

Passage III

HUMANITIES: This passage is adapted from the essay "The Interior Life" by Annie Dillard, which appeared in her book *An American Childhood* (©1987 by Annie Dillard).

The interior life is often stupid. Its egotism blinds it and deafens it; its imagination spins out ignorant tales, fascinated. It fancies that the western wind blows on the Self, and leaves fall at the feet of the Self for a reason, 5 and people are watching. A mind risks real ignorance for the sometimes paltry prize of an imagination enriched. The trick of reason is to get the imagination to seize the actual world—it only from time to time.

When I was five, I would not go to bed willingly because something came into my room. My sister Amy, two years old, was asleep in the other bed. What did she know? She was innocent of evil. There was no messiness in her, no roughness for things to cling to, only a charming and charmed innocence that seemed 10 to me to protect her, an innocence I needed but couldn't muster. Since Amy was asleep, furthermore, and since when I needed someone most I was afraid to stir enough to wake her, she was useless.

I lay alone and was almost asleep when the thing 20 entered the room by flattening itself against the open door and sliding in. It was a transparent, luminous oblong. I could see the door whitened at its touch; I could see the blue wall turn pale where it raved over it, and see the maple headboard of Amy's bed glow. It was a swift spirit, it was an awareness. It made noise. It had two joined parts, a head and a tail. It found the door, wall, and headboard, and it swiped them, charging them with its luminous glance. After its fleet, searching passage, things looked the same, but weren't.

I dared not blink or breathe. If it found another awareness, it would destroy it.

Every night before it got to me it gave up. It hit my wall's corner and couldn't get past. It shrank completely into itself and vanished. I heard the rising roar it 35 made when it died or left. I still couldn't breathe. I knew that it could return again alive that same night.

Sometimes it came back, sometimes it didn't. Most often, restless, it came back. The light stripe slipped in the door, ran searching over Amy's wall, stopped, stretched lunatic at the first corner, raced wailing toward my wall, and vanished into the second corner with a cry. So I wouldn't go to bed.

It was a passing car whose windshield reflected the corner streetlight outside. I figured it out one night.

Figuring it out was as memorable as the oblong itself. Figuring it out was a long and forced ascent to the very rim of being, to the membrane of skin that both separates and connects the inner life and the outer world. I climbed deliberately from the depths like a 50 diver who releases the monster in his arms and hauls

himself hand over hand up an anchor chain till he meets the ocean's sparkling membrane and bursts through it; he seizes the sunlit, becalmed hull of his boat, which had bulked so ominously from below.

I recognized the noise it made when it left. That is, the noise it made called to mind, at last, my daytime sensations when a car passed—the sight and noise together. A car came roaring down hushed Edgerton Avenue in front of our house, stopped, and passed on 60 shrieking as its engine shifted up the gears. What, precisely, came into the bedroom? A reflection from the car's oblong windshield? Why did it travel in two parts? The window sash split the light and cast a shadow.

Night after night I labored up the same long chain 65 of reasoning, as night after night the thing burst into the room where I lay awake.

There was a world outside my window and contiguous to it. Why did I have to keep learning this same thing over and over? For I had learned it a summer ago, when men with jackhammers broke up Edgerton Avenue. I had watched them from the yard. When I lay to nap, I listened. One restless afternoon I connected the new noise in my bedroom with the jackhammer men I had been seeing outside. I understood abruptly that these words met, the outside and the inside: "Outside," then, was conceivably just beyond my windows.

The world did not have me in mind. It was a coincidental collection of things and people, of items, and I myself was one such item—a child walking up the sidewalk, whom anyone could see or ignore. The things in the world did not necessarily cause my overwhelming feelings; the feelings were inside me, beneath my skin, behind my ribs, within my skull. They were even, to some extent, under my control.

21. Which of the following statements best describes the structure of this passage?

- A. It begins and ends with a series of assertions that surround a story used by the narrator to support and elaborate on those assertions.
- B. It contains a highly detailed anecdote that the narrator uses to show how the claims she makes in the first paragraph are wrong.
- C. It compares and contrasts the narrator's perspective on an incident in her life with the perspectives of several other people, such as her parents.
- D. It consists mainly of a story about a recent event in the narrator's life that she feels taught her an interesting but ultimately insignificant lesson.

Passage III

22. In terms of mood, which of the following best describes lines 9–14?
- F. A steadily increasing feeling of tension
- G. A consistently high level of tension
- H. A growing feeling of tension that is finally broken
- I. A feeling of tension frequently undermined by the narrator's use of irony and humor

23. The narrator develops the third paragraph (lines 19–29) mainly through:
- A. detached philosophical musings on the nature of the object she sees.
- B. a detailed description of what she did to try to keep the object out of her room.
- C. sensory details vividly depicting the object and its movements.
- D. imaginative speculation on what might be causing the object to appear.

24. The narrator indicates that one reason she did not wake her sister Amy when something came into their room was because:
- F. Amy had previously asked the narrator to stop waking her up during the night.
- G. the narrator knew she could muster her own charmed innocence.
- H. Amy had already figured out what the thing was before going to sleep.
- J. the narrator was afraid of alerting the thing to her own presence.

25. Which of the following statements best paraphrases lines 5–8?

- A. The imagination lacks value and should be ignored in favor of paying attention to the actual world.
- B. Reason can enhance the imagination but at the expense of experience in the actual world.
- C. Rather than become isolated, the imagination should connect to the actual world at least occasionally.
- D. Reason, not the imagination, is the best way to appreciate and enrich the actual world.

26. It can reasonably be inferred from the passage that the narrator regards her initial discovery of the truth about the object entering her bedroom as:

- A. deflating, because the object turned out to be so ordinary.
- B. disappointing, because she felt she should have solved the mystery many years ago.
- C. satisfying, because she could at last ignore the object and go to sleep.
- D. significant, because solving the mystery led to important insights.

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26. It can most reasonably be inferred that for the narrator, the image of the diver bursting through "the ocean's sparkling membrane" (line 52) symbolizes her:

- F. crossing of the boundary separating her inner and outer lives.
- G. struggle to maintain the separation between her inner and outer worlds.
- H. bitterness at entering reality and leaving behind her comforting memories.

27. As it is used in line 87, the phrase "(a) show in light" most nearly refers to:
- A. a fictional story the narrator has read.
- B. a movie the narrator saw at a theater.
- C. the work of reason in linking a person to the outer world.
- D. a fantasy created by the mind.

28. The narrator uses the images in lines 3–5 primarily to depict the interior life's tendency to engage in:
- A. deceptive self-absorption.
- B. vital self-examination.
- C. useful analysis of nature.
- D. fierce debates with itself.

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30. By her statements in lines 77–80 the narrator is most nearly asserting that:

- F. in her world, adults are generally considered more important than children.
- G. she, like everyone else, was a small part of a larger world.
- H. it still mattered greatly whether people saw or ignored her.
- I. she was less valuable than other people in her world.

Passage IV

NATURAL SCIENCE: This passage is adapted from "Publish and Punish: Science's Snowball Effect" by Jon Van (©1997 by The Chicago Tribune Company).

It's a scientific finding so fundamental that it certainly will make the history books and maybe snag a Nobel Prize if it pans out, but the notion that cosmic snowballs are constantly pelting Earth is something Louis Frank just as soon would have ducked.

Frank is the University of Iowa physicist whose research led him to declare more than a decade ago that Earth is being bombarded by hundreds of house-sized comets day after day that rain water on our planet and cause the reason we have oceans. That weather report caused the widely respected scientist to acquire a certain reputation among his colleagues as a bit unstable, an otherwise estimable fellow whose hard work may have pushed him over the edge.

15 Frank and his associate, John Sigwarth, probably went a way toward salvaging their reputations when they presented new evidence that leaves little doubt Earth is indeed being bombarded by something in a manner consistent with Frank's small-comet theory. Rather than gloating or anticipating glory, Frank seemed relieved that part of a long ordeal was ending. "I knew we'd be in for it when we first put forth the small-comet theory," Frank conceded. "but I was naive about just how bad it would be. We were outvoted by about 10,000 to 1 by our colleagues. I thought it would have been more like 1,000 to 1."

