12. According to paragraph 4, what is the difference between statues that represent the Egyptian elite and statues that represent the nonelite classes?

Ⓐ Statues of the elite are included in tombs, but statues of the nonelite are not.
Ⓑ Statues of the elite are in motionless poses, while statues of the nonelite are in active poses.
Ⓒ Statues of the elite are shown standing, while statues of the nonelite are shown sitting or kneeling.
Ⓓ Statues of the elite serve an important function, while statues of the nonelite are decorative.

PARAGRAPH 4

Apart from statues representing deities, kings, and named members of the elite that can be called formal, there is another group of three-dimensional representations that depicts generic figures, frequently servants, from the nonelite population. **(A)** The function of these is quite different. **(B)** Many are made to be put in the tombs of the elite in order to serve the tomb owners in the afterlife. **(C)** Unlike formal statues that are limited to static poses of standing, sitting, and kneeling, these figures depict a wide range of actions, such as grinding grain, baking bread, producing pots, and making music, and they are shown in appropriate poses, bending and squatting as they carry out their tasks. **(D)**

13. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

In fact, it is the action and not the figure itself that is important.

Where would the sentence best fit?

Ⓐ Choice A
Ⓑ Choice B
Ⓒ Choice C
Ⓓ Choice D

14. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

The distinctive look of ancient Egyptian sculpture was determined largely by its function.

- B
- C
- E

Answer Choices

- [A] The twisted forms of Egyptian statues indicate their importance in ritual actions.
- [ ] The reason Egyptian statues are motionless is linked to their central role in cultural rituals.
- [ ] Stone, wood, and metal statues all display the feature of frontality.
- [D] Statues were more often designed to be viewed in isolation rather than placed within buildings.
- [ ] The contrasting poses used in statues of elite and nonelite Egyptians reveal their difference in social status.
- [F] Although the appearances of formal and generic statues differ, they share the same function.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

ORIENTATION AND NAVIGATION

To South Americans, robins are birds that fly north every spring. To North Americans, the robins simply vacation in the south each winter. Furthermore, they fly to very specific places in South America and will often come back to the same trees in North American yards the following spring. The question is not why they would leave the cold of winter so much as how they find their way around. The question perplexed people for years, until, in the 1950's, a German scientist named Gustave Kramer provided some answers and, in the process, raised new questions.

Kramer initiated important new kinds of research regarding how animals orient and navigate. Orientation is simply facing in the right direction; navigation involves finding one's way from point A to point B.

Early in his research, Kramer found that caged migratory birds became very restless at about the time they would normally have begun migration in the wild. Furthermore, he noticed that as they fluttered around in the cage, they often launched themselves in the direction of their normal migratory route. He then set up experiments with caged starlings and found that their orientation was, in fact, in the proper migratory direction except when the sky was overcast, at which times there was no clear direction to their restless movements. Kramer surmised, therefore, that they were orienting according to the position of the Sun. To test this idea, he blocked their view of the Sun and used mirrors to change its apparent position. He found that under these circumstances, the birds oriented with respect to the new "Sun." They seemed to be using the Sun as a compass to determine direction. At the time, this idea seemed preposterous. How could a bird navigate by the Sun when some of us lose our way with road maps? Obviously, more testing was in order.

So, in another set of experiments, Kramer put identical food boxes around the cage, with food in only one of the boxes. The boxes were stationary, and the one containing food was always at the same point of the compass. However, its position with respect to the surroundings could be changed by revolving either the inner cage containing the birds or the outer walls, which served as the background. As long as the birds could see the Sun, no matter how their surroundings were altered, they went directly to the correct food box. Whether the box appeared in front of the right wall or the left wall, they showed no signs of confusion. On overcast days, however, the birds were disoriented and had trouble locating their food box.

In experimenting with artificial suns, Kramer made another interesting discovery. If the artificial Sun remained stationary, the birds would shift their direction with respect to it at a rate of about 15 degrees per hour, the Sun's rate of movement across the sky. Apparently, the birds were assuming that the "Sun" they saw was moving at that rate. When the real Sun was visible, however, the birds maintained a constant direction as it moved across the sky. In other words, they were able to compensate for the Sun's movement. This meant that some sort of biological clock was operating—and a very precise clock at that.

What about birds that migrate at night? Perhaps they navigate by the night sky. To test the idea, caged night-migrating birds were placed on the floor of a planetarium during

their migratory period. A planetarium is essentially a theater with a domelike ceiling onto which a night sky can be projected for any night of the year. When the planetarium sky matched the sky outside, the birds fluttered in the direction of their normal migration. But when the dome was rotated, the birds changed their direction to match the artificial sky. The results clearly indicated that the birds were orienting according to the stars.

There is accumulating evidence indicating that birds navigate by using a wide variety of environmental cues. Other areas under investigation include magnetism, landmarks, coastlines, sonar, and even smells. The studies are complicated by the fact that the data are sometimes contradictory and the mechanisms apparently change from time to time. Furthermore, one sensory ability may back up another.

Directions: Now answer the questions.

To South Americans, robins are birds that fly north every spring. To North Americans, the robins simply vacation in the south each winter. Furthermore, they fly to very specific places in South America and will often come back to the same trees in North American yards the following spring. The question is not why they would leave the cold of winter so much as how they find their way around. The question perplexed people for years, until, in the 1950's, a German scientist named Gustave Kramer provided some answers and, in the process, raised new questions.

15. The word "perplexed" in the passage is closest in meaning to

Ⓐ defeated
Ⓑ interested
● puzzled
Ⓓ occupied

confused.

16. Which of the following can be inferred about bird migration from paragraph 1?

Ⓐ Birds will take the most direct migratory route to their new habitat.
Ⓑ The purpose of migration is to join with larger groups of birds.
● Bird migration generally involves moving back and forth between north and south.
Ⓓ The destination of birds' migration can change from year to year.

20 C Early in his research, Kramer found that caged migratory birds became very restless at about the time they would normally have begun migration in the wild. Furthermore, he noticed that as they fluttered around in the cage, they often launched themselves in the direction of their normal migratory route. He then set up experiments with caged starlings and found that their orientation was, in fact, in the proper migratory direction except when the sky was overcast, at which times there was no clear direction to their restless movements. Kramer surmised, therefore, that they were orienting according to the position of the Sun. To test this idea, he blocked their view of the Sun and used mirrors to change its apparent position. He found that under these circumstances, the birds oriented with respect to the new "Sun." They seemed to be using the Sun as a compass to determine direction. At the time, this idea seemed preposterous. How could a bird navigate by the Sun when some of us lose our way with road maps? Obviously, more testing was in order.

became restless!

19B. to test the idea. whether birds were using the Sun to navigate

caged starlings

(using Sun as a compass to determine direction)

17. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

Ⓐ Experiments revealed that caged starlings displayed a lack of directional sense and restless movements.
Ⓑ Experiments revealed that caged starlings were unable to orient themselves in the direction of their normal migratory route.
Ⓒ Experiments revealed that the restless movement of caged starlings had no clear direction.
● Experiments revealed that caged starlings' orientation was accurate unless the weather was overcast.

18. The word "preposterous" in the passage is closest in meaning to

● unbelievable
Ⓑ inadequate
Ⓒ limited
Ⓓ creative

19. According to paragraph 3, why did Kramer use mirrors to change the apparent position of the Sun?

Ⓐ To test the effect of light on the birds' restlessness
● To test whether birds were using the Sun to navigate
Ⓒ To simulate the shifting of light the birds would encounter along their regular migratory route
Ⓓ To cause the birds to migrate at a different time than they would in the wild

20. According to paragraph 3, when do caged starlings become restless?

Ⓐ When the weather is overcast
Ⓑ When they are unable to identify their normal migratory route
● When their normal time for migration arrives
Ⓓ When mirrors are used to change the apparent position of the Sun

PARAGRAPH 4

So, in another set of experiments, Kramer put identical food boxes around the cage, with food in only one of the boxes. The boxes were stationary, and the one containing food was always at the same point of the compass. However, its position with respect to the surroundings could be changed by revolving either the inner cage containing the birds or the outer walls, which served as the background. As long as the birds could see the Sun, no matter how their surroundings were altered, they went directly to the correct food box. Whether the box appeared in front of the right wall or the left wall, they showed no signs of confusion. On overcast days, however, the birds were disoriented and had trouble locating their food box.

21. Which of the following can be inferred from paragraph 4 about Kramer's reason for filling one food box and leaving the rest empty?

Ⓐ He believed the birds would eat food from only one box.
● He wanted to see whether the Sun alone controlled the birds' ability to navigate toward the box with food.
Ⓒ He thought that if all the boxes contained food, this would distract the birds from following their migratory route.
Ⓓ He needed to test whether the birds preferred having the food at any particular point of the compass.

PARAGRAPH 5

In experimenting with artificial suns, Kramer made another interesting discovery. If the artificial Sun remained stationary, the birds would shift their direction with respect to it at a rate of about 15 degrees per hour, the Sun's rate of movement across the sky. Apparently, the birds were assuming that the "Sun" they saw was moving at that rate. When the real Sun was visible, however, the birds maintained a constant direction as it moved across the sky. In other words, they were able to compensate for the Sun's movement. This meant that some sort of biological clock was operating—and a very precise clock at that.

22. According to paragraph 5, how did the birds fly when the real Sun was visible?

● They kept the direction of their flight constant.
Ⓑ They changed the direction of their flight at a rate of 15 degrees per hour.
Ⓒ They kept flying toward the Sun.
Ⓓ They flew in the same direction as the birds that were seeing the artificial Sun.

23. The experiment described in paragraph 5 caused Kramer to conclude that birds possess a biological clock because

● when birds navigate they are able to compensate for the changing position of the Sun in the sky
Ⓑ birds' innate bearings keep them oriented in a direction that is within 15 degrees of the Sun's direction
Ⓒ birds' migration is triggered by natural environmental cues, such as the position of the Sun
Ⓓ birds shift their direction at a rate of 15 degrees per hour whether the Sun is visible or not

PARAGRAPH 6

What about birds that migrate at night? Perhaps they navigate by the night sky. To test the idea, caged night-migrating birds were placed on the floor of a planetarium during their migratory period. A planetarium is essentially a theater with a domelike ceiling onto which a night sky can be projected for any night of the year. When the planetarium sky matched the sky outside, the birds fluttered in the direction of their normal migration. But when the dome was rotated, the birds changed their direction to match the artificial sky. The results clearly indicated that the birds were orienting according to the stars.

24. According to paragraph 6, how did the birds navigate in the planetarium's nighttime environment?

Ⓐ By waiting for the dome to stop rotating
Ⓑ By their position on the planetarium floor
● By orienting themselves to the stars in the artificial night sky
Ⓓ By navigating randomly until they found the correct orientation

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There is accumulating evidence indicating that birds navigate by using a wide variety of environmental cues. Other areas under investigation include magnetism, landmarks, coastlines, sonar, and even smells. The studies are complicated by the fact that the data are sometimes contradictory and the mechanisms apparently change from time to time. Furthermore, one sensory ability may back up another.

25. Which of the following best describes the author's presentation of information in the passage?

- (A) A number of experiments are described to support the idea that birds use the Sun and the night sky to navigate.
- (B) The author uses logic to show that the biological clock in birds is inaccurate.
- (C) A structured argument about the importance of internal versus external cues for navigation is presented.
- (D) The opposing points of view about bird migration are clarified through the study of contrasting experiments.

PARAGRAPH 7

There is accumulating evidence indicating that birds navigate by using a wide variety of environmental cues. Other areas under investigation include magnetism, landmarks, coastlines, sonar, and even smells. The studies are complicated by the fact that the data are sometimes contradictory and the mechanisms apparently change from time to time. Furthermore, one sensory ability may back up another.

26. The word "accumulating" in the passage is closest in meaning to

- (A) new
- (B) increasing
- (C) convincing
- (D) extensive

PARAGRAPH 4

So, in another set of experiments, Kramer put identical food boxes around the cage, with food in only one of the boxes. (A) The boxes were stationary, and the one containing food was always at the same point of the compass. (B) However, its position with respect to the surroundings could be changed by revolving either the inner cage containing the birds or the outer walls, which served as the background. (C) As long as the birds could see the Sun, no matter how their surroundings were altered, they went directly to the correct food box. (D) Whether the box appeared in front of the right wall or the left wall, they showed no signs of confusion. On overcast days, however, the birds were disoriented and had trouble locating their food box.

27. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

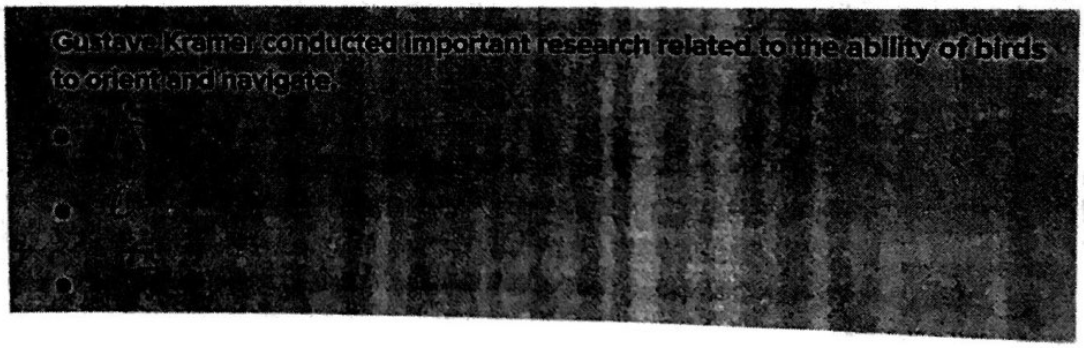
He arranged the feed boxes at various positions on a compass.

Where would the sentence best fit?

- Choice A
- Choice B
- Choice C
- Choice D

28. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.



Answer Choices

- Because caged birds become disoriented when the sky is overcast, Kramer hypothesized that birds orient themselves according to the Sun's position.
- [B] In one set of experiments, Kramer placed the box containing food at the same point of the compass each time he put food boxes in the birds' environment.
- Kramer demonstrated that an internal biological clock allows birds to compensate for the Sun's movement.
- [D] After several studies, Kramer surmised that an internal biological clock allows some species of birds to navigate at night.
- [E] The role of environmental cues in birds' navigation is clear, for on overcast days, birds use objects besides the Sun to orient themselves.
- Kramer showed that night-migrating birds use the sky to navigate by the stars.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

BEGGING BY NESTLINGS

Many signals that animals make seem to impose on the signalers costs that are overly damaging. A classic example is noisy begging by nestling songbirds when a parent returns to the nest with food. These loud cheeps and peeps might give the location of the nest away to a listening hawk or raccoon, resulting in the death of the defenseless nestlings. In fact, when tapes of begging tree swallows were played at an artificial swallow nest containing an egg, the egg in that "noisy" nest was taken or destroyed by predators before the egg in a nearby quiet nest in 29 of 37 trials.

Further evidence for the costs of begging comes from a study of differences in the begging calls of warbler species that nest on the ground versus those that nest in the relative safety of trees. The young of ground-nesting warblers produce begging cheeps of higher frequencies than do their tree-nesting relatives. These higher-frequency sounds do not travel as far, and so may better conceal the individuals producing them, who are especially vulnerable to predators in their ground nests. David Haskell created artificial nests with clay eggs and placed them on the ground beside a tape recorder that played the begging calls of either tree-nesting or of ground-nesting warblers. The eggs "advertised" by the tree-nesters' begging calls were found bitten significantly more often than the eggs associated with the ground-nesters' calls.

The hypothesis that begging calls have evolved properties that reduce their potential for attracting predators yields a prediction: baby birds of species that experience high rates of nest predation should produce softer begging signals of higher frequency than nestlings of other species less often victimized by nest predators. This prediction was supported by data collected in one survey of 24 species from an Arizona forest, more evidence that predator pressure favors the evolution of begging calls that are hard to detect and pinpoint.

Given that predators can make it costly to beg for food, what benefit do begging nestlings derive from their communications? One possibility is that a noisy baby bird provides accurate signals of its real hunger and good health, making it worthwhile for the listening parent to give it food in a nest where several other offspring are usually available to be fed. If this hypothesis is true, then it follows that nestlings should adjust the intensity of their signals in relation to the signals produced by their nestmates, who are competing for parental attention. When experimentally deprived baby robins are placed in a nest with normally fed siblings, the hungry nestlings beg more loudly than usual—but so do their better-fed siblings, though not as loudly as the hungrier birds.

If parent birds use begging intensity to direct food to healthy offspring capable of vigorous begging, then parents should make food delivery decisions on the basis of their offspring's calls. Indeed, if you take baby tree swallows out of a nest for an hour, feeding half the set and starving the other half, when the birds are replaced in the nest,

the starved youngsters beg more loudly than the fed birds, and the parent birds feed the active beggars more than those who beg less vigorously.

As these experiments show, begging apparently provides a signal of need that parents use to make judgments about which offspring can benefit most from a feeding. But the question arises, why don't nestlings beg loudly when they aren't all that hungry? By doing so, they could possibly secure more food, which should result in more rapid growth or larger size, either of which is advantageous. The answer lies apparently not in the increased energy costs of exaggerated begging—such energy costs are small relative to the potential gain in calories—but rather in the damage that any successful cheater would do to its siblings, which share genes with one another. An individual's success in propagating his or her genes can be affected by more than just his or her own personal reproductive success. Because close relatives have many of the same genes, animals that harm their close relatives may in effect be destroying some of their own genes. Therefore, a begging nestling that secures food at the expense of its siblings might actually leave behind fewer copies of its genes overall than it might otherwise.

Crime & Punishment
Raskolnikov.

Directions: Now answer the questions.

PASSAGE 1

Many signals that animals make seem to impose on the signalers costs that are overly damaging. A classic example is noisy begging by nestling songbirds when a parent returns to the nest with food. These loud cheeps and peeps might give the location of the nest away to a listening hawk or raccoon, resulting in the death of the defenseless nestlings. In fact, when tapes of begging tree swallows were played at an artificial swallow nest containing an egg, the egg in that "noisy" nest was taken or destroyed by predators before the egg in a nearby quiet nest in 29 of 37 trials.

114 30A.

29. The phrase "impose on" in the passage is closest in meaning to

Macon.

Ⓐ increase for
Ⓑ remove from
● place on
Ⓓ distribute to

30. According to paragraph 1, the experiment with tapes of begging tree swallows establishes which of the following?

● Begging by nestling birds can attract the attention of predators to the nest.
Ⓑ Nest predators attack nests that contain nestlings more frequently than they attack nests that contain only eggs.
Ⓒ Tapes of begging nestlings attract predators to the nest less frequently than real begging calls do.
Ⓓ Nest predators have no other means of locating bird nests except the begging calls of nestling birds.

PARAGRAPH 2

Further evidence for the costs of begging comes from a study of differences in the begging calls of warbler species that nest on the ground versus those that nest in the relative safety of trees. The young of ground-nesting warblers produce begging cheeps of higher frequencies than do their tree-nesting relatives. These higher-frequency sounds do not travel as far and so may better conceal the individuals producing them, who are especially vulnerable to predators in their ground nests. David Haskell created artificial nests with clay eggs and placed them on the ground beside a tape recorder that played the begging calls of either tree-nesting or of ground-nesting warblers. The eggs "advertised" by the tree-nesters' begging calls were found bitten significantly more often than the eggs associated with the ground-nesters' calls.

31. The word "artificial" in the passage is closest in meaning to

Ⓐ attractive
● not real
Ⓒ short-term
Ⓓ well designed

32. Paragraph 2 indicates that the begging calls of tree-nesting warblers

Ⓐ put them at more risk than ground-nesting warblers experience
● can be heard from a greater distance than those of ground-nesting warblers
Ⓒ are more likely to conceal the signaler than those of ground-nesting warblers
Ⓓ have higher frequencies than those of ground-nesting warblers

33. The experiment described in paragraph 2 supports which of the following conclusions?

Ⓐ Predators are unable to distinguish between the begging cheeps of ground-nesting and those of tree-nesting warblers except by the differing frequencies of the calls.
Ⓑ When they can find them, predators prefer the eggs of tree-nesting warblers to those of ground-nesting warblers.
● The higher frequencies of the begging cheeps of ground-nesting warblers are an adaptation to the threat that ground-nesting birds face from predators.
Ⓓ The danger of begging depends more on the frequency of the begging cheep than on how loud it is.

PARAGRAPH 3

The hypothesis that begging calls have evolved properties that reduce their potential for attracting predators yields a prediction: baby birds of species that experience high rates of nest predation should produce softer begging signals of higher frequency than nestlings of other species less often victimized by nest predators. This prediction was supported by data collected in one survey of 24 species from an Arizona forest, more evidence that predator pressure favors the evolution of begging calls that are hard to detect and pinpoint.

34. The word "prediction" in the passage is closest in meaning to

Ⓐ surprise
Ⓑ discovery
Ⓒ explanation
● expectation

35. The word "pinpoint" in the passage is closest in meaning to

Ⓐ observe
● locate exactly
Ⓒ copy accurately
Ⓓ recognize

PARAGRAPH 4

Given that predators can make it costly to beg for food, what benefit do begging nestlings derive from their communications? One possibility is that a noisy baby bird provides accurate signals of its real hunger and good health, making it worthwhile for the listening parent to give it food in a nest where several other offspring are usually available to be fed. If this hypothesis is true, then it follows that nestlings should adjust the intensity of their signals in relation to the signals produced by their nestmates, who are competing for parental attention. When experimentally deprived baby robins are placed in a nest with normally fed siblings, the hungry nestlings beg more loudly than usual—but so do their better-fed siblings, though not as loudly as the hungrier birds.

36. The word "derive" in the passage is closest in meaning to

Ⓐ require
● gain
Ⓒ use
Ⓓ produce

PARAGRAPHS 5 & 6

Given that predators can make it costly to beg for food, what benefit do begging nestlings derive from their communications? One possibility is that a noisy baby bird provides accurate signals of its real hunger and good health, making it worthwhile for the listening parent to give it food in a nest where several other offspring are usually available to be fed. If this hypothesis is true, then it follows that nestlings should adjust the intensity of their signals in relation to the signals produced by their nestmates, who are competing for parental attention. When experimentally deprived baby robins are placed in a nest with normally fed siblings, the hungry nestlings beg more loudly than usual—but so do their better-fed siblings, though not as loudly as the hungrier birds.

If parent birds use begging intensity to direct food to healthy offspring capable of vigorous begging, then parents should make food delivery decisions on the basis of their offspring's calls. Indeed, if you take baby tree swallows out of a nest for an hour, feeding half the set and starving the other half, when the birds are replaced in the nest, the starved youngsters beg more loudly than the fed birds, and the parent birds feed the active beggars more than those who beg less vigorously.

37. In paragraphs 4 and 5, what evidence supports the claim that the intensity of nestling begging calls is a good indicator of which offspring in a nest would most benefit from a feeding?

Ⓐ When placed in a nest with hungry robins, well-fed robins did not beg for food.
Ⓑ Among robin nestlings, the intensity of begging decreased the more the nestlings were fed.
● Hungry tree swallow nestlings begged louder than well-fed nestlings in the same nest.
Ⓓ Hungry tree swallow nestlings continued to beg loudly until they were fed whereas well-fed nestlings soon stopped begging.

38. It can be inferred from paragraphs 4 and 5 that parent songbirds normally do not feed

● nestlings that are too weak to beg for food as vigorously as their nestmates
Ⓑ more than one hungry nestling during a single visit to the nest
Ⓒ offspring that were fed by the parents on the previous visit to the nest
Ⓓ nestlings that have been removed and then later put back into their nest

As these experiments show, begging apparently provides a signal of need that parents use to make judgments about which offspring can benefit most from a feeding. But the question arises, why don't nestlings beg loudly when they aren't all that hungry? By doing so, they could possibly secure more food, which should result in more rapid growth or larger size, either of which is advantageous. The answer lies apparently not in the increased energy costs of exaggerated begging—such energy costs are small relative to the potential gain in calories—but rather in the damage that any successful cheater would do to its siblings, which share genes with one another. An individual's success in propagating his or her genes can be affected by more than just his or her own personal reproductive success. Because close relatives have many of the same genes, animals that harm their close relatives may in effect be destroying some of their own genes. Therefore, a begging nestling that secures food at the expense of its siblings might actually leave behind fewer copies of its genes overall than it might otherwise.

39. In paragraph 6, the author compares the energy costs of vigorous begging with the potential gain in calories from such begging in order to

Ⓐ explain why begging for food vigorously can lead to faster growth and increased size
Ⓑ explain how begging vigorously can increase an individual's chances of propagating its own genes
● point out a weakness in a possible explanation for why nestlings do not always beg vigorously
Ⓓ argue that the benefits of vigorous begging outweigh any possible disadvantages

40. According to paragraph 6, which of the following explains the fact that a well-fed nestling does not beg loudly for more food?

Ⓐ There is no benefit for a nestling to get more food than it needs to survive.
Ⓑ By begging loudly for food it does not need, a nestling would unnecessarily expose itself to danger from predators.
Ⓒ If a nestling begs loudly when it is not truly hungry, then when it is truly hungry its own begging may be drowned out by that of its well-fed siblings.
● More of a nestling's genes will be passed to the next generation if its hungry siblings get enough food to survive.

PARAGRAPH 6

Many signals that animals make seem to impose on the signalers costs that are overly damaging. **(A)** A classic example is noisy begging by nestling songbirds when a parent returns to the nest with food. **(B)** These loud cheeps and peeps might give the location of the nest away to a listening hawk or raccoon, resulting in the death of the defenseless nestlings. **(C)** In fact, when tapes of begging tree swallows were played at an artificial swallow nest containing an egg, the egg in that "noisy" nest was taken or destroyed by predators before the egg in a nearby quiet nest in 29 of 37 trials. **(D)**

41. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

The cheeping provides important information to the parent, but it could also attract the attention of others.

Where would the sentence best fit?

Ⓐ Choice A
● Choice B
Ⓒ Choice C
Ⓓ Choice D

42. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

Experiments have shed much light on the begging behaviors of baby songbirds.

•
•
•

Answer Choices

- Songbird species that are especially vulnerable to predators have evolved ways of reducing the dangers associated with begging calls.
- Songbird parents focus their feeding effort on the nestlings that beg loudest for food.
- It is genetically disadvantageous for nestlings to behave as if they are really hungry when they are not really hungry.
- [D] The begging calls of songbird nestlings provide a good example of overly damaging cost to signalers of signaling.
- [E] The success with which songbird nestlings communicate their hunger to their parents is dependent on the frequencies of the nestlings' begging calls.
- [F] Songbird nestlings have evolved several different ways to communicate the intensity of their hunger to their parents.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

WHICH HAND DID THEY USE?

We all know that many more people today are right-handed than left-handed. Can one trace this same pattern far back in prehistory? Much of the evidence about right-hand versus left-hand dominance comes from stencils and prints found in rock shelters in Australia and elsewhere, and in many Ice Age caves in France, Spain, and Tasmania. When a left hand has been stenciled, this implies that the artist was right-handed, and vice versa. Even though the paint was often sprayed on by mouth, one can assume that the dominant hand assisted in the operation. One also has to make the assumption that hands were stenciled palm downward—a left hand stenciled palm upward might of course look as if it were a right hand. Of 158 stencils in the French cave of Gargas, 136 have been identified as left, and only 22 as right; right-handedness was therefore heavily predominant.

Cave art furnishes other types of evidence of this phenomenon. Most engravings, for example, are best lit from the left, as befits the work of right-handed artists, who generally prefer to have the light source on the left so that the shadow of their hand does not fall on the tip of the engraving tool or brush. In the few cases where an Ice Age figure is depicted holding something, it is mostly, though not always, in the right hand.

Clues to right-handedness can also be found by other methods. Right-handers tend to have longer, stronger, and more muscular bones on the right side, and Marcellin Boule as long ago as 1911 noted the La Chapelle-aux-Saints Neanderthal skeleton had a right upper arm bone that was noticeably stronger than the left. Similar observations have been made on other Neanderthal skeletons such as La Ferrassie I and Neanderthal itself.

Fractures and other cut marks are another source of evidence. Right-handed soldiers tend to be wounded on the left. The skeleton of a 40- or 50-year-old Nabatean warrior, buried 2,000 years ago in the Negev Desert, Israel, had multiple healed fractures to the skull, the left arm, and the ribs.

Tools themselves can be revealing. Long-handed Neolithic spoons of yew wood preserved in Alpine villages dating to 3000 B.C. have survived; the signs of rubbing on their left side indicate that their users were right-handed. The late Ice Age rope found in the French cave of Lascaux consists of fibers spiraling to the right, and was therefore tressed by a right-hander.

Occasionally one can determine whether stone tools were used in the right hand or the left, and it is even possible to assess how far back this feature can be traced. In stone toolmaking experiments, Nick Toth, a right-hander, held the core (the stone that would become the tool) in his left hand and the hammer stone in his right. As the tool was made, the core was rotated clockwise, and the flakes, removed in sequence, had a little crescent of cortex (the core's outer surface) on the side. Toth's knapping produced 56 percent flakes with the cortex on the right, and 44 percent left-oriented flakes. A left-handed toolmaker would produce the opposite pattern. Toth has applied these criteria to the similarly made pebble tools from a number of early sites (before 1.5 million years) at Koobi Fora, Kenya, probably made by *Homo habilis*. At seven sites he found that 57 percent of the flakes were right-oriented, and 43 percent left, a pattern almost identical to that produced today.

