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## READING TEST

35 Minutes—40 Questions

**DIRECTIONS:** There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

## Passage I

**PROSE FICTION:** This passage is adapted from Paule Marshall's short story "Reena" (©1983 by The Feminist Press).

We met—Reena and myself—at the funeral of her aunt who had been my godmother and whom I had also called aunt, Aunt Vi, and loved, for she and her house had been, respectively, a source of understanding and a place of calm for me as a child. Reena entered the church where the funeral service was being held as though she, not the minister, were coming to officiate, sat down among the immediate family up front, and turned to inspect those behind her. I saw her face then.

- 10 It was a good copy of the original. The familiar mold was there, that is, and the configuration of bone beneath the skin was the same despite the slight fleshiness I had never seen there before, her features had even retained their distinctive touches: the positive set 15 to her mouth, the assertive lift to her nose, the same insistent, unsettling eyes which when she was angry became as black as her skin—and this was total, unnerving, and very beautiful. Yet something had happened to her face. It was different despite its sameness. 20 Aging even while it remained enviably young. Time had sketched in, very lightly, the evidence of the twenty years.

Her real name had been Doreen, a standard for girls among West Indians (her mother, like my parents, 25 was from Barbados), but she had changed it to Reena on her twelfth birthday—"As a present to myself"—and had enforced the change on her family by refusing to answer to the old name. "Reena. With two e's!" she would say and imprint those e's on your mind with the 30 indelible black of her eyes and a thin threatening finger that was like a quill.

She and I had not been friends through our own choice. Rather, our mothers, who had known each other since childhood, had forced the relationship. And from 35 the beginning, I had been at a disadvantage. For Reena, as early as the age of twelve, had had a quality that was unique, superior, and therefore dangerous. She seemed defined, even then, all of a piece, the raw edges of her adolescence smoothed over; indeed, she seemed to have 40 escaped adolescence altogether and made one dazzling leap from childhood into the very arena of adult life.

At thirteen, for instance, she was reading Zola, Hauptmann, Steinbeck, while I was still in the thrall of the Little Minister and Lorna Doone. When I could 45 only barely conceive of the world beyond Brooklyn, she was talking of the Civil War in Spain, lynchings in the South, Hitler in Poland—and talking with the outrage and passion of a revolutionary. I would try, I remember, to console myself with the thought that she 50 was really an adult masquerading as a child, which meant that I could not possibly be her match.

For her part, Reena put up with me and was, by turns, patronizing and impatient. I merely served as the audience before whom she rehearsed her ideas and the 55 yardstick by which she measured her worldliness and knowledge.

"Do you realize that this stupid country supplied Japan with the scrap iron to make the weapons she's now using against it?" she had shouted at me once.

- 60 I had not known that.

Just as she overwhelmed me, she overwhelmed her family, with the result that despite a half dozen brothers and sisters who consumed quantities of bread and jam whenever they visited us, she behaved like an only 65 child and got away with it. Her father, a gentle man with skin the color of dried tobacco and with the nose Reena had inherited jutting out like a crag from his nondescript face, had come from Georgia and was always making jokes about having married a foreigner—Reena's mother being from the West Indies. When not joking, he seemed slightly bewildered by his large family and so in awe of Reena that he avoided her. Reena's mother, a small, dry, formidably black woman, was less a person to me than the abstract principle of force, power, energy. She was alternately strict and indulgent with Reena and, despite the inconsistency, surprisingly effective.

1. Of the persons mentioned in the passage, which of the following had the greatest positive effect on the narrator as a child?

- A. Reena's minister
- B. Reena's father
- C. Aunt Vi's godmother
- D. Aunt Vi

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2. In order to ensure that her family would call her Reena, and not Doreen, Reena would:
- point at them threateningly.
  - start crying loudly.
  - shout and stamp her feet.
  - stare meaningfully.
- F.** I and II only  
**G.** I and IV only  
**H.** II and IV only  
**J.** I, II, and IV only
3. It can reasonably be inferred from the passage that Reena's mother, as compared with Reena's father, was a:
- more strict and much funnier parent.
  - more retiring and less authoritative parent.
  - more forceful and effective parent.
  - less argumentative and more gentle parent.
4. Reena's talking about which of the following subjects intimidated the narrator?
- Hitler in Poland
  - The Civil War in Spain
  - The thrall of the Little Minister
- F.** I only  
**G.** II only  
**H.** III only  
**J.** I and II only
5. As it is described in the first paragraph, Reena's entrance into the church suggests that Reena is a woman who:
- is quite confident.
  - is used to officiating at funerals.
  - is deeply unhappy.
  - has changed remarkably.
6. Reena apparently had the sort of character that her father found it necessary to:
- discipline her severely.
  - keep her at a distance.
  - praise her constantly.
  - humor her endlessly.
7. The narrator's point of view is that of:
- a child.
  - an adolescent.
  - a psychologist.
  - an adult.
8. The statement that Reena had a half dozen brothers and sisters yet "behaved like an only child and got away with it" (lines 64–65) supports the narrator's feeling that Reena:
- was completely and utterly selfish.
  - had been her best friend for years.
  - did not like her brothers and sisters.
  - could overwhelm just about anyone.
9. According to the narrator, adolescence is a stage usually characterized by:
- raw edges.
  - abstract principles.
  - dazzling leaps.
  - impatient patronizing.
10. The fifth paragraph (lines 52–56) suggests that Reena's relationship with the narrator was primarily characterized by:
- Reena's patience with the narrator.
  - Reena's exploitation of the narrator.
  - the narrator's devotion to Reena.
  - the narrator's increasing worldliness.

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**Passage II**

**SOCIAL SCIENCE:** This passage is adapted from Jack Weatherford's *Indian Givers: How the Indians of America Transformed the World* (©1988 by Jack McIver Weatherford).

Egalitarian democracy and liberty as we know them today owe little to Europe. They are not Greco-Roman derivatives somehow revived by the French in the eighteenth century. They entered modern western thought as American Indian notions translated into European language and culture.

In language, custom, religion, and written law, the Spaniards descended directly from ancient Rome, yet they brought nothing resembling a democratic tradition with them to America. The French and Dutch who settled parts of North America also settled many other parts of the world that did not become democratic. Democracy did not spring up on French-speaking Haiti any more than in Southern Africa, where the British and Dutch settled about the same time that they settled in North America.

Even the Netherlands and Britain, the two showcases for European democracy, had difficulty grafting democracy onto monarchical and aristocratic systems soaked in the strong traditions of class privilege. During the reign of George III of Great Britain, while the United States was fighting for its independence, only one person in twenty could vote in England. And in Ireland no Catholic could hold office or vote. In their centuries of struggle to suppress the Irish, the British possibly encumbered their own democratic development.

American anglophiles occasionally point to the signing of the Magna Carta by King John on the battlefield of Runnymede in 1215 as the start of civil liberties and democracy in the English-speaking world. This document, however, merely moved slightly away from monarchy and toward oligarchy by increasing the power of the aristocracy. It continued the traditional European vacillation between government by a single strong ruler and by an oligarchic class. An oligarchy is not an incipient democracy, and a step away from monarchy does not necessarily mean a step toward democracy. In the same tradition, the election of the pope by a college of cardinals did not make the Vatican into a democratic institution, nor did the Holy Roman Empire become a democracy merely because a congress of aristocrats elected the emperor.

When the Dutch built colonies in America, power in their homeland rested securely in the hands of the aristocracy and the burghers, who composed only a quarter of the population. A city such as Amsterdam fell under the rule of a council of thirty-six men, none of whom was elected; instead each council member inherited his office and held it until death.

Henry Steele Commager wrote that during the Enlightenment "Europe was ruled by the wellborn, the rich, the privileged, by those who held their places by

divine favor, inheritance, prescription, or purchase." The philosophers and thinkers of the Enlightenment became quite complacent and self-congratulatory because the "enlightened despots" such as Catherine of Russia and Frederick of Prussia read widely and showed literary inclinations. Too many philosophers became court pets and because of that believed that Europe was moving toward enlightened democracy. As Commager explained it, Europe only imagined the Enlightenment, but America enacted it. This Enlightenment grew as much from its roots in Indian culture as from any other source.