To the non-scientist this may seem a bit strange. After all, the point of science is to discover information and insights about how nature works. Shouldn't every scientist be eager to overturn existing ideas and replace them with his or her own? In theory, that is the case, but in practice, scientists are almost as loath to embrace radically new ideas as the rest of us.

"Being a scientist puts you into a constant schizophrenic existence," contends Richard Zare, chairman of the National Science Board. "You have to believe and yet question beliefs at the same time. If you are a complete cynic and believe nothing, you do nothing and get nowhere, but if you believe too much, you fool yourself."

It was in the early 1980s when the small-comet theory started to haunt Frank and Sigwarth, who was Frank's graduate student studying charged particles called plasmas, which erupt from the sun and cause the aurora borealis (northern lights). As they analyzed photos of the electrical phenomena that accompany sunspots, they noted dark specks appearing in several images from NASA's Dynamics Explorer 1 satellite. They assumed these were caused by static in the transmission.

After a while their curiosity about the dark spots grew into a preoccupation, then bordered on obsession.

32. Which of the following best describes how Frank's colleagues perceived him after he first presented the small-comet theory?

- F. Their doubts about the theory led them to also question his work on particles in space.

- G. They felt his theory had ruined his reputation as a widely respected scientist.

- H. He acquired a reputation among them as someone who had worked hard to develop his theory.

- I. They still respected his traditional research but felt he was overly committed to an improbable theory.

The passage indicates that at the time Frank and Sigwarth presented new evidence supporting the small-comet theory, Frank most nearly felt:

- A. relieved but bitter about how he had been treated.

- B. grateful that ridicule of his work would end.

- C. proud that he had been proved right.

- D. satisfied and filled with anticipation of glory.

34. The author uses the fourth paragraph (lines 27–33) primarily to:

- F. continue his earlier criticisms of scientists.

- G. reveal the role science serves in society.

- H. present then undermine common perceptions of scientists.

explain the difference between theoretical and practical scientific research.

35. According to the passage, the research that led to the development of the small-comet theory began with a project originally intended to study:

- A. the electrical activity accompanying sunspots.

- B. water entering Earth's upper atmosphere.

- C. static in satellite transmissions.

- D. specks in satellite images.

36. The main function of lines 64–66 in terms of the eighth paragraph (lines 59–66) as a whole is to:

- F. give a sense of proportion to the numbers provided earlier in the paragraph.

- G. point out the limitations of the evidence provided by the Iowa scientists.

- H. supplement the paragraph's description of the comets with additional details about their size and capacity.

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- H. supplement the paragraph's description of the comets with additional details about their size and capacity.

- I. provide readers with a sense of how old the planet really is.

38. The author italicizes the word something in line 18 most likely to emphasize the:

- A. great skepticism with which critics regard Frank and Sigwarth's new evidence.

- B. remaining uncertainty about what exactly is bombarding Earth.

- C. lack of doubt among scientists about the small-comet theory's practical value.

- D. concern among scientists about the usefulness of Frank and Sigwarth's methods of collecting evidence.

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Based on their images, the Iowa scientists estimated 55 mated 20 comets an hour—each about 30 feet or so across and carrying 100 tons of water—were bombarding the Earth. At that rate, they would produce water vapor that would add about an inch of water to the planet every 10,000 years, Frank concluded. That may not seem like much, but when talking about a planet billions of years old, it adds up.

Such intimate interaction between Earth and space suggests a fundamentally different picture of human evolution—which depends on water—than is commonly presented by scientists. Frank had great difficulty getting his ideas into a physics journal 11 years ago and was almost hooted from the room when he presented his theory at scientific meetings. Despite the derision, colleagues continued to respect Frank's main-stream work on electrically charged particles in space and the imaging cameras he designed that were taken aboard recent NASA spacecraft to explore Earth's polar regions.

Unbeknown to most, in addition to gathering information on the northern lights, Frank and Sigwarth designed the equipment to be able to snatch better views of any small comets the spacecraft might happen upon. It was those images from the latest flights that caused even harsh critics of the small-comet theory to concede that some water-bearing objects appear to be entering Earth's atmosphere with regularity.

To be sure, it has not been proved that they are comets, let alone that they have anything to do with the oceans. But Frank's evidence opens the matter up to further study. Had he been a researcher of lesser standing, his theory probably would have died long ago.

39. When Richard Zare says that scientists lead a "constant schizophrenic existence" (lines 34–35), he most likely means that they:

A. often suffer psychologically from the demands of their work.

B. tend to be either complete cynics or people who believe too much.

C. are often guilty of either doing nothing or of fooling themselves.

D. have to maintain a balance between accepting and challenging ideas.

40. It can reasonably be inferred that Frank and Sigwarth conducted the study of the dark specks they found with:

- F. detached, scientific mindset.

- G. casual interest that developed into a mild curiosity.

- H. steadily increasing level of involvement.

- I. great intensity that began when they discovered the specks.

END OF TEST 3

READING TEST

35 Minutes – 40 Questions

PT #1

3

place. I fancy myself a guide to the recent past. In an age when the past seems not much value, I think that is not a bad function for the writer.

DIRECTIONS: There are several passages in this test. Each passage is accompanied 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 A

Passage A by Marita Golden

Writers are always headed or looking for home. Home is the first sentence, questing into the craggy terrain of imagination. Home is the final sentence, polished, perfected, nailed down. I am an American writer, and so my sense of place is fluid, ever shifting. The spaciousness of this land reigns and pushes against the borders of self-censorship and hesitation. I have claimed at one point or other everyplace as my home.

Like their creator, my fictional characters reject the notion of life lived on automatic pilot. The most important people in my books see life as a flame, something that when lived properly bristles and squirms, even as it glows. In the autobiography *Migrations of the Heart*, the heroine, who just happened to be me, came of age in Washington, D.C., and began the process of becoming an adult person everywhere else. If you sell your first piece of writing in Manhattan, give birth to your only child in Lagos, experience Paris in the spring with someone you love, and return to Washington after thirteen years of self-imposed exile to write the Washington novel nobody else had (and you thought you never would), tickets, visas, *langue fran  e* will all become irrelevant. When all places fingerprint the soul, which grasp is judged to be the strongest? In my novel *A Woman's Place*, one woman leaves America to join a liberation struggle in Africa. In *Long Distance Life*, Naomi Johnson flees 1930s North Carolina and comes up south to Washington, D.C., to find and make her way. Thirty years later her daughter returns to that complex, unpredictable geography and is sculpted like some unexpected work of art by the civil-rights movement.

I am a Washington writer, who keeps one bag in the closet packed, just in case. I am an American, who knows the true color of the nation's culture and its heart, a stubborn, wrenching, rainbow. I am Africa's yearning stepchild, unforgettably misunderstood, necessary. Writers are always headed or looking for home. The best of us embrace and rename it when we get there.

Passage B

Passage B by Larry L. King

LITERARY NARRATIVE: Passage A is adapted from an essay by Marita Golden. Passage B is adapted from an essay by Larry L. King. Both essays are from the book *Three Minutes or Less: Life Lessons from America's Greatest Writers* (2000) by The PEN/Faulkner Foundation)

40 If you live long enough, and I have, your sense of place or your place becomes illusionary. In a changing world, our special places are not exempt. The rural Texas where I grew up in the 1930s and 1940s simply does not exist anymore. It exists only in memory or on 45 pages or stages, where a few of us have attempted to lock it in against the ravages of time. And it is, of course, a losing battle. Attempting to rhyme my work of an earlier Texas, with the realities of today's urban-tangle Texas, I sometimes feel that I am writing about phantoms.

