

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

Ukulele Life

My older sister was a guitar buff and my idol¹ when I was growing up. She would teach me songs on her acoustic guitar now and then after school and on long family road trips to the beach. In those moments, my sister and I were the closest we've ever been. And my guitar itself felt like, well, family.

When my sister left Chicago for college in California, I began carting my guitar around everywhere:² to school,

to work, to friends houses.³ Years later, my guitar

accompanied me on business trips. No matter where I was,⁴ playing it made me feel a little bit closer to home.

- If the writer were to delete the underlined portion, the paragraph would primarily lose:
 - an indication that the narrator learned to play guitar at a relatively young age.
 - an indication of why the narrator became interested in playing the guitar.
 - a detail that specifies how much older the sister is compared to the narrator.
 - a detail that reveals the amount of musical talent the narrator's sister had.
- NO CHANGE
 - around. Everywhere,
 - around everywhere;
 - around everywhere
- NO CHANGE
 - friend's house's.
 - friends' houses.
 - friend's houses.
- NO CHANGE
 - trips and no matter where I was
 - trips. No matter where I was
 - trips, no matter where I was,



But one day, after landing in Honolulu, Hawaii, for an extended trip, I couldn't locate my guitar on the luggage carousel. Panicked, I assailed airport

personnel, who assured myself that they would try to recover my beloved instrument. At that moment of my extended trip, continuing the trip without it seemed impossible.

My worries began to dissipate, otherwise, as I walked out of the airport and upon the balmy Hawaiian air. In front of me, a man was playing what looked like a miniature guitar. Warm, mellow tones accrued from the instrument, complementing the lyrical rhythm of the Hawaiian words he sang. It was a ukulele.

As soon as I could, I bought a ukulele of my own. I began to linger on the beach, where several native Hawaiians often played. I watched them for hours, my ukulele in my hands, and practiced. Unlike the guitar, which has six strings, my ukulele had four; to make the same chords with the uke, I had to learn completely different finger positions. I also had trouble with dexterity at first because the neck of the uke is much narrower than that of a guitar. I had to retrain my fingers to make smaller movements in order to shape the chords.

5. Which choice best illustrates the fervor with which the narrator communicated with the airport personnel?
 - A. NO CHANGE
 - B. approached
 - C. questioned
 - D. contacted
6. F. NO CHANGE
G. whom assured myself
H. whom assured me
J. who assured me
7. A. NO CHANGE
B. moment, due to the fact that I was on an extended trip,
C. very moment during my time in Honolulu,
D. moment,
8. F. NO CHANGE
G. therefore,
H. though,
J. instead,
9. A. NO CHANGE
B. amid
C. onto
D. into
10. F. NO CHANGE
G. distributed
H. appeared
J. issued
11. A. NO CHANGE
B. Beginning to linger on
C. Lingering on
D. On
12. F. NO CHANGE
G. than that of a guitar.
H. than it.
J. then it.

1



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When I wasn't working, I was on the beach, losing myself in the bright notes of the uke. Eventually, I began playing music¹³

like "He'eia" as the locals.¹⁴

And the sound of the ukulele is synonymous¹⁵
with the romance and beauty of Hawaii's beaches.¹⁵

13. Which choice best specifies the type of songs the narrator played on the ukulele?
- A. NO CHANGE
 - B. Hawaiian classics
 - C. tropical tunes
 - D. things
14. F. NO CHANGE
G. through
H. with
J. along
15. Which choice best concludes the essay by emphasizing the central point made in the first and second paragraphs?
- A. NO CHANGE
 - B. And I couldn't think of a better way to spend my guitarless time in Honolulu.
 - C. And although I was guitarless and far from family, I felt like I was home.
 - D. And even though I was on a business trip, I didn't want to leave.

PASSAGE II

Hedy Lamarr, Across the Spectrum

In 1940, Hedy Lamarr was becoming a Hollywood star, but she was bored. On set for only three months of the year, she filled her spare time with an unusual hobby: inventing. World War II was underway in Europe, where Lamarr had grown up, and she hoped to invent something to help the Allied cause. Because Lamarr's former husband had often discussed his work in munitions, the actress knew about weaponry.

