

## ENGLISH TEST

45 Minutes—75 Questions

**DIRECTIONS:** In the five passages that follow, certain words and phrases are underlined and numbered. In the right-hand column, you will find alternatives for the underlined part. In most cases, you are to choose the one that best expresses the idea, makes the statement appropriate for standard written English, or is worded most consistently with the style and tone of the passage as a whole. If you think the original version is best, choose “NO CHANGE.” In some cases, you will find in the right-hand column a question about the underlined part. You are to choose the best answer to the question.

You will also find questions about a section of the passage, or about the passage as a whole. These questions do not refer to an underlined portion of the passage, but rather are identified by a number or numbers in a box.

For each question, choose the alternative you consider best and fill in the corresponding oval on your answer document. Read each passage through once before you begin to answer the questions that accompany it. For many of the questions, you must read several sentences beyond the question to determine the answer. Be sure that you have read far enough ahead each time you choose an alternative.

## PASSAGE I

## King Tut’s Space Bug

Among the treasures found in Pharaoh

Tutankhamen’s tomb, in the 1920s <sup>1</sup> one diminutive ornament poses a mystery that spans the ages. The

“pectoral,” a kind of jewelry worn on one’s chest depicts <sup>2</sup> Egyptian symbols with gold and gems. Most strikingly, at the piece’s center is a beetle carved from an ethereal yellow-green material.

[1] Originally, archaeologists identified the beetle as chalcedony, a quartz gemstone. [2] In 1996, likewise, <sup>3</sup> mineralogist Vincenzo de Michele noticed the beetle at the Egyptian Museum in Cairo and suspected it wasn’t chalcedony. [3] After studying the beetle, he determined it to be 28.5-million-year-old glass. [4] De Michele then traced the glass to the Great Sand Sea of western Egypt, where pieces of it lay strewn across 6,500 square kilometers. [5] Glass is made by heating substances, such as, sand. <sup>4</sup>

1. A. NO CHANGE  
B. tomb: in the 1920s  
C. tomb in the 1920s,  
D. tomb in the 1920s
2. F. NO CHANGE  
G. “pectoral”—a kind of jewelry worn on one’s chest—  
H. “pectoral,” a kind of jewelry worn on one’s chest—  
J. “pectoral”—a kind of jewelry worn on one’s chest,
3. A. NO CHANGE  
B. though,  
C. truly,  
D. also,
4. F. NO CHANGE  
G. heating, substances such as  
H. heating substances such as,  
J. heating substances such as



[6] Though lava and lightning strikes can create

glass the desert glass's traces of the elements  
5

iridium and osmium pointed to an unearthly culprit:  
6  
a meteoroid. [7] It's true that the tremendous heat and

pressure around the globe of meteorite impacts in many  
7  
places have created glass. [8] But meteorites leave craters,

and their was no crater that could account for the desert  
8

glass. 9

In recent years, scientists John Wasson and Mark  
Boslough have put their research-whiz brains to work  
10  
on a new explanation for the desert glass. Intrigued by  
10  
the 1994 collision of Comet Shoemaker-Levy 9 with  
Jupiter and a 1908 meteoroid airburst over a remote  
region of Russia that flattened 80 million trees but left  
11  
no crater, they ran sophisticated computer simulations.  
11