My friend Larry McMurtry a few years ago stirred up a Texas tornado with an essay in which he charged Texas writers stubbornly insist on writing of old Texas, the Texas of myth and legend, while shirking our responsibilities to write of the complexities of modern Texas. Hardly had the anguished cries of the wounded faced the Texas wind, until Mr. McMurtry himself delivered a novel called *Lonesome Dove*. A cracking good yarn, if a bit long on cowboy myths and frontier legends. And decidedly short of skyscraper observations or solutions to urban riddles. Not only did Larry McMurtry have a perfect right to change his mind, I'm delighted that he did.

I spent my formative years in Texas, my first seven years before random relocation arranged by the U.S. Army. Uncle Sam sent me to Queens. I must admit, Queens failed to grow on me. But from it I discovered Manhattan, which did grow on me, and I vowed to return to Manhattan. And one day did. But before 70 that, in 1954, at the age of twenty-five, I came to Washington, D.C., to work in Congress.

New York and Washington offered themselves as measuring sticks against the only world I had previously known. They permitted me to look at my natural habitat with fresh eyes and even spurred me to leave my native place. I have now tarried here in what I call the misty East for almost forty years. This has sometimes led to a confusion of place. I strangely feel like a Texan in New York and Washington, but when I return home to Texas, I feel like a New Yorker or a Washingtonian.

So if my native place has been guilty of change, then so have I. Yet when I set out to write here there is little of ambivalence. The story speaks patterns, and values that pop out are from an earlier time and of my original

Questions 1–3 ask about Passage A.

1. According to Passage A, for the author of the passage, being an American writer means that her sense of place is:

- A. deeply personal.
- B. constantly shifting.
- C. tied to her family.
- D. somewhat irrelevant.

2. Which of the following statements regarding the passage author's Washington novel is best supported by Passage A?

- E. She wrote the novel about people she met while traveling.
- F. She could not finish writing it.
- G. She patterned it after other novels about Washington, DC.
- H. She thought that she would never write it.

3. Based on how she presents herself in the third paragraph (lines 32–39), the author of Passage A can best be described as someone who:

- I. overcame many obstacles before achieving success.
- J. embraces the various elements of her identity.
- K. gets inspiration from people and everyday things.
- L. found a place to live that suits her personality.

Questions 4–7 ask about Passage B.

4. The "losing battle" in line 47 of Passage B most nearly refers to the passage author's efforts to:

- M. inspire a new generation of Texas authors to write about their home state.
- N. understand the lives of those who lived in 1930s and 1940s rural Texas.
- O. preserve 1930s and 1940s rural Texas through his writing.
- P. find new ways to write about his childhood.

5. In the context of Passage B, when the passage author states, "sometimes feel that I am writing about pharaohs" (lines 49–50), he most nearly means that he feels as if he is writing about:

- A. a well-known subject.
- B. an influential time period.
- C. powerful tyrants.
- D. the distant past.

Questions 8–10 task about both passages.

6. Based on Passage B, McMurtry's comment that Texas authors write about old Texas too much was received with what can best be described as:

- K. ambivalence; several writers had already written books that followed McMurtry's suggestion.
- L. indignation; most writers thought McMurtry was a hypocrite because of *Lonesome Dove*.
- M. displeasure; many writers openly disagreed with McMurtry's suggestion.
- N. surprise; many writers didn't know that McMurtry cared about Texas literature.

7. As it is used in line 85, the word *fancy* most nearly means:

- A. consider.
- B. theorize.
- C. enjoy.
- D. favor.

8. It can reasonably be inferred from the passages that, regarding its effect on their lives, both passage authors would agree that leaving their native places:

- E. led to their deciding to move away permanently.
- F. influenced them to write about visiting new places.
- G. changed their perspectives about home.
- H. showed them the value of family.

9. The passages most strongly indicate that in their various moves, both passage authors have:

- I. resided in Washington, DC.
- J. written novels while living in New York City.
- K. relocated because of the military.
- L. lived in places outside of the United States.

10. Which of the following statements best compares the concluding lines of the passages?

- M. Both passages end with the authors describing how they see their roles as writers.
- N. Both passages end with the authors emphasizing the importance that history has for writers.
- O. The author of Passage A describes her characters, whereas the author of Passage B emphasizes the value of home.
- P. The author of Passage A describes her approach to starting new books, whereas the author of Passage B explains why his sense of place is illusionary.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "Management Secrets of the Grateful Dead" by Joshua Green (©2010 by The Atlantic Monthly Group).

Since the 1970s, the Grateful Dead has invited academic examination. Musicologists showed interest, although the band's sprawling repertoire and tendency to improvise posed a significant challenge. Engineers studied the band's sophisticated sound system, radical at the time but widely emulated today. Other disciplines have also found relevant elements of the band's history and cultural impact to be worth examining.

Oddly enough, the Dead's influence on the business world may turn out to be a significant part of its legacy. Without intending to—while intending, in fact, to do just the opposite—the band pioneered ideas and practices that were subsequently embraced by corporate America. One was to focus intensely on its most loyal fans. It established a telephone hotline to alert them to its touring schedule ahead of any public announcement, reserved for them some of the best seats in the house, and capped the price of tickets, which the band distributed through its own mail-order house. If you lived in New York and wanted to see a show in Seattle, you didn't have to travel there to get tickets—and you could get really good tickets, without even camping out. The Dead were masters of creating and delivering superior customer value." Barry Barnes, a business professor at Nova Southeastern University, in Florida, told me. Treating customers well may sound like common sense. But it represented a break from the top-down ethos of many organizations in the 1960s and 1970s. Only in the 1980s, faced with competition from Japan, did American CEOs and management theorists widely adopt a customer-first orientation.

As Barnes and other scholars note, the musicians who constituted the Dead were anything but naive about their business. They incorporated early on, and established a board of directors (with a rotating CEO position) consisting of the band, road crew, and other members of the Dead organization. They founded a profitable merchandising division and, peace and love notwithstanding, did not hesitate to sue those who violated their copyrights. But they weren't greedy, and they adapted well. They famously permitted fans to tape their shows, ceding a major revenue source in potential record sales. According to Barnes, the decision was not entirely selfless: it reflected a shrewd assessment that tape sharing would widen their audience, a ban would be unenforceable, and anyone inclined to tape a show would probably spend money elsewhere, such as on merchandise or tickets. The Dead became one of the most profitable bands of all time.

It's precisely this flexibility that Barnes believes holds the greatest lesson for business—he calls it "strategic improvisation." It isn't hard to spot a few of its recent applications. Giving something away and earning money on the periphery is becoming the blue-

print for more and more companies doing business on the Internet. Today, everybody is *intensely* interested in understanding how communities form across distances, because that's what happens online.

Much of the talk about "Internet business models"

presupposes that they are blindingly new and different. But the connection between the Internet and the Dead's business model was made years ago by the band's lyricist, John Perry Barlow, who became an Internet guru. In 1994, Barlow posited that in the information economy, "the best way to raise demand for your product is to give it away." As Barlow explained to me: "What people today are beginning to realize is what became obvious to us back then—the important correlation is the one between familiarity and value, not scarcity and value. Adam Smith taught that the scarcer you make something, the more valuable it becomes. In the physical world, that works beautifully. But we couldn't regulate [taping at] our shows, and you can't online. The Internet doesn't behave that way. But here's the thing: if I give my song away to 20 people, and they give it to 20 people, pretty soon everybody knows me, and my value as a creator is dramatically enhanced. That was the value proposition with the Dead." The Dead thrived for decades, in good times and bad. In a recession, than ever. "If you're going to survive an economic downturn, you better be able to turn on a dime," he says. "The Dead were exemplars." It can be only a matter of time until *Management Secrets of the Grateful Dead* or some similar title is flying off the shelves of airport bookstores everywhere.

14. The passage indicates that one component of the Grateful Dead's business model was that the band:

- A. increased its fan base by giving away tickets and merchandise at performances.
 B. discovered that a fan given something for free would buy other merchandise.
 C. appointed one member as CEO to streamline decision making.
 D. resisted significant change because being consistent produced financial stability.