About 90 percent of modern humans are right-handed: we are the only mammal with a preferential use of one hand. The part of the brain responsible for fine control and movement is located in the left cerebral hemisphere, and the findings above suggest that the human brain was already asymmetrical in its structure and function not long after 2 million years ago. Among Neanderthalers of 70,000–35,000 years ago, Marcellin Boule noted that the La Chapelle-aux-Saints individual had a left hemisphere slightly bigger than the right, and the same was found for brains of specimens from Neanderthal, Gibraltar, and La Quina.

Directions: Now answer the questions.

PARAGRAPH 1

We all know that many more people today are right-handed than left-handed. Can one trace this same pattern far back in prehistory? Much of the evidence about right-hand versus left-hand dominance comes from stencils and prints found in rock shelters in Australia and elsewhere, and in many Ice Age caves in France, Spain, and Tasmania. When a left hand has been stenciled, this implies that the artist was right-handed, and vice versa. Even though the paint was often sprayed on by mouth, one can assume that the dominant hand assisted in the operation. One also has to make the assumption that hands were stenciled palm downward—a left hand stenciled palm upward might of course look as if it were a right hand. Of 158 stencils in the French cave of Gargas, 136 have been identified as left, and only 22 as right; right-handedness was therefore heavily predominant.

1. The phrase "assisted in" in the passage is closest in meaning to
   - Ⓐ initiated
   - Ⓑ dominated
   - ● helped with
   - Ⓓ set up

2. It can be inferred from paragraph 1 that even when paint was sprayed by mouth to make a hand stencil
   - Ⓐ there was no way to tell which hand was stenciled
   - ● the stenciled hand was the weaker hand
   - Ⓒ the stenciled hand was the dominant hand
   - Ⓓ artists stenciled more images of the dominant hand than they did of the weak

PARAGRAPH 2

Cave art furnishes other types of evidence of this phenomenon. Most engravings, for example, are best lit from the left, as befits the work of right-handed artists, who generally prefer to have the light source on the left so that the shadow of their hand does not fall on the tip of the engraving tool or brush. In the few cases where an Ice Age figure is depicted holding something, it is mostly, though not always, in the right hand.

3. The word "depicted" in the passage is closest in meaning to
   - Ⓐ identified
   - Ⓑ revealed
   - ● pictured
   - Ⓓ imagined

4. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

Ⓐ Right-handed artists could more easily have avoided casting shadows on their work, because engravings in prehistoric caves were lit from the left.

Ⓑ The tips of engraving tools and brushes indicate that these instruments were used by right-handed artists whose work was lit from the left.

● The best lighting for most engravings suggests that they were made by right-handed people trying to avoid the shadow of their hands interfering with their work.

Ⓓ Right-handed artists try to avoid having the brush they are using interfere with the light source.

We all know that many more people today are right-handed than left-handed. Can one trace this same pattern far back in prehistory? Much of the evidence about right-hand versus left-hand dominance comes from stencils and prints found in rock shelters in Australia and elsewhere, and in many Ice Age caves in France, Spain, and Tasmania. When a left hand has been stenciled, this implies that the artist was right-handed, and vice versa. Even though the paint was often sprayed on by mouth, one can assume that the dominant hand assisted in the operation. One also has to make the assumption that hands were stenciled palm downward—a left hand stenciled palm upward might of course look as if it were a right hand. Of 158 stencils in the French cave of Gargas, 136 have been identified as left, and only 22 as right; right-handedness was therefore heavily predominant.

Cave art furnishes other types of evidence of this phenomenon. Most engravings, for example, are best lit from the left, as befits the work of right-handed artists, who generally prefer to have the light source on the left so that the shadow of their hand does not fall on the tip of the engraving tool or brush. In the few cases where an Ice Age figure is depicted holding something, it is mostly, though not always, in the right hand.

5. All of the following are mentioned in paragraphs 1 and 2 as evidence of right-handedness in art and artists EXCEPT

Ⓐ the ideal source of lighting for most engravings

● the fact that a left hand stenciled palm upward might look like a right hand

Ⓒ the prevalence of outlines of left hands

Ⓓ figures in prehistoric art holding objects with the right hand

Clues to right-handedness can also be found by other methods. Right-handers tend to have longer, stronger, and more muscular bones on the right side, and Marcellin Boule as long ago as 1911 noted the La Chapelle-aux-Saints Neanderthal skeleton had a right upper-arm bone that was noticeably stronger than the left. Similar observations have been made on other Neanderthal skeletons such as La Ferrassie I and Neanderthal itself.

6. According to paragraph 3, the La Chapelle-aux-Saints Neanderthal skeleton can be identified as right-handed because

Ⓐ other Neanderthal skeletons found nearby are also right-handed
● the right arm bone is stronger than the left
Ⓒ it is similar to skeletons of La Ferrassie I and Neanderthal
Ⓓ the right side of the skeleton shows less evidence of fractures

PARAGRAPH 4

Fractures and other cut marks are another source of evidence. Right-handed soldiers tend to be wounded on the left. The skeleton of a 40- or 50-year-old Nabatean warrior, buried 2,000 years ago in the Negev Desert, Israel, had multiple healed fractures to the skull, the left arm, and the ribs.

7. Which of the following statements about fractures and cut marks can be inferred from paragraph 4?

Ⓐ Fractures and cut marks caused by right-handed soldiers tend to occur on the right side of the injured party's body.
Ⓑ The right arm sustains more injuries because, as the dominant arm, it is used more actively.
● In most people, the left side of the body is more vulnerable to injury since it is not defended effectively by the dominant arm.
Ⓓ Fractures and cut marks on fossil humans probably occurred after death.

PARAGRAPH 5

Tools themselves can be revealing. Long-handed Neolithic spoons of yew wood preserved in Alpine villages dating to 3000 B.C. have survived; the signs of rubbing on their left side indicate that their users were right-handed. The late Ice Age rope found in the French cave of Lascaux consists of fibers spiraling to the right, and was therefore tressed by a right-hander.

8. According to paragraph 5, what characteristic of a Neolithic spoon would imply that the spoon's owner was right-handed?

Ⓐ The direction of the fibers
Ⓑ Its long handle
Ⓒ The yew wood it is carved from
● Wear on its left side

9. In paragraph 5, why does the author mention the Ice Age rope found in the French cave of Lascaux?

Ⓐ As an example of an item on which the marks of wear imply that it was used by a right-handed person

Ⓑ Because tressing is an activity that is easier for a right-handed person than for a left-handed person

Ⓒ Because the cave of Lascaux is the site where researchers have found several prehistoric tools made for right-handed people

● As an example of an item whose construction shows that it was made by a right-handed person

PARAGRAPH 6

Occasionally one can determine whether stone tools were used in the right hand or the left, and it is even possible to assess how far back this feature can be traced. In stone toolmaking experiments, Nick Toth, a right-hander, held the core (the stone that would become the tool) in his left hand and the hammer stone in his right. As the tool was made, the core was rotated clockwise, and the flakes, removed in sequence, had a little crescent of cortex (the core's outer surface) on the side. Toth's knapping produced 56 percent flakes with the cortex on the right, and 44 percent left-oriented flakes. A left-handed toolmaker would produce the opposite pattern. Toth has applied these criteria to the similarly made pebble tools from a number of early sites (before 1.5 million years) at Koobi Fora, Kenya, probably made by *Homo habilis*. At seven sites he found that 57 percent of the flakes were right-oriented, and 43 percent left, a pattern almost identical to that produced today.

10. The word "criteria" in the passage is closest in meaning to

● standards
Ⓑ findings
Ⓒ ideas
Ⓓ techniques

11. What was the purpose of Toth's toolmaking experiment described in paragraph 6?

Ⓐ To shape tools that could be used by either hand
Ⓑ To produce replicas of early tools for display in museums
Ⓒ To imitate the production of pebble tools from early sites
● To determine which hand made the early tools

PARAGRAPH 7

About 90 percent of modern humans are right-handed: we are the only mammal with a preferential use of one hand. The part of the brain responsible for fine control and movement is located in the left cerebral hemisphere, and the findings above suggest that the human brain was already asymmetrical in its structure and function not long after 2 million years ago. Among Neanderthalers of 70,000–35,000 years ago, Marcellin Boule noted that the La Chapelle-aux-Saints individual had a left hemisphere slightly bigger than the right, and the same was found for brains of specimens from Neanderthal, Gibraltar, and La Quina.

12. What is the author's primary purpose in paragraph 7?

Ⓐ To illustrate the importance of studying the brain
Ⓑ To demonstrate that human beings are the only mammal to desire fine control of movement
Ⓒ To contrast the functions of the two hemispheres of the brain
● To demonstrate that right-hand preference has existed for a long time

PARAGRAPH 7

We all know that many more people today are right-handed than left-handed. Can one trace this same pattern far back in prehistory? (A) Much of the evidence about right-hand versus left-hand dominance comes from stencils and prints found in rock shelters in Australia and elsewhere, and in many Ice Age caves in France, Spain, and Tasmania. (B) When a left hand has been stenciled, this implies that the artist was right-handed, and vice versa. (C) Even though the paint was often sprayed on by mouth, one can assume that the dominant hand assisted in the operation. One also has to make the assumption that hands were stenciled palm downward—a left hand stenciled palm upward might of course look as if it were a right hand. (D) Of 158 stencils in the French cave of Gargas, 136 have been identified as left, and only 22 as right; right-handedness was therefore heavily predominant.

13. **Directions:** Look at the part of the passage that is displayed above. The letters (A), (B), (C), and (D) indicate where the following sentence could be added.

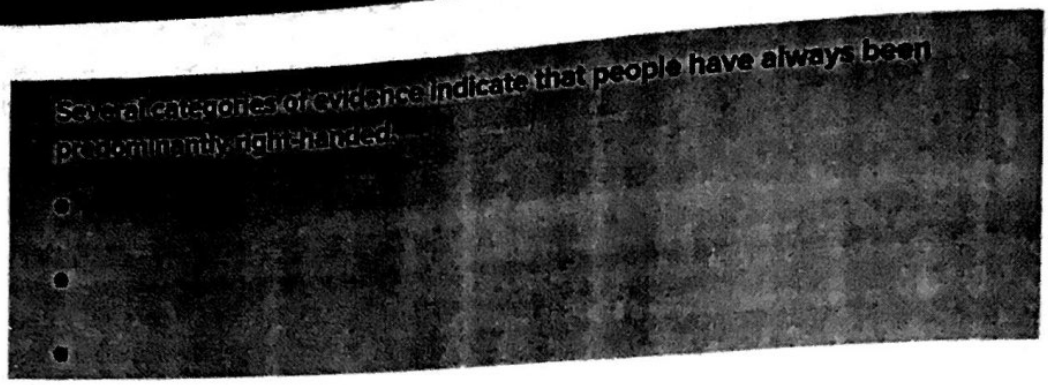
The stencils of hands found in these shelters and caves allow us to draw conclusions about which hand was dominant.

Where would the sentence best fit?

Ⓐ Choice A
● Choice B
Ⓒ Choice C
Ⓓ Choice D

14. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.



Answer Choices

A Stencils of right-handed figures are characteristic of cave art in France, Spain, and Tasmania.

■ The amount of prehistoric art created by right-handed artists indicates that left-handed people were in the minority.

■ Signs on the skeletal remains of prehistoric figures, including arm-bone size and injury marks, imply that these are the remains of right-handed people.

D Neanderthal skeletons often have longer finger bones in the right hand, which is evidence that the right hand was stronger.

■ Instruments such as spoons, ropes, and pebble tools show signs that indicate they were used or constructed by right-handed people.

F Nick Toth, a modern right-handed toolmaker, has shown that prehistoric tools were knapped to fit the right hand.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

TRANSITION TO SOUND IN FILM

The shift from silent to sound film at the end of the 1920's marks, so far, the most important transformation in motion picture history. Despite all the highly visible technological developments in theatrical and home delivery of the moving image that have occurred over the decades since then, no single innovation has come close to being regarded as a similar kind of watershed. In nearly every language, however the words are phrased, the most basic division in cinema history lies between films that are mute and films that speak.

Yet this most fundamental standard of historical periodization conceals a host of paradoxes. Nearly every movie theater, however modest, had a piano or organ to provide musical accompaniment to silent pictures. In many instances, spectators in the era before recorded sound experienced elaborate aural presentations alongside movies' visual images, from the Japanese *benshi* (narrators) crafting multivoiced dialogue narratives to original musical compositions performed by symphony-size orchestras in Europe and the United States. In Berlin, for the premiere performance outside the Soviet Union of *The Battleship Potemkin*, film director Sergei Eisenstein worked with Austrian composer Edmund Meisel (1874–1930) on a musical score matching sound to image; the Berlin screenings with live music helped to bring the film its wide international fame.

Beyond that, the triumph of recorded sound has overshadowed the rich diversity of technological and aesthetic experiments with the visual image that were going forward simultaneously in the 1920's. New color processes, larger or differently shaped screen sizes, multiple-screen projections, even television, were among the developments invented or tried out during the period, sometimes with startling success. The high costs of converting to sound and the early limitations of sound technology were among the factors that suppressed innovations or retarded advancement in these other areas. The introduction of new screen formats was put off for a quarter century, and color, though utilized over the next two decades for special productions, also did not become a norm until the 1950's.

Though it may be difficult to imagine from a later perspective, a strain of critical opinion in the 1920's predicted that sound film would be a technical novelty that would soon fade from sight, just as had many previous attempts, dating well back before the First World War, to link images with recorded sound. These critics were making a common assumption—that the technological inadequacies of earlier efforts (poor synchronization, weak sound amplification, fragile sound recordings) would invariably occur again. To be sure, their evaluation of the technical flaws in 1920's sound experiments was not so far off the mark, yet they neglected to take into account important new forces in the motion picture field that, in a sense, would not take no for an answer.

These forces were the rapidly expanding electronics and telecommunications companies that were developing and linking telephone and wireless technologies in the 1920's. In the United States, they included such firms as American Telephone and Telegraph, General Electric, and Westinghouse. They were interested in all forms of sound technology and all potential avenues for commercial exploitation. Their competition and collaboration were creating the broadcasting industry in the United States, beginning with the introduction of commercial radio programming in the early 1920's. With financial assets considerably greater than those in the motion picture industry, and perhaps a wider vision of the relationships among entertainment and communications media, they revitalized research into recording sound for motion pictures.

In 1929 the United States motion picture industry released more than 300 sound films—a rough figure, since a number were silent films with music tracks, or films prepared in dual versions, to take account of the many cinemas not yet wired for sound. At the production level, in the United States the conversion was virtually complete by 1930. In Europe it took a little longer, mainly because there were more small producers for whom the costs of sound were prohibitive, and in other parts of the world problems with rights or access to equipment delayed the shift to sound production for a few more years (though cinemas in major cities may have been wired in order to play foreign sound films). The triumph of sound cinema was swift, complete, and enormously popular.

16A

Directions: Now answer the questions.

The shift from silent to sound film at the end of the 1920's marks, so far, the most important transformation in motion picture history. Despite all the highly visible technological developments in theatrical and home delivery of the moving image that have occurred over the decades since then, no single innovation has come close to being regarded as a similar kind of watershed. In nearly every language, however the words are phrased, the most basic division in cinema history lies between films that are mute and films that speak.

15. The word "regarded" in the passage is closest in meaning to

Ⓐ analyzed
Ⓑ considered
Ⓒ altered
Ⓓ criticized

thought of.

16. According to paragraph 1, which of the following is the most significant development in the history of film?

Ⓐ The technological innovation of sound film during the 1920's
Ⓑ The invention of a method for delivering movies to people's homes
Ⓒ The development of a technology for translating films into other languages
Ⓓ The technological improvements allowing clearer images in films

PARAGRAPH 2

Yet this most fundamental standard of historical periodization conceals a host of paradoxes. Nearly every movie theater, however modest, had a piano or organ to provide musical accompaniment to silent pictures. In many instances, spectators in the era before recorded sound experienced elaborate aural presentations alongside movies' visual images, from the Japanese *benshi* (narrators) crafting multivoiced dialogue narratives to original musical compositions performed by symphony-size orchestras in Europe and the United States. In Berlin, for the premiere performance outside the Soviet Union of *The Battleship Potemkin*, film director Sergei Eisenstein worked with Austrian composer Edmund Meisel (1874–1930) on a musical score matching sound to image; the Berlin screenings with live music helped to bring the film its wide international fame.

17. The word "paradoxes" in the passage is closest in meaning to

- (A) difficulties
- (B) accomplishments
- (C) parallels
- (D) contradictions

18. Why does the author mention "Japanese *benshi*" and "original musical compositions"?

- (A) To suggest that audiences preferred other forms of entertainment to film before the transition to sound in the 1920's
- (B) To provide examples of some of the first sounds that were recorded for film
- (C) To indicate some ways in which sound accompanied film before the innovation of sound films in the late 1920's
- (D) To show how the use of sound in films changed during different historical periods

19. Paragraph 2 suggests which of the following about Eisenstein's film *The Battleship Potemkin*?

- (A) The film was not accompanied by sound before its Berlin screening.
- (B) The film was unpopular in the Soviet Union before it was screened in Berlin.
- (C) Eisenstein's film was the first instance of collaboration between a director and a composer.
- (D) Eisenstein believed that the musical score in a film was as important as dialogue.

PARAGRAPH 3

Beyond that, the triumph of recorded sound has overshadowed the rich diversity of technological and aesthetic experiments with the visual image that were going forward simultaneously in the 1920's. New color processes, larger or differently shaped screen sizes, multiple-screen projections, even television, were among the developments invented or tried out during the period, sometimes with startling success. The high costs of converting to sound and the early limitations of sound technology were among the factors that suppressed innovations or retarded advancement in these other areas. The introduction of new screen formats was put off for a quarter century, and color, though utilized over the next two decades for special productions, also did not become a norm until the 1950's.

20. The word "overshadowed" in the passage is closest in meaning to

- (A) distracted from
- (B) explained
- (C) conducted
- (D) coordinated with

21. According to paragraph 3, which of the following is NOT true of the technological and aesthetic experiments of the 1920's?

- (A) Because the costs of introducing recorded sound were low, it was the only innovation that was put to use in the 1920's.
- (B) The introduction of recorded sound prevented the development of other technological innovations in the 1920's.
- (C) The new technological and aesthetic developments of the 1920's included the use of color, new screen formats, and television.
- (D) Many of the innovations developed in the 1920's were not widely introduced until as late as the 1950's.

Though it may be difficult to imagine from a later perspective, a strain of critical opinion in the 1920's predicted that sound film would be a technical novelty that would soon fade from sight, just as had many previous attempts, dating well back before the First World War, to link images with recorded sound. These critics were making a common assumption—that the technological inadequacies of earlier efforts (poor synchronization, weak sound amplification, fragile sound recordings) would invariably occur again. To be sure, their evaluation of the technical flaws in 1920's sound experiments was not so far off the mark, yet they neglected to take into account important new forces in the motion picture field that, in a sense, would not take no for an answer.

22. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

- (A) It was difficult for some critics in the 1920's to imagine why the idea of sound film had faded from sight well before the First World War.
- (B) As surprising as it seems today, some critics in the 1920's believed that the new attempts at sound films would fade just as quickly as the attempts made before the First World War.
- (C) Though some early critics thought that sound film would fade, its popularity during the First World War proved that it was not simply a technical novelty.
- (D) Although some critics predicted well before the First World War that sound film would be an important technical innovation, it was not attempted until the 1920's.

23. The word "neglected" in the passage is closest in meaning to

- (A) failed
- (B) needed
- (C) started
- (D) expected

24. According to paragraph 4, which of the following is true about the technical problems of early sound films?

Ⓐ Linking images with recorded sound was a larger obstacle than weak sound amplification or fragile sound recordings.
Ⓑ Sound films in the 1920's were unable to solve the technical flaws found in sound films before the First World War.
Ⓒ Technical inadequacies occurred less frequently in early sound films than critics suggested.
● Critics assumed that it would be impossible to overcome the technical difficulties experienced with earlier sound films.

These forces were the rapidly expanding electronics and telecommunications companies that were developing and linking telephone and wireless technologies in the 1920's. In the United States, they included such firms as American Telephone and Telegraph, General Electric, and Westinghouse. They were interested in all forms of sound technology and all potential avenues for commercial exploitation. Their competition and collaboration were creating the broadcasting industry in the United States, beginning with the introduction of commercial radio programming in the early 1920's. With financial assets considerably greater than those in the motion picture industry, and perhaps a wider vision of the relationships among entertainment and communications media, they revitalized research into recording sound for motion pictures.

25. In paragraph 5, commercial radio programming is best described as the result of

Ⓐ a financially successful development that enabled large telecommunications firms to weaken their competition
● the desire of electronics and telecommunications companies to make sound technology profitable
Ⓒ a major development in the broadcasting industry that occurred before the 1920's
Ⓓ the cooperation between telecommunications companies and the motion picture industry

In 1929 the United States motion picture industry released more than 300 sound films—a rough figure, since a number were silent films with music tracks, or films prepared in dual versions, to take account of the many cinemas not yet wired for sound. At the production level, in the United States the conversion was virtually complete by 1930. In Europe it took a little longer, mainly because there were more small producers for whom the costs of sound were prohibitive, and in other parts of the world problems with rights or access to equipment delayed the shift to sound production for a few more years (though cinemas in major cities may have been wired in order to play foreign sound films). The triumph of sound cinema was swift, complete, and enormously popular.

26. According to paragraph 6, which of the following accounts for the delay in the conversion to sound films in Europe?

Ⓐ European producers often lacked knowledge about the necessary equipment for the transition to sound films.

● Smaller European producers were often unable to afford to add sound to their films.

Ⓒ It was often difficult to wire older cinemas in the major cities to play sound films.

Ⓓ Smaller European producers believed that silent films with music accompaniment were aesthetically superior to sound films.

These forces were the rapidly expanding electronics and telecommunications companies that were developing and linking telephone and wireless technologies in the 1920's. In the United States, they included such firms as American Telephone and Telegraph, General Electric, and Westinghouse. They were interested in all forms of sound technology and all potential avenues for commercial exploitation. Their competition and collaboration were creating the broadcasting industry in the United States, beginning with the introduction of commercial radio programming in the early 1920's. (A) With financial assets considerably greater than those in the motion picture industry, and perhaps a wider vision of the relationships among entertainment and communications media, they revitalized research into recording sound for motion pictures.

(B) In 1929 the United States motion picture industry released more than 300 sound films—a rough figure, since a number were silent films with music tracks, or films prepared in dual versions, to take account of the many cinemas not yet wired for sound. (C) At the production level, in the United States the conversion was virtually complete by 1930. (D) In Europe it took a little longer, mainly because there were more small producers for whom the costs of sound were prohibitive, and in other parts of the world problems with rights or access to equipment delayed the shift to sound production for a few more years (though cinemas in major cities may have been wired in order to play foreign sound films). The triumph of sound cinema was swift, complete, and enormously popular.

27. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

When this research resulted in the development of vastly improved sound techniques, film studios became convinced of the importance of converting to sound.

Where would the sentence best fit?

Ⓐ Choice A

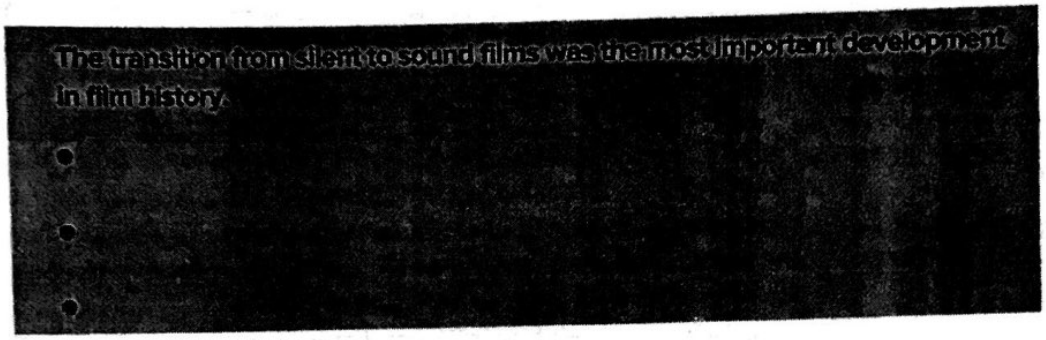
● Choice B

Ⓒ Choice C

Ⓓ Choice D

28. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.



Answer Choices

- [redacted] Although music and speech had frequently accompanied film presentations before the 1920's, there was a strong desire to add sound to the films themselves.
- [B] Japanese filmmakers had developed the technology for creating sound films before directors in Europe and the United States began experimenting with sound.
- [redacted] Because of intense interest in developing and introducing sound in film, the general use of other technological innovations being developed in the 1920's was delayed.
- [D] Before the First World War, film directors showed little interest in linking images with recorded sound.
- [redacted] The rapid progress in sound technology made possible by the involvement of telecommunications companies transformed the motion picture industry.
- [F] The arrival of sound film technology in the United States forced smaller producers in the motion picture industry out of business.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

WATER IN THE DESERT

Rainfall is not completely absent in desert areas, but it is highly variable. An annual rainfall of four inches is often used to define the limits of a desert. The impact of rainfall upon the surface water and groundwater resources of the desert is greatly influenced by landforms. Flats and depressions where water can collect are common features, but they make up only a small part of the landscape.

Arid lands, surprisingly, contain some of the world's largest river systems, such as the Murray-Darling in Australia, the Rio Grande in North America, the Indus in Asia, and the Nile in Africa. These rivers and river systems are known as "exogenous" because their sources lie outside the arid zone. They are vital for sustaining life in some of the driest parts of the world. For centuries, the annual floods of the Nile, Tigris, and Euphrates, for example, have brought fertile silts and water to the inhabitants of their lower valleys. Today, river discharges are increasingly controlled by human intervention, creating a need for international river-basin agreements. The filling of the Ataturk and other dams in Turkey has drastically reduced flows in the Euphrates, with potentially serious consequences for Syria and Iraq.

The flow of exogenous rivers varies with the season. The desert sections of long rivers respond several months after rain has fallen outside the desert, so that peak flows may be in the dry season. This is useful for irrigation, but the high temperatures, low humidities, and different day lengths of the dry season, compared to the normal growing season, can present difficulties with some crops.

Regularly flowing rivers and streams that originate within arid lands are known as "endogenous." These are generally fed by groundwater springs, and many issue from limestone massifs, such as the Atlas Mountains in Morocco. Basaltic rocks also support springs, notably at the Jabal Al-Arab on the Jordan-Syria border. Endogenous rivers often do not reach the sea but drain into inland basins, where the water evaporates or is lost in the ground. Most desert streambeds are normally dry, but they occasionally receive large flows of water and sediment.

Deserts contain large amounts of groundwater when compared to the amounts they hold in surface stores such as lakes and rivers. But only a small fraction of groundwater enters the hydrological cycle—feeding the flows of streams, maintaining lake levels, and being recharged (or refilled) through surface flows and rainwater. In recent years, groundwater has become an increasingly important source of freshwater for desert dwellers. The United Nations Environment Programme and the World Bank have funded attempts to survey the groundwater resources of arid lands and to develop appropriate extraction techniques. Such programs are much needed because in many arid lands there is only a vague idea of the extent of groundwater resources. It is known, however, that the distribution of groundwater is uneven, and that much of it lies at great depths.

Groundwater is stored in the pore spaces and joints of rocks and unconsolidated (unsolidified) sediments or in the openings widened through fractures and weathering. The water-saturated rock or sediment is known as an "aquifer." Because they are porous, sedimentary rocks, such as sandstones and conglomerates, are important potential sources of groundwater. Large quantities of water may also be stored in limestones when joints and cracks have been enlarged to form cavities. Most limestone and sandstone aquifers are deep and extensive but may contain groundwaters that are not being recharged. Most shallow aquifers in sand and gravel deposits produce lower yields, but they can be rapidly recharged. Some deep aquifers are known as "fossil" waters. The term "fossil" describes water that has been present for several thousand years. These aquifers became saturated more than 10,000 years ago and are no longer being recharged.

Water does not remain immobile in an aquifer but can seep out at springs or leak into other aquifers. The rate of movement may be very slow: in the Indus plain, the movement of saline (salty) groundwaters has still not reached equilibrium after 70 years of being tapped. The mineral content of groundwater normally increases with the depth, but even quite shallow aquifers can be highly saline.

Directions: Now answer the questions.

PARAGRAPH 1

Rainfall is not completely absent in desert areas, but it is highly variable. An annual rainfall of four inches is often used to define the limits of a desert. The impact of rainfall upon the surface water and groundwater resources of the desert is greatly influenced by landforms. Flats and depressions where water can collect are common features, but they make up only a small part of the landscape.

29. Which of the following statements about annual rainfall can be inferred from paragraph 1?

Ⓐ Flat desert areas receive more annual rainfall than desert areas with mountains.
● Areas that receive more than four inches of rain per year are not considered deserts.
Ⓒ Many areas receive less than four inches of annual rainfall, but only a few are deserts.
Ⓓ Annual rainfall has no impact on the groundwater resources of desert areas.

PARAGRAPH 2

Arid lands, surprisingly, contain some of the world's largest river systems, such as the Murray-Darling in Australia, the Rio Grande in North America, the Indus in Asia, and the Nile in Africa. These rivers and river systems are known as "exogenous" because their sources lie outside the arid zone. They are vital for sustaining life in some of the driest parts of the world. For centuries, the annual floods of the Nile, Tigris, and Euphrates, for example, have brought fertile silts and water to the inhabitants of their lower valleys. Today, river discharges are increasingly controlled by human intervention, creating a need for international river-basin agreements. The filling of the Ataturk and other dams in Turkey has drastically reduced flows in the Euphrates, with potentially serious consequences for Syria and Iraq.

30. The word "drastically" in the passage is closest in meaning to

Ⓐ obviously
Ⓑ unfortunately
Ⓒ rapidly
● severely

greatly
severly.

