

READING TEST

35 Minutes—40 Questions

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

Passage I

PROSE FICTION: This passage is adapted from the novel *The Spirit of the Place* by Samuel Shem (©2008 by Stephen J. Bergman).

“Columbia! Next stop Columbia!”

With an iron inevitability, the Hudson Highlander, northbound out of Grand Central Station, was veering from a trestle out over the Hudson River back onto land. Orville glanced out the right-hand window. At the top of a hill he saw Olana, the Persian-turreted mansion built by the nineteenth-century landscape painter Frederick Church. Its limestone face was a creamy gold against the lowering sun, and he felt the bite of nostalgia. Grabbing his backpack from the overhead rack, he walked to the space between the cars. He would be home in a couple of minutes.

No he would not. The train screeched, slowed, re-screeched with a lot more oomph, shuddered, and fought itself to a stop.

Orville and the other passengers waited. No information was forthcoming. The air conditioning clicked off. Figures, Orville thought, I come 4,000 miles from Orta to Milan to Zurich to Kennedy to Grand Central and then up the Hudson 128 miles—a whole day’s journey—and as soon as we poke up into the southern tip of this hole of a town, things break.

After another fifteen minutes Orville had had enough of the sweltering Amtrak car. Figuring it was only a mile or so to town, he decided to walk. He opened the door and jumped down from the car. The wet heat smacked him in the face like a big sweaty hand. Shouldering his backpack, he walked along the cinders to the front of the train. There were two tracks.

Feeling good out in the unconditioned world, his shoes striking the cross ties with soft, firm thunks, Orville stretched his arms out to the dome of sky. Taking a deep breath, he let his eyes ease down the slopes of the Catskill mountains through the green, shadowed foothills to the inlet at Catskill Creek with its oil tanks and red neon sign for Mike’s Pizza and to the river itself.

He heard a whistle, a train coming toward him, southbound from Columbia. He moved off the inside track to the track next to the river and watched it approach. The engineer was waving at him in what at first seemed a greeting, but as the train screamed past he realized it was a warning. He jerked around. The northbound train he’d just left was bearing down on him, its own whistle masked by the other’s. Orville jumped feet first into the river. The train thundered past, shrieking like a lunatic.

Orville found his footing in the rocky shallows, feeling the beats of hot air on his face. The train whistles echoed back off the mountains. He was sore but okay. As he hauled himself up onto the tracks, he caught the acrid scent of creosote.

Creosote. All at once he saw himself as a six-year-old, one summer’s day, lying on his back in a neglected grassy field down the street from his house on Ten Broek Lane. The scent of creosote was strong from the railroad tracks running nearby. Alone, he stared up at the clouds passing across the sky and suddenly had the sense that the world as he was seeing it was only a part of something else. For the first time in his life he saw himself as part of some whole, some whole world to which his own being was seamlessly connected. He felt lighter, more alive, as if something else had clicked on—or in. He leapt to his feet, making his legs go as fast as they could, and ran home to tell his mother. He burst into the kitchen and blurted out his discovery as the screen door slammed—bam!—behind him.

Selma Ariel Fleischer Rose, a large, aproned shape looming over the stove, didn’t respond.

He persisted, dragging a chair over, climbing up, and telling her again, slowly and loudly.

“Something else! Mom, I’m part of something else!”

Selma stared at him. He saw a cloud pass across her gaze. She sighed. “Orville-doll, there’s nothing else but this.”

The boy felt a rough, twisting pain in his chest. He clenched down on it, trying to make it go away. He fought back tears.

80 "What's wrong, honey-bunny?"

Dread was rising, the pain was going. He felt himself numbing up, like his mouth did when he was at the dentist's. He broke eye contact. Feeling her fearful concern, he said, "Nothing." He turned and ran back out
85 the door.

Now, standing on the tracks, he realized how that moment had been one end of the thread that had unspooled all these years in a life spent running, a life restless with questions.

90 Realizing that now there would be a breakage—the train arriving, his sisters meeting it and not finding him on it—he hurried on. As he rounded Mount Pecora, the vista north opened up. There across the marsh was his hometown, Columbia.

