

## 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

## A Garden of Verses

"Compose poetry while working in the yard," my friend told and advised me, "so that your muscles will

<sup>1</sup> activate your creative juices." When I heard this

advice, I concluded that my friend's suggestion was

wildly eccentric. I recognized, however, that her advice

<sup>2</sup>

was prompted by my complaints about writer's block.

<sup>3</sup>

My writer's block has become a familiar burden, and I

<sup>4</sup>

have tried to alleviate by striking my computer keyboard

as if the words were stuck inside, repeating a mystical

chant shared only with my dog, and drinking strong coffee.

Later I decided to test my friend's bizarre theory

while I was cutting the grass. As I pushed the lawnmower

back and forth with all my strength, I composed a couplet:

<sup>5</sup>

"The graceful grass beneath my feet / Is crushed and

1. A. NO CHANGE

B. told

C. informed and told

D. narrated and related to

2. F. NO CHANGE

G. way off-base and too wacky.

H. too weird for me, man.

J. absurdly irrational and utterly inapplicable to my present circumstances.

3. A. NO CHANGE

B. by

C. from

D. to

4. F. NO CHANGE

G. which

H. whether

J. OMIT the underlined portion.

5. Which choice would best help establish that the narrator is bored with this gardening task?

A. NO CHANGE

B. in a monotonous march,

C. as grass clippings covered my shoes,

D. slowly and carefully,

trimmed in one big sweep.” Chuckling under my breath at my little poem, the lawnmower picked up speed and soon finished mowing the lawn.

[1] As I quickly clipped off the dead blossoms, I experimented with similes: the brown-edged petals fell like soft rain, or perhaps like wounded pigeons. [2] The next yard chore was, to prune the rosebushes that once had

formed a red cascade of flowers on the wall. [3] Which of the two poetic attempts was splendid, but at least

words, the writer’s clay were forming into a few images.

[4] These images were not going to dazzle the literary

world, conversely.

The dried-up roses also led me to philosophize with a metaphor: life is a pale rose, brief and beautiful.

Originality was not blessing my thoughts, and my little experiment was producing a neat yard but bad poetry. My conclusion was formed: the relationship between the muscles and the muse was fragile as a rose petal. It was time to mutter my special incantation and drink a cup of strong coffee.

6. F. NO CHANGE  
G. the speed picked up  
H. I picked up speed  
J. speed at last was picking up

7. A. NO CHANGE  
B. was to prune  
C. was to prune,  
D. was: to prune

8. F. NO CHANGE  
G. Not each  
H. Either  
J. Neither

9. A. NO CHANGE  
B. words: the writer’s clay  
C. words, the writer’s clay,  
D. words the writer’s clay,

10. F. NO CHANGE  
G. in addition.  
H. however.  
J. nevertheless.

11. For the sake of logic and coherence, Sentence 2 should be placed:  
A. where it is now.  
B. before Sentence 1.  
C. after Sentence 3.  
D. after Sentence 4.

12. F. NO CHANGE  
G. rose’s also  
H. roses also,  
J. roses, also

13. A. NO CHANGE  
B. when  
C. or  
D. and if

14. The writer is considering deleting the preceding sentence. If the sentence were deleted, the essay would primarily lose:  
F. a stylistic link to the introductory paragraph.  
G. a summary of the preceding paragraph.  
H. a restatement of the essay’s thesis.  
J. an explanation of an apparent contradiction.



Question 15 asks about the preceding passage as a whole.

15. Suppose the writer had chosen to write a how-to article for people starting to write poetry. Would this essay fulfill the writer's goal?
- A. Yes, because this essay's humorous approach helps to alleviate some of the anxiety associated with writing verse.
  - B. Yes, because this essay emphasizes the important balance between physical and mental activity.
  - C. No, because this essay lightheartedly discusses how one writer tests a single hypothesis to overcome writer's block.
  - D. No, because readers of this essay are not given any indication of the level of professionalism of this particular writer.

PASSAGE II

The Adventures of a Musician

Born in 1943 in Cuba, Tania León developed a keen interest in music at an early age. When she was just four years old, she would tune the families radio to classical music and then listen intently to every note. Noticing this fascination, Tania's grandmother enrolled her in the Havana Music Conservatory, where she became the youngest student in the school. She chosed to study piano.

16. F. NO CHANGE  
G. family's radio,  
H. families radio,  
J. family's radio
17. A. NO CHANGE  
B. she was enrolled by her grandmother  
C. Tania was enrolled  
D. she enrolled her
18. F. NO CHANGE  
G. had chose  
H. choosed  
J. chose

19. Which of the following alternatives to the underlined portion would NOT be acceptable?
- A. places and
  - B. places that
  - C. places: she
  - D. places, so she
20. F. NO CHANGE  
G. Prompted  
H. Riled up  
J. Annoyed

León was also fascinated by faraway places. She covered her bedroom walls with postcards of famous sites. She invented languages no one else could understand and dreamed of traveling around the world. Irritated by this desire for adventure, León moved to New York City in her early twenties. There, Arthur Mitchell, director of the



fledgling Dance Theater of Harlem, listened to her  
21  
improvising on the piano one day.

He promptly offered her a job as pianist  
22  
for the company. León's role in the Dance Theater  
expanded as the company grew, and the company's  
music program flourished under its guidance.  
23

24 During this time she also began to compose original  
works—piano concertos, ballet music, and scores for  
musicals.

[1] In the mid-1970s, León decided to pursue  
25  
conducting. [2] She trained under such noted conductors  
25  
as Leonard Bernstein and Seiji Ozawa. [3] Her career  
as a conductor took off after she was named musical  
director, and conductor of the Broadway production of  
26  
*The Wiz*. [4] This musical was adapted from the 1939  
movie *The Wizard of Oz*. [5] From that time on, she could  
barely keep up with the invitations to guest-conduct  
orchestras from around the world. 27

21. At this point, the writer wants to express the coincidental nature of the event being described. Which choice would most effectively accomplish this purpose?
- A. NO CHANGE  
B. happened to overhear  
C. witnessed and admired  
D. was impressed with
22. F. NO CHANGE  
G. (Begin new paragraph) Afterward, he  
H. (Do NOT begin new paragraph) Moreover, he  
J. (Do NOT begin new paragraph) He
23. A. NO CHANGE  
B. under her  
C. within its  
D. within her
24. Given that all of the following are true, which one, if added here, would provide the most effective support for the statements made in the preceding sentence?
- F. She founded the Dance Theater's music department, music school, and orchestra.  
G. Mitchell's company has done much to popularize ballet in the Harlem community.  
H. She has been associated with the Dance Theater of Harlem since 1968.  
J. In 1971, she performed with the company at the Festival of Two Worlds in Spoleto, Italy.
25. Given that all of the choices are true, which one would most effectively introduce the subject of this paragraph?
- A. NO CHANGE  
B. León's compositions span a range of musical styles.  
C. León earned a master's degree from New York University in 1975.  
D. León's diverse background is reflected in her compositions.
26. F. NO CHANGE  
G. director; and conductor  
H. director and conductor,  
J. director and conductor
27. Which of the following sentences in this paragraph is LEAST relevant to the main focus of the essay and therefore could be deleted?
- A. Sentence 2  
B. Sentence 3  
C. Sentence 4  
D. Sentence 5

León says that one of the most challenging  
28  
 and rewarding accomplishments of her life

have been to compose an opera and then conduct it herself.  
29

Her opera *Scourge of Hyacinths* could win the Best  
30  
 Composition prize at the 1994 Munich Biennale for New  
 Music Theater. León now teaches at the Brooklyn College  
 Conservatory of Music, and her popularity as a conductor  
 continues to take her to all the places she had dreamed  
 about as a child.

### PASSAGE III

#### A Chorus of Frogs

Having recently moved to Florida, and finding  
31  
 myself living in a subtropical environment for the initial  
32  
 first time. The plants and animals in this area are new  
 and fascinating. The coconut and royal palms traced their  
33  
 graceful arcs high above the stubbier palmettos. Giant  
 ferns, who's lush foliage I previously associated with  
34  
 impenetrable jungles, grow in all my neighbors' yards. The  
 banyan trees with their otherworldly appearance—their  
 multiple trunks and exposed roots—especially draw my  
 attention.

Getting used to various new animals is a different  
 story. At first I was frighteningly startled by the small  
35

28. F. NO CHANGE  
 G. says;  
 H. says;  
 J. says;
29. A. NO CHANGE  
 B. have been composing  
 C. has been to compose  
 D. has been composing
30. F. NO CHANGE  
 G. might win  
 H. wins  
 J. won
31. A. NO CHANGE  
 B. having found  
 C. I find  
 D. finding
32. F. NO CHANGE  
 G. initially the  
 H. primarily the  
 J. the
33. A. NO CHANGE  
 B. will trace  
 C. did trace  
 D. trace
34. F. NO CHANGE  
 G. whose  
 H. of who's  
 J. of whose
35. A. NO CHANGE  
 B. alarmingly  
 C. unsettlingly  
 D. OMIT the underlined portion.