When Americans try to trace their democratic heritage back through the writings of French and English political thinkers of the Enlightenment, they often forget that these people's thoughts were heavily shaped by the democratic traditions and the state of nature of the American Indians. The concept of the "noble savage" derived largely from writings about the American Indians, and even though the picture grew romanticized and distorted, the writers were only romanticizing and distorting something that really did exist. The Indians did live in a fairly democratic condition, they were egalitarian, and they did live in greater harmony with nature.

The modern notions of democracy based on egalitarian principles and a federated government of overlapping powers arose from the unique blend of European and Indian political ideas and institutions along the Atlantic coast between 1607 and 1776. Modern democracy as we know it today is as much the legacy of the American Indians, particularly the Iroquois and the Algonquians, as it is of the British settlers, of French political theory, or of all the failed efforts of the Greeks and Romans.

The discovery of new forms of political life in America freed the imaginations of Old World thinkers to envision utopias, socialism, communism, anarchism, and dozens of other social forms. Scarcely any political theory or movement of the last three centuries has not shown the impact of this great political awakening that the Indians provoked among the Europeans.

11. According to the passage, two Native American peoples who contributed greatly to the development of modern democracy were the:

- A. Iroquois and the Cherokee.
- B. Iroquois and the Algonquians.
- C. Algonquians and the Seminoles.
- D. Cherokee and the Cheyenne.

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12. The author of the passage would most likely agree with which of the following statements?
- F. European political thinkers of the sixteenth century created the notion of a completely egalitarian society.
  - G. The efforts of the Spaniards to create a democratic society in the New World failed due to the unfavorable climate of the New World.
  - H. American Indians generally are not given as much credit as they deserve with regard to their contribution to modern democratic political theory.
  - J. The roots of modern democracy can be traced directly back to the Holy Roman Empire.
13. Historian Henry Steele Commager's belief that "Europe only imagined the Enlightenment, but America enacted it" (lines 62–63) refers to the idea, presented in the passage, that:
- A. European political thinkers wrote a great deal about democracy and liberty, but democracy and liberty did not really manifest themselves until European and Native American political ideas met in the New World.
  - B. European political thinkers lived utopian lives that prevented them from seeing the monarchical excesses of European society.
  - C. the Dutch and Spanish political thinkers had a history of democratic traditions, but they were not able to translate their ideas into a workable democracy in America.
  - D. Native Americans, when introduced to the democratic ideals of European political thinkers, readily adopted the Europeans' political philosophies.
14. One of the main ideas of the passage is that:
- F. democracy and liberty are political ideas derived primarily from the Greeks and Romans of the ancient world.
  - G. the French and the Dutch who settled in America were the primary sources of democracy in the New World.
  - H. modern democracy evolved from the interaction of Native American and European political thought in colonial America.
  - J. Native Americans were initially opposed to the democratic traditions that the Europeans brought to the New World.
15. It can be inferred from the sixth paragraph (lines 51–65) that historian Henry Steele Commager would agree with the statement that, during the Enlightenment, Europe was mainly ruled by:
- A. a democratic majority.
  - B. a college of cardinals.
  - C. the aristocratic class.
  - D. the intellectual elite.
16. The passage argues that at the time of European contact with Native Americans in the 1600s, the political systems of Native Americans could best be characterized as being:
- F. essentially nonexistent.
  - G. ruled by a few Indian chiefs who were similar to Europe's "enlightened despots."
  - H. a monarchical system of government.
  - J. fairly democratic and egalitarian.
17. The passage specifies that the law of which of the following countries descended directly from that of ancient Rome?
- A. Britain
  - B. France
  - C. The Netherlands
  - D. Spain
18. According to the fourth paragraph (lines 28–43), the signing of the Magna Carta:
- I. increased the power of the English aristocracy.
  - II. decreased the power of the English monarchy.
  - III. created the first truly democratic government in England.
  - E. I only
  - G. I and II only
  - H. I and III only
  - J. II and III only
19. According to the passage, the attitude of some philosophers of the Enlightenment toward European monarchs and their governments was often:
- A. not critical enough, because the philosophers were on too friendly terms with the monarchs.
  - B. not critical enough, because the philosophers needed to justify European expansion in North America.
  - C. too critical, because the philosophers personally disliked the monarchs.
  - D. too critical, because the philosophers didn't understand Greco-Roman ideas well enough to develop sound theories.
20. According to the passage, at the same time they settled in North America, the British and the Dutch also settled in:
- I. Haiti.
  - II. South Africa.
  - III. Greece.
  - F. I only
  - G. II only
  - H. I and II only
  - J. I and III only

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## Passage III

**HUMANITIES:** This passage is adapted from Annie Dillard's *The Writing Life* (©1989 by Annie Dillard).

When you write, you lay out a line of words. The line of words is a miner's pick, a woodcarver's gouge, a surgeon's probe. You wield it, and it digs a path you follow. Soon you find yourself deep in new territory. Is 5 it a dead end, or have you located the real subject? You will know tomorrow, or this time next year.

You make the path boldly and follow it fearfully. You go where the path leads. At the end of the path, you find a box canyon. You hammer out reports, dis- 10 patch bulletins.

The writing has changed, in your hands, and in a twinkling, from an expression of your notions to an epistemological tool. The new place interests you because it is not clear. You attend. In your humility, 15 you lay down the words carefully, watching all the angles. Now the earlier writing looks soft and careless. Process is nothing; erase your tracks. The path is not the work. I hope your tracks have grown over; I hope birds ate the crumbs; I hope you will toss it all and not 20 look back.

The line of words is a hammer. You hammer against the walls of your house. You tap the walls, lightly, everywhere. After giving many years' attention to these things, you know what to listen for. Some of 25 the walls are bearing walls; they have to stay, or everything will fall down. Other walls can go with impunity; you can hear the difference. Unfortunately, it is often the bearing wall that has to go. It cannot be helped. There is only one solution, which appalls you, but there 30 it is. Knock it out. Duck.

Courage utterly opposes the bold hope that this is such fine stuff the work needs it, or the world. Courage, exhausted, stands on bare reality; this writing weakens the work. You must demolish the work and start over. 35 You can save some of the sentences, like bricks. It will be a miracle if you can save some of the paragraphs, no matter how excellent in themselves or hard-won. You can waste a year worrying about it, or you can get it over with now. (Are you a woman, or a mouse?)

40 The part you must jettison is not only the best-written part; it is also, oddly, that part which was to have been the very point. It is the original key passage, the passage on which the rest was to hang, and from which you yourself drew the courage to begin.

45 Putting a book together is interesting and exhilarating. It is sufficiently difficult and complex that it engages all your intelligence. It is life at its most free. Your freedom as a writer is not freedom of expression in the sense of wild blurtng; you may not let it rip. It is 50 life at its most free, if you are fortunate enough to be able to try it, because you select your materials, invent your task, and pace yourself.

The obverse of this freedom, of course, is that your work is so meaningless, so fully for yourself alone, and 55 so worthless to the world, that no one except you cares whether you do it well, or ever. You are free to make several thousand close judgment calls a day. Your freedom is a by-product of your days' triviality.

Here is a fairly sober version of what happens in 60 the small room between the writer and the work itself. It is similar to what happens between a painter and a canvas.

First you shape the vision of what the projected work of art will be. The vision, I stress, is no marvelous 65 thing: it is the work's intellectual structure and aesthetic surface. It is a chip of mind, a pleasing intellectual object. It is a vision of the work, not of the world. It is a glowing thing, a blurred thing of beauty. Its structure is at once luminous and translucent; you can 70 see the world through it.

Many aspects of the work are still uncertain, of course; you know that. You know that if you proceed 75 you will change things and learn things, that the form will grow under your hands and develop new and richer lights. But that change will not alter the vision or its deep structures; it will only enrich it. You know that, and you are right.

But you are wrong if you think that in the actual writing, or in the actual painting, you are filling in the 80 vision. You cannot fill in the vision. You cannot even bring the vision to light. You are wrong if you think you can in any way take the vision and tame it to the page. The page is jealous and tyrannical; the page is made of time and matter; the page always wins. The 85 vision is not so much destroyed, exactly, as it is, by the time you have finished, forgotten.

