900's is still a somewhat confused story. It seems probable that as early as 1904

(25) Vlaminck began to take an interest in this hitherto neglected art. Shortly afterwards he introduced Derain to his new enthusiasm, and before long Derain and his fellow fauve² Matisse began to form collections. Vlaminck's

(30) admiration lay more in the romantic and exotic values of the masks and fetishes but Derain and Matisse found in them unhackneyed aesthetic values involving the bold distortion and structural reorganization of natural

(35) forms.

It is strange that Picasso, who had met Matisse by 1906, should have been unaware of Negro art until the middle of 1907 when, as he says, he discovered it for himself almost

(40) accidentally while leaving the galleries of historic sculpture in the Trocadéro. However, the discovery, he affirms, was a "revelation" to him and he began immediately to make use of it. Whatever general stimulation the fauves

(45) had got from African art there is little specific trace of it in their painting. But several of Picasso's works of 1907-08 incorporate African forms and possibly colors to such an extent that the title "Negro Period" has hitherto

(50) been applied to his art of this time, including *Les Femmes d'Alger*. Actually, Iberian sculpture continued to interest him and often its forms were fused (and by critics confused) with those of the Congo and

(55) the Guinea Coast.

For instance the *Woman in Yellow* has long been considered one of the important paintings

of Picasso's Negro period but it now seems clear that this hieratically impressive

(60) figure is related to Iberian bronzes even more closely than are the three earlier figures of *Les Femmes d'Alger*

which it resembles in style. As Sweeney has pointed out, the face and pose are remarkably similar to an archaic

(65) votive figure from Despeñaperros. The ocher color and striated patterns, however, may have

been suggested by Negro art. More African in form is the *Head*, which may have been inspired by the almond-shaped masks of the

(70) Ivory Coast or French Congo.

1The term Iberian refers to the peninsula in southwest Europe that is made up of Spain and Portugal.

2The fauves were a group of twentieth-century French artists noted for vivid colors and striking contrasts.

10. The opening paragraph suggests that Picasso would have agreed with which of the following statements?

(A) In painting *Les Femmes d'Alger*, he was directly inspired by black art.

(B) In painting *Les Femmes d'Alger*, he may have been indirectly influenced by African sculpture.

(C) In painting *Les Femmes d'Alger*, he explicitly copied Iberian models.

(D) In painting *Les Femmes d'Alger*, he may have been influenced by ancient Spanish art.

(E) In painting *Les Femmes d'Alger*, he lost interest in Iberian sculpture.

11. As shown in lines 12–20, Picasso reacted to new artistic stimuli by

- (A) attempting to reproduce them faithfully
 - (B) deciding to come back to his artistic roots
 - (C) rethinking already completed works of art
 - (D) beginning to collect inspiring examples
 - (E) forgetting his earlier influences
12. In the second paragraph, the author
- (A) poses a question
 - (B) refutes a misapprehension
 - (C) makes a hypothesis
 - (D) cites the testimony of authorities
 - (E) contrasts two unlike situations
13. According to lines 36–41, Picasso first became acquainted with African art
- (A) through another artist
 - (B) on a trip to Africa
 - (C) through an art historian
 - (D) in an art gallery
 - (E) in a book of reproductions
14. In line 50, “applied to” most nearly means
- (A) spread on
 - (B) credited to
 - (C) placed in contact with
 - (D) used to designate
 - (E) requested as
15. We can infer from lines 63–65 that Despeñaperros is most likely
- (A) a town on the Ivory Coast of Africa
 - (B) the name of a young French girl from Avignon

- (C) a contemporary artist known to Picasso
- (D) a location on the Iberian peninsula
- (E) the name of a village near Avignon

Questions 16–24 are based on the following passage.

Taken from the writings of Benjamin Franklin, the following excerpt, published in 1784, demonstrates Franklin’s attitude toward the so-called savages of North America and reveals something of what these Native Americans thought about the white men and women who had come to their land.

Savages we call them, because their manners differ from ours, which we think the perfection of civility; they think the same of

Line theirs.

(5) Perhaps, if we could examine the manners of different nations with impartiality, we should find no people so rude as to be without rules of politeness, nor any so polite as not to have some remains of rudeness.

(10) The Indian men, when young, are hunters and warriors; when old, counselors, for all their government is by counsel of the sages; there is no force, there are no prisons, no officers to compel obedience or inflict punishment.

(15) Hence they generally study oratory, the best speaker having the most influence. The Indian women till the ground, dress the food, nurse and bring up the children, and preserve and hand down to posterity the memory of

(20) public transactions. These employments of men and women are accounted natural and honorable. Having few artificial wants, they have abundance of leisure for improvement by conversation. Our laborious manner of life,

(25) compared with theirs, they esteem slavish and base; and the learning, on which we value ourselves, they regard as frivolous and useless.

An instance of this occurred at the treaty of Lancaster, in Pennsylvania, in the year

(30) 1744, between the government of Virginia and the Six Nations. After the principal business was settled, the commissioners from Virginia acquainted the Indians by a speech that there was at Williamsburg a college, with a fund for

(35) educating Indian youth; and that, if the Six Nations would send down half a dozen of their young lads to that college, the government would take care that they should be well provided for, and instructed in all the learning of

(40) the white people. It is one of the Indian rules of politeness not to answer a public proposition the same day that it is made; they think that it would be treating it as a light matter, and that they show it respect by taking time to

(45) consider it, as of a matter important. They therefore deferred their answer till the day following; when their speaker began by expressing their deep sense of the kindness of the Virginia government in making them that

(50) offer, saying:

“We know that you highly esteem the kind of learning taught in those colleges, and that the maintenance of our young men, while with you, would be very expensive to you. We are

(55) convinced, therefore, that you mean to do us good by your proposal, and we thank you heartily. But you, who are wise, must know that different nations have different conceptions of things; and you will therefore not take

(60) it amiss, if our ideas of this kind of education happen not to be the same as yours. We have had some experience of it. Several of our young people were formerly brought up at the colleges of the northern provinces: they were

(65) instructed in all your sciences; but when they came back to us they were bad runners, ignorant

of every means of living in the woods, unable to bear cold or hunger. They knew neither how to build a cabin, take a deer, nor kill

(70) an enemy, spoke our language imperfectly, were therefore neither fit for hunters, warriors, nor counselors; they were totally good for nothing.

We are, however, not the less obliged by

(75) your kind offer, though we decline accepting it; and, to show our grateful sense of it, if the

gentlemen of Virginia will send us a dozen of their sons, we will take care of their education, instruct them in all we know, and make men of

(80) them.”

16. According to Franklin, Indian leaders maintain their authority by means of their

- (A) warlike ability
- (B) skill as hunters
- (C) verbal prowess
- (D) personal wealth
- (E) punitive capacity

17. In line 17, “dress” most nearly means

- (A) clothe
- (B) adorn
- (C) medicate
- (D) straighten
- (E) prepare

18. To which of the following does Franklin attribute the amount of leisure time for conversing available to the Indians?

- I. Their greater efficiency and productivity
- II. Their simpler, more natural lifestyle
- III. Their distinctive set of values

- (A) I only

- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

19. Franklin's purpose in quoting the speech that concludes the excerpt is primarily to

- (A) demonstrate the natural oratorical abilities of Indians
- (B) condemn the Virginians' failure to recruit Indian students for their schools
- (C) give an example of the Indian viewpoint on the benefits of white civilization
- (D) describe a breakdown in communications between Indians and whites
- (E) advocate the adoption of Indian educational techniques

20. The Indians' chief purpose in making the speech seems to be to

- (A) tactfully refuse a friendly gesture
- (B) express their opinions on equality
- (C) gratify their intended audience
- (D) describe native American customs
- (E) request funds to start their own school

21. According to this passage, the Indians' idea of education differs from that of the gentlemen of Virginia in that the Indians

- (A) also believe in the education of young women
- (B) have different educational goals
- (C) teach different branches of science
- (D) include different aspects of nature
- (E) speak a different language

22. In line 69, "take" most nearly means

- (A) endure
- (B) transport

- (C) confiscate
- (D) capture
- (E) accept

23. The Indians responsible for the speech would probably agree that they

- (A) have no right to deny Indian boys the opportunity for schooling
- (B) are being insulted by the offer of the commissioners
- (C) know more about the various branches of science than the commissioners do
- (D) have a better way of educating young men than the commissioners do
- (E) should not offer to educate the sons of the gentlemen of Virginia

24. The tone of the speech as a whole is best described as

- (A) aloof but angry
- (B) insistently demanding
- (C) grudgingly admiring
- (D) eager and inquiring
- (E) courteous but ironic



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

Section 3

TIME—20 MINUTES

19 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Before the 1960s, African-American cartoonists labored mostly without mainstream recognition, their work ___ African-American magazines, journals, and newspapers.

- (A) confined to
- (B) unconscious of
- (C) irrelevant to
- (D) unacceptable to
- (E) derided by

2. Calculation and planning informed the actress's every word and gesture: there was not a ___ moment in her entire performance.

- (A) spontaneous
- (B) tasteful
- (C) histrionic
- (D) lethargic
- (E) poignant

3. None of her students minded when Professor Rivera's lectures wandered away from their official theme; her ___ were always more fascinating than the topic of the day.

- (A) summaries
- (B) digressions
- (C) intimations
- (D) metaphors

(E) imprecations

4. Though Widow Douglas hoped to reform Huck, her sister Miss Watson ___ him ___ and said he would come to no good end.

(A) called...amendable

(B) declared...qualified

(C) pronounced...incurable

(D) proclaimed...optimistic

(E) professed...cured

5. Critics point out that, far from moving ___ closer to its goals, the field of behavioral genetics is ___ the same problems that have always plagued it.

(A) intermittently...composed of

(B) dramatically...divorced from

(C) inexorably...mired in

(D) steadily...acclaimed for

(E) uniformly...enhanced by

6. Rebuffed by his colleagues, the initially ___ young researcher became increasingly ___.

(A) outgoing...withdrawn

(B) boisterous...excitable

(C) diligent...tolerant

(D) theoretical...pragmatic

(E) tedious...polished

Read the passages below, and then answer the questions that follow. The correct response may be stated outright or merely suggested in the passages.

Questions 7–19 are based on the following passages.

The following passages concern the learning and behavior of infants during the first months of life. The first passage comes from a popular guide for new parents, the second from a textbook on child development.

Passage 1

The two-month-old baby has hardly roused himself from the long night of his first weeks in this world when he is confronted

Line with some of the profound problems of the

(5) race. We invite him to study the nature of reality, to differentiate self and non-self, and to

establish useful criteria in each of these categories. A project of such magnitude in academic

research would require extensive laboratory

(10) equipment and personnel; to be fair about it, it has taken just that to reconstruct the experiments

of the infant. And there are few grown and fully accredited scientists who can equal the infant for zeal and energy in sorting out

(15) the raw data in this project. His equipment is limited to his sensory organs, his hands, his

mouth, and a primitive memory apparatus.

At two months, as we have seen, he recognizes an object that we know to be a human

(20) face and we know to be an object outside himself. But to the baby this is just an image, an

image incidentally that he can't differentiate from the mental image, the picture in memory. But this face is one piece in the jigsaw puzzle—

(25) a key piece, we think. Then gradually in the weeks to come the association of breast or bottle, of hands, voice, a multitude of pleasurable

sense experiences begin to cluster around this face and to form the crude image of a

(30) person.

Meantime the infant is conducting a series of complicated experiments in sensory discrimination.

We must remember that in the early months he does not discriminate

(35) between his body and other bodies. When he clutches the finger of his mother or his father

he doesn't see it as someone else's finger and his behavior indicates that he treats it exactly

the same as he does his own finger. It takes

(40) him some time, in fact, to recognize his own hand at sight and to acquire even a rudimentary

feeling that this is part of his own body. In the first group of experiments he discovers that the object that passes occasionally in front

(45) of his eyes (which we know to be his hand) is the same as the object with visual and taste

qualities that he can identify. In another experimental series he discovers that the sensations

that accompany the introduction of this object

(50) into his mouth are different from those experienced when he takes a nipple into his mouth,

or a toy, or his mother's or father's finger.

Passage 2

Very soon after birth, environmental forces, or response contingencies, begin to

(55) operate in conjunction with the infant's built-in response repertoire to produce learned

changes in behavior. It will not be long before the baby, instead of awaiting a touch near the

mouth to open it, will do so when the bottle or

(60) nipple is seen approaching it. Or the head may be turned in the appropriate direction when the

baby is placed in the accustomed feeding posture. Such anticipatory gestures symbolize the

essence of learning. Such response systems

(65) are the classically conditioned or Pavlovian variety, because they involve elicited behavior.

Operant conditioning is in a sense also anticipatory; the infant makes a response presumably

in anticipation of receiving a reward.

(70) Response consequences serve as reinforcers of the behavior, then, and tend to perpetuate the

behavior. Thus an infant who spontaneously makes a sound, which is then followed by an attractive consequence such as sweet fluid or

(75) the smiling presence of the mother, will very likely repeat the act with increasing frequency as time (and reinforcement) goes on. Similarly, a response which is followed by an aversive consequence, such as a frightening

(80) noise, will tend not to be repeated in the future. The infant thus behaves in accordance with expectations about the availability of positive reinforcers or punishments, based upon past experience.

(85) It must be clear by now that thought begins at birth. There are psychologists who would not want to term the anticipatory gestures just spoken of as thought. Even they, however, would have difficulty pinpointing

(90) the stage of development or learning at which the onset of thought occurs. It is perhaps more meaningful to speak of increasing levels of symbolization.

A number of developmental theorists have

(95) postulated stages of thought development. While no two systems or theories of cognition or thought development are exactly the same, most are agreed that the baby begins with a primitive appreciation of what is there and

(100) what is not, and most agree that early in life what is not there is unimportant to the child.

Only with increasing cortical development, cognitive complexity, and experience in sensing, perceiving, and storing information does

(105) the child begin to take into consideration the current absence of past stimulation and to consider how things are different or might be different than they are. Such “mental manipulations” occur later and set the stage for very

(110) symbolic higher thought processes of which mature persons are capable.

7. By stating that a two-month-old baby confronts “some of the profound problems of the race” (lines 1–5), the author means that the infant

- (A) will start to figure out what is real and what is imaginary
- (B) is far more intelligent than we may think
- (C) begins to understand that dreams are not real
- (D) begins to locate his physical boundaries
- (E) soon learns to communicate with the world outside itself.