31. In paragraph 2, why does the author mention the Ataturk and other dams in Turkey?

Ⓐ To contrast the Euphrates River with other exogenous rivers
Ⓑ To illustrate the technological advances in dam building
Ⓒ To argue that dams should not be built on the Euphrates River
● To support the idea that international river-basin agreements are needed

32. According to paragraph 2, which of the following is true of the Nile River?

Ⓐ The Nile's flow in its desert sections is at its lowest during the dry season.
Ⓑ The Nile's sources are located in one of the most arid zones of the world.
● The Nile's annual floods bring fertile silts and water to its lower valley.
Ⓓ The Nile's periodic flooding hinders the growth of some crops.

34 C
very small amount is recharged through surface water

34 B

PARAGRAPH 5

Deserts contain large amounts of groundwater when compared to the amounts they hold in surface stores such as lakes and rivers. But only a small fraction of groundwater enters the hydrological cycle—feeding the flows of streams, maintaining lake levels, and being recharged (or refilled) through surface flows and rainwater. In recent years, groundwater has become an increasingly important source of freshwater for desert dwellers. The United Nations Environment Programme and the World Bank have funded attempts to survey the groundwater resources of arid lands and to develop appropriate extraction techniques. Such programs are much needed because in many arid lands there is only a vague idea of the extent of groundwater resources. It is known, however, that the distribution of groundwater is uneven, and that much of it lies at great depths.

34B

33. The word "dwellers" in the passage is closest in meaning to

Ⓐ settlements
Ⓑ farmers
Ⓒ tribes
● inhabitants

those who are residents.
living in a place

34. Paragraph 5 supports all of the following statements about the groundwater in deserts EXCEPT:

● The groundwater is consistently found just below the surface.
Ⓑ A small part of the groundwater helps maintain lake levels.
Ⓒ Most of the groundwater is not recharged through surface water.
Ⓓ The groundwater is increasingly used as a source of freshwater.

PARAGRAPH 6

Groundwater is stored in the pore spaces and joints of rocks and unconsolidated (unsolidified) sediments or in the openings widened through fractures and weathering. The water-saturated rock or sediment is known as an "aquifer." Because they are porous, sedimentary rocks, such as sandstones and conglomerates, are important potential sources of groundwater. Large quantities of water may also be stored in limestones when joints and cracks have been enlarged to form cavities. Most limestone and sandstone aquifers are deep and extensive but may contain groundwaters that are not being recharged. Most shallow aquifers in sand and gravel deposits produce lower yields but they can be rapidly recharged. Some deep aquifers are known as "fossil" waters. The term "fossil" describes water that has been present for several thousand years. These aquifers became saturated more than 10,000 years ago and are no longer being recharged.

35. The word "fractures" in the passage is closest in meaning to

Ⓐ streams
● cracks
Ⓒ storms
Ⓓ earthquakes

36. According to paragraph 6, which of the following statements about aquifers in deserts is true?

Ⓐ Water from limestone and sandstone aquifers is generally better to drink than water from sand and gravel aquifers.
● Sand and gravel aquifers tend to contain less groundwater than limestone or sandstone aquifers.
Ⓒ Groundwater in deep aquifers is more likely to be recharged than groundwater in shallow aquifers.
Ⓓ Sedimentary rocks, because they are porous, are not capable of storing large amounts of groundwater.

37. According to paragraph 6, the aquifers called "fossil" waters

Ⓐ contain fossils that are thousands of years old
Ⓑ took more than 10,000 years to become saturated with water
● have not gained or lost any water for thousands of years
Ⓓ have been collecting water for the past 10,000 years

PARAGRAPH 7

Water does not remain immobile in an aquifer but can seep out at springs or leak into other aquifers. The rate of movement may be very slow: in the Indus plain, the movement of saline (salty) groundwaters has still not reached equilibrium after 70 years of being tapped. The mineral content of groundwater normally increases with the depth, but even quite shallow aquifers can be highly saline.

38. The word "immobile" in the passage is closest in meaning to

Ⓐ enclosed
Ⓑ permanent
● motionless
Ⓓ intact

not moving → stationary.

Rainfall is not completely absent in desert areas, but it is highly variable. An annual rainfall of four inches is often used to define the limits of a desert. The impact of rainfall upon the surface water and groundwater resources of the desert is greatly influenced by landforms. Flats and depressions where water can collect are common features, but they make up only a small part of the landscape.

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The flow of exogenous rivers varies with the season. The desert sections of long rivers respond several months after rain has fallen outside the desert, so that peak flows may be in the dry season. This is useful for irrigation, but the high temperatures, low humidities, and different day lengths of the dry season, compared to the normal growing season, can present difficulties with some crops.

Regularly flowing rivers and streams that originate within arid lands are known as "endogenous." These are generally fed by groundwater springs, and many issue from limestone massifs, such as the Atlas Mountains in Morocco. Basaltic rocks also support springs, notably at the Jabal Al-Arab on the Jordan-Syria border. Endogenous rivers often do not reach the sea but drain into inland basins, where the water evaporates or is lost in the ground. Most desert streambeds are normally dry, but they occasionally receive large flows of water and sediment.

Deserts contain large amounts of groundwater when compared to the amounts they hold in surface stores such as lakes and rivers. But only a small fraction of groundwater enters the hydrological cycle—feeding the flows of streams, maintaining lake levels, and being recharged (or refilled) through surface flows and rainwater. In recent years, groundwater has become an increasingly important source of freshwater for desert dwellers. The United Nations Environment Programme and the World Bank have funded attempts to survey the groundwater resources of arid lands and to develop appropriate extraction techniques. Such programs are much needed because in many arid lands there is only a vague idea of the extent of groundwater resources. It is known, however, that the distribution of groundwater is uneven, and that much of it lies at great depths.

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Water does not remain immobile in an aquifer but can seep out at springs or leak into other aquifers. The rate of movement may be very slow: in the Indus plain, the movement of saline (salty) groundwaters has still not reached equilibrium after 70 years of being tapped. The mineral content of groundwater normally increases with the depth, but even quite shallow aquifers can be highly saline.

39. The passage supports which of the following statements about water in the desert?

(A) The most visible forms of water are not the most widespread forms of water in the desert.
(B) Groundwater in the desert cannot become a source of drinking water but can be used for irrigation.
(C) Most of the water in the desert is contained in shallow aquifers that are being rapidly recharged.
(D) Desert areas that lack endogenous or exogenous rivers and streams cannot support life.

Regularly flowing rivers and streams that originate within arid lands are known as "endogenous." These are generally fed by groundwater springs, and many issue from limestone massifs, such as the Atlas Mountains in Morocco. Basaltic rocks also support springs, notably at the Jabal Al-Arab on the Jordan-Syria border. (A) Endogenous rivers often do not reach the sea but drain into inland basins, where the water evaporates or is lost in the ground. (B) Most desert streambeds are normally dry, but they occasionally receive large flows of water and sediment. (C)

Deserts contain large amounts of groundwater when compared to the amounts they hold in surface stores such as lakes and rivers. (D) But only a small fraction of groundwater enters the hydrological cycle—feeding the flows of streams, maintaining lake levels, and being recharged (or refilled) through surface flows and rainwater. In recent years, groundwater has become an increasingly important source of freshwater for desert dwellers. The United Nations Environment Programme and the World Bank have funded attempts to survey the groundwater resources of arid lands and to develop appropriate extraction techniques. Such programs are much needed because in many arid lands there is only a vague idea of the extent of groundwater resources. It is known, however, that the distribution of groundwater is uneven, and that much of it lies at great depths.

40. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

These sudden floods provide important water supplies but can also be highly destructive.

Where would the sentence best fit?

Ⓐ Choice A
Ⓑ Choice B
● Choice C
Ⓓ Choice D

41. **Directions:** Select from the seven sentences below, the two sentences that correctly characterize endogenous rivers and the three sentences that correctly characterize exogenous rivers. Write your answer choices in the appropriate column of the table. You can either write the letter of your answer choice or you can copy the sentence. Two of the sentences will NOT be used.

Endogenous Rivers	Exogenous Rivers
○	○
○	○
	○

Answer Choices

- A Their water generally comes from groundwater springs.
- B Their water is saltier than the water of most other rivers.
- C They include some of the world's largest rivers.
- D They originate outside the desert.
- E They often drain into inland basins and do not reach the sea.
- F They contain too much silt to be useful for irrigation.
- G Their water flow generally varies with the season of the year.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

TYPES OF SOCIAL GROUPS

Life places us in a complex web of relationships with other people. Our humanness arises out of these relationships in the course of social interaction. Moreover, our humanness must be sustained through social interaction—and fairly constantly so. When an association continues long enough for two people to become linked together by a relatively stable set of expectations, it is called a relationship.

People are bound within relationships by two types of bonds: expressive ties and instrumental ties. Expressive ties are social links formed when we emotionally invest ourselves in and commit ourselves to other people. Through association with people who are meaningful to us, we achieve a sense of security, love, acceptance, companionship, and personal worth. Instrumental ties are social links formed when we cooperate with other people to achieve some goal. Occasionally, this may mean working with instead of against competitors. More often, we simply cooperate with others to reach some end without endowing the relationship with any larger significance.

Sociologists have built on the distinction between expressive and instrumental ties to distinguish between two types of groups: primary and secondary. A primary group involves two or more people who enjoy a direct, intimate, cohesive relationship with one another. Expressive ties predominate in primary groups; we view the people as ends in themselves and valuable in their own right. A secondary group entails two or more people who are involved in an impersonal relationship and have come together for a specific, practical purpose. Instrumental ties predominate in secondary groups; we perceive people as means to ends rather than as ends in their own right. Sometimes primary group relationships evolve out of secondary group relationships. This happens in many work settings. People on the job often develop close relationships with coworkers as they come to share gripes, jokes, gossip, and satisfactions.

A number of conditions enhance the likelihood that primary groups will arise. First, group size is important. We find it difficult to get to know people personally when they are milling about and dispersed in large groups. In small groups we have a better chance to initiate contact and establish rapport with them. Second, face-to-face contact allows us to size up others. Seeing and talking with one another in close physical proximity makes possible a subtle exchange of ideas and feelings. And third, the probability that we will develop primary group bonds increases as we have frequent and continuous contact. Our ties with people often deepen as we interact with them across time and gradually evolve interlocking habits and interests.

Primary groups are fundamental to us and to society. First, primary groups are critical to the socialization process. Within them, infants and children are introduced to the ways of their society. Such groups are the breeding grounds in which we acquire the norms and values that equip us for social life. Sociologists view primary groups as bridges between individuals and the larger society because they transmit, mediate, and interpret a society's cultural patterns and provide the sense of oneness so critical for social solidarity.

Second, primary groups are fundamental because they provide the settings in which we meet most of our personal needs. Within them, we experience companionship, love, security, and an overall sense of well-being. Not surprisingly, sociologists find that the strength of a group's primary ties has implications for the group's functioning. For example, the stronger the primary group ties of a sports team playing together, the better their record is.

Third, primary groups are fundamental because they serve as powerful instruments for social control. Their members command and dispense many of the rewards that are so vital to us and that make our lives seem worthwhile. Should the use of rewards fail, members can frequently win by rejecting or threatening to ostracize those who deviate from the primary group's norms. For instance, some social groups employ shunning (a person can remain in the community, but others are forbidden to interact with the person) as a device to bring into line individuals whose behavior goes beyond that allowed by the particular group. Even more important, primary groups define social reality for us by structuring our experiences. By providing us with definitions of situations, they elicit from us behavior that conforms to group-devised meanings. Primary groups, then, serve both as carriers of social norms and as enforcers of them.

Directions: Now answer the questions.

PARAGRAPH 1

Life places us in a complex web of relationships with other people. Our humanness arises out of these relationships in the course of social interaction. Moreover, our humanness must be sustained through social interaction—and fairly constantly so. When an association continues long enough for two people to become linked together by a relatively stable set of expectations, it is called a relationship.

1. The word "complex" in the passage is closest in meaning to
   - (A) delicate
   - (B) elaborate
   - (C) private
   - (D) common

complicated, intricate.

2. According to paragraph 1, which of the following is true of a relationship?
   - (A) It is a structure of associations with many people.
   - (B) It should be studied in the course of a social interaction.
   - (C) It places great demands on people.
   - (D) It develops gradually over time.

PARAGRAPH 2

People are bound within relationships by two types of bonds: expressive ties and instrumental ties. Expressive ties are social links formed when we emotionally invest ourselves in and commit ourselves to other people. Through association with people who are meaningful to us, we achieve a sense of security, love, acceptance, companionship, and personal worth. Instrumental ties are social links formed when we cooperate with other people to achieve some goal. Occasionally, this may mean working with instead of against competitors. More often, we simply cooperate with others to reach some end without endowing the relationship with any larger significance.

4A. working with competitors
even when having to
compete with one another,
would be cooperating,
working with one another

3. The word "endowing" in the passage is closest in meaning to
   - (A) leaving
   - (B) exposing
   - (C) providing
   - (D) understanding

4. Which of the following can be inferred about instrumental ties from the author's mention of working with competitors in paragraph 2?
   - (A) Instrumental ties can develop even in situations in which people would normally not cooperate.
   - (B) Instrumental ties require as much emotional investment as expressive ties.
   - (C) Instrumental ties involve security, love, and acceptance.
   - (D) Instrumental ties should be expected to be significant.

Sociologists have built on the distinction between expressive and instrumental ties to distinguish between two types of groups: primary and secondary. A primary group involves two or more people who enjoy a direct, intimate, cohesive relationship with one another. Expressive ties predominate in primary groups; we view the people as ends in themselves and valuable in their own right. A secondary group entails two or more people who are involved in an impersonal relationship and have come together for a specific, practical purpose. Instrumental ties predominate in secondary groups; we perceive people as means to ends rather than as ends in their own right. Sometimes primary group relationships evolve out of secondary group relationships. This happens in many work settings. People on the job often develop close relationships with coworkers as they come to share gripes, jokes, gossip, and satisfactions.

5. According to paragraph 3, what do sociologists see as the main difference between primary and secondary groups?
   - (A) Primary groups consist of people working together, while secondary groups exist outside of work settings.
   - (B) In primary groups people are seen as means, while in secondary groups people are seen as ends.
   - (C) Primary groups involve personal relationships, while secondary groups are mainly practical in purpose.
   - (D) Primary groups are generally small, while secondary groups often contain more than two people.

6. Which of the following can be inferred from the author's claim in paragraph 3 that primary group relationships sometimes evolve out of secondary group relationships?
   - (A) Secondary group relationships begin by being primary group relationships.
   - (B) A secondary group relationship that is highly visible quickly becomes a primary group relationship.
   - (C) Sociologists believe that only primary group relationships are important to society.
   - (D) Even in secondary groups, frequent communication serves to bring people into close relationships.

PARAGRAPH 4

A number of conditions enhance the likelihood that primary groups will arise. First, group size is important. We find it difficult to get to know people personally when they are milling about and dispersed in large groups. In small groups we have a better chance to initiate contact and establish rapport with them. Second, face-to-face contact allows us to size up others. Seeing and talking with one another in close physical proximity makes possible a subtle exchange of ideas and feelings. And third, the probability that we will develop primary group bonds increases as we have frequent and continuous contact. Our ties with people often deepen as we interact with them across time and gradually evolve interlocking habits and interests.

7. The phrase "size up" in the passage is closest in meaning to

Ⓐ enlarge
● evaluate
Ⓒ impress
Ⓓ accept

PARAGRAPH 5

Primary groups are fundamental to us and to society. First, primary groups are critical to the socialization process. Within them, infants and children are introduced to the ways of their society. Such groups are the breeding grounds in which we acquire the norms and values that equip us for social life. Sociologists view primary groups as bridges between individuals and the larger society because they transmit, mediate, and interpret a society's cultural patterns and provide the sense of oneness so critical for social solidarity.

8. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

Ⓐ Sociologists think that cultural patterns establish connections between the individual and the larger society.
Ⓑ Sociologists believe that individuals with a sense of oneness bridge the gap between society and primary groups.
● Sociologists think primary groups contribute to social solidarity because they help maintain a society's cultural patterns.
Ⓓ Sociologists believe that the cultural patterns that provide social solidarity arise as bridges from primary groups.

PARAGRAPHS 1 2 3 4 5 6 7

Life places us in a complex web of relationships with other people. Our humanness arises out of these relationships in the course of social interaction. Moreover, our humanness must be sustained through social interaction—and fairly constantly so. When an association continues long enough for two people to become linked together by a relatively stable set of expectations, it is called a relationship.

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other people to achieve some goal. Occasionally, this may mean working with instead of against competitors. More often, we simply cooperate with others to reach some end without endowing the relationship with any larger significance.

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A number of conditions enhance the likelihood that primary groups will arise. First, group size is important. We find it difficult to get to know people personally when they are milling about and dispersed in large groups. In small groups we have a better chance to initiate contact and establish rapport with them. Second, face-to-face contact allows us to size up others. Seeing and talking with one another in close physical proximity makes possible a subtle exchange of ideas and feelings. And third, the probability that we will develop primary group bonds increases as we have frequent and continuous contact. Our ties with people often deepen as we interact with them across time and gradually evolve interlocking habits and interests.

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Second, primary groups are fundamental because they provide the settings in which we meet most of our personal needs. Within them, we experience companionship, love, security, and an overall sense of well-being. Not surprisingly, sociologists find that the strength of a group's primary ties has implications for the group's functioning. For example, the stronger the primary group ties of a sports team playing together, the better their record is.

Third, primary groups are fundamental because they serve as powerful instruments for social control. Their members command and dispense many of the rewards that are so vital to us and that make our lives seem worthwhile. Should the use of rewards fail, members can frequently win by rejecting or threatening to ostracize those who deviate from the primary group's norms. For instance, some social groups employ shunning (a person can remain in the community, but others are forbidden to interact with the person) as a device to bring into line individuals whose behavior goes beyond that allowed by the particular group. Even more important, primary groups define social reality for us by structuring our experiences. By providing us with definitions of situations, they elicit from us behavior that conforms to group-devised meanings. Primary groups, then, serve both as carriers of social norms and as enforcers of them.

9. This passage is developed primarily by
   - (A) drawing comparisons between theory and practice
   - (B) presenting two opposing theories
   - (C) defining important concepts and providing examples of them
   - (D) discussing causes and their effects

PARAGRAPH 6

Third, primary groups are fundamental because they serve as powerful instruments for social control. Their members command and dispense many of the rewards that are so vital to us and that make our lives seem worthwhile. Should the use of rewards fail, members can frequently win by rejecting or threatening to ostracize those who deviate from the primary group's norms. For instance, some social groups employ shunning (a person can remain in the community, but others are forbidden to interact with the person) as a device to bring into line individuals whose behavior goes beyond that allowed by the particular group. Even more important, primary groups define social reality for us by structuring our experiences. By providing us with definitions of situations, they elicit from us behavior that conforms to group-devised meanings. Primary groups, then, serve both as carriers of social norms and as enforcers of them.

10. The word "deviate" in the passage is closest in meaning to
    - (A) detract
    - (B) advance
    - (C) select
    - (D) depart

11. According to paragraph 7, why would a social group use shunning?
    - (A) To enforce practice of the kinds of behavior acceptable to the group
    - (B) To discourage offending individuals from remaining in the group
    - (C) To commend and reward the behavior of the other members of the group
    - (D) To decide which behavioral norms should be passed on to the next generation

PARAGRAPH 7

Second, primary groups are fundamental because they provide the settings in which we meet most of our personal needs. **(A)** Within them, we experience companionship, love, security, and an overall sense of well-being. **(B)** Not surprisingly, sociologists find that the strength of a group's primary ties has implications for the group's functioning. **(C)** For example, the stronger the primary group ties of a sports team playing together, the better their record is. **(D)**

12. **Directions:** Look at the part of the passage that is displayed above. The letters [A], [B], [C], and [D] indicate where the following sentence could be added.

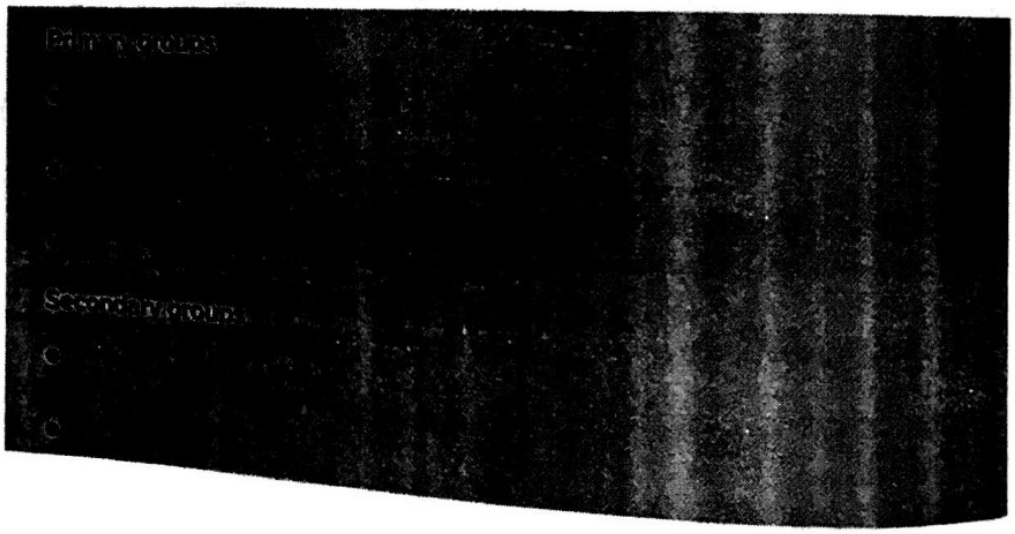
People who do not live alone, for example, tend to make healthier life choices and develop fewer pathologies than people who live by themselves.

Where would the sentence best fit?

Ⓐ Choice A
● Choice B
Ⓒ Choice C
Ⓓ Choice D

13. **Directions:** Complete the table below by selecting THREE answer choices that are characteristics of primary groups and TWO answer choices that are characteristics of secondary groups.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.



Answer Choices

A Developing socially acceptable behavior
B Working together against competitors
C Experiencing pressure from outside forces
D Viewing people as a means to an end
E Existing for practical purposes
F Providing meaning for life situations
G Involving close relationships

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

BIOLOGICAL CLOCKS

Survival and successful reproduction usually require the activities of animals to be coordinated with predictable events around them. Consequently, the timing and rhythms of biological functions must closely match periodic events like the solar day, the tides, the lunar cycle, and the seasons. The relations between animal activity and these periods, particularly for the daily rhythms, have been of such interest and importance that a huge amount of work has been done on them and the special research field of **chronobiology** has emerged. Normally, the constantly changing levels of an animal's activity—sleeping, feeding, moving, reproducing, metabolizing, and producing enzymes and hormones, for example—are well coordinated with environmental rhythms, but the key question is whether the animal's schedule is driven by external cues, such as sunrise or sunset, or is instead dependent somehow on internal timers that themselves generate the observed biological rhythms. Almost universally, biologists accept the idea that all eukaryotes (a category that includes most organisms except bacteria and certain algae) have internal clocks. By isolating organisms completely from external periodic cues, biologists learned that organisms have internal clocks. For instance, apparently normal daily periods of biological activity were maintained for about a week by the fungus *Neurospora* when it was intentionally isolated from all geophysical timing cues while orbiting in a space shuttle. The continuation of biological rhythms in an organism without external cues attests to its having an internal clock.

When crayfish are kept continuously in the dark, even for four to five months, their compound eyes continue to adjust on a daily schedule for daytime and nighttime vision. Horseshoe crabs kept in the dark continuously for a year were found to maintain a persistent rhythm of brain activity that similarly adapts their eyes on a daily schedule for bright or for weak light. Like almost all daily cycles of animals deprived of environmental cues, those measured for the horseshoe crabs in these conditions were not exactly 24 hours. Such a rhythm whose period is approximately—but not exactly—a day is called **circadian.** For different individual horseshoe crabs, the circadian period ranged from 22.2 to 25.5 hours. A particular animal typically maintains its own characteristic cycle duration with great precision for many days. Indeed, stability of the biological clock's period is one of its major features, even when the organism's environment is subjected to considerable changes in factors, such as temperature, that would be expected to affect biological activity strongly. Further evidence for persistent internal rhythms appears when the usual external cycles are shifted—either experimentally or by rapid east-west travel over great distances. Typically, the animal's daily internally generated cycle of activity continues without change. As a result, its activities are shifted relative to the external cycle of the new environment. The disorienting effects of this mismatch between external time cues and internal schedules may persist, like our jet lag, for several days or weeks until certain cues such as the daylight/darkness cycle reset the organism's clock to synchronize with the daily rhythm of the new environment.

Animals need natural periodic signals like sunrise to maintain a cycle whose period is precisely 24 hours. Such an external cue not only coordinates an animal's daily rhythms with particular features of the local solar day but also—because it normally does so day after day—seems to keep the internal clock's period close to that of Earth's rotation. Yet despite this synchronization of the period of the internal cycle, the animal's timer itself continues to have its own genetically built-in period close to, but different from, 24 hours. Without the external cue, the difference accumulates and so the internally regulated activities of the biological day drift continuously, like the tides, in relation to the solar day. This drift has been studied extensively in many animals and in biological activities ranging from the hatching of fruit fly eggs to wheel running by squirrels. Light has a predominating influence in setting the clock. Even a fifteen-minute burst of light in otherwise sustained darkness can reset an animal's circadian rhythm. Normally, internal rhythms are kept in step by regular environmental cycles. For instance, if a homing pigeon is to navigate with its Sun compass, its clock must be properly set by cues provided by the daylight/darkness cycle.

Directions: Now answer the questions.

PARAGRAPH 1

Survival and successful reproduction usually require the activities of animals to be coordinated with predictable events around them. Consequently, the timing and rhythms of biological functions must closely match periodic events like the solar day, the tides, the lunar cycle, and the seasons. The relations between animal activity and these periods, particularly for the daily rhythms, have been of such interest and importance that a huge amount of work has been done on them and the special research field of **chronobiology** has emerged. Normally, the constantly changing levels of an animal's activity—sleeping, feeding, moving, reproducing, metabolizing, and producing enzymes and hormones, for example—are well coordinated with environmental rhythms, but the key question is whether the animal's schedule is driven by external cues, such as sunrise or sunset, or is instead dependent somehow on internal timers that themselves generate the observed biological rhythms. Almost universally, biologists accept the idea that all eukaryotes (a category that includes most organisms except bacteria and certain algae) have internal clocks. By isolating organisms completely from external periodic cues, biologists learned that organisms have internal clocks. For instance, apparently normal daily periods of biological activity were maintained for about a week by the fungus *Neurospora* when it was intentionally isolated from all geophysical timing cues while orbiting in a space shuttle. The continuation of biological rhythms in an organism without external cues attests to its having an internal clock.

15B

14. The word "Consequently" in the passage is closest in meaning to

(A) Therefore — as a result
(B) Additionally — hence
(C) Nevertheless
(D) Moreover

15. In paragraph 1, the experiment on the fungus *Neurospora* is mentioned to illustrate

Ⓐ the existence of weekly periods of activity as well as daily ones
Ⓑ the finding of evidence that organisms have internal clocks
Ⓒ the effect of space on the internal clocks of organisms
Ⓓ the isolation of one part of an organism's cycle for study

16. According to paragraph 1, all the following are generally assumed to be true EXCEPT:

Ⓐ It is important for animals' daily activities to be coordinated with recurring events in their environment.
Ⓑ Eukaryotes have internal clocks.
Ⓒ The relationship between biological function and environmental cycles is a topic of intense research.
Ⓓ Animals' daily rhythms are more dependent on external cues than on internal clocks.

When crayfish are kept continuously in the dark, even for four to five months, their compound eyes continue to adjust on a daily schedule for daytime and nighttime vision. Horseshoe crabs kept in the dark continuously for a year were found to maintain a persistent rhythm of brain activity that similarly adapts their eyes on a daily schedule for bright or for weak light. Like almost all daily cycles of animals deprived of environmental cues, those measured for the horseshoe crabs in these conditions were not exactly 24 hours. Such a rhythm whose period is approximately—but not exactly—a day is called **circadian**. For different individual horseshoe crabs, the circadian period ranged from 22.2 to 25.5 hours. A particular animal typically maintains its own characteristic cycle duration with great precision for many days. Indeed, stability of the biological clock's period is one of its major features, even when the organism's environment is subjected to considerable changes in factors, such as temperature, that would be expected to affect biological activity strongly. Further evidence for persistent internal rhythms appears when the usual external cycles are shifted—either experimentally or by rapid east-west travel over great distances. Typically, the animal's daily internally generated cycle of activity continues without change. As a result, its activities are shifted relative to the external cycle of the new environment. The disorienting effects of this mismatch between external time cues and internal schedules may persist, like our jet lag, for several days or weeks until certain cues such as the daylight/darkness cycle reset the organism's clock to synchronize with the daily rhythm of the new environment.

17. The word "persistent" in the passage is closest in meaning to

Ⓐ adjusted
Ⓑ strong
Ⓒ enduring
Ⓓ predicted

18. The word "duration" in the passage is closest in meaning to
    - (A) length
    - (B) feature
    - (C) process
    - (D) repetition

19. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.
    - (A) Stability, a feature of the biological clock's period, depends on changeable factors such as temperature.
    - (B) A major feature of the biological clock is that its period does not change despite significant changes in the environment.
    - (C) A factor such as temperature is an important feature in the establishment of the biological clock's period.
    - (D) Biological activity is not strongly affected by changes in temperature.

20. According to paragraph 2, which of the following is true about the circadian periods of animals deprived of environmental cues?
    - (A) They have the same length as the daily activity cycles of animals that are not deprived of such cues.
    - (B) They can vary significantly from day to day.
    - (C) They are not the same for all members of a single species.
    - (D) They become longer over time.