21. As it is used in line 47, the word *engages* most nearly means:  
 A. demands.  
 B. defeats.  
 C. envisions.  
 D. ensures.
22. The author compares the interaction between writers and their work to that in all of the following occupations EXCEPT:  
 E. surgeon.  
 F. miner.  
 G. painter.  
 H. musician.

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23. The author suggests that the best-written part of a piece of writing is often, ironically, the part of a piece of writing that the writer:
- finds most painful.
  - must throw away.
  - feels is most dramatic.
  - produced in a wild burst.
24. Which of the following best states the main point of the passage?
- Writers need to be aggressive and intellectual.
  - The path is really the same thing as the work.
  - Writing is a humbling and transforming experience.
  - In writing, it is crucial that you consider your audience.
25. The main emphasis of the third paragraph (lines 11–20) regarding the nature of the act of writing is on:
- why writers need to learn humility.
  - keeping the line of words from being altered.
  - how a writer's perception of her work changes.
  - how writing expresses notions of the self.
26. As it is used in line 9, the phrase *hammer out* most nearly means:
- break.
  - write.
  - erase.
  - remove.
27. An analogy made in the passage is that sentences are to writing as:
- courage is to bare reality.
  - bearing walls are to vision.
  - bricks are to building.
  - painting is to freedom.
28. The author claims that putting a book together is like at its most free because:
- you select your own materials, task, and pace.
  - you can fully express your inner self.
  - nothing is more intellectually demanding.
  - you create something valued by the entire world.
29. The author of the passage describes the vision as:
- a chip of mind.
  - the by-product of your day's triviality.
  - a glowing thing.
- II only
  - III only
  - I and II only
  - I and III only
30. The author asserts that it will be a miracle if, during the course of revision, the writer is able to salvage:
- some of the bricks.
  - any of the words.
  - some of the paragraphs.
  - all of the path.

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## Passage IV

**NATURAL SCIENCE:** This passage is adapted from Frank Close, Michael Marten, and Christine Sutton's *The Particle Explosion* (©1987 by Frank Close, Michael Marten, and Christine Sutton).

The detector is a kind of ultimate microscope, which records what happens when a [subatomic] particle strikes another particle, either in a fixed target such as a lump of metal or a chamber filled with a gas 5 or liquid, or in an on-coming beam in a collider. The 1950s and 60s were the age of the bubble chamber, so called because electrically charged particles moving through it produce trails of tiny bubbles in the liquid filling the chamber. [But today most] experiments are 10 based on electronic detectors.

Detectors rarely record *all* the particle collisions that occur in a particular experiment. Usually collisions occur thousands of times a second and no equipment can respond quickly enough to record all the associated 15 data. Moreover, many of the collisions may reveal mundane 'events' that are relatively well understood. So the experimenters often define beforehand the types of event that may reveal the particles they are trying to find, and program the detector accordingly. This is 20 what a major part of the electronics in a detector is all about. The electronics form a filter system, which decides within a split second whether a collision has produced the kind of event that the experimenters have defined as interesting and which should therefore be 25 recorded by the computer. Of the thousands of collisions per second, only one may actually be recorded. One of the advantages of this approach is its flexibility: the filter system can always be reprogrammed to select different types of event.

Often, computer graphics enable the events to be displayed on computer monitors as images, which help the physicists to discover whether their detector is functioning in the correct way and to interpret complex or novel events.

Imaging has always played an important role in particle physics. In earlier days, much of the data was actually recorded in photographic form—in pictures of tracks through cloud chambers and bubble chambers, or even directly in the emulsion of special photographic 40 film. Many of these images have a peculiar aesthetic appeal, resembling abstract art. Even at the subatomic level nature presents images of itself that reflect our own imaginings.

The essential clue to understanding the images of 45 particle physics is that they show the *tracks* of the particles, not the particles themselves. What a pion, for instance, really looks like remains a mystery, but its passage through a substance—solid, liquid, or gas—can be recorded. Particle physicists have become as adept at 50 interpreting the types of track left by different particles as the American Indians were at interpreting the tracks of an enemy.

A number of simple clues immediately narrows down the possibilities. For instance, many detectors are 55 based around a magnet. This is because the tracks of electrically-charged particles are bent in a magnetic field. A curving track is the signature of a charged particle. And if you know the direction of the magnetic field, then the way that the track curves—to left or 60 right, say—tells you whether the particle is positively or negatively charged. The radius of curvature is also important, and depends on the particle's velocity and mass. Electrons, for instance, which are very light-weight particles, can curve so much in a magnetic field 65 that their tracks form tight little spirals.

Most of the subatomic zoo of particles have brief lives, less than a billionth of a second. But this is often long enough for the particle to leave a measurable track. Relatively long-lived particles leave long tracks, 70 which can pass right through a detector. Shorter-lived particles, on the other hand, usually decay visibly, giving birth to two or more new particles. These decays are often easily identified in images; a single track turns into several tracks.

Neutral particles present more of a headache to experimenters. Particles without an electric charge leave no tracks in a detector, so their presence can be deduced only from their interactions or their decay products. If you see two tracks starting at a common 80 point, apparently arising from nowhere, you can be almost certain that this is where a neutral particle has decayed into two charged particles.

Our perception of nature has deepened not only because the accelerators have increased in power, but 85 also because the detection techniques have grown more sophisticated. The quality of particle imagery and the range of information it provides have both improved over the years.

31. The main idea of the passage is that:

- A. most particle collisions are "mundane" events.
- B. bubble chambers were constructed to capture high-energy particles.
- C. the technology for detecting particle images is improving.
- D. the detection of particle images has direct application to the study of nuclear energy.

32. The passage states that magnets affect atomic particles by:

- E. influencing the direction particles travel.
- F. turning particles into negatively charged electrons.
- G. increasing the life of particles.
- H. causing positive and negative particles to collide.

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33. The passage states that which of the following particles leaves a long track?
- A positively charged particle
  - A negatively charged particle
  - A short-lived particle
  - D** A long-lived particle
34. As it is used in line 46, the word *pion* precisely refers to:
- an image.
  - a track.
  - H** a particle.
  - a molecule.
35. According to the passage, which of the following CANNOT be tracked electronically by experimenters?
- Electrically charged particles
  - Pion particles
  - C** Negatively charged particles
  - Neutral particles
36. Which of the following statements would the authors most likely agree with?
- Most tracking of electrically charged particles is difficult and inaccurate.
  - Tracking of electrically charged particles is still primitive because of unclear photographs.
  - H** Short-lived particles are easier to track than long-lived particles.
  - J** Electrically charged particles can be tracked with the right equipment and careful observation.
37. What, according to the passage, is one effect of charged particles passing through a bubble chamber?
- Collisions of the particles as they are stopped by the bubbles
  - Computer images that can be greatly enhanced
  - C** Photographs of the actual particles
  - Patterns of tiny bubbles in the liquid filling the chamber
38. The passage suggests that the greatest difference between experiments done with a bubble chamber and those done with electronic detectors is that:
- bubble chambers are much better at tracking the particles.
  - electronic detectors can track pions.
  - H** electronic detectors are more selective of the particle events.
  - J** electronic detectors can photograph the particles themselves.
39. How does the analogy likening the detector to the microscope function in the passage?
- It suggests that the detector, like the microscope, reveals to scientists a part of reality not easily seen.
  - It presents the differences and similarities in the way a detector works compared to a microscope.
  - It proves that all instruments are ultimately the same in the way that they function in a laboratory.
  - D** It introduces the argument in the passage that all detectors, whether microscope, bubble chamber, or collider, present images that resemble abstract art.
40. What is the main idea of the second paragraph (lines 11–29)?
- Even the best detectors still miss most of the important collisions in an experiment.
  - New technology allows scientists to select the collisions they want to record.
  - H** Despite the new technology, detectors still record mostly mundane events.
  - Scientists can now use computers to record virtually all the collisions in an experiment.