8. The author of Passage 1 compares a baby with a scientist (lines 12–15) in order to make the point that

- (A) infants are tireless in their efforts to understand their environments
- (B) infants use a form of the scientific method
- (C) scientific experimentation is very time-consuming
- (D) an infant is a human laboratory
- (E) many scientific studies have been done on how infants learn

9. The author of Passage 1 apparently believes that during infancy learning begins with

- (A) feeling loved
- (B) the baby's senses
- (C) images that the infant sees
- (D) ideas stored in the infant's memory
- (E) repetition of certain sights and sounds

10. The account in Passage 1 of how an infant learns to discriminate between his own body and the body of others suggests that

- (A) all babies follow one of several well-defined patterns
- (B) the sequence is highly structured and precise
- (C) some babies learn more quickly than others
- (D) there are several different theories about how the process works
- (E) male babies learn differently from female babies

11. According to Passage 1, an important milestone in infant development apparently occurs when a baby learns

- (A) to grasp someone else's finger with his hand
- (B) to remember objects like a mother's face even when the object is out of sight
- (C) that his mother and father have different faces
- (D) that his own hand has a distinctive smell and taste
- (E) that his own hand is different from another person's hand

12. The behavior of infants discussed in the first paragraph of Passage 2 occurs because

- (A) infants feel emotions just as adults do
- (B) every baby responds to the environment in certain predictable ways
- (C) every baby is born with certain instincts
- (D) infants naturally learn to respond to certain stimuli in the environment
- (E) healthy babies do not need to be taught to ingest food

13. The author uses the phrase "classically conditioned" response system (lines 64–66) to mean that infants

- (A) use built-in response contingencies to satisfy their basic needs
- (B) cry when they are hungry
- (C) respond to their environments early in life
- (D) can be trained to learn from their environments
- (E) learn to elicit certain behaviors from their caregivers

14. With regard to an infant's capacity to think, the author of Passage 2 believes that

- (A) newborns are capable of thought
- (B) thought develops even without external stimulation
- (C) real thought does not occur until an infant has had some experience
- (D) the development of memory triggers thought
- (E) all newborns have the same thoughts

15. The author suggests that the term "symbolization" (line 93) be used to refer to

- (A) fright that infants feel after hearing a loud noise
- (B) vivid images in an infant's mind
- (C) the difference between positive and negative reinforcement
- (D) a form of mental activity occurring in an infant
- (E) an infant's memory

16. Passage 2 implies that one can determine the maturity of people's thought processes by

- (A) observing their capacities to think abstractly
- (B) measuring the speeds at which their minds work
- (C) checking their rates of intellectual growth
- (D) assessing the sizes of their memory banks
- (E) evaluating their abilities to retain information

17. The authors of both passages agree that early in life newborns learn

- (A) to manipulate ideas in a primitive form
- (B) to differentiate between things that are not there and things that are
- (C) what to do when they feel discomfort
- (D) to distinguish between behaviors that provide pleasure and behaviors that don't
- (E) to influence the immediate environment

18. Compared to Passage 1, Passage 2 places more emphasis on the

- (A) research being done to understand newborn infants
- (B) parents' role in helping an infant develop
- (C) external indications of an infant's thought patterns
- (D) emotional growth of infants
- (E) psychology of thought development

19. In contrast to the author of Passage 2, the author of Passage 1 describes the development of an infant's thought with greater

- (A) attention to theory
- (B) authority
- (C) seriousness of purpose
- (D) scientific evidence
- (E) accuracy



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

Answer Key

Section 1

1. D	9. C	17. C
2. D	10. E	18. E
3. B	11. D	19. E
4. B	12. A	20. B
5. A	13. D	21. D
6. B	14. D	22. D
7. E	15. D	23. C
8. E	16. C	24. C

Section 2

1. D	9. B	17. E
2. A	10. D	18. D
3. B	11. C	19. C
4. C	12. C	20. A
5. C	13. D	21. B

6. B	14. D	22. D
7. D	15. D	23. D
8. D	16. C	24. E

Section 3

1. A	8. A	15. D
2. A	9. B	16. A
3. B	10. B	17. B
4. C	11. E	18. E
5. C	12. D	19. B
6. A	13. C	
7. D	14. A	

Analysis of Test Results

I. Check your answers against the answer key.

II. Fill in the following chart.

Sentence Completion Number Correct	Section 1 (Questions 1-8)		Section 2 (Questions 1-5)	Section 3 (Questions 1-6)		Total
	_____		_____	_____		_____
Passage-Based Reading Number Correct	Section 1 (Questions 9-24)		Section 2 (Questions 6-24)	Section 3 (Questions 7-19)		Total
	_____		_____	_____		_____

III. Interpret your results.

Sentence Completion Number Correct _____

Passage-Based Reading Number Correct _____

Subtotal _____

Guessing Penalty: Subtract 1/4 point for each incorrect answer.
(Do not take off points for questions you left blank.) _____

TOTAL SCORE _____

	Sentence Completion Score	Passage-Based Reading Score	Total
Excellent	18–19 Correct	43–48 Correct	60–67
Very Good	14–17 Correct	33–42 Correct	46–59
Good	11–13 Correct	25–32 Correct	35–45
Fair	9–10 Correct	20–24 Correct	28–34
Poor	6–8 Correct	12–19 Correct	17–27
Very Poor	0–5 Correct	0–11 Correct	0–16

Answer Explanations

Section 1

1. (D) One would expect restoration and cleaning to enhance or improve the murals' colors. Instead, the colors deteriorated or grew worse.

2. (D) In contrast to the loneliness of writing, Mr. Doyle appreciates the sociability of working with others on films.

3. (B) This important trade involving vast quantities of textiles was so vital to the economy that not even a war could stop it. Thus, it continued or kept on taking place through the Revolutionary War.

4. (B) The astronomers resemble the doctors in their use of X rays to examine things that are concealed or hidden.

5. (A) The phrase "anything but" signals an extreme degree of contrast. When trees go dormant, the process is decidedly not sleepy or sluggish, and the change is extreme or radical.

6. (B) Lavish carvings decorating a throne are a form of embellishment (decoration; ornamentation).

7. (E) “But” signals a contrast. Though one can dispute the way the author treats certain details, one cannot find fault with her main arguments or theses. They are irreproachable (flawless; blameless).

8. (E) Oates has invented or coined a new word to describe a particular genre.

9. (C) By adopting a masculine pseudonym, a woman writer assumed it or took it as her own.

10. (E) The fact that a highly respected fellow poet like Southey could maintain that women should not pursue writing as a career suggests the Brontës’ decision to disguise their gender by using masculine pseudonyms was justified.

11. (D) The author’s remark that the dead or dying giant squid showed little vitality or life on surfacing is ironic : it wryly points up the contrast between the vigor of Verne’s fictional devilfish and the sluggishness of the squid trapped in nets or washed ashore.

12. (A) The squid’s actions in “aggressively attacking” its prey clearly suggest that it is a more active predator than previously supposed.

13. (D) The tutor, who is not related to the Moreens and is therefore an outsider to the group, is telling the story of his relationship to this unusual family.

14. (D) The Moreens’ sudden shifts are apparently motivated by financial problems, for the class they travel in and the apartment they stay in vary with their financial state.

15. (D) Living as he did in a small, uncomfortable apartment and dressing shabbily in threadbare clothes, Pemberton did not lead an elegant life during his visit to Paris. Use the process of elimination to answer this question.

- Pemberton’s visit to Paris was gratifying; he found his rambles with Morgan rewarding. You can eliminate (A).

- Pemberton’s visit to Paris was sudden; the Moreens suddenly gave up their villa in Nice and headed for Paris. You can eliminate (B).

- Pemberton’s visit to Paris was instructive; he and Morgan “learned to know their Paris.” You can eliminate (C).

- Pemberton’s visit to Paris was frugal; he and Morgan seldom had any money, and when they did have some, they were very careful about what they spent it on. You can eliminate (E).

16. (C) Lines 30–35 state that the Moreens “came back another year for a longer stay, the general character of which in Pemberton’s memory today mixes pitiably and confusedly with that of the first.” The narrator’s reference to “Pemberton’s memory today” indicates that he is speaking some time after the events recounted in this tale. The narrator is telling the story of events his friend Pemberton remembers from years past.

17. (C) In telling his tutor that he does not wish to outshine him or cast him in the shade by dressing better than he does, Morgan is affectionately teasing Pemberton.

18. (E) To say that something is a chapter by itself is a way of saying that it would take an entire chapter of a book to deal with that subject fully. Thus, Pemberton is asserting that his wardrobe’s shortcomings are major. Clearly, he is sensitive about the disreputable state of his clothes.

19. (E) Mrs. Moreen does not spend money for new clothes for Morgan because he does not make public appearances, that is, does not appear in “polite society.” She does spend money on new clothes for the family members who move in polite circles. She loves Morgan and does not neglect him intentionally. This suggests that she has only enough money to buy clothes for the family members who must appear in polite society.

20. (B) Mrs. Moreen loves Morgan (“Morgan was dear to his mother”), but she shrewdly refrains from buying him new clothes when she realizes that nobody “important” will see how he is dressed. Her attitude is fond (loving) but pragmatic (practical).

21. (D) Morgan and Pemberton consider themselves “part of the vast vague hand-to-mouth multitude of” Paris and feel conscious of being part of a “democratic brotherhood.” Thus, on some levels, even if partly in jest, they identify with the poor.

22. (D) Here the irony lies in the contrast between the splendors of the great museum and the shabbiness of the poor and homeless who flock to it for shelter and a bit of warmth.

23. (C) A young patrician is the child of an aristocratic family. Given Morgan’s shabby clothing, he does not look smart or fashionable enough for people to consider him a member of the aristocracy.

24. (C) The opening sentence of the final paragraph states that Pemberton was “quite aware of how he and his comrade might strike people.” The paragraph then proceeds to give examples of Pemberton’s self-consciousness about appearances, as he wonders “what people would think they were” and fancies or imagines they are

getting odd looks from people because they are such a mismatched pair. Clearly, the paragraph particularly brings home Pemberton's concern for how he appears to others.

Section 2

1. (D) Salt eats away iron bars, turning them into rusty mush, by the process known as corrosion; salt is a highly corrosive substance.

2. (A) The writer is criticizing Bloom's book, which is marred (damaged) by its slipshod or sloppy style. Although is a contrast signal. Its use signals that the writer is not satisfied by Bloom's book.

3. (B) Because sociobiology combines aspects of two fields it is a hybrid or combined discipline (just as a mule, the offspring of a horse and an ass, is a hybrid animal).

4. (C) By definition, a martinet (stickler for discipline) would want his subordinates to follow orders meticulously, treating every detail with extreme care.

5. (C) By definition, a monolith is something solidly uniform, an undifferentiated whole. Black America, however, is a mixture of different attitudes and opinions; it is not monolithic at all.

6. (B) The question has engaged or absorbed critics, occupying their attention.

7. (D) The author of Passage 1 maintains that Doctorow has capitalized on the fame or notoriety of real people. His attitude toward this "wholesale appropriation" is one of fundamental disapproval.

8. (D) The author of Passage 2 considers Freud and Jung's trip through the Tunnel of Love "a fantastic idea." To him it is a happy invention, one that he is delighted to commend.

9. (B) The author of Passage 1 states that "There is ... a difference" between Defoe's use of Selkirk and Doctorow's appropriation of Washington, Goldman, and other historical figures. He draws a contrast between the practices of the two authors, pointing out how they differ.

10. (D) Picasso admitted that at the time he was working on *Les Femmes d'Alger* "he was much interested in Iberian" or ancient Spanish sculpture. Thus, he may have been influenced by ancient Spanish art.

11. (C) Picasso had been moved in the past to rethink completed works. “Only a year before, stimulated by Iberian sculpture, he had repainted the head of Gertrude Stein’s portrait months after he had completed the rest of the picture.”

12. (C) In asserting that Picasso’s memory might have been inaccurate and that he might have repainted the heads after his discovery of African sculpture, the author is making a hypothesis about what actually took place.

13. (D) Picasso was in the sculpture galleries of the Trocadero when he ran across African carvings.

14. (D) The title “Negro Period” has been given to this period or used to designate it, distinguishing it from Picasso’s art of earlier times.

15. (D) The author asserts that experts today agree the Woman in Yellow is quite closely related to Iberian bronze statues. To back up this assertion, he cites Sweeney’s observation that the Woman in Yellow looks remarkably similar to an ancient votive figure from Despeñaperros. Thus, it seems most likely that Despeñaperros is a location on the Iberian peninsula associated with ancient Iberian bronzes.

16. (C) If “the best speaker” has the most influence in the Indians’ counsels, clearly the Indian leaders maintain their authority by means of their verbal prowess or skill.

17. (E) To dress food is to prepare it so that it can be cooked.

18. (D) You can answer this question by using the process of elimination.

- Statement I is untrue. Franklin never states that the Indians are more productive than the whites. Therefore, you can eliminate (A), (C), and (E).

- Statement II is true. According to Franklin, the Indians have abundance of leisure because they have “few artificial wants.” They work only to satisfy their simple physical needs. When compared with the whites’ laborious manner of life, theirs is a simpler, more natural lifestyle.

- Statement III is also true. The Indians do not value the time-consuming learning valued by the whites because they have a different, distinctive set of values. Therefore, you can eliminate (B).

- Only (D) is left. It is the correct answer.

19. (C) Just before he quotes the speech, Franklin states that the Indians look on the learning of the whites as useless. In recounting this instance of Indian diplomacy, he is giving an example of the Indian viewpoint on the benefits of white civilization.

20. (A) In assuring the commissioners that they recognize both the commissioners' good intentions and wisdom, the Indians are being most diplomatic. However, they are not agreeing to the commissioners' offer. Instead, they are declining or tactfully refusing it.

21. (B) While the education provided the Indians in the colleges of the northern provinces included all the white men's sciences, it did not prepare these young men for life in the woods. Thus, it did not meet the Indian elders' educational goals. It is clear that the Indians and the gentlemen of Virginia have different educational goals.

22. (D) To "take" a deer in this context is to kill or capture it; the speaker is describing how the white man's education fails to prepare young men to become hunters.

23. (D) The Indians state that a white college education made worthless good-for-nothings out of young Indians. They also assert that they can make men out of the Virginian commissioners' sons. Thus, it seems likely that the Indians would agree that they have a better way of educating young men than the commissioners do.

24. (E) In expressing their gratitude for the offer and thanking the Virginians for their intent, the Indians are being most courteous. In making the Virginians an offer they realize the Virginians are unlikely to accept, they are somewhat ironic as well.

Section 3

1. (A) Until the 1960s, the work of African-American cartoonists was largely limited or confined to African-American publications; their cartoons generally did not appear in the mainstream, general press.

2. (A) The actress thinks out every move she makes. Consequently, her performance is not spontaneous (unplanned, impulsive).

3. (B) To wander away from one's subject is to digress; the students enjoyed the professor's digressions or departures from the assigned topic.

4. (C) Miss Watson pronounces (asserts) that Huck cannot be reformed; she calls him incorrigible (uncorrectable). Though is a contrast signal. Its use signals that, unlike her widowed sister, Miss Watson has no hope of being able to reform Huck.

5. (C) Rather than moving inexorably (relentlessly, unstopably) closer to its goals, the field is stuck or mired in its usual problems. The phrase "far from" is a contrast signal. Its use signals that the second missing word means the opposite of "moving inexorably closer."

6. (A) To be rebuffed is to be rejected or slighted. Being ignored by one's coworkers could make an outgoing, sociable person become unsociable and withdrawn.

7. (D) The phrase refers to the task of differentiating "self and nonself." In other words, the infant begins to locate his physical boundaries, learning where his own body ends and the rest of the world begins.

8. (A) The passage says that few scientists "can equal the infant for zeal and energy." An infant, therefore, is tireless in his efforts to figure things out.

9. (B) Throughout the passage, the author points out the vital role of the baby's senses in learning. See, for example, "sensory organs" (lines 15-17), "sense experiences" (lines 25-30), and "sensory discrimination" (lines 31-33).

10. (B) The infant conducts a step-by-step "series of complicated experiments," which can be described only as highly structured and precise.

11. (E) In lines 47-52 the passage describes the infant's discovery that his own hand is different from another person's hand.

12. (D) The fundamental principle of stimulus-response behavior, which is discussed in the passage, is that organisms, including infants, naturally learn to respond to certain stimuli in the environment.

13. (C) Stimulus-response conditioning is a "classical," universally acknowledged principle of behavioral psychology. We see evidence of it in newborns when they respond to their environments early in life. Pavlov, whose experiments with dogs is widely known, was one of the first scientists to describe the principle.

14. (A) The author states that newborns are capable of thought in lines 85 and 86.

15. (D) Because psychologists cannot agree on a precise definition of "thought," the author suggests "symbolization" as an alternative word to describe the activity that takes place in an infant's mind.

16. (A) Mature thought is that which allows the mind to consider "how things are different or might be different than they are." Such speculation demonstrates a capacity to think abstractly.

17. (B) Much of Passage 1 discusses how newborns begin to differentiate between things that are not there and things that are. In Passage 2 the author states that "the baby begins with a primitive appreciation of what is there and what is not."

18. (E) Passage 1 stresses the behavior that a parent might observe as a newborn infant learns to think. Passage 2, on the other hand, focuses on behavior in terms of the psychology of thought development.

19. (B) Passage 2 is written more tentatively; that is, the author recognizes that many assertions regarding infant thought are theoretical and that not all psychologists agree on every theory. In comparison, Passage 1 sounds like the voice of authority. This is probably as it should be, for nervous parents want to be told exactly what is going on with their newborns.

CRITICAL READING TEST 2

Section 1

1. A B C D E
2. A B C D E
3. A B C D E
4. A B C D E
5. A B C D E
6. A B C D E
7. A B C D E

8. A B C D E
9. A B C D E
10. A B C D E
11. A B C D E
12. A B C D E
13. A B C D E

14. A B C D E
15. A B C D E
16. A B C D E
17. A B C D E
18. A B C D E
19. A B C D E

20. A B C D E
21. A B C D E
22. A B C D E
23. A B C D E
24. A B C D E
25. A B C D E

Section 2

1. A B C D E
2. A B C D E
3. A B C D E
4. A B C D E
5. A B C D E
6. A B C D E
7. A B C D E

8. A B C D E
9. A B C D E
10. A B C D E
11. A B C D E
12. A B C D E
13. A B C D E

14. A B C D E
15. A B C D E
16. A B C D E
17. A B C D E
18. A B C D E
19. A B C D E

20. A B C D E
21. A B C D E
22. A B C D E
23. A B C D E
24. A B C D E
25. A B C D E

Section 3

1. A B C D E
2. A B C D E
3. A B C D E
4. A B C D E
5. A B C D E
6. A B C D E
7. A B C D E

8. A B C D E
9. A B C D E
10. A B C D E
11. A B C D E
12. A B C D E
13. A B C D E

14. A B C D E
15. A B C D E
16. A B C D E
17. A B C D E
18. A B C D E
19. A B C D E

20. A B C D E
21. A B C D E
22. A B C D E
23. A B C D E
24. A B C D E
25. A B C D E

CRITICAL READING TEST 2

Section 1

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. The museum administration appears to be singularly ___ the comforts of its employees, providing an employee health club, a lending library, and a part-time social worker to help staff members with financial or domestic problems.

