

## ENGLISH TEST

45 Minutes—75 Questions

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

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

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

## PASSAGE I

*The Min: A Ship from the Desert*

[1]

In 2004, a team of archaeologists discovered the remains of an ancient shipyard. In a series of caves at

1

a site named Wadi Gawasis in the Egypt's desert. The team found a wealth of well-preserved planks, anchors, oars, and other sailing equipment. [A] These objects were determined to be approximately four thousand years old.

[2]

We have long known that ancient Egyptians sailed the freshwater Nile River. However, until Wadi Gawasis was excavated, there had been little evidence that we had also sailed the ocean. [B] Hieroglyphic inscriptions suggested that some of the excavated objects had been used in an expedition to the ancient Red Sea port of Punt, about one thousand miles from Wadi Gawasis.

1. A. NO CHANGE
- B. shipyard: in
- C. shipyard; in
- D. shipyard in

2. F. NO CHANGE
- G. Egyptian's
- H. Egyptians
- J. Egyptian

3. A. NO CHANGE
- B. they
- C. she
- D. it



1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

Planks pocked with holes bored by shipworms, creatures that live only in salt water, supported the hypothesis that ancient Egyptians had ventured into the ocean.

[3]

Florida State University professor Cheryl Ward, a maritime archaeologist, drew up plans for building a ship like those the ancient Egyptians had sailed. The completed ship, sixty-six feet long and sixteen feet wide, would be named *Min of the Desert* in honor of the Egyptian god who's likeness adorned many

Wadi Gawasis artifacts.

[4]

Four shipbuilders constructed the *Min* by using many of the same tools, materials, and techniques, that the shipbuilders of Wadi Gawasis had used. [C] Like the ancient Egyptians, the modern builders used mortise-and-tenon joints, when the end of one plank is fitted into a slot in the adjoining plank. Ward compared building the *Min* to putting together a jigsaw puzzle

because the two processes are analogous.

[5]

In December 2008, an international crew of twenty-four people made a weeklong ocean voyage in the *Min* to test: the ship's seaworthiness. [D] During the voyage, the *Min* was able to sail roughly seven miles per hour, about twice as fast as Ward had expected.

4. If the writer were to delete the underlined portion (adjusting the punctuation as needed), the paragraph would primarily lose an explanation of why:
- F. evidence of shipworms could indicate that the Wadi Gawasis ships had sailed the ocean.
  - G. archaeologists thought Punt was the destination of the Wadi Gawasis expedition.
  - H. shipworms may have bored holes in the planks of the Wadi Gawasis ships.
  - J. there was evidence of shipworms at Wadi Gawasis.
5. Which choice most effectively ties the information in the preceding paragraph to the topic of this paragraph?
- A. NO CHANGE
  - B. Drawing on her doctoral research on ancient Egyptian hull design,
  - C. Guided by these discoveries,
  - D. With the best of intentions,
6. F. NO CHANGE
- G. who's liked and
  - H. whose likeness
  - J. whose likely
7. A. NO CHANGE
- B. remainders.
  - C. parts.
  - D. things.
8. F. NO CHANGE
- G. tools, materials, and, techniques
  - H. tools, materials, and techniques
  - J. tools materials and techniques
9. A. NO CHANGE
- B. for whom
  - C. in which
  - D. DELETE the underlined portion.
10. F. NO CHANGE
- G. as
  - H. or
  - J. by
11. A. NO CHANGE
- B. because of the construction methods.
  - C. to make a comparison.
  - D. DELETE the underlined portion and end the sentence with a period.
12. F. NO CHANGE
- G. *Min*, to test,
  - H. *Min*; to test
  - J. *Min* to test

1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

Though it was not always smooth sailing, Ward recalls almost colliding with a reef the *Min* was found to be more than adequate for a voyage to Punt.

13. A. NO CHANGE  
B. sailing—Ward recalls almost colliding with a reef—the  
C. sailing, Ward recalls almost colliding with a reef. The  
D. sailing, Ward recalls, almost colliding with a reef, the

Questions 14 and 15 ask about the preceding passage as a whole.

