



Questions 10-15 are based on the following passage.

This passage is excerpted from a novel first published in 1887. Here, the narrator is describing his friend, a private detective renowned for his brilliance and eccentricity.

His ignorance was as remarkable as his knowledge. Of contemporary literature, philosophy and politics he appeared to know next to nothing. Upon my quoting

Line Thomas Carlyle,* he inquired in the naïveté way who he
5 might be and what he had done. My surprise reached a climax, however, when I found incidentally that he was ignorant of the Copernican Theory and of the composition of the solar system. That any civilized human being in this nineteenth century should not be aware that the
10 earth traveled round the sun appeared to me to be such an extraordinary fact that I could hardly realize it.

"You appear to be astonished," he said, smiling at my expression of surprise. "Now that I do know it I shall do my best to forget it."

15 "To forget it!"

"You see," he explained, "I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose. A fool takes in all the lumber of every sort that he comes across, so that the
20 knowledge which might be useful to him gets crowded out, or at best is jumbled up with a lot of other things, so that he has a difficulty in laying his hands upon it. Now the skillful workman is very careful indeed as to what he takes into his brain-attic. He will have nothing but the tools which may
25 help him in doing his work, but of these he has a large assortment, and all in the most perfect order. It is a mistake to think that that little room has elastic walls and can distend to any extent. Depend upon it there comes a time when for every addition of knowledge you forget some-
30 thing that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones."

"But the solar system!" I protested.

"What the deuce is it to me?" he interrupted impatiently.

35 "You say that we go round the sun. If we went round the moon it would not make a pennyworth of difference to me or to my work."

*Thomas Carlyle (1795-1881) was a nineteenth-century British historian and essayist.

10. It can most reasonably be inferred from lines 1-5 ("His . . . done") that the narrator believes that

- (A) Carlyle was the foremost writer of his age
- (B) educated people should know who Carlyle was
- (C) Carlyle's views are unpopular in some quarters
- (D) Carlyle's ideas are not relevant to most people's daily lives
- (E) most readers do not fully appreciate the complexity of Carlyle's thinking

11. The narrator's remarks about "any civilized human being" (line 8) primarily serve to express his

- (A) annoyance with a common state of affairs
- (B) regret over a particular occurrence
- (C) shock at an unexpected revelation
- (D) disappointment at his friend's actions
- (E) surprise at his friend's gullibility

12. In line 11, "realize" most nearly means

- (A) clarify
- (B) actualize
- (C) accomplish
- (D) conceive
- (E) gain

13. The phrase "To forget it!" (line 15) primarily emphasizes the narrator's

- (A) extreme displeasure
- (B) undisguised embarrassment
- (C) surprised disbelief
- (D) sense of urgency
- (E) feelings of regret



Questions 16-24 are based on the following passage.

The following passage was adapted from a book published in 2000.

It was so rare to see a real Asian American on television when I was a kid that we had a family ritual when one was spotted. It constituted what I now call an "Asian sighting."

Line A hoot went out: "Hey, come see this, look now!"

5 Real Asians didn't include Hop Sing, the Cartwright family's houseman on the TV show *Bonanza*, or David Carradine, Jerry Lewis, or the numerous other white actors who donned makeup to play Asians. We only shouted when we saw regular Asian Americans like
10 us, on the news, game shows, variety programs, or beauty pageants. It was a rare event.

We would then drop everything and make a frenzied rush to the tube to see who had entered that mysterious TV land where people of Asian descent
15 were virtually nonexistent. My parents participated enthusiastically in the routine as well. They liked to assess for us kids the looks, ethnicity, demeanor, intelligence and other vital signs of the real Asian, a commentary they delivered in a manner as succinct
20 and passionate as that of a sports announcer. Most irksome was their habit of comparing us to the TV Asian. When an Asian beauty contestant competed for Miss World or Miss Universe, my father invariably turned to me and said, in all seriousness, "Helen,
25 why don't you try for Miss World?" My brothers snickered and taunted in the background while I seethed in embarrassed fury.