5. A. NO CHANGE  
B. glass, the desert glass's,  
C. glass, the desert glass's  
D. glass the desert glass's,
6. F. NO CHANGE  
G. about  
H. with  
J. DELETE the underlined portion.
7. A. NO CHANGE  
B. in many places around the globe of meteorite impacts have created glass.  
C. of meteorite impacts have created glass in many places around the globe.  
D. have created glass of meteorite impacts in many places around the globe.
8. F. NO CHANGE  
G. there were  
H. their were  
J. there was
9. The writer wants to divide this paragraph into two in order to separate information about the discovery of the source of the beetle's material from the discussion regarding how that material was created. The best place to begin the new paragraph would be at the beginning of:  
A. Sentence 4.  
B. Sentence 5.  
C. Sentence 6.  
D. Sentence 7.
10. F. NO CHANGE  
G. postulated radiative melting as effectuating  
H. formed a compelling explanation for  
J. whipped up a fresh theory about
11. If the writer were to delete the underlined portion (adjusting the punctuation as needed), the essay would primarily lose:  
A. an indication that the Russian meteoroid's destructive power was greater than the event that created the desert glass.  
B. a detail that suggests a key similarity between the Russian meteoroid and the event that created the desert glass.  
C. a definition of "meteoroid airburst" that clarifies why such events are rarely studied by scientists.  
D. an explanation of a scientific theory for why meteoroid airbursts occur.



Their conclusion: a meteoroid burned up in the atmosphere, but its fireball reached Earth and scorched an expanse of sandstone to temperatures

above 1,800°C. 13

Imagination can take the story through there. Some three thousand years ago, an artisan admired a piece of desert glass; so gorgeous that, with a little carving, it would befit a great pharaoh.

12. F. NO CHANGE  
G. whether  
H. which  
J. that
13. Which of the following true statements, if added here, would provide the best transition to the next paragraph and maintain logical chronology?  
A. In 2010 and 2011, scientific studies using microspectroscopy and chemical analysis bolstered Wasson and Boslough's theory.  
B. In 1932, English surveyor P. A. Clayton happened upon the desert glass and helped write the first detailed account of it.  
C. The resulting glass was broken, scattered, and eroded over millions of years.  
D. Scientists marvel at the desert glass's purity—about 98 percent silica.
14. F. NO CHANGE  
G. from  
H. in  
J. at
15. A. NO CHANGE  
B. glass so gorgeous. That  
C. glass so gorgeous; that  
D. glass so gorgeous that,

## PASSAGE II

### Not All It's Krakened Up to Be

On a peaceful June night in my hometown of Muscatine, Iowa, I pulled into a parking spot near the Mississippi River, eager to see my friends. Then I saw it. Protruding from the windows of the old brick building in front of me were four enormous, bright-pink tentacles (they must have been twenty-five feet long!) that waved in the slight breeze. I didn't wait around to get a full view of the creature. Instead, I put the car in reverse, driving home, figured my friends could have dinner without me.

16. F. NO CHANGE  
G. Iowa I pulled into a parking spot near the Mississippi River,  
H. Iowa, I pulled into a parking spot near the Mississippi River  
J. Iowa I pulled into a parking spot near the Mississippi River
17. A. NO CHANGE  
B. reverse and driving home, figuring  
C. reverse and drove home, figuring  
D. reverse, drove home, figuring

While I was somewhat familiar with the Norse

18

legend of the squid-like kraken, a mythological sea  
 creature that resembled an oversize squid. Supposedly,  
 the kraken could wrap an entire ship in its tentacled  
embrace eventually swallowing the ship whole—sailors  
 and all. But the kraken of Norse legend certainly never

frequented the homes or places of business. And

21

who had ever heard of a neon-pink sea monster?

22

A month after my ordeal, my friend Rhonda called  
 me and asked if I was feeling okay. I was just starting to  
 relax and enjoy our nighttime stroll when we turned onto  
 Mulberry Avenue. I must have made a noise—a yelp, or

perhaps a blood-curdling scream because Rhonda looked  
 over at me with eyebrows raised. I pointed vaguely,  
 expecting her to share in my horror.

This time, the tentacles unfolded from the windows  
 of a large yellow house. I covered my eyes, and Rhonda  
 said, “Louise. It’s just an *art installation*.” I peered  
 through my fingers as she told me that Andrew Anderson,  
 a local artist 25, had created the pink kraken. I had to  
 admit that the kraken looked kind of friendly up close.

