

Form 63E

(April 2006)

ACT Assessment

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In response to your recent request for test information release materials, this booklet contains the test questions and conversion tables used in determining your ACT scores. Enclosed with this booklet is a report listing your answers to the ACT Assessment tests and the answer key.

If you wish to order a photocopy of your answer document—including, if you took the Writing Test, a copy of your written essay—please use the order form on the inside back cover of this booklet.

We hope that you will find this information helpful.

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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

Amalia Hernández's Ballet Folklórico de México

Amalia Hernández bowed gracefully before the crowd, many viewers stood and applauded, showing their¹ appreciation for the performance they had just witnessed.

Hernández didn't know it yet, but she and her Ballet

Folklórico dancers had just won first prize at the 1961

Paris Festival of Nations. 2

Growing up, in Mexico in the 1920s³ Hernández believed she was born to dance. Her father, a prominent rancher and politician, did not approve of his daughter exhibiting herself in such a manner. But Amalia was

1. A. NO CHANGE
B. crowd many
C. crowd. Many
D. crowd. While many

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

Many of Mexico's most famous dancers began their careers with the Ballet Folklórico.

Should the writer make this addition here?

- F. Yes, because it maintains the essay's focus on the many famous ballet dancers of Mexico.
- G. Yes, because it shows how difficult it is to become a professional dancer.
- H. No, because it interrupts the introduction of Amalia Hernández.
- J. No, because it contradicts information offered elsewhere in the essay.

3. A. NO CHANGE
B. up in Mexico in the 1920s,
C. up, in Mexico in the 1920s,
D. up in Mexico, in the 1920s

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persistent. Despite this, her father acquiesced,

when he thought about it and gave in, allowing,
even helping, her to pursue her dream.

Senator Hernández built a dance studio and hired Europe's finest teachers to instruct Amalia in: classical and modern ballet. The young woman relished the experience and excelled in her studies, but something wasn't right.

So Amalia began studying under Mexican folklorist Luis Felipe Obrégón. She learned that her country's

folklore was a fusion of Aztec, Mayan, Spanish, French, Dutch, and African influences. The songs and dances she cherished chronicled life, death, and

to have a rebirth; they celebrated creation and revolution;

they celebrated the seasons and the harvest. However, Hernández decided to translate this lore into a new kind of ballet.

4. F. NO CHANGE
G. Finally,
H. In fact,
J. On the other hand,

5. A. NO CHANGE
B. in that he gave in,
C. by finally agreeing,
D. OMIT the underlined portion.

6. F. NO CHANGE
G. in, classical
H. in classical
J. in classical,

7. Which of the following sentences, if added here, would most effectively conclude this paragraph and introduce the topic of the next?
- A. The music did not make her feel alive, as the folk music and dances of Mexico did.
B. She did not like the music well enough to want to continue to dance.
C. However, she had to admit that she deeply appreciated the dance studio where she studied.
D. Even though Amalia valued her teacher's skills, she truly wanted to focus on modern ballet.

8. F. NO CHANGE
G. country's
H. country's
J. countries

9. Which of the following alternatives to the underlined portion is LEAST acceptable?
- A. grouping
B. combination
C. blend
D. mixture

10. F. NO CHANGE
G. rebirth;
H. to be reborn;
J. to have rebirth;

11. A. NO CHANGE
B. Nevertheless,
C. Instead,
D. OMIT the underlined portion.

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In 1952, she left a prestigious job at Mexico's Institute of Fine Arts to start her own dance company, the Ballet Folklórico de México. She immediately began to develop a program for her small troupe of dancers. 12

In 1954, Mexico's Department of Tourism made the Ballet Folklórico an official cultural ambassador. It has won hundreds of awards and toured over eighty countries, performing in a range of venues from the Greek Parthenon to New York's Radio City Music Hall.

Though Hernández died in 2000, her legacy: the Ballet Folklórico—lives on,

as an outstanding dance company.

12. The writer is considering adding the following clause to the end of the preceding sentence (changing the period after the word *dancers* to a comma):

eventually choreographing over forty ballets for the company.

Should the writer make this addition there?

- F. Yes, because it further describes the scope of Hernández's contributions to her dance company.
G. Yes, because it helps the reader gain a sense of what Hernández's ballets were like.
H. No, because it fails to maintain the paragraph's focus on Hernández's job at Mexico's Institute of Fine Arts.
J. No, because it disrupts the description of Hernández's role in the Ballet Folklórico.
13. A. NO CHANGE
B. legacy,
C. legacy—
D. legacy
14. Which choice would most effectively guide readers to understand the valuable contributions made by the Ballet Folklórico?
F. NO CHANGE
G. sharing Mexico's cultural heritage with the world.
H. as a well-known performing group.
J. showing that the group will continue into the future.

Question 15 asks about the preceding passage as a whole.

15. Suppose the author intended to write an essay that illustrates how the traditions and customs of an artist's culture can be the foundation for his or her art. Would this essay successfully fulfill that goal?
- A. Yes, because the essay describes the many awards and honors Hernández's dance company received.
B. Yes, because the essay explains that Hernández drew upon the folklore of Mexico as a basis for her ballets.
C. No, because the author focuses on Hernández and her dance company rather than on artists in general.
D. No, because the essay states that Hernández was educated in a variety of dance forms.

PASSAGE II

A Propensity for Pens

"You have plenty of pens," my friend said gently.

"Give me mine back."

I often find myself in this situation—sheepishly handing back someone else's pen. I'm the type who inadvertently attempts to walk away with the pen at the bank, even though it's chained to the counter. This is not a deliberate act, which I just unconsciously assume

that all pens belong to me. 18

Perhaps this is because being a writer and I never really feel comfortable without a pen in my possession.

I usually carry a good solid fistful of pens in my backpack.

I simply feel better to know a pen is handy. Who knows

when they will run dry?

Maybe I'm afraid an important thought will come to me and I'll have no way to record it. You can always capture an idea by scribbling a sentence on a napkin, a bit of newspaper, or even your hand. As long as you have a pen, paper is a secondary concern.

16. F. NO CHANGE
G. elses'
H. elses
J. else

17. A. NO CHANGE
B. act that
C. act.
D. act

18. If the writer were to delete the words *sheepishly*, *inadvertently*, and *unconsciously* from this paragraph, the paragraph would primarily lose:
F. clarification that the narrator doesn't mean to take others' pens.
G. description that outlines the narrator's method of deception.
H. evidence that the narrator feels threatened.
J. an indication that the narrator is indecisive.

19. A. NO CHANGE
B. being that I'm
C. my being
D. I'm

20. Which of the following alternatives to the underlined portion would NOT be acceptable?
F. a large number
G. a handful
H. many
J. a lot

21. A. NO CHANGE
B. to know that
C. known that
D. knowing

22. F. NO CHANGE
G. the one I'm using
H. something
J. either one