- (A) ignorant of
- (B) indifferent to
- (C) attentive to
- (D) exploited by
- (E) uninvolved in

2. The assemblyman instructed his staff to be courteous in responding to requests from his ___, the voters belonging to the district he represented.

- (A) collaborators
- (B) interviewers
- (C) adversaries
- (D) constituents
- (E) predecessors

3. Trees native to warmer climates are genetically programmed for shorter, milder winters and are therefore ___ to both cold snaps and sudden thaws.

- (A) indifferent
- (B) restricted
- (C) vulnerable
- (D) accessible
- (E) attributed

4. Although, as wife of President John Adams, Abigail Adams sought a greater voice for women, she was not a feminist in the modern sense; she ___ the ___ view of women as “beings placed by providence” under male protection.

- (A) anticipated...current
- (B) regretted...heretical
- (C) distorted...outmoded
- (D) repudiated...radical
- (E) accepted...traditional

5. An unattractive feature of this memoir is the casually dismissive, often downright ___, comments the author makes about almost all of her former colleagues.

- (A) elegiac
- (B) euphemistic
- (C) objective
- (D) contemptuous
- (E) laudatory

6. There was some stagecraft behind the supposedly ___ moments photographed by Doisneau; in a legal dispute last year, Doisneau ___ that he had paid two models to pose for his famous The Kiss at the Hotel de Ville.

- (A) innocent...disproved
- (B) candid...acknowledged
- (C) theatrical...regretted

(D) affected...intimated

(E) spontaneous...urged

7. The protagonist of the poem "Richard Cory" appears ___ but has no real joy in his gifts and possessions; he ___ his feelings with a mask of lightheartedness.

(A) talented...manifests

(B) nonchalant...adapts

(C) jovial...camouflages

(D) affluent...suppresses

(E) acquisitive...unburdens

8. Always less secure in herself than she liked to admit, she too often ___ disagreement as ___ and opposition as treachery.

(A) rewarded...virtue

(B) construed...betrayal

(C) condemned...detachment

(D) invited...provocation

(E) interpreted...drollery

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 9 and 10 are based on the following passage.

Strangely enough, among the high points of the Jewish Museum's exhibition entitled

Wild Things: The Art of Maurice Sendak, is a

line small alcove off the main gallery. Decked out

(5) with soft pillows, a shaggy rug, and a generous assortment of Sendak books, this retreat

from the museum's crowds was inspired by Max's imaginary bedroom in Where the Wild

Things Are, perhaps Sendak's most famous

(10) children’s tale. Walking through the exhibit’s thematically arranged rooms, exploring the artist’s Eastern European roots, his connections to Brooklyn’s Jewish community, and his links to Germany, land of the Holocaust and of

(15) the brothers Grimm, I was increasingly drawn to this simple room where a weary mother could read to her sleepy child.

9. In line 6, “retreat” most nearly means

- (A) departure
- (B) haven
- (C) evacuation
- (D) recession
- (E) recoil

10. The author’s tone in the final lines of the passage can best be characterized as

- (A) quizzical
- (B) weary
- (C) ironic
- (D) melancholy
- (E) appreciative

Questions 11 and 12 are based on the following passage.

In pre-Victorian times, despite the widespread belief that a woman’s place was in the

home, some strong-minded women found opportunities to

Line participate actively in scientific

(5) work. In *Before Victoria*, Elizabeth Denlinger points out that, at that time, the sciences were, to some extent, still in their infancy: they had not yet become official parts of the university curriculum, and therefore

(10) were open to women. Thus, Caroline Herschel, acting as assistant to her brother William, in the late eighteenth century performed basic astronomical research. The first woman to discover a comet, in later years

(15) Herschel catalogued every discovery she and her brother had made, creating research tools still in use today.

11. In the passage, the author does all of the following EXCEPT

- (A) provide an example
- (B) cite an authority
- (C) mention a time frame
- (D) refer to a cliché
- (E) propose a solution

12. An aspect of Herschel's work that the passage points out is the

- (A) way in which it ignores the conventional wisdom
- (B) extent to which it continues to be helpful nowadays
- (C) degree to which it depended on academic support
- (D) kinds of astronomical devices that she employed
- (E) limitations imposed on her by society

Questions 13–24 are based on the following passage.

In this excerpt from *The Joy of Music*, the composer and conductor Leonard Bernstein describes the characteristics of the ideal conductor:

For the qualities that distinguish great conductors lie far beyond and above what we have spoken of. We now begin to deal with the

Line intangibles, the deep magical aspect of conducting.

(5) It is the mystery of relationships— conductor and orchestra bound together by the tiny but powerful split second. How can I describe to you the magic of the moment of beginning a piece of music? There is only one

(10) possible fraction of a second that feels exactly right for starting. There is a wait while the orchestra readies itself and collects its powers; while the conductor concentrates his whole will and force toward the work in hand; while

(15) the audience quiets down, and the last cough has died away. There is no slight rustle of a program book; the instruments are poised and—bang! That's it. One second later, it is too late, and the magic has vanished.

(20) This psychological timing is constantly in play throughout the performance of music. It means that a great conductor is one who has great sensitivity to the flow of time; who makes one note move to the next in exactly the

(25) right way and at the right instant. For music, as we said, exists in the medium of time. It is time itself that must be carved up, molded and remolded until it becomes, like a statue, an existing shape and form. This is the hardest to

(30) do. For a symphony is not like a statue, which can be viewed all at once, or bit by bit at leisure, in one's own chosen time. With music, we are trapped in time. Each note is gone as soon as it has sounded, and it never can be

(35) recontemplated or heard again at the particular instant of rightness. It is always too late for a second look.

So the conductor is a kind of sculptor whose element is time instead of marble; and

(40) in sculpting it, he must have a superior sense of proportion and relationship. He must judge the largest rhythms, the whole phraseology of a work. He must conquer the form of a piece not only in the sense of form as a mold, but

(45) form in its deepest sense, knowing and controlling where the music relaxes, where it begins to accumulate tension, where the greatest tension is reached, where it must ease up to gather strength for the next lap, where it

(50) unloads that strength.

These are the intangibles of conducting, the mysteries that no conductor can learn or acquire. If he has a natural faculty for deep perception, it will increase and deepen as he

(55) matures. If he hasn't, he will always be a pretty good conductor. But even the pretty good conductor must have one more attribute in his personality, without which all the mechanics and knowledge and perception are

(60) useless; and that is the power to communicate all this to his orchestra—through his arms, face, eyes, fingers, and whatever vibrations may flow from him. If he uses a baton, the baton itself must be a living thing, charged

(65) with a kind of electricity, which makes it an instrument of meaning in its tiniest movement. If he does not use a baton, his hands must do the job with equal clarity. But baton or no baton, his gestures must be first and always

(70) meaningful in terms of the music.

The chief element in the conductor's technique of communication is the preparation. Everything must be shown to the orchestra before it happens. Once the player is playing

(75) the note, it is too late. So the conductor always has to be a beat or two ahead of the orchestra And he must hear two things at the same time: what the players are doing at any moment, and what they are about to do a

(80) moment later. Therefore, the basic trick is in the preparatory upbeat. If our conductor is back again on page one of Brahms's First Symphony, he must show, in his silent upbeat, the character of the music which is about to

(85) sound. Whether he thinks of it as tense and agitated, or weighty and doom-ridden, his upbeat should show this, in order to enable the orchestra players to respond in kind. It is exactly like breathing: the preparation is like

(90) an inhalation, and the music sounds as an exhalation. We all have to inhale in order to speak, for example; all verbal expression is exhaled. So it is with music: we inhale on the upbeat and sing out a phrase of music, then

(95) inhale again and breathe out the next phrase. A conductor who breathes with the music has gone far in acquiring a technique.

But the conductor must not only make his orchestra play; he must make them want to

(100) play. He must exalt them, lift them, start their adrenaline pouring, either through cajoling or demanding or raging. But however he does it, he must make the orchestra love the music as he loves it. It is not so much imposing his will

(105) on them like a dictator; it is more like projecting his feelings around him so that they reach the last player in the second violin section. And when this happens—when one hundred players share his feelings, exactly, simultaneously,

(110) responding as one to each rise and fall of the music, to each point of arrival and departure, to each little inner pulse—then there is a human identity of feeling that has no equal elsewhere. It is the closest thing I know

(115) to love itself. On this current of love the conductor can communicate at the deepest levels with his players, and ultimately with his audience. He may shout and rant and curse and insult his players at rehearsal—as some of our

(120) greatest conductors are famous for doing—but if there is this love, the conductor and his orchestra will remain knit together through it all and function as one.

Well, there is our ideal conductor. And

(125) perhaps the chief requirement of all this is that he be humble before the composer; that he never interpose himself between the music and the audience; that all his efforts, however strenuous or glamorous, be made in the service

(130) of the composer's meaning—the music itself, which, after all, is the whole reason for the conductor's existence.

13. In the first paragraph, in creating an initial impression of the qualities of the ideal conductor for the reader, the author makes use of

- (A) reference to musical notation
- (B) contrast to the musicians
- (C) comparison with other leaders of ensembles
- (D) narration of a sequence of events
- (E) allusion to psychological studies

14. The passage is most likely to have been preceded by a discussion of

- (A) the deficiencies of conductors whom the author has known
- (B) how the conductor relates to the composer
- (C) ways in which the orchestra complements the conductor
- (D) the technical skills needed to be a reasonably competent conductor
- (E) the qualities that transform a conductor into a superior musician

15. The conductor's decision as to the moment when to begin a piece of music can best be described as

- (A) tentative
- (B) imperceptible

- (C) intuitive
- (D) trivial
- (E) hypothetical

16. In stating that “with music, we are trapped in time” (lines 32 and 33), the author is being

- (A) resigned
- (B) wistful
- (C) ironic
- (D) figurative
- (E) resentful

17. The author mentions sculpting chiefly in order to

- (A) place conducting in perspective as one of the fine arts
- (B) contrast it informally with conducting
- (C) help the reader get an image of the conductor’s work
- (D) illustrate the difficulties of the sculptor’s task
- (E) show how the study of sculpture can benefit the conductor

18. In line 44, “mold” most nearly means

- (A) decaying surface
- (B) fixed pattern
- (C) decorative strip
- (D) organic growth
- (E) cooking utensil

19. Lines 51–55 indicate that the author believes that the ideal conductor’s most important attributes are

- (A) innate
- (B) transient
- (C) technical

(D) symbolic

(E) unclear

20. The author regards the conductor's baton primarily as

(A) a necessary evil

(B) a symbol of strength

(C) an electrical implement

(D) an improvement over hand gestures

(E) a tool for transmitting meaning

21. In dealing with musicians, the author believes conductors

(A) must do whatever it takes to motivate them to perform

(B) should never resort to pleading with their subordinates

(C) must maintain their composure under trying circumstances

(D) work best if they love the musicians with whom they work

(E) must assert dominance over the musicians autocratically

22. In lines 105–107, the author mentions “the last player in the second violin section” primarily to emphasize

(A) the number of musicians necessary in an orchestra

(B) the particular importance of violins in ensemble work

(C) how sensitive secondary musicians can be

(D) how the role of the conductor differs from that of the musician

(E) the distance across which the conductor must communicate

23. The author regards temperamental behavior during rehearsals on the part of conductors with

(A) disapprobation

(B) tolerance

(C) bemusement

(D) regret

(E) awe

24. To the author, the conductor's primary concern is to maintain

- (A) rapport with the audience
- (B) authority over the orchestra
- (C) the respect of the musicians
- (D) the tempo of the music
- (E) the integrity of the musical piece



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

Section 2

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Just as all roads once led to Rome, all blood vessels in the human body ultimately ___ the heart.

- (A) detour around
- (B) shut off
- (C) empty into
- (D) look after
- (E) beat back

2. One of photography's most basic and powerful traits is its ability to give substance to ____, to present precise visual details of a time gone by.

- (A) romance
- (B) premonition
- (C) mysticism
- (D) invisibility
- (E) history

3. Michael purchased a season subscription to the symphony in order to gratify his ____ classical music.

- (A) predilection for
- (B) subservience to
- (C) impatience with
- (D) divergence from
- (E) reservations about

4. The president was ____ about farm subsidies, nor did he say much about the even more ____ topic of unemployment.

- (A) expansive...interesting
- (B) wordy...important
- (C) uncommunicative...academic
- (D) noncommittal...vital
- (E) enthusiastic...stimulating

5. As more people try to navigate the legal system by themselves, representing themselves in court and drawing up their own wills and contracts, the question arises whether they will be able to ___ judicial ___ without lawyers to guide them.

- (A) await...decisions
- (B) overturn...stipulations
- (C) avoid...quagmires
- (D) forfeit...penalties
- (E) arouse...enmity

Read the passages below, and then answer the questions that follow. The correct response may be stated outright or merely suggested in the passages.

Questions 6–9 are based on the following passages.

Passage 1

With cries of delight and occasional tears, ornithologists around the world celebrated the sighting in Arkansas of the ivory-billed woodpecker.

Line Long thought to be extinct, the ivory-

(5) bill was first sighted in February of 2004 by a kayaker in Big Woods country. Later visual encounters seemed to corroborate the original sighting, but doubt remained until one sighting was captured on video. Despite the blurred,

(10) grainy quality of the footage, the team of Cornell researchers identified the woodpecker by its size, markings, and characteristic plumage. To bird-lovers, the rediscovery of the ivory-bill seems miraculous, “almost like

(15) finding Elvis,” and they are grateful for a second chance to protect this unique bird and the Big Woods in which it lives.

Passage 2

Although the public appears to be taking the ivory-billed woodpecker’s rediscovery as

(20) fact, much skepticism still exists among bird- watchers unconvinced by the Cornell Ornithology Laboratory’s video and audio recordings that the ivory-bill lives. Even the Cornell scientists have begun to hedge.

(25) According to Cornell’s Russell Charif, “Our interpretation of these data is that they provide suggestive and tantalizing, but not conclusive, new evidence of living ivory-bills in this region.” Unfortunately, the ivory-billed wood-

(30) pecker controversy is not just a philosophical debate—it has real-world implications as well. The Department of the Interior has earmarked \$10 million to preserve the ivory-bill’s habitat; that means \$10 million less available to protect

(35) other species, such as the Kirtland’s warbler.

6. Which best expresses the relationship between Passage 1 and Passage 2?

(A) Passage 2 urges the continuation of the policies endorsed in Passage 1.

(B) Passage 2 presents a hypothesis in support of the conclusions drawn in Passage 1.

(C) Passage 2 provides a scientific explanation for the advances described in Passage 1.

(D) Passage 2 questions the validity of the celebration mentioned in Passage 1.

(E) Passage 2 mocks those who support the viewpoint presented in Passage 1.

7. Passage 2 as a whole suggests that its author would most likely react to the final sentence of Passage 1 with

(A) resentment

(B) enthusiasm

(C) suspicion

(D) compassion

(E) trepidation

8. According to lines 23 and 24 of Passage 2 (“Even...hedge”), the Cornell scientists

(A) are now being intentionally noncommittal

(B) believe strongly in the validity of their case

(C) seek to engage their opponents in debate

(D) are employing questionable methods

(E) expect to profit from an uncertain situation

9. In both passages, the discussion of the ivory-billed woodpecker controversy focuses on the challenges of

- (A) preserving the habitats of endangered species
- (B) allocating funds for wildlife management
- (C) distinguishing among closely related species of birds
- (D) convincing the Department of the Interior to take a stand
- (E) proving a supposedly extinct species to be extant

Questions 10–15 are based on the following passage.

Largely unexplored, the canopy or treetop region of the tropical rain forest is one of the most diverse plant and animal communities on Earth. In this excerpt from a 1984 article on the rain forest canopy, the naturalist Donald R. Perry shares his research team's observations of epiphytes, unusual plants that flourish in this treetop environment.