END OF TEST 3

**STOP! DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.**

**DO NOT RETURN TO A PREVIOUS TEST.**

## Passage II

**SOCIAL SCIENCE:** This passage is adapted from "The Sacred Turnip: Dietary Clues Gleaned from Tuber Traditions," an article by Ron Cowen that appeared in *Science News* (©1991 by Science Services, Inc.). The Blackfoot, or Siksika, are one of the seven groups making up the Lakota Indian tribe of the northern Great Plains.

Historians say the week-long sun dance adopted by the Blackfoot confederacy of Montana and Alberta, Canada, appears unique in that it gives special recognition to a stringy, bulbous tuber called the prairie turnip.

A Canadian ethnobotanist is now scrutinizing the sun dance ceremony and other Blackfoot traditions in search of clues to the prairie turnip's role in daily tribal life. So far, she says, the findings suggest that this ~~lowly legume~~ earned its sacred status by serving as a nutritional staple.

A key part of the Blackfoot sun dance began with the transfer of a sacred bundle to a holy woman who had pledged allegiance to the sun, says Sandra Peacock of the Fort Calgary (Alberta) Historic Park. The bundle held special garments and accessories, including a wooden stick and a headdress of buffalo hide adorned with feathers and pendants of weasel skins. According to tribespeople interviewed by Peacock, the stick symbolized the tool used to unearth the prairie turnip, while the feathers represented turnip leaves.

A 1957 photograph of a Blackfoot holy woman depicts an additional adornment: a bunch of dried, twisted roots tied to the headdress. That photo, Peacock says, sparked her fascination with the prairie turnip.

Despite its name, the prairie turnip (*Pscoralea esculenta*) bears little resemblance to the more familiar root vegetable known as the turnip (*Brassica rapa*). The latter is not a legume and has a more rounded, smooth appearance than the elongated, scraggly prairie turnip, which resembles a skinny potato.

Historical reports from the 1800s and early 1900s indicate that Plains Indians, especially those living in the more prairie-like regions south of Montana, once cultivated *P. esculenta* widely. The three tribes of the Blackfoot confederacy—the Piegan, the Blood and the Blackfoot—do not eat the prairie turnip today, but Peacock says the plant's extensive roots in Blackfoot legend and language strongly suggest that it once ranked along with buffalo meat as a vital element in their diet.

Peacock speculates that ceremonies and legends depicting the prairie turnip as sacred may reflect the tribes' need to conserve the plant, which the nomadic Blackfoot may have had difficulty harvesting as they moved from one site to the next. On the other hand, she notes, Blackfoot elders recall that any tribe member could dig up the tuber without restriction.

The vegetable's prevalence in tribal customs could also signify that it held special status in the Blackfoot diet, Peacock suggests.

In an attempt to determine the prairie turnip's dietary significance for the northern tribes, [researchers] analyzed the tuber's nutritional content. Their study found that the leguminous tubers contain about 7 percent protein—much more than potatoes (2 percent) and nearly as much as maize (9 percent). The plant also contains a significant amount of vitamin C—17.1 milligrams per 100 grams of weight. This approaches the vitamin C concentrations in fresh citrus fruits (25 to 30 mg per 100 g). Moreover, they said, a flour made by pounding dried prairie turnips (a common tribal practice) would lose little of its vitamin C during storage unless subjected to moisture.

The analysis suggested that *P. esculenta* "was widely and regularly used [among tribes of the northern plains] and formed a valuable food resource of high nutritional quality."

Historical accounts from Canadian expeditions in 1857 and 1859 describe women and children harvesting prairie turnips with fire-hardened, slightly curved digging sticks. The tuber's hard, dark skin was easily removed, exposing a white, fleshy interior. Some ate the tuber raw; others boiled it, roasted it, or dried it and then crushed it to a powder.

But scientists still lack definitive evidence of the prairie turnip's place in the prehistoric Blackfoot diet, says Peacock, who maintains that most studies of tribal lifestyles have instead focused on buffalo bones, and occasionally the remains of medicinal plants. To clinch the issue, she proposes that archaeologists undertake an extensive search for the burnt remains of *P. esculenta* and other pit-roasted plants, since charring would have protected them from chemical or bacterial degradation.

In the meantime, Peacock continues to compile ethnographic data on the prairie turnip. This summer, she hopes to witness her first sun dance and view the full costume worn by the holy woman, replete with headdress and digging stick.

11. According to the passage, the conclusions made about the nutritional content of the prairie turnips were based on a:

- A comparison of the protein and vitamin C content of the plant to that of other food crops.
- B presentation of the percentages of recommended minimum daily requirements of various vitamins and minerals contained in the plant.
- C study of the overall health of the Blackfoot people relative to that of other Plains Indians.
- D chemical analysis of the amounts of fats and sugars present in the plant.

1. The research being undertaken by Sandra Peacock can best be summarized as a study of both the:
- F prairie turnip (*Psoralea esculenta*) and the common turnip (*Brassica rapa*).  
 G current lifestyle and the traditional ways of the Blackfoot people.  
 H methods of cultivation and the methods of preparing the prairie turnip for consumption.  
 J botanical qualities of the prairie turnip and the ways and traditions of the Blackfoot people.
2. According to the information presented in the passage, which of the following best describes the relationship between *Psoralea esculenta* and *Brassica rapa*?
- A They are different names for the same species of turnip.  
 B They are members of the turnip family, closely related in appearance but having different nutritional properties.  
 C Both plants were used by the Blackfoot people as important sources of protein and vitamin C.  
 D While they share the general name *turnip*, they have little else in common.
3. According to the passage, the original motivation for Sandra Peacock's research into the prairie turnip can be traced to:
- E her witnessing the week-long sun dance ceremony of the Blackfoot.  
 G a photograph of the headdress used in the Blackfoot sun dance ceremony.  
 H surprising information about the nutritional value of the prairie turnip.  
 J a historical account of the prairie turnip being harvested by the Blackfoot.
15. As it is used in line 80, the word *clinch* most nearly means to:
- A settle or resolve.  
 B stick to.  
 C grasp or recognize.  
 D fasten firmly on.
16. As it is depicted in the passage, the root of the prairie turnip can be best described as:
- F rounded and smooth-skinned.  
 G slender and dark-skinned with a white interior.  
 H bulbous with a thin, white skin.  
 J stringy with a soft, purplish skin.
17. It can be inferred that the word *lowly*, as it is used in line 10, primarily refers to the prairie turnip's:
- A overwhelming abundance.  
 B subpar nutritional qualities.  
 C humble or commonplace appearance.  
 D economical value as a food crop.
18. According to the nutritional data presented in the passage, the protein content ranking, from highest to lowest, of the following vegetables is:
- E maize, prairie turnips, potatoes.  
 G potatoes, prairie turnips, maize.  
 H prairie turnips, maize, potatoes.  
 J prairie turnips, potatoes, maize.
19. According to the passage, *Psoralea esculenta* can be defined as all of the following EXCEPT a:
- A legume.  
 B prairie turnip.  
 C potato.  
 D vegetable.
20. Up to the time of this article, Sandra Peacock's theory concerning the role of the prairie turnip in the traditional Blackfoot diet gained support from all of the following sources EXCEPT:
- F ethnographic data.  
 G nutritional analyses.  
 H archaeological evidence.  
 J interviews with Blackfoot elders.

## Passage III

**HUMANITIES:** This passage is adapted from Alice Walker's autobiographical essay "In Search of Our Mothers' Gardens" (©1974 by Alice Walker).

How was the creativity of the Black woman kept alive, year after year and century after century, when for most of the years Black people have been in America, it was a punishable crime for a Black person 5 to read or write? And the freedom to paint, to sculpt, to expand the mind with action, did not exist. Consider, if you can bear to imagine it, what might have been the result if singing, too, had been forbidden by law. Listen to the voices of Bessie Smith, Billie Holiday, Nina 10 Simone, Roberta Flack, and Aretha Franklin, among others, and imagine those voices muzzled for life.

In the late 1920's my mother ran away from home to marry my father. By the time she was twenty, she had two children and was pregnant with a third. Five 15 children later, I was born. And this is how I came to know my mother: she seemed a large, soft, loving-eyed woman who was rarely impatient in our home. Her quick, violent temper was on view only a few times a year, when she battled with the white landlord who had 20 the misfortune to suggest to her that her children did not need to go to school.