14. The writer wants to add the following sentence to the essay:

The crew occasionally used the oars, but a single sail was generally sufficient to propel the ship.

This sentence would most logically be placed at:

- F. Point A in Paragraph 1.  
G. Point B in Paragraph 2.  
H. Point C in Paragraph 4.  
J. Point D in Paragraph 5.

15. Suppose the writer's primary purpose had been to instruct the reader how to build a replica of an ancient ship. Would this essay accomplish that purpose?

- A. Yes; the writer describes the use of mortise-and-tenon joints in detail.  
B. Yes; the writer provides the measurements of the *Min*.  
C. No; the writer instead emphasizes the inspiration for and significance of a particular replica.  
D. No; the writer instead focuses on providing details about how and why Wadi Gawasis was excavated.

PASSAGE II

An Italian Garden in California

[1]

When I was young, my grandparents' sprawling Southern California yard intimidated me. [A] Whereas the small, carefully mowed lawn surrounding my own

nearby house, their yard was a huge, unruly garden, like a neighborhood park that had been taken over by wildflowers and weeds. Grandpa worked in his garden

every day—planting, and pruning, mixing and staking, weeding and mulching—so I wondered why it looked

so wild and overgrown. [19]

16. F. NO CHANGE  
G. Nevertheless,  
H. Instead,  
J. Unlike

17. Which of the following choices best indicates the disorder of the garden?

- A. NO CHANGE  
B. contradictory  
C. stormy  
D. blatant

18. F. NO CHANGE  
G. day—planting and pruning,  
H. day, planting, and pruning  
J. day, planting and pruning

19. If the writer were to delete the preceding sentence, this paragraph would primarily lose a statement that:

- A. explains why the appearance of the garden puzzled the narrator.  
B. illustrates why the garden appeared wild and overgrown.  
C. establishes that the grandfather resented the amount of work that the garden required.  
D. describes the varieties of plants and flowers that grew in the garden.



[2]

Certainly, Grandpa told

20

myself that the way he grew fruits, vegetables,

21

and herbs conserved space and water. [B] His

plantings are complementing each other and were

22

in harmony with the seasons, the sun, and the acidity

23

and moisture of the soil. Because of those benefits,

he didn't care how his garden looked.

[3]

The citrus trees grew in the sunniest part of the yard,

24

they flourished there while providing shade for garlic and

mint plants below. [C] Almond, peach, and cherry trees

near the citrus, due to the fact that they were needing as

25

much sun but more nutrients, were mulched with mounds

of compost that Grandpa would mix himself. Fig, pear, and

persimmon trees were scattered easy-growing throughout

26

the yard. There were weathered trellises that supported

raspberry, blueberry, and boysenberry bushes crowded

together to block out weeds. Muddy, rutted paths led to

27

tangled vines of endless varieties of tomatoes—some

heavy and misshapen, others small and smooth, some

even streaked purple, green, and red—with basil planted

in between the vines to repel insects. Salad greens and

herbs, such as arugula, Swiss chard, black kale, rapini,

28

sage, and oregano, shared one large plot, given their

28

similar moisture requirements.

20. F. NO CHANGE  
G. For the time being,  
H. Eventually,  
J. At first,
21. A. NO CHANGE  
B. myself about  
C. me about  
D. me that
22. F. NO CHANGE  
G. have complemented each other and are  
H. complemented each other and were  
J. complement each other and were
23. A. NO CHANGE  
B. not only the seasons, the sun, but also  
C. either the seasons, the sun, and  
D. both the seasons, the sun, and
24. F. NO CHANGE  
G. yard, I noticed that  
H. yard;  
J. yard
25. A. NO CHANGE  
B. requiring the need for  
C. necessarily needing  
D. needing
26. The best placement for the underlined portion would be:  
F. where it is now.  
G. before the word *fig* (adjusting the capitalization as needed).  
H. after the word *persimmon*.  
J. after the word *were*.
27. A. NO CHANGE  
B. rutted, paths,  
C. rutted, paths  
D. rutted paths,
28. F. NO CHANGE  
G. herbs—such as arugula, Swiss chard, black kale, rapini, sage, and oregano  
H. herbs, such as arugula, Swiss chard, black kale, rapini, sage, and oregano  
J. herbs; such as arugula, Swiss chard, black kale, rapini, sage, and oregano