18. F. NO CHANGE

G. Although

H. Being

J. I was

19. A. NO CHANGE

B. ocean-dwelling creature,

C. creature,

D. kraken,

20. F. NO CHANGE

G. embrace, eventually swallowing the ship whole—

H. embrace, eventually swallowing the ship whole

J. embrace eventually swallowing the ship whole

21. A. NO CHANGE

B. people’s

C. those

D. its

22. F. NO CHANGE

G. whom had ever heard

H. who will ever hear

J. whomever hears

23. Which choice provides the best transition to what follows in the paragraph?

A. NO CHANGE

B. my friend Rhonda convinced me that it was safe to leave my house.

C. I sat in my house while the summer slipped slowly by.

D. I was still unsure about leaving my house.

24. F. NO CHANGE

G. scream—because

H. scream, because

J. scream because,

25. At this point, the writer is considering adding the following accurate information:

who spent five years in Istanbul, Turkey

Should the writer make this addition here?

A. Yes, because it explains how Anderson’s experiences helped him come up with the concept of the pink kraken.

B. Yes, because it provides information about Anderson’s background as an artist.

C. No, because it provides information that is not directly related to the description of Anderson’s pink kraken.

D. No, because it detracts from the paragraph’s focus on Rhonda’s knowledge of art.

The undersides of the soft, air-filled tentacles, were

26

white-and-pink plaid. I could hear the unceasing buzz  
 of the air blowers that, according to Rhonda, were  
 responsible for making the inflatable sculpture  
 seem alive.

As we walked away, I felt a little silly. I made  
 Rhonda promise not to tell our friends. And then I  
 snuck one last peek at my summertime stalker and  
 smiled. 29

26. F. NO CHANGE  
 G. undersides, of the soft air-filled tentacles,  
 H. undersides of the soft, air-filled tentacles  
 J. undersides of the soft air-filled tentacles,
27. Which choice most clearly indicates that the narrator's initial opinion of the pink kraken has shifted?  
 A. NO CHANGE  
 B. menacing sounds  
 C. soothing hum  
 D. noise
28. F. NO CHANGE  
 G. vacuous.  
 H. humble.  
 J. trivial.
29. Which of the following statements, if added here, would best conclude the essay by maintaining the characterization of the pink kraken as harmless rather than threatening?  
 A. It was a sight I wouldn't soon forget.  
 B. But it still looked too real to me.  
 C. It waved back.  
 D. But was it art?

Question 30 asks about the preceding passage as a whole.

30. Suppose the writer's primary purpose had been to write an essay describing the art scene in Muscatine, Iowa. Would this essay accomplish that purpose?  
 F. Yes, because it describes the pink kraken art installation and its origins.  
 G. Yes, because it describes how the narrator became interested in local art.  
 H. No, because it instead describes how one particular piece of art became a tourist attraction.  
 J. No, because it instead describes the narrator's experience with one particular piece of art.

### PASSAGE III

#### Programmed for Success

Today's palm-sized computers descended from  
 the Electronic Numerical Integrator and Computer  
 (ENIAC), the world's first successful electronic  
 computer. It was a massive machine that took up  
 1,800 square feet of floor space and weighed 30 tons.

31. A. NO CHANGE  
 B. are devices that were eventually derived from the development of  
 C. come from a historical lineage of technology that initially began with  
 D. are descendants whose ancestor was

ENIAC was designed during World War II with the intention of helping the US military calculate precise trajectory tables that would of allowed<sup>32</sup> artillery to be adjusted quickly.

A group of men<sup>33</sup> designed and built ENIAC, a group

of six women mathematicians, lead by<sup>34</sup> Jean Jennings Bartik, programmed it. Bartik and her team figured out how to set ENIAC's 3,000 switches and hundreds of connection cables so that it could run each calculation correctly. Programming ENIAC required enormous patience. To change a program, the women had to rewire the machine manually by manipulating punch cards and switches in a series of wiring boards. It could take as long as two days to make even a small change.