The upper story of the rain forest, which we investigated, incorporates two-thirds of its volume. This region can be divided arbitrarily

Line into a lower canopy, extending from 10 to 25

(5) meters above the ground, an upper canopy, reaching a height of 35 meters, and an emergent zone that encompasses the tops of the tallest trees, which commonly grow to heights of more than 50 meters. The canopy is well

(10) lighted, in contrast to the forest understory, which because of thick vegetation above receives only about 1 percent of the sunlight that falls on the treetops. In the canopy all but the smallest of the rain forest trees put forth

(15) their leaves, flowers and fruit. It also contains many plants that exist entirely within its compass, forming vegetative communities that in number of species and complexity of interactions surpass any others on the earth.

(20) Among the most conspicuous features of vegetation in the canopy of the tropical rain forest are epiphytes. About 28,000 species in 65 families are known worldwide, 15,500 of them in Central and South America; they

(25) include species of orchids, bromeliads, and arboreal cacti as well as lower plants such as lichens, mosses, and ferns. Thousands more epiphyte varieties remain unidentified.

The Greek meaning of the word epiphyte

(30) is “plant that grows on a plant,” and they carpet tree trunks and branches. Epiphytes sprout from seeds borne by the wind or deposited by animals, their roots holding tight to the interstices of the bark. Yet they are nonparasitic;

(35) their hosts provide them with nothing more than a favorable position in the brightly lighted canopy. For nourishment epiphytes depend on soil particles and dissolved minerals carried in rainwater, and on aerial deposits of humus. The

(40) deposits are the product of organic debris, such as dead leaves from epiphytes and other plants, that lodges among epiphyte roots.

Water is directly available to epiphytes only when it rains; other plants have continuous

(45) access to moisture trapped in the soil. As a result many epiphytes have developed features that collect and retain rainwater. Some, including orchids and arboreal cacti, have succulent stems and leaves, with spongy tissues that store

(50) water, as well as waxy leaf coatings that reduce the loss of moisture through transpiration.¹ Many orchids have bulbous stem bases; other families of epiphytes impound water in tanks formed by tight rosettes of leaves or in cups

(55) shaped by the junctions of broadened petioles² and stems. Some species possess absorbent, spongelike root masses that soak up and hold water. Bromeliads, a Central and South American family, can hold reserves of several

(60) gallons within their cisternlike bases, forming “arboreal swamps” that attract insects of many species, earthworms, spiders, sow bugs, scorpions, tree frogs, and insect-eating birds.

10. In lines 9–13, the author characterizes the floor or understory of the rain forest as relatively

- (A) insignificant
- (B) windy
- (C) thick
- (D) obscure
- (E) voluminous

11. In lines 16 and 17, “compass” most nearly means

- (A) a curved arc

- (B) an instrument for determining direction
 - (C) passageway
 - (D) boundaries
 - (E) specifications
12. It can be inferred that which of the following is true of epiphytes?
- (A) They lack an adequate root system.
 - (B) They cannot draw moisture from tree trunks.
 - (C) They are incapable of transpiration.
 - (D) They are hard to perceive in the dense rain forest canopy.
 - (E) They originated in the Southern Hemisphere.
13. According to lines 46–48, epiphytes are particularly adapted to
- (A) independent growth
 - (B) a cloudless environment
 - (C) the dissipation of rainwater
 - (D) drawing sustenance from a host
 - (E) the retention of liquid
14. Epiphytes have direct access to water only when it rains because
- (A) they lack the ability to collect moisture
 - (B) the frequency of rain keeps them excessively wet
 - (C) the thick canopy protects them from rainstorms
 - (D) they lack connections to water in the ground
 - (E) dead leaves and other organic debris cover their roots
15. Desert cacti are likely to resemble arboreal cacti most in their
- (A) tolerance of extremes of heat and cold
 - (B) dependence on tree trunks for support rather than nourishment
 - (C) development of features to cut down the loss of moisture

(D) lack of roots connecting them to the ground

(E) absence of variations in size

Questions 16–24 are based on the following passage.

In this excerpt from the novel *A Tale of Two Cities*, Charles Dickens describes the journey of a coach carrying mail and passengers to the seaport town of Dover.

It was the Dover road that lay, on a Friday night late in November, before the first of the persons with whom this history has business.

Line The Dover road lay, as to him, beyond the

(5) Dover mail, as it lumbered up Shooter’s Hill. He walked uphill in the mire by the side of the mail, as the rest of the passengers did; not because they had the least relish for walking exercise, under the circumstances, but because

(10) the hill, and the harness, and the mud, and the mail, were all so heavy, that the horses had three times already come to a stop, besides once drawing the coach across the road, with the mutinous intent of taking it back to

(15) Blackheath.

With drooping heads and tremulous tails, the horses mashed their way through the thick mud, floundering and stumbling between whiles as if they were falling to pieces at the

(20) larger joints. As often as the driver rested them and brought them to a stand, with a wary “Wo-ho! so-ho then!” the near leader violently shook his head and everything upon it—like an unusually emphatic horse, denying that the

(25) coach could be got up the hill. Whenever the leader made this rattle, the passenger started, as a nervous passenger might, and was disturbed in mind.

There was a steaming mist in all the hollows,

(30) and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread

(35) one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coachlamps but these its own workings, and a few yards of road; and the reek of the laboring horses

(40) steamed into it, as if they had made it all.

Two other passengers, besides the one, were plodding up the hill by the side of the mail. All three were wrapped to the cheek- bones and over the ears, and wore jack-boots.

(45) Not one of the three could have said, from anything he saw, what either of the other two was like; and each was hidden under almost as many wrappers from the eyes of the mind, as from the eyes of the body, of his two companions.

(50) In those days, travelers were very shy of being confidential on a short notice, for anyone on the road might be a robber or in league with robbers. As to the latter, when every posting- house and ale-house could produce somebody

(55) in “the Captain’s” pay, ranging from the landlord to the lowest stable nondescript, it was the likeliest thing upon the cards. So the guard of the Dover mail thought to himself, that Friday night in November, one thousand

(60) seven hundred and seventy-five, lumbering up Shooter’s Hill, as he stood on his own particular perch behind the mail, beating his feet, and keeping an eye and a hand on the arm-chest before him, where a loaded blunderbuss lay at

(65) the top of six or eight loaded horse-pistols, deposited on a substratum of cutlass.

The Dover mail was in its usual genial position that the guard suspected the passengers, the passengers suspected one another and the guard, they all suspected everybody else,

(70) and the coachman was sure of nothing but the horses; as to which cattle he could with a clear conscience have taken his oath on the two Testaments that they were not fit for the journey.

16. It can be inferred that the passengers are walking because

- (A) they need fresh air and exercise
- (B) they are afraid of being robbed
- (C) their trip is over
- (D) the guard is suspicious of them
- (E) the coach cannot carry them uphill

17. In creating an impression of the mail coach’s uphill progress for the reader, the author uses all of the following devices EXCEPT

- (A) description of its surroundings

- (B) humorous turns of phrase
- (C) contrast with more attractive areas
- (D) exaggerated comparisons
- (E) references to geographic locations

18. The purpose cited as supporting the argument that some brute animals are endowed with reason most likely is

- (A) the driver's intent to use the whip to motivate the horses
- (B) the passengers' willingness to walk by the side of the coach
- (C) the horses' determination to turn back to Blackheath
- (D) the traveler's resolve to undertake such a rugged journey
- (E) the guard's aim to quell any manifestations of mutiny

19. The passage suggests that the rattle referred to in line 26 most likely was

- (A) the call of the driver to the horses to halt
- (B) the clatter of the wooden wheels upon the cobblestones
- (C) the jangle of the harness when the horse shook his head
- (D) the creaking of the wagon's joints under the strain
- (E) the sound of the coachman using his whip

20. In line 26, "started" most nearly means

- (A) began
- (B) jumped
- (C) set out
- (D) went first
- (E) activated

21. In lines 31–36, the author includes the description of the mist primarily to emphasize the

- (A) nearness of the sea
- (B) weariness of the travelers

(C) gloominess of the surroundings

(D) transience of the journey

(E) lateness of the hour

22. In line 55, “the Captain” most likely refers to

(A) the master of a sailing ship

(B) a police officer

(C) a highwayman

(D) an innkeeper or hotel employee

(E) a town official

23. The attitude of the passengers toward one another shown in lines 67–70 can best be described as

(A) conspiratorial

(B) guarded

(C) benevolent

(D) resentful

(E) pugnacious

24. The use of the word “genial” in line 67 is an example of

(A) understatement

(B) archaism

(C) simile

(D) digression

(E) irony



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

1 Passage of water through a plant to the atmosphere.

2 Slender stalks that attach a leaf to the stem.

Section 3

TIME—20 MINUTES

19 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	

A B C D ●

1. Supporters of the proposed waterway argue that it will ___ rather than ___ railroad facilities, since the waterway will be icebound during the only months when the railroads can absorb much traffic.

- (A) limit...extend
- (B) build...destroy
- (C) weaken...help
- (D) surpass...equal
- (E) supplement...threaten

2. Although he was widely celebrated as a radio and motion picture star in the 1940s, George Burns enjoyed his greatest ___ after his return to the screen in the "Oh God" films of the 1980s.

- (A) respite

- (B) collaboration
- (C) renown
- (D) disappointment
- (E) inducement

3. Despite some personal habits that most people would find repulsive, naked mole rats are ___ housekeepers.

- (A) slovenly
- (B) indifferent
- (C) meticulous
- (D) perfunctory
- (E) repugnant

4. Biography is a literary genre whose primary ___ is an ability to ___ imaginatively the inner life of a subject on the basis of all the knowable external evidence.

- (A) requisite...reconstruct
- (B) consequence...disregard
- (C) peculiarity...envision
- (D) weapon...undermine
- (E) claim...counteract

5. Many scientific discoveries are a matter of ___ : Newton was not sitting on the ground thinking about gravity when the apple dropped on his head.

- (A) serendipity
- (B) experimentation
- (C) casuistry
- (D) technology
- (E) principle

6. In prison Malcolm X set himself the task of reading straight through the dictionary; to him, reading was purposeful, not ___.

- (A) deliberate

- (B) retentive
- (C) critical
- (D) desultory
- (E) exhaustive

Read the passages below, and then answer the questions that follow. The correct response may be stated outright or merely suggested in the passages.

Questions 7–19 are based on the following passages.

The following passages, written in the 1960s, explore the roots of anti-Japanese and anti-Jewish feelings in America during the first half of the twentieth century.

Passage 1

Prejudice, the sociologists tell us, is learned behavior. Twentieth-century Californians learned the lesson well. Although

Line racial prejudice, directed at various ethnic

(5) groups, flourished throughout the United States during the period under discussion, nowhere north of the Mason-Dixon line did any single group encounter the sustained nativist assault that was directed against

(10) California's Japanese. There seem to be four chief reasons for this. First, the Japanese were of a distinct racial group; no amount of acculturation could mask their foreignness. Second, unlike the Chinese, they rapidly began to challenge

(15) whites in many businesses and professions — as a group, Japanese in the United States became very quickly imbued with what, in Europeans, would be called the Protestant ethic. Third, the growing unpopularity of their

(20) homeland ... further served to make immigrants from Japan special objects of suspicion. These three conditions would have made any large group of Japanese a particularly despised minority anywhere in the United States.

(25) Finally, the fact that most of the Japanese were in California probably made things worse, for California probably had a lower boiling point than did the country at large.

California, by virtue of its anti-Chinese

(30) tradition and frontier psychology, was already conditioned to anti-Orientalism before the Japanese arrived. Other special California characteristics abetted the success of the agitation. In the prewar years, the extraordinary

(35) power of organized labor in northern California gave the anti-Japanese movement a much stronger base than it would have enjoyed elsewhere; in the postwar years, open-shop southern California proved almost

(40) equally hospitable to an agitation pitched to middle-class white Protestants. In the two periods anti-Japanese sentiment flourished among completely disparate populations: the first- and second-generation immigrants who

(45) were the backbone of California's labor movement, and the Midwestern émigrés who came to dominate the southern California scene. For most of these Californians, opposition to the Japanese was based upon fears which were

(50) largely nonrational.

Passage 2

To say that anti-Semitism in America sprang chiefly from the difficulties of integrating large numbers of first- and second-generation immigrants is, inferentially, to stress its

(55) similarity to other kinds of anti-immigrant sentiment—to put it in the same class with dislike of the Irish, Italians, Japanese, Mexicans and other transplanted minorities, while making allowances for the differential

(60) characteristics of each group. Likewise, this approach minimizes distinctions often made between different kinds of anti-Semitism, in that it relates all of them to a common root. Yet we must also consider the role of irrational

(65) anti-Semitic fantasies that had no direct connection with real problems of ethnic integration. The ideological hatreds spread by the agitator and the fanatic have had a place in American history, too.

(70) Unlike...more ordinary social prejudices ..., ideological anti-Semitism condemns the Jews as incapable of assimilation and disloyal to the basic institutions of the country. In its more extreme forms, it portrays them as

(75) leagued together in a vast international conspiracy. The alleged plot usually centers on gaining control of the money supply and wrecking the financial system; sometimes it extends to polluting the nation's morals

(80) through control of communications and entertainment. The supposed eventual aim is to overthrow the government and establish a superstate. In America, anti-Semitism of this kind has not been so well organized or so productive

(85) of violence as other racial and religious phobias. But it has enjoyed an unusually rich and complex imagery.

Religious motifs, by and large, have not figured prominently in American anti-Semitic

(90) thought. Except among certain preachers spawned by the Fundamentalist movement of the 1920s (notably Gerald Winrod and Gerald L. K. Smith), one looks in vain for a clearly religious animus. Though not entirely lacking

(95) in references to the treachery of Judas, ideological anti-Semitism has always dwelled mainly on the power of Shylock. Whether the Jew appears in his traditional role as exploiter or in his later incarnation as Bolshevik, his

(100) subversive influence supposedly flows from an unwillingness or inability to abide by the existing economic morality.

7. The author of Passage 1 makes the point that prejudice against the Japanese in the twentieth century

- (A) began in California
- (B) was comparable to racial prejudice in the South
- (C) was taught in the schools of California
- (D) often bred violence
- (E) was a shameful chapter in the history of California

8. Passage 1 implies that the Japanese would not have faced such intense prejudice if

- (A) their physical appearance had been different
- (B) they had arrived in California via New York
- (C) they had emigrated to California a century earlier
- (D) they had settled in southern California
- (E) Californians had themselves been recent immigrants

9. Passage 1 suggests that, after Japanese immigrants arrived in California, they

- (A) joined unions
- (B) often went on welfare until they got jobs
- (C) created Japanese ghettos in several cities
- (D) worked hard to be successful
- (E) contributed technical skills to the state's work force.