21. According to paragraph 2, what will an animal experience when its internal rhythms no longer correspond with the daily cycle of the environment?
    - (A) Disorientation
    - (B) Change in period of the internal rhythms
    - (C) Complete reversal of day and night activities
    - (D) Increased sensitivity to environmental factors

22. In paragraph 2, the author provides evidence for the role of biological clocks by
    - (A) listing the daily activities of an animal's cycle: sleeping, feeding, moving, reproducing, metabolizing, and producing enzymes and hormones
    - (B) describing the process of establishing the period of a biological clock
    - (C) presenting cases in which an animal's daily schedule remained stable despite lack of environmental cues
    - (D) contrasting animals whose daily schedules fluctuate with those of animals whose schedules are constant

23. In paragraph 2, why does the author mention that the period for different horseshoe crabs ranges from 22.2 to 25.5 hours?

● To illustrate that an animal's internal clock seldom has a 24-hour cycle
Ⓑ To argue that different horseshoe crabs will shift from daytime to nighttime vision at different times
Ⓒ To illustrate the approximate range of the circadian rhythm of all animals
Ⓓ To support the idea that external cues are the only factors affecting an animal's periodic behavior

Animals need natural periodic signals like sunrise to maintain a cycle whose period is precisely 24 hours. Such an external cue not only coordinates an animal's daily rhythms with particular features of the local solar day but also—because it normally does so day after day—seems to keep the internal clock's period close to that of Earth's rotation. Yet despite this synchronization of the period of the internal cycle, the animal's timer itself continues to have its own genetically built-in period close to, but different from, 24 hours. Without the external cue, the difference accumulates and so the internally regulated activities of the biological day drift continuously, like the tides, in relation to the solar day. This drift has been studied extensively in many animals and in biological activities ranging from the hatching of fruit fly eggs to wheel running by squirrels. Light has a predominating influence in setting the clock. Even a fifteen-minute burst of light in otherwise sustained darkness can reset an animal's circadian rhythm. Normally, internal rhythms are kept in step by regular environmental cycles. For instance, if a homing pigeon is to navigate with its Sun compass, its clock must be properly set by cues provided by the daylight/darkness cycle.

24. The word "it" in the passage refers to

● an external cue such as sunrise
Ⓑ the daily rhythm of an animal
Ⓒ the local solar day
Ⓓ a cycle whose period is precisely 24 hours

25. The word "sustained" in the passage is closest in meaning to

Ⓐ intense
● uninterrupted
Ⓒ natural
Ⓓ periodic

Animals need natural periodic signals like sunrise to maintain a cycle whose period is precisely 24 hours. (A) Such an external cue not only coordinates an animal's daily rhythms with particular features of the local solar day but also—because it normally does so day after day—seems to keep the internal clock's period close to that of Earth's rotation. (B) Yet despite this synchronization of the period of the internal cycle, the animal's timer itself continues to have its own genetically built-in period close to, but different from, 24 hours. (C) Without the external cue, the difference accumulates and so the internally regulated activities of the biological day drift continuously, like the tides, in relation to the solar day. (D) This drift has been studied extensively in many animals and in biological activities ranging from the hatching of fruit fly eggs to wheel running by squirrels. Light has a predominating influence in setting the clock. Even a fifteen-minute burst of light in otherwise sustained darkness can reset an animal's circadian rhythm. Normally, internal rhythms are kept in step by regular environmental cycles. For instance, if a homing pigeon is to navigate with its Sun compass, its clock must be properly set by cues provided by the daylight/darkness cycle.

26. **Directions:** Look at the part of the passage that is displayed above. The letters (A), (B), (C), and (D) indicate where the following sentence could be added.

Because the internal signals that regulate waking and going to sleep tend to align themselves with these external cues, the external clock appears to dominate the internal clock.

Where would the sentence best fit?

Ⓐ Choice A
Ⓑ Choice B
Ⓒ Choice C
Ⓓ Choice D

27. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

Answer Choices

A Most animals survive and reproduce successfully without coordinating their activities to external environmental rhythms.

B Animals have internal clocks that influence their activities even when environmental cues are absent.

C The circadian period of an animal's internal clock may vary slightly for different individuals but is generally quite stable for any one individual.

D Animals are less affected by large differences between their internal rhythms and the local solar day than are humans.

E Environmental cues such as a change in temperature are enough to reset an animal's clock.

F Because an animal's internal clock does not operate on a 24-hour cycle, environmental stimuli are needed to keep the biological day aligned with the solar day.

Directions: Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

METHODS OF STUDYING INFANT PERCEPTION

In the study of perceptual abilities of infants, a number of techniques are used to determine infants' responses to various stimuli. Because they cannot verbalize or fill out questionnaires, indirect techniques of naturalistic observation are used as the primary means of determining what infants can see, hear, feel, and so forth. Each of these methods compares an infant's state prior to the introduction of a stimulus with its state during or immediately following the stimulus. The difference between the two measures provides the researcher with an indication of the level and duration of the response to the stimulus. For example, if a uniformly moving pattern of some sort is passed across the visual field of a neonate (newborn), repetitive following movements of the eye occur. The occurrence of these eye movements provides evidence that the moving pattern is perceived at some level by the newborn. Similarly, changes in the infant's general level of motor activity—turning the head, blinking the eyes, crying, and so forth—have been used by researchers as visual indicators of the infant's perceptual abilities.

Such techniques, however, have limitations. First, the observation may be unreliable in that two or more observers may not agree that the particular response occurred, or to what degree it occurred. Second, responses are difficult to quantify. Often the rapid and diffuse movements of the infant make it difficult to get an accurate record of the number of responses. The third, and most potent, limitation is that it is not possible to be certain that the infant's response was due to the stimulus presented or to a change from no stimulus to a stimulus. The infant may be responding to aspects of the stimulus different than those identified by the investigator. Therefore, when observational assessment is used as a technique for studying infant perceptual abilities, care must be taken not to overgeneralize from the data or to rely on one or two studies as conclusive evidence of a particular perceptual ability of the infant.

Observational assessment techniques have become much more sophisticated, reducing the limitations just presented. Film analysis of the infant's responses, heart and respiration rate monitors, and nonnutritive sucking devices are used as effective tools in understanding infant perception. Film analysis permits researchers to carefully study the infant's responses over and over and in slow motion. Precise measurements can be made of the length and frequency of the infant's attention between two stimuli. Heart and respiration monitors provide the investigator with the number of heartbeats or breaths taken when a new stimulus is presented. Numerical increases are used as quantifiable indicators of heightened interest in the new stimulus. Increases in nonnutritive sucking were first used as an assessment measure by researchers in 1969. They devised an apparatus that connected a baby's pacifier' to a counting device. As stimuli were presented, changes in the infant's sucking behavior were recorded. Increases in the number

of sucks were used as an indicator of the infant's attention to or preference for a given visual display.

Two additional techniques of studying infant perception have come into vogue. The first is the habituation-dishabituation technique, in which a single stimulus is presented repeatedly to the infant until there is a measurable decline (habituation) in whatever attending behavior is being observed. At that point a new stimulus is presented, and any recovery (dishabituation) in responsiveness is recorded. If the infant fails to dishabituate and continues to show habituation with the new stimulus, it is assumed that the baby is unable to perceive the new stimulus as different. The habituation-dishabituation paradigm has been used most extensively with studies of auditory and olfactory perception in infants. The second technique relies on evoked potentials, which are electrical brain responses that may be related to a particular stimulus because of where they originate. Changes in the electrical pattern of the brain indicate that the stimulus is getting through to the infant's central nervous system and eliciting some form of response.

Each of the preceding techniques provides the researcher with evidence that the infant can detect or discriminate between stimuli. With these sophisticated observational assessment and electro physiological measures, we know that the neonate of only a few days is far more perceptive than previously suspected. However, these measures are only "indirect" indicators of the infant's perceptual abilities.

pacifier[4]: a small plastic device for babies to suck or bite on

Directions: Now answer the questions.

In the study of perceptual abilities of infants, a number of techniques are used to determine infants' responses to various stimuli. Because they cannot verbalize or fill out questionnaires, indirect techniques of naturalistic observation are used as the primary means of determining what infants can see, hear, feel, and so forth. Each of these methods compares an infant's state prior to the introduction of a stimulus with its state during or immediately following the stimulus. The difference between the two measures provides the researcher with an indication of the level and duration of the response to the stimulus. For example, if a uniformly moving pattern of some sort is passed across the visual field of a neonate (newborn), repetitive following movements of the eye occur. The occurrence of these eye movements provides evidence that the moving pattern is perceived at some level by the newborn. Similarly, changes in the infant's general level of motor activity—turning the head, blinking the eyes, crying, and so forth—have been used by researchers as visual indicators of the infant's perceptual abilities.

28. The word "uniformly" in the passage is closest in meaning to

Ⓐ clearly
Ⓑ quickly
● consistently ★
Ⓓ occasionally

29. Paragraph 1 indicates that researchers use indirect methods primarily to observe the

Ⓐ range of motor activity in neonates
Ⓑ frequency and duration of various stimuli
● change in an infant's state following the introduction of a stimulus
Ⓓ range of an infant's visual field

30. Why does the author mention "repetitive following movements of the eye"?

● To identify a response that indicates a neonate's perception of a stimulus
Ⓑ To explain why a neonate is capable of responding to stimuli only through repetitive movements
Ⓒ To argue that motor activity in a neonate may be random and unrelated to stimuli
Ⓓ To emphasize that responses to stimuli vary in infants according to age

Such techniques, however, have limitations. First, the observation may be unreliable in that two or more observers may not agree that the particular response occurred, or to what degree it occurred. Second, responses are difficult to quantify. Often the rapid and diffuse movements of the infant make it difficult to get an accurate record of the number of responses. The third, and most potent, limitation is that it is not possible to be certain that the infant's response was due to the stimulus presented or to a change from no stimulus to a stimulus. The infant may be responding to aspects of the stimulus different than those identified by the investigator. Therefore, when observational assessment is used as a technique for studying infant perceptual abilities, care must be taken not to overgeneralize from the data or to rely on one or two studies as conclusive evidence of a particular perceptual ability of the infant.

31. Which of the following is NOT mentioned in paragraph 2 as a problem in using the technique of direct observation?

Ⓐ It is impossible to be certain of the actual cause of an infant's response.
Ⓑ Infants' responses, which occur quickly and diffusely, are often difficult to measure.
● Infants do not respond well to stimuli presented in an unnatural laboratory setting.
Ⓓ It may be difficult for observers to agree on the presence or the degree of a response.

32. The word "potent" in the passage is closest in meaning to

Ⓐ artificial
● powerful
Ⓒ common
Ⓓ similar

33. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

- Researchers using observational assessment techniques on infants must not overgeneralize and must base their conclusions on data from many studies.
- (B) On the basis of the data from one or two studies, it seems that some infants develop a particular perceptual ability not observed in others.
- (C) To use data from one or two studies on infants' perceptual abilities, it is necessary to use techniques that will provide conclusive evidence.
- (D) When researchers fail to make generalizations from their studies, their observed data is often inconclusive.

Observational assessment techniques have become much more sophisticated, reducing the limitations just presented. Film analysis of the infant's responses, heart and respiration rate monitors, and nonnutritive sucking devices are used as effective tools in understanding infant perception. Film analysis permits researchers to carefully study the infant's responses over and over and in slow motion. Precise measurements can be made of the length and frequency of the infant's attention between two stimuli. Heart and respiration monitors provide the investigator with the number of heartbeats or breaths taken when a new stimulus is presented. Numerical increases are used as quantifiable indicators of heightened interest in the new stimulus. Increases in nonnutritive sucking were first used as an assessment measure by researchers in 1969. They devised an apparatus that connected a baby's pacifier to a counting device. As stimuli were presented, changes in the infant's sucking behavior were recorded. Increases in the number of sucks were used as an indicator of the infant's attention to or preference for a given visual display.

34. What is the author's primary purpose in paragraph 3?

- (A) To explain why researchers must conduct more than one type of study when they are attempting to understand infant perception
- To describe new techniques for observing infant perception that overcome problems identified in the previous paragraph
- (C) To present and evaluate the conclusions of various studies on infant perception
- (D) To point out the strengths and weaknesses of three new methods for quantifying an infant's reaction to stimuli

35. The word "quantifiable" in the passage is closest in meaning to

- (A) visual
- (B) permanent
- (C) meaningful
- measurable

36. Paragraph 3 mentions all of the following as indications of an infant's heightened interest in a new stimulus EXCEPT an increase in

Ⓐ sucking behavior
Ⓑ heart rate
Ⓒ the number of breaths taken
● eye movements

(previous paragraph).

PARAGRAPH 3

Two additional techniques of studying infant perception have come into vogue. The first is the habituation-dishabituation technique, in which a single stimulus is presented repeatedly to the infant until there is a measurable decline (habituation) in whatever attending behavior is being observed. At that point a new stimulus is presented, and any recovery (dishabituation) in responsiveness is recorded. If the infant fails to dishabituate and continues to show habituation with the new stimulus, it is assumed that the baby is unable to perceive the new stimulus as different. The habituation-dishabituation paradigm has been used most extensively with studies of auditory and olfactory perception in infants. The second technique relies on evoked potentials, which are electrical brain responses that may be related to a particular stimulus because of where they originate. Changes in the electrical pattern of the brain indicate that the stimulus is getting through to the infant's central nervous system and eliciting some form of response.

37. According to paragraph 4, which of the following leads to the conclusion that infants are able to differentiate between stimuli in a habituation-dishabituation study?

● Dishabituation occurs with the introduction of a new stimulus.
Ⓑ Electrical responses in the infant's brain decline with each new stimulus.
Ⓒ Habituation is continued with the introduction of a new stimulus.
Ⓓ The infant displays little change in electrical brain responses.

38. In paragraph 4, what does the author suggest about the way an infant's brain perceives stimuli?

Ⓐ An infant's potential to respond to a stimulus may be related to the size of its brain.
Ⓑ Changes in the electrical patterns of an infant's brain are difficult to detect.
● Different areas of an infant's brain respond to different types of stimuli.
Ⓓ An infant is unable to perceive more than one stimulus at a time.

PARAGRAPH 5

Each of the preceding techniques provides the researcher with evidence that the infant can detect or discriminate between stimuli. With these sophisticated observational assessment and electro physiological measures, we know that the neonate of only a few days is far more perceptive than previously suspected. However, these measures are only indirect indicators of the infant's perceptual abilities.

39. Paragraph 5 indicates that researchers who used the techniques described in the passage discovered that

Ⓐ infants find it difficult to perceive some types of stimuli
Ⓑ neonates of only a few days cannot yet discriminate between stimuli
Ⓒ observational assessment is less useful for studying infant perception than researchers previously believed
● a neonate is able to perceive stimuli better than researchers once thought

Observational assessment techniques have become much more sophisticated, reducing the limitations just presented. Film analysis of the infant's responses, heart and respiration rate monitors, and nonnutritive sucking devices are used as effective tools in understanding infant perception. **(A)** Film analysis permits researchers to carefully study the infant's responses over and over and in slow motion. **(B)** Precise measurements can be made of the length and frequency of the infant's attention between two stimuli. **(C)** Heart and respiration monitors provide the investigator with the number of heartbeats or breaths taken when a new stimulus is presented. **(D)** Numerical increases are used as quantifiable indicators of heightened interest in the new stimulus. Increases in nonnutritive sucking were first used as an assessment measure by researchers in 1969. They devised an apparatus that connected a baby's pacifier to a counting device. As stimuli were presented, changes in the infant's sucking behavior were recorded. Increases in the number of sucks were used as an indicator of the infant's attention to or preference for a given visual display.

40. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

The repetition allows researchers to observe the infant's behavior until they reach agreement about the presence and the degree of the infant's response.

Where would the sentence best fit?

Ⓐ Choice A
● Choice B
Ⓒ Choice C
Ⓓ Choice D

41. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

Researchers use a number of techniques to determine how infants respond to changes in their environment.

- [redacted]
- [redacted]
- [redacted]

Answer Choices

- [redacted] Data from observational methods must be confirmed through multiple studies.
- [B] Visual indicators such as turning the head, blinking the eyes, or crying remain the best evidence of an infant's perceptual abilities.
- [redacted] New techniques for studying infant perception have improved the accuracy with which researchers observe and quantify infant responses.
- [D] Pacifiers are commonly used in studies to calm an infant who has been presented with excessive stimuli.
- [E] Indirect observation is most accurate when researchers use it to test auditory and olfactory perception in neonates.
- [redacted] Sophisticated techniques that have aided new discoveries about perception in the neonate continue to be indirect measures.

Directions: Listen to Track 1.

Directions: Now answer the questions.

1. Why does the woman go to see the professor?
   - (A) To get advice on the topic of a term paper
   - (B) To discuss different types of food packaging
   - (C) To find out if the university will offer courses in food packaging
   - (D) To ask about jobs in the food industry

2. Why does the professor mention his previous jobs?
   - (A) To explain why the woman should study physics, math, and chemistry
   - (B) To recommend that the woman get a summer job on a fishing boat
   - (C) To point out that industry jobs can lead to a teaching career
   - (D) To confirm an assumption the woman made about finding a job

3. The woman mentions a research study of milk packaging. What was the finding of the study?
   - (A) Plastic containers may change the flavor of milk.
   - (B) Light may negatively affect the quality of milk.
   - (C) People prefer to buy milk in see-through containers.
   - (D) Opaque containers are effective in protecting milk from bacteria.

4. What does the professor imply about the dairy in Chelsea?
   - (A) It has plans to start bottling milk in opaque containers.
   - (B) Some of its employees attended the university.
   - (C) Employees there might be able to provide useful information.
   - (D) He worked there before joining the university faculty.

5. Listen to Track 2.

Ⓐ She has read conflicting information.
Ⓑ She has been too busy to begin her research.
● The topic she is researching is too broad.
Ⓓ The information she needs is not available.

overwhelmed.
(by the breadth of research knowledge).

- Plastic bottles.
- opaque.
-

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Directions: Now answer the questions.

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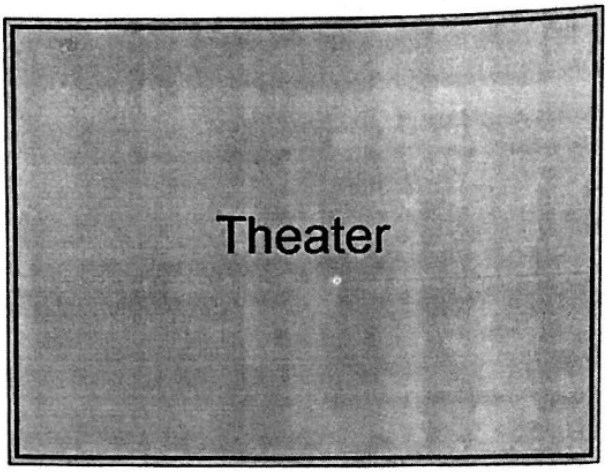
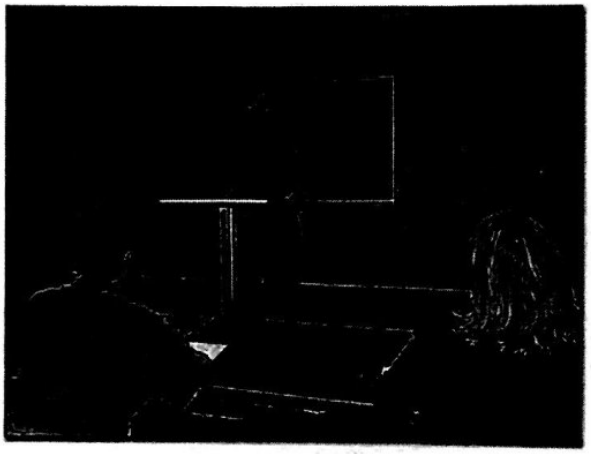
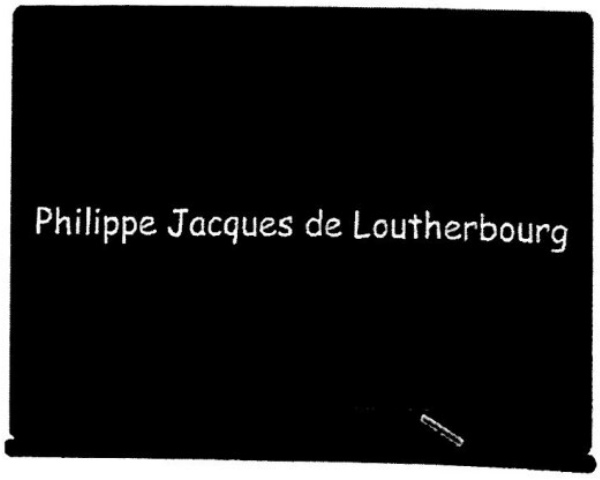
Directions: Listen to Track 3.







Directions: Now answer the questions.

6. What does the professor mainly discuss?
   - (A) The history of set design in English theater
   - (B) A French painter's innovations in set design
   - (C) A kind of play popular in eighteenth-century English theater
   - (D) A leading playwright of the eighteenth century

7. According to the professor, how did Loutherbourg create a feeling of greater depth on the stage? *Choose 2 answers.*
   - [A] He enlarged the stage area.
   - [B] He used mainly dark colors in the painted backgrounds.
   - [ ] He carefully spaced separate pieces of scenery.
   - [ ] He used three-dimensional objects in his sets.

8. What can be inferred about theatergoers in late eighteenth-century England?
   - (A) They did not accept Loutherbourg's set designs at first.
   - (B) They were accustomed to sitting in dark theaters.
   - (C) Most of them attended the theater mainly to see popular actors.
   - (D) Some of them used the theater as a substitute for travel.

9. What is the professor's opinion about the relationship between English landscape painters and Loutherbourg?
   - (A) He thinks English landscape painters were unfair in their criticism of Loutherbourg's work.
   - (B) He thinks Loutherbourg's relationship with English landscape painters was less important than most experts think.
   - (C) He thinks Loutherbourg and the English landscape painters probably influenced each other.
   - (D) He thinks English landscape painters helped Loutherbourg's work gain in popularity.

10. What are two notable features of the Eidophusikon? *Choose 2 answers.*

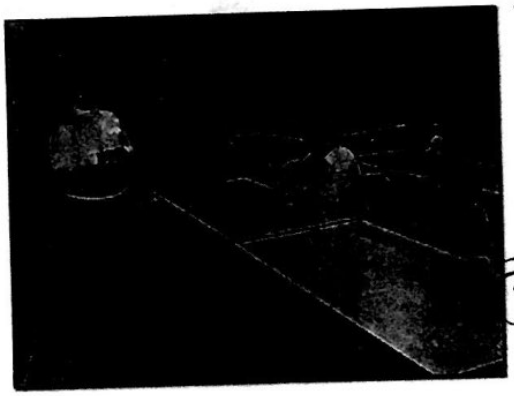
- [A] It was identical to the Drury Lane Theatre.
- [ ] It did not make use of actors.
- [ ] It used paintings made by Gainsborough.
- [ ] It had a small stage.

11. Why does the professor mention a storm that passed over Loutherbourg's home?

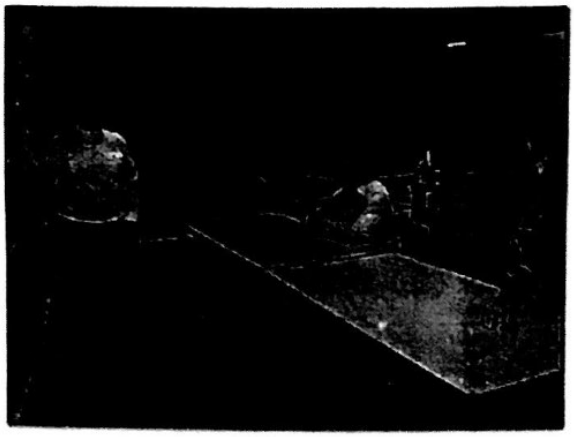
- (A) To demonstrate the authenticity of Loutherbourg's sound effects
- (B) To provide context in a discussion about lighting effects
- (C) To mention one of the problems the Eidophusikon faced
- (D) To explain how Loutherbourg got an idea for a theater set

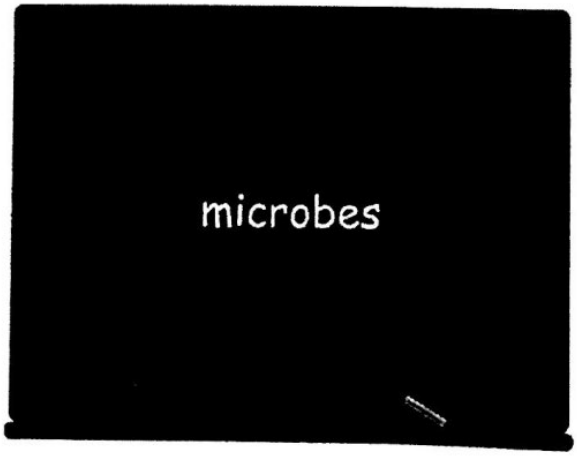
Directions: Listen to Track 4.

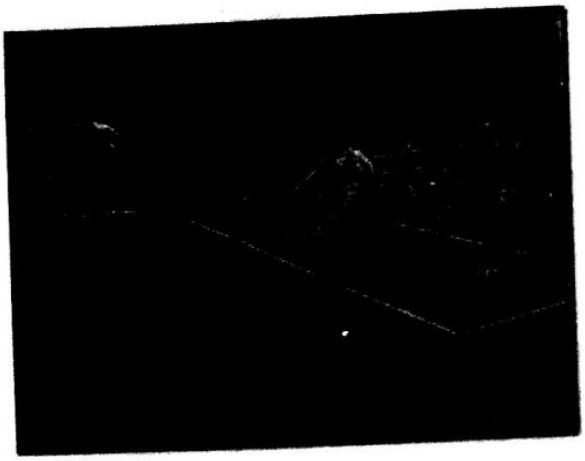
Environmental Science



tundra




microbes



Directions: Now answer the questions.

12. What is the lecture mainly about?
    - (A) Factors involved in the increased growth of shrubs in Arctic Alaska
    - (B) How temperature increases might be affecting the permafrost in Arctic Alaska
    - (C) Why nutrient production of microbes in the soil in Arctic Alaska is declining
    - (D) Reasons that grasslands are turning into tundra in Arctic Alaska

13. According to the professor, what are two features of shrubs that allow them to grow well in Arctic regions? *Choose 2 answers.*
    - [A] They have roots that can penetrate permafrost.
    - [B] Their height allows them to absorb more sunlight.
    - [ ] They absorb nutrients from the soil efficiently.
    - [ ] They have a shallow root system.

14. What is one reason for the increase in shrub growth in Arctic Alaska?
    - (A) Decreases in grass and moss growth have altered the balance of nutrients in the soil.
    - (B) Increases in ground temperature have led to increased microbial activity.
    - (C) Increases in average winter temperatures have made permafrost permeable to water.
    - (D) Increases in snowfall have provided more water for shrubs.

15. Why are nutrients in the soil NOT carried away by spring runoff?
    - (A) The roots of shrubs prevent nutrient-filled soil from being washed away.
    - (B) Most nutrients are not in the area of the soil most affected by runoff.
    - (C) Most nutrients remain frozen in the permafrost when spring runoff is at its peak.
    - (D) Most nutrients have been absorbed by vegetation before the runoff period begins.

16. Why does the professor mention shrub expansion into other environments, such as semiarid grasslands?

(A) To suggest that new shrubland may not convert back to tundra
(B) To explain how shrubland can expand in a warm climate
(C) To cite a similarity between the types of shrubs in semiarid grassland and tundra environments
(D) To explain how a biological loop can cause shrub expansion

17. Listen to Track 5.

(A) The information she gave is important enough to be repeated.
(B) Climate scientists are asking the wrong questions.
(C) The phenomenon she is describing is more complex than it appears.
(D) Students should be able to solve the puzzle easily.

Directions: Listen to Track 6.

Directions: Now answer the questions.

18. What are the speakers mainly discussing?

(A) A book that the man is trying to find in the library
(B) A book that the man already returned to the library
(C) A book that the man is using to write his senior thesis
(D) A book that the man lent to his sociology professor

19. What does the woman offer to do for the man?

(A) Let the man know when a book he needs is returned to the library
(B) Photocopy a chapter of a book for him
(C) Ask a professor to return a book the man needs
(D) Find a copy of a book for him at another library

20. What is the woman trying to explain when she mentions students who have lost their borrowing privileges?

(A) Why the man should not photocopy part of the book
(B) The reasons for one of the library's policies
(C) What will happen if the man does not return the book
(D) The reason the man has to fill out a form

21. How does the man probably feel at the end of the conversation?

(A) Annoyed that he has to pay a fine on the book
(B) Upset that he will lose his library privileges
(C) Glad that he can keep the book for two more weeks
(D) Appreciative that the woman is helping him

22. Listen to Track 7.

- (A) To make sure she understands what the man's problem is
- (B) To encourage the man to return the book to the library soon
- (C) To check whether the man has already returned the book
- (D) To explain to the man a change in the library's policies

Directions: Listen to Track 8.

Geology

Empty Quarter

Directions: Now answer the questions.

23. What is the lecture mainly about?
    - (A) Reasons that geologists study lake fossils in desert regions
    - (B) A comparison of ancient and present-day lakes in desert environments
    - (C) Geological evidence for the formation of ancient sand dunes
    - (D) A hypothesis for how some ancient desert lakes formed

24. What is the professor's opinion about the conclusions of the recent study of the limestone formations in the Empty Quarter?
    - (A) They have changed the way geologists study desert environments.
    - (B) They contradict findings about similar desert lakes.
    - (C) They explain the causes of monsoons in the desert.
    - (D) They need to be confirmed by additional studies.