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She had ideas of her own, including an idea of hers¹⁶ for a torpedo with a sophisticated radio-controlled guidance system. [17] Lamarr knew that radio signals

on one frequency is easy to jam¹⁸ by anyone sending a

competing signal on the same frequency. She envisioned a¹⁹ system that used dozens of frequencies to transmit a signal to guide torpedoes. To protect the signal further, transmitters and receivers would jump from frequency to frequency in a predetermined order that would seem random to an outsider. Such a signal like that would be²⁰ hard to detect and nearly impossible to disrupt.

[1] In August 1940, Lamarr met composer George Antheil, and the two began collaborating. [2] Antheil, who had synchronized player pianos for his compositions, had the mechanical knowledge that Lamarr needed to instigate²¹ her idea. [3] Then in 1942, the inventors heard that the Navy had rejected their idea. [4] They submitted the "Secret Communication System" to the military in June 1941. [5] In the decades after the war, however, the US²² military discovered the value of Lamarr's idea, which came to be called "spread spectrum," and used it in guidance, radio, and navigation systems. [23]

16. F. NO CHANGE
G. one idea that she had
H. her own idea
J. one
17. At this point, the writer is considering dividing the paragraph into two. Making this change would help organize the essay by separating:
- A. an analysis of Lamarr's first invention from details about another one she later developed.
B. information about the origin of Lamarr's idea from details about how the invention would work.
C. an overview of Lamarr's film career from an account of how she conceived of her invention.
D. details about Lamarr's childhood from general information about radio signals.
18. F. NO CHANGE
G. has been easy to jam
H. are easily jammed
J. is easily jammed
19. A. NO CHANGE
B. frequency she envisioned. A
C. frequency, she envisioned a
D. frequency she envisioned; a
20. F. NO CHANGE
G. similar to that would be
H. would be difficult and
J. would be
21. A. NO CHANGE
B. implement
C. discharge
D. uphold
22. F. NO CHANGE
G. war; however,
H. war, however
J. war however
23. For the sake of logic and cohesion, Sentence 3 should be placed:
- A. where it is now.
B. before Sentence 1.
C. after Sentence 4.
D. after Sentence 5.

1

In 1978, spread spectrum was declassified,

and it made a difference. Devices that operate

24

wirelessly, cellular phones, wireless Internet networks,

25

the Global Positioning System—functioning because

26

of Lamarr's idea. It wasn't until 1996 that Lamarr and

27

Antheil, they were finally given credit for spread spectrum.

28

However, they were awarded the Pioneer Award from the

29

Electronic Frontier Foundation. Upon hearing of her

award, Lamarr said, "It's about time."

24. Which choice most strongly and specifically emphasizes that the declassification of spread spectrum was a turning point in the history of communication technology?

- F. NO CHANGE
- G. transformed the communication landscape.
- H. had an impact on communications.
- J. revolutionized things.

25. A. NO CHANGE
B. wirelessly—cellular phones,
C. wirelessly: cellular phones,
D. wirelessly, cellular phones

26. F. NO CHANGE
G. to function
H. function
J. DELETE the underlined portion.

27. A. NO CHANGE
B. Such
C. This
D. That

28. F. NO CHANGE
G. Antheil—both finally got
H. Antheil finally to receive
J. Antheil finally received

29. A. NO CHANGE
B. Conversely, they
C. Anyway, they
D. They

Question 30 asks about the preceding passage as a whole.

30. Suppose the writer's primary purpose had been to give an overview of the history of an important invention. Would this essay accomplish that purpose?

- F. Yes, because it recounts the story of Lamarr and Antheil's invention of spread spectrum and the invention's significance.
- G. Yes, because it shows how Lamarr and Antheil changed the course of World War II by inventing spread spectrum.
- H. No, because although it describes Lamarr and Antheil's invention, it does not establish the importance of spread spectrum.
- J. No, because it instead focuses on Lamarr, Antheil, and their collaborations in the film industry.

PASSAGE III

Climbing Mt. Windmill

[1]

They're some 45,000 electricity-generating wind turbines in the United States, and the task of repairing and maintaining these huge machines have represented a substantial undertaking. Ladders inside the towers simplify access to the generators and controllers within the turbine housing. In contrast, servicing the turbine blades those long fiberglass vanes that slice through the air, is a serious challenge.

[2]

[A] Rock climbers are comfortable in high places and capable, equipped with rope and other simple gear, of scaling almost anything. After completing specialized training, rock climbers become ideal "rope technicians."