[4]

Meanwhile, I learned that my grandpa's garden, his <sup>29</sup>*orto*, was much like the *orto* his own grandfather had cultivated in southern Italy. [D] When I plant a garden, I might start with my favorite tomato, the sweet *Datterini*, a classic cherry tomato variety from southern Italy that my grandfather grew so well.

29. Which choice most effectively suggests that as an adult the narrator continued to discover new information about the grandfather's garden?
- A. NO CHANGE  
 B. Years later,  
 C. However,  
 D. In short,

Question 30 asks about the preceding passage as a whole.

30. The writer wants to add the following sentence to the essay:

My parents' tidy rows of flowers required more watering and chemicals than his garden did, he said.

This sentence would most logically be placed at:

- F. Point A in Paragraph 1.  
 G. Point B in Paragraph 2.  
 H. Point C in Paragraph 3.  
 J. Point D in Paragraph 4.

### PASSAGE III

#### Wave Riding on Lake Michigan

By the time cool autumn winds rush in, kicking up

31

waves that rock the pier: the sunbathers and swimmers have already left our beach in Grand Haven, Michigan.

32

The empty beach, with waves pushing so far onto shore that they would have knocked down sand castles in July,

is our favorite sight. It's September, and for my friends and me, it's finally time to surf our stretch of the "Third

33

Coast": the eastern shore of Lake Michigan.

31. A. NO CHANGE  
 B. cool, autumn, winds,  
 C. cool, autumn, winds  
 D. cool, autumn winds,
32. F. NO CHANGE  
 G. pier; the  
 H. pier, the  
 J. pier. The
33. A. NO CHANGE  
 B. were my  
 C. was my  
 D. are our





Although on rare occasions we do surf twelve-foot waves here—as we’ve done at Malibu Beach on the West Coast, lake surfing is different from ocean

surfing. <sup>35</sup> The six- to ten-foot waves we can realistically hope for on Lake Michigan mainly happen in fall and winter, when winds often reach twenty-five miles per hour. Our waves, created by local weather systems, are choppy and quick-moving. This makes them more fun and more challenging to surf. Ocean waves, on the other hand, are

created by tides and storms a thousand miles offshore. <sup>36</sup> They are usually bigger than lake waves and smoother and more predictable.

The Great Lakes region is also referred to as the “Fresh Coast” because of its fresh water.

It doesn’t feel like an ocean when we surf it, though. The fresh water of Lake Michigan makes us

slow and heavy on our boards; it doesn’t have the salt that creates the buoyancy we get when surfing an ocean.

34. F. NO CHANGE  
G. here—as we’ve done at Malibu Beach on the West Coast—  
H. here, as we’ve done at Malibu Beach on the West Coast—  
J. here as we’ve done at Malibu Beach on the West Coast
35. At this point, the writer is considering adding the following true statement:  
I have heard about occasional shark attacks on surfers in the ocean.  
Should the writer make this addition here?  
A. Yes, because it expresses the essay’s main argument about why people prefer lake surfing to ocean surfing.  
B. Yes, because it provides support for the author’s claim that lake surfing isn’t dangerous.  
C. No, because it interrupts the description of the different heights of ocean and lake waves.  
D. No, because it identifies an advantage of lake surfing that is discussed in detail later in the essay.
36. If the writer were to delete the preceding sentence, this paragraph would primarily lose a statement that:  
F. explains the effects of weather on the formation of both lake and ocean waves.  
G. contrasts with the earlier description of how lake waves are formed.  
H. clarifies why ocean waves are choppy and quick-moving.  
J. reiterates the main idea of the paragraph.
37. Given that all the choices are true, which one most effectively introduces the paragraph and provides a transition into the rest of the essay?  
A. NO CHANGE  
B. Unlike the Pacific Ocean, with 63.8 million square surface miles, Lake Michigan has only 22,400 square surface miles.  
C. Michigan has 3,288 miles of Great Lakes coastline, more coastline than any state other than Alaska.  
D. With 22,400 square surface miles, Lake Michigan looks like an ocean.
38. F. NO CHANGE  
G. travel at low velocity with substantial weight  
H. leaden like a rock and ponderous  
J. stagnant and weigh a ton