1. Based on the passage, the fact that the northbound train passed Orville on its way to Columbia could be considered ironic because Orville had just:
 - A. alerted the southbound train's engineer that the northbound train had stopped.
 - B. decided to wait for the southbound train at a nearby station.
 - C. realized that he had left his backpack in the northbound train's passenger car.
 - D. gotten off the northbound train in order to get to town more quickly.
2. Which of the following events referred to in the passage occurred first chronologically?
 - F. Orville jumped feet first into a river.
 - G. Orville lay on his back in a grassy field.
 - H. Orville left Grand Central Station.
 - J. Orville told his mother about a discovery he had made.
3. It can most reasonably be inferred that Selma's response to Orville in lines 74–76 suggests that Selma was:
 - A. angered by Orville's outburst.
 - B. anxious to talk to Orville about his concerns.
 - C. worried about her other children.
 - D. resigned to her situation in life.
4. According to the passage, Orville realized that he had spent his life running and struggling with questions as a direct result of a:
 - F. revelation he had had when he was a young adult.
 - G. crushing declaration made by his mother.
 - H. strong desire to escape his hometown.
 - J. fascination with traveling by train.
5. Which of the following best describes the setting of the last two paragraphs (lines 86–94)?
 - A. In the kitchen of Orville's house
 - B. Alongside train tracks south of Columbia
 - C. At a train station in Columbia
 - D. In a field on Ten Broek Lane
6. What effect does the sight of the Persian-turreted mansion have on Orville in the passage?
 - F. It inspires a feeling of nostalgia.
 - G. It fills him with a sense of dread.
 - H. It makes him wish he was back in Orta.
 - J. It makes him feel as if his hometown is absurd.
7. Based on the fourth paragraph (lines 16–22), it can most reasonably be inferred that as an adult Orville regarded his hometown with a sense of:
 - A. pride.
 - B. gratitude.
 - C. contempt.
 - D. indifference.
8. Which of the following questions does the passage answer?
 - F. How many years have passed since Orville has seen his mother?
 - G. Why is Orville traveling back to his hometown?
 - H. Why does the engineer of the southbound train wave at Orville?
 - J. How old was Orville when he first left his hometown?
9. The narrator makes use of personification in describing which of the following?
 - A. The temperature inside the train car (lines 23–24)
 - B. The Catskill Creek inlet (lines 33–37)
 - C. The sound made by a passing train (lines 46–47)
 - D. Mount Pecora (lines 92–93)
10. In the passage, Orville's flashback to a summer's day when he was six was triggered by the:
 - F. scent of creosote.
 - G. sight of a grassy field.
 - H. sound of his mother's voice.
 - J. sound of the train rushing past.

Passage II

SOCIAL SCIENCE: This passage is adapted from the book chapter "The Discovery and Settlement of Polynesia" by Dennis Kawaharada (©1999 by University of Hawai'i).

Fiji, Tonga, and Samoa are islands of Polynesia.

The Polynesian migration to Hawai'i was part of one of the most remarkable achievements of humanity: the discovery and settlement of the remote, widely scattered islands of the central Pacific. The migration began before the birth of Christ. While Europeans were sailing close to the coastlines of continents before developing navigational instruments that would allow them to venture onto the open ocean, voyagers from Fiji, Tonga, and Samoa began to settle islands in an ocean area of over 10 million square miles. The settlement took a thousand years to complete and involved finding and fixing in mind the position of islands, sometimes less than a mile in diameter on which the highest landmark was a coconut tree. By the time European explorers entered the Pacific Ocean in the 16th century almost all the habitable islands had been settled for hundreds of years.

The voyaging was all the more remarkable in that it was done in canoes built with tools of stone, bone, and coral. The canoes were navigated without instruments by expert seafarers who depended on their observations of the ocean and sky and traditional knowledge of the patterns of nature for clues to the direction and location of islands. The canoe hulls were dug out from tree trunks with adzes or made from planks sewn together with a cordage of coconut fiber twisted into strands and braided for strength. Cracks and seams were sealed with coconut fibers and sap from breadfruit or other trees. An outrigger was attached to a single hull for greater stability on the ocean; two hulls were lashed together with crossbeams and a deck added between the hulls to create double canoes capable of voyaging long distances.

The canoes were paddled when there was no wind and sailed when there was; the sails were woven from coconut or pandanus leaves. These vessels were seaworthy enough to make voyages of over 2,000 miles along the longest sea roads of Polynesia, such as the one between Hawai'i and Tahiti. And though these double-hulled canoes had less carrying capacity than the broad-beamed ships of the European explorers, the Polynesian canoes were faster: one of English explorer Captain Cook's crew estimated a Tongan canoe could sail "three miles to our two."

After a visit to the Society Islands in 1774, Spanish Captain Andia y Varela described the canoes he saw: "It would give the most skilful [European] builder a shock to see craft having no more breadth of beam than three [arm] spans carrying a spread of sail so large as to befit one of ours with a beam of eight or ten spans, and which, though without means of lowering or furling the sail, make sport of the winds and waves during a gale. These canoes are as fine forward as the edge of a

knife, so that they travel faster than the swiftest of our vessels; and they are marvellous, not only in this respect, but for their smartness in shifting from one tack to the other."

The voyaging was by no means easy. There was always a danger of swamping or capsizing in heavy seas, of having sails ripped apart or masts and booms broken by fierce winds, of smashing the hulls against unseen rocks or reefs; and while there were grass or leaf shelters on the decks of voyaging canoes, the voyagers were often exposed to the wind, rain, and sun, with only capes of leaves or bark-cloth wrappings for protection. A stormy night at sea, even in the tropics, can be brutally chilling. If supplies ran short during a long voyage, and no fish or rainwater replenished them, then starvation became a possibility.

A long voyage was not just a physical, but a mental challenge as well, particularly for a navigator without compass or chart. To navigate miles of open ocean required an extensive and intimate knowledge of the ocean and sky. Captain Cook noted that Polynesian navigators used the rising and setting points of celestial bodies for directions.

To keep track of their position at sea during long sea voyages, the navigators used a system of dead reckoning—memorizing the distance and direction traveled until the destination was reached. Finding islands before they could actually be seen was also part of the art of navigation. Voyagers followed the flight of land-dwelling birds that fished at sea as these birds flew from the direction of islands in the morning or returned in the evenings. The navigators also watched for changes in swell patterns, clouds piled up over land, reflections on clouds from lagoons, and drifting land vegetation.

11. In the context of the passage, the phrase "sometimes less than a mile in diameter on which the highest landmark was a coconut tree" (lines 13–14) primarily serves to explain why:
 - A. there are many islands scattered throughout the central Pacific.
 - B. similar vegetation exists on most islands in the central Pacific.
 - C. early voyagers had difficulty locating islands in the central Pacific.
 - D. European explorers searched for large, habitable islands in the central Pacific.
12. As it is used in line 12, the phrase *fixing in mind* most nearly means:
 - F. committing to memory.
 - G. imagining for a moment.
 - H. repairing with careful attention.
 - J. solving through mathematical equations.