One day I became one of those real Asians on TV. In 1972, I visited China as one of the first Americans
30 to get into the country after President Nixon's historic visit. The TV game show *To Tell the Truth* asked me to be a contestant on the show, which had celebrities guess the real contestant from imposters after receiving clues about the real person. The show would cover my train fare to New York from New Jersey. I wouldn't
35 get paid, but for every celebrity panelist who guessed wrong, I'd win \$50.00. That was enough to entice me, the struggling student, and I hopped the train to New York. On the set, I met the two Asian American actors hired to play me: not only were they older than I, they were Miss World material. The available selection of Asian American actors must have been as sparse as the roles available for them to play. When it came time to pick the real Asian American college student who
40 went to China, somehow all the panelists picked me.

On the scheduled air date, my whole family crowded around the television. Mom and Dad held back from doing their usual critique. At first we all watched in stunned silence, to see me as the Asian sighting. In those
50 pre-videocassette recorder days, it was startling to see

yourself on screen. My three older brothers made wise-cracks and my little sister and brother jumped up and down in excitement. Finally Dad said, "Your voice sounds different." Mom said I should have worn more makeup. They stopped foisting the Miss World pageant on me. So much for my television career. Most mind-boggling was the thought that my brief, shining moment on *To Tell the Truth* was an Asian sighting for other Asian American families across America.

55 Asian sightings are more common now, but they are still infrequent enough to create a thrill whenever real Asians appear on the screen, as martial artists, for example, or television reporters. We cheer to see a Chinese man, chubby and middle-aged, as the star of a television series.
60 We heave a sigh of relief when a movie like *Mulan* is released, using real Asian American actors' voices. Each Asian sighting that breaks through the constricting stereotypes gives another reason to celebrate.

16. The primary purpose of the passage is to

- (A) demand an end to regressive industry practices
- (B) examine the impact of a modern invention
- (C) analyze the causes of a historical phenomenon
- (D) recount a difficult and life-altering event
- (E) offer a personal view of a cultural development

17. The family's usual reaction to an "Asian sighting" (line 3) is best characterized as

- (A) excitement
- (B) shock
- (C) respect
- (D) anxiety
- (E) disdain

18. In line 5, "Real" most nearly means

- (A) serious
- (B) authentic
- (C) practical
- (D) utter
- (E) fundamental

19. The list of vital signs in lines 17-18 suggests that the parents' commentary was

- (A) innocent and amusing
- (B) technical and bewildering
- (C) critical and demoralizing
- (D) thorough and systematic
- (E) contentious and overwrought



20. The author's description in lines 16-22 ("They liked . . . TV Asian") suggests that she was
- (A) angry about her parents' outdated opinions
 - (B) impressed by her parents' perceptive observations
 - (C) irritated by her parents' comprehensive critiques
 - (D) delighted with her parents' spirited contributions
 - (E) troubled by her parents' inconsistent arguments
21. Lines 39-43 ("On the . . . play") imply that the actors
- (A) had a good deal of professional experience
 - (B) made the author question her own identity
 - (C) would be unlikely to fool the panelists
 - (D) needed money more than the author did
 - (E) were unlike other Asian American performers
22. The comment in lines 43-45 ("When it . . . me") suggests that the author was
- (A) relieved that the experience was over
 - (B) resentful of the other contestants
 - (C) concerned about her family's reaction
 - (D) not surprised by the panelists' selection
 - (E) untroubled by the repercussions of the episode
23. The observation about "pre-videocassette recorder days" (lines 49-51) primarily implies that
- (A) an engineering breakthrough has had unfortunate consequences
 - (B) a filming technique has improved the quality of television programming
 - (C) a technological innovation has made a certain experience more common
 - (D) a common piece of equipment has made television more accessible
 - (E) an everyday object has reshaped the public's preferences
24. The example in lines 63-64 ("We cheer . . . series") primarily serves to
- (A) applaud the increasing visibility of apparently ordinary Asian Americans on television
 - (B) indicate dismay over some characters featured in recent television shows
 - (C) express approval of the quality of the television performances of Asian American actors
 - (D) underscore the importance of ethnic diversity in the entertainment industry
 - (E) emphasize the need for more high-quality dramatic series on television