Once Bartik's team finished a program, though,<sup>35</sup>

a complex calculation such that it would have taken<sup>36</sup> a human several days to complete could be done by

ENIAC in a fraction of a second. Therefore,<sup>37</sup> the machine could instantly determine the cube root of 2,589 to the

16th power. In one second, ENIAC could discharge<sup>38</sup> 5,000 additions, 357 multiplications, or 38 divisions.

32. F. NO CHANGE

G. would allow

H. has allowed

J. allows

33. A. NO CHANGE

B. It was a group of men who

C. Although a group of men

D. Several men

34. F. NO CHANGE

G. led among

H. lead with

J. led by

35. A. NO CHANGE

B. coincidentally,

C. moreover,

D. likewise,

36. F. NO CHANGE

G. of which

H. that

J. DELETE the underlined portion.

37. A. NO CHANGE

B. For example,

C. In addition,

D. Meanwhile,

38. F. NO CHANGE

G. administer

H. execute

J. invoke



Such computational capacity was used not only by the military but also in many scientific fields, including weather prediction, atomic energy research, and wind-tunnel design.<sup>39</sup>

[1] But all the media attention went to the machine itself and the men who designed it. [2] The introduction of ENIAC to the world in 1946 was headline news. [3] The women programmers were largely forgotten until the late 1980s, when Harvard student, Kathryn Kleiman, came

across the women's names' in a computer-history book.<sup>41</sup>

[4] Kleiman filmed twenty hours of interviews with Bartik

included with other surviving programmers. [5] This material finally brought attention to the ENIAC women,

they were the twentieth century's first computer

programmers. 45

39. If the writer were to delete the underlined portion (adjusting the punctuation as needed), the essay would primarily lose:
- A. a suggestion of the writer's skepticism regarding ENIAC's usefulness for nonmilitary purposes.
  - B. a claim that indicates the vital role of palm-sized computers in modern life.
  - C. an indication of the broad scope of ENIAC's impact.
  - D. a list of practical ways ENIAC is commonly used today.
40. F. NO CHANGE  
G. student Kathryn Kleiman,  
H. student, Kathryn Kleiman  
J. student Kathryn Kleiman
41. A. NO CHANGE  
B. womens' names'  
C. women's names  
D. womens names
42. The writer is considering deleting the underlined portion. Should the underlined portion be kept or deleted?
- F. Kept, because it suggests that Kleiman interviewed the programmers with some depth and thoroughness before sharing their stories.
  - G. Kept, because it makes clear Kleiman's extensive experience and talent as an interviewer.
  - H. Deleted, because it suggests that Kleiman was more interested in personal glory than in uncovering the programmers' untold stories.
  - J. Deleted, because it shifts the focus from the women Kleiman interviewed to her own professional achievements.
43. A. NO CHANGE  
B. along with interviewing  
C. having included the  
D. and the
44. F. NO CHANGE  
G. we now honor them as  
H. it highlighted  
J. DELETE the underlined portion.
45. For the sake of logic and cohesion, Sentence 1 should be placed:
- A. where it is now.
  - B. after Sentence 2.
  - C. after Sentence 3.
  - D. after Sentence 4.

## PASSAGE IV

## Painting Outside the Lines

[1]

Today, Yankton Sioux modernist painter, Oscar Howe,<sup>46</sup> is recognized as one of the most influential American Indian artists of the twentieth century. Howe received many prizes and accolades during his career. 47 But a pivotal moment in 1958 led to his emergence as a key

position<sup>48</sup> responsible for broadening the boundaries of American Indian art.