25. According to the professor, what feature of the sand dunes made the formation of the lakes possible?
    - (A) The degree of slope of the sides of the dunes
    - (B) The presence of clay and silt particles in the dunes
    - (C) The position of the dunes relative to the wind and rain
    - (D) The narrowness of the valleys between the dunes

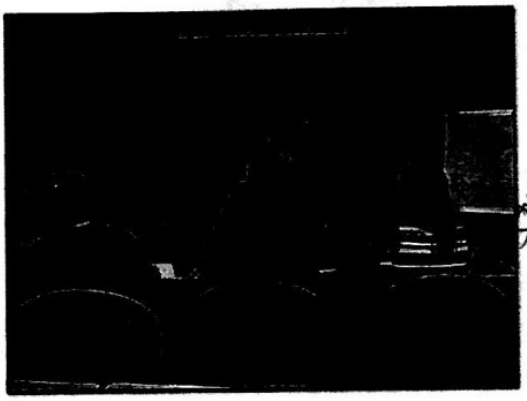
26. How is it possible to determine in which rainy period a lake was formed? *Choose 2 answers.*
    - [A] By examining the location of the lake bed
    - [B] By measuring the amount of sand covering the lake bed
    - [C] By examining the color of the limestone formation
    - [D] By identifying the types of fossils found in the limestone

27. What does the professor imply about the lack of water buffalo and hippopotamus fossils in the more recent lakes?
    - (A) The level of water in the lakes was not sufficient for these animals.
    - (B) The bottoms of the lakes were too sandy for these animals to stand in.
    - (C) The location of the lakes made them too difficult for these animals to reach.
    - (D) The vegetation near the lakes did not attract these animals.

28. What possible explanation does the professor give for the apparent absence of fish in the most ancient lakes?
    - (A) The presence of predators
    - (B) Lack of appropriate food
    - (C) Lack of suitable water
    - (D) Extreme desert temperatures

Directions: Listen to Track 9.

Linguistics



Directions: Now answer the questions.

29. What does the professor mainly discuss?

Ⓐ The findings of a study on prairie dog communication
Ⓑ The way that mammals learn to make warning cries
● Features that distinguish language from animal communication systems
Ⓓ Various types of signals used by animals to communicate with each other

30. Why does the student mention a research project she studied in a biology class?

Ⓐ To point out similarities in the behavior of rodents and monkeys
Ⓑ To explain how she first became interested in animal communication
● To introduce an instance of an animal species that might have language
Ⓓ To show how she applied her knowledge of linguistics in another course

31. What is the professor's opinion of a recent study of prairie dogs?

(A) She finds the study interesting but is not convinced that prairie dogs can communicate.
(B) She thinks that some claims made by the researchers are not supported by their findings.
(C) She sees the study as proof that mammals other than humans possess a form of language.
(D) She thinks the researchers misinterpreted the high-pitched barks as warning signals.

32. What does the professor say about the individual units that make up human languages?

(A) They can be combined to create an infinite number of new messages.
(B) They are not capable of being reproduced by members of any other species.
(C) They function in the same way as the signals all animals use to communicate.
(D) They are acquired instinctively without having to be learned.

33. The professor uses the sentence, "Move the large coyote fast," in order to illustrate two features of language. What are they? Choose 2 answers.

[A] Displacement
[B] Learnability
[C] Productivity
[D] Discreteness

34. Listen to Track 10.

(A) To see if anyone knows the answer to the student's question
(B) To suggest that the student is using the wrong terminology
(C) To express frustration because she has already answered a similar question
(D) To determine whether she has been speaking clearly enough

Directions: Listen to Track 33.

Directions: Now answer the questions.

1. Why does the student go to see the professor?
   - Ⓐ To discuss the latest trends in photography shows
   - Ⓑ To find out why some of her work was not selected for a show
   - ● To discuss how to get her photographs exhibited
   - Ⓓ To find out about a student photography show on campus

2. According to the professor, what is the best way to create work that is likely to be chosen for a show?
   - Ⓐ By taking photographs that fit with current trends
   - ● By following one's own artistic views
   - Ⓒ By consulting experienced photographers
   - Ⓓ By learning what gallery owners are interested in

3. What does the professor imply about photography created outside of the classroom?
   - Ⓐ It is usually technically stronger than work created for a class.
   - Ⓑ It tends to be more interesting than class work.
   - ● It faces increased pressure to be trendy.
   - Ⓓ It is more likely to be exhibited than is work created for a class.

4. According to the professor, what are two ways young photographers can market their work? *Choose 2 answers.*
   - ■ Share examples of their work with others
   - ☐ B Hire a professional agent to sell their work
   - ■ Display their work in places other than galleries
   - ☐ D Ask a professor to recommend their work to gallery owners

5. Listen to Track 34.

Ⓐ To ask the professor to reevaluate her work

Ⓑ To indicate that she understands the importance of sharing her work

Ⓒ To show that she disagrees with the professor's opinion

● To suggest that her work has met the professor's criteria

photography professor

student

photography make a show?

gallery is looking for? ✓

stay true to artistic vision. artistic vision.

what you want to capture. believe in.

(not trends). to make it to show. keep up with trends (don't mindlessly follow).

keep up w/ trends (not cater) not mindlessly follow the.

what I want to create (not what others want to create).

works outside of school. (art for living). surrender to that pressure.

what you want to create. work created out of school

work. pressure to be what you're not

work seen in restaurants, stores,

and around (opportunity) practical trips & work sample of work you have.

sample of your artwork. work seen in restaurants/bookstores.

(practical) and good work

Directions: Listen to Track 35.

Marine Biology

Ambulocetus natans

Note: The lecture you just listened to provides one professor's interpretation of evidence related to the evolution of whales. You might be interested to know that the evolution of whales is still being studied, and as new evidence becomes available, alternative interpretations may be more accurate.

Directions: Now answer the questions.

6. What is the lecture mainly about?
   - (A) Recent fossil evidence connecting whales and the hippopotamus
   - (B) Difficulties in determining the evolutionary history of whales
   - (C) Similarities among ancient ancestors of whales
   - (D) Similarities between whales and other modern-day animals

7. According to the professor, what three aspects of the Ambulocetus fossil make Ambulocetus a likely bridge between land mammals and sea mammals? *Choose 3 answers.*
   - (A) It had an elongated skeletal structure.
   - (B) It strongly resembled a modern hippopotamus.
   - (C) It had an unusually long and thin tail for a whale.
   - (D) It had limbs that could have been used for walking.
   - (E) Its skull had ear bones characteristic of land mammals.

8. According to the professor, what does the discovery of Ambulocetus mean to researchers?
   - (A) It fills a gap in the fossil evidence for whale evolution.
   - (B) It has become less significant since the discovery of Basilosaurus.
   - (C) It calls into doubt the theory that whales evolved from land mammals.
   - (D) It suggests that whales evolved more recently than was previously believed.

9. What evidence suggests that whales are descendants of the hippopotamus?

Ⓐ Similarities between hippopotamus fossils and the Ambulocetus fossil
● Similarities in the genes of hippopotamuses and whales
Ⓒ Similarities in the habitats of modern hippopotamuses and ancient whales
Ⓓ Similarities in the skeletal structures of modern hippopotamuses and ancient whales

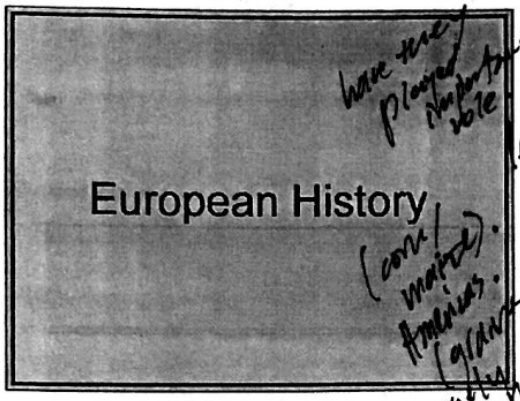
10. What is the professor's opinion about recent genetic studies relating to whale evolution?

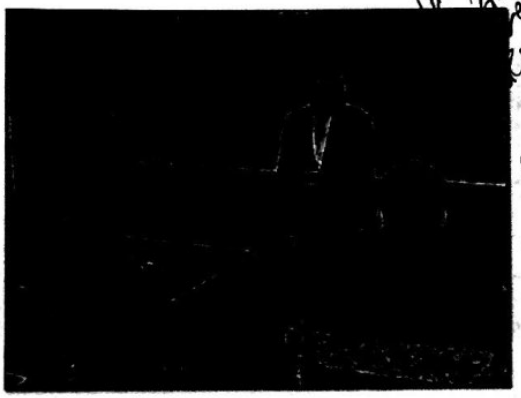
Ⓐ They solve a long-standing mystery involving fossil evidence.
Ⓑ They contain significant errors.
● They present evidence that conflicts with fossil evidence.
Ⓓ The findings of the various studies should not have surprised researchers.

11. What does DNA evidence indicate about relationships among whales?

Ⓐ All modern whales descend from sperm whales.
Ⓑ Differences among toothed whales are less significant that was previously thought.
● Not all toothed whales are closely related.
Ⓓ Sperm whales are more closely related to killer whales than was previously thought.

Directions: Listen to Track 36.





Directions: Now answer the questions.

12. What is the main purpose of the lecture?

Ⓐ To describe the trade in food crops between Europe and the Americas
Ⓑ To describe the introduction of American food crops to Europeans
Ⓒ To describe the influence of American food crops on traditional European dishes
Ⓓ To describe the difficulties of growing American food crops in European climates

13. What does the professor imply about certain plants in the nightshade family?

Ⓐ They grow best in Mediterranean climates.
Ⓑ Their leaves are high in nutritional value.
Ⓒ They were mistakenly believed to be related to potatoes.
Ⓓ They are dangerous when eaten by human beings.

14. What does the professor imply about Thomas Jefferson's attitude toward tomatoes?

- It was typical of his unconventional way of thinking.
- (A) It helped to advance his political career.
- (A) It changed the eating habits of North Americans.
- (A) It helped to make tomatoes popular in Europe.

15. According to the professor, what was the long-term effect of the introduction of American corn and potatoes to Europe?

- (A) It had a negative effect on the nutritional intake of people living near the Mediterranean Sea.
- It contributed to a shift in the balance of power from southern Europe to northern Europe.
- (C) It encouraged the development of new types of cuisine in southern Europe.
- (D) It led to the failure of many native European grain crops.

16. According to the professor, what is one of the reasons why potatoes became popular in Ireland?

- Potatoes were more nourishing than native Irish food crops.
- (B) Potatoes grew better at higher altitudes than native Irish crops.
- (C) Political leaders in Ireland encouraged the cultivation of potatoes.
- (D) People in Ireland were not aware that potatoes are members of the nightshade family.

17. Listen to Track 37.

- (A) She expects the student to provide an answer to her question.
- (B) She is surprised by the student's question.
- She thinks that she knows what the student was going to ask.
- (D) She expects other students in the class to express their opinions.

⇒ ⇒ (course, he?)

I was going to say that.

Directions: Listen to Track 38.

Directions: Now answer the questions.

18. Why does the student go to the bookstore?
    - (A) To purchase a book by Jane Bowles
    - (B) To find out which books he needs for a course
    - (C) To return a book that was originally assigned for a course
    - (D) To find out how to order a book for a course

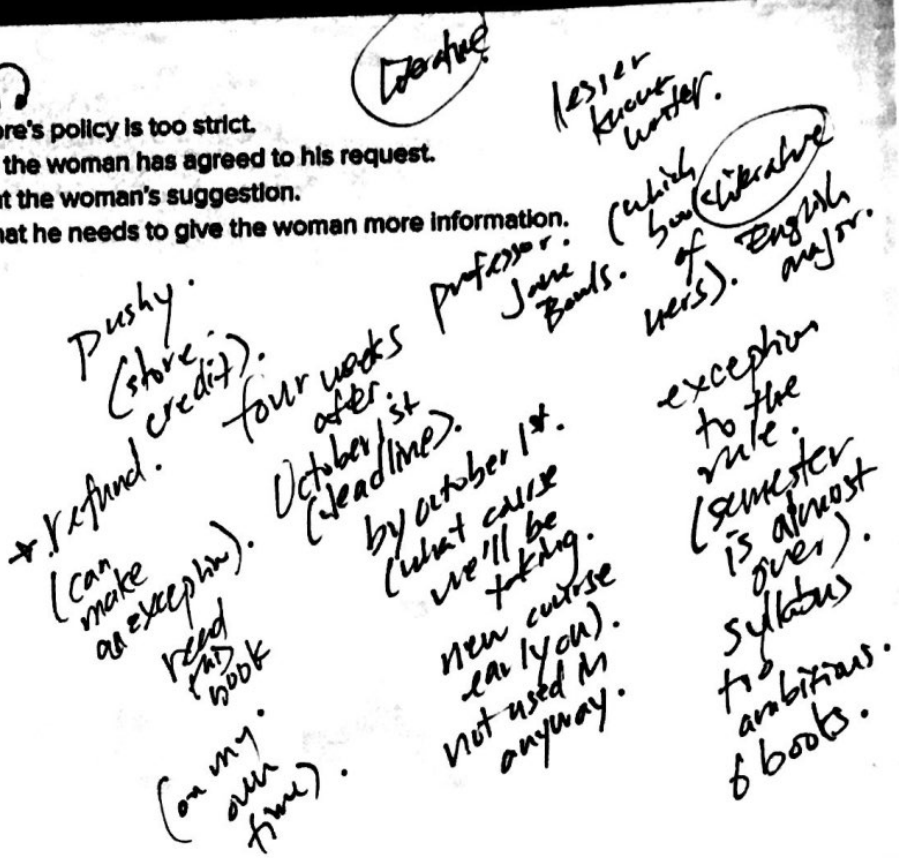
19. What is the store's policy about giving refunds on books? *Choose 2 answers.*
    - [A] Books that are not for a specific course will receive a store credit instead of a refund.
    - [B] Course textbooks can be returned for a full refund early in the school semester.
    - [C] All books must be returned within two weeks to be eligible for a full refund.
    - [D] Only books that are in new condition will get a full refund.

20. Why is the professor not going to discuss the book by Jane Bowles in the class?
    - (A) There is not enough time left in the semester.
    - (B) Not all of the students were able to get a copy of the book.
    - (C) The professor miscalculated the difficulty level of the book.
    - (D) The book was not on the course syllabus.

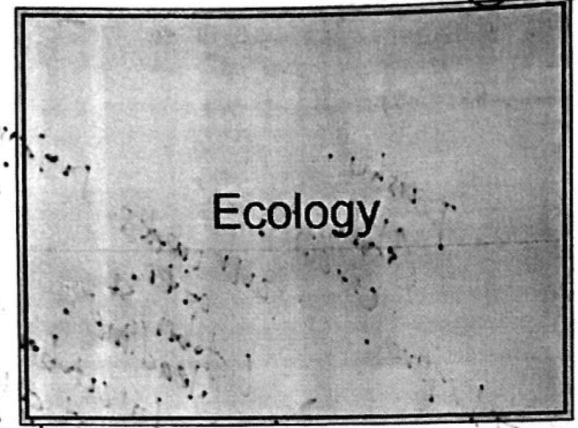
21. What does the woman imply about the book written by Jane Bowles?
    - (A) It is worth reading.
    - (B) It focuses on a serious topic.
    - (C) She is not familiar with it.
    - (D) She read it for a literature class.

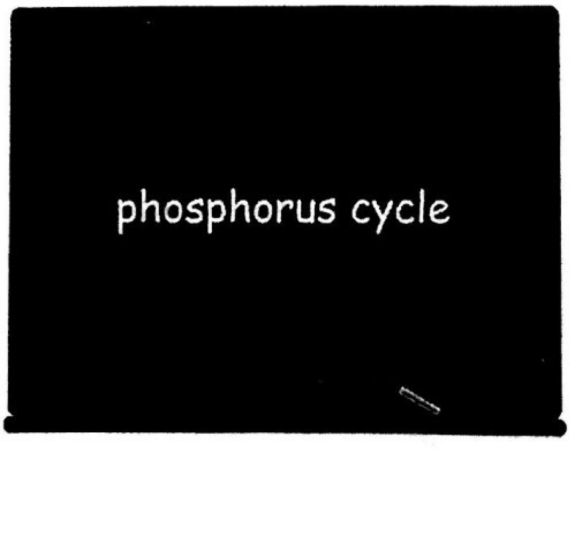
22. Listen to Track 39.

Ⓐ He thinks the store's policy is too strict.
Ⓑ He is happy that the woman has agreed to his request.
● He is surprised at the woman's suggestion.
Ⓓ He is annoyed that he needs to give the woman more information.



Directions: Listen to Track 40.





- plants use phosphorus in the cycle
- animals that eat those plants

land phase

rivers, water, melting snow (carried by)

1. land phase
2. water phase

(rivers empty into ocean) phosphorus → absorbed by plants

affected by excessive fertilizers (rapid growth of water plants) → the fish (deal with the water, they're dying)

fishing activity (bring water back into land)

cycle phosphorus at the bottom of the ocean

submerged rock back into the ocean

after millions of years (uplifting the ocean)

Listening

Directions: Now answer the questions.

23. What is the main purpose of the lecture?

- (A) To discuss environmental phenomena that have changed the phosphorus cycle
- (B) To illustrate how interrupting the phosphorus cycle can affect the environment
- (C) To describe how phosphorus ends up in the atmosphere
- (D) To explain how phosphorus gets recycled in the environment

24. Which human activities that influence the phosphorus cycle does the professor mention? *Choose 2 answers.*

- [A] Fishing
- [B] Building dams on rivers
- [C] Polluting the oceans
- [D] Making and using fertilizer

25. Why does the professor discuss underwater volcanoes?

- (A) To describe the location of most of the phosphorus on Earth
- (B) To point out the difficulty of studying the phosphorus cycle
- (C) To describe a step in the phosphorus cycle
- (D) To illustrate the differences between two phases in the phosphorus cycle

26. What can be inferred about the professor's view on phosphorus getting washed into rivers?

- (A) She is unconcerned because phosphorus is a beneficial nutrient.
- (B) She is concerned about the quantity of phosphorus entering the waterways.
- (C) She thinks that the amount of research conducted on the topic is excessive.
- (D) She is frustrated that most of her students are unaware of the phenomenon.

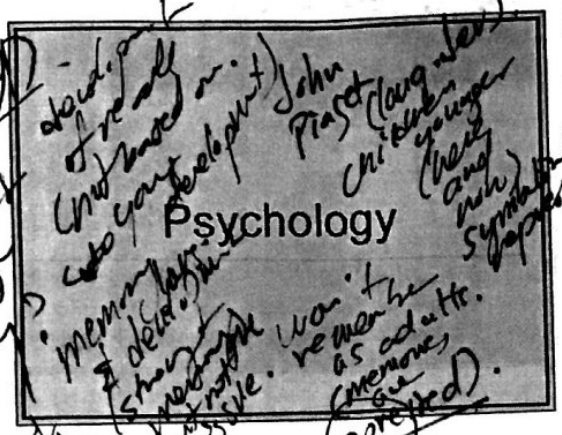
27. What comparison does the professor make involving phosphorus and nitrogen?

Ⓐ Sediment on the ocean floor contains more nitrogen than phosphorus.
Ⓑ The atmosphere contains more nitrogen than phosphorus.
Ⓒ Nitrogen requires more time to get recycled than phosphorus does.
Ⓓ Phosphorus is more important than nitrogen to the development of fish.

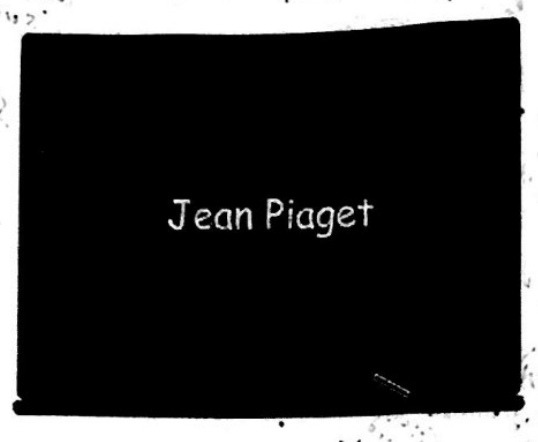
28. Listen to Track 41.

Ⓐ She realizes that the students are struggling with the concept.
Ⓑ She is surprised that the student knew the answer to her question.
Ⓒ She thinks that the answer to the question is obvious.
Ⓓ She thinks that this phase of the cycle has an unusual name.

Directions: Listen to Track 42.



childhood amnesia



Directions: Now answer the questions.

29. What is the main purpose of the lecture?
    - (A) To discuss possible explanations for childhood amnesia
    - (B) To describe key features of childhood amnesia
    - (C) To explain methods of testing memory in children of different ages
    - (D) To discuss why the ability to recall memories diminishes as a person ages

30. Why does the professor ask students about their earliest memories?
    - (A) To help students relate to the topic she is about to discuss
    - (B) To establish that people vary in the time of their earliest memory
    - (C) To introduce the connection between language and memory
    - (D) To point out a common theme in the earliest memories of most people

31. What does the professor imply about some of the explanations for childhood amnesia that she describes?
    - (A) They can never be proved or disproved.
    - (B) They were formed without proper evidence.
    - (C) They explain only certain types of childhood amnesia.
    - (D) They are contradicted by her own research.

32. The professor mentions some commonly held explanations for childhood amnesia. Indicate whether each of the following is one of the explanations she mentions.
Put a check (✓) in the correct boxes.

	Yes	No
Early memories are repressed.		
Young children have few experiences to remember.		
Young children are unable to form memories.		
Children lose memories at a faster rate than adults.		
Young children do not make an effort to remember events.		

33. How was recall tested in children without language ability?

Ⓐ By recording children's responses to familiar faces
Ⓑ By observing children's reactions to a repeated series of actions
Ⓒ By having children imitate each other's actions
● By having children imitate an ordered sequence of actions

34. The professor mentions a study in the 1980s that tested memory in children under age 3. What did the researchers conclude from this study?

Ⓐ Young children do not develop the capacity for recall until after age 3.
● Piaget's theory linking language development to memory was incorrect.
Ⓒ Young children typically remember events for about nine months.
Ⓓ The formation of memories is dependent upon language development.

Directions: Listen to Track 65.

Directions: Now answer the questions.

1. What are the speakers mainly discussing?
   - (A) What the gym pass is used for
   - (B) How to try out for the swimming team
   - (C) The popularity of the new exercise classes at the gym
   - (D) The schedule of exercise classes at the gym

2. Why does the woman's initial excitement turn to disappointment?
   - (A) She is told that all swimming classes are full.
   - (B) She learns that she will have to pay extra for classes.
   - (C) She finds out that there are no swimming classes at her level.
   - (D) She thought all sports activities were supervised by coaches.

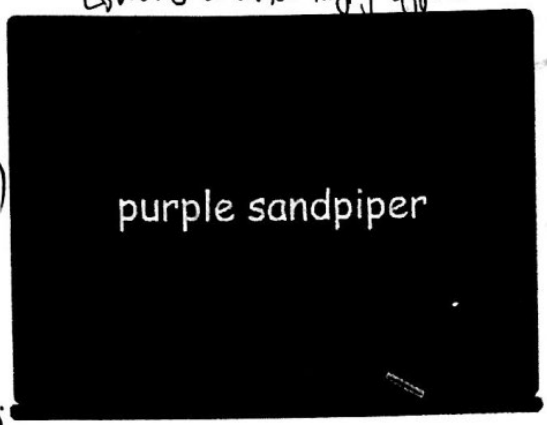
3. What does the man imply about people who play sports in the gym?
   - (A) They do not need an instructor to coach them.
   - (B) They do not usually take swimming classes.
   - (C) They must pay an extra fee to use the equipment.
   - (D) They do not need a gym pass.

4. Why does the woman make an appointment with the swimming instructor?
   - (A) To find out when the pool is available
   - (B) To apply for a job as assistant swim instructor
   - (C) To complain about the gym's policy
   - (D) To find out which swimming class she should take

5. Listen to Track 66.

Ⓐ He wants to change the subject.
Ⓑ He wants to tell a story.
Ⓒ He disagrees with the woman.
Ⓓ He understands the woman's point.

Directions: Listen to Track 67.



Directions: Now answer the questions.

6. What is the talk mainly about?
   - (A) Various predators that threaten young birds
   - (B) Various patterns of growth in young birds
   - (C) One way that birds protect their young
   - (D) One way that birds provide food for their young

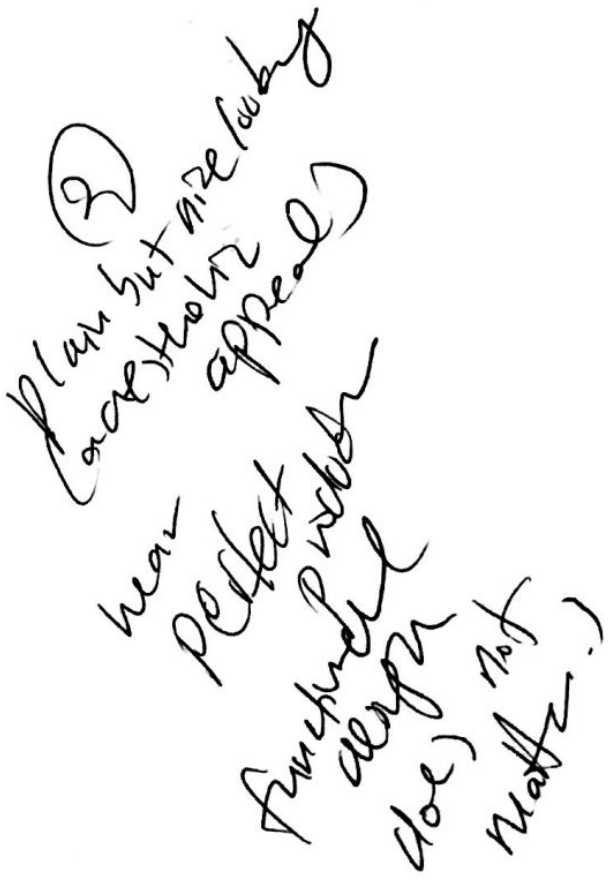
7. According to the lecture, what do birds usually do when putting on a distraction display? *Choose 2 answers.*
   - [A] They imitate another kind of animal.
   - [B] They fly in circles around their nest.
   - [C] They cover their nest with their wings.
   - [D] They pretend they are sick or injured.

8. According to the lecture, when do birds put on their most conspicuous distraction displays?
   - (A) Just before they lay their eggs
   - (B) Immediately after they have laid their eggs
   - (C) Just before their young become independent
   - (D) Immediately after their young have left the nest

9. Listen to Track 68.
   - To introduce an explanation
   - (B) To express uncertainty
   - (C) To point out an error
   - (D) To emphasize a point that should be obvious

10. Listen to Track 69.
   - (A) To explain the behavior of the predator
   - (B) To emphasize that predators have excellent hunting skills
   - To state the purpose of the birds' behavior
   - (D) To emphasize the risks involved in a distraction display

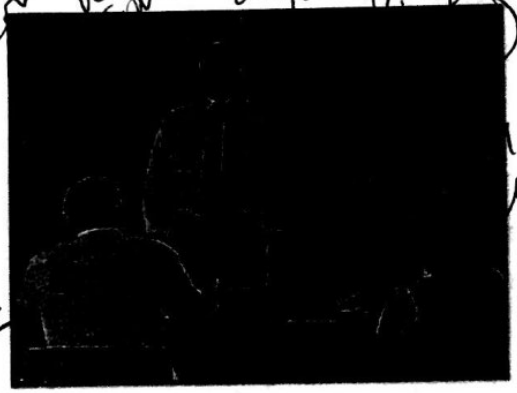
11. Listen to Track 70.
   - (A) To describe the behavior of an injured sandpiper
   - (B) To give an example of a well-performed broken-wing display
   - (C) To show why some sandpipers fail to distract predators
   - To distinguish the sandpiper's display from another kind of display

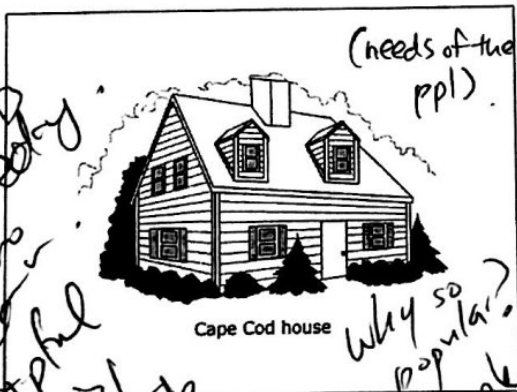


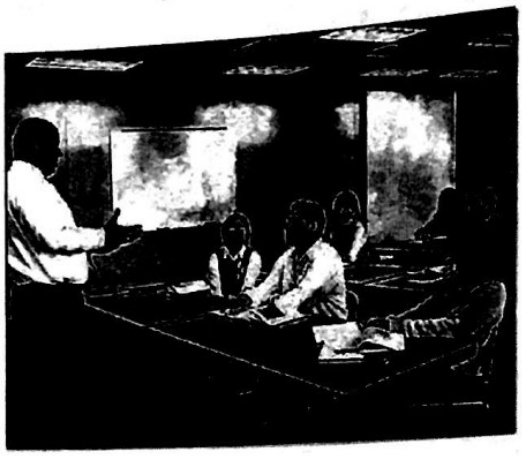
Listening

Directions: Listen to Track 71.

Architecture







Directions: Now answer the questions.