10. According to information in Passage 1, World War II

- (A) provided California's Japanese population temporary relief from prejudice
- (B) caused prejudice against the Japanese to intensify
- (C) had little impact on prejudice against the Japanese
- (D) diverted the hatred from Japanese civilians to the Japanese military
- (E) shifted the center of anti-Japanese feeling in California

11. One can infer from Passage 1 that hostility toward the Japanese flourished in California because

- (A) California was closer to Pearl Harbor than any other state
- (B) Californians are more intolerant than other Americans
- (C) Japan-bashing was an official policy of the labor unions in the state
- (D) Japanese were quickly buying up buildings, land, and other property throughout the state
- (E) American workers felt threatened by Japanese workers

12. The author of Passage 2 believes that anti-Semitism in America differs from other forms of prejudice because

- (A) it is based on a long tradition
- (B) anti-Semites tend to be more hateful than other types of bigots
- (C) most anti-Semites are fanatics
- (D) it comes in many forms and guises
- (E) each ethnic minority experiences prejudice in a different way

13. The term "ideological hatreds" (line 67–69) refers to prejudice

- (A) only against Jews
- (B) that is openly declared in public
- (C) that existed in an earlier era
- (D) that is inspired by the victims' beliefs and values
- (E) that has gone out of control

14. The author of Passage 2 implies that violence against Jews in the United States has been

- (A) fed by social anti-Semitism rather than ideological anti-Semitism
- (B) has been directed mostly at first-generation Jewish immigrants
- (C) has helped other minorities to cope with violence against them
- (D) has been more verbal and psychological than physical
- (E) has been less severe than violence against other minorities

15. Passage 2 indicates that avid anti-Semites fear Jews for all of the following reasons EXCEPT that

- (A) it is hard to tell a Jew from a non-Jew
- (B) Jews crave power
- (C) Jews are immoral
- (D) the media are controlled by Jews
- (E) Jews do not value democracy

16. Gerald Winrod and Gerald L. K. Smith (lines 92 and 93) are cited as anti-Semites

- (A) who advocated the violent treatment of Jews
- (B) whose hatred of Jews was based largely on religion
- (C) who sought to convert Jews to Christianity
- (D) who alleged that Jews were a danger to the United States
- (E) who founded the Christian Fundamentalist movement in the United States

17. Based on the two passages, it is fair to say that prejudice against the Jews in the United States compared to prejudice against the Japanese

- (A) has been more violent
- (B) has been more strenuously opposed by fair-minded people
- (C) is more complex and diffuse
- (D) has a longer history
- (E) has increased at a greater rate since World War II

18. The authors of both passages appear to agree that

- (A) prejudice in the United States is gradually diminishing
- (B) prejudice in the United States is gradually increasing
- (C) prejudice is based on irrational thinking
- (D) physical appearance is a major cause of prejudice against both Jews and Japanese
- (E) stereotypes are hard to break

19. In their explanations of the causes of prejudice, both authors

- (A) stress economic reasons
- (B) focus on the historical roots of prejudice in America
- (C) are hopeful that justice will eventually prevail
- (D) agree that the Japanese and the Jews have been scapegoats
- (E) think that extreme nationalism may lie at the heart of bigotry



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

Answer Key

Section 1

1. C	9. B	17. C
2. D	10. E	18. B

3. C	11. E	19. A
4. E	12. B	20. E
5. D	13. D	21. A
6. B	14. D	22. E
7. C	15. C	23. B
8. B	16. D	24. E

Section 2

1. C	9. E	17. C
2. E	10. D	18. C
3. A	11. D	19. C
4. D	12. B	20. B
5. C	13. E	21. C
6. D	14. D	22. C
7. C	15. C	23. B
8. A	16. E	24. E

Section 3

1. E	8. A	15. A
2. C	9. D	16. B
3. C	10. E	17. C
4. A	11. E	18. C
5. A	12. D	19. A
6. D	13. D	
7. B	14. A	

Analysis of Test Results

I. Check your answers against the answer key.

II. Fill in the following chart.

Sentence Completion Number Correct	Section 1 (Questions 1–8)		Section 2 (Questions 1–5)	Section 3 (Questions 1–6)		Total
	_____		_____	_____		_____
Passage-Based Reading Number Correct	Section 1 (Questions 9–24)		Section 2 (Questions 6–24)	Section 3 (Questions 7–19)		Total
	_____		_____	_____		_____

III. Interpret your results.

Sentence Completion Number Correct _____

Passage-Based Reading Number Correct _____

Subtotal _____

Guessing Penalty: Subtract 1/4 point for each incorrect answer. _____
(Do not take off points for questions you left blank.)

TOTAL SCORE _____

	Sentence Completion Score	Passage-Based Reading Score	Total
Excellent	18–19 Correct	43–48 Correct	60–67
Very Good	14–17 Correct	33–42 Correct	46–59
Good	11–13 Correct	25–32 Correct	35–45
Fair	9–10 Correct	20–24 Correct	28–34
Poor	6–8 Correct	12–19 Correct	17–27
Very Poor	0–5 Correct	0–11 Correct	0–16

Answer Explanations

Section 1

1. (C) Given the examples listed, the administration seems unusually considerate of or attentive to the well-being of its employees.

2. (D) By definition, an assemblyman’s constituents are the voters who belong to the district he represents.

3. (C) If trees have adapted to survive short, mild winters, then they're not likely to do well in harsh winters with extreme temperature changes. In fact, they will prove vulnerable to (defenseless against) cold snaps and sudden thaws.

4. (E) Unlike a contemporary feminist, Abigail Adams accepted the then-traditional view of the roles of women and men.

The second clause of the sentence serves to explain in what way Abigail Adams was unlike feminists today.

5. (D) The author is making highly negative comments, ones that go beyond being casually dismissive (indifferent or disapproving) to being bluntly contemptuous (scornful).

6. (B) Though people assumed Doisneau's pictures were unposed, he acknowledged (admitted) he had staged some shots that were supposed to have been candid (informal, unposed).

7. (C) The jovial-appearing Cory used a mask of lightheartedness to camouflage or disguise his underlying depression.

8. (B) Someone insecure would be likely to construe (interpret) disagreement as betrayal (disloyalty).

9. (B) The retreat to which the author finds herself drawn is a haven or refuge.

10. (E) The author values the quiet, comfortable retreat. Her tone is appreciative.

11. (E) Consider the choices in turn. The author provides the example of Herschel; eliminate (A). She cites Denlinger as an authority; eliminate (B). She mentions a time frame, pre-Victorian times, and the late eighteenth century; eliminate (C). She refers to that tired old cliché about a woman's place being in the home; eliminate (D). She does not, however, propose a solution. The correct choice is (E).

12. (B) In the final sentence of the passage, the author points out that Herschel's astronomical catalogues are still in use, an indication of the extent to which her work continues to be helpful nowadays.

13. (D) The author tells or narrates what happens during the period of time just before the conductor gives the upbeat to signal the orchestra to begin.

14. (D) The opening of the first paragraph states that "the qualities that distinguish great conductors," the qualities about which the author is going to speak, "lie far beyond and above what we have spoken of." Clearly, he has just been speaking of other qualities that conductors must possess. However, these are not the

high, artistic skills that one needs to be a great conductor. They are merely the technical skills needed to be a reasonably competent conductor.

15. (C) The magic moment for beginning a piece of music is the moment that “feels exactly right” (lines 10 and 11). The conductor’s decision is based on instinct, on feelings, not on logic; it is intuitive.

16. (D) The author does not mean we are literally trapped or captive; he is being figurative or metaphorical.

17. (C) Throughout the passage, the author uses different approaches to give the reader an idea of the nature of just what a conductor does. Here, he compares a conductor’s working with time to a sculptor’s working with physical blocks of stone. He does this to help the reader get an image of the conductor’s work.

18. (B) “Mold” here is a fixed pattern or shape.

19. (A) The author states that “no conductor can learn or acquire” the mysteries or most important attributes of conducting. The “natural faculty for deep perception” is inborn or innate.

20. (E) The author looks on the baton as a tool he uses to help him communicate with the orchestra, in other words, as a tool for transmitting meaning.

(A) is incorrect. The author does not consider the baton either necessary (he can gesture equally clearly with his hands) or evil.

(B) is incorrect. The author is not talking about the baton as a symbol; he is talking about it as an instrument that gets used.

(C) is incorrect. In talking of the baton’s being “charged with a kind of electricity,” the author is being figurative, not literal. He does not literally look on the baton as an electrical appliance or tool.

(D) is incorrect. The author never states a preference for one means of communication over the other.

21. (A) The author suggests a variety of things the conductor can do to get a performance out of the musicians—cajoling (coaxing), demanding, raging. Clearly he believes conductors must do whatever it takes to motivate the musicians to want to perform.

22. (E) The author is talking about projecting his feelings, conveying his emotions so vividly and intensely that they reach each and every one of his hundred musicians, no matter where in the orchestra they are. Thus, in singling out the “last” player, the one farthest back, in the “second” violin section, the section behind the

first violins, he is emphasizing the distance across which the conductor must communicate.

23. (B) The author's concern is for the orchestra to learn to function as a whole. He views the temperamental behavior of conductors—ranting, cursing, insulting musicians—with tolerance, accepting these actions as either unimportant personal quirks on the part of the conductor or tactical moves in the conductor's grand design to stimulate the musicians to play at their best.

24. (E) In dedicating himself to “the service of the composer's meaning” (lines 129–132), the conductor is laboring to maintain the integrity of the musical piece in accordance with the composer's design.

Section 2

1. (C) To complete the comparison, in the same way that the roads all led to the city of Rome, the heart of the Roman Empire, the blood vessels all lead to or empty into the heart.

2. (E) To give the visual details of past events is to make history real to people.

3. (A) A predilection or fondness for classical music could well lead someone to subscribe to the symphony for a season.

4. (D) The president did not say much about farm subsidies: he was noncommittal, taking no clear position on this important issue. He also did not say much about the more important or vital issue of unemployment.

(C) is incorrect. While it would be possible in this context to describe the president as uncommunicative about farm subsidies, it would be inaccurate to describe the critical issue of unemployment as merely academic (theoretical; of no practical significance).

5. (C) In navigating tricky legal waters, one hopes to be able to avoid judicial quagmires (marshes; swamps) in which one might bog down.

6. (D) Passage 2 reports the skepticism felt by many bird-watchers about the ivory-bill's alleged rediscovery and points out the tentativeness of the researchers' claims. In doing so, it questions the validity of the ornithologists' initial celebration.

7. (C) The final sentence of Passage 1 speaks of the rediscovery of the ivory-bill as miraculous. The author of Passage 2 looks on such miracles with suspicion. Lacking strong evidence that would make him a believer, he remains unconvinced.

8. (A) To hedge is to avoid making a clear, direct response or statement. Thus, in beginning to hedge, the Cornell scientists are now being intentionally noncommittal.

9. (E) Passage 1 describes the many sightings and the corroborative video recording evidence that had to be completed before the research team was ready to present its case. Passage 2 discusses the challenge of finding conclusive evidence of living ivory-bills in the Big Woods region. Both passages emphasize that proving a supposedly extinct species to be extant has presented challenges to the researchers involved.

10. (D) The shadowy, gloomy understory is dimly lit or obscure.

11. (D) The plants that exist only within the compass of the canopy live within its boundaries.

12. (B) The tree trunks provide the epiphytes only with a good location up in the canopy. Being nonparasitic, epiphytes cannot draw moisture (or any nourishment whatsoever) from tree trunks.

13. (E) Having developed features that collect and retain rainwater, epiphytes clearly are particularly well suited to the retention (holding; storing up) of liquid.

14. (D) Because epiphytes do not sink their roots into the earth, they lack connections to the earth and thus do not have direct access to water in the ground. They have direct access to water only when it rains.

15. (C) Both desert cacti and arboreal cacti grow in environments in which access to moisture is difficult to achieve. The desert cacti lack access to moisture because the amount of rainfall in desert regions is minimal and little moisture exists in the soil. The arboreal cacti lack access to moisture because they grow high up in the canopy with no root connections to the soil. Thus, both kinds of cacti have had to develop features to cut down or reduce the loss of moisture.

16. (E) The passengers are walking because the coach cannot carry them uphill. Note that the horses have already come to a stop three times.

17. (C) The author describes the immediate, rather unwholesome area. However, he never contrasts it with more attractive areas.

18. (C) Given the inclement weather, the muddy footing, and the uphill struggle, the fact that the horses (brute animals) strongly attempted to turn back to Blackheath suggests that they were more reasonable creatures than the humans who forced them to struggle on.

19. (C) The lead horse shook his head and everything upon it, that is, his head and his harness, which made a rattling noise.

20. (B) It is not surprising that, at the sudden, emphatic noise the nervous passenger started or jumped.

21. (C) All the descriptive terms in the paragraph—mist “like an evil spirit,” “waves of an unwholesome sea,” fog “dense enough to shut out everything from the light”—emphasize the gloominess and dark melancholy of the scene.

22. (C) The sentence that immediately precedes the reference to the Captain maintains that anyone on the road might be in league with robbers, that is, might be a robber’s accomplice or confederate. Thus, to be in the Captain’s pay means to be a robber’s paid accomplice, and the Captain is clearly a highway robber or highwayman.

23. (B) Viewing one another with suspicion, the passengers maintain a guarded or wary stance.

24. (E) By definition, genial means cordial or friendly. However, the situation shown here is grim and unfriendly rather than genial. Thus, the word is being used in an ironic, unexpected way.

Section 3

1. (E) Currently, the railroads can take on additional shipping only during the winter; at other times of the year, they can’t absorb any more traffic. During the winter months the waterway could not take traffic away from the railroads (an icebound waterway is useless as a route for traffic). Thus, those in favor of the waterway argue that it will supplement or be a desirable addition to railroad facilities and will not threaten or endanger the railroads.

2. (C) George Burns had even greater celebrity or renown in the 1980s than he had known in the 1940s.

3. (C) “Despite” signals the contrast between the mole rat’s repulsive, disgusting habits and its meticulous, painstakingly careful cleaning of its burrow.

4. (A) It is a major requisite (requirement or necessity) of the genre that the biographer be able to reconstruct or mentally build up again his or her subject’s inner life.

5. (A) The dictionary defines serendipity as good luck, and aptitude for making valuable discoveries by accident. Newton’s discovery of the law of gravity is a classic example of serendipity at work.

6. (D) The opposite of a purposeful, determined action is a desultory, aimless one. “Not” is a contrast signal. The missing word must be an antonym or near-antonym for “purposeful.”

7. (B) In the first paragraph the author, by likening the prejudice against the Japanese to the prejudice below the Mason-Dixon line, argues that anti-Japanese feeling was comparable to racial prejudice in the South.

8. (A) The intensity of anti-Japanese feeling is explained in part by the fact that the Japanese “were of a distinct racial group; no amount of acculturation could mask their foreignness” (lines 11–13). Logically, then, had their physical appearance been different, they might not have experienced such intense hatred.

9. (D) Among the causes of prejudice against the Japanese was the rapidity with which the Japanese immigrants adopted the so-called Protestant ethic, which includes the notion that you must work hard to be successful.

10. (E) Before the war, anti-Japanese feelings were most intense in northern California. Afterward, southern California became the locus of prejudice. World War II, then, shifted the center of anti-Japanese feeling.

11. (E) The passage explains that labor unions provided the base of the anti-Japanese movement. Presumably, labor unions voiced their opposition because members felt that their jobs were being threatened by Japanese workers.

12. (D) The author of Passage 2 cautions readers not to confuse anti-Semitism with other forms of anti-immigrant sentiment, but to be mindful of “different kinds of anti-Semitism.” The passage then describes many forms and guises (appearances) of anti-Semitism.

13. (D) The author refers to ideological anti-Semitism as that which has “no direct connection with ... ethnic integration.” In other words, it is hatred of others’ assumed beliefs and values, such as the anti-Semitic notion cited in the passage that Jews want to take control of the United States.

14. (A) According to the passage, ideological anti-Semitism has not been as “productive of violence as other racial and religious phobias.” When violence has occurred, therefore, it has been inspired or fed by social anti-Semitism.

15. (A) The second paragraph of the passage lists several explanations for hatred of Jews, but not that it is hard to tell a Jew from a non-Jew.

16. (B) In the third paragraph Winrod and Smith are cited as examples of anti-Semites whose hatred of Jews was based largely on religion. As the passage says,

except for Winrod and Smith, “one looks in vain for a clearly religious animus” to explain anti-Semitic feelings.

17. (C) The first passage pinpoints California as the center of anti-Japanese feeling and gives several precise explanations for its growth in that state. In contrast, Passage 2 portrays anti-Semitism as a more complex and diffuse (widespread) form of bigotry. It describes various reasons for anti-Semitism and fails to identify a place or region where it is concentrated.

18. (C) Both authors cite irrational thinking as the cause of prejudice. The first says the “opposition to the Japanese was based upon fears which were largely nonrational” (lines 47–50), while the second refers to the role played by “irrational anti-Semitic fantasies” (lines 64–67).

19. (A) Economic reasons dominate both authors’ explanations of prejudice. The Japanese were hated for challenging whites in many businesses and professions, for working hard, and for competing with American workers for jobs. Jews were accused of plotting to take control of America’s money supply, wrecking the financial system, and taking over the communications and entertainment industries.

CRITICAL READING TEST 3

Section 1

- | | | | |
|--------------|---------------|---------------|---------------|
| 1. A B C D E | 8. A B C D E | 14. A B C D E | 20. A B C D E |
| 2. A B C D E | 9. A B C D E | 15. A B C D E | 21. A B C D E |
| 3. A B C D E | 10. A B C D E | 16. A B C D E | 22. A B C D E |
| 4. A B C D E | 11. A B C D E | 17. A B C D E | 23. A B C D E |
| 5. A B C D E | 12. A B C D E | 18. A B C D E | 24. A B C D E |
| 6. A B C D E | 13. A B C D E | 19. A B C D E | 25. A B C D E |
| 7. A B C D E | | | |

Section 2

- | | | | |
|--------------|---------------|---------------|---------------|
| 1. A B C D E | 8. A B C D E | 14. A B C D E | 20. A B C D E |
| 2. A B C D E | 9. A B C D E | 15. A B C D E | 21. A B C D E |
| 3. A B C D E | 10. A B C D E | 16. A B C D E | 22. A B C D E |
| 4. A B C D E | 11. A B C D E | 17. A B C D E | 23. A B C D E |
| 5. A B C D E | 12. A B C D E | 18. A B C D E | 24. A B C D E |
| 6. A B C D E | 13. A B C D E | 19. A B C D E | 25. A B C D E |
| 7. A B C D E | | | |

Section 3

1. A B C D E
2. A B C D E
3. A B C D E
4. A B C D E
5. A B C D E
6. A B C D E
7. A B C D E

8. A B C D E
9. A B C D E
10. A B C D E
11. A B C D E
12. A B C D E
13. A B C D E

14. A B C D E
15. A B C D E
16. A B C D E
17. A B C D E
18. A B C D E
19. A B C D E

20. A B C D E
21. A B C D E
22. A B C D E
23. A B C D E
24. A B C D E
25. A B C D E

CRITICAL READING TEST 3

Section 1

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	

A B C D ●

1. Though financially successful, the theater season, once again, is more noted for its ___ than for its original productions.

- (A) musicals
- (B) revivals
- (C) failures
- (D) rehearsals
- (E) commercials

2. During the Ice Ages, musk oxen ranged as far south as Iowa, in North America, and Spain, in Europe, but in recent centuries the species has been ___ arctic tundra habitats, such as Greenland and the arctic islands of Canada.

- (A) barred from
- (B) confined to
- (C) dissatisfied with
- (D) enervated by
- (E) unknown in

3. Just as an orchestra cannot consist only of violins, a society cannot consist only of managers, for society is an ___ in which different parts have different ___.

- (A) anarchy...powers
- (B) edifice...complaints
- (C) organism...functions
- (D) institution...results
- (E) urbanity...ambitions

4. A ___ person is one who will ___ something on the slightest of evidence.

- (A) restive...forget
- (B) garrulous...criticize
- (C) maudlin...censure
- (D) phlegmatic...condemn
- (E) credulous...believe

5. That the brain physically changes when stimulated, instead of remaining ___ from infancy to death, as previously thought, was Dr. Marian Diamond's first, and perhaps most far-reaching discovery.

- (A) mutable
- (B) static
- (C) sensory
- (D) vigorous

(E) fluid

6. There were ___ in her nature that made her seem an ___ enigma: she was severe and gentle; she was modest and disdainful; she longed for affection and was cold.

(A) aspirations...irreducible

(B) contradictions...inexplicable

(C) distortions...impetuous

(D) disparities...interminable

(E) incongruities...irrelevant

7. At a time when biographies that debunk their subjects are all the rage, it is refreshing to have one idol who not only lives up to her legend but also ___ it.

(A) complicates

(B) surpasses

(C) compromises

(D) rejects

(E) subverts

8. Morphing is a term ___ for the metamorphosis of one shape into another, such as the smooth formation of a live actor from a silvery puddle as seen in Terminator 2.

(A) coined

(B) denigrated

(C) simulated

(D) mistaken

(E) repudiated

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 9 and 10 are based on the following passage.

“Paint me as I am,” said Oliver Cromwell¹ to the artist Lely. “If you leave out the scars and wrinkles, I will not pay you a shilling.”

Line Even in such a trifle, Cromwell showed good

(5) sense. He did not wish all that was characteristic in his countenance to be lost, in a vain attempt to give him regular features and smooth cheeks. He was content that his face should show all the blemishes put on it by

(10) time, by war, by sleepless nights, by anxiety, perhaps by remorse; but with valor, policy, authority, and public care written on it as well. If great men knew what was in their best interests, it is thus that they would wish their

(15) minds to be portrayed.

9. The author views Cromwell’s choice about the way in which he wanted to be painted with

- (A) detachment
- (B) condescension
- (C) cynicism
- (D) approbation
- (E) distaste

10. The passage suggests that painters who conceal their subjects’ blemishes and imperfections

- (A) are more skillful than those who portray their subjects with greater accuracy
- (B) are better paid than those who paint more realistically
- (C) reveal their subjects’ inner beauty
- (D) expose their own aesthetic preferences
- (E) are doing their subjects no real favor

Questions 11 and 12 are based on the following passage.

On receiving the Congressional Medal for Distinguished Civilian Achievement, Dr. Jonas Salk declared, “I feel that the greatest

Line reward for doing is the opportunity to do

(5) more.” People worldwide would agree that, in his forty-year medical career, Salk did a stunning amount for humanity. His work developing the first polio vaccine was the opening shot in a war that has led to the disease’s virtual

(10) eradication. (In 2001, polio, which once paralyzed hundreds of thousands of children annually, claimed only 600 new victims worldwide.) Though Salk’s vaccine has been superseded by Albert Sabin’s cheaper oral

(15) vaccine, Salk’s legacy and name live on.

11. In the course of the passage, the author does all of the following EXCEPT

- (A) use a metaphor
- (B) cite a statistic
- (C) quote a historic figure
- (D) describe a process
- (E) make an assertion

12. In line 6, “stunning” most nearly means

- (A) gorgeous
- (B) perplexing
- (C) amazing
- (D) critical
- (E) unique

Questions 13–24 are based on the following passage.

The following passage is taken from an article by a contemporary poet about Clement Clarke Moore, the nineteenth-century writer best known as the author of “A Visit From Saint Nicholas.”

If he wasn’t a myth maker himself, at least Clement Clarke Moore was a great myth refiner. He started with St. Nicholas, giver of

Line presents, whom the Dutch settlers had brought

(5) over to New York. Moore’s portrait of the good saint is as fleshy and real as some Frans Hals painting of a burgher:

The stump of a pipe he held tight in his

(10) teeth,

And the smoke it encircled his head like a wreath.

But with American efficiency, Moore

(15) combines the figure of St. Nicholas with that of Kris Kringle, who (in Norwegian lore) helped the saint by driving a reindeer-drawn sleigh. Moore fires Kris, leaving St. Nick to do his own driving. The result is our own

(20) American Santa Claus. Moore removes St. Nick's bishop's miter, decks him out in fur, gives him a ruddy face and a pot belly, hands him a sack of toys and calls him an elf—suggesting a pointed cap. Thomas Nast, our most

(25) authoritative Santa Claus delineator, stuck closely to Moore's description, and ever since, few artists have dared depart from it.

To see how good Moore's imagination is, you have only to compare his version of St.

(30) Nicholas with Washington Irving's of a few years earlier. In 1809, in "Knickerbocker's History of New York," Irving makes St. Nick a friendly Dutch-American deity "riding jollily among the tree-tops" in (of all things) a

(35) wagon, not only on Christmas but also on any old holiday afternoon. What pulled that silly wagon Irving doesn't say, or why it didn't snag itself on a branch and bust both axles.

But Moore in his genius provides St. Nick with reindeer power. And by laying marvelous names on those obedient steeds, he makes

(40) each one an individual. Though ruminants may be poorly designed for flight, Moore doesn't worry his head about aerodynamics; he just sidesteps the whole problem. Dasher, Dancer, Prancer, and the rest of the crew simply

(45) whiz up to the rooftop by pure magic. It never occurs to us to question such a feat. We are one with Moore's protagonist, a man with "wondering eyes."

Delving into John Hollander's recent

(50) Library of America anthology "American Poetry: The Nineteenth Century," I was glad to find "A Visit From St. Nicholas" right there along with works by Whitman, Emily Dickinson and Jones Very. Professional deconstructionists

(55) may sneer, but popular demand has fixed the poem securely in our national heritage. If Mr. Hollander had left it out, it would have been missed. Statistics are scarce, but it seems likely that Moore's masterwork

(60) has been reprinted, recited and learned by heart more often than any other American poem—and that goes for "The Raven," "Casey at the Bat," and Sylvia Plath's "Daddy."

To be sure, mere popularity doesn't make

(65) a work of art great. If it did, then "September Morn," that delicate tribute to skinny-dipping once reproduced on calendars hung in barbershops and pool halls galore, would be a better painting than "Nude Descending a Staircase"

(70) any day. And yet a poem like Moore's that has stuck around for 171 years has to have something going for it.

Well then, what? I submit that the poem's immortality may be due not only to Moore's

(75) perfecting a great myth, but also to his skill in music-making. It is a moribund reader who doesn't feel the spell of its bounding anapests, as hard to ignore as a herd of reindeer on your roof. Poets today tend to shy away from such

(80) obvious rhythms. They shrink too from alliteration, which, applied badly, seems bric-a-brac. But Moore lays it on thick, and makes it work like a charm: the "fl" sounds in "Away to the window I flew like a flash," the hard "c"

(85) sounds in "More rapid than eagles his coursers they came." As for his rhymes, most clunk along unsurprisingly (like "house" and "mouse"), but a few sound Muse-inspired. If any later versifier ever hits upon another pair

(90) of rhyming words as fresh and precise as these, let him die smug:

He sprang to his sleigh, to his team gave a whistle,

And away they all flew like the down of

(95) a thistle.

History doesn't tell us whether Moore's daughters, who first received the poem as a Christmas present in 1822, were disappointed at not getting dolls instead. Anyhow, it is a

(100) safe bet that, a hundred years from now, many a more serious and respectable poem will have

departed from human memory like the down of a thistle, while Moore's vision of that wonderful eight-deer sleigh will go thundering on.

(105) "A Visit From St. Nicholas" may be only a sweet confection, yet how well it lasts. On a cold winter night, it can warm you to the quick: a homemade verbal cookie dipped in Ovaltine.

13. The passage serves primarily to

- (A) inform the reader of a new anthology featuring "A Visit from St. Nicholas"
- (B) encourage contemporary poets to adopt the literary techniques used by Clement Clarke Moore
- (C) give an instance of a great work of art that has won universal renown
- (D) correct a misconception about the origins of Santa Claus
- (E) explain the enduring appeal of a classic example of light verse

14. By calling Clement Clarke Moore "a great myth refiner," the author intends to convey that Moore

- (A) was skillful at explaining myths
- (B) created brand new legends
- (C) studied the origins of myths
- (D) transformed old myths into something new
- (E) disdained the crudity of early mythology

15. Moore's sources for his Saint Nicholas can best be described as

- (A) eclectic
- (B) pagan
- (C) meager
- (D) illusory
- (E) authoritative

16. We can infer from lines 22–25 that Thomas Nast most likely was

- (A) an imitator of Moore's verse
- (B) a critic of Moore's changes to traditional figures

- (C) an illustrator of Moore's poem
- (D) an iconoclastic artist
- (E) a competitor of Moore's

17. Which statement best summarizes the point made in lines 26–48?

- (A) Moore's portrait of Saint Nicholas antedates Washington Irving's interpretation.
- (B) Irving's version of Saint Nicholas surpasses the one created by Moore.
- (C) Moore's interpretation of Saint Nicholas is less friendly than Irving's interpretation.
- (D) Moore preferred his version of Saint Nicholas to Irving's variant.
- (E) Moore showed greater creativity than Irving in constructing his picture of Saint Nicholas.

18. The statement in lines 46–48 ("We are one ... eyes") is best interpreted as conveying the idea that

- (A) we share the identity of the protagonist
- (B) we too view the proceedings with astonishment and awe
- (C) we do not understand the attraction of what takes place
- (D) we question the events as they occur
- (E) we also resemble Saint Nicholas in nature

19. The author's attitude toward "professional deconstructionists" (lines 54–57) can best be described as

- (A) respectful
- (B) dismissive
- (C) adulatory
- (D) timorous
- (E) perplexed

20. In line 62, "goes for" most nearly means

- (A) aims at

- (B) passes for
- (C) holds true for
- (D) gives approval to
- (E) attacks physically

21. In line 64, “mere” most nearly means

- (A) insignificant
- (B) involuntary
- (C) momentary
- (D) simple
- (E) problematic

22. In line 76, the author uses the word “moribund” to emphasize the reader’s

- (A) immortality
- (B) fear of dying
- (C) ignorance of mythology
- (D) reservations about magic
- (E) insensitivity to verse

23. The author regards Moore’s use of the rhyming words “whistle” and “thistle” with

- (A) self-satisfaction and complacency
- (B) amusement and condescension
- (C) delight and admiration
- (D) interest yet envy
- (E) derision and disdain

24. One aspect of the passage that might make it difficult to appreciate is the author’s apparent assumption that readers will

- (A) prefer the realistic paintings of Hals to later artworks
- (B) have read Hollander’s anthology of American poetry

- (C) be acquainted with statistics about the memorization of verse
- (D) understand the author’s childhood associations with Saint Nicholas
- (E) already be familiar in great detail with Moore’s poem



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

1 Oliver Cromwell led the forces of Parliament during England’s Civil Wars; he was Lord Protector of England, Scotland, and Ireland from 1653 to 1658 during the republican Commonwealth.

Section 2

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today’s rising star is all too soon tomorrow’s washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Despite the current expansion of fencing association membership in America, the governing body of world fencing fears that fencing could be in danger of ___ if it does not become more ___ to spectators.

- (A) monotony...intelligible
- (B) overcrowding...resistant
- (C) extinction...accessible
- (D) corruption...cordial
- (E) remoteness...handy

2. Precision of wording is necessary in good writing; by choosing words that exactly convey the desired meaning, one can avoid ____.

- (A) redundancy
- (B) complexity
- (C) duplicity
- (D) ambiguity
- (E) lucidity

3. Despite the ____ size of her undergraduate class, the professor made a point of getting to know as many as possible of the more than 700 students personally.

- (A) negligible
- (B) modest
- (C) infinitesimal
- (D) daunting
- (E) moderate

4. Biographer Janet Malcolm maintains that biography is a spurious art, for the orderly narrative it creates is ____; the "facts" aren't facts at all, but literary ____.

- (A) illusory...inventions
- (B) genuine...commonplaces
- (C) informative...allusions
- (D) brilliant...triumphs
- (E) sincere...criticisms

5. Something in Christopher responded to the older man's air of authority: he looked ____, accustomed to ____.

- (A) magisterial...command
- (B) monumental...intimidate
- (C) diffident...domineer
- (D) masterful...obey
- (E) decisive...fret

Read the passages below, and then answer the questions that follow. The correct response may be stated outright or merely suggested in the passages.

Questions 6–9 are based on the following passages.

Both passages relate to English author Jane Austen and her readers. Passage 1 is taken from E. M. Forster’s 1924 review of Chapman’s edition, *The Works of Jane Austen*. Passage 2 is taken from an article written in 2005.

Passage 1

I am a Jane Austenite, and, therefore, slightly imbecile about Jane Austen. My fatuous expression and airs of personal

Line immunity—how ill they set on the face, say,

(5) of a Stevensonian. But Jane Austen is so different. One’s favorite author! One reads and re-reads, the mouth open and the mind closed. Shut up in measureless content, one greets her by the name of most kind hostess, while criticism

(10) slumbers. The Jane Austenite possesses none of the brightness he ascribes to his idol. Like all regular churchgoers, he scarcely notices what is being said.

Passage 2

Line Jane Austen never suffered fools gladly,

(15) nor should we. Her letters and novels are filled with sharp, cutting comments—zingers, remarks that startle, even shock, the unwary reader. At the ball there “was a scarcity of Men in general, & a still greater scarcity of

(20) any that were good for much.” Zing! Who, reading that caustic comment, can ever again think of Austen as Gentle Jane? As Natalie Tyler says, “She is the one person whose insights about yourself you would most fear

(25) because you realize that her perceptions are penetrating, perspicacious, and piercingly accurate.”

6. Passage 1 supports which of the following generalizations about the Jane Austenites?

- (A) They also enjoy the novels of Robert Louis Stevenson.
- (B) They are irregular in their reading habits.
- (C) Their approach to Austen's works is analytical but constructive.
- (D) They grow increasingly immune to Austen's appeal.
- (E) Their reverence for Austen is uncritical.

7. The author of Passage 2 views Austen primarily as

- (A) an ironic observer
- (B) an ardent feminist
- (C) a petty quibbler
- (D) an objective witness
- (E) a reluctant critic

8. The author of Passage 2 does all of the following EXCEPT

- (A) pose a question
- (B) cite an authority
- (C) define a term
- (D) provide an example
- (E) propose a hypothesis

9. Both passages support the generalization that Austen

- (A) was restricted by the limitations of her society
- (B) was unusually sensitive to her environment
- (C) is less popular today than in years past
- (D) possessed an acute intellect
- (E) is more reverent than other authors

Questions 10–15 are based on the following passage.

In this excerpt from *The Way to Rainy Mountain*, the writer N. Scott Momaday tells of his grandmother, a member of the Kiowa tribe, who was born at a key time in Kiowa history.

I like to think of my grandmother as a child. When she was born, the Kiowas were living the last great moment of their history.

Line For more than a hundred years they had controlled

(5) the open range from the Smoky Hill River to the Red, from the headwaters of the Canadian to the fork of the Arkansas and Cimarron. In alliance with the Comanches, they had ruled the whole of the southern

(10) Plains. War was their sacred business, and they were among the finest horsemen the world has ever known. But warfare for the Kiowas was preeminently a matter of disposition rather than of survival, and they never

(15) understood the grim, unrelenting advance of the U.S. Cavalry. When at last, divided and ill-provisioned, they were driven onto the Staked Plains in the cold rains of autumn, they fell into panic. In Palo Duro Canyon they abandoned

(20) their crucial stores to pillage and had nothing then but their lives. In order to save themselves, they surrendered to the soldiers at Fort Sill and were imprisoned in the old stone corral that now stands as a military museum.

(25) My grandmother was spared the humiliation of those high gray walls by eight or ten years, but she must have known from birth the affliction of defeat, the dark brooding of old warriors.

(30) Her name was Aho, and she belonged to the last culture to evolve in North America. Her forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious

(35) tribe of hunters whose language has never been positively classified in any major group. In the late seventeenth century they began a long migration to the south and east. It was a journey toward the dawn, and it led to a

(40) golden age. Along the way the Kiowas were befriended by the Crows, who gave them the culture and religion of the Plains. They acquired horses, and their ancient nomadic spirit was suddenly free of the ground. They

(45) acquired Tai-Me, the sacred Sun Dance doll, from that moment the object and symbol of their worship, and so shared in the divinity of the sun. Not least, they acquired the sense of destiny, therefore courage and pride. When

(50) they entered upon the southern Plains they had been transformed. No longer were they slaves to the simple necessity of survival; they were a lordly and dangerous society of fighters and thieves, hunters and priests of the sun.

(55) According to their origin myth, they entered the world through a hollow log. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.

10. The author of this passage indicates in lines 12–16 that the Kiowas waged war predominantly because they

- (A) feared the Comanches
- (B) wanted more land
- (C) were warlike in nature
- (D) had been humiliated by the cavalry
- (E) believed they would perish otherwise

11. Compared to the Kiowa warriors, the cavalrymen were

- (A) more idealistic about warfare
- (B) exceptionally fine horsemen
- (C) vulnerable to divisiveness
- (D) unswerving in determination
- (E) less given to brooding

12. The author's grandmother directly experienced

- (A) imprisonment at Fort Sill
- (B) the bleak attitude of the older Kiowa men
- (C) the defeat at Palo Duro Canyon
- (D) the loss of the tribe's provisions
- (E) surrender to the white soldiers

13. The author views the Kiowas of the late seventeenth and eighteenth centuries with a sense of

- (A) urgency
- (B) ambivalence
- (C) remorse
- (D) admiration
- (E) irony

14. By “their ancient nomadic spirit was suddenly free of the ground” (lines 43 and 44), the author most nearly means

- (A) the wanderers were now free to worship the sun
- (B) the acquisition of horses liberated them to rove more freely
- (C) they did not have to pay the Crows for the gift of horses
- (D) the oldest of the migratory Kiowas lacked ties to the soil
- (E) they no longer believed in the earth spirits of their ancestors

15. An “origin myth” (line 55) as used by the author is

- (A) a theory of reproduction told to Native American children
- (B) a religion the Kiowas learned from the Crows
- (C) a type of tale known only to Kiowas
- (D) an explanation of how the Kiowas came into being
- (E) a natural tale about trees and the sun

Questions 16–24 are based on the following passage.

African elephants now are an endangered species. The following passage, taken from an article written in 1989, discusses the potential ecological disaster that might occur if the elephant were to become extinct.

The African elephant—mythic symbol of a continent, keystone of its ecology and the largest land animal remaining on earth—has

Line become the object of one of the biggest,

(5) broadest international efforts yet mounted to turn a threatened species off the road to extinction. But it is not only the elephant's survival that is at stake, conservationists say. Unlike the endangered tiger, unlike even the

(10) great whales, the African elephant is in great measure the architect of its environment. As a voracious eater of vegetation, it largely shapes the forest-and-savanna surroundings in which it lives, thereby setting the terms of existence

(15) for millions of other storied animals—from zebras to gazelles to giraffes and wildebeests—that share its habitat. And as the elephant disappears, scientists and conservationists say, many other species will also disappear

(20) from vast stretches of forest and savanna, drastically altering and impoverishing whole ecosystems.

It is the elephant's metabolism and appetite that make it a disturber of the environment

(25) and therefore an important creator of habitat. In a constant search for the 300 pounds of vegetation it must have every day, it kills small trees and underbrush and pulls branches off big trees as high as its trunk will reach.

(30) This creates innumerable open spaces in both deep tropical forests and in the woodlands that cover part of the African savannas. The resulting patchwork, a mosaic of vegetation in various stages of regeneration, in turn creates a

(35) greater variety of forage that attracts a greater variety of other vegetation-eaters than would otherwise be the case.

In studies over the last twenty years in southern Kenya near Mount Kilimanjaro, (40) Dr. David Western has found that when elephants are allowed to roam the savannas naturally and normally, they spread out at "intermediate densities." Their foraging creates a mixture of savanna woodlands (what the

(45) Africans call bush) and grassland. The result is a highly diverse array of other plant-eating species: those like the zebra, wildebeest and gazelle, that graze; those like the giraffe, bushbuck and lesser kudu, that browse on tender

(50) shoots, buds, twigs and leaves; and plant-eating primates like the baboon and vervet monkey. These herbivores attract carnivores like the lion and cheetah.

When the elephant population thins out,

(55) Dr. Western said, the woodlands become denser and the grazers are squeezed out.

When pressure from poachers forces elephants to crowd more densely onto reservations, the woodlands there are knocked out

(60) and the browsers and primates disappear.

Something similar appears to happen in dense tropical rain forests. In their natural state, because the overhead forest canopy shuts out sunlight and prevents growth on the

(65) forest floor, rain forests provide slim pickings for large, hooved plant-eaters. By pulling down trees and eating new growth, elephants enlarge natural openings in the canopy, allowing plants to regenerate on the forest floor

(70) and bringing down vegetation from the canopy so that smaller species can get at it.

In such situations, the rain forest becomes hospitable to large plant-eating mammals such as bongos, bush pigs, duikers, forest

(75) hogs, swamp antelopes, forest buffaloes, okapis, sometimes gorillas and always a host of smaller animals that thrive on secondary growth. When elephants disappear and the forest reverts, the larger animals give way to

(80) smaller, nimbler animals like monkeys, squirrels and rodents.

16. The passage is primarily concerned with

- (A) explaining why elephants are facing the threat of extinction
- (B) explaining difficulties in providing sufficient forage for plant-eaters
- (C) explaining how the elephant's impact on its surroundings affects other species
- (D) distinguishing between savannas and rain forests as habitats for elephants
- (E) contrasting elephants with members of other endangered species

17. In line 5, "mounted" most nearly means

- (A) ascended
- (B) increased
- (C) launched
- (D) attached
- (E) exhibited

18. In the opening paragraph, the author mentions tigers and whales in order to emphasize which point about the elephant?

- (A) Like them, it faces the threat of extinction.
- (B) It is herbivorous rather than carnivorous.
- (C) It moves more ponderously than either the tiger or the whale.
- (D) Unlike them, it physically alters its environment.
- (E) It is the largest extant land mammal.

19. A necessary component of the elephant's ability to transform the landscape is its

- (A) massive intelligence
- (B) threatened extinction
- (C) ravenous hunger
- (D) lack of grace
- (E) ability to regenerate

20. The author's style can best be described as

- (A) hyperbolic
- (B) naturalistic
- (C) reportorial
- (D) esoteric
- (E) sentimental

21. It can be inferred from the passage that

- (A) the lion and the cheetah commonly prey upon elephants
- (B) the elephant is dependent upon the existence of smaller plant-eating mammals for its survival
- (C) elephants have an indirect effect on the hunting patterns of certain carnivores
- (D) the floor of the tropical rain forest is too overgrown to accommodate larger plant-eating species

(E) the natural tendency of elephants is to crowd together in packs

22. The passage contains information that would answer which of the following questions?

I. How does the elephant's foraging affect its surroundings?

II. How do the feeding patterns of gazelles and giraffes differ?

III. What occurs in the rain forest when the elephant population dwindles?

(A) I only

(B) II only

(C) I and II only

(D) II and III only

(E) I, II, and III

23. In line 76, "host" most nearly means

(A) food source for parasites

(B) very large number

(C) provider of hospitality

(D) military force

(E) angelic company

24. Which of the following statements best expresses the author's attitude toward the damage to vegetation caused by foraging elephants?

(A) It is an unfortunate by-product of the feeding process.

(B) It is a necessary but undesirable aspect of elephant population growth.

(C) It fortuitously results in creating environments suited to diverse species.

(D) It has the unexpected advantage that it allows scientists access to the rain forest.

(E) It reinforces the impression that elephants are a disruptive force.



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

Section 3

TIME—20 MINUTES

19 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. A subway modernization program intended to ___ a host of problems ranging from dangerous tracks to overcrowded stairwells has failed to meet its schedule for repairs.

- (A) augment
- (B) initiate
- (C) deplore
- (D) disclose
- (E) eliminate

2. To astronomers, the moon has long been an ___, its origin escaping simple solution.

- (A) interval
- (B) ultimatum

- (C) enigma
- (D) affront
- (E) opportunity

3. The amusements of modern urban people tend more and more to be ___ and to consist of the ___ of the skilled activities of others.

- (A) strenuous...contemplation
- (B) healthful...enjoyment
- (C) solitary...sharing
- (D) passive...observation
- (E) intellectual...repetition

4. As matter condenses out of the thin disk of hot gas and dust revolving around a new sun, it ___ into larger particles, just as snowflakes stick together as they fall.

- (A) crashes
- (B) protrudes
- (C) coalesces
- (D) evaporates
- (E) dissolves

5. The term mole rat is a ___, for these small, furless rodents are neither moles nor rats.

- (A) pseudonym
- (B) digression
- (C) misnomer
- (D) nonentity
- (E) preference

6. Einstein's humility was so ___ that it might have seemed a pose affected by a great man had it not been so obviously ___.

- (A) spurious...genuine
- (B) convincing...assumed

- (C) profound...sincere
- (D) heartfelt...hypocritical
- (E) modest...contrived

The questions that follow the next two passages relate to the content of both, and to their relationship. The correct response may be stated outright in the passage or merely suggested.

Questions 7–19 are based on the following passages.

These passages are portraits of two fathers. The first appeared in a contemporary novel, the second in a memoir written in the 1990s by a person looking back on experiences in the San Francisco Bay area.

Passage 1

In 1948 my father was serving his second term as sheriff of Mercer County, Montana. We lived in Bentrock, the county seat and the

line only town of any size in the region. In 1948

(5) its population was less than two thousand people... .

Many of the men in Mercer County had spent the preceding years in combat. (But not my father; he was 4-F. When he was sixteen a

(10) horse kicked him, breaking his leg so severely that he walked with a permanent limp, and eventually a cane, his right leg V-ed in, his right knee perpetually pointing to the left.) When these men came back from war they

(15) wanted nothing more than to work their farms and ranches and to live quietly with their families. The county even had fewer hunters after the war than before.

All of which made my father's job a relatively

(20) easy one. Oh, he arrested the usual weekly drunks, mediated an occasional dispute about fence lines or stray cattle, calmed a few domestic disturbances, and warned the town's teenagers about getting rowdy in

(25) Wood's Cafe, but by and large being sheriff of Mercer County did not require great strength or courage. The ability to drive the county's rural roads, often drifted over in the winter or washed out in the summer, was a much more

(30) necessary skill than being good with your fists or a gun. One of my father's regular duties was chaperoning Saturday night dances in the county, but the fact that he often took along my mother (and sometimes me) shows how

(35) quiet those affairs—and his job—usually were.

And that disappointed me at the time. As long as my father was going to be sheriff, a position with so much potential for excitement,

(40) danger, and bravery, why couldn't some of that promise be fulfilled? No matter how many wheat fields or cow pastures surrounded us, we were still Montanans, yet my father didn't even look like a western sheriff. He

(45) wore a shirt and tie, as many of the men in town did, but at least they wore boots and Stetsons; my father wore brogans and a fedora. He had a gun but he never carried it, on duty or off. I knew because I checked, time

(50) and time again. When he left the house I ran to his dresser and the top drawer on the right side. And there it was, there it always was. Just as well. As far as I was concerned it was the wrong kind of gun for a sheriff. He should

(55) have had a nickel-plated Western Colt .45, something with some history and heft. Instead, my father had a small .32 automatic, Italian-made and no bigger than your palm. My father didn't buy such a sorry gun; he confiscated

(60) it from a drunken transient in one of his first arrests. My father kept the gun but in fair exchange bought the man a bus ticket to Billings, where he had family.

Passage 2

He was good-looking, in a Southern,

(65) romantic poet sort of way. He needed those good looks, one of the aunts said; why else would my otherwise sensible mother have married a man like him, an actor-writer hyphenate who lived on dreams and spent his

(70) free evenings carrying a spear at the Opera House. But that was in later times, when he had moved out of the rundown communal house in the Berkeley Hills, leaving my mother and the ever-changing cast of nominal

(75) uncles and aunts to patch the ancient water heater and pump out the basement when the overpressured valve finally blew. He needed separateness to write, he said, solitude, something we'd never given him, and he was tired,

(80) tired of being dragged from his study to tend to the latest household eruption that bubbled up “like gas from a Calistoga mud bath,” he said, with relentless regularity.

He looked tired by then, as tired of us as

(85) we were of him, of forgotten birthdays and surprises that failed to surprise. When he did bring us a present, I even wondered why, for it was always somehow off: last season’s hot toy no one played with any more, or a complicated

(90) model no boy could assemble without a father’s help. Which we never got. He was an actor, after all, not tech crew, an artist, not someone who could fix a toy.

If he was an actor, we were props at best.

(95) Reluctant ones—had there been a Plantagenet Pleasure Faire, he would have strutted his hour as Wicked Dick III, while Geoffrey and I, thrust into burlap sacks, were hauled off, two little princes in shabby tights, to be disposed

(100) of elsewhere. That was his glory, kinging it. Living History,¹ he called it, and in the early days he followed the fairs up and down the state, living the Renaissance first in Agoura, then in Marin, finally winding up the acting

(105) season with Victoria’s England in San Francisco or even Oakland for one or two slow years.

Not that anyone ever hired him to act the king. No, he was a minor figure even on that

(110) rude stage, a charming but lesser nobleman in Elizabeth’s court, an attentive councilor in Victoria’s entourage. But he shared the perks of royalty, such as they were, stood center stage in black velvet pantaloons while the

(115) September sun burned overhead, or posed handsomely (in a Prince Albert coat, no less) as the royal party made its way through the Christmas crowds at Dickens Fair. Why he stuck to it, I never understood. Certainly not

(120) for the pay.

Between fairs he wrote, or thought of writing, shut up in his study, into which we children were not allowed, or did research for his one-man-shows (in which he played a

(125) series of writers, one per show, so that one year we saw his Edgar Allan Poe, another year, his Ambrose Bierce). He was a writer, or at least a writer once removed, writing down other men’s words and speaking them as if

(130) they were his own. At times it seemed he thought they were his own, he paraphrased them so freely, vamping upon the themes of The Devil's Dictionary.² And he probably thought we were his own as well, as little

(135) acquainted with us as he was. And so we were, if only by example and heredity.

7. In Passage 1 the narrator uses the parenthetical material (lines 8–13) to
 - (A) suggest that his father became sheriff to compensate for his disability
 - (B) highlight the difference between his father and other men in Mercer County
 - (C) justify his father's peaceful nature
 - (D) belittle his father
 - (E) indicate that the voters felt sorry for his father when they elected him sheriff
8. Mentioning that Mercer County "had fewer hunters after the war than before" (lines 17 and 18) is the author's way of saying that
 - (A) the men had had their fill of shooting and death
 - (B) the men worked long hours and had no time for hunting
 - (C) the narrator's father prevented the men from hunting
 - (D) the men thought hunting was too dangerous
 - (E) many of the hunters were killed in the war
9. By describing his father's work clothes (lines 44–48), the narrator is suggesting that his father
 - (A) wanted to dress like other men
 - (B) didn't take the sheriff's job seriously
 - (C) was pretty dull
 - (D) was a nonconformist
 - (E) was concerned about his image
10. By wishing that his father had a gun with "some history and some heft" (lines 54–56), the narrator means
 - (A) an antique gun

- (B) a more expensive gun
- (C) a gun used in the war
- (D) a gun that could be worn in a holster
- (E) a more impressive gun

11. In Passage 1 which of the following best describes the narrator's feelings about his father?

- (A) Regret
- (B) Hostility
- (C) Resentment
- (D) Affection
- (E) Indifference

12. The narrator of Passage 2 compares himself and his brother to "props"

(line 94) because they

- (A) reinforced their father's image as a parent
- (B) were assets to theatrical productions
- (C) were physical objects handled onstage
- (D) supported their father's dramatic efforts
- (E) possessed essential attributes their father lacked

13. In line 110, "rude" most nearly means

- (A) roughly made
- (B) deliberately impolite
- (C) highly vigorous
- (D) inconsiderate
- (E) tempestuous

14. The narrator mentions his father's sharing the perks of royalty (lines 112–118) in order to emphasize that his father

- (A) had gone far in his chosen field

- (B) wanted to share these privileges with his children
- (C) had a particularly regal demeanor
- (D) demanded only the best for himself
- (E) received very little for his efforts

15. In Passage 2, which of the following is NOT an accurate description of the narrator's father?

- (A) He was not dependable to his children.
- (B) He enjoyed being the center of attention.
- (C) He had an appealing appearance.
- (D) He was well liked by those who shared his home.
- (E) He was uncomfortable with his responsibilities.

16. The narrator's purpose in writing this portrait of his father was

- (A) to show readers the effects of a bohemian lifestyle on one man
- (B) to help himself understand his complex feelings toward his father
- (C) to illustrate the importance of open communication among members of a family
- (D) to tell about the difficulties of his boyhood
- (E) to praise his father, a man he both loved and feared

17. In which respect is the portrait of the father in Passage 1 similar to the portrait in Passage 2?

- (A) In both passages we see the father through the eyes of a young boy.
- (B) Both passages portray the father as deficient in some important way.
- (C) In both passages we get to know intimate details of the father's life.
- (D) Both passages tell us as much about the narrator as about the father.
- (E) Both passages imply that the narrators would like to emulate their fathers.

18. As presented in the two passages, the relationship between each narrator and his father is

- (A) loving

- (B) competitive
- (C) cautious
- (D) distant
- (E) tense

19. The authors of both passages come across as

- (A) loyal sons
- (B) intolerant of their fathers
- (C) respectful of their fathers
- (D) rebellious sons
- (E) puzzled by their fathers



If you finish before time is called, you may check your work on this section only. Do not work on any other section in the test.

1 Since the 1960s, California's Living History Centre has produced fairs and festivals in northern and southern California. The Renaissance Pleasure Faire is set in the time of Queen Elizabeth I; the Dickens Christmas Fair and Pickwick Comic Annual, in the time of Queen Victoria.

2 A book of diabolical epigrams by Ambrose Bierce.

Answer Key

Section 1

1. B	9. D	17. E
2. B	10. E	18. B
3. C	11. D	19. B
4. E	12. C	20. C
5. B	13. E	21. D

6. B	14. D	22. E
7. B	15. A	23. C
8. A	16. C	24. E

Section 2

1. C	9. D	17. C
2. D	10. C	18. D
3. D	11. D	19. C
4. A	12. B	20. C
5. A	13. D	21. C
6. E	14. B	22. E
7. A	15. D	23. B
8. E	16. C	24. C

Section 3

1. E	8. A	15. D
2. C	9. C	16. B
3. D	10. E	17. B
4. C	11. A	18. D
5. C	12. C	19. E
6. C	13. A	
7. C	14. E	

Analysis of Test Results

I. Check your answers against the answer key.

II. Fill in the following chart.

Sentence Completion Number Correct	Section 1 (Questions 1–8)		Section 2 (Questions 1–5)	Section 3 (Questions 1–6)		Total
Passage-Based Reading Number Correct	Section 1 (Questions 9–24)		Section 2 (Questions 6–24)	Section 3 (Questions 7–19)		Total

III. Interpret your results.

Sentence Completion Number Correct _____

Passage-Based Reading Number Correct _____

Subtotal _____

Guessing Penalty: Subtract 1/4 point for each incorrect answer. _____
(Do not take off points for questions you left blank.)

TOTAL SCORE _____

	Sentence Completion Score	Passage-Based Reading Score	Total
Excellent	18–19 Correct	43–48 Correct	60–67
Very Good	14–17 Correct	33–42 Correct	46–59
Good	11–13 Correct	25–32 Correct	35–45
Fair	9–10 Correct	20–24 Correct	28–34
Poor	6–8 Correct	12–19 Correct	17–27
Very Poor	0–5 Correct	0–11 Correct	0–16

Answer Explanations

Section 1

1. (B) The contrast here is between revivals (new productions of old plays) and original productions.

2. (B) “But” signals a contrast. In the Ice Ages, musk oxen ranged or roamed over much of the Northern Hemisphere. In recent times, however, they have been confined or limited to the far northernmost regions.

3. (C) The comparison suggests society is an organism made up of many parts serving different roles or functions.

4. (E) By definition, someone credulous or gullible readily believes things without having much reason to do so.

5. (B) “Instead” signals a contrast. The missing word must be an antonym or near-antonym for “physically changes.” Something static or unchanging by definition does not physically change.

6. (B) To be sometimes harsh and sometimes gentle is to act in contradictory ways. Such inconsistencies in behavior might well make someone seem an inexplicable enigma, a mystery that could not be explained.

7. (B) To debunk the subject of a biography is to expose the false claims about that person’s virtues, to poke holes in the legend, so to speak. The subject of this biography, however, deserves the praise she has been awarded. She is even better than tales paint her, surpassing her legend.

8. (A) To come up with or invent a name for something new is to coin a term.

9. (D) Stating that Cromwell showed good sense in his insistence on an honest portrait, the author views this choice with approbation (approval).

10. (E) If to be portrayed accurately, warts and all, is in the best interests of great men, then painters who misrepresent their subjects by concealing their blemishes and imperfections are doing their subjects no real favor.

11. (D) Use the process of elimination to answer this question. The author uses a metaphor: Salk’s release of the vaccine was “the opening shot in a war.” Therefore, you can eliminate (A). The author cites a statistic: polio claimed 600 new victims in 2001. Therefore, you can eliminate (B). The author quotes Salk, a historic figure whose legacy lives on. Therefore, you can eliminate (C). The author makes several assertions. Therefore, you can eliminate (E). Only (D) is left. It is the correct answer. The author never describes a process.

12. (C) In helping wipe out a disease that had crippled children for centuries, Salk did an amazing, stunning amount for humanity.

13. (E) Throughout the passage, the author praises Moore’s “sweet confection,” demonstrating its strengths and showing reasons for its popularity over the years. Thus, the passage chiefly serves to explain the enduring appeal of this classic example of light verse.

14. (D) Moore did not invent any new myths. However, he transformed the old myths of Kris Kringle the sled driver and Saint Nicholas the bishop into our archetypal Santa Claus.

15. (A) Moore uses sources from a variety of traditions—Norwegian, Dutch, possibly even American. To compose something out of elements drawn from such a variety of sources is by definition to be eclectic.

16. (C) To delineate Santa Claus is to depict or portray him. The illustrator Thomas Nast closely based his illustrations of Santa Claus on Moore's own words.

17. (E) One contrasts Moore's St. Nick with Irving's in order to see just how very good and imaginative a job Moore did compared to Irving. Moore goes beyond Irving in furnishing Santa with steeds, naming these steeds, and differentiating them from one another. In doing so, he shows considerable creativity.

18. (B) We never think of questioning what the poem says because, like the poem's protagonist, we are too awestruck by what we see to ask any questions. We view what occurs with astonishment and awe.

19. (B) The author disregards or dismisses the sneers of the professional deconstructionists (literary critics, members of a literary school with little respect for light verse). He believes the lasting popularity of the piece should outweigh the deconstructionists' petty criticisms.

20. (C) The phrase "that goes for 'The Raven'" means "that also holds true for 'The Raven.'" The author is asserting that he has not ignored the claims of popular favorites like "Casey at the Bat" and "The Raven" in saying Moore's poem is probably our most popular American poem.

21. (D) "Mere" popularity here means simple popularity, considered apart from any other quality a work of art might possess.

22. (E) A moribund reader is someone figuratively dead or insensitive to the verse he or she reads. (Moribund literally means approaching death; dormant.)

23. (C) The author presents this pair of rhyming words as one of Moore's "Muse-inspired" better pairings. Clearly, he regards Moore's use of these words with both delight in the rhyme and admiration for the rhymester.

24. (E) The author does not bother to summarize the story of "A Visit From Saint Nicholas" for the reader. He refers blithely to its anapests and alliteration, mentions its protagonist (whom someone unfamiliar with the poem, not knowing any better, might have confused with Saint Nick), and generally assumes that anyone reading his article will already be familiar in great detail with Moore's poem.

Section 2

1. (C) “Despite” signals a contrast. Right now, fencing in America is in a stage of growth; the fencing association’s membership is expanding. However, the association fears that fencing will not grow but die out (face extinction) if spectators cannot understand what’s going on. Thus, fencing needs to become more accessible (comprehensible).

2. (D) Precise wording reduces the chances of ambiguity (confusion about meaning).

3. (D) It would be a daunting (discouraging) task to get to know over 700 people in the course of one semester. Such a large group is in itself daunting.

4. (A) “Spurious” means false or fake. Malcolm argues that biographers make up or invent the facts they narrate, so the orderly narrative you read and take as historically true is actually illusory (deceptive; unreal).

5. (A) By definition, magisterial means authoritative or commanding.

6. (E) The author of Passage 1 compares the Jane Austenites to “regular churchgoers” who “scarcely notice what is being said,” and asserts that “criticism slumbers.” Thus, Passage 1 supports the generalization that the Austenites’ reverence for Austen is uncritical.

7. (A) Stressing Austen’s caustic comments and penetrating perceptions, the author of Passage 2 depicts her primarily as an ironic observer.

8. (E) Use the process of elimination to answer this question. Does the author of Passage 2 pose a question? Yes, she asks, “Who, reading that caustic comment, can ever again think of Austen as Gentle Jane?” Eliminate (A).

Does the author of Passage 2 cite an authority? Yes, she quotes the critic Natalie Tyler. Eliminate (B).

Does the author of Passage 2 define a term? Yes, she defines zingers as “remarks that startle, even shock, the unwary reader.” Eliminate (C).

Does the author of Passage 2 provide an example? Yes, she provides an example of a zinger: Austen’s comment on the scarcity of men, particularly “any that were good for much.” Eliminate (D).

Does the author of Passage 2 propose a hypothesis? No, she does not. The correct choice is (E).

9. (D) Passage 1 refers to the “brightness” which the Jane Austenite ascribes to his idol. Passage 2 quotes Tyler on Austen’s “penetrating, perspicacious, and piercingly accurate” perceptions. Clearly, the two passages agree that Austen possessed an acute intellect.

10. (C) The author states that warfare for the Kiowas “was preeminently a matter of disposition rather than of survival.” In other words, they were warlike in nature.

11. (D) The author comments that the Kiowas “never understood the grim, unrelenting advance of the U.S. Cavalry.” They lacked the unswerving determination that kept the cavalymen pursuing their foes long after a band of Kiowas would have changed its course.

12. (B) Born too late to experience the actual fighting and famine, the author’s grandmother did experience the bleak, cheerless attitude of the defeated warriors, “the dark brooding” of the older Kiowa men.

13. (D) Describing the Kiowas as “a lordly and dangerous society of fighters and thieves, hunters and priests of the sun” (lines 53 and 54), members of a courageous and proud tribe, the author clearly regards them with admiration.

14. (B) Before they acquired horses, the Kiowas were tied to the ground, forced to move slowly in the course of their journey toward the dawn. Once they had horses, however, they were liberated to rove more freely; their wandering spirit was no longer tied down.

15. (D) The Kiowas’ origin myth describes how “they entered the world through a hollow log.” Thus, it is an explanation of how they came to be on Earth.

16. (C) The author’s emphasis is on the elephant’s importance as a “creator of habitat” for other creatures.

17. (C) To mount an effort to rescue an endangered species is to launch or initiate a campaign.

18. (D) The elephant is “the architect of its environment” in that it physically alters its environment, transforming the landscape around it.

19. (C) The author states that it is the elephant’s metabolism and appetite—in other words, its voracity or ravenous hunger—that leads to its creating open spaces in the woodland and transforming the landscape.

20. (C) In this excerpt from a newspaper article, the author objectively reports the effect of the decline in the elephant population on other species that inhabit the savanna. His style can best be described as reportorial.

21. (C) Since the foraging of elephants creates a varied landscape that attracts a diverse group of plant-eating animals and since the presence of these plant-eaters in turn attracts carnivores, it follows that elephants have an indirect effect on the hunting patterns of certain carnivores.

22. (E) You can arrive at the correct answer choice through the process of elimination.

Question I is answerable on the basis of the passage. The elephant's foraging opens up the surroundings by knocking down trees and stripping off branches. Therefore, you can eliminate (B) and (D).

Question II is answerable on the basis of the passage. Gazelles are grazers; giraffes are browsers. Therefore, you can eliminate (A).

Question III is answerable on the basis of the passage. The concluding sentence states that when elephants disappear the rain forest reverts. Therefore, you can eliminate (C).

Only (E) is left. It is the correct answer.

23. (B) The author is listing the many species that depend on the elephant as a creator of habitat. Thus, the host of smaller animals is the very large number of these creatures that thrive in the elephant's wake.

24. (C) The author is in favor of the effect of elephants on the environment; he feels an accidental or fortuitous result of their foraging is that it allows a greater variety of creatures to exist in mixed-growth environments.

Section 3

1. (E) A modernization program logically would attempt to eliminate or get rid of problems.

2. (C) Something that cannot be solved with ease remains a mystery or enigma.

3. (D) If you simply watch or observe the skilled activities of others, you are passive, that is, inactive.

4. (C) The key phrase here is "stick together." Small particles of matter join together to form larger ones. In other words, they coalesce.

5. (C) A misnomer (incorrect designation) by definition misnames something. The writer here is arguing that mole rats have been given the wrong name.

6. (C) Einstein's humility was not a pose that he put on for an audience. His profound, deep humility was clearly sincere (genuine; unfeigned).

7. (C) Throughout the passage, the narrator, a small boy, wishes that his father had been a tougher, more heroic sheriff. To justify his father's peaceful nature to himself as well as to his reader, he explains why his father had not gone to war like other men.

8. (A) We are told that, when the men returned from war, they “wanted nothing more than to work their farms and ranches and to live quietly with their families.” In essence, the war veterans had had their fill of shooting and death.

9. (C) The narrator disapproves of his father’s clothes. At least the other men “wore boots and Stetsons.” All told, the boy thinks that his father is pretty dull, especially for a sheriff in Montana.

10. (E) The boy wishes that his father carried a “nickel-plated Western Colt .45,” perhaps one that had been carried by a gunslinging sheriff in the old West. In short, his gun should have been a more impressive firearm.

11. (A) The passage is tinged with the boy’s regret that his father was not a tougher, more glamorous sheriff. In fact, he says that aspects of his father’s job “disappointed” him.

12. (C) Theatrical properties or props are usually movable items (not costumes or furniture) that actors use onstage during a performance. Note how the author describes the boys’ likely fate, to be hauled offstage as if they were inanimate physical objects (lines 94–100).

13. (A) The stage is rude in the same sense that “the rude bridge that arched the flood” is rude: it is a roughly made, somewhat primitive structure.

14. (E) The narrator uses the phrase “such as they were” to dismiss the supposed perks or privileges of stage royalty. Considering that his father’s reward was to stand under a hot sun wearing a heavy costume, it is clear that his father received very little for his efforts.

15. (D) Given that he forgot their birthdays and never helped them fix their toys, the narrator’s father clearly was “not dependable to his children.” He “enjoyed being the center of attention”: he gloried in acting like a king and starring in one-man shows. He “had an appealing appearance,” evinced by the good looks that attracted his wife. He “was uncomfortable with his responsibilities,” tired of dealing with household problems. All he lacked was the liking of those who shared his home, who grew to be as tired of him as he asserted he was of them.

16. (B) The narrator has told the story of his father to better understand his complex feelings toward his father, who abandoned his family responsibilities in pursuit of ambitions the narrator neither shares nor fully understands.

17. (B) The authors of the two passages portray their fathers as deficient in some important way. The father in Passage 1 is not tough and courageous enough to

suit his son, and the father in Passage 2 is flawed in many ways—from his inability to succeed in his career to his destructive self-centeredness.

18. (D) Neither son seems to have a close relationship with his father. In essence, they are distant.

19. (E) The author of Passage 1 seems to be asking how a man can be both a sheriff in Montana and a wimp at the same time. It's puzzling to the boy. The author of Passage 2 analyzes his father closely, but not with a sense of confidence in his findings. In many ways the father remains puzzling. As the passage says, the author never understood why the father endured his low-paid, uncelebrated career as an actor working for fairs.