[2]

In 1958, Howe submitted a painting, *Umine Wacipe: War and Peace Dance*, to the Philbrook Art Center for consideration in the museum's annual competition showcasing art by American Indians. Representative of Howe's style at the time, the painting featured sharp, angular shapes in rich pink, blue, and purple hues that geometrically depicted five dancers. [A] The jurors for the competition rejected Howe's submission, claiming it was "a fine painting . . . but not Indian." The then widely held<sup>49</sup> jurors shared the position that American Indian art should be based on the conventions of the Studio style.

46. F. NO CHANGE

- G. modernist painter Oscar Howe
- H. modernist, painter Oscar Howe,
- J. modernist painter, Oscar Howe

47. At this point, the writer is considering adding the following true sentence:

While serving in the armed forces during World War II, Howe met the woman who would later become his wife, Heidi Hampel.

Should the writer make this addition here?

- A. Yes, because it establishes Hampel as an important figure in Howe's life and work.
- B. Yes, because it offers details about Howe's life that are later expanded upon in the essay.
- C. No, because it provides a detail about Howe's life that is only loosely related to the main subject of the essay.
- D. No, because it disrupts the description of the range of prizes Howe received during his career.

48. F. NO CHANGE

- G. figure
- H. taker
- J. role

49. The best placement for the underlined portion would be:

- A. where it is now.
- B. after the words *shared the*.
- C. after the word *that*.
- D. after the word *art*.





Works in this style depict traditional ceremonies, dance,  
and mythology and feature strong outlines and flat fields  
of color. [B] Howe's deviation from the style, in particular

his use of certain techniques, was perceived to be the

result of European influences, which the jurors considered  
incompatible with authentic American Indian art.

[3]

Howe displayed his work in more than sixty solo  
art shows. In an open letter, Howe argued that adhering

and sticking to notions of tradition would suffocate  
innovation in American Indian art. Furthermore, he argued,  
his work did employ American Indian art conventions. The  
angular shapes in his painting, Howe noted, is actually  
derivative of the Dakota notion of *tohokmu*, the spider web.

[4]

The Philbrook's jurors conceded; they expanded the  
scope of the competition to internalize experimental art.  
[C] Although questions related to art and identity are still

on people's minds, Howe's efforts continue to inspire

confidence in many artists who might otherwise feel  
confined by tradition. [D]

50. F. NO CHANGE  
G. and while it featured  
H. and featuring  
J. featured

51. Which choice offers the most specific description of a characteristic of Howe's painting?  
A. NO CHANGE  
B. shaded, geometric shapes,  
C. carefully created images,  
D. some types of shapes,

52. F. NO CHANGE  
G. these were considered by the jurors  
H. the jurors considered these  
J. they were considered

53. Given that all the choices are true, which one most effectively leads the reader from the previous paragraph into this paragraph?  
A. NO CHANGE  
B. Many artists who would later become well known attended the Studio School for art instruction in Santa Fe.  
C. Established by Dorothy Dunn, the Studio School was in operation for sixty years.  
D. Howe responded vehemently and publicly to the rejection.

54. F. NO CHANGE  
G. and sticking too tightly  
H. strictly and tightly  
J. too strictly

55. A. NO CHANGE  
B. has been  
C. were  
D. was

56. F. NO CHANGE  
G. envelop  
H. include  
J. entail

57. The writer wants to emphasize the intensity of the questions related to art and identity. Which choice best accomplishes that goal?  
A. NO CHANGE  
B. talked about to some extent,  
C. a matter of concern,  
D. hotly debated,

58. F. NO CHANGE  
G. for whom  
H. for who  
J. whom

Questions 59 and 60 ask about the preceding passage as a whole.

59. The writer is considering adding the following sentence to the essay:

Eight years later, the museum awarded Howe the Waite Phillips Trophy for Outstanding Contributions to American Indian Art.

If the writer were to add this sentence, it would most logically be placed at:

- A. Point A in Paragraph 2.
- B. Point B in Paragraph 2.
- C. Point C in Paragraph 4.
- D. Point D in Paragraph 4.

60. Suppose the writer's primary purpose had been to discuss a significant point in an artist's career. Would this essay accomplish that purpose?