12. What aspect of architecture in the United States is the lecture mainly about?

Ⓐ The differences between rural and urban styles of housing
Ⓑ The reasons for the popularity of a particular type of house
Ⓒ The various styles of houses that are popular in New England
Ⓓ The decorative details that are typical of houses built in New England

13. What is mentioned in the lecture as an application of the principle that "form follows function"?

Ⓐ Smaller houses should have fewer rooms.
Ⓑ A house's design should reflect the inhabitants' needs.
Ⓒ The materials for a house should be selected before the house is designed.
Ⓓ Houses in cold, harsh climates should be built with inexpensive materials.

14. Why does the woman refer to visiting her grandparents?

Ⓐ To explain why she is interested in residential architecture
Ⓑ To explain why she knows a lot about the history of Cape Cod
Ⓒ To explain why she is familiar with Cape Cod houses
Ⓓ To explain why she enjoys visiting rural New England

15. According to the lecture, what are two features of Cape Cod houses that were influenced by climate? *Choose 2 answers.*

[A] The thickness of the walls
[B] The slope of the roofs
[C] The number of windows
[D] The simplicity of the exterior
[E] The size of the chimney

16. According to the professor, what contributed to the attitude of conformity in rural New England communities during the 1600s and 1700s?

(A) People depended on their neighbors for their own survival.
(B) People living in rural areas often had moved there from cities.
(C) People had to live very close to their neighbors.
(D) People had limited access to information from outside their community.

17. Listen to Track 72.

(A) To indicate that the student's answer is wrong
(B) To determine whether the student has prepared for the class
(C) To point out that housing styles across the United States are very similar
(D) To ask about students' preferences in architectural styles

Directions: Listen to Track 73.

Directions: Now answer the questions.

18. Why does the professor want to see the student?
    - Ⓐ To discuss the student's grade on a paper
    - Ⓑ To invite the student to work on a committee
    - Ⓒ To inform the student about a change in the class schedule
    - Ⓓ To ask the student to become her research assistant

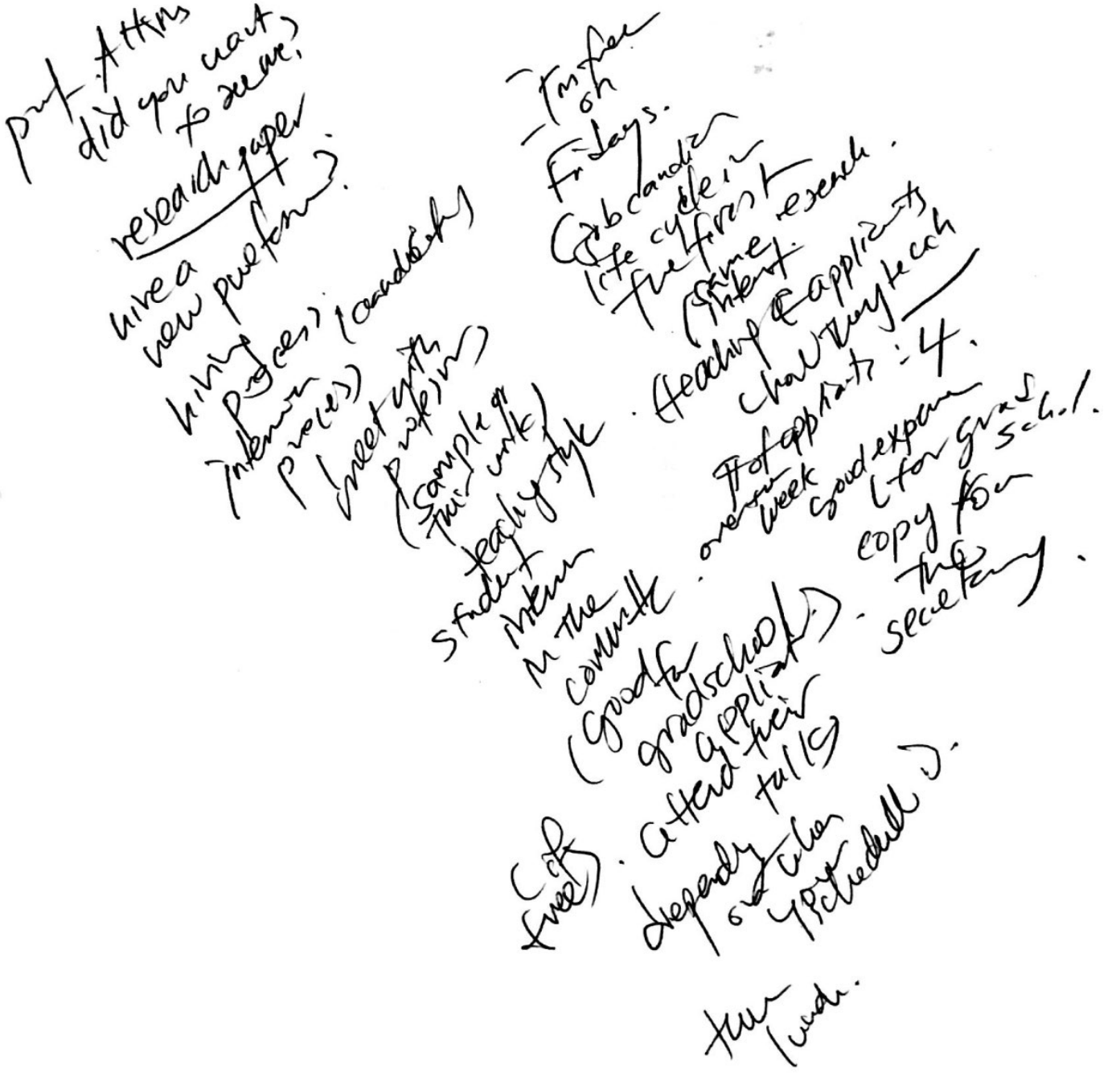
19. Why does the student say he is interested in doing what the professor asks?
    - Ⓐ He thinks it may help him improve his research skills.
    - Ⓑ He thinks it will enable him to get a better grade in the professor's class.
    - Ⓒ He thinks it may help him get into graduate school.
    - Ⓓ He thinks it will be good teaching practice for him.

20. What will the applicants talk about?
    - Ⓐ An academic interest they have
    - Ⓑ Reasons why they deserve to be hired
    - Ⓒ Their educational background
    - Ⓓ The classes they hope to teach

21. Why does the professor mention that one of the applicants will give a talk on a topic the student is particularly interested in?
    - Ⓐ To see if the student would enjoy joining the applicant's research team
    - Ⓑ To suggest that the student may not totally agree with what the applicant has to say
    - Ⓒ To persuade the student to come to a talk on Friday
    - Ⓓ To warn the student to focus on the applicant's teaching ability

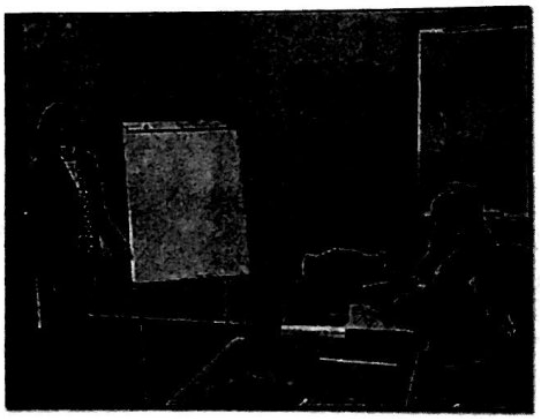
22. Listen to Track 74.

(A) He does not know of any job applicants.
(B) He is not interested in learning about the hiring process.
(C) He does not want to be responsible for any decisions that are made.
(D) He does not understand why the professor has asked him the question.

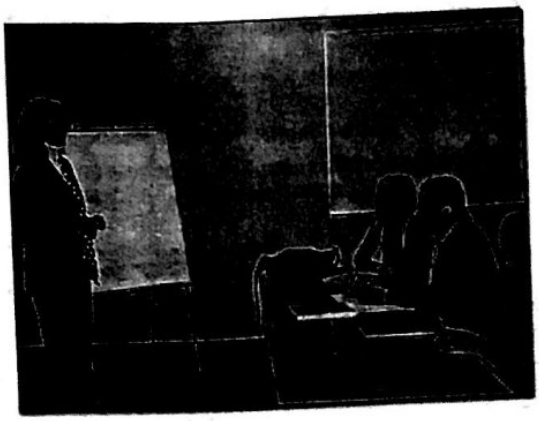


Directions: Listen to Track 75.

Environmental Science



wetlands



Directions: Now answer the questions.

23. What is the lecture mainly about?
    - (A) The effect of the decrease in temperatures on wetlands
    - (B) The use of computer models to analyze temperature patterns
    - (C) The theory that land development affected the climate of south Florida
    - (D) The importance of the citrus industry to the south Florida economy

24. Why does the professor mention the building of canals in the wetlands?
    - (A) To describe what the wetlands used to look like
    - (B) To emphasize that farmers need to transport their crops to other areas
    - (C) To explain how the wetlands were transformed into farmland
    - (D) To explain why people want to build farms there

25. What does the professor imply about major weather patterns such as El Niño?
    - (A) She does not believe they are the main cause of the changes in Florida's climate.
    - (B) She is certain that they have caused a worldwide decrease in the number of frosts.
    - (C) She believes they contributed to the increase of citrus production in Florida.
    - (D) She does not fully understand what causes them.

26. What point about bodies of water does the professor emphasize to the students?
    - (A) Bodies of water in Florida are slightly warmer now than they were 100 years ago.
    - (B) Bodies of water in south Florida are increasing in size.
    - (C) Bodies of water release heat back into the environment.
    - (D) Bodies of water are a source of moisture for crops.

27. What data from 100 years ago and today were entered into the computer model that the professor discusses?

Ⓐ The average temperatures in south Florida
Ⓑ The market prices of citrus fruit grown in south Florida
Ⓒ The numbers of animal species in south Florida wetlands
Ⓓ The landscape characteristics of south Florida

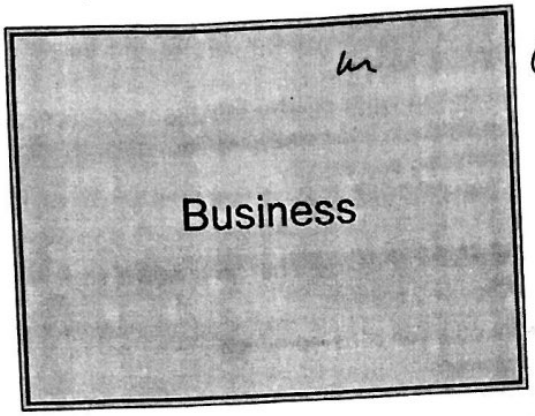
28. Listen to Track 76.

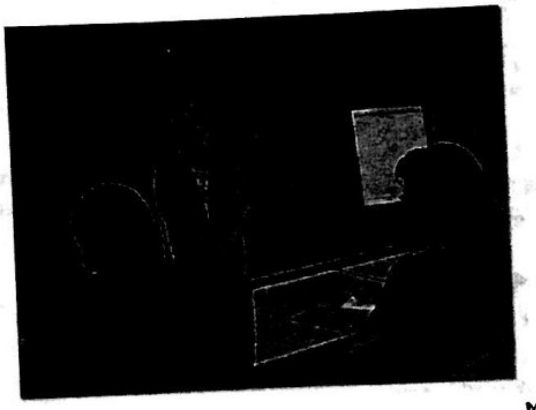
Ⓐ To remind the professor of her previous point
Ⓑ To check if he understood the professor's point
Ⓒ To express surprise at what the professor said
Ⓓ To answer the professor's question about the farmers

* Alain de Botton
*A gentler kind

Listening

Directions: Listen to Track 77.





need for advertising, (successfully call attention). systematic approach. risk-making decisions (drive away customers).

4 M's.
Market
Media
Money
Message. (important areas).

Market
ppl who might become customers
one by one. age group. like/dislike. group of customers.

Media
television, newspaper, billboard. right market to target. avenues of communication which media would reach the most potential customers for lowest cost

Money. (advertise) christmas gifts for ppl. sports equipment. use it themselves. non holiday rate)

facts that come from real research.

teachers — your market
what magazines do teachers read?
research. Two magazines majority of teachers read about classroom activities (educational psychology advertisement. (classroom magazine)

majority (eg) bad advertisement of teachers.

Message — for customers. (what the product provides)

Soup (feet.) free socks, (lots of customers)

why unsuccessful (group work).

Directions: Now answer the questions.

29. What is the main topic of the talk?

Ⓐ How to analyze various types of advertising
Ⓑ How to develop products that people will like
● How to use advertising successfully
Ⓓ How to satisfy customer demands

30. According to the professor, what might be two results of NOT having a good advertising plan? *Choose 2 answers.*

[A] Delays in the introduction of new products
■ The loss of customers
[C] Too much attention focused on one product
■ The unnecessary spending of money

31. Why does the professor talk about teachers?

Ⓐ To emphasize the advantages of marketing products to specific groups of people
● To illustrate how to select the most appropriate media for advertising a product
Ⓒ To prove that it is not necessary to spend money on advertisements
Ⓓ To show how a poorly communicated message can ruin a business

32. In the example about sports equipment, what does the professor imply about spending money on advertising?

Ⓐ It is most effective just before holidays when people give gifts.
Ⓑ It may require quick decision making.
Ⓒ It is a waste, since many consumers select products based on their previous experiences.
● It is better guided by good research than by good theories.

33. What is the professor's point when she talks about a soup shop?

Ⓐ It is difficult to understand how some customers react to advertising.
Ⓑ It is important to ensure the quality of a product before advertising it.
● A poorly chosen advertising message can have negative consequences.
Ⓓ Some businesses remain unsuccessful even when they focus on the four M's.

34. Listen to Track 78.

● She is eager to share an amusing story.
Ⓑ She made up the story she is about to tell.
Ⓒ She believes humor in advertising is important.
Ⓓ She will tell a story about a popular celebrity.

Directions: Listen to Track 101.

Directions: Now answer the questions.

1. Why does the professor ask the man to come to her office?
   - Ⓐ To check on the man's progress on a paper he is writing
   - Ⓑ To show the man techniques for organizing his time
   - Ⓒ To encourage the man to revise a paper he wrote
   - Ⓓ To clarify her comments on a paper the man wrote

2. Why does the man hesitate before agreeing to the professor's request?
   - Ⓐ He is not sure his effort would be successful.
   - Ⓑ He feels overwhelmed by all his schoolwork.
   - Ⓒ He is unclear about what the professor wants him to do.
   - Ⓓ He does not like to work on more than one assignment at a time.

3. What is the professor's main criticism of the man's paper?
   - Ⓐ It included unnecessary information.
   - Ⓑ It did not include enough examples to illustrate the main point.
   - Ⓒ The main point was expressed too abstractly.
   - Ⓓ The paper ignored a key historical fact.

4. Why does the professor suggest that the student change the introduction of his paper?

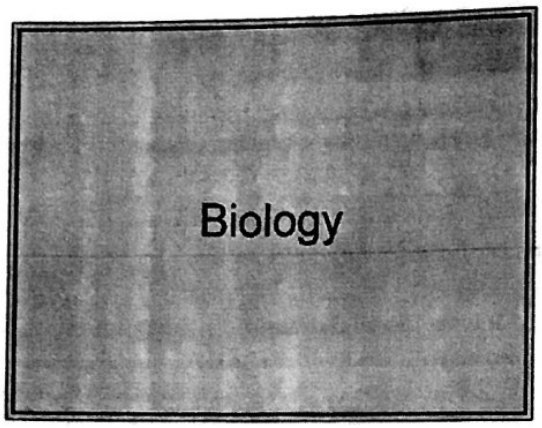
   (A) To make it less repetitive
   (B) To more clearly state the man's point of view
   (C) To correct spelling and grammar mistakes
   (D) To reflect changes made elsewhere in the paper

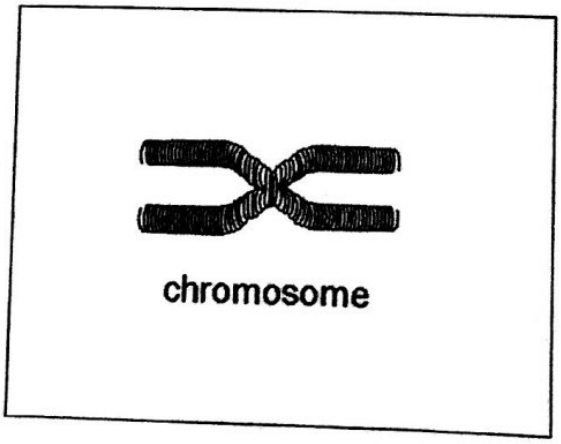
5. Listen to Track 102.

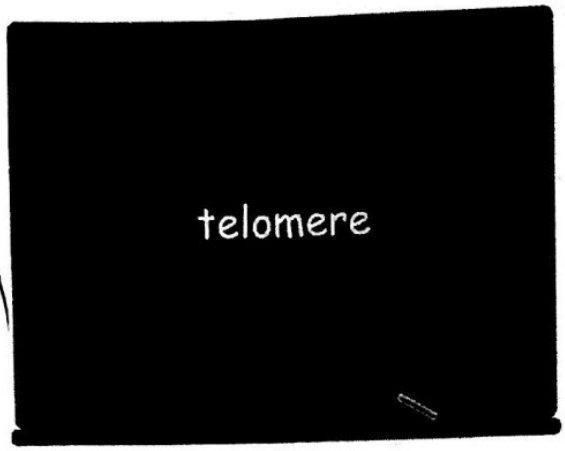
   (A) She understands the student's problem.
   (B) She wants the student to explain his comment.
   (C) She did not hear what the student said.
   (D) She does not accept the student's excuse.

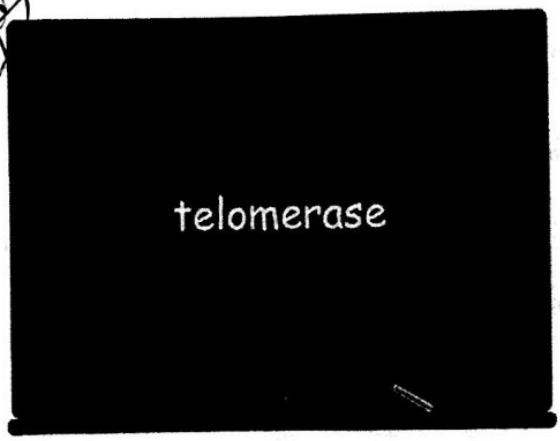
Hengyang paper
— grade:
— pretty good / very good
— Learn by revising
— your code.
(spring break).
do too much.
ambitious.
(nature/imagery).
tangential info (cut off: history).
cut out / revise.
intro
discussion focused
noun form
(willing)
after spring break.

Directions: Listen to Track 103.









Directions: Now answer the questions.

6. What does the professor mainly discuss?
   - (A) How genes control human development
   - (B) Why various types of human cells divide at different rates
   - (C) How human chromosomes differ from one another
   - (D) Why most human cells cannot keep dividing successfully

7. The professor discusses research about the percentage of a chromosome's DNA that contains genetic information. How did she feel about this research?
   - (A) She doubted its accuracy.
   - (B) She was surprised by its conclusion.
   - (C) She was concerned about its implications.
   - (D) She thought it was unnecessary.

8. What does the professor say about the DNA in a telomere?

Ⓐ It causes a cell to begin dividing.
Ⓑ It separates one gene from another.
Ⓒ It is genetically meaningless.
Ⓓ It has no function.

9. Why does the professor mention shoelaces?

Ⓐ To point out that chromosomes are arranged in pairs
Ⓑ To describe the coiled shape of a chromosome
Ⓒ To illustrate how chromosomes are protected from damage
Ⓓ To explain how chromosomes are joined before dividing

10. What does the professor imply about the length of the telomeres on a cell's chromosomes?

Ⓐ Longer telomeres allow the cell to divide more times.
Ⓑ Longer telomeres contain more genetic information.
Ⓒ Shorter telomeres are wound into tighter coils.
Ⓓ Shorter telomeres are less likely to break.

11. According to the professor, how is the chemical telomerase related to the telomere?

Ⓐ It resembles the telomere in structure.
Ⓑ It helps repair broken telomeres.
Ⓒ It is produced at the end of the telomere.
Ⓓ It prevents telomeres from becoming too long.

Directions: Listen to Track 104.

Business

MBWA

Directions: Now answer the questions.

12. What is the lecture mainly about?
    - Ⓐ Two competing theories of business management
    - Ⓑ Tools that business managers can use to improve the efficiency of their employees
    - Ⓒ A method for businesses to learn about the needs of their customers
    - Ⓓ A way that business managers can better relate to their employees

13. According to the discussion, what is a potential drawback of MBWA?
    - Ⓐ MBWA provides information about the opinions of a small number of people.
    - Ⓑ MBWA can provide conflicting information.
    - Ⓒ Customers often are reluctant to share their opinions.
    - Ⓓ Customers may be annoyed about being observed while they shop.

14. What does the professor say about the relationship between MBWA and market research?
    - Ⓐ MBWA is a refined version of a market research technique.
    - Ⓑ Market research information is more valuable than information from MBWA.
    - Ⓒ Information provided by MBWA complements information collected from market research.
    - Ⓓ Business managers should replace market research with MBWA.

15. Why does the professor mention Dalton's soup and Elkin Jeans?
    - Ⓐ To illustrate that the success of MBWA often depends on the product involved
    - Ⓑ To give examples of two companies that were resistant to trying MBWA
    - Ⓒ To contrast a successful use of MBWA with an unsuccessful use
    - Ⓓ To give examples of how the technique of MBWA is used in practice

16. Why does the professor discuss the mayor of Baltimore?

Ⓐ To explain the origins of the method of MBWA
Ⓑ To demonstrate that MBWA can be useful outside the business world
Ⓒ To provide an example of how MBWA can sometimes fail
Ⓓ To give an example where market research and MBWA provide similar types of information

17. Listen to Track 105.

Ⓐ It is surprising that Dalton's tried to use MBWA.
Ⓑ It is surprising that MBWA was successful for Dalton's.
Ⓒ She does not have a high opinion of the quality of Dalton's soups.
Ⓓ Dalton's positive experience with MBWA led many other companies to try MBWA.

Directions: Listen to Track 106.

Directions: Now answer the questions.

18. What is the student's problem?
    - (A) He missed the tuition due date.
    - (B) He has not been paid.
    - (C) His bank lost his paycheck.
    - (D) His tuition payment got lost.

19. What happened at the payroll department?
    - (A) A new computer system was installed.
    - (B) Information was entered into the computer system incorrectly.
    - (C) Some employee information got lost.
    - (D) Paychecks were distributed for the wrong amount.

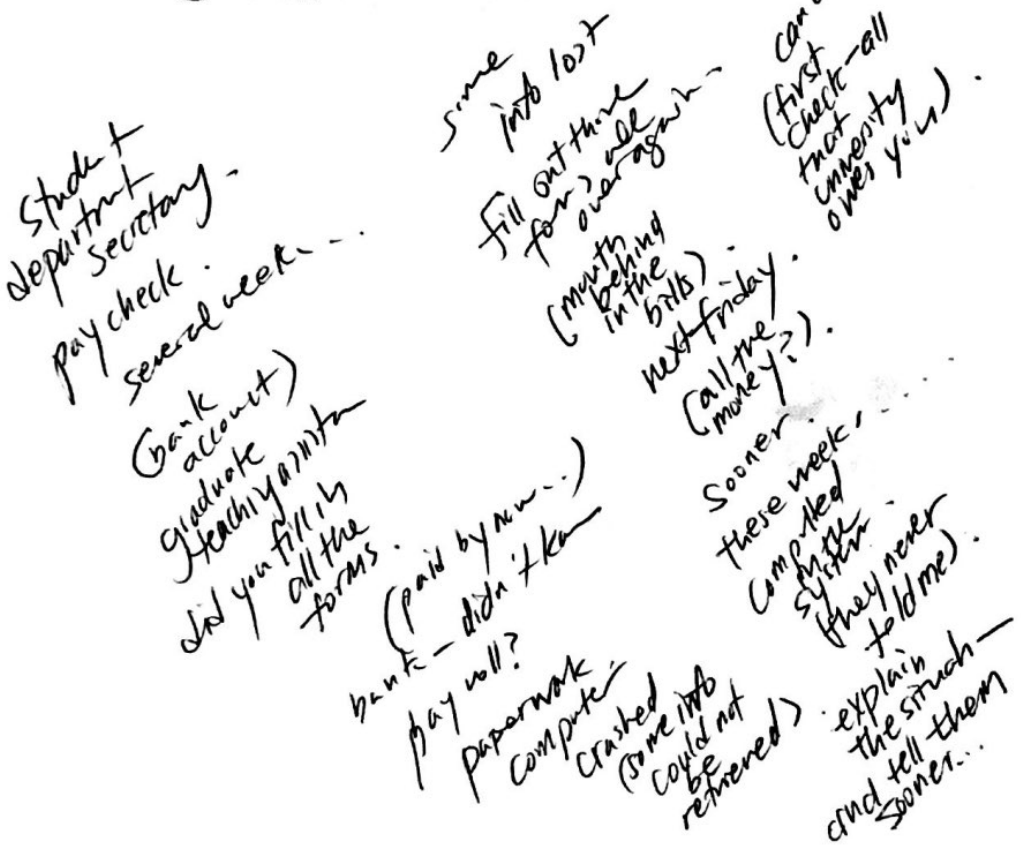
20. What does the woman imply about the people who work in the payroll office?
    - (A) They did not realize they had a problem.
    - (B) They are rather disorganized.
    - (C) They had tried to contact the man several times.
    - (D) They prefer to process checks manually.

21. What will the student probably need to do to get paid?

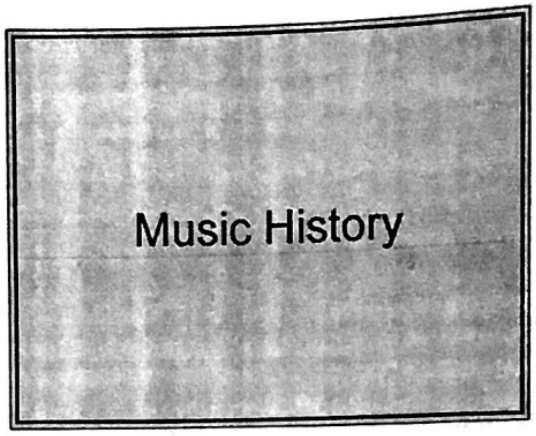
(A) Talk to the person who hired him
(B) Go to the payroll department
(C) Call the director of the payroll department
(D) Resubmit the payroll paperwork

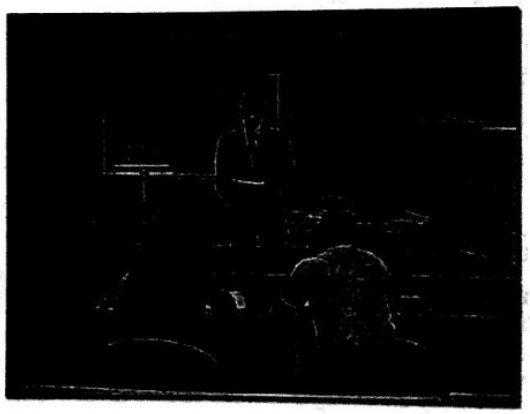
22. How does the student's attitude change during the conversation?

(A) From annoyed to appreciative
(B) From frustrated to excited
(C) From surprised to frustrated
(D) From appreciative to surprised



Directions: Listen to Track 107.





Directions: Now answer the questions.

23. What is the lecture mainly about? *Choose 2 answers.*

- [A] Some changes that took place in the early years of opera
- [B] Differences between opera and other forms of music
- [C] Italy's musical influence throughout Europe
- [D] Reasons that early French and Italian opera did not survive

24. According to the professor, what happened after the Italian language replaced Latin in Italian opera?

- (A) Operas became much longer.
- (B) Operas began to express secular ideas.
- (C) Music in opera became more complex.
- (D) Opera was used to teach theology to the general public.

25. Why does the professor mention ancient Greek theater?

(A) To give an example of a culture that adopted opera from the Italians
(B) To describe the type of setting in which opera was typically performed
(C) To point out a precursor of opera
(D) To explain how opera was introduced into French society

26. What does the professor say about music in French opera?

(A) It resembled sacred church music.
(B) It often inspired French novelists to write great pieces of literature.
(C) It revolved mainly around solo pieces.
(D) It was secondary to the rhythmic flow of language.

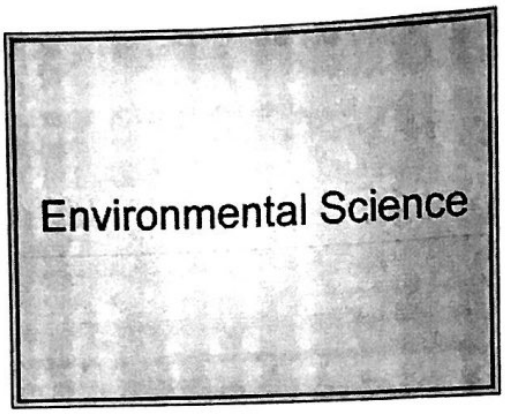
27. Listen to Track 108.

(A) To show differences between English and Italian opera
(B) To give one instance in the evolution of opera
(C) To discuss the popularity of opera in England at the time
(D) To point out that English and Italian opera companies often worked together

28. Listen to Track 109.

(A) He agrees with Chapman about opera and society.
(B) He thinks Chapman's approach to opera is confusing.
(C) He is concerned that Chapman's ideas are often misunderstood.
(D) He thinks Chapman's questions are difficult to answer.

Directions: Listen to Track 110.



