

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

George Rickey, Kinetic Sculptor

Though he started his art career as a painter, George Rickey (1907–2002) became fascinated with creating sculptures with moving parts. Eventually, one of the ¹ leaders in the new field of kinetic art. Today, his sculptures—which ₂ spin, tilt, shift, and sway—belong to private and public collections worldwide. 3

To get an idea of Rickey's art, imagine a cluster of artistic cylinders standing in a grassy clearing. Attached ₄

1. A. NO CHANGE
B. Becoming, eventually, one of
C. Eventually, he established himself as one of
D. With his eventual establishment among
2. F. NO CHANGE
G. to
H. making them
J. DELETE the underlined portion.
3. At this point, the writer is considering adding the following true statement:
Some of the artworks have found homes outside the United States.
Should the writer make this addition here?
A. Yes, because it establishes the importance of Rickey's work.
B. Yes, because it effectively summarizes this paragraph.
C. No, because it is written in a tone that is too formal for the essay.
D. No, because it consists of information that has already been provided in the essay.
4. Given that all the choices are true, which one adds new and specific information to the essay?
F. NO CHANGE
G. vertical, stainless steel
H. sculptural
J. more than one cylindrical

to each shiny cylinder is a slender blade that moves in the slightest breeze. As the air current changes, the sculpture

changes with it. Viewers witness art in motion, they are like a flock of elegant windmills.

Rickey was born in Indiana. The grandson of a clockmaker and the son of an engineer at a sewing machine company, however, the future artist grew up in a family with mechanical

informational knowledge awareness. In college, Rickey studied history and art. After teaching for

some years, he had began painting full time. During World War II, as a member of the Army Air Corps, he worked in a machine shop. This reexposure to mechanics pushed his art into the realm of moving parts, from two into three dimensions.

His early pieces of kinetic art were small, complicated forms that were displayed indoors. Over the years, his

work increased in size, he simplified the forms, and started appearing outdoors. The changes, he said, reflected his efforts to focus on the essence of motion.

With a sophisticated understanding of gravity, Rickey worked with counterweights and bearings to create objects that move gracefully. His exploration of geometric figures—squares, circles, triangles, to name only a few.

In this way, they were like the many artists of his day who worked primarily with abstract forms.

5. A. NO CHANGE
B. each, shiny,
C. each shiny,
D. each, shiny
6. F. NO CHANGE
G. something to describe
H. because something
J. something
7. A. NO CHANGE
B. for instance,
C. meanwhile,
D. DELETE the underlined portion.
8. F. NO CHANGE
G. expertise.
H. traits of experience.
J. features.
9. A. NO CHANGE
B. would of begun
C. began
D. begun
10. Which of the following alternatives to the underlined portion would be LEAST acceptable?
E. works
G. things
H. creations
J. sculptures
11. A. NO CHANGE
B. he made it simpler,
C. became simpler in form,
D. there was a new simplicity to it,
12. F. NO CHANGE
G. To explore
H. While exploring
J. He explored
13. A. NO CHANGE
B. it was
C. he was
D. his was

Rickey inspired a generation of sculptors many were ¹⁴ his students: others knew only his work. His last and tallest sculpture, over fifty-seven feet high, was installed in Japan just months before his death at age ninety-five.

14. F. NO CHANGE
 G. sculptors, it can be said that many
 H. sculptors. Many
 J. sculptors

Question 15 asks about the preceding passage as a whole.

15. Suppose the writer had intended to write an essay focusing on a sculptor in the field of kinetic art. Would this essay accomplish that goal?
- A. Yes, because it explains that the U.S.-born Rickey traveled to Japan to learn about kinetic art.
 B. Yes, because it establishes that Rickey was a sculptor and leader in the field of kinetic art.
 C. No, because it focuses on the generation of sculptors who were inspired by Rickey.
 D. No, because it indicates that Rickey was a painter before he became a sculptor.

PASSAGE II

The following paragraphs may or may not be in the most logical order. Each paragraph is numbered in brackets, and question 29 will ask you to choose where Paragraph 4 should most logically be placed.