13. The passage makes clear that, unlike voyagers from Polynesia, European explorers didn't travel into the open ocean until which of the following aids to ocean travel were developed?
- Outriggers that could be attached to a ship's hull for stability on the ocean
 - Island landmarks that were visible on the horizon
 - Adzes, cordage, and crossbeams
 - Navigational instruments
14. The statement in lines 5–10 most nearly serves to provide a contrast between the:
- Polynesian and European explorations of the central Pacific in the sixteenth century, on the basis of the number of square miles explored.
 - earliest navigational instruments used by Polynesian voyagers and those used by European explorers.
 - design and construction of Polynesian canoes and the design and construction of European ships.
 - extent of exploration by Polynesians and by Europeans during the same period in history.
15. The second paragraph (lines 18–33) primarily serves to provide:
- an explanation of how an outrigger attached to a single hull increased the stability of a Polynesian canoe on the ocean.
 - a step-by-step explanation of how Polynesian builders used tree sap to repair cracks in their canoes.
 - a description of how early Polynesian voyagers observed the night sky to help determine the locations of islands.
 - an overview of several elements of the construction and navigation of canoes used by early Polynesian voyagers of the central Pacific.
16. It can most reasonably be inferred from the passage that a Polynesian canoe that could have made a journey of over 2,000 miles would likely have been:
- double hulled.
 - eight to ten arm spans wide.
 - equipped with a means of lowering or furling the sails.
 - outfitted with sails made of bark cloth, specially designed for long-distance travel.
17. In lines 47–53, Varela is quoted as expressing amazement after a visit to the Society Islands over seeing a Polynesian canoe that featured a:
- breadth of beam of only one arm span.
 - breadth of beam that was eight or ten arm spans, outfitted with a sail that would have better fit a much smaller ship.
 - sail of the same shape and material as sails used on many European ships.
 - sail so large that it would have fit a ship with a breadth of beam of eight or ten arm spans.
18. As it is used in line 52, the phrase *make sport of* most nearly means:
- struggle to conquer.
 - pass through with ease.
 - avoid altogether.
 - defeat slowly and methodically.
19. Which of the following is NOT mentioned in the passage as a condition or an event that was a threat to the safety of early Polynesian voyagers of the central Pacific?
- Starvation and lack of rainwater
 - Collisions with other ships
 - Extremely cold nights
 - Fierce winds
20. When Varela describes the Polynesian canoes he saw during a visit to the Society Islands as being "as fine forward as the edge of a knife" (lines 53–54), he most specifically means that the:
- entire body of each canoe was the same width.
 - planks of the canoes were thin and polished.
 - front portion of each canoe was streamlined.
 - canoes were faster when paddled forward than when paddled backward.

Passage III

HUMANITIES: This passage is adapted from the biography *Shout, Sister, Shout! The Untold Story of Rock-and-Roll Trailblazer Sister Rosetta Tharpe* by Gayle F. Wald (©2007 by Gayle F. Wald).

Sister Rosetta Tharpe, as she was professionally billed, was not supposed to be a highlight of the fall 1938 Cotton Club revue, a fast-paced variety show headlining Cab Calloway and the Nicholas Brothers, 5 young dancers who thrilled audiences with their acrobatic elegance. Originally, this emerging gospel singer was just a gamble, signed by Herman Stark for two weeks. Like other new attractions, Rosetta constituted one part of a huge supporting cast, performers who 10 largely filled time between the big numbers. Early print advertisements did not mention her name.

Yet from the outset, audiences were thrilled by Rosetta's unusual sound and style. Newspaper reporters, white and black, struggled for the right words 15 to describe her. Most used some variation of "swing" to convey the rhythmic quality of her music, calling her a "swinger of spirituals," a "spiritual swinging favorite," a "hymn swinging evangelist," and a "hymnswinger." The *Chicago Defender* called her "a swingcopated 20 manipulator of loud blue tones" and noted that "she handles the guitar rather creditably in accompaniment."

Still others compared Rosetta to Bessie Smith, the blues singer whose career was cut short by a 1937 car accident. Like Smith, Rosetta presented a compelling 25 picture of black female self-assurance and vigor when she performed. Indeed, her "gospel blues" and Smith's secular blues were not all that distinct. Musically, both sprang from sources in slave culture, and both confronted the harshness of the world with determination 30 to "make a way outta no way." For gospel singers, this "way" was through God; for blues singers, it was through self-reliance.

From October to December 1938, events of profound and lasting significance to Rosetta's career 35 occurred almost weekly. Irving Mills approached Rosetta in mid-October and soon had her signed to an "exclusive publishing contract" with Mills Music. A company with an international distribution network, Mills Music quickly published *Eighteen Original Negro* 40 *Spirituals*, an impressive booklet containing songs "with an original and appealing religious quality set down exactly as sung by Sister Tharpe since infancy in Negro churches all over the country." Encompassing such titles as "I Look Down the Road and I Wonder," 45 "My Lord and I," and "That's All," *Eighteen Original Negro Spirituals* would serve as a crucial source of Rosetta's repertoire for the next thirty-five years.