Directions: Now answer the questions.

29. What is this lecture mainly about?

Ⓐ An efficient solution to the problem of storing solar energy
Ⓑ Energy policies in the twentieth century
● Reasons that solar energy is not more widely used
Ⓓ The superiority of solar energy to oil and natural gas

30. What are the two main problems solar power presents as an energy source?
Choose 2 answers.

☐ A It is a potentially dangerous source.
■ It is difficult to concentrate.
☐ C It is scientifically unsound.
■ It needs to be stored.

31. According to the professor, what led to the popularity of solar energy in the 1970s?

(A) New solar energy technologies
(B) Advertising campaigns by solar energy companies
(C) An increase in the price of oil and natural gas
(D) The depletion of Earth's reserves of oil and natural gas

32. What is the difference between passive and active heating systems?

(A) Passive systems are less reliable.
(B) Passive systems are difficult to install.
(C) Passive systems can be used at any location.
(D) Passive systems work without mechanical support.

33. What is the professor's opinion about the future of the Kramer Junction power plant?

(A) He is uncertain about the future of the Kramer Junction plant.
(B) He believes the Kramer Junction plant will become a major source of power.
(C) He is certain the Kramer Junction plant will not be able to increase its capacity.
(D) He thinks the Kramer Junction plant will have many competitors.

34. Listen to Track 111.

(A) He thinks the student should know the answer.
(B) He thinks the student has raised an important issue.
(C) He wants the student to repeat his question.
(D) He will answer the question later in the lecture.

Directions: Listen to Track 134.

Directions: Now answer the questions.

1. Why does the student go to see the professor?
   - (A) To report on the research he has done
   - (B) To ask for permission to observe a class
   - (C) To get help understanding an assignment
   - (D) To ask about a question on a recent test

2. According to the professor, what should the student do after completing the first observation?
   - (A) Look for another child to observe
   - (B) Research the child's developmental stage
   - (C) Report his progress to the class
   - (D) Submit the notes he took during the observation

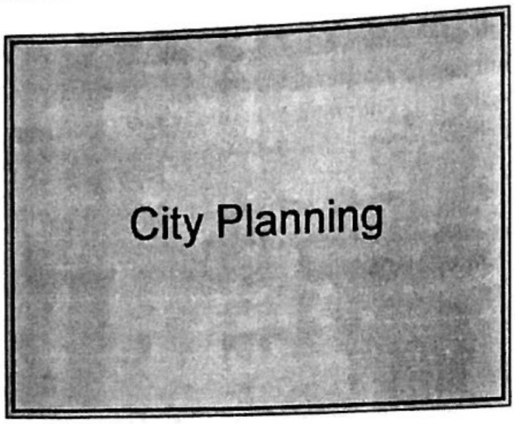
3. Why does the student mention a child playing with a toy car?
   - (A) To identify a behavior that would show a child's imagination developing
   - (B) To identify a behavior that might illustrate egocentric thinking
   - (C) To give an example of a behavior he has observed
   - (D) To give an example of a behavior he would not need to describe

4. Why should the student contact the education department secretary?
   - (A) Her child attends a school run by the university.
   - (B) She has a list of families that might be able to help the man.
   - (C) She can contact students who have worked on a similar project.
   - (D) She will explain how to observe a class without disturbing it.

5. Listen to Track 135.

(A) The men's paper has a strong introduction.
(B) The man has already started his research project.
(C) The assignment cannot be submitted late.
● The man does not fully understand the assignment.

Directions: Listen to Track 136.



last 50 years
many American cities
business owners.
financial owners
suburbs
downtown areas
not many ppl
city planners.
(pedestrian malls.
outdoor shopping area.
downtown area.
(wide sidewalks))
art
fountain.
common denominator
(shopping space)
American city planners.
US cities.
how succeed.
① location
② design.
① proximity to potential customers
② accessibility to public transportation.
large office building
convention center
local residents

Directions: Now answer the questions.

6. What is the main topic of the lecture?
   - (A) How the first pedestrian mall was developed
   - (B) How pedestrian malls have affected business in America
   - (C) Key considerations in creating a pedestrian mall
   - (D) Ways that cities can better use pedestrian malls

7. According to the professor, what is the basic reason for building pedestrian malls in the city center?
   - (A) To increase retail activity in the area
   - (B) To reduce the noise made by automobile traffic
   - (C) To increase shopping conveniences for city residents
   - (D) To encourage people to move from the suburbs back into the city center

8. What are two aspects of location that need to be considered when planning a pedestrian mall? *Choose 2 answers.*
   - [A] The proximity to the customer base
   - [B] The number of nearby tourist sites
   - [C] The variety of restaurants in the area
   - [D] The access to public transportation

9. Why does the professor explain the design of a pedestrian mall?
   - (A) To illustrate its importance to the success of a pedestrian mall
   - (B) To explain why pedestrian malls are so appealing to shoppers
   - (C) To point out how a pedestrian mall looks different from other malls
   - (D) To show how the design is more important than the location

10. Why does the professor mention the Louisville, Kentucky, pedestrian mall?

(A) To discuss her favorite pedestrian mall to visit
(B) To illustrate how a pedestrian mall can overcome financial difficulties
(C) To give an example of a typical American pedestrian mall
(D) To show how poor planning can affect the success of a pedestrian mall

11. Listen to Track 137.

(A) Art is of little importance in designing a pedestrian mall.
(B) There should be a wide variety of art on display in pedestrian malls.
(C) Art is a key feature in the designing of a pedestrian mall.
(D) Most pedestrian mall designers do not like art as much as she does.

Directions: Listen to Track 138.

Ecology

4 parts.
interdependence

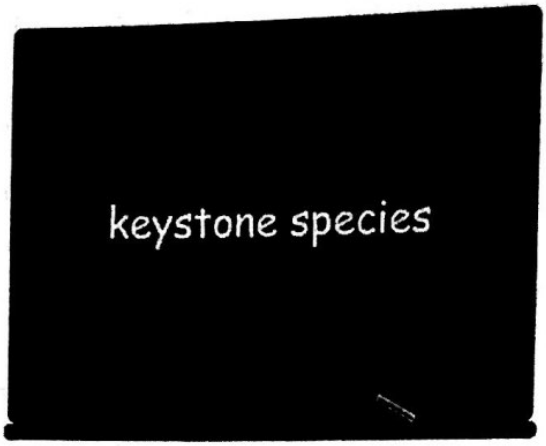
beavers
water marks.
European settled affects
America ecosystem

Beavers.

Streams and rivers.
build dams.
water backs up
wetlands.
More standing water
(chance to sink to water)
than slowly shifting water
mammals
trees, plants
wetlands
groundwater.
giant sponge.
6 months
beavers.
Regular
flowing stream
fewer wetlands.
that occurred..

200M. beavers
Europeans — hunt for
overhunted (1800s)
fewer wetlands.
US study
dam support species

Icey shore
spears.
(architecture)
keeps it.



Directions: Now answer the questions.

12. What is the class mainly discussing?

Ⓐ How beavers select the ecosystems where they live
Ⓑ How ecosystems differ from one another
Ⓒ The impact of human activities on an ecosystem
Ⓓ The role of one species in an ecosystem

13. Why does the professor interrupt the student when he first mentions European settlement in North America?

Ⓐ She had already mentioned that point.
Ⓑ She thinks the information he gave is unrelated to the topic.
Ⓒ She prefers to present the information in the lecture in a specific order.
Ⓓ She questions the accuracy of his point.

14. What does the professor say about still water and swiftly flowing water?

Ⓐ Beavers cannot adapt to living near swiftly flowing water.
Ⓑ Still water and swiftly flowing water support similar ecosystems.
Ⓒ Still water supports more life than swiftly flowing water.
Ⓓ Wetland areas include large quantities of swiftly flowing water.

15. According to the professor, what was the impact of the extensive hunting of beavers in North America?

Ⓐ It led to a decrease in the number of wetlands.
Ⓑ It led to a decrease in the number of swiftly flowing streams.
Ⓒ It led to an increase in the number of other animal species in the wetlands.
Ⓓ It led to an increase in the amount of groundwater.

16. Listen to Track 139.

(A) To point out that some terms have different meanings in other fields
(B) To indicate that she is not going to explain the term
(C) To defend a point she made earlier about ecosystems
(D) To clarify a term used in biology

17. Listen to Track 140.

(A) Beaver dams would cause floods in many areas where people now live.
(B) Beaver dams would cause most of the water supply to be inaccessible.
(C) Large areas of land would become unusable by humans.
(D) More groundwater would be available for human consumption.

Directions: Listen to Track 141.

Directions: Now answer the questions.

18. What are the speakers mainly discussing?
    - (A) How to use the language lab
    - (B) How to make a video for class
    - (C) How to reserve a study room in the library
    - (D) How to improve study habits

19. How is the language lab different from the library?
    - (A) The language lab closes much earlier than the library does.
    - (B) More students go to the library after dinner than to the language lab.
    - (C) Students cannot remove educational materials from the language lab.
    - (D) There are more rooms where students can work in groups in the library.

20. When can students reserve a room in the language lab? *Choose 2 answers.*
    - [A] When they arrive at the lab
    - [B] After their professor signs a certain form
    - [C] When all the members of a study group have signed in
    - [D] The day before they want to use a room

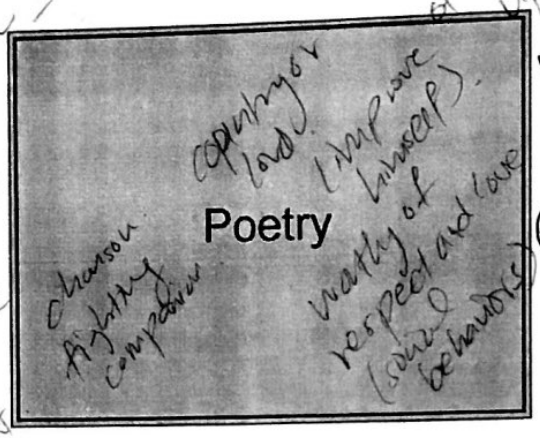
21. What will the student probably do next?
    - (A) Ask a classmate to watch a video with him
    - (B) Sign out a Spanish video
    - (C) Find out when the video he needs will be available
    - (D) Buy a copy of the video series

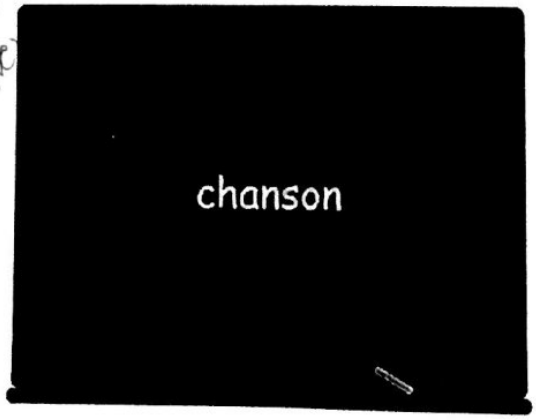
22. Listen to Track 142.

(A) She confused the man for another student who had visited the lab earlier in the day.
(B) The man is mistaken about how many videos are in the series.
(C) The language lab does not own the whole series of videos the man needs.
(D) The man is not familiar with the procedures used at the language lab.

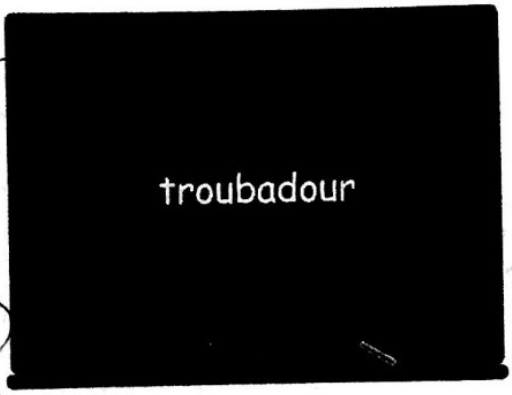
TOEFL iBT Test 5

Directions: Listen to Track 143.





Listening



Directions: Now answer the questions.

23. What is the main purpose of the talk?

- (A) To investigate the information known about the troubadours
- (B) To explain the role of patriotic poetry during medieval times
- (C) To explain why opinions about knights changed during the medieval period
- (D) To compare two different types of medieval poems

24. According to the professor, who was the intended audience for chanson poetry? *Choose 2 answers.*

- [A] Lords
- [B] Ladies
- [C] Knights
- [D] Troubadours

25. According to the professor, what is true about the hero in chanson poetry and the hero in romance poetry? *Put a check (✓) in the correct boxes.*

	Chanson Hero	Romance Hero
Is admired for loyalty to country	✓	
Engages in conflict for adventure		✓
Is willing to face extreme dangers to protect the lord	✓	
Is concerned with individual improvement		

26. Why does the professor mention that romance poems often included biographical sketches?

Ⓐ To emphasize the similarities between chanson authors and romance authors
● To explain why the social status of troubadours is known today
Ⓒ To point out why the biographical sketches are reliable sources of information
Ⓓ To provide evidence that many troubadours were also historians

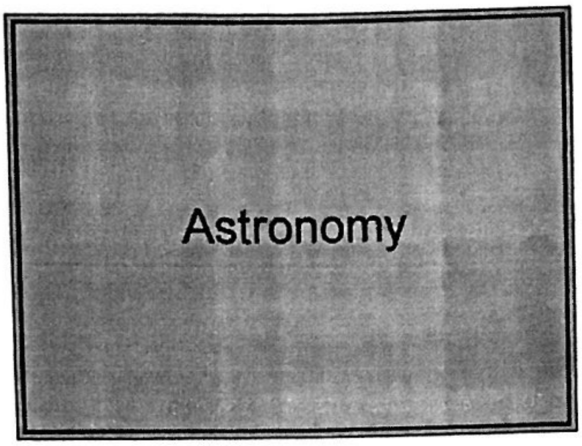
27. What does the professor say about the political climate during the time troubadours were writing poetry?

Ⓐ It enabled chanson poetry to gain wide popularity over romance poetry.
● It gave the troubadours time to devote themselves to writing poetry.
Ⓒ It inspired troubadours to write poetry that described their lord's deeds.
Ⓓ It made it difficult for troubadours to travel safely within their country.

28. Listen to Track 144.

Ⓐ To indicate that he understands why the student may be confused
Ⓑ To emphasize that the student has asked a very important question
● To remind the student that she may know the answer to her own question
Ⓓ To invite other members of the class to answer the question

Directions: Listen to Track 145.



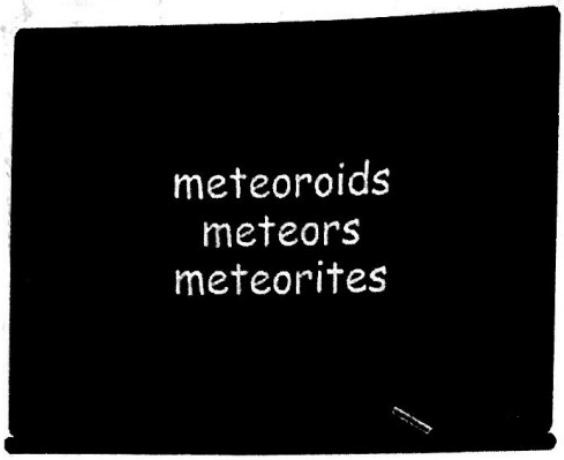
meteors. interplanetary giant

asteroids planets

meteorites - formation of Earth/solar system. interplanetary space matter originating on Earth such as a meteorite - where meteorites come from they'll made up of debris. out of order.. comets and asteroids.

* basic info. comets/asteroids. two classes of planets. differ in composition Mars/Earth rocks/metals Jupiter Solar system analogous system asteroids/comets. both: smaller than planets. interplanet debris meteor(ites)

asteroids comets. inner solar system asteroid belt asteroid, all asteroid orbiting the sun terrestrial planets rock materials. beyond Jupiter orbit. out of gases methane CO_2 rocky powder. * comets gas ice



Directions: Now answer the questions.

29. What is the main topic of the lecture?

Ⓐ The major differences between meteors and meteorites
Ⓑ The origins of comets and asteroids
● The nature and origin of meteorites
Ⓓ The similarities between objects in the inner solar system

30. What comparison does the professor make to help describe the composition of asteroids and comets?

Ⓐ He compares them to stars.
● He compares them to types of planets.
Ⓒ He compares them to rocks on Earth.
Ⓓ He compares them to meteors and meteorites.

31. What does the professor say about the origin of meteors and meteorites?

(A) They are pieces of asteroids or comets.
(B) They are pieces of the planets in our solar system.
(C) They are made from minerals that are otherwise uncommon in our solar system.
(D) Their origin cannot be determined.

32. According to the professor, what feature of a meteoroid generally determines whether the meteoroid becomes a meteorite?

(A) Whether it was originally part of a larger meteoroid
(B) Whether it originated in the inner or outer solar system
(C) What proportion of iron and stone it contains
(D) How large it is when it enters Earth's atmosphere

33. What are two points the professor makes about stone meteorites? *Choose 2 answers.*

[A] They are the type of meteorite that most commonly falls to the ground.
[B] They are the type of meteorite most often seen in museums.
[C] They are the oldest type of meteorite found on the ground.
[D] They are the most difficult type of meteorite to find on the ground.

34. Listen to Track 146.

(A) To offer a hint about the answer to a question he asked
(B) To clarify a question that a student asked
(C) To find out whether students understand a question he asked
(D) To find out whether students understand an important comparison he made

The Role of the Dream of the Dying Horse in Understanding Raskolnikov's Psyche

Among several dreams that appear in Dostoevsky's *Crime and Punishment*, Raskolnikov's dream about the dying horse seems of great importance; it serves a crucial role in our understanding of Raskolnikov's psyche and – possibly – of the motive behind his murder. Towards the beginning of the book, Raskolnikov wanders about the streets back home, uncontrollably falling into reveries. He begins to feel a strong inclination to sleep: and so, he "[stops] in complete exhaustion, [leaves] the road, [goes] into the bushes, [collapses] on the grass, and in a moment [falls] asleep" (53). As he descends into a deep sleep – oblivious to all that lies beyond the periphery of his serenity – he enters into an uncanny dream – into another realm of being – that seems more real than reality itself. The dream is more "graphic, vivid, and… lifelike" (54) than his waking life; what has readily been repressed in his waking hours – the unconscious – is now undone and released in his sleep – unraveling into a strange dream in which a horse is whipped to death by its sadistic owner. The strange dream – which precedes the act of murder – serves as a precursor that provides insights into our understanding of Raskolnikov's psyche and possibly his motive for committing the murder.

Dostoevsky portrays the scene – in the dream – through the eyes of seven-years-old Raskolnikov. The young Raskolnikov, holding onto his father's hands, walks down the road into the town – where there seems to be some sort of festivity. The passage – mirroring the way father and son navigate through the crowd – winds through the

descriptions of the drunken crowd – until it comes upon the "big cart [with] a small, skinny, grayish peasant nag … harnessed [to it]" (55). The eyes of young Raskolnikov rest fixated on the sight of the mare – on the strangeness of its sight. Perhaps, he instinctively senses that something– something strange – is about to happen. Soon enough, Mikolka, the owner of the mare, shouts from the cart for more people to get in and with sadistic rage, starts whipping the mare – with the crowd quickly bursting into laughter. The "little mare starts pulling with all her might, but she can scarcely manage a slow walk, much less a gallop; she just shuffles her feet, grunts, and cowers under the lashes of the whips showering on her like hail" (56). With much of everyone else reveling perversely at this sight – enveloped in the atmosphere of drunkenness – it is just the little mare and little Raskolnikov who are writhing with great pain.

The very first words that Raskolnikov utters at the terror of the situation are: "Papa, papa… papa, what are they doing? Papa, they're beating the poor horse" (56). Raskolnikov, in utter confusion, instinctively calls onto his papa – over whose shoulder, literally and figuratively he witnesses society and what to him seem its idiosyncrasies. The young Raskolnikov turns to his papa, who he hopes will help him make sense of the bewildering sight lying in front of them – and possibly, restore the peaceful order that has already shattered into pieces – that are re-turning to hurt himself – with the quick blows of whipping. Crying out with much agony, the little Raskolnikov hopes – though the hollowness of the hope seems to echo each time he calls out, "papa" – that the stronger, more sensible, more mature version of his own self – his papa – will reconcile the disparities between what he sees and feels; what he feels and what others seem to feel; what he feels and what he ought to feel; and what happens in the world and what he once imagined happens in the world. The muddled cry of a little boy echoes into space as an

innocent question, mixed with a tint of guilt in making the accusation: papa, with all of what is happening, "what are [you] doing?" (56).

But what come back from his father, in response to his desperate pleas, are the following words: "'Come along, come along! ... They're drunk, they're playing pranks, the fools – come along, don't look!" (56). It's as if the father responds each time – hence thrice – to Raskolnikov calling him "papa", with the demand to come along and away with him from the scene. The father, who serves as a – primary – gateway into the society for little Raskolnikov, demands that Raskolnikov turns his eyes away from it. Or more precisely, he wishes that Raskolnikov not look at the margins of the society, where lies things that are beyond the father's capacity for reconciliation – of those disparities in our society that produce much anxiety. The father, hence, probably trying to explain to his seven years old child a reality that is as harmless as it can be put – before the truth has to be spilled – but to prolong that moment as much as *he* can – discounts the mass as being "drunk", "playing pranks", and being "fools". His rhetoric shows his desire to rationalize, reduce, and excuse the behaviors of these men – that they are under the effect of an inebriating substance that debilitates their rational mind, hence acting without a sense of complete agency – that they are playing naughty pranks, and hence temporarily behaving in deviance from their usual conduct – that they are fools, with weaker faculty for rational thought, and hence oblivious to what they are really doing. With these justifications, the father seems ultimately trying to push away those things that they witness from their view – to the very margins of sight, thought, and society, past what one chooses is necessary in navigating this world one resides in. In this process, he chooses to exclude from his view not just the victims but also the victimizers – or as for that matter, the victimized and

victimizing parts of our souls – as anomalies that lie beyond faculties of rationality – beyond what is necessary for Raskolnikov to understand.

But Raskolnikov in defiance to his father "tears himself from his father's hand and, beside himself, runs to the horse" (56). Again, "a woman takes him by the hand and tries to lead him away…[but] he breaks free and runs back to the horse" (57). Furthermore, he yet again, despite all forces that should hold him back – parental, societal elements or the ultimate death of the mare – he "tears through the crowd to the gray horse, throws his arms around her dead, bleeding muzzle, and kisses it, kisses her eyes and mouth" (58). Rather than turning his eyes from the sight of great suffering – unjustly imposed upon the mare – Raskolnikov chooses to tear himself apart from and through the crowd if that is the only way in which he can arrive at the mare. Such behavior of a seven-years-old boy – who is yet too young to have been acting out of a sense of morality – seems to have been a natural response – akin to a visceral or animal instinct – in reaction to the event. In fact, Dostoevsky chooses to characterize the victim as a mare, rather than a human being; the choice may indicate if not emphasize that Raskolnikov's siding with the victim – empathy with its suffering – was prompted by emotion more so than reason, by virtue that is visceral more so than moral.

Nevertheless, the nobility of young Raskolnikov's act merely concludes with nihility. Raskolnikov, arriving too late, cries out with his arms around the dead mare. In retributive spirit, he "jumps up and in a frenzy flies at Mikolka, [the torturer,] with his little fists" (58); but "[a]t this moment his father, who has been chasing after him all the while, finally seizes him and carries him out of the crowd" (59). Raskolnikov fearlessly tears through the crowd only to arrive at the dead mare – for whom he has come a little too late – and yet to confront the torturer who stands so high and above – possibly,

beyond his reach. His "frenzy flies" and "little fists" only serve to highlight his helplessness – literally his incapacity to provide any help in the given situation – in the face of the torturer who stands so high and beyond his reach. Even before his little fists quite stretch out, little Raskolnikov is snatched away by his father who pulls him away out of the crowd. If there initially has been any sense of noble courage in his actions – though reckless – though larger than what a seven-years-old may behold – all of it merely disappears with what is portrayed to be a pitiful exit – only to leave behind a trail of cries that fade into reverberating woe.

Waking up from the dream, the young Raskolnikov has now turned into an adult. In fact the dream was so real, and the transition into reality so dreamlike, it's almost as if young Raskolnikov has woken up to discover himself as now turned into an adult. In fact, Dostoevsky portrays the move from dream to reality as following:

> "He throws his arms around his father, but there is such strain, such strain in his chest. He tries to take a breath, to cry out, and wakes up.
>
> He woke up panting, all in sweat, his hair damp with sweat, and started up in terror.
>
> 'Thank God it was only a dream!' he said, leaning back against a tree and drawing a deep breath. 'But what's wrong? Am I coming down with a fever? Such a hideous dream!'
>
> His whole body was as if broken; his soul was dark and troubled" (59).

The dream – with its forceful intensity – evidently overflows into reality. The young Raskolnikov "take[s] a breath, to cry out, and wakes up" into the grown-up Raskolnikov who in reality wakes up – yet, again. Raskolnikov, in reality, feels his whole body broken, his soul dark and troubled, as if he had undergone in his sleep the experience of his dreams – with his body and soul as those of young Raskolnikov would have

undergone. The dream – like a whirlpool – swirls up from what lingers in the vortex – the unconscious – onto the surface. That of which has remained deep under in the unconscious rises up into consciousness, into waking life, to take over Raskolnikov's body and soul. After a moment, Raskolnikov exclaims, "'God! ... but can it be, can it be that I will really take an axe and hit her on the head and smash her skull, slip in the sticky warm blood, break the lock, steal, and tremble, and hide, all covered with blood… with the axe… Lord, can it be?'" (59). Why is it that Raskolnikov suddenly bursts into an outlandish question – the source of which is inexplicable, unless we attribute its source to the dream? In fact, the dream unleashes a thought that emerges and re-emerges in Raskolnikov's consciousness as an emotion, an effect, an inquiry that torments his body and soul – that takes the form of an idea of committing the murder.

May it be that Alyona Ivanova, the old crone who Raskolnikov desires to kill is in anyway parallel to Mikolka, the torturer in the dream? Raskolnikov, while eavesdropping on a conversation, affirms his conviction of murdering Alyona Ivanova, justifying that he will "[k]ill her and take her money, so that afterwards with its help [he] can devote [him]self to the service of all mankind and the common cause" (65). He reasons that by killing the old crone, who does evil to the society, the victims – the mares – would be saved – that "thousands of good deeds [will] make up for one tiny little crime" (65). Raskolnikov, or the seven-years old Raskolnikov in the dream, wishes to take vengeance on the torturer – let it be, Mikolka, or Ivanova – to save the mare(s) from suffering injustice. Unlike the father who has let him down by turning away from the scene, the grown-up Raskolnikov will confront the situation: he will put an end to the cries of young Raskolnikov that return in his dream to haunt him, overflowing into his waking consciousness. And hence, Raskolnikov, waking up from his terrifying dream, comes

upon to consider the notion of striking down the axe on the woman who infiltrates injustice in society, supposedly in defense of the victims of the society. Indeed, that is how he rationalizes his murder; yet, he realizes throughout the book that he may have willed the opposite of what he willed. And in his final revelatory dream, he finally comes to understand that by punishing the torturer, he himself had reinforced the mechanism of torture by becoming the more powerful torturer – that no unjust means can be vindicated for the ends of achieving greater justice. Or else, he witnesses in the final dream, a war of chaos will erupt with "[p]eople [killing] each other in some sort of meaningless spite" (547) and "they [will] not know whom or how to judge, [will] not agree on what to regard as evil, what as good (547). And ultimately, no one would be saved, and everyone will perish. In place of the rhetoric of condemnation is the notion of love suggested as an alternative. Raskolnikov and Sonya are "resurrected by love, the heart of each held infinite sources of life for the heart of the other" (549).

The dream of the dying horse serves a crucial role in our understanding of Raskolnikov's psyche. A dream that seems more real than reality itself reveals much more in brevity than what we might possibly learn while Raskolnikov in the small nook of his apartment – with its resemblance to his claustrophobic mind – thinks of for days. It serves as a central hub that connects to the web of other events – including the final dream – unifying the book with a stream of unconsciousness that flows throughout it. The strange dream hence serves great importance in *Crime and Punishment* providing insights into our understanding of Raskolnikov's psyche and his motive for committing the murder.

Sex as a Key to Unlock Repressed Desires in Mishima's *The Sailor Who Fell from Grace with the Sea* and Puig's *Kiss of the Spiderwoman*

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IB English A1 HL
World Literature Paper 2
08/02/2011
Supervisor: Heidi Pullen

Both Mishima and Puig, the authors of *The Sailor Who Fell from Grace with the Sea* and *Kiss of the Spiderwoman* respectively, portray that sex unlocks desires in characters that have been repressed and obscured by the society. In *The Sailor Who Fell from Grace with the Sea,* Mishima shows that sex uncovers Fusako's desires for men, which have been repressed by the societal expectations of respectable conduct. In *Kiss of the Spiderwoman,* Puig portrays that sex causes Molina, who has lived selflessly all his life due to societal obligations, to express his own desires. In both of the books, the authors argue that sex unlocks characters' desires, which had been repressed by the society.