Touching the Sky

[1]

The summer, before her senior year at Boston ¹⁶ University, Noreen Grice worked as an intern at Boston's Museum of Science. While presenting a planetarium show to students from the nearby Perkins School for the Blind, it became apparent that the planetarium show relied ¹⁷ heavily on visual information and that no aids were available to enhance the planetarium experience for

16. F. NO CHANGE
 G. summer, before her senior year,
 H. summer before her senior year
 J. summer before, her senior year
17. A. NO CHANGE
 B. Grice realized that
 C. it was noticed that
 D. DELETE the underlined portion.

people who were visually impaired. 18

[2]

Several years later, after completing her master's degree in astronomy, Grice began to experiment with ways of creating "tactile illustrations" that could be read by touch. Initially, she produced a book of simple but effective raised astronomical diagrams entitled *Touch the Stars*, published in 1999.

[3]

Touch the Stars attracted the attention of an astronomy professor at DePaul University. He suggested that Grice produce a book of more sophisticated tactile illustrations based on images beamed back to Earth from the orbiting Hubble Space Telescope.

[4]

Astronomy students, at the Colorado School for the Deaf and the Blind field-tested the illustrations

and offered suggestions for improvement.

When Grice and the students were finally satisfied, the illustrations were stamped onto metal plates, which were then used to mass-produce molded plastic pages.

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

Helen Keller, who forever changed perceptions about what people who are visually and hearing impaired can do, attended the Perkins School for the Blind in the late 1880s.

Should the writer make this addition here?

- F. Yes, because it ties the essay to a well-known person.
 G. Yes, because it explains why the writer mentioned the Perkins School.
 H. No, because it has no connection to any other information in this paragraph.
 J. No, because it distracts the reader from the main topic of the essay.
19. A. NO CHANGE
 B. astronomy, Grice
 C. astronomy, Grice,
 D. astronomy; Grice

20. F. NO CHANGE
 G. students at the Colorado School for the Deaf and the Blind
 H. students at the Colorado School for the Deaf and the Blind,
 J. students—at the Colorado School for the Deaf and the Blind,
21. A. NO CHANGE
 B. made recommendations and offered suggestions
 C. gave their two cents' worth about ideas
 D. made suggestions, gave advice, and offered new ideas
22. F. NO CHANGE
 G. Nevertheless, when
 H. On the contrary, when
 J. For this reason, when

[5]

Grice went to work, putting in long hours

at her kitchen table to create prototype illustrations.

23

She traced images—of planets, stars, and galaxies onto notebook-sized plastic sheets, then used various tools to create raised shapes that marked the outlines of celestial objects. Grice also inscribed raised lines and bumps to convey color and other relevant information. For example, solid lines represented the color blue,

dotted lines signified rings, and wavy lines indicate

25

gas currents. 26

[6]

The new book was called *Touch the Universe*. After its publication in 2002, one woman acquired a copy for her ten-year-old son, who is visually impaired and wants to be an astronaut. Thanks in part to Grice, the boys' access to

27

space may lie right at his doorstep.

28

23. Which of the following placements for the underlined portion would be LEAST acceptable?
- A. Where it is now
 - B. After the word *work* (and before the comma)
 - C. After the word *putting*
 - D. After the word *illustrations* (and before the period)
24. F. NO CHANGE
G. images: of planets, stars, and galaxies
H. images of planets, stars, and galaxies
J. images of planets, stars, and galaxies,
25. A. NO CHANGE
B. indicating
C. indicated
D. were indicated by
26. If the writer were to delete the preceding sentence, the paragraph would primarily lose:
- F. evidence for why Grice decided to produce the book.
 - G. additional information about how the book works.
 - H. details about which colors are used in the book.
 - J. nothing at all; the information is irrelevant to the paragraph.
27. A. NO CHANGE
B. boys' access,
C. boy's access
D. boys access
28. Which choice concludes the sentence with an image that best reflects the theme of the essay?
- F. NO CHANGE
 - G. at his feet.
 - H. in his own backyard.
 - J. at his fingertips.