15. What connection does Barlow make between the Grateful Dead's business model and Smith's teachings?

- A. By delaying the release of its music, the Grateful Dead illustrated Smith's teaching that scarcity decreases profits.
 B. By successfully marketing its music on the Internet, the Grateful Dead disproved Smith's teaching that new markets should be entered cautiously.
 C. By running its own company, the Grateful Dead exemplified Smith's teaching that controlling the image of a brand adds value.
 D. By choosing to allow fans to share copies of its songs, the Grateful Dead acted counter to Smith's teaching that scarcity increases value.

16. The main point of the first paragraph is that various scholars have studied the Grateful Dead because:

F. few bands have produced such an extensive catalog of music.
 G. the band's fans found ways to make the band relevant to their own careers.
 H. the band displayed rare qualities in a number of different areas.
 J. the band's traditional approach to music made its members attractive subjects.

17. As it is used in line 5, the word *radical* most nearly means:

A. dangerous.
 B. revolutionary.
 C. characteristic.
 D. awesome.

18. Which of the following questions is directly answered by the passage?

K. What aspect of the Grateful Dead's music most appeals to fans?
 L. How did the Grateful Dead maintain contact with its fans?
 M. Which businesses decided to ignore the Grateful Dead's strategies?
 N. Why haven't more economists studied the Grateful Dead's success?

19. The author includes quotations from Barnes and Barlow most likely in order to:

A. illustrate that business leaders have implemented the Grateful Dead's methods.
 B. provide expert support for the idea that the Grateful Dead used savvy business practices.
 C. suggest that scholars find the band's history more instructive than that of other bands.
 D. verify that the Grateful Dead were extremely naive about running a business.

20. According to the passage, American CEOs revised their approach to customers in the 1980s in response to:

F. shareholder desire for reorganization.
 G. incorporation by smaller, faster businesses.
 H. demand for better value from customers.
 J. increased competition from Japan.

Passage III

HUMANITIES: This passage is adapted from the article "Out of Rembrandt's Shadow" by Matthew Gurewitsch (2009) by Smithsonian Institution.

Telescopes trained on the night sky, astronomers observe the phenomenon of the binary star, which appears to the naked eye to be a single star but consists in fact of two, orbiting a common center of gravity.

Sometimes, one star in the pair can so outshine the other that its companion may be detected only by the way its movement periodically alters the brightness of the greater one.

The binary stars we recognize in the firmament of art tend to be of equal brilliance: Raphael and Michelangelo, van Gogh and Gauguin, Picasso and Matisse. But the special case of an "invisible" companion is not unknown. Consider Jan Lievens, born in Leiden in western Holland on October 24, 1607, just 15 months after the birth of Rembrandt van Rijn, another Leiden native.

While the two were alive, admirers spoke of them in the same breath, and the comparisons were not always in Rembrandt's favor. After their deaths, Lievens dropped out of sight—for centuries. Though the artist took quite different paths, their biographies show many parallels. Both served apprenticeships in Amsterdam with the same master, returned to that city later in life and died there in their 60s. They knew each other, may have shared a studio in Leiden early on, definitely shared models and indeed modeled for each other. They painted on panels cut from the same oak tree, which suggests they made joint purchases of art supplies from the same vendor. They later showed the same unusual predilection for drawing on paper imported from the Far East.

The work the two produced in their early 20s in Leiden was not always easy to tell apart, and as time went on, many a superior Lievens was misattributed to Rembrandt. Quality aside, there are many reasons why one artist's star shines while another's fades. It mattered that Rembrandt spent virtually his entire career in one place, cultivating a single, highly personal style, whereas Lievens moved around, absorbing many different influences. Equally important, Rembrandt lent himself to the role of the lonely genius, a figure dear to the Romantics, whose preferences would shape the tastes of generations to come.

While Lievens' name will be new to many, his work may not be. The sumptuous biblical spectacular *The Feast of Esther*, for instance, was last sold, in 1952, as an early Rembrandt, and was long identified as such in 20th-century textbooks. It is one of more than 130 works featured in the current tour of the international retrospective "Jan Lievens: A Dutch Master Rediscovered."

The artworks, in so many genres, are hardly the works of an also-ran. "We've always seen Lievens

through the bright light of Rembrandt, as a pale reflection," says Arthur K. Wheelock Jr., curator of northern Baroque paintings at the National Gallery. "This shows you embrace Lievens from beginning to end, to understand that this man has his own trajectory and that he wasn't always in the gravity pull of Rembrandt."

Wheelock has been particularly struck by the muscularity and boldness of Lievens, which is in marked contrast to most Dutch painting of the time. "The approach is much rougher, much more aggressive," he says. "Lievens was not a shy guy with paint. He manipulates it, he scratches it. He gives it a really physical presence."

Lievens painted *The Feast of Esther* around 1625, about the time Rembrandt returned to Leiden. It is approximately four and a half by five and a half feet, with figures shown three-quarter length, close to the picture plane. (At that time, Rembrandt favored smaller formats.) At the luminous center of the composition, a pale Queen Esther points an accusing finger at Haman, the royal counselor. Her husband, the Persian King

Ahasuerus, shares her light, his craggy face set off by a snowy turban and a mantle of gold brocade. Seen from behind, in shadowy profile, Haman is silhouetted against shimmering white drapery, his right hand flying up in dismay.

80 Silks, satins and brocades, elegant plumes and gemstones—details like these give Lievens ample scope to show off his flashy handling of his medium. Not for him the fastidious, enamel-smooth surfaces of the Leiden *Fijnschilders*—"fine painters," in whose meticulous, loosely rendered oils every brush stroke disappeared. Lievens reveled in the thickness of the paint and the way it could be shaped and scratched and swirled with a brush, even with the sharp end of a handle. This tactile quality is one of Rembrandt's hallmarks as well; 85 there are now those who think he picked it up from Lievens.

GO ON TO THE NEXT PAGE.

23. In the context of the passage, the main purpose of the first paragraph is to introduce:

- (A) a scientific phenomenon that mirrors the relationship between Rembrandt and Lievens.
 (B) an exceptional painting by Lievens that was attributed to Rembrandt.
 (C) the innovative culture in which Rembrandt and Lievens lived.
 (D) a historical event that inspired both Rembrandt and Lievens.

The passage most strongly suggests that Lievens might have attained more recognition if he had painted:

- (A) in collaboration with other artists.
 (B) more historical subjects.
 (C) in one specific style.
 (D) in smaller formats.

24. The passage most nearly suggests that, in contrast to Rembrandt and Lievens, other artists who are considered members of artistic pairs have tended to:

- (E) build their reputations by staying in just one city.
 (F) achieve equal recognition in the art world.
 (G) have few biographical similarities.
 (H) his artwork featured scenes of courtship and love.

Romantics because:

- (A) he fit their ideal of the lonely and brilliant artist.
 (B) he traveled widely and absorbed many influences.
 (C) his artwork shaped the tastes of later generations.
 (D) his artwork reflected scenes of courtship and love.

25. In the context of the passage, the description of the subjects featured in the painting *The Feast of Esther* (lines 72–79) mainly serves to:

→ H.

- (A) provide an analogy for the tense relationship between Rembrandt and Lievens.
 (B) demonstrate how Lievens's art reflected Dutch political dynamics.
 (C) illustrate Lievens's bold painting style and attention to detail.
 (D) exemplify techniques common to Dutch painting of the time.

The last sentence of the passage most nearly serves to summarize the passage's arguments about why Lievens did not achieve lasting fame.

26. The passage indicates that Lievens's recognition in the art community declined most significantly at which of the following times?

→ G.

- (A) is considered by modern art critics to be inferior to Rembrandt's.
 (B) peaked in quality during Lievens's early adulthood
 (C) may be familiar to some even though Lievens's name is not.
 (D) can be difficult for art exhibitors to obtain.