Music publishing was important—as early gospel entrepreneurs well understood—but it didn't have the 50 glamour of sound recordings. Some of that glamour became Rosetta's when she signed a contract the same month with Decca Records.

Decca had recorded songs by gospel singer Mahalia Jackson in May 1937, but they did so poorly 55 that the label dropped her and didn't venture back into the gospel field until it took a chance on Rosetta seventeen months later. With her bell-like voice, winning smile, and Cotton Club notoriety, Rosetta had the combination of the musical goods and showbiz flair that 60 Mahalia had lacked. Her first records, recorded in a single session on October 31, 1938, with Rosetta accompanying herself on guitar, were instant successes. How successful they were in hard numbers is difficult to say, but successful enough to bring Rosetta back for 65 a second session in January 1939 and to keep her in Decca's employ, without interruption, until the mid-1950s.

Rosetta's first session reveals a young woman capable of finding and communicating the emotional 70 core of a song through exquisite phrasing, inventive vocal technique, and guitar playing of originality, confidence, and grace. Her years of using her gift in live performance had taught her how to make a listener *feel* a song, not just hear it, by making use of vibrato, trills, 75 enunciation, dynamic variety (variations in loudness), and melisma, a gospel hallmark in which the vocalist sings several notes within the space of a single syllable. Like a blues or jazz singer, Rosetta tended to sing around the beat rather than on top of it, allowing for 80 rhythmic complexity and improvisation. Like a blues singer, too, she was capable of covering material of enormous topical and emotional variety. Her first four cuts for Decca range widely in tone, from the sassy satire of "That's All" to the wistful contentment of "My 85 Man and I" to the extroverted exuberance of "Rock Me" and the longing of "The Lonesome Road." All bore the mark of a singer-player of extraordinary control and personality.

21. The main purpose of the passage is to:
 - A. contrast the characteristics of gospel music and the characteristics of blues music.
 - B. compare Tharpe's gospel sound to that of other popular gospel singers of her day.
 - C. explain how the careers of several musicians inspired the work of an emerging gospel singer.
 - D. describe some of the significant events that occurred early in Tharpe's musical career.
22. Based on the information in the first paragraph, the role of Cab Calloway and the Nicholas Brothers in the 1938 Cotton Club revue was most likely that of:
 - F. featured performers who were central to that year's program.
 - G. young performers who were critical of Tharpe's musical repertoire.
 - H. new attractions who, like Tharpe, filled in time between numbers.
 - J. inexperienced performers who used the show to develop new skills.

23. It can most reasonably be inferred from the second paragraph (lines 12–21) that newspaper reporters believed the quality of Tharpe’s sound and style was:
- A. continually changing from one performance to another.
 - B. difficult to place in a single category.
 - C. widely disputed by music critics at the time.
 - D. described unfavorably by reviewers familiar with the characteristics of gospel music.
24. The comparison between blues singer Bessie Smith and Tharpe in the third paragraph (lines 22–32) serves mainly to:
- F. describe how Smith’s music impacted young singers like Tharpe.
 - G. explain why Tharpe decided to emulate Smith’s style of music.
 - H. illustrate that Tharpe’s gospel blues and Smith’s secular blues had similar origins and themes.
 - J. suggest that Tharpe was beginning to develop an original sound and style that differed from the vigor in Smith’s music.
25. According to Mills Music, the songs published in *Eighteen Original Negro Spirituals* were first sung by Tharpe in:
- A. the 1938 Cotton Club revue.
 - B. churches all over the United States.
 - C. recording studios such as that of Decca Records.
 - D. shows less well known than the Cotton Club revue.
26. According to the passage, a vocalist who sings several notes within the space of a single syllable is demonstrating:
- F. melisma.
 - G. vibrato.
 - H. emotional variety.
 - J. dynamic variety.
27. As it is used in line 27, the word *distinct* most nearly means:
- A. visible.
 - B. striking.
 - C. different.
 - D. understandable.
28. According to the passage, blues singers confronted the harshness of the world through:
- F. self-reliance.
 - G. religious themes.
 - H. rhythmic complexity.
 - J. exquisite phrasing.
29. Which of the following events in the passage happened first chronologically?
- A. Decca Records recorded Tharpe’s first session.
 - B. Mahalia Jackson recorded songs with Decca Records.
 - C. Mills Music published *Eighteen Original Negro Spirituals*.
 - D. Cab Calloway and the Nicholas Brothers performed in the 1938 Cotton Club revue.
30. According to the passage, what quality did Tharpe have that Mahalia Jackson lacked?
- F. An unusual rhythmic sound
 - G. An essential combination of musical talent and showbiz flair
 - H. The tendency to sing around a beat, rather than on top of it
 - J. The ability to communicate the emotional core of a song

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "The Shakespeared Brain" by Philip Davis (©2006 by The Reader).

The word *semantic* refers to the meaning a word or sentence conveys. The word *syntax* refers to the grammatical structure of a sentence.

The linguistic phenomenon in Shakespeare which is known as 'functional shift' refers to the way that Shakespeare will often use one part of speech—a noun or an adjective, say—to serve as another, often a verb, shifting its grammatical nature with minimal alteration to its shape. Thus in *Lear* for example, Edgar comparing himself to the king: 'He *childed* as I *fathered*' (nouns 'child' and 'father' shifted to verbs); in *Troilus and Cressida*, 'Kingdomed Achilles in commotion rages' (noun 'kingdom' converted to adjective).

Research suggests that there is one specific part of the brain that processes nouns and another part that processes verbs: but what happens when for a microsecond there is a serious hesitation between whether, in context, this is noun or verb?

With the help of my colleague in English language, Victorina González-Díaz, as well as scientists, I designed a set of stimuli—40 examples of Shakespeare's functional shift. At this very early and rather primitive stage, we could not give our student-subjects undiluted lines of Shakespeare because too much in the brain would light up in too many places: that is one of the definitions of what Shakespeare-language does. So, the stimuli we created were simply to do with the noun-to-verb or verb-to-noun shift-words themselves, with more ordinary language around them.

Around each of those sentences of functional shift we also provided three counterexamples which were shown on screen to the experiment's subjects in random order: all they had to do was press a button saying whether the sentence roughly made sense or not. Thus, below, A ('accompany') is a sentence which is conventionally grammatical, makes simple sense, and acts as a control; B ('charcoal') is grammatically odd, like a functional shift, but it makes no semantic sense in context; C ('incubate') is grammatically correct but still semantically does not make sense; D ('companion') is a Shakespearian functional shift from noun to verb, and is grammatically odd but does make sense:

- 40 A) I was not supposed to go there alone: you said you would *accompany* me.
 B) I was not supposed to go there alone: you said you would *charcoal* me.
 45 C) I was not supposed to go there alone: you said you would *incubate* me.
 D) I was not supposed to go there alone: you said you would *companion* me.

So far we have just carried out the EEG stage of experimentation. EEG works as follows in its graph-

50 like measurements. When the brain senses a semantic violation, it automatically registers what is called an N400 effect, a negative wave modulation 400 milliseconds after the onset of the critical word that disrupts the meaning of a sentence. The N400 amplitude is small
 55 when little semantic integration effort is needed (e.g., to integrate the word 'eat' in the sentence 'The pizza was too hot to eat'), and large when the critical word is unexpected and therefore difficult to integrate (e.g., 'The pizza was too hot to *sing*').

60 But when the brain senses a syntactic violation, there is a P600 effect, a parietal modulation peaking approximately 600 milliseconds after the onset of the word that upsets syntactic integrity. Thus, when a word violates the grammatical structure of a sentence (e.g.,
 65 'The pizza was too hot to *mouth*'), a positive wave is systematically observed.

Preliminary results suggest this:

(A) With the simple control sentence ('you said you would *accompany* me'), NO N400 or P600 effect
 70 because it is correct both semantically and syntactically.

(B) With 'you said you would *charcoal* me', BOTH N400 and P600 high because it violates both grammar and meaning.