[3]

When the rope technicians arrive across a turbine, they first lock the blades into a "bunny ears" position, in which two blades angle up and one blade points straight down. The technicians climb the ladder inside the tower, secure themselves with ropes and harnesses, open a hatch in the turbine's housing, and rappel down the vertical blade.

[4]

Certainly, turbine blades withstand severe stress. The blades zip through the elements as fast as 200 miles

31. A. NO CHANGE
B. There are
C. Their is
D. There's
32. F. NO CHANGE
G. are representing
H. represents
J. represent
33. A. NO CHANGE
B. Likewise,
C. Instantly,
D. First,
34. F. NO CHANGE
G. blades—those long fiberglass vanes that slice through the air—
H. blades—those long fiberglass vanes that slice through the air,
J. blades, those long fiberglass vanes that slice through the air
35. A. NO CHANGE
B. climbing nearly anything—something they're able to do.
C. ascending just about anything by climbing it.
D. using rope to climb almost anything.
36. F. NO CHANGE
G. old skills and new knowledge turn rock climbers into ideal "rope technicians."
H. new careers as "rope technicians" open up for rock climbers.
J. ideal "rope technicians" can be made out of rock climbers.
37. A. NO CHANGE
B. with
C. via
D. at

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per hour, braving heat, hail, blizzards, and more. Yet despite enduring such harsh conditions, most turbine blades that rope technicians service only need a thorough cleaning or other basic upkeep, such as a new coat of paint.

[B] Sometimes, the task can be more complicated: patching fiberglass damage from a lightning strike, for example.

[5]

The largest wind turbine blades are over 270 feet long.³⁸ Technicians work in

pairs; while they don't climb in high winds,³⁹

extreme temperatures, or precipitation. Whether there's lightning within thirty miles, the technicians stay on

the ground. [C] Precautions such as these—along with

rigorous procedures and training, make the job quite safe.⁴²

[6]

For many rock climbers, being a rope technician is a dream job. [D] Fresh air, great vistas, to practice climbing daily, and ample time off to scale

actual rocks—it's not a typical job description, is it?⁴⁴

38. Given that all the choices are true, which one would provide the most effective introduction to the paragraph?
- F. NO CHANGE
 - G. The number of wind turbine-related jobs has doubled in five years.
 - H. A typical wind turbine has about 8,000 parts.
 - J. Whatever the job, safety is the first priority.
39. A. NO CHANGE
B. pairs, and
C. pairs,
D. pairs
40. F. NO CHANGE
G. So that
H. Unless
J. If
41. A. NO CHANGE
B. these;
C. these,
D. these
42. F. NO CHANGE
G. is making
H. has made
J. makes
43. A. NO CHANGE
B. they practice climbing regularly,
C. while often practicing climbing,
D. plenty of climbing practice,
44. The writer wants to end this sentence by emphasizing that rock climbers in particular may find being a rope technician an appealing occupation. Which choice best accomplishes that goal?
- F. NO CHANGE
 - G. what inspires rock climbers to reach such heights?
 - H. what more could a climber want?
 - J. ready to sign up yet?

1



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Question 45 asks about the preceding passage as a whole.

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

Enter rock climbers.

The sentence would most logically be placed at:

- A. Point A in Paragraph 2.
- B. Point B in Paragraph 4.
- C. Point C in Paragraph 5.
- D. Point D in Paragraph 6.

PASSAGE IV

The following paragraphs may or may not be in the most logical order. Each paragraph is numbered in brackets, and question 59 will ask you to choose where Paragraph 3 should most logically be placed.

Christy's Constitution

[1]

From shoes to chandelier, *Scene at the Signing of the Constitution of the United States* ⁴⁶blend accuracy with

artistic license ⁴⁷to achieve the artist's vision of an event that took place in Philadelphia's Independence Hall. The artist, Howard Chandler Christy, was born in 1873, long

after George Washington ⁴⁸presided—over the momentous

event that in 1787 ⁴⁹served the final role of ending the Constitutional Convention.

- 46. F. NO CHANGE
- G. have blended
- H. are blending
- J. blends

- 47. Which choice best indicates where the painting is on display?
 - A. NO CHANGE
 - B. in a way that is not immediately apparent to all who see it on display.
 - C. in one of the most famous paintings in Washington, DC.
 - D. on a canvas that has been on display for many decades.