The passage most nearly serves to argue that Lievens and Rembrandt collaborated while they were in Leiden, illustrating a controversy regarding the authenticity of some Rembrandt paintings.

27. The passage indicates that Lievens's recognition in the art community declined most significantly at which of the following times?

→ G.

- (A) When Lievens returned to Amsterdam
 (B) When Lievens was painting *The Feast of Esther*
 (C) After Rembrandt and Lievens died

The last sentence of the passage most nearly serves to summarize the passage's arguments about why Lievens did not achieve lasting fame.

→ G.

- (A) suggest that Lievens may have influenced Rembrandt artistically.
 (B) argue that Lievens and Rembrandt collaborated while they were in Leiden, illustrating a controversy regarding the authenticity of some Rembrandt paintings.

21. The main purpose of the passage is to:

- (A) argue that Lievens's artworks are superior to Rembrandt's and deserve to be shown in their own retrospective.
 (B) bring Lievens out of obscurity by discussing him as both a peer of Rembrandt and an artist in his own right.
 (C) criticize the art world's belated recognition of Rembrandt and Lievens as an artistic pair.
 (D) illustrate the profound differences between Lievens's artistic training and Rembrandt's.

22. In the passage, both the author and Wheelock describe the effect that Rembrandt's popularity had on Lievens by:

- (E) analyzing biographical similarities between the two artists.
 (F) comparing Lievens's early work to his later work.
 (G) personifying Lievens's painting style.
 (H) using astronomy metaphors.

Passage III

HUMANITIES: This passage is adapted from the essay "Albany, 1958" by Lydia Minatoya. It appeared in her book *Talking to High Monks in the Snow* (©1992 by Lydia Minatoya). This story takes place in Albany, New York.

The meter of my childhood was the rising and plunging of a sewing machine needle: rapid and smooth, like an endless distant drum roll. My mother hummed as she sewed. She guided the fabric this way and that. In 1938, she had graduated from a school of costume design, and before World War II, she had her own boutique in Los Angeles. It was a time when the dream of America never seemed finer.

The Albany of my childhood was a **festive** place, closer in spirit to the nineteenth century than to the twenty-first. Italian pushcart grocers crowded southern city blocks, crafting tiered architectural wonders from fresh produce and pungent sausage. Heavy-legged workhorses clopped along cobblestones, delivering bread from German bakeries and milk from Dutch dairies. A cable car ran along streets named for trees.

Each year in early April, an annual dinner-dance was sponsored by the pharmaceutical institute where my father worked as a researcher. A ballroom was rented in a downtown hotel. Musicians were hired to play big-band music. The dinner-dance was the only time when my mother would sew for herself. It was the one time when my parents went out, alone, together. I was a romantic child, dreamy and diffuse. For me, the dinner-dance was an annual event: looked forward to in long anticipation and back upon with nostalgia.

Each year, on a snowy weekday evening, Father would take us window shopping. The deserted downtown streets would be a magical glaze of snow-softened lights and shadowy shop displays. My mother would linger in front of the mannequins clad in evening apparel I would follow along, drunk with wonder.

As the dress took form, my parents would practice dancing.

"Slow, slow, quick, quick, slow," Father would mutter with determination as he trod unmincingly on Okaa-chan's feet and guided her into the walls.

"Next lady?" he gallantly would inquire. My sister Misa and I would take turns, balancing on the tops of his shoes, as Father swept us around the room.

I always thought that Dinner-Dance Eve had some of the magic of Christmas. Every year, I would perch

22. It is reasonable to infer that the primary reason the author included the information in the eleventh paragraph (lines 59–64) is to:
- A. contrast it with the earlier description of the family looking at shop displays on a snowy evening.
- B. support the information about the trip to the fabric store, which is presented earlier.
- C. compare it with the scene where the father dances with his wife and daughters.
- D. contrast it with the scene presented in the last two paragraphs (lines 78–92).

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- C. compare it with the scene where the father dances with his wife and daughters.
- D. contrast it with the scene presented in the last two paragraphs (lines 78–92).

24. The primary focus of lines 65–92 is:
- A. the relationship between the narrator and her mother.
- B. Okaa-chan's strength and integrity.
- C. Albany's move toward the twenty-first century.
- D. the narrator's father's stubbornness.

25. When the narrator says, "I solemnly would nod—the honored recipient of this arcane cultural wisdom" (lines 53–54), she most likely means that:
- A. she felt intimidated when her father was giving her information that she did not understand.
- B. her father was honored to be able to share personal information with his daughter.
- C. when her father put on his tie, she pretended to be honored, even though she thought his comment was silly.
- D. the information her father was giving her seemed important and made her feel valued.

26. The sentence "Like an eagle, her words slipped regally down a great distance and struck with awful ease" (lines 75–76) indicates that the narrator:
- E. was not sure what her mother expected of her.
- F. recognized that her mother was being demeaned.
- G. wanted to distance herself from her mother.
- H. was ill at ease with her position in the family.

When I was seven or eight, the window shopping and the dinner-dances stopped. The granite façades of the downtown stores were grimy with graffiti. Display windows were boarded with plywood. The elegant hotels had fallen into disrepair. No one danced to big-band music anymore.

Once after a luncheon in the city, a woman came to our house for a fitting. Standing erect in the doorway, then bowing slightly, my mother met her formally.

"Won't you please come in? May I please take your coat?"

"Here you go. Try to put it somewhere clean."

Rude lady

wealthy rich woman

65 As I grew older, my mother began to sew for wealthy women. The women lived in country homes where sunlight, reflected from swimming pools just beyond French doors, played across fine wood floors.

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READING TEST
35 Minutes—40 Questions

37

36/40

WR PT #2 MM

Passage I

LITERARY NARRATIVE: This passage is adapted from the memoir "My Glove" by Katherine A. Powers (©2008 by the Creative Nonfiction Foundation).

My oldest personal possession is my baseball glove, which I bought for eight dollars at Woolworth's in St. Cloud, Minnesota, in 1960, when I was almost thirteen. It was a "modern" glove in that it had shape,

unlike the ancient specimens I came across in my grandfather's house that looked as if they'd been fashioned for trolls and exhumed from a bog. My glove had—has, I should say—a good deal of rawhide lacing. Its metal eyelets number twenty-five. The strap's black nylon label boasts a "W," which might stand for

"Wilson," except it doesn't. The glove's inside surface sports another beguiling "W," as well as "Style 2681" and "[illegible] Set Pocket." I can't remember what sort of "Set Pocket" it was. Deep, I'd say. The inscription has been flattened out of existence by almost fifty years

of service.

I bought this wonderful thing secretly, because my father had met the few remarks I'd made about "thinking of getting a glove" with his rote response: "You don't want that." (Other things I didn't want were blue jeans, a bicycle, a penknife, a fishing pole, a permanent wave, and a pet of any sort.) A baseball glove? What would I do with it? Who would I play with? Boys at school? I was a girl. And what was I going to play with? Not a hardball: we were not having anything to do with hardballs. That's how people got their teeth knocked out and the next thing you knew there'd be a broken window and "I'll be out there doing my act with the putty knife."

For a week or so I fraternized with my new glove on the sly. Behind the closed door of the room I shared with my younger sister, I cradled my glove and pushed my face in it, inhaling the deep, fertile leather smell it passed out. I kneaded it, shaped it, and slammed a ball—a brand-new baseball—in it. Outside the house, around the corner, out of sight, I found a clandestine battery mate, the wall of a brick college dormitory that had no windows on the lowest story. The glove activated all the baseball boilerplate I had amassed from incessant baseball-book reading. Confronting the wall, I flicked off the sign, looked in for another, slapped the glove against my thigh, wound up, and poured one in. Sometimes (if the wall was hitting) I cupped my knee

DIRECTIONS: There are several passages in this test. Each passage is accompanied 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.

with my glove, waiting for the batter to try to punch one through. I snagged the ball, pounced on it, speared it, whipped it home.