NOTE: The reading passages in this test are brief excerpts or adaptations of excerpts from the published material. The ideas contained in them do not necessarily represent the opinions of the College Board or Educational Testing Service. To make the test suitable for testing purposes, we may in some cases have altered the style, contents, or point of view of the original.

STOP

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



Questions 13-24 are based on the following passage.

This passage, adapted from a 1998 book, discusses the ability of some sea creatures to emit light, a phenomenon known as bioluminescence.

Sailing at night in luminescent seas is something splendid that is not given to everyone. On a quiet night, with just enough wind to ghost along without the engine, it can be euphoric. Euphoria is worth seeking; we don't often achieve it in this rush-around world. You need a pause, or you miss it. Sitting in the cockpit on a night watch, it takes a little time to become adapted to the dark and to realize how much is going on in the sea around you. What you generally see first is a cloudy luminescence.

One source of such luminescence is an alga* called *Noctiluca*. Each of these organisms is barely a millimeter across and practically transparent, so that it is difficult to see even if you know what you are looking for. It is not much to look at if you haven't got a microscope aboard, but a more interesting question is not what *Noctiluca* looks like, flashing or quiescent, but why it bothers to flash. Isn't it suicidal to advertise your presence in this blatant way, when you are near enough invisible if you sit tight and do nothing? The answer, for the alga, is copepods, the next step up in the food chain and the most abundant small predators in the sea. Crustaceans, copepods are related to shrimps, crabs, and lobsters. But they are only three or four millimeters long—big enough to see in a bucket, if you shine a bright light and watch for their shadows, for they, too, do their best to be transparent. Copepods move in jerks, pouncing on yet smaller prey.

They don't like prey that flashes. Grab it, it explodes into light in their scratchy little arms, and they drop it. An odd bit of behavior, really, because the alga, so far as we know, doesn't taste nasty, or sting, or do anything unpleasant to the predator, and you might reasonably expect the copepod to habituate to the flashes after a few tries. But it does not, apparently, and since practically every animal that has ever been studied habituates to stimuli that repeatedly prove harmless, there must be some other explanation. The most likely possibility is that the copepod itself wishes to remain invisible. Chomp down the alga, and the unfortunate copepod would be, for a while, lit up by the glow in its gut, a sitting target for a fish or anyone else with a taste for seafood.

In some of the larger luminescent species, in which the patterns of light differ between sexes, it is a fair bet that luminescence serves as an identification signal, a means of bringing the sexes together in places that have so little light that shapes and normal, reflected

colors won't do. Others use lights to attract prey, like deep-sea anglerfish, with luminous-tipped rods that wave seductively in front of cavernous mouths, invisible in the abyssal dark. Or searchlights. One outstandingly devious group of deep-sea predatory fish, *Malacosteus*, has developed a system of red searchlights that are probably invisible to everybody except themselves. Red light hardly penetrates beyond the first few meters of water, even at the sea surface, and most mid-to-deep-water marine animals have visual systems that cannot perceive red light. *Malacosteus*, one must suppose, has the jump on almost everybody around: night sights to target prey that will never even be aware that they have been spotted.

But by far the most widespread use is camouflage. Deep down, or even in shallow water at night, an animal is often invisible except as a silhouette against the feeble light filtering from above. A predator can come up from below, itself invisible to a victim in the water above it. Lights along the underside, carefully matched to the light coming from above, can destroy the silhouette. In principle, the system would work in broad daylight. Indeed, a system like this was used briefly at the beginning of the Second World War, to hide military aircraft hunting submarines. It reduced the range at which planes could be spotted from a dozen miles to around two, uncomfortably close for a submarine recharging its batteries at the surface and needing time to crash dive. But then radar became commonplace, and lights became obsolete.