She made all the clothes we wore, even my brothers' overalls. She made all the towels and sheets we used. She spent the summers canning vegetables 25 and fruits. She spent the winter evenings making quilts enough to cover all our beds.

During the "working" day, she labored beside—not behind—my father in the fields. Her day began before sunup, and did not end until late at night. There 30 was never a moment for her to sit down, undisturbed, to unravel her own private thoughts; never a time free from interruption—by work or the noisy inquiries of her many children. And yet, it is to my mother—and all 35 our mothers who were not famous—that I went in search of the secret of what has fed that muzzled and often mutilated, but vibrant, creative spirit that the Black woman has inherited, and that pops out in wild and unlikely places to this day.

But when, you will ask, did my overworked 40 mother have time to know or care about feeding the creative spirit?

The answer is so simple that many of us have spent years discovering it. We have constantly looked high, when we should have looked high—and low.

45 For example: in the Smithsonian Institution in Washington, D.C., there hangs a quilt unlike any other in the world. In fanciful, inspired, and yet simple and identifiable figures, it portrays the story of the Crucifixion. It is considered rare, beyond price. Though 50 it follows no known pattern of quiltmaking, and though it is made of bits and pieces of worthless rags, it is obviously the work of a person of powerful imagination

and deep spiritual feeling. Below this quilt I saw a note that says it was made by "an anonymous Black woman 55 in Alabama a hundred years ago."

If we could locate this "anonymous" Black woman from Alabama, she would turn out to be one of our grandmothers—an artist who left her mark in the only medium her position in society allowed her to use.

60 And so it is, certainly, with my own mother. Unlike Ma Rainey's songs, which retained their creator's name even while blasting forth from Bessie Smith's mouth, no song or poem will bear my mother's name. Yet so many of the stories that I write, that we 65 all write, are my mother's stories. Only recently did I fully realize this: that through years of listening to my mother's stories of her life, I have absorbed not only the stories themselves, but something of the manner in which she spoke, something of the urgency that 70 involved the knowledge that her stories—like her life—must be recorded.

But the telling of these stories, which came from my mother's lips as naturally as breathing, was not the only way my mother showed herself as an artist. For 75 stories, too, were subject to being distracted, to dying without conclusion. Dinners must be started, and cotton must be gathered before the big rains. The artist that was and is my mother showed itself to me only after many years. This is what I finally noticed.

80 She planted ambitious gardens—and still does—with over fifty different varieties of plants that bloom profusely from early March until late November. Before she left home for the fields, she watered her flowers, chopped up the grass, and laid out new beds.

85 Whatever she planted grew as if by magic, and her fame as a grower of flowers spread over three counties. Because of her creativity with her flowers, even my memories of poverty are seen through a screen of blooms.

21. The passage suggests that the narrator's mother, as compared to the narrator's father, performed:
  - A. less work in the fields.
  - B. more work in the fields.
  - C. the same work in the fields.
  - D. only what she could do when the children were not around.
22. It can reasonably be inferred from the second paragraph (lines 12–21) that the narrator's mother:
  - E. was short-tempered with her children.
  - F. had more children than she was able to care for.
  - G. placed high value on her children's education.
  - H. told stories to her children to express her artistic creativity.

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- 23.** The passage primarily emphasizes the idea that the creative spirit of African American women:
- was destroyed by society.
  - has endured through difficult times.
  - was recognized years ago.
  - has had ample outlets for expression.
- 24.** As it is used in lines 11 and 35, the word *muzzled* most nearly means:
- maintained.
  - suppressed.
  - destroyed.
  - cultivated.
- 25.** The passage opens by posing a question that the rest of the passage:
- explores.
  - restates.
  - ignores.
  - alters.
- 26.** In the context of the passage, the phrase "We have constantly looked high, when we should have looked high—and low" (lines 43–44) suggests that:
- cultural historians have overlooked the importance of domestic arts.
  - religious artists create works of powerful spiritual significance.
  - anonymous artists have finally achieved the recognition they deserve.
  - anthropologists conduct wide-ranging searches for clues to our collective past.
- 27.** It can reasonably be inferred from the passage that the quilt is displayed in the Smithsonian for all of the following reasons EXCEPT that it was made:
- at least a hundred years ago.
  - with great imagination.
  - according to a unique, complex pattern.
  - by a well-known African American quilt maker.
- 28.** The passage indicates that the quilt referred to in lines 45–47 is the work of:
- an unknown person.
  - the narrator's grandmother.
  - a famous artist.
  - a woman of position in society.
- 29.** The author indicates that, when it came to storytelling, she had learned from her mother to tell stories:
- that always had a good ending.
  - with sadness and anger.
  - with great conviction.
  - in a matter-of-fact style.
- 30.** It can reasonably be inferred from the passage's last sentence that when the author thinks of her childhood, the memory of her mother's flowers makes her feel:
- less pained.
  - more ambitious.
  - less fortunate.
  - more bitter.

**Passage IV**

**NATURAL SCIENCE:** The following passage is adapted from an article by Lucia Jacobs titled "Cache Economy of the Gray Squirrel" (©1989 by American Museum of Natural History).

In the eighteenth and nineteenth centuries, travelers in North America reported seeing armies of squirrels, sometimes numbering in the thousands, making their way across fields, forests, and rivers. 5 These movements continued to amaze and appall the citizenry until the squirrels' habitat, deciduous forest, was greatly reduced in the late 1800s.

The gray squirrels' migrations were undoubtedly a response to changes in their food supply. Their species 10 evolved in a virtual ocean of food trees—the primeval deciduous forest that once covered the North American continent from the Atlantic Ocean to the Mississippi River. The annual changes in the squirrels' diet must have been much the same then as they are now. In the 15 spring, squirrels eat tree buds, tree flowers, and early seeds, such as maple samaras. These provide energy and key nutrients, such as calcium and sodium. But by midsummer, food is scarce, and by late July, the squirrels lose weight, resorting to such inferior foods as 20 mushrooms. With the coming of fall, however, the mainstay of the squirrels' diet—acorns and other nuts—appears.

But even when the forests were at their most extensive, and oaks and hickories in seemingly endless 25 supply, the fall harvest was unpredictable. Oaks and hickories produce huge crops of acorns and nuts, but only at odd intervals. During some autumns, often those following a late spring frost, which may kill the trees' flowers, there is virtually no seed crop at all. Compiling 30 information from newspapers and travelers' accounts, A. W. Schorger showed how squirrel migrations correlated with years of poor seed production. His work, published in 1949, showed that other species were also affected by the trees' crop failure; in acorn-poor years, 35 for example, newspapers reported free-running hogs starving to death in the forest.

Innumerable changes in the North American landscape eventually brought an end to the great squirrel migrations, although an occasional small 40 exodus has been observed in the twentieth century. The gray squirrel is still, however, very much affected by fluctuations in nut crops.

As a rule, tree squirrels keep alive from fall until 45 spring by eating stored foods, while ground squirrels hibernate. (Some squirrels, such as the eastern chipmunk, do both.) But some tree squirrels have an easier time of it than others. Those that live in evergreen forests, such as the red squirrel of eastern and northern forests and the chickaree of western forests, generally 50 gather pine cones and hoard them near their nests. Such pine cones may not be abundant every year, but if cut green and stored in a moist spot, they may last several years. But gray and fox squirrels must replace their stored food supplies every year, for acorns and nuts

- 55 germinate the same year they are buried. When trees fail to produce many nuts, these squirrels' reproductive success, as well as survival itself, is jeopardized.

Given the gray squirrel's life-and-death dependence on stored food, its manner of storing may seem 60 oddly inefficient. Most food-storing mammals maintain either a single larder or a mix of central larder and many spread-out smaller caches. Eastern chipmunks, for example, keep a large underground store in their burrows and, as this is depleted, turn to scattered surface stores to replenish it. The gray squirrel's habit of burying each nut separately—called scatter-hoarding—seems cumbersome. Why does this squirrel avoid putting all its "eggs" in one basket?