(C) With 'you said you would *incubate* me', NO P600
 75 (it makes grammatical sense) but HIGH N400 (it makes no semantic sense).

(D) With the Shakespearian 'you said you would *companion* me', HIGH P600 (because it feels like a grammatical anomaly) but NO N400 (the brain will tolerate
 80 it, almost straightaway, as making sense despite the grammatical difficulty). This is in marked contrast with B above.

So what? First, it meant that 'functional shift' was a robust phenomenon: that is to say, it had a distinct
 85 and unique effect on the brain. Instinctively Shakespeare was right to use it as one of his dramatic tools. Second, the P600 effect continued *after* the word ('companion') that triggered it. The brain was thus primed to look out for more difficulty, to work at a
 90 higher level, whilst still accepting that fundamental sense was being made.

Shakespeare is stretching us; he is opening up the possibility of further peaks, new potential pathways or developments.

31. It can most reasonably be inferred from the passage that the author's attitude toward Shakespeare's writing is one of:
- A. frustration.
 B. ambivalence.
 C. intrigue.
 D. disbelief.

32. Which of the following effects, if any, would a reader experience when encountering a functional shift in a Shakespearian play?
- F. No N400 and no P600
 - G. No N400 and high P600
 - H. High N400 and no P600
 - J. High N400 and high P600
33. It can most reasonably be inferred from the passage that the experiment's control sentence was designed to:
- A. lack a functional shift.
 - B. generate a P600 effect.
 - C. consist of an undiluted line of Shakespearian prose.
 - D. reveal gaps in the student-subject's understanding of grammar and syntax.
34. The main function of the first paragraph is to:
- F. define functional shifts as they appear in Shakespeare's writing.
 - G. explain why Shakespeare used functional shifts.
 - H. suggest that Shakespeare's use of functional shifts confuses readers.
 - J. evaluate how modern readers interpret functional shifts in Shakespeare's writing.
35. It can reasonably be inferred from the passage that researchers used ordinary language in the experiment's stimuli because researchers:
- A. wanted to prove that ordinary language contains more functional shifts than does Shakespearian language.
 - B. hoped to demonstrate that ordinary language would generate more brain activity in the student-subjects than would Shakespearian language.
 - C. doubted that Shakespearian language contained many functional shifts.
 - D. believed Shakespearian language would generate too much brain activity in the student-subjects.
36. The passage makes clear that both the N400 effect and the P600 effect are wave modulations that the researchers used to:
- F. measure the brain's response to the language in the experiment's stimuli.
 - G. demonstrate that the brain can't comprehend functional shifts.
 - H. show that some student-subjects processed functional shifts more quickly than others.
 - J. predict how well the student-subjects could understand a particular Shakespearian play.
37. Which of the following statements best summarizes lines 54–59?
- A. The scale of the N400 effect proves that the brain disregards words that disrupt the meaning of a sentence.
 - B. The scale of the N400 effect shows that the brain misreads critical words when it works quickly.
 - C. The scale of the N400 effect depends on the degree to which a word disrupts the meaning of a sentence.
 - D. The scale of the N400 effect is greatest when the brain encounters a sentence that is easy to comprehend.
38. According to the passage, a functional shift in Shakespeare refers to the way that Shakespeare:
- F. changes the part of speech of a word by dramatically altering its shape.
 - G. changes the grammatical nature of a word by using one part of speech to serve as another.
 - H. uses sentences that lack grammatical structure and meaning.
 - J. uses ordinary grammar and syntax to convey complex ideas.
39. According to the passage, research suggests that the brain processes nouns and verbs in:
- A. two separate parts of the brain.
 - B. an undetermined part of the brain.
 - C. many different parts of the brain.
 - D. a single part of the brain responsible for decoding parts of speech.
40. The last paragraph most strongly suggests that the author believes Shakespeare's language:
- F. causes the brain to interpret language more quickly but less accurately.
 - G. enhances the brain's ability to work at a higher level.
 - H. forces the brain to learn to reject sentences that violate the basic principles of grammar.
 - J. increases the brain's likelihood of misinterpreting the meaning of a sentence.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.