- 48. F. NO CHANGE
- G. presided,
- H. presided
- J. presided;

- 49. A. NO CHANGE
- B. ended in the conclusion of
- C. finished off
- D. concluded

[2]

[1] The group portrait, as big as a billboard, hangs in the US Capitol building, where it was installed in 1940.

[2] Christy's prior preparations in advance of the work⁵⁰ included a visit to Philadelphia to study how the light falls through the windows in Independence Hall.

[3] Christy arranged to see the inkwells into which the⁵¹ quills would have been dipped as the delegates prepared to make history. [4] He scoured countless drawings of period furniture and fabrics, noting⁵² color, texture, design.

[5] Hunting⁵³ down portraits of the signers and scrutinized

them. 54

[3]

Such measures may seem standard in the making of historical paintings, but that is not the case. For example, in Emanuel Luetze's *Washington Crossing the Delaware*, the president strikes a noble pose on a boat. Experts⁵⁵ now agree could not have been the vessel that carried the revolutionary leader across the river. In another, painting of the signing⁵⁶ of the US Constitution, artist Barry Faulkner places the figures in a Roman ruin.

[4]

Accurate in many respects, Christy's painting also plays with the truth to suggest the grandeur of the moment. For instance, Washington benefits from more

- 50. F. NO CHANGE
- G. preparation work leading up to
- H. advance preparations preceding
- J. preparations for

- 51. A. NO CHANGE
- B. which
- C. of
- D. DELETE the underlined portion.

- 52. F. NO CHANGE
- G. of which were noted
- H. because they were noted
- J. DELETE the underlined portion.

- 53. A. NO CHANGE
- B. While hunting
- C. As he hunted
- D. He hunted

- 54. The writer wants to add the following statement to the paragraph:

He deliberately timed his trip for September, the month in which the thirty-nine signers had put their names on the revered document.

This statement would most logically be placed after:

- F. Sentence 1.
- G. Sentence 2.
- H. Sentence 3.
- J. Sentence 4.

- 55. A. NO CHANGE
- B. boat experts
- C. boat; experts
- D. boat, experts

- 56. F. NO CHANGE
- G. another painting of the signing,
- H. another painting of the signing
- J. another painting, of the signing

than his share of natural light, which singles him out
in Christy's famous painting. Many of the assembled

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men, luminaries as Benjamin Franklin and James Madison,
improbably stare the viewer squarely in the eye. Their
expressions suggest they are well aware of their own
importance but even more aware of the viewer's, almost
as if one more signature will give the document its full
meaning.

Questions 59 and 60 ask about the preceding passage as a whole.

57. Which choice both supports the claim the writer makes in the preceding sentence about the grandeur of the moment and best emphasizes that Christy deliberately presents Washington as having a special status among the signers?
- A. NO CHANGE
B. as a hero among heroes.
C. with visual effects.
D. in the group.
58. F. NO CHANGE
G. including such luminaries as
H. who are luminaries
J. DELETE the underlined portion.
59. For the sake of logic and cohesion, Paragraph 3 should be placed:
- A. where it is now.
B. before Paragraph 1.
C. after Paragraph 1.
D. after Paragraph 4.
60. Suppose the writer's primary purpose had been to examine how a work of art changed the direction of an artist's career. Would this essay accomplish that purpose?
- F. Yes, because it indicates that Christy led a trend in striving for authenticity in historical paintings.
G. Yes, because it reveals that a single painting put Christy in the national spotlight.
H. No, because it focuses on Christy's approach to a particular painting but does not discuss the painting's effect on Christy's career.
J. No, because it indicates that Christy consistently focused on historical subject matter throughout his career.

PASSAGE V

The Artful Stitch of Paj Ntaub

She depicts flowers with layers of petals, intricate spirals and rosettes, teardrops bending within circles, and dizzying mazes of lines—embroidering them in vibrant
reds, blues, pinks, yellows, and greens on fabric of delicate
silk or cotton. Pang Xiong Sirirathasuk Sikoun is a master
of *paj ntaub*, or “flower cloth” embroidery, the most
difficult of the century's-oldest Hmong needlework arts.

61

61. Which choice best maintains the stylistic pattern of descriptions established earlier in the sentence?
- A. NO CHANGE
B. something with a dizzying effect—
C. mazes that she creates—
D. so many lines—
62. F. NO CHANGE
G. centuries-old
H. centuries'-old
J. century's-old

1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

Paj ntaub is increasingly made in lighter, softer shades today. ⁶³ She's been creating stitched textiles since she

was a young woman, and lived in northern Laos. For the past several decades, ⁶⁴ she's been designing *paj ntaub* in Philadelphia, Pennsylvania, where she also teaches her craft.

Flower cloth (commonly as a shirt, dress, ⁶⁵ coat, or collar) is made to be worn as clothing and, ⁶⁵ depending on the amount of needlework on the piece,

is designed either for everyday wear or for a special ⁶⁶ occasion. With pattern names such as "elephant's foot" and "snail house" and images of animals framed by geometric designs, *paj ntaub* patterns are versatile. ⁶⁷ What distinguishes *paj ntaub* from other Hmong

needlework arts is the artist's use of tiny, tight stitches, ⁶⁸ and several complex techniques. One technique is

reverse appliqué, in which shapes are cut out from, ⁶⁹

rather than adding on top of, the embroidered fabric. ⁷⁰

63. The writer is considering deleting the preceding sentence. Should the sentence be kept or deleted?
- A. Kept, because it compares Pang Xiong's embroidery style with that of modern *paj ntaub*.
 - B. Kept, because it places the subject of the essay in a modern context.
 - C. Deleted, because it detracts from the paragraph's focus on the various styles of ancient Hmong needlework arts.
 - D. Deleted, because it adds a detail that is irrelevant to the paragraph's introduction of Pang Xiong's connection to *paj ntaub*.
64. F. NO CHANGE
G. woman living
H. woman, who lives
J. woman, having lived
65. The best placement for the underlined portion would be:
- A. where it is now.
 - B. after the word *made*.
 - C. after the word *clothing*.
 - D. after the word *needlework*.
66. F. NO CHANGE
G. have been designed
H. are designed
J. design
67. Which choice most clearly builds on the information provided earlier in the sentence about a common theme in *paj ntaub* patterns and images?
- A. NO CHANGE
 - B. only a master artist is able to create *paj ntaub* clothing for special occasions.
 - C. *paj ntaub* patterns are extraordinarily colorful.
 - D. *paj ntaub* celebrates the natural world.
68. F. NO CHANGE
G. tiny tight, stitches
H. tiny, tight stitches
J. tiny tight stitches,
69. A. NO CHANGE
B. appliqué which
C. appliqué and
D. appliqué,
70. F. NO CHANGE
G. as an addition
H. to add them
J. added

1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■ 1

Another is elaborate over stitching: thousands of layered stitches are applied to its surface.

71

Pang Xiong regrets that most people she knows today wear only regular clothes. When she was growing up in Laos, she explains, she had few items of clothing, but each garment she owned was handcrafted *paj ntaub*.

However, she still wears flower cloth every day and

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would like to inspire others to do so. Pang Xiong teaches *paj ntaub* in art museums—including at the Smithsonian Institution, where some of her textiles are on permanent display—and in community settings around Philadelphia. 75 Pang Xiong is showing a new generation the joys of *paj ntaub* and beautiful handcrafted clothing.

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71. A. NO CHANGE
B. the surface of the fabric.
C. the surface of it.
D. their surface.
72. The writer is considering revising the underlined portion to the following:
mass-produced
Should the writer make this revision?
F. Yes, because the revision creates a clearer contrast between the homogeneous styles of clothing that are popular today and the handcrafted *paj ntaub*.
G. Yes, because the revision emphasizes Pang Xiong's desire for her handcrafted *paj ntaub* to be sold on a large scale in stores.
H. No, because the original word reinforces the idea that although *paj ntaub* clothing can be used for everyday wear, it should be saved for special occasions.
J. No, because the original word more specifically describes the type of clothing Pang Xiong disapproves of.
73. A. NO CHANGE
B. For example, she
C. Besides, she
D. She
74. Which choice most clearly and concisely indicates that Pang Xiong wants other people to wear and appreciate handcrafted clothing?
F. NO CHANGE
G. people to also attempt that approach.
H. people she knows.
J. others.
75. Which of the following true statements, if added here, would best build on the ideas presented in this paragraph and connect to the final sentence of the essay?
A. She loves when people, no matter what their ethnicity, wear traditional clothing every day.
B. She often teaches *paj ntaub* to Hmong adults her age who want to learn new techniques.
C. Recently, she worked with nine young Hmong women in a formal apprenticeship.
D. One of her own favorite pieces tells the story of her family.

END OF TEST 1

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