1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

It's hard to paddle—and to do sharp, carving turns—on Lake Michigan. <sup>39</sup> We add stability and reduce density by using surfboards that are longer and made with more foam than our ocean boards.

By late November, if we wear thick wet  
<sup>40</sup>

suits—completely with hood, mitts, and booties—so  
<sup>41</sup>  
we can surf in slushy, freezing water while snow flies

around us. Likewise, ice on our beach shuts us out from  
<sup>42</sup>  
the waves. By January, our season is over. We watch most of Lake Michigan freeze in winter, thaw in spring, and fill up with boats and water skis all summer. We wait  
<sup>43</sup>

for the crisp September wind to celebrate the start of the  
<sup>44</sup>  
school year and the chance to reunite with our friends.  
<sup>44</sup>

39. If the writer were to delete the preceding sentence, the paragraph would primarily lose a statement that:
- A. explains how lake surfers counteract the difficulties of surfing in fresh water.
  - B. provides examples of the challenges lake surfers face as a result of Lake Michigan's fresh water.
  - C. identifies a similarity between surfing in Lake Michigan and ocean surfing.
  - D. illustrates the advantages created by the decreased buoyancy of fresh water compared to salt water.
40. F. NO CHANGE  
G. we wore  
H. we wear  
J. if we wore
41. A. NO CHANGE  
B. completely accompanied  
C. in completion  
D. complete
42. F. NO CHANGE  
G. Soon, though,  
H. Besides, since  
J. Rather,
43. A. NO CHANGE  
B. fills up  
C. fill it  
D. filling
44. Which of the following most effectively concludes the sentence and reinforces the primary comparison in the essay?
- F. NO CHANGE
  - G. show us, again, that we don't need an ocean to ride the waves.
  - H. buy new wet suits since they go on sale.
  - J. drive away the sunbathers and give us back our surfing terrain.



PASSAGE IV

Anna May Wong: From Extra to Star

[1]

Wong Liu Tsong (Anna May Wong), had longed<sup>45</sup>

to be an actress since she was a child observing<sup>46</sup> film productions in her Los Angeles neighborhood as a child. Wong entered the film industry as a teenager in the 1920s, at a time when few opportunities were available to Chinese American actors. Wong, however, was intent on challenging the industrys' boundaries<sup>47</sup> by offering memorable performances. That's exactly what she did.

[2]

Wong progressed quickly from uncredited to credited actress. [A] Shortly after performing her first supporting role, Wong, at seventeen, starred in *The Toll of the Sea*.<sup>48</sup>

Around the globe, critics worldwide praised her<sup>49</sup>

portrayal of a young woman, whomever<sup>50</sup> rejected in love. Reviewers raved about Wong's ability to convey emotions such as joy and grief through graceful gestures and pantomime—essential components<sup>51</sup> of acting in the era of silent film.

45. A. NO CHANGE  
B. Tsong—Anna May Wong,  
C. Tsong (Anna May Wong)  
D. Tsong, Anna May Wong
46. F. NO CHANGE  
G. her childhood when she first observed  
H. first initially observing  
J. first observing
47. A. NO CHANGE  
B. industry's boundaries  
C. industries boundary's  
D. industries boundaries
48. F. NO CHANGE  
G. audiences watched the seventeen-year-old's performance  
H. audiences watched Wong, who was seventeen,  
J. Wong at seventeen starred,
49. A. NO CHANGE  
B. Both at home and abroad, critics  
C. Globally, critics  
D. Critics
50. F. NO CHANGE  
G. woman, whom  
H. woman whose  
J. woman
51. The writer is considering deleting the underlined portion (and ending the sentence with a period). Should the underlined portion be kept or deleted?  
A. Kept, because it asserts that the acting techniques Wong employed differed greatly from those of her contemporaries.  
B. Kept, because it states why Wong's skillful use of gestures and pantomime was particularly important.  
C. Deleted, because it indicates that Wong lacked skills beyond the essential components of acting.  
D. Deleted, because it demonstrates that reviewers evaluated Wong's performances harshly.



[3]

Such attention to detail in their performances landed Wong numerous supporting roles in the 1920s. Yet, despite having upstaged lead actors and actresses for nearly a decade, Wong was not offered another starring role. 53

Aware that Hollywood's racist casting

practice were limiting, Wong left for Europe in 1928. 54

[4]

[B] Determined to maintain her popularity as the era of talking pictures evolved, Wong became fluent in German and French. [C] This helped her land a starring role in one of her first "talkies," this film was shot three different times—

once in German, once in French, and once in

English. 57 Like

52. F. NO CHANGE  
G. their performances,  
H. her performances,  
J. her performances
53. At this point, the writer is considering adding the following true statement:  
On February 8, 1960, a terrazzo and brass star commemorating Anna May Wong's contributions to film was added to Hollywood Boulevard's Walk of Fame.  
Should the writer make this addition here?  
A. Yes, because it emphasizes the correlation between Wong's early struggles in the 1920s and her success decades later.  
B. Yes, because it supports the paragraph's main point that Wong frequently upstaged her peers.  
C. No, because it interrupts the paragraph's discussion of how Wong's inability to secure starring roles led to her leaving for Europe.  
D. No, because it contradicts an earlier claim that Wong had difficulty finding starring roles.
54. F. NO CHANGE  
G. practices were limiting her success,  
H. practice were limiting her success,  
J. practices was limiting,
55. A. NO CHANGE  
B. incorporating sound, the film was  
C. the film, starring Wong was  
D. a film
56. F. NO CHANGE  
G. once each in a litany of three separate languages that included German, French, and  
H. in a list of three languages—German, and also French, and  
J. once in each of three ways—German, French, and
57. If the writer were to delete the preceding sentence, the paragraph would primarily lose:  
A. a contrast between the ease with which Wong learned German and French and the difficulty Wong experienced in shooting a film three times.  
B. an example of how Wong's ability to speak multiple languages enhanced her opportunities in a changing film industry.  
C. an explanation of how critics responded to Wong's ability to speak both German and French.  
D. an indication that Wong struggled futilely to maintain her popularity in the era of sound in film.

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Wong performed there, her  
<sup>58</sup>  
performances in plays and operettas  
on the continent and in Great Britain  
were lauded by critics.

[5]

The American film and theater industry took note of  
Wong's success. During Wong's return to the United States  
in 1930, a producer intercepted her at a stopover in London  
and hurriedly signed her to act in the hit Broadway play  
<sup>59</sup>  
*On the Spot*. A year later, critics praised her performance  
in a popular Hollywood thriller. [D] Wong, able to  
consistently garner critical acclaim, sustained her career as  
a premier American film star.

58. F. NO CHANGE  
G. her performance in this film,  
H. Wong's performances,  
J. DELETE the underlined portion.

59. Given that all the choices are accurate, which one best emphasizes the producer's eagerness to secure Wong for a role in *On the Spot* ?
- A. NO CHANGE  
B. who also produced other Broadway plays signed  
C. casting Edgar Wallace's play signed  
D. met Wong and asked

Question 60 asks about the preceding passage as a whole.

60. The writer wants to add the following sentence to the essay:
- There, Wong's popularity soared.
- This sentence would most logically be placed at:
- F. Point A in Paragraph 2.  
G. Point B in Paragraph 4.  
H. Point C in Paragraph 4.  
J. Point D in Paragraph 5.

PASSAGE V

Choreographing Stories

[1] Choreographer Jerome Robbins significantly affected the development of Broadway with shows such as *On the Town* and *West Side Story* which he helped  
<sup>61</sup>  
elevate the status of dance in musical theater. [2] In variety shows like the Ziegfeld Follies, for example, the showgirls' costumes thoroughly captured the audience's attention. [3] In the early days of Broadway, dance was situated by the elaborate costumes. [4] As a result,  
<sup>62</sup>  
the Ziegfeld Girls' dancing seemed almost incidental.

61. A. NO CHANGE  
B. which they  
C. that he  
D. that

62. F. NO CHANGE  
G. overshadowed  
H. deceived  
J. coated



1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

[5] But by the 1930s, Broadway musicals had begun to tell stories with greater complexity, while lavish costumes gave way to other theatrical elements. [6] Jerome Robbins, along with other choreographers, began using dance to tell the story. [7] However, actors gained a new method of

63

conveying the characters' emotions. [64]

The first Broadway musical Robbins choreographed, On the Town, (1944), depicted three

65

sailors on leave in New York. Despite the fact that dramatic scenes in musical theater were usually interrupted in order to feature dancers. Robbins, by contrast, arranged for the actors, himself to perform the dances. His choreography allowed the actors

66

67

to express the sailors' joy for freedom while

68

continuing the storyline of the show. [69]

Offering authentic emotions to which the audience could relate, conveyed through the medium of dance.

70

63. A. NO CHANGE  
B. From now on,  
C. Previously,  
D. Thus,
64. For the sake of the logic and coherence of this paragraph, Sentence 2 should be placed:  
F. where it is now.  
G. before Sentence 1.  
H. after Sentence 3.  
J. after Sentence 4.
65. A. NO CHANGE  
B. choreographed, *On the Town* (1944),  
C. choreographed; *On the Town* (1944)  
D. choreographed *On the Town* (1944),
66. F. NO CHANGE  
G. At the time,  
H. Although  
J. Just as
67. A. NO CHANGE  
B. actors, themselves  
C. actors themselves  
D. actors himself
68. F. NO CHANGE  
G. one's  
H. our  
J. his
69. If the writer were to delete the preceding sentence, the paragraph would primarily lose a statement that:  
A. suggests that the performers were excited about developing their skills in both dancing and acting.  
B. illustrates how Robbins attempted to use choreography in a new way in *On the Town*.  
C. explains that expressing emotion was originally considered a key element in *On the Town*.  
D. provides evidence that Robbins trained dancers to act out complicated stories.
70. F. NO CHANGE  
G. The performance of  
H. Here were  
J. This was

But it was Robbins's choreography in the 1957 musical *West Side Story*—a retelling of *Romeo and Juliet* with two New York street gangs in place of Shakespeare's rival families—in which the story and dancing were most dramatically intertwined. From the gang members' vying for control of the streets to the courtship of the ill-fated young lovers: Robbins melded modern jazz dance with classical ballet to convey the tragic tale.

Nowadays dance—like songs and dialogue—plays

a role integrating in musical theater today. Where the spectacle of lavish variety shows had once relegated

dance to a minor role, Robbins has won numerous awards, including an Oscar for *West Side Story*.

- 71. A. NO CHANGE  
B. more dramatically intertwining.  
C. most dramatic, as intertwined.  
D. more dramatics intertwined.
- 72. F. NO CHANGE  
G. lovers, so  
H. lovers,  
J. lovers.
- 73. A. NO CHANGE  
B. These days, dance—  
C. Presently dance—  
D. Dance—
- 74. F. NO CHANGE  
G. an integration role  
H. an integrity role  
J. an integral role
- 75. Given that all the choices are accurate, which one most effectively concludes the sentence and the essay?  
A. NO CHANGE  
B. Robbins helped dance reach its present status in Broadway musicals through his innovative choreography.  
C. Robbins has played minor parts as a dancer in the chorus as well as leading parts in classical ballets.  
D. about ten million tickets to Broadway musicals are now sold each year.

**END OF TEST 1**

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