In *The Sailor Who Fell from Grace with the Sea,* Mishima writes that Fusako, for "five years since her husband's death" (Mishima 27), chose not give an eye to any man, trying to maintain her respectable social status as the lady of the Kuroda household. Mishima shows that Fusako's desire for men, sensual pleasures, and security have been suppressed by societal restraints. Mishima, by describing her bedroom, provides hint to the traces of femininity and sensual agitation that are disclosed in her private niche, in Fusako. Mishima writes, "femininity trembled in every corner [and] a faint scent lingered in the air" (Mishima 4). He also depicts that "the shocking embrace of sheer nylon [of Fusako's pair of stockings] and the imitation damask of the couch gave the room an air of agitation" (Mishima 5). Mishima develops such agitating and sexually provocative atmosphere in Fusako's room to show the extent to which Fusako's femininity and sexual desires have been suppressed, inverted, and confined to her personal space, where the societal forces fail to invade. And as readers, as accomplices of perversion, squeezed in the chest next to Noboru, we are able to peer into Fusako's personal space – the deepest areas of her mind – where resonate her suppressed self and desires. The peephole serves as a gateway for us to witness Fusako's repressed sexual desires that are veiled under her contrived façade of a composed, blasé and respectable mistress of the Kuroda household.

Then Mishima explains how sex reveals these suppressed desires in Fusako. When describing about the sex between Fusako and Ryuji, Mishima writes that at Fusako's chest, "as if an inner lamp were burning, began a zone of warm, flashy white" (Mishima 7) Mishima

uses the imagery of an "inner lamp" to illuminate how Fusako's sexual desires, which have remained quiescent for five years since her husband's death, are now ignited to delineate and highlight her "voluptuous shoulders... [and] gracious dignified shoulders" (Mishima 43). Mishima poses the detailed sensual imageries as blatant contrast to her self-possessed, self-conscious lifestyle that she leads during daytime when societal expectations dictate and orchestrate her behaviors. Later, Mishima predicts that Fusako's "delicate fingertips, stealthy now and reluctant, would quicken into tongues of flame" (Mishima 43). The repeated fire imagery further accentuates Fusako's fervent desires for sensual pleasures, which violently foam inside her. And the contrast between the delicacy of "fingertips" and vulgarity of "tongues" portrays the extent to which sex transforms her cultured, subdued femininity into violent, crude desires for pleasure. Mishima, through detailed descriptions of the night, shows how sex with Ryuji causes Fusako's repressed sensual and fervent desires – bottled up inside societal expectations – to pour out and permeate the night with heat and passion.

Secondly, Mishima writes that sex discloses Fusako's desires to rely on men for security and comfort after years of living as a widow. Mishima describes that after having sex with Ryuji, Fusako "like an insect folding its wings... lower[s] her long lashes" (Mishima 44). Mishima uses such metaphor to describe how Fusako, like an insect folding its wings to perch on something, comes to rest on Ryuji for security and comfort. This shows how sex eventually allows Fusako to uncover and gratify her desires for security and comfort under the care and provision of a man, handing over burdensome responsibilities to Ryuji, who is now the man of the household.

On the other hand, Puig, in *Kiss of the Spiderwoman* conveys a similar idea about sex. Puig portrays how sex unlocks the desires in Molina that have been repressed by the societal duties. Molina, all his life, has lived selflessly, subjugating his own desires for he had to take care of his sick mother. The footnotes in the book explain to us that such submissive spirit in Molina has actually been wired by society, which has obscured and deluded Molina of his own self-interests. Puig provides footnotes that explain "what has been characteristic of male homosexuals is a submissive spirit ... [an attitude which has] proven not to be

deliberate, but compulsive, imposed by a slow brainwashing in which heterosexual bourgeois models for conduct participate" (Puig 212). Here, Puig suggests that homosexual men during their adolescence are brainwashed by heterosexual bourgeois models where fathers play the domineering and mothers play the subservient roles. Puig thus suggests that homosexual men, as they come to identify themselves as women of the household, come to adopt this heterosexual bourgeois model as their own "'bourgeois' models for homosexual conduct" (Puig 212). Through the use of footnotes, Puig argues that Molina has "incorporate[d] the habits and even the quirks of his progenitors" (Puig 137) – the submissive spirit – that keeps him from expressing his own desires.

Puig further discusses such ideas presented in the footnotes during the conversations between Molina and Valentin. Towards the end of the book, Valentin says to Molina that it doesn't matter whether he enjoys being a woman but he "shouldn't feel any the less because of it" (Puig 244) or submit to men. But Molina responds that "but if a man is... my husband, he has to give orders so he will feel right" (Puig 244). Molina believes that "[t]hat's the natural thing, because that makes him the...man of the house" (Puig 244). Here we can evidently see how Molina has come to be brainwashed by the heterosexual bourgeois model; he believes that a man, the head of the house, has to give orders while a woman has to submit to his orders to make him feel right. Valentin accurately points out that Molina has come to adopt such submissive spirit because he's been "fed an old wives' tale by whoever filled [his] head with that nonsense" (Puig 244). Valentin argues that "[n]o, the man of the house and the woman of the house have to be equal with one another" (Puig 244). Puig, by webbing the footnotes with the conversations between Molina and Valentin, demonstrates how Molina's submissive and selfless spirit has been brainwashed and pieced together by the societal models of behavioral expectations (Puig 213). Puig thereby explains that Molina's desires have been repressed by societal expectations.

Then Puig shows how Molina comes to realize his own desires after he has sex with Valentin. Having sex allows Molina to identify himself as someone else: "who's neither a man nor a woman (Puig 235). Molina is no longer defined or categorized by the heterosexual

model, which has perpetuated itself over many generations. Now, he is Molina – Molina who has abandoned the submissive spirit and who now expresses his own desires. In fact, Molina tells Valentin that, "the only thing [he] wants is to die" (Puig 236) if it had not been his mother. Molina confesses his frustration in having to think about his mother rather than himself. And this is in fact the first time in the book when Molina actually questions whether it is "fair, that... [he] always ended up with nothing... That [he doesn't] have anything truly [his own] in life" (Puig 254). He further protests, "my mom has already had a life, and lived it... But when does my life start? When do I strike it lucky, and have something for my own?" (Puig 254). Molina, who had all his life prioritized his mother's interests over his, now discloses his frustrations and discontentment with his life – or more precisely, the nonexistence of it. He tells Valentin that he doesn't want to leave, although his mother would be waiting, but stay with Valentin in the prison. Puig shows how sex opens up Molina – whose desires have been repressed by the societal influences and expectations – and causes him to express his own desires and stand up for himself.

Both Mishima and Puig portray how sex unlocks desires that have been repressed by societal expectations. And interestingly, both authors use a form of sex that is considered a taboo or at least reprehensible or shameful when evaluated from the societal norms of that time period and region. In Mishima's *The Sailor Who Fell from Grace with the Sea,* Fusako, a widow, has sex with an outside man, Ryuji; such act can be deemed disreputable even more so in her society. In Puig's *Kiss of the Spiderwoman,* Molina, a homosexual man, has sex with Valentin, a man who he comes to fall in love with. As the footnotes throughout the book suggest, homosexuality back at that time and place had just started being recognized and studied and its misconceptions gradually corrected. In this manner, both Puig and Mishima discusses a form of sex that is considered taboo in its respective society, and they describe how the characters, by engaging in such taboo sexual acts, break the taboo and challenge the very societal constraints which have restrained them from being their true selves. Both authors argue that sex liberates the characters from society's constraints, allowing them to indulge in their own desires. (1542 words)

References

Mishima, Yukio. *The Sailor Who Fell from Grace with the Sea*. New York: Knopf, 1965. Print.

Puig, Manuel, and Thomas Colchie. *Kiss of the Spider Woman*. New York: Vintage, 1991. Print.

Text

Building skills in English

BOOK 1

Annabel Charles • Richard Durant • David Grant
Esther Menon • Beverly Turner

Consultant: Cindy Torn

LiveText

Heinemann

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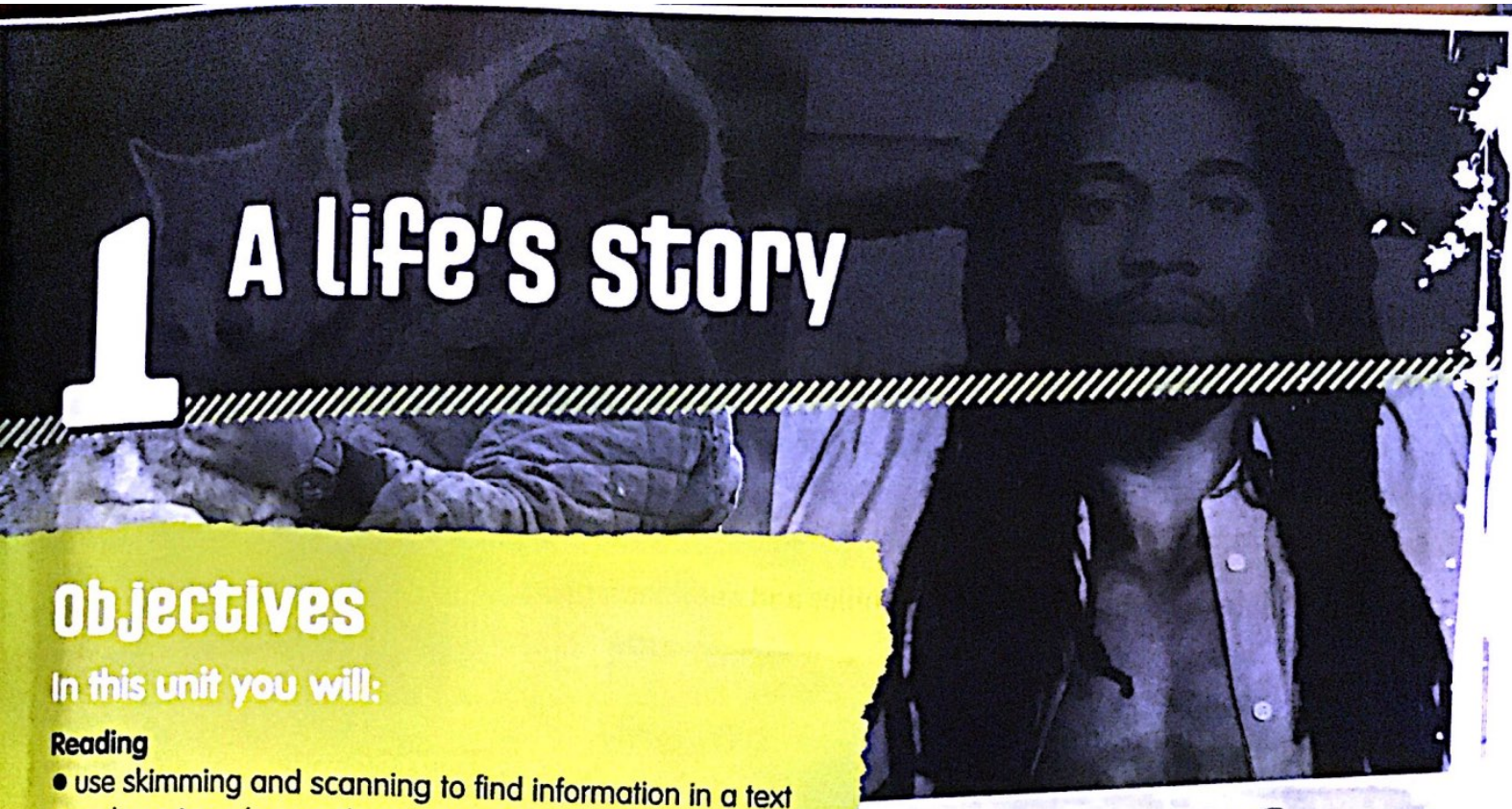
1 A life's story



Objectives

In this unit you will:

Reading
- use skimming and scanning to find information in a text
- make notes when gathering ideas from a text
- identify and understand the main ideas in a text
- distinguish between fact and opinion.

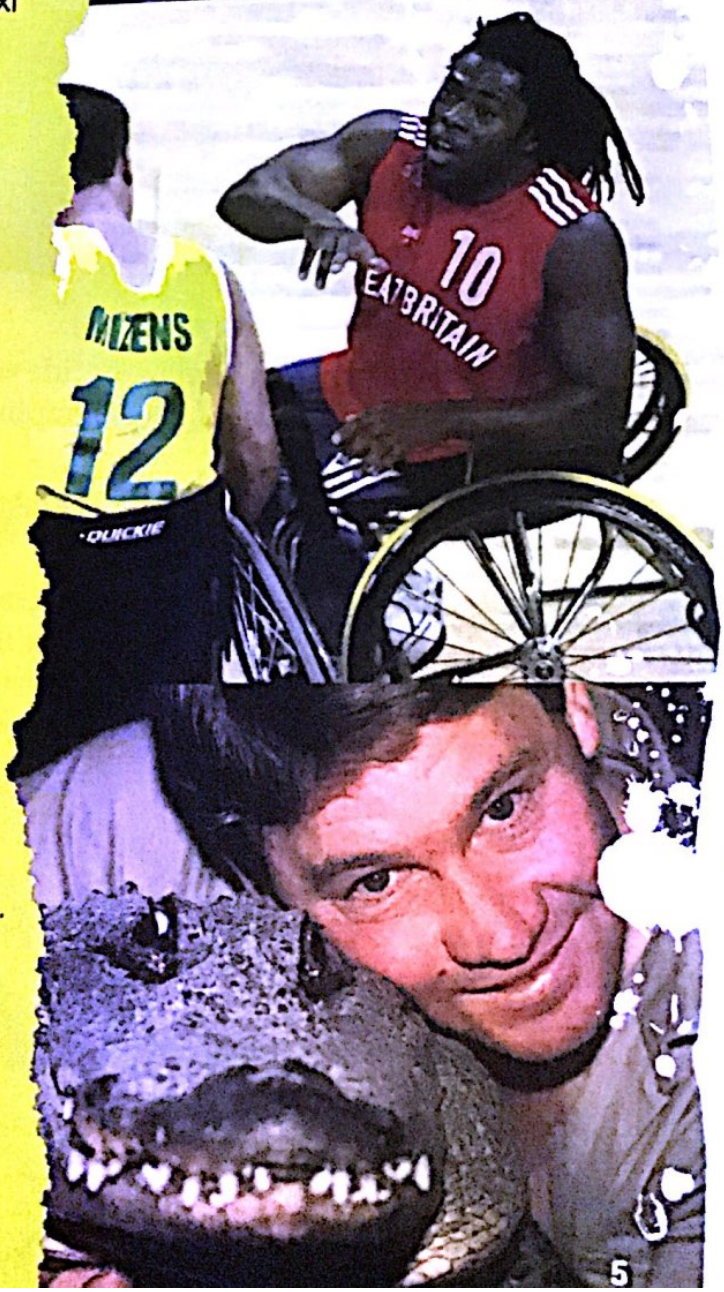
Composition
- organise texts to make their meaning clear
- use punctuation accurately in clauses and sentences
- use well structured paragraphs to make your ideas clear
- use a range of linking words and phrases to lead through a text.

Conventions
- understand the use of tense in standard English and use it in your writing.

Language
- understand and use the terms noun, verb and adverb.

By the end of this unit you will:
- get information from sources and make notes (Reading: Reading for meaning)
- write a biography (Writing: Composition and conventions).

Cross-curricular links
- **History**
  Using evidence
- **Citizenship**
  Advocacy and representation; Critical thinking and enquiry



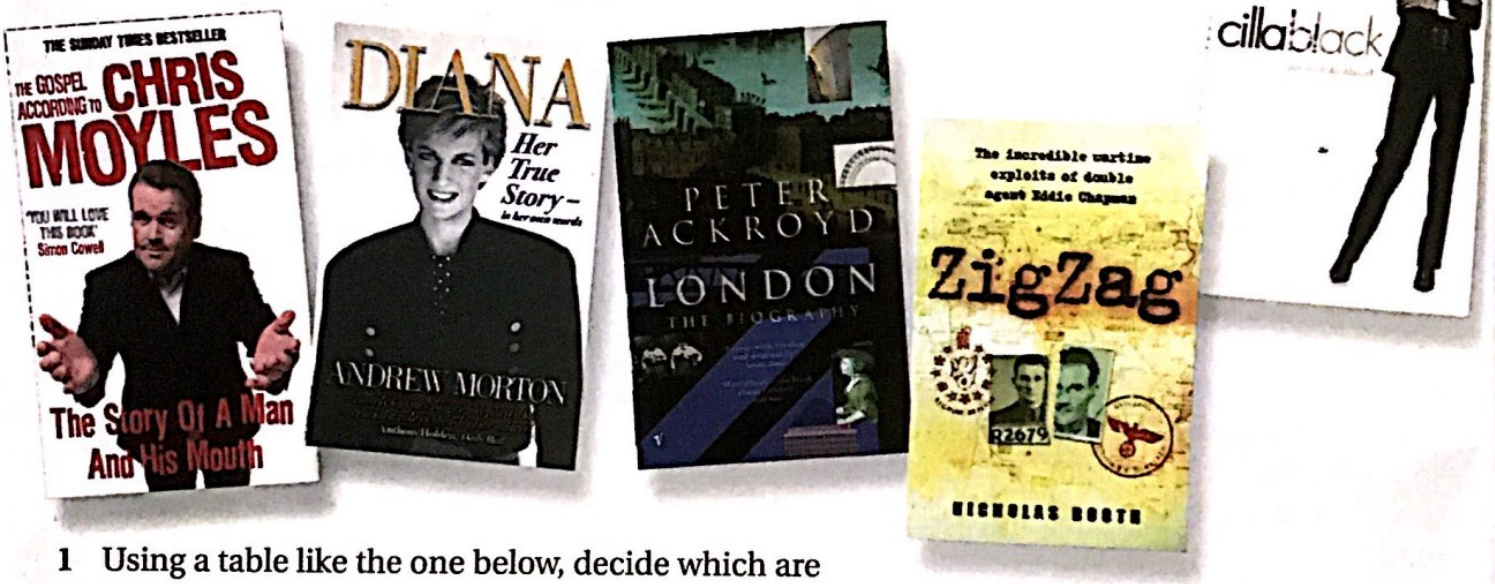
1 Biography and autobiography

You are learning:
- to understand the terms 'biography' and 'autobiography'.

An autobiography is the story of someone's life written by that person. A biography is the story of someone's life written by someone else. When we read autobiographies and biographies we learn about a person's life. We may be inspired by their achievements, or we may just learn more about their everyday life.

Activity 1

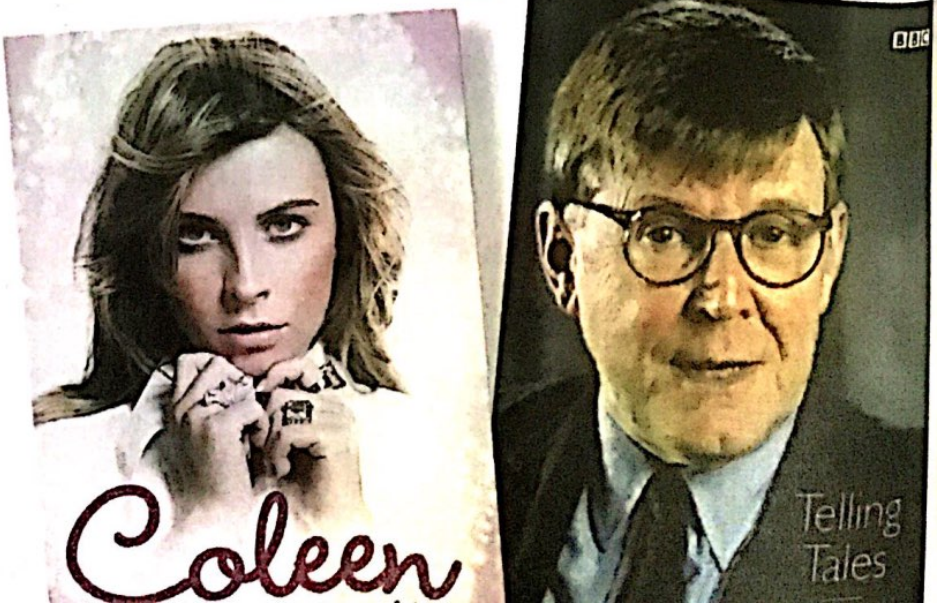
Look at the front covers of these biographies and autobiographies.



1 Using a table like the one below, decide which are autobiographies and which are biographies. Make sure you can justify your choices.

	Biography (✓)	Autobiography (✓)	What are your reasons?
1			
2			

2 Which one does not fit either category?



Activity 2

A blurb tells people about a book's contents to encourage them to buy it.

1 Read the blurbs from the two autobiographies shown here and look at their front covers on page 6.
a What kind of audience do you think the blurb is written for and why?
b Who might the front cover appeal to?
c What kind of readers might be interested in the topics, such as fashion or family life, that are mentioned in these blurbs?
d Which words and phrases in each blurb have been written to appeal to that audience?

Blurb A

Her story is a Cinderella Fairytale of an ordinary Liverpudlian school girl who was transformed into a style icon and cover girl, sought after by fashion and lifestyle magazines the world over.

Welcome to my World is Coleen's chance to reflect on this amazing journey and share her love of fashion with her fans. From puffa jackets to Prada bags, Coleen reveals the secrets behind her famous wardrobe, her style, her guide to shopping, her do's and don'ts, her beauty regimes and her body workouts. It's also the story of a young girl who has managed to keep true to her working-class roots whilst being catapulted into a world beyond her wildest dreams.'

– From *Welcome to My World* by Coleen McLoughlin

Blurb B

Alan Bennett recalls his childhood in a sequence of tales that are funny, touching and told in his unique style.

Hampered as he sees it by a family that never manages to be quite like other families, he recounts his early years in Leeds – a place where early in life one learned the quite useful lesson that 'life is generally something that happens elsewhere'. Hiking every Sunday, trips into town and teas in cafes, it's an ordinary childhood – his father a butcher, his mother a reader of women's magazines who dreams of coffee mornings, cocktail parties and life 'down south'.

Here Alan Bennett relives family crises, early pieties and the lost tradition of musical evenings around the piano, with the wry observation and ironic understatement that has earned him a place in the forefront of contemporary writing.

– From *Telling Tales* by Alan Bennett

2 Some public figures have a 'ghost writer', a professional writer who either improves their autobiography or writes the vast majority of it for them. Which of the texts above do you think is more likely to have had a ghost writer and why?

Sharpen your skills Nouns and verbs

Nouns tell us the name of something or someone.
Nouns usually have *a*, *an* or *the* in front of them.
A verb tells us what a person or thing does.

Look again at Blurb A.
1 Can you identify the nouns in the last sentence? How many are there?
2 How many proper nouns are there in the second sentence?
3 Can you identify the verbs in the first two sentences?

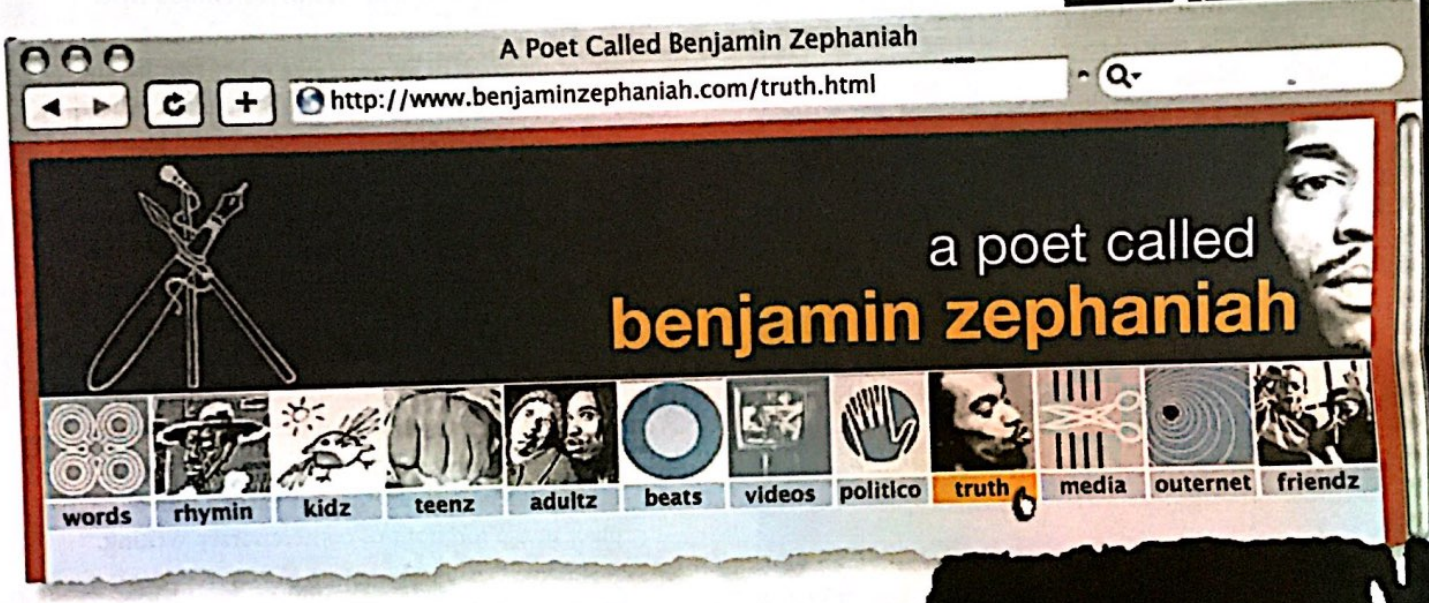
Biography / Autobiography
Anne Frank.
Obama.
Bill Gates.
Martin Luther King.
Gandhi

2 Reading and researching

You are learning:
- to find the information you need.

Skimming and scanning are important reading skills. **Skimming** helps you read quickly to get the overall gist of a text to decide whether it contains the information you need.

Scanning is a way of looking for specific information in a text. You do not need to read every word. You can use headings and titles to help you locate your information. This is a reading skill you use when you look words up in a dictionary, or search for telephone numbers in a directory.



Activity 1

1 Read the research topics in the table below. Skim page 9, which is taken from the poet Benjamin Zephaniah's personal website. Decide how useful the page would be if you were researching the topics in the table below. Try to do this in two minutes.

2 minutes

Research topic	Useful? Yes (✓) No (X)
a Facts about Zephaniah's professional achievements	
b Interviews with Zephaniah	
c Information about the type of poetry Zephaniah writes and performs	
d Blurbs from Zephaniah's novels for teenagers	
e Information about Zephaniah's childhood	
f Pictures and details of his friends and contacts	

A Poet Called Benjamin Zephaniah

http://www.benjaminzephaniah.com/truth.html

Full Name: Benjamin Obadiah Iqbal Zephaniah
Place of Birth: Birmingham/England
Occupation: Poet/Writer
Hobbies: Martial arts, Numismatics
Poetry: *Pen Rhythm*. London, Page One, 1980 *The Dread Affair*. London, Arena, 1985; *Inna Liverpool*. Liverpool, Africa Arts Collective, 1988; *City Psalms*. Newcastle, Bloodaxe, 1992; *Talking Turkeys*. London, Puffin/Penguin, 1994 (children's); *Out of the Night*. Gloucester, New Clarion Press. 1994 (Co-editor – *Writings from Death Row*); *Funky Chickens*. London, Puffin/Penguin, 1996 (children's); *Propa Propaganda*. Newcastle, Bloodaxe, 1996; *School's Out*. Edinburgh, AK Press, 1997 (big children); *The Bloomsbury Book of Love Poems*. London, Bloomsbury, 1999 (editor); *Wicked World*. London, Puffin/Penguin, 2000 (children's); *The Little Book of Vegan Poems*. Edinburgh, AK Press, 2001; *Too Black, Too Strong*. Newcastle, Bloodaxe, 2001; *We are Britain*. Francis Lincoln, 2002
Novels: *Gangsta Rap*, Bloomsbury, 2004; *Face*. London, Bloomsbury, 1999 (teenagers); *Refugee Boy*. London, Bloomsbury, 2001 (teenagers)
Prose: *Rasta Time in Palestine*. Liverpool, Shakti, 1990
Records: *Dub Ranting – Radical Wallpaper*, 1982; Rasta LP – Upright, 1983; *Big Boys Don't Make Girls Cry* – Upright 1984; *Free South Africa* – Upright, 1986; *Us An Dem* LP – Mango, 1990; *Crisis* – Workers Playtime, 1992; *Back to Roots* LP – *Acid Jazz*, 1995; *Belly of De Beast* LP – Ariwa, 1996; *Dancing Tribes* (with Back to Base). (Single) MP Records, 1999; *Illegal* (with Swayzak). (Single) Medicine Label, 2000
Spoken Word Cassettes: *Radical Rapping*. Benjamin Zephaniah Associates, 1989; *Overstanding*. Benjamin Zephaniah Associates, 1992; *Adult Fun for Kids*. Benjamin Zephaniah Associates, 1994 (big children); *Reggae Head*. 57 Productions, 1997; *Funky Turkeys*. Audio Book and Music Company, 1997 (children's); *Wicked World*. Penguin, 2000 (children's)
Plays:
Stage *Listen to Your Parents* (adapted from radio play); *Playing the Right Tune*, 1985; *Job Rocking*, 1987; *Delirium*, 1987 (dance); *Streetwise*, 1990; *Mickey Tekka*, 1991 (children's)
Radio Face – Radio Four (adapted from novel); *Hurricane Dub* – BBC, 1989; *Our Teacher's Gone Crazy* – BBC, 1990; *Listen to Your Parents* – BBC Radio, 2000
Television *Dread Poets Society* – BBC, 1991

Oral Poetry

I have been called a dub poet, an oral poet, a performance poet, a pop poet, a pub poet, a rap poet, a Rasta poet, a reggae poet and even a black poet, the list goes on. In all honesty, none of those titles offend me, I am probably all of these persons but if I had to choose one I would start with oral poet. I say this because as I write my poetry, I can hear the sound of it,

Dub Poetry

If you can see poetry as a tree with many branches and oral poetry as one of those branches, then a leaf on that branch could be Dub poetry. Dub poetry has its roots in Jamaica and is closely linked to Reggae music. Dub poