



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

Paul Revere Williams and the La Concha Motel

[1]

Architect Paul Revere Williams opened his own firm in 1922, and his vision and willingness to experiment led to a successful fifty-year career of planning buildings, 1 primarily near Los Angeles. [A] He helped create more

than 3,000 buildings, 2 which varied in type, as well as homes for the Hollywood elite. However, Williams did not limit his work to Southern California. His architecture stretches from Washington, DC, to Bogotá,

Colombia. One of his most interesting designs were 3

in Las Vegas; the La Concha Motel. 4

1. A. NO CHANGE
B. lead to
C. led too
D. lead on
2. The writer is considering revising the underlined portion to the following accurate phrase:
including hotels, government offices, and hospitals,
If the writer were to make this revision, the essay would primarily gain:
E. details about the total number of buildings Williams helped create.
G. information about the kinds of buildings that Williams helped create.
H. a visual description of Williams's style of architecture.
J. the idea that Williams preferred designing hotels over designing other kinds of structures.
3. A. NO CHANGE
B. have stood
C. were built
D. stood
4. E. NO CHANGE
G. Vegas; namely,
H. Vegas—
J. Vegas



[2]

In 1961, Williams, by then a renowned architect, was hired to design a new 100-room motel. Situated among larger Las Vegas hotels, the La Concha needed to stand out. Williams was tasked with creating an ⁵ eye-catching design that would attract guests. He drew inspiration from a Southern California architectural trend known as Googie. [B]

[3]

Envisioning a motel that combined the name La Concha (which translates to "shell") with the arched roofs typical of Googie architecture, the lobby that Williams designed was meant to ⁶

appear, from a distance like a giant shell. On three ⁷

of the ones, Williams designed twenty-eight-foot-high ⁸

concrete arches that jutted out over the sidewalks. [C] ⁹

Inside, the lobby, which was a place for gathering, ¹⁰ consisted of a large, open space that functioned as

a social gathering place, and included the registration ¹¹ desk.

- 5. A. NO CHANGE
- B. out, and Williams was hired to design it in 1961.
- C. out from its neighbors: larger Las Vegas hotels.
- D. out and be different.

- 6. F. NO CHANGE
- G. it had a lobby designed by Williams and
- H. Williams designed a lobby that
- J. the design for Williams's lobby

- 7. A. NO CHANGE
- B. appear, from a distance, like
- C. appear, from a distance like,
- D. appear from, a distance like

- 8. F. NO CHANGE
- G. sides of the building,
- H. of those sides,
- J. of them,

- 9. A. NO CHANGE
- B. extended themselves out lengthily
- C. went and stuck out
- D. stuck super far out

- 10. F. NO CHANGE
- G. lobby was a large space that
- H. lobby's interior
- J. lobby

- 11. A. NO CHANGE
- B. place, and included,
- C. place and included
- D. place and, included

[4]

Indeed most of the La Concha Motel was torn down in 2005, the famous shell-like lobby lives on. [D] Preservation

groups saved it from demolition, and, in 2006, the lobby was moved across town in pieces. Reassembled, it became the visitors' center of the Neon Museum, where retired neon signs are put on display (the famous neon sign of the cowboy named Vegas Vic was erected in 1951). With a distinctive design that enhances the Neon Museum, Williams's lobby is one of the last remaining celebrated examples of Googie architecture in the United States.

12. F. NO CHANGE
G. Although
H. Later
J. Yet
13. A. NO CHANGE
B. demolition and in 2006,
C. demolition, and in, 2006
D. demolition and in, 2006
14. Given that all the choices are accurate, which one provides the most relevant information at this point in the essay?
F. NO CHANGE
G. (including the La Concha's original sign).
H. (Las Vegas has over a dozen museums).
J. (visitors must buy tickets in advance).

Question 15 asks about the preceding passage as a whole.

15. The writer wants to add the following sentence to the essay:
Beneath each of the three arches was a glass wall with doors opening into the motel.
This sentence would most logically be placed at:
A. Point A in Paragraph 1.
B. Point B in Paragraph 2.
C. Point C in Paragraph 3.
D. Point D in Paragraph 4.

PASSAGE II

For Octopuses, Play's the Thing

Often dismissed as aquatic oddities, the octopus is part of a species that are among the most intelligent animals on Earth. With the largest brains of any invertebrate, octopuses can solve complex problems. Researchers have documented octopuses navigating intricate mazes and octopuses even open screw-top jars.

In 2012, at the New England Aquarium, an octopus used its anatomical siphon to propel a pill bottle crossed its tank. When the pill bottle reached the other side, a jet stream in the tank returned it to the octopus. Amazingly,

16. F. NO CHANGE
G. octopuses are
H. a species of octopus is
J. an octopus is
17. A. NO CHANGE
B. they have even observed them opening
C. even opening
D. even open
18. F. NO CHANGE
G. across its
H. across it's
J. cross it's



the octopus propelled the pill bottle back toward the jet stream. The researchers at the aquarium realized the octopus was doing something extraordinary: inventing a version of pitch-and-catch.

In inventing this game, the actions of the octopus were not based¹⁹ on survival. The octopus simply wanted to play. Evolutionary biologists believe play could have an important role through animals²⁰ cognitive development. According to the Theory of Flexibility, play, the theory says,²¹ teaches an animal to modify its behaviors, helping the²² animal prepare for unexpected situations.

Embracing this idea, researchers at Cincinnati's Newport Aquarium have compiled an "Octopus Enrichment Handbook." Crazy, right? Yet this book²³

provides in-depth descriptions of toys and puzzles²⁴ researchers have invented for octopuses. One such puzzle is a series of nesting cubes. Each cube features a different latch for²⁵ the octopus has to open until the octopus reaches the smallest cube. Typically, after just a few weeks, octopuses master this puzzle, solving it in a matter of minutes. 26

19. A. NO CHANGE
B. basis of the octopus's actions was not
C. octopus's actions were not based
D. octopus did not base its actions
20. F. NO CHANGE
G. through an animals'
H. in an animal's
J. in animals
21. A. NO CHANGE
B. play could be significant for cognitive ability; it
C. play could have an important role because it
D. play
22. F. NO CHANGE
G. behaviors and this is something that can help
H. behaviors, this, it seems, helps
J. behaviors, this process helps
23. A. NO CHANGE
B. It isn't just a super engaging read because the
C. This is for real. The
D. This
24. F. NO CHANGE
G. toys, and puzzles
H. toys and, puzzles
J. toys and puzzles,
25. A. NO CHANGE
B. and
C. so
D. DELETE the underlined portion.
26. If the writer were to delete the phrases "after just a few weeks," and "solving it in a matter of minutes" from the previous sentence (adjusting the punctuation as needed), the paragraph would primarily lose:
F. details emphasizing how adept octopuses are at mastering the puzzles created by the researchers.
G. clarifications about how researchers gauge octopuses' interest in solving a given puzzle.
H. clarifications about the length of time octopuses should be allowed to work on the puzzles.
J. details emphasizing the intricacy of the puzzles created by the researchers.



Researchers are interested not only in whether octopuses can solve such puzzles but also in the methods²⁷ by which they do so. While one octopus might use trial-and-error to unlatch the cubes, another octopus may just use a lot of strength in opening the larger cubes²⁸ to get to the smaller ones. Therefore, researchers have²⁹ noted how octopuses modify and improve their methods over time, suggesting that play may indeed be a factor³⁰ in an octopus's cognitive development.

27. A. NO CHANGE
B. also
C. and
D. DELETE the underlined portion.
28. Which choice offers the most specific information about the method applied by some octopuses?
F. NO CHANGE
G. focus on the cubes themselves (instead of the latches)
H. opt to break the larger cubes
J. ruin the larger cubes
29. A. NO CHANGE
B. For example, researchers
C. Conversely, researchers
D. Researchers
30. F. NO CHANGE
G. putting forth an implication that suggests
H. making the implied suggestion that
J. with the suggestion that implies

PASSAGE III

Sandscape Stories

[1]

In her sand animation performances, artist Ilana Yahav tells³¹ stories through a series of images she creates by operating³² a layer of sand on a glass surface. She works on a glass tabletop that's brightly lit from underneath, the scenes she forms projected onto a large screen in real time. [A] Viewers must watch closely because each story Yahav tells cascades by in images that last just a second or two.

31. A. NO CHANGE
B. performances, artist, Ilana Yahav,
C. performances, artist, Ilana Yahav
D. performances artist Ilana Yahav,
32. F. NO CHANGE
G. manipulating
H. leveraging
J. contriving

[2]

To tell a story, Yahav clears sand from the center
of the glass. As she shapes the sand around the edges

of this space, silhouettes of images, such as the

outline of a face, appear. She pinches sand onto the

glass to “draw” facial features, and other, small

objects. When she wants to create less-defined

images, such as a grove of trees or a snowfall, she

dusts sand onto the glass with light shakes of her hand.

[B] Yahav’s hands move fluidly; not pausing while a
story is being told.

[3]

Scenes during Yahav’s four-minute story

“You’ve Got a Friend” illustrates many of her techniques.

Using just the side of her hand, Yahav transforms the

image of an orange resting in an open palm to that of

the face of a young woman, her head resting on her

forearm. [C] Facial features, along with a teardrop near

one eye, appear when Yahav pinches bits of sand into

place on the face of a young woman. A steady sweep

of Yahav’s hand, then outlining the silhouette of a

second female face on the right-hand edge of the glass.

33. Which choice most specifically indicates how Yahav creates her art?

- A. NO CHANGE
- B. When starting a performance,
- C. Using only her hands,
- D. As she works,

34. F. NO CHANGE
G. begins appearing.
H. starts to appear.
J. appears.

35. A. NO CHANGE
B. glass, to “draw” facial features and other
C. glass to “draw,” facial features, and other
D. glass to “draw” facial features and other

36. F. NO CHANGE
G. images—such as a grove of trees or a snowfall,
H. images, such as a grove of trees, or a snowfall
J. images, such as a grove of trees or a snowfall

37. A. NO CHANGE
B. fluidly, they do not pause,
C. fluidly; they do not pause
D. fluidly not pausing

38. F. NO CHANGE
G. illustrates much
H. illustrate much
J. illustrate many

39. A. NO CHANGE
B. to form the woman’s eyes, nose, and other facial features.
C. during the four-minute performance.
D. DELETE the underlined portion and end the sentence with a period.

40. F. NO CHANGE
G. hand then outlines
H. hand to outline
J. hand outlining

41. A. NO CHANGE
B. face, in addition to the first,
C. face outlined in the sand
D. face of a woman

Next, Yahav uses smooth, winding motions with four fingers to great effect, transforming the first woman's limp hair into curls. With one swipe of her index finger, Yahav smudges out the woman's tear. Still, she flicks both hands

to add at once flowers to the woman's hair.

[4]

[D] Yahav plans and memorizes every frame of her stories, outlining the scenes on a storyboard similar to the kind filmmakers use. 44 As she explains, "I use only my hands, my fingers, and my soul."

42. F. NO CHANGE
G. Consequently,
H. Nevertheless,
J. Finally,
43. In order to most clearly indicate that Yahav moves both hands simultaneously when adding flowers to the woman's hair, the best placement for the underlined portion would be:
A. where it is now.
B. after the word *hands*.
C. after the word *flowers*.
D. after the word *hair* (and before the period).
44. Which of the following statements, if added here, would provide the most logical transition from the preceding sentence to the last sentence of the paragraph?
F. Though Yahav uses sand to create images on the glass, she likens her art to the act of dancing.
G. As Yahav tells a story on the glass, though, the images she creates overlap and eventually "erase" each other.
H. Unlike many filmmakers, though, Yahav keeps her audiences mesmerized without using complicated digital effects.
J. "You've Got a Friend" begins with Yahav framing the scene by spreading sand on the bottom half of the glass to create a horizon line.

Question 45 asks about the preceding passage as a whole.

45. The writer is considering adding the following sentence to the essay:
She might toss a fistful of sand across the glass to create a stormy night sky or a dark background.
If the writer were to add the sentence, it would most logically be placed at:
A. Point A in Paragraph 1.
B. Point B in Paragraph 2.
C. Point C in Paragraph 3.
D. Point D in Paragraph 4.

PASSAGE IV

House of the Sun

[1]

I had to drag myself out of bed to see the sunrise. Kayla had been insistent. And so there I was in her car, it being 3:30 in the morning, equipped with a seldom-used hoodie and a giant thermos of coffee. “You’ll need this at the top,” she said. She handed me a wool hat, which I regarded skeptically. We were in Maui, after all; we had spent the day before lying on the beach. Further, I decided to take her word for it. I had never been ⁴⁷ to the top of Mount Haleakala, the “House of the Sun.” [A]

[2]

Supposedly, a view of the most beautiful sunrise in the world from the summit of the dormant volcano, 10,023 feet above sea level. [B] Tourists and locals alike make the arduous 38-mile drive, cheerfully navigating the hairpin turns in the dark hours of early morning. Kayla was one of them. I, on the other hand, clutched my coffee and tried not to focus on the well-traveled road before us.

[3]

Once we reached the summit and parked the car, my misgivings were compounded by the shocking cold; being, at most, 40 degrees Fahrenheit. [C] I grudgingly pulled on the wool hat, trudging behind Kayla until we reached the main observation point. About a hundred people had already gathered, a guard rail the only thing separating them from the crater’s edge. Granted, all I could see were clouds.

46. F. NO CHANGE
G. car, the time being
H. car at the time
J. car at

47. A. NO CHANGE
B. Consequently,
C. Instead,
D. Still,

48. F. NO CHANGE
G. one can view
H. viewing
J. DELETE the underlined portion.

49. A. NO CHANGE
B. alike, make the arduous,
C. alike make, the arduous,
D. alike, make the arduous

50. Which choice most effectively illustrates that the drive up the volcano was unsettling for the narrator?

- F. NO CHANGE
G. steep tangle of road looming
H. road that unfolded
J. winding road

51. A. NO CHANGE
B. because it was,
C. it was,
D. DELETE the underlined portion.

52. F. NO CHANGE
G. gathered, a guard rail was
H. gathered a guard rail was
J. gathered a guard rail

A thick lid of them foamed slowly over the crater,
 creating what looked like the surface of another planet.
 It was strange to stand before such alien beauty and hear
 the familiar murmurs of chitchat and the casual slurps of

coffee coming from the collective crowd that had gathered.

[4]

At exactly 5:57 a.m., the sun made its way out of the

clouds. Not to mention that someone standing near us
 began a *mele oli*, a native Hawaiian chant. We observers

stood next to each other shoulder to shoulder and observed

as the ascending sun lit the sky golden and casted a rosy
 blush onto the clouds below. [D] I was simply grateful to
 be there at that moment, with Kayla, watching the new day
 break over the island.

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

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

Suddenly I didn't feel so tired and so cold.

This sentence would most logically be placed at:

- A. Point A in Paragraph 1.
- B. Point B in Paragraph 2.
- C. Point C in Paragraph 3.
- D. Point D in Paragraph 4.

53. The writer is considering revising the underlined portion to the following:

a certain effect.

Should the writer make this revision?

- A. Yes, because it conveys the narrator's enthusiasm for the crater.
 - B. Yes, because it is more concise.
 - C. No, because it presents the narrator's opinion instead of factual information about the crater.
 - D. No, because it less clearly conveys the striking appearance of the crater.
54. F. NO CHANGE
 G. crowd.
 H. crowd of about a hundred people.
 J. crowd who stood together by the crater's edge.
55. A. NO CHANGE
 B. itself
 C. its'
 D. it's
56. F. NO CHANGE
 G. In any event, someone
 H. To conclude, someone
 J. Someone
57. A. NO CHANGE
 B. next to each other, observing
 C. shoulder to shoulder
 D. close and observed
58. F. NO CHANGE
 G. alighted the sky golden and casted
 H. alighted the sky golden and cast
 J. lit the sky golden and cast

60. Suppose the writer's primary purpose had been to explain how Mount Haleakala became a popular tourist destination. Would this essay accomplish that purpose?

- F. Yes, because it provides information about how many people make the trip up the volcano to see the sunrise each year.
- G. Yes, because it demonstrates that local Hawaiians as well as tourists enjoy watching the sunrise from the top of the volcano.
- H. No, because it instead describes one person's experience watching the sunrise from the top of the volcano.
- J. No, because it instead focuses on tourism in Maui in general.

PASSAGE V

Take to the Sky

In 1797, André-Jacques Garnerin caused a stir in Paris when, at an elevation of 3,200 feet, he detached the basket he was riding in from its hot air balloon.

Suspended under a twenty-three-foot-wide canopy of silk, people were shocked as Garnerin and his
61
 basket floated to the ground. His stunt is widely

regarded as the first trial parachute jump. About
62
 three hundred years before Garnerin designed his

parachute however, Italian artist, Leonardo da Vinci,
63
 had sketched a similar contraption in the margins of

a notebook centuries before.
64

Leonardo wrote prolifically in his
65
notebooks about an enormous range of ideas.
65

Unlike the nylon parachutes of today, these bend as
66
 they catch the air, Leonardo's design, if constructed, would be rigid and unwieldy: its frame consisted of twenty-two-foot-long wooden poles shaped into a pyramid.

61. A. NO CHANGE
 B. it was a shaky but ultimately safe journey as Garnerin
 C. the crowd admired Garnerin's bravery as he
 D. Garnerin
62. The writer wants to indicate that other people had attempted to parachute jump before Garnerin's public stunt in Paris. Which choice best accomplishes that goal?
 F. NO CHANGE
 G. successful
 H. ever
 J. DELETE the underlined portion.
63. A. NO CHANGE
 B. parachute, however, Italian artist Leonardo da Vinci
 C. parachute however, Italian artist Leonardo da Vinci,
 D. parachute, however, Italian artist, Leonardo da Vinci
64. F. NO CHANGE
 G. notebook—a sketch that resembled Garnerin's own parachute design.
 H. notebook that contained his sketches.
 J. notebook.
65. Given that all the choices are accurate, which one most effectively leads readers into the rest of the essay?
 A. NO CHANGE
 B. and sketched out ideas for related innovations, including several types of flying machines and a device to measure wind speed.
 C. down his inventive ideas during the Italian Renaissance—a time when creativity was widely stimulated and encouraged.
 D. that his invention would enable a person to “jump from any great height whatsoever without injury.”
66. F. NO CHANGE
 G. which
 H. those
 J. they

It was unclear whether the linen panels anchored to the frame would catch enough air to ensure a jumper's safe landing. Leonardo himself never actually built his parachute. 67

[1] In 2000, British skydiver Adrian Nicholas decided to test Leonardo's design. [2] The finished parachute weighed 187 pounds; about 172 pounds heavier than a modern parachute. [3] He constructed the parachute according to Leonardo's plans, using only materials that would have been available in fifteenth-century Milan.

[4] Because of it's weight, Nicholas had to cut himself

free near the end of the jump and deploy his backup

parachute. [5] Still, he had proved that Leonardo's

pyramidal design could slow a parachutist's descent. 72

67. If the writer were to delete the preceding sentence, the essay would primarily lose a:
- A. suggestion that Leonardo's parachute was ultimately credited to a different inventor.
 - B. description of the obstacles Leonardo faced when attempting to construct his parachute.
 - C. clarification that Leonardo's parachute was theoretical.
 - D. detail that reveals the impracticality of Leonardo's parachute.
68. **F.** NO CHANGE
G. pounds; which is
H. pounds—
J. pounds
69. **A.** NO CHANGE
B. there
C. its'
D. its
70. Which of the following alternatives to the underlined portion would NOT be acceptable?
- F. jump so he could deploy
 - G. jump that deployed
 - H. jump, deploying
 - J. jump to deploy
71. **A.** NO CHANGE
B. Coincidentally,
C. Likewise,
D. Again,
72. For the sake of logic and cohesion, Sentence 2 should be placed:
- F. where it is now.
 - G. before Sentence 1.
 - H. after Sentence 3.
 - J. after Sentence 5.

Eight years later, Swiss parachutist Olivier Vietti-Teppa modernized Leonardo's original concept. His parachute was constructed with nylon and without the heavy wooden frame. Despite his inability to steer the parachute, Vietti-Teppa managed to complete what he called a perfect jump. ⁷³ The pyramidal shape of the

parachute allowed him to glide gracefully—and safely to

⁷⁴

the ground. Before long, Leonardo's historic sketch had become a modern reality. ⁷⁵

73. At this point, the writer is considering adding the following true statement:

Vietti-Teppa performed this jump in Payerne, Switzerland, near Geneva.

Should the writer make this addition here?

- A. Yes, because it shows that Vietti-Teppa has completed parachute jumps all over the world.
 B. Yes, because it indicates why Vietti-Teppa chose to test Leonardo's parachute design in Switzerland.
 C. No, because it is unrelated to the technical information given about Vietti-Teppa's parachute jump.
 D. No, because it repeats information about Vietti-Teppa that is presented earlier in the paragraph.
74. F. NO CHANGE
 G. gracefully—and safely—
 H. gracefully, (and safely)
 J. gracefully and safely,
75. A. NO CHANGE
 B. Until the last,
 C. At long last,
 D. Long ago,

END OF TEST 1

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