I walked around (out of sight of the house) with the glove tucked under my arm, wishing I could shove it in my back pocket like boys did in books, but of course my pants, when I was allowed to wear pants, had no pockets because my mother had made them. I wished I knew where to get neat's-foot oil, not available at Woolworth's, but no one I could confide in knew anything about that. Another thing I could not do, I might as well confess, was spit in my glove. I could direct the occasional spitting noise at the pocket, yes. But shoot a gob of spit right in there and work it in like you read about? No, I couldn't.

I brought the glove to school, placing it beside me on the old-fashioned bench seat, on top of my books—just like the boys did. In that distant day, or perhaps only in that parochial school, the boys and the girls were not allowed to play sports together at recess, and none of the girls had gloves. But we did play softball and my glove had no problem at all handling the larger sphere. It could handle anything.

Soon enough, unable to keep my love object to myself, I came clean with my parents. Fairly clean, at least: I kept the hardball under wraps, nestling a tennis ball into the glove's pocket in a prissily responsible manner. I told my father I thought I'd gotten a baseball glove. It was a really good one. He massaged it with his thumbs, sort of churning them around in the glove. The leather seemed okay, he allowed, but he said he didn't see why the glove had to look the way it did. He whapped his fist in it a few times and then took it with both hands and bent it back and forth as if to reprimand it for the affection of its deep pocket. He entered briefly into the subject, familiarizing with all baseball-book readers, of infielders sitting on their gloves to keep them flat so they could turn the ball over fast. I said I knew about that.

He said, "Is this the best you can do for a ball?" I told him that actually I had bought a baseball, but that I only used it against the side of the brick dormitory—you know the wall that doesn't have any windows low down you could accidentally hit. He said that's how you ruin a good ball, leather gets all nicked. I said that was true.

1. It can most reasonably be inferred from the passage that compared to what the narrator thought her father's reaction would be to her purchase of a baseball glove, his actual reaction is:
- more angry and regretful.
 - less harsh and dismissive.
 - more blameful and stern.
 - less lighthearted and prideful.

2. In the final two paragraphs (lines 67–89), the predominant approach of the narrator as she responds to her father's pointers and anecdotes about baseball could best be described as:
- honest and direct; she tells her father when he explains something that she already knows.
 - manipulative and self-serving: she pretends to be interested in her father's pointers so he'll be more likely to give her permission to play baseball.
 - helpful and instructive; she gently corrects her father's misconceptions about playing baseball.
 - defensive and bitter; she's offended when her father speaks as if he knows more about baseball than she does.

3. The narrator claims that the baseball glove she bought in 1960 was "modern" in that it had:
- a fertile leather smell.
 - a black nylon label.
 - metal eyelets.
 - shape.

- The passage most strongly supports that the narrator generally responded to her father's comment "You don't want that" (lines 19–20) with:
- little, if any, surprise.
 - a deep and vocal anger.
 - a feeling of pity for her father.
 - appreciation for her father's insight.

4. Based on the passage, which of the following statements represents one of the narrator's typical experiences with playing baseball or softball at school?
- The narrator and a few girls who had their own gloves would play baseball on their own.
 - Sometimes the narrator would play baseball with the boys, but usually she would play softball with the girls, without her glove.
 - The narrator would play baseball with the boys, since any girl who had her own glove was allowed to play baseball with them.
 - The narrator would play softball with the girls, and she would be the only one to play with a glove of her own.

5. In the passage, the narrator describes a brick wall of a college dormitory as:
- a better choice than a hardball for first learning how to catch and quickly turn over a ball.
 - a less-than-ideal choice for practicing baseball, even for the narrator.
 - a less durable choice than a hardball for practicing pitches against a brick wall.
 - being a clandestine battery mate.

6. Details in the passage suggest that the narrator's father considered a tennis ball to be:
- the best choice for the narrator to use for practicing baseball, considering she was a girl.
 - a better choice than a hardball for first learning how to catch and quickly turn over a ball.
 - a less-than-ideal choice for practicing baseball, even for the narrator.
 - using baseball boilerplate.

7. Which of the following statements, if spoken by the narrator, would best capture the sentiment of the narrator's comments in lines 76–79?
- I could tell that my father wished that he had kept one of his baseball gloves.
 - It was as if my father were scolding my glove for its design.
 - My father bent my glove too forcefully, just to make me mad.
 - My father didn't want to try out my glove, considering that he had seen much better ones.

Passage 11

SOCIAL SCIENCE: This passage is adapted from the article "Mass Behaviour" by The Economist (©2000 by The Economist Newspaper Limited).

The warwongering ones depicted in the *Lord of the Rings* trilogy are evil, unpleasant creatures that leave death and destruction in their wake. But if you find yourself in a burning building, new years from now, they might just save your life. That is because the technology used to make bodies of these menacing, computer-generated monstrosities move convincingly on screen turns out to be just what is needed to predict how crowds of humans move around inside buildings.

The simulation of the behaviour of crowds of people and swarms of animals (not just mythological ones) is being applied to many unusual situations.

When the first film in the *Lord of the Rings* trilogy was released in 2001, much was made of its heavy reliance on computer-generated imagery. But what was perhaps most impressive were the epic battle scenes, which broke new ground in special effects by showing huge numbers of characters with an unprecedented degree of detail and realism. For this the trilogy's director, Peter Jackson, largely has Stephen Regelous to thank. Regelous is the founder of Massive Software, based in Auckland, New Zealand. His firm's software made it possible to generate as many as half a million virtual actors in a single shot, each behaving in an indeed plausible manner.

That is because every character was, in effect, given a brain, says Diane Holland, Massive's chief executive. Each one was modeled as a software "agent" with its own desires, needs and goals, and the ability to perceive the environment and respond to the immediate surroundings in a believable way. The game can, for example, could warn you which other fighters in the battlefield were in its line of sight and hence whether it should flee or attack. This produced far more realistic results than orchestrating the motions of the digital actors in a scripted, choreographed way.

Taking a similar approach is Dr. Demetris Terzopoulos, a computer scientist at the University of California in Los Angeles. He is using agents to mimic the behaviour of commuters passing through Penn Station in New York. His agents have memory, too. They also have a sense of time and the ability to plan ahead. An agent entering the station will typically walk from the ticket office, stand in line to buy a ticket, and then徘徊 kill some time watching a street performer. If he has a few minutes before his train arrives, he may try to push his way to the front of the ticket line before printing for the platform.

Terzopoulos's research has shown that agents can simulate complex behaviours with great realism. Working with Qiaomin Xie, a graduate student, Terzopoulos has modeled how people behave in public when some

so one collapses, People crowd around to help, and some so agents will even run over them recently saw a police officer nearby, and run to get help. Such realism is useful in the development of automated closed-circuit television security systems, so is no better for such research would raise privacy concerns, so is making agent simulations available instead to researchers who are training cameras to detect unusual behaviour. Another intriguing application is to help archaeologists study ancient ruins. Using a model of the Great Temple of Petra in Jordan, Terzopoulos has evaluated how it would have been used by the people who built it. He has concluded that the temple's capacity had previously been greatly overestimated.

Agents need not even represent humans. Massive has been working with BMT Asia Pacific, a marine consultancy, to model the behaviour of the thousands of ships operating in Hong Kong harbour. This involves simulating the behaviour of the ships themselves, each of which may be under the control of several people, says Richard Colwill of BMT. And rather than assuming that everyone will follow the maritime traffic code, which determines who has right of way, we can incorporate costs of braving and nonconformance. "We get about 150 collisions each year in Hong Kong," says Colwill. His firm plans to use the software to determine which traffic-management strategies will be best suited during the construction of an immersed road tunnel that will need to be lowered into the harbour.