*singular of "algae"

13. The passage as a whole is best characterized as

- (A) a case study of an unusual type of bioluminescence
- (B) a survey of popular misconceptions about the function of bioluminescence
- (C) a discussion of the evolutionary origins of bioluminescence
- (D) an overview of the various functions of bioluminescence in sea creatures
- (E) an examination of luminescent species that use camouflage



14. In line 2, "given" most nearly means
- (A) inclined
 - (B) transported
 - (C) devoted
 - (D) applied
 - (E) granted
15. The phrase "ghost along" (line 3) primarily serves to suggest
- (A) misleading appearance
 - (B) labored motion
 - (C) unexplained phenomena
 - (D) alarming effects
 - (E) silent travel
16. In line 7, "adapted" most nearly means
- (A) evolved
 - (B) committed
 - (C) acclimated
 - (D) predisposed
 - (E) altered
17. The author suggests that the best answer to the "more interesting question" (line 15) is that flashing
- (A) serves to deter potential predators
 - (B) enables *Noctiluca* to see its environment better
 - (C) helps *Noctiluca* attract a mate
 - (D) improves *Noctiluca*'s chances of finding an adequate food supply
 - (E) functions as a mode of communication with other algae
18. The question in lines 17-19 ("Isn't it . . . nothing?") primarily serves to
- (A) reveal the scientific community's limited understanding of *Noctiluca*
 - (B) imply that some research on luminescence is flawed
 - (C) suggest that an adaptation serves no biological purpose
 - (D) note an apparent drawback to luminescence in *Noctiluca*
 - (E) indicate that luminescence can serve a variety of functions
19. In line 25, the author most likely mentions that copepods "do their best to be transparent" in order to
- (A) explain why they are luminescent
 - (B) account for their apparent dislike of eating *Noctiluca*
 - (C) account for their relative abundance
 - (D) reinforce the point that they are more difficult to detect than are *Noctiluca*
 - (E) indicate what makes them so successful as predators
20. The author argues that copepods "don't like prey that flashes" (line 27) because they
- (A) are confused by the lights
 - (B) want to avoid detection by predators
 - (C) rarely encounter luminescence
 - (D) know that luminescent animals taste bitter
 - (E) are temporarily blinded by the flashes
21. In line 29, the author describes the copepod's "behavior" as "odd" because it
- (A) is rarely seen in aquatic animals
 - (B) is a rapid response to prolonged stimuli
 - (C) seems to defy typical response patterns in animals
 - (D) does not appear to help the organism locate food
 - (E) occurs sporadically rather than regularly
22. The expression "fair bet" (line 42) is used to make the point that
- (A) a hypothesis is most likely accurate
 - (B) a prediction will probably prove fruitless
 - (C) a theory is likely to be rejected
 - (D) an event will probably occur
 - (E) an observation is likely to be understood



The two passages below are followed by questions based on their content and on the relationship between the two passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 7-19 are based on the following passages.

The following passages address the issue of accuracy in the translation of poetry. Passage 1 discusses epic poems composed in ancient Greek and attributed to Homer. Passage 2 considers a tenth-century poem written in Anglo-Saxon, an early form of English.

Passage 1

Line
5 In the mid-nineteenth century, a scholar named Francis William Newman attempted a literal translation of the works of Homer. His purpose was to publish a translation that would contrast with the elegance of Alexander Pope's eighteenth-century translation. Newman's book would be forgotten today had it not been reviewed by Matthew Arnold, one of the nineteenth century's most famous essayists and poets.

10 Newman supposed that a literal translation must be the most faithful translation. Arnold, however, argued that in Homer's works, several qualities were to be found—clarity, nobility, simplicity, and so on. He thought that a translator should always convey the impression of those

15 qualities, even in cases where the original text did not bear them out. Arnold pointed out that a literal translation made for oddity and for uncouthness.