Christopher Smith, of the University of Kansas, 70 has suggested that the distribution of nuts and acorns and competition from other seed eaters force gray squirrels to scatter-hoard. Because gray squirrels may not know which trees will produce a big crop, the argument goes, each squirrel must forage over a large area 75 each year. Such a large area cannot be exclusive, as other squirrels inevitably arrive to harvest seeds from the masting trees. For that matter, even small areas cannot be defended against an influx of competing squirrels, so the only chance is to cover a lot of territory.

Support for this theory comes from Hélène Lair, of the University of Laval, who observed red squirrels in Quebec and found that they put food in larders only when it was abundant and easily harvested from an area 85 small enough to be subsequently defended. Otherwise, they acted like gray squirrels, scattering many small, hidden, undefended caches.

31. The author likens gray squirrels of the eighteenth and nineteenth centuries to "armies" in line 2 because these animals:  
 A. struggled to survive when food was scarce.  
 B. defended their territories against invaders.  
 C. stored their supplies in underground caches.  
 D. traveled in large groups.
32. The author calls the gray squirrel's method of storing food "oddly inefficient" in line 60 because these squirrels:  
 E. migrate across fields and forests in search of food.  
 G. bury each of their nuts in a separate hole.  
 H. often cannot remember where their food is buried.  
 J. keep an underground store of food.

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33. The passage indicates that unlike tree squirrels, ground squirrels generally do NOT depend on stored food because ground squirrels:
- eat foods that germinate.
  - have a more varied diet.
  - live in more abundant areas.
  - tend to hibernate.
34. According to Christopher Smith, the gray squirrel's method of storing food is a response to:
- abundant crops of nuts and acorns in small areas.
  - searching for food over a small area each year.
  - competition for food and uneven nut distribution.
  - the frequent influx of migrating squirrels.
35. It may be reasonably inferred that the author argues that squirrels living in evergreen forests may "have an easier time of it" (lines 46–47) because:
- pine cones are more abundant.
  - pine cones can be stored for years.
  - these squirrels generally hibernate.
  - these areas have less competition for food.
36. The passage indicates that the results of the studies done by Christopher Smith and Hélène Lair were:
- favorable.
  - inconclusive.
  - contradictory.
  - consistent.
37. What does the passage state eventually brought an end to the great squirrel migrations?
- The end of nut crop fluctuations
  - A reduction of deciduous forests
  - The ability of squirrels to keep a central larder
  - An increase in acorn and nut production
38. The passage indicates that during the twentieth century squirrel migrations have been:
- frequent given the increase in harvest unpredictability.
  - unnecessary due to a stabilized food supply.
  - appalling and amazing to the North American citizenry.
  - occasional and on a smaller scale than in previous centuries.
39. The passage indicates that if trees produce no seed crop in autumn, a likely cause is that:
- competition for food was fierce that year.
  - premature winter temperatures caused tree damage.
  - the landscape was changed immensely.
  - a late spring frost had killed the trees' flowers.
40. The author of the passage suggests that, as compared to recent nut harvests, nut harvests in the eighteenth and nineteenth centuries were:
- generally abundant.
  - virtually nonexistent.
  - similarly unpredictable.
  - increasingly extensive.

**END OF TEST 3**

**STOP! DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.  
DO NOT RETURN TO A PREVIOUS TEST.**

## 3

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## READING TEST

35 Minutes—40 Questions

**DIRECTIONS:** There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

**Passage I**

**PROSE FICTION:** This passage is adapted from the short story "Ghirlandaio" by Francine Prose (©1993 by Francine Prose).

On the morning of the trip to the art museum I woke up shaking with fever. I still remember staring down into my dresser drawer, wondering how many sweaters I could get away with wearing. I must have 5 put on three or four, but nothing felt warm. At breakfast, I shivered and tried to hide it. How strange that my parents didn't notice; normally, one sniffle and they were feeling my forehead. But sometime during the night we must have entered that world of mischance 10 that parents so fear, with its history of catastrophes occurring in eye blinks when parental vigilance lapsed.

Briefly I wondered if maybe I did have polio, as my mother so dreaded, but I was still a child, and didn't know what was worth fearing; children rarely fear air- 15 planes but, almost always, the dark. The prospect of missing the trip scared me far more than polio. Besides, I already knew that first principle of everyday magic: once you say something, give it a name, then, only then, can it happen. So I kept quiet and shivered and 20 wrapped my hands around my cocoa cup and everything around me slipped in and out of focus.

This is how I recall that day—at moments the edges of things would be painfully sharp; then they would blur and turn wavy. Kissing my parents goodbye, 25 I was so confused I imagined my father would be interested to hear that the world looked to me like an El Greco painting. But just in time I caught myself and climbed onto the steamed-up bus.

Our classroom was in chaos, but through it all rang 30 Miss Haley's strained voice, yelling, "Hang on to your coats," which struck me as the most deeply kind, the most thoughtful thing she'd ever said. There was one moment, as we lined up to leave, when I knew I was in danger, that I should tell someone and go home. But 35 then I felt someone bump into me, and even through all those sweaters, I knew who it was. Kenny was right behind me in line, and as we pushed toward the narrow bus door, he whispered, "Can we still go see it?" It took me a while to think what he meant, though for days it 40 was all I had thought of.

What he meant was the Ghirlandaio painting, which he'd heard about from me. It had required astonishing bravery to approach him in the schoolyard, to speak to him for so long, but that was minor compared 45 with the courage it took to mention the unmentionable—that is, Miss Haley's nose. I don't recall how I'd phrased it, how precisely I'd made it clear that there existed a work of art with a nose like our sixth-grade teacher's. It had left us both feeling quite short of 50 breath, as if we'd been running and had gotten our second wind and were capable of anything. And in that light-headed state I offered to take him to see it. It would be easy, I said—I knew the museum so well we could sneak off and get back before anyone noticed.

55 Yet now the idea of walking even the shortest distance exhausted me, and my plan (which I'd never expected him to agree to) seemed to demand impossible stamina—though less than it would have taken to shake my head no. I told him to be on the lookout for the right 60 moment, and my voice doppled back at me through an echo chamber of fever.

At the museum, a guard instructed us to throw our coats in a rolling canvas bin. And this is my clearest memory from that day—the panic I felt as my coat disappeared, how it looked to me like someone jumping, vanishing into a sea of coats. Suddenly I was so cold I felt I had to keep moving, and I caught Kenny's eye and we edged toward the back of the crowd, and dimly I heard my fever-voice telling him: Follow me.

70 Not even running helped. I just got colder, wobbly, and unsure; of course we got lost and criss-crossed the damp medieval hall, where the shadows climbed the chill stone walls, pretending to be doorways that vanished when we got close. At last we found 75 the staircase, the right gallery, the Ghirlandaio. And I gloried in the particular pride of having done what I'd boasted I could.

Kenny stared at the painting. Then very softly he said, "Wow. Disgusto."

80 "Disgusto" was the word, all right. And yet I felt strangely hurt, protective of Ghirlandaio's old man, as if he and his grandson were relatives of mine and Kenny had passed judgment on my family, on my life,

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on those afternoons when I stood here with my father  
85 pretending that this was something compelling and  
beautiful and not what it was: disgusto.

~~X~~ As it is used in the passage (line 58), the word *stamina*  
most nearly means:

- A. strength.
  - B. silence.
  - C. boldness.
  - D. quickness.
2. The narrator states that she was most afraid of:
- E. contracting polio.
  - G. missing the trip.
  - H. being in the dark.
  - J. naming her illness.
3. The passage suggests that the narrator was first introduced to the Ghirlandaio painting:
- A. in a classroom art lesson given by Miss Haley.
  - B. in an art book presented to her by her parents.
  - C. on a previous visit to the art museum.
  - D. on the museum trip with Kenny and her classmates.
4. The narrator states that she dimly heard her fever-voice tell Kenny, "Follow me" (lines 68–69). This description suggests that the narrator:
- E. was speaking very quietly to avoid being overheard by the museum guard.
  - G. was experiencing difficulty in hearing because of her classmates' excited conversation.
  - H. felt that her illness had taken away her control of her speech.
  - J. believed that her "fever-voice" would more readily persuade Kenny.
5. The narrator considers her parents' behavior, as it is described in lines 6–11, to be:
- A. habitually indifferent.
  - B. unusually lenient.
  - C. particularly strict.
  - D. unusually inattentive.

6. Kenny's reaction to the Ghirlandaio painting can best be described as:

- F. threatened; he feels the painting is ominous.
- G. awestruck; he reacts strongly to the painting.
- H. rational; he wants his comments on the painting to make sense.
- J. discreet; he doesn't want the teacher to hear him.

~~X~~ The narrator's "plan," mentioned in line 56, depends most critically upon:

- A. the distraction caused by her classmates.
- B. the convenient location of the painting.
- C. Kenny's proficiency as a student.
- D. her familiarity with the art museum.

8. Discussing the resemblances between the old man in the Ghirlandaio painting and their teacher leaves Kenny and the narrator feeling:

- F. exhilarated.
- G. exhausted.
- H. lethargic.
- J. irritated.

9. The description in lines 80–86 suggests that Kenny's comment causes the narrator to:

- A. become defensive about the people in the painting.
- B. pass judgment on her family and her life.
- C. romanticize the subject matter of the painting.
- D. confirm her own doubts about Ghirlandaio's talent.

10. According to her account of the story, the narrator's biggest challenge was to:

- F. convince Kenny to leave their other classmates while at the museum.
- G. broach the subject of Miss Haley's nose while speaking to Kenny.
- H. behave as though she were not ill once she finally saw the painting.
- J. work up enough courage to approach Kenny in the schoolyard for the first time.

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## Passage II

**SOCIAL SCIENCE:** This passage is adapted from testimony given by Renée Askins at a congressional hearing on the reintroduction of wolves to Yellowstone National Park (©1995 by the Harper's Magazine Foundation).

If I were a rancher I probably would not want wolves returned to the West. If I faced the conditions that ranchers face in the West—falling stock prices, rising taxes, prolonged drought, and a nation that is 5 eating less beef and wearing more synthetics—I would not want to add wolves to my woes. I would want to blame something, to fight something.

The wolf is an ideal target: it is tangible, it is blamable, and it is real. Or is it? When ranchers talk 10 about wolves they say, "You know, it's not the wolves we're worried about, it's what the wolves represent; it's not what they'll do, it's what they mean." Wolves mean changes. Wolves mean challenges to the old ways of doing things. Wolves mean loss of control.

15 Ranchers deserve our compassion and our concern. Whether the threat of wolves is imagined or actual, the ranchers' fear and anger are real.

Ranchers claim that wolves will devastate the livestock industry in the West. Yet all the studies show that 20 wolves kill far less than 1 percent of the livestock available to them. According to the *Bozeman Chronicle*, even if federal specialists have wildly underestimated the number of cows and sheep that wolves would kill in the Yellowstone and central Idaho 25 areas, the actual total would be much smaller than the number that die each year in the state of Montana alone because of storms, dogs, and accidents.

In effect, the livestock industry has successfully transferred to the general public one of its most basic 30 operational costs: prevention of predator losses. If you raise Christmas trees, part of the cost and risk of doing business is losing a few trees to gypsy moths and ice storms; inherent in the cost of ranching, particularly on public lands, should be the cost and risk of losing live- 35 stock to predators. Instead, every year 36 million tax dollars go to kill native predators on our public lands so that private industry can make a profit.

It is important to remember that wolves are missing from the Yellowstone region only because we 40 eliminated them. They did not vanish from the area in response to loss of prey or lack of habitat; they did not die out as a result of disease or natural catastrophe. We systematically, intentionally, consciously killed every wolf we could find.

45 Opponents of wolf reintroduction assume that because there are no wolves, there should be no wolves. They have promoted the idea that the return of wolves is somehow radical or extreme, some sort of environmental luxury, some romantic nonsense that only 50 urbanites and rich Easterners advocate at the expense of the poor, beleaguered Western livestock industry. (In

fact, surveys show that Westerners support the reintroduction.) The industry's cry of economic loss has eclipsed the costs to the general public of not having 55 wolves. In the West we now live in a "wolf-free" environment. Or is it "wolf-deprived"? Who has gained and who has lost? How do we assign a value to the importance of a predator in the ecosystem? How do we determine the cost of removing one note from a Mozart 60 symphony, one sentence from a Tolstoy novel, or one brush stroke from a Rembrandt? Having wolves in Yellowstone is not a luxury but a right. We should not have to pay for clean air or water, nor should we believe that they are somehow a luxury. Similarly, we 65 have a right to a full complement of wildlife on our public lands.

Emotions, not facts, have controlled the wolf debate. Wolves have never been just wolves: the wolf is the devil's keeper, the slayer of innocent children, the 70 nurturer of abandoned babies, the sacred hunter, the ghostly creature of myth and legend. In short, wolves are symbolic; Yellowstone is symbolic; restoring wolves to Yellowstone is a deeply and profoundly symbolic act.

75 We are a culture of symbols. It is not surprising that ranchers and environmentalists use the symbolic force of wolves to debate painful changes. We use symbols to help us order and make sense of an increasingly complex world. The Yellowstone wolf-recovery debate 80 is fundamentally an expression of a culture in transition; it is the struggle that accompanies old assumptions clashing against the new. The story of this conflict is the story of how we view ourselves in relation to animals, whether we can replace the assumption of 85 "dominion" that has been so destructive to us and the natural world with a worldview that recognizes that we live in a state of reciprocity with the birds and the beasts—that we are not only the product of nature but also part of it.

11. As she is revealed in the passage, Askins can most reasonably be characterized as:
- intolerant of ranchers' views regarding wolf reintroduction, since they differ from her own views so completely.
  - believing that opponents of wolf reintroduction are depriving all Americans of their right to a full complement of wildlife on public lands.
  - supportive of the livestock industry's use of tax dollars to compensate for predator losses experienced by ranchers using public lands.
  - surprised that the wolf is the target of so much dislike and at the center of so much controversy, since she herself admires wolves.

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12. As it is used in line 65, the word *complement* most nearly means:
- F. flattering remark.  
 G. equal cost.  
 H. selection.  
 J. safe number.
13. It can reasonably be inferred that Askins would most likely agree with which of the following statements?
- A. People's historic domination of certain species of animals has been both necessary and beneficial to humans and the natural world.  
 B. The idea of reintroducing wolves to an area from which they have been absent for twenty years or more is a luxury promoted mainly by wealthy residents of the East.  
 C. Ranchers and environmentalists alike have primarily used well-documented facts to support their arguments in the wolf reintroduction debate.  
 D. People are solely responsible for the disappearance of wolves from Yellowstone, so it is appropriate that people should attempt to reintroduce wolves to that environment.
14. According to Askins, ranchers are less worried about wolves than they are worried about:
- F. losing control over the environment in which they raise livestock.  
 G. maintaining the luxury of clean air and clean water on public lands.  
 H. their tendency to view themselves as both a product of nature and a part of it.  
 J. comparing the number of livestock killed by storms, dogs, and accidents.
15. It can most reasonably be inferred that Askins asks the rhetorical question (a question to which she expects no answer) "How do we determine the cost of removing one note from a Mozart symphony, one sentence from a Tolstoy novel, or one brush stroke from a Rembrandt?" (lines 58–61) in order to:
- A. prove that the cost of reintroducing wolves to the Yellowstone environment would be as high as the cost of making the changes she lists in the question.  
 B. demonstrate her belief that the debate about reintroducing wolves to the Yellowstone environment cannot be assessed in purely economic terms.  
 C. educate readers about the market value of symphonies, works of literature, and paintings, which is similar to the cost of returning wolves to the Yellowstone environment.  
 D. test readers' knowledge about the economic impact of the changes she lists, since she believes these costs can be determined.
16. Which of the following statements best describes Askins's method of and purpose for addressing her subject?
- F. She has relayed a series of personal anecdotes and memories in an attempt to persuade members of Congress to agree with her.  
 G. She has presented her personal opinion supported by factual information to try to persuade members of Congress to support wolf reintroduction.  
 H. She has constructed an argument based on emotion with no supporting facts to members of Congress in the hope that they will sympathize with her viewpoint.  
 J. She has presented a series of researched facts designed to show members of Congress the opposing viewpoints of the wolf reintroduction debate.
17. It is most reasonable to infer that when Askins claims that "restoring wolves to Yellowstone is a deeply and profoundly symbolic act" (lines 72–74) she means that reintroducing:
- A. wolves is an act that can be important to people in theory only, not in fact.  
 B. any species to an area is a symbol of humans' moral obligation to maintain previously established methods of controlling animal populations.  
 C. any species to an area is one way humans can acknowledge their rightful place as rulers of the natural world.  
 D. wolves represents an acknowledgment by humans of the importance of including a species formerly considered an enemy.
18. As it is used in line 54, the word *eclipsed* most nearly means:
- F. highlighted.  
 G. echoed.  
 H. obscured.  
 J. exaggerated.
19. It can most reasonably be inferred that Askins compares the cost of losing Christmas trees to moths and storms to the cost of losing livestock to predators (lines 30–35) because she believes that:
- A. they are both examples of costs ranchers should not have to bear.  
 B. they are both examples of costs the public should bear.  
 C. ranchers should absorb the cost of losing livestock to predators.  
 D. the public should absorb the cost of losing livestock to predators.