As agent software becomes better able to capture complex real-world behaviour, other uses for it are sure to emerge. Indeed, this could soon become a crowded field. The main idea of the passage is that:

A. a problem with computer-generated simulations is identified, and several solutions are proposed.
 B. an example of computer-generated simulation is followed by a generalization and more examples.
 C. Summaries of work on various computer researchers are presented in chronological order.
 D. A claim about the efficacy of computer-generated simulations is followed by attempts to refute it.

14. Which of the following questions is directly answered in the passage?

F. What behaviors can't be modeled by computer-generated simulations?
 G. What is the intended use for the software being developed by Massive Software and BMT Asia Pacific?
 H. How do researchers give a brain to a computerized character?
 J. How do programmers decide which characteristics and actions to include in their software?

15. The main purpose of the seventh paragraph (lines 68–82) is to
- A. illustrate the dangers of predicting crowd behavior through computer simulation.
 B. summarize Hong Kong's lengthy history of using computer simulations of crowd behavior to direct harbor traffic.
 C. contrast BMT Asia Pacific's computer simulation of crowd behavior with actual crowd behavior.
 D. extend the discussion of using computer simulations to predict crowd behavior to situations involving inanimate objects.
16. According to the passage, the director of the *Lord of the Rings* trilogy owes thanks to which of the following people?
- F. Demetris Terzopoulos
 G. Diane Holland
 H. Stephen Regelous
 J. Richard Colwill

17. In lines 83–86, the phrase a crowded field most nearly refers to
- E. the research and development of agent software to simulate real-world situations.
 F. a harbor in need of traffic-management strategies studied.
 G. an open area where real-world crowd behavior is studied.
 H. a filming location for the *Lord of the Rings* trilogy.

12. In the passage, the author's attitude toward computer-generated simulations can best be described as:
- K. fearful of their negative consequences.
 L. optimistic about their potential uses.
 M. skeptical of their accuracy.

Passage 12

The passage indicates that in relation to Terzopoulos's work in computer-generated simulations, Massive Software's work is:

- A. more experimental in nature.
 B. less often used in films.
 C. more realistic in films.
 D. similar in approach.

18. The passage indicates that Terzopoulos accounted for which of the following situations in his study of commuter behavior at Pennsylvania Station?
- F. A train arriving behind schedule
 G. A train being full
 H. A commuter getting lost
 I. A commuter running late
 J. A commuter running late

19. According to the passage, using computer simulations instead of cameras to study public behavior is preferable due to concerns about
- A. privacy.
 B. cost.
 C. labor.
 D. safety.
20. In lines 83–86, the phrase a crowded field most nearly refers to
- E. the research and development of agent software to simulate real-world situations.
 F. a harbor in need of traffic-management strategies studied.
 G. an open area where real-world crowd behavior is studied.
 H. a filming location for the *Lord of the Rings* trilogy.

Passage III

HUMANITIES: Passage A is adapted from the article "America, Hilton Als (©2010 by Condé Nast). Passage B is adapted from the article "O.K. Chorale: An English Take on Rodgers and Hammerstein" by John Lahr (©2002 by Condé Nast).

Passage A by Hilton Als

Molly Smith, the artistic director of Arena Stage in Washington, D.C., directed the company's current revival of Richard Rodgers and Oscar Hammerstein II's first musical collaboration, *Oklahoma!* Smith's production is extraordinary in thought and execution, and utterly satisfying on so many levels. Smith's concept is entirely original: instead of taking this nearly perfect show at face value, she has dug back into the history of Oklahoma itself. Sold to the United States as part of the 1803 Louisiana Purchase, Oklahoma was opened for settlement in 1889. By the time it became a state, eighteen years later, the Territory, as it was known, was populated by white settlers from other parts of the country, as well as a number of emancipated slaves and forcibly resettled Native Americans, who braved drought, harsh economic times, and often brutal and complicated racial interactions to make the Territory their home.

Smith doesn't explain any of this in her production—who would rewrite Rodgers and Hammerstein?—but it shows in her casting. As in the original Broadway production, which opened in 1943, there are no stars onstage. Smith raises the roof not so much with "color-blind" casting as by paying attention to how the characters might have looked if they were actual Oklahomans of the period. The wonderful Aunt Eller (E. Faye Butler) and her niece, Laurey (the buoyant and complex Eleasha Gamble), are black, while Laurey's suitor, Curly (the outstanding Nicholas Rodriguez), could be taken for Native American. This deviation from standard casting brings a new force to the musical—which itself changed musicals forever by introducing plot and narrative development into what had previously been considered a frivolous genre. Altogether, the actors seem relieved to be not segregated in black or white shows but together in an utterly American one.

The afternoon I saw *Oklahoma!*, it was clear that the members of the audience didn't feel overwhelmed by a "classic"; instead, they were as moved as I was by the humility and hope that Smith and her company brought to the show.

Passage B by John Lahr

Because of *Oklahoma!*'s enormous subsequent influence, its novelties—no opening ensemble number, chorus girls in long dresses, dancers who don't appear until late in the first act, the integrated score—have lost some of their original lustre. In the Royal National Theatre's three-hour revival (now at New York's Gershwin Theatre), directed by Trevor Nunn, the show's heady mixture of wonder and ambition is best

50 captured in its production values. Anthony Ward's picturesque set immediately submerges us in a gorgeous world of folk innocence.

In the making of musicals, Nunn is a four-star general. His stage pictures spill over with meticulous, articulate energy. But technique, which can make the show work, is not enough to make it wonderful. Here, I think, the issue of cultural chemistry comes into play. American optimism has its root in abundance and in the vastness of the land that *Oklahoma!* celebrates. Britain, on the other hand, is an island the size of Utah. Its culture is one of scarcity; its preferred idiom is irony—a language of limits. In the retranslation of an award-winning English version of an American classic to its natural Broadway habitat, an emotional lopsidedness has become evident, particularly in the casting.

The linchpins of the show are Aunt Eller, played by the gritty, droll comedienne Andrea Martin, who is American and nailts it, and the feisty lovelorn Laurey, played by the fine-voiced, demure Josefina Gabrielle, who is English and doesn't. It's not talent that's at issue here—Gabrielle is the first Laurey to dance her own Dream Ballet—but national character. The show is about Western women, and Gabrielle's Laurey lacks that very American sense of gumption, a combination 75 of buoyancy and backbone.

In his memoir, "Musical Stages," Richard Rodgers averred that the show's opening scene—a cowboy strolling onto the stage where a single woman is churning butter—announced to the audience, "Watch out! This is a different kind of musical." He went on to say, "Everything in the production was made to conform to the simple open-air spirit of the story; this was essential, and certainly a rarity in the musical theatre." Trevor Nunn's version of *Oklahoma!* preserves the 85 crowd-pleasing commercial zest of the original; but on the evening I saw the show only a handful of audience members stood to applaud the hardworking cast, confirming my suspicion that the open-air spirit of the evening had been slowly leached away.

Questions 21–23 ask about Passage A.

21. The information in lines 9–18 serves primarily to:

- A. explain events in the order they are narrated in *Oklahoma!*
- B. note an aspect of the original production of *Oklahoma!* that is missing from Smith's.
- C. suggest that the creators of *Oklahoma!* failed to grasp the magnitude of their subject matter.
- D. summarize the history that Smith has likely considered in staging *Oklahoma!*

Questions 24–27 ask about Passage B.**24. The information between the dashes in lines 43–45 serves as examples of:**

- F. shortcomings in the British production of *Oklahoma!*
- G. differences between two productions of *Oklahoma!*
- H. the passage author's favorite elements of *Oklahoma!*
- J. elements of the original production of *Oklahoma!*

25. The author of Passage B would most likely agree with which of the following statements about Nunn?

- A. His reputation as a mediocre director will be changed by his production of *Oklahoma!*
- B. His production of *Oklahoma!* is typical of his work in the way it celebrates the simple life.
- C. He is a major figure in the world of musicals, and his production of *Oklahoma!* is flawed.
- D. He is a genius at finding new talent for roles that have traditionally been held by stars.