- F. Yes, because it describes Howe's interaction with the jurors of the Philbrook competition and the effect of that interaction.
- G. Yes, because it chronicles Howe's career up to Howe's involvement with the Philbrook competition.
- H. No, because it does not explain why Howe's participation in the 1958 competition at the Philbrook was important.
- J. No, because although it mentions Howe, it focuses mainly on the jurors for the Philbrook's annual competition.

#### PASSAGE V

##### In Tune

Every April, North Carolina's Louisburg College, normally only humming with students, welcomes a whistling crew for the weeklong International Whistlers Convention. A competition spawned from a folk festival, the IWC has existed for over forty years, attracting <sup>61</sup> whistlers from across the globe.

[1] Since most <sup>62</sup> whistlers aren't professional

(though a few do make a living from whistling <sup>63</sup> tours and commercial spots). [2] Technique, <sup>63</sup>

which includes tone and pitch, represent <sup>64</sup> only fifty percent of their scoring criteria.

61. Which of the following alternatives to the underlined portion would NOT be acceptable?

- A. years, continuing to attract
- B. years and attracts
- C. years; attracting
- D. years. It attracts

62. F. NO CHANGE  
G. Considering most  
H. While most  
J. Most

63. If the writer were to delete the underlined portion (ending the sentence with a period), the essay would primarily lose information that:

- A. indicates that many professional whistlers love to compete but have other jobs on the side.
- B. hints at career options for whistlers and the talent of some of the competitors.
- C. implies that it is unusual for professional whistlers to compete at the convention.
- D. explains that competition winners go on to lucrative careers.

64. F. NO CHANGE  
G. pitch, represents  
H. pitch represents  
J. pitch represent

[3] Still, qualifying for the IWC requires rigorous  
<sup>65</sup>  
 training. [4] Judges look for far more than a  
 performer's ability to carry a tune. [5] Presentation

and performance make up the rest, requiring judges  
<sup>66</sup>  
 to scrutinize participants' facial expressions,

how participants present themselves overall onstage,  
<sup>67</sup>

and use of lips. 68

Participants can compete in both classical and popular  
 musical categories. They might, nevertheless, whistle an  
<sup>69</sup>  
 entire movement from Beethoven's Fifth Symphony or a  
 more modern selection from pop artist Beyoncé. Many  
 returning participants ambitiously aim on top of their  
<sup>70</sup>  
 previous performances with even more complex pieces.

Competitors, however, are far from cutthroat. The  
 global whistling community is a tight-knit family, and  
 Louisburg its home. A 2012 documentary about the IWC  
 captures these sentiments. Filmmaker, Ien Chi, a first-time  
<sup>71</sup>  
 whistling competitor himself, tells the story of a niche  
 group of individuals from Japan, Korea, France, Israel,  
 and elsewhere, whose mutual passion for whistling  
 eclipses language barriers.

65. Which choice makes it most clear that participants  
 have to earn a spot to compete at the IWC?

- A. NO CHANGE
- B. becoming part of
- C. preparing for
- D. enrolling in

66. F. NO CHANGE  
 G. rest and this requires  
 H. rest, this requires  
 J. rest; requiring

67. A. NO CHANGE  
 B. participants' overall stage presence,  
 C. presenting themselves overall,  
 D. overall stage presence,

68. For the sake of logic and cohesion, Sentence 2 should  
 be placed:

- F. where it is now.
- G. after Sentence 3.
- H. after Sentence 4.
- J. after Sentence 5.

69. A. NO CHANGE  
 B. might, moreover,  
 C. might, however,  
 D. might

70. F. NO CHANGE  
 G. over top of  
 H. on topping  
 J. to top

71. A. NO CHANGE  
 B. Filmmaker Ien Chi,  
 C. Filmmaker, Ien Chi  
 D. Filmmaker Ien Chi