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- According to Askins, ranchers' difficulties include their being affected by which of the following trends?
- F. The public's growing support for spending tax dollars to kill native predators on public lands  
 G. Federal specialists' inaccurate estimates of the number of cows and sheep that wolves would kill in a given area  
 H. A desire on the part of the livestock industry for a "wolf-free" environment  
 J. People's growing tendency to eat less beef and wear fewer leather clothing items

**Passage III**

**HUMANITIES:** This passage is adapted from Indira Ganesan's essay "Resisting My Family History," which appeared in *Glamour* magazine (©1994 by The Condé Nast Publications Inc.).

In June 1978, in suburban Nanuet, New York, home to a famous mall, I wore a *sari* [a garment worn by Indian and Pakistani women] to my high school graduation. The next day it was raining, and my family and I set off for India. Watch out for the cows, wrote my favorite English teacher, tongue-in-cheek, in my yearbook. I'd keep a wary eye out, I thought, packing a dozen cassettes on which I'd recorded my favorite music. My friends stood in the rain with a banner proclaiming *Goodbye, Indira!* I was a heroine, a star for the moment. I was leaving the country.

Though I'd been born there, I didn't want to go to India. What I wanted was to knock on a Broadway producer's door and say, "I'm brown, I'm talented, let me write you a play." My parents, however, believed I needed to embrace my Indian past. I wanted only to escape it, as I wanted to escape anything that spoke to me of tradition or old-fashioned ideas. I was too cool for India.

I remember the heat in Bombay's airport, so thick it was sliceable; the crush of people who wanted to help after our car developed engine trouble on our way home; the glare of the outdoors; the cool dark of the interiors. My uncle's family welcomed my mother and me into their home in Madras, a city on the southeastern part of the subcontinent, famed for its music festivals and its beach. In Madras I enrolled in a Catholic women's college. Nuns were the teachers, the English language was the norm.

In high school I had edited an underground newspaper, bought my first copy of *The Village Voice*, read *The New York Times* regularly. I believed I was a feminist. In India I was unsure of my role. Above all, I was deeply worried that I'd be married off, that I'd be forced to become a housewife, horror of horrors, and would lose my freedom.

What I discovered in India: people who looked like me. Girls who befriended me instantly. Girls who told me the truth at once. I was an American, and how

- 40 everyone knew that—for they all did—escaped me. Wasn't I as brown as they? Or was I giving off an American aura, wearing Wrangler jeans and a T-shirt, speaking hesitant Tamil?

I attended a wedding. I watched some of the 45 funeral preparations following the death of my great-uncle. I climbed 500 steps to reach a Jain temple where a priest gave me a blessing that translated roughly as "You will have seven years of good luck followed by seven years more of the same." During a ten-day tour of 50 famous temples, I saw a snake charmer in a parking lot and visited an entire city of priests and ascetics. They let us into a temple's sanctum sanctorum, where we saw the God image in all its splendor.

In India I had the unwavering consideration of my 55 relatives, 25 of whom I met in my first six months. I remember our meals together, and the preparations: the pile of freshly shredded coconut—white, flaky, fragrant with milk; the way sweet dough for *jellabies* would be dropped in hot oil and bob up to perfection. In America 60 I picked at pizza and baked ziti on the school lunch menu; in India I feasted. There were scores of delicious meals, piles of snacks in tins, water always available in an earthen vessel in the kitchen.

And still I felt I was missing out on a superlative 65 year in America, and I was determined to dislike India. I dragged my aunt to see a Woody Allen movie and felt it superior to Indian films, even though they managed to reduce me to tears.

In all of this, I, the *yanqui*, was a source of amusement to the family. They bent over backward to please me that year, and I finally admitted to enjoying myself. I can still recall the din of the streets as I rushed to college in the mornings—bicycles, rickshaws, buses, pedestrians, bikes and yes, even a bull here and there.

70 Now a teacher myself in San Diego, I have just come back from giving a class on "the travel essay." One of my students suggested that the writer we were studying had formed her opinion of the country she was visiting before traveling there. In a sense, I thought, 75 that is what I did with my year in India. I knew before going that I would like the temples and the food and the embrace of my relatives; I just didn't think it was a place for me, a newly graduated high school senior who dreamed of travel. How wrong I was. It was my year 80 abroad, a high-seas adventure from which I would draw for years to come. In India I took my dreams of becoming a someone and began to be a someone. A someone connected to a history, to a family, to a distinct geography. A someone who had traveled after all.

- 85 21. The passage suggests that one quality the narrator appreciated about the girls she met in India was their:

- A. feminist viewpoint.  
 B. taste in music.  
 C. adventurousness.  
 D. openness.

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22. The passage suggests that the narrator dragged her aunt to a Woody Allen movie because:
- the narrator refused to attend Indian movies.
  - her aunt did not know who Woody Allen was.
  - the narrator was determined to cling to the American culture she left behind.
  - the narrator wanted to prove that Indian values were just as important as American values.
23. The passage states that instead of traveling to India after graduating from high school, the narrator had hoped to:
- attend college in New York.
  - travel in the U.S. with her friends.
  - become a playwright.
  - act in a Broadway play.
24. The narrator's claim that "I had the unswerving consideration of my relatives" (lines 54–55) suggests that her relatives:
- treated her as though she were still a child.
  - treated her with thoughtful concern.
  - were often afraid of hurting her feelings.
  - were stubborn people.
25. Information in the sixth paragraph (lines 44–53) supports the narrator's claim that:
- her trip to India was an adventure.
  - she was missing out on a superlative year in the U.S.
  - everyone in India knew she was American.
  - she was determined to dislike India.
26. The fact that the narrator wore a *sari* to her high school graduation seems to contradict her claim that:
- she was worried about being married off in India.
  - she spoke only in hesitant Tamil.
  - she wanted to escape her Indian past.
  - her high school classmates thought she was a heroine.
27. In the seventh paragraph (lines 54–63), the narrator offers details about Indian food most likely to:
- present one of the more appealing aspects about life in India.
  - illustrate that she appreciates good restaurants.
  - illustrate that she is willing to learn cooking skills.
  - support her claim that the people of India are very generous.
28. The last paragraph suggests that one of the narrator's students from her travel-writing class caused the narrator to:
- regret going to India instead of a more interesting place.
  - reconsider the significance of her own journey to India.
  - view her Indian relatives in a new way.
  - feel guilty about her aloofness when she was in India.
29. The passage states that the narrator's relatives in India viewed her as being:
- spoiled.
  - condescending.
  - intelligent.
  - entertaining.
30. The first two paragraphs of the passage establish all the following facts about the narrator EXCEPT that she:
- was well-liked by her high school friends.
  - anticipated a disappointing time during her trip to India.
  - enjoyed spending time in a suburban shopping mall.
  - still observed some Indian cultural traditions.