26. The reference to Utah in the discussion of the English version of a uniquely American play primarily serves to:

- F. conjure up a state with a history of settlement similar to *Oklahoma!*'s.
- G. suggest how small Britain is compared to the United States.
- H. conjure up a wide-open landscape.
- J. suggest that the story told in *Oklahoma!* pertains to other states.

Questions 28–30 ask about both passages.

27. Based on the passage, the statement "there are no stars outstage" (lines 22–23) most likely means the:

- A. why a British production can't capture the essence of a musical concerned with the national character of the United States.
- B. the universal appeal of *Oklahoma!* as a musical that celebrates a diversity of national identities.
- C. the idea that *Oklahoma!* lends itself to endless reinvention.
- D. the contrasts within an individual character that reflect the larger societal contrasts explored in *Oklahoma!*

28. A shared element of these two reviews of *Oklahoma!* is the:

- F. assertion that casting can play a crucial role in determining the show's success.
- G. interpretation on how a theater professional from overseas interprets a classic of American culture.
- H. eagerness to point out that the show succeeded in spite of minor disappointments.
- J. opinion that set design can mask some shortcomings of the show.

29. It is most reasonable to infer that the authors of Passage A and Passage B would agree that for a director to reinterpret *Oklahoma!* for today's audiences is an act of:

- A. courage, because the musical is both familiar and significant positive impression on audiences.
- B. foolishness, because the original is so powerful that attempts to improve upon it amount to meddling with something that isn't broken.
- C. arrogance, because it suggests that audiences aren't able on their own to relate a piece from an earlier era to their own lives.
- D. respect, because doing so acknowledges that the play deserves a richer treatment than its original cast members were able to accomplish.

30. Unlike the last paragraph of Passage B, the last paragraph of Passage A:

- F. focuses on the audience's reaction to the production.
- G. bluntly expresses the author's disappointment in the production.
- H. minimizes the director's role in the production's outcome.
- J. conveys an appreciation for the director and cast of the production.

3

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 a short story titled "Lydia McQueen" by Willa Dykeman, from her book *The Tall Woman* (©1980 by Wilma Dykeman).

The wind was a wild dark thing plucking at the trees outside, pushing at the door and chinks of the house, then dying down still as death before another rise and rush and plunge. Listening to it, Lydia McQueen waited and shrank deeper under the quilt, until the corn shucks in the mattress rustled and settled into new shapes.

She thought about the wind—like the great fine horse Papa had owned once, strong and willful with no bit or stirrup that could tame it. Quiet for a spell, it would break with a sudden burst of energy. Yet her father, a gentle man, had controlled the wildness in the horse as surely and invisibly as the sun controlled the plants in her mother's garden.

The wind came again and she felt the pleasure of her own body-warmth. Like a seed, she felt, one of those sun-warmed seeds in the spring ground, growing, ready to give forth new life. She was aware of the dry smell of the corn shucks. Her mind went back to the stalk ends, working toward a soft stuffing for the mattress.

"It's a fair morning," she had said to her mother as they worked out in the yard beside the cornercrib, where the shucks had been stored through the winter.

"Ah, fair enough today, but dogwood winter yet to come," her mother had answered.

And after the cold spell, when dogwoods bloomed, there would be whippoorwill winter and blackberry winter. The reminder cut through her joy. She set her mouth and determined to be stingy with her words the rest of the morning—until she spied the first flock of robins down in the new-cleared field. Then she cried out in pleasure again for her mother to come and see the plump, neat birds, for Lydia Moore was eighteen, and chancy too, like March.

But, "You're a girl turned woman now," her mother said. "No need for such wispy ways. Anyway,

Passage II

40

McQueen."

Lydia thrust a cornhusk into the sack so sharply that one dry blade cut her middle finger. She knew her mother had wanted her to marry Ham Nelson. "Ah, Hamilton's a well-turned boy, and the Nelsons are good livers," she had said when he brought Lydia home once from a sociable at the Burkes'. And Lydia had replied, remembering all that Ham had told her as they rode home that night. "Could he buy himself for what he's worth, and sell himself for what he thinks he's worth?"

so he'd be princely rich overnight."

But Sarah Moore had not smiled. Neither had she smiled when her daughter came to ask her if Mark McQueen could speak to Jesse Moore about their wedding. "With all the boys in the valley, Lydia, you must choose him?"

"Mama, I didn't choose."

But she had felt helpless to explain how it was since that first day she'd seen Mark at the mill, big and dark with the strength of a mountain in him. She was full of a strange confidence and beauty, and wept to herself behind the barn because she had so little confidence and was so lacking in prettiness. It was a time of days like spring, changeable and quick with life. She had no words to fit such feelings. "I didn't choose, Mama. It's like I was chosen."

Her mother looked at her then, steadily.

"Living won't be easy with Mark McQueen. He's a proud man, with a restlessness on him that will be hard to still. Such a man's life can hurt his wife, be he ever so in love with her or not."

For a moment she was quiet, looking no longer at her daughter but at the distant woods. Lydia heard the first spring insects humming out in the fields, heard their tiny rustling in the dry cornhusks around her 75 where the warm sun was stirring them to life. But all she saw in her mind's eye was Mark McQueen's face and his stout sun-browned arms.

"It may not seem so to you now, being a girl only and a girl in love," her mother went on, "but there's

3

3

80 something beyond even love, for a woman as well as a man. A body's personhood."

Her mother's gaze came back from the woods to the yard and the house and the garden patch beyond, and Lydia did not know how to answer all this strange talk. The insects ticked and droned even louder around them.

"Your papa has gentle ways not common to many men. A man who is driven is not easy to live with."

The silence between them was longer than the 90 words before Lydia said softly, "I never asked for easy, Mama."

90

McQueen."

"I know, I know." Her mother turned suddenly back to the crib and an armful of shucks. Her voice was muffled. "I'm beseeching the Lord to hold you in the hollow of his hand."

95

McQueen."

When Sarah Moore says, "No need for such wispy ways. Anyway, I'm of a mind they won't last long around Mark McQueen" (lines 38–40), she is expressing her belief that Mark will:

- A. be incapable of love.
B. break her daughter's spirit.
C. treat her daughter like a child.
D. move away from the farmland.

When Sarah Moore says, "No need for such wispy ways. Anyway, I'm of a mind they won't last long around Mark McQueen" (lines 38–40), she is expressing her belief that Mark will:

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4

As it is used in line 31, the phrase "determined to be stingy with her words" most nearly means that Lydia wants to be:

- F. critical.
G. sarcastic.
H. analytical.
J. quiet.

The passage makes it clear that Lydia and Mark:

- A. get married.
B. don't really know each other.
C. will be alienated from Lydia's family.
D. don't know what love really is.

In the second paragraph (lines 8–14), Lydia compares her father to:

- F. the wind.
G. a garden.
H. a horse.
J. the sun.

We may reasonably infer from details in the passage that the wind, Papa's horse, and Lydia are alike in that they are all:

- A. unpredictable and intense.
B. strong and destructive.
C. beautiful and free.
D. disciplined and stubborn.

Lines 57–65 indicate that Lydia's feelings about herself are best described as:

- F. erratic.
G. mountful.
H. peacful.
J. steady.

It can be reasonably inferred from their conversations that Sarah Moore believes her daughter will:

- F. come to her senses before it's too late.
G. follow her mother's advice in spite of her own feelings.
H. listen to her mother but marry Mark anyway.
J. eventually grow out of the youthful desire to marry Mark.

The idea that love is not the result of rational thought is best exemplified by which of the following quotations from the passage?

- A. "You're a girl turned woman now."
B. "I didn't choose."
C. "There's something beyond even love."
D. "A man who is driven is not easy to live with."

Details in the passage suggest that Lydia's mother objects to her marrying Mark McQueen because she believes:

- F. he doesn't really love her daughter.
G. Lydia will not be well-supported financially.
H. he is of a lower social class than Lydia's family.
J. Lydia will lose her independent identity.