For example, in the Romance languages we do not say "It is cold" to describe a winter's day—we say "It makes cold": *Il fait froid* in French, *Fa freddo* in Italian, and so on. Yet I don't think anybody should translate "Il fait froid" as "It makes cold."

Matthew Arnold pointed out that if a text is translated literally, then false emphases are created. I do not know whether he came across Captain Burton's translations of a classic Arabic language book during the same time period. Perhaps he did, but too late to refer to it in his remarks about translation. Burton translates the title

30 *Qitah alif laila wa laila* as *Book of the Thousand Nights and a Night*, instead of *Book of the Thousand and One Nights*. This translation is a literal one. Yet it is false in the sense that the words "book of the thousand nights and a night" are a common form in Arabic, while in English we have a slight shock of surprise. And this,

35 of course, had not been intended by the original.

Nowadays, a hundred years after Matthew Arnold, we are fond of literal translation; in fact, many of us accept only literal translations because we want to give the original authors their due. That attitude would have seemed

40 a crime to European translators in ages past. They were

thinking of something far worthier than the individual person. They wanted to prove that the vernacular, the language of their contemporaries, was as capable of a great poem as the ancient language in which the original poem was composed. I don't think any contemporary of Alexander Pope thought about Homer and Pope. I suppose that the readers, the best readers anyhow, thought of the poem itself. They were interested in Homer's two great epic poems, and they had no care for verbal trifles.

50 All throughout the Middle Ages in Europe, people thought of translation not in terms of a literal rendering but in terms of something being re-created. They thought of translators as having read a work and then somehow evolving that work from themselves, from their own might, from the

55 known possibilities of their own languages.

Passage 2

"The Seafarer," translated in 1911 by Ezra Pound, shows Pound's method of translating which, when he is so inclined, produces not so much a translation as a new poem in the spirit of the original. In translating "The Seafarer" Pound aims to reproduce the "feel" of the original by reproducing Anglo-Saxon sounds, whether or not the modern words correspond literally to the meaning of the original words.

This way of translating offended scholars who believed

65 that translation must be literal to be accurate. Pound provoked their wrath by stating in print that his version of "The Seafarer" was "as nearly literal" as any translation could be. Obviously it is not. Where the Anglo-Saxon has *wrecan* ("to make, compose"), Pound has "reckon." Where the Anglo-Saxon has *sumeres weard* ("guardian of summer"), Pound has "summerward." And so on. Moreover, there are unfortunately some mistakes, as when Pound misreads *purh* ("through") as *pruh* ("coffin").

Nevertheless, Pound's translation conveys the important meaning of the Anglo-Saxon poem and does something that a literal translation fails to do—renders it into poetic English, finding new equivalents for old emotions. This was Pound's contribution as a translator—he showed that to translate accurately you must do more than find words

80 that have the same meaning as words in another language. Literal translation sounds like no language at all. The aim of translation is to find words that bring over the sense and spirit of the original so that they are understood. Therefore the translator must aim at making an "equation" rather than

85 a literal translation.



7. The authors of the two passages are most similar in their
- (A) idealization of certain ancient poets
 - (B) disdain for scholarly debate
 - (C) preference for ancient over modern poetry
 - (D) interest in the recasting of ancient works for modern readers
 - (E) emphasis on a faithful rendering of sound when translating ancient literature
8. The author of Passage 2 would most likely consider which question most important in judging the quality of Alexander Pope's translation of Homer?
- (A) Does it use English words to replicate the sound of ancient Greek verse?
 - (B) Does it correctly reproduce the exact meaning of each ancient Greek word?
 - (C) Does it satisfy the standards of modern scholarship?
 - (D) Does it faithfully preserve the essence of the original poem?
 - (E) Does it make archaic ways of thinking appealing to modern readers?
9. Pound (Passage 2) would most likely challenge Newman's assumption about "the most faithful translation" (line 11, Passage 1) by arguing that the
- (A) ideas most prized by an ancient Greek audience may be unfamiliar to modern readers
 - (B) unique qualities of a poem go beyond the definitions of individual words
 - (C) subtlety of meaning in a poem limits the translator's choice of words
 - (D) vision of the original poet cannot be preserved in loose translations
 - (E) accurate understanding of a poem requires familiarity with its social context
10. In line 24, "false" most nearly means
- (A) fictional
 - (B) counterfeit
 - (C) misleading
 - (D) treacherous
 - (E) insincere
11. The statement "we want . . . due" (lines 38-39) refers to the tendency to
- (A) debate at length the merits of certain poets
 - (B) adhere closely to the author's intended meaning
 - (C) compare various translations of the same work
 - (D) overlook the flaws in famous works of literature
 - (E) insist that translations are superior to the originals
12. The "European translators" might argue that those guilty of the "crime" (line 40) are likely to
- (A) force ancient ideas into a modern mold
 - (B) encourage literary accomplishment while neglecting traditional scholarship
 - (C) insist that ancient poems be read only in their original language
 - (D) treat authors with excessive reverence
 - (E) pursue commercial success rather than artistic excellence
13. For which of the following qualities would the "European translators" (line 40) most likely praise Pound's version of "The Seafarer" (Passage 2)?
- (A) Its skillful display of the beauties of modern English
 - (B) Its sensitive demonstration of the original poet's genius
 - (C) Its faithful reproduction of Anglo-Saxon sounds
 - (D) Its subtle presentation of human emotions
 - (E) Its imaginative interpretation of individual words
14. The "scholars" in line 64, Passage 2, most directly share the attitude of
- (A) the author of Passage 1
 - (B) the author of Passage 2
 - (C) Newman (Passage 1)
 - (D) Pope (Passage 1)
 - (E) Arnold (Passage 1)



15. The author of Passage 2 suggests that the “wrath” (line 66) of the scholars was
- (A) irrational, because it ignored Pound’s good intentions
 - (B) meaningless, because the scholars were not translators
 - (C) inevitable, because Pound’s method had attracted considerable attention
 - (D) genuine, because the scholars felt personally insulted
 - (E) understandable, because Pound’s claim could be disputed
16. In lines 68-71, the author of Passage 2 provides definitions of Anglo-Saxon words primarily in order to
- (A) reinforce the idea that a word may have more than one meaning
 - (B) reveal the developmental changes leading to modern English words
 - (C) question an assertion put forth by Pound
 - (D) illustrate the thematic power of an ancient poem
 - (E) challenge assumptions about the sounds of the ancient words
17. Which of the following, referred to in Passage 1, would the author of Passage 2 most likely cite as an illustration of something that sounds like “no language at all” (line 81) ?
- (A) Pope’s translation of Homer
 - (B) Arnold’s review of Newman’s book
 - (C) The translation of “Il fait froid” as “It makes cold”
 - (D) The title *Book of the Thousand and One Nights*
 - (E) Translations from the Middle Ages
18. In line 82, “sense” most nearly means
- (A) meaning
 - (B) awareness
 - (C) practicality
 - (D) intelligence
 - (E) appreciation
19. Both Arnold (Passage 1) and Pound (Passage 2) assume that a good translation captures the
- (A) distinctive nature of the original poem
 - (B) poet’s thoughts about the creative process
 - (C) values and ideals of the poet’s era
 - (D) sound and rhythm of the original language
 - (E) subtleties of the poet’s reasoning

STOP

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

Critical Reading

Section 4

Section 8

Number correct

Number correct

Number correct

Number incorrect

Number incorrect

Number incorrect

Mathematics

Section 3

Section 5

Section 9

Number correct

Number correct

Number correct
(9-18)

Number correct

Number incorrect

Number incorrect

Number incorrect

Writing Multiple-Choice

Section 7

Section 10

Number correct

Number correct

Number incorrect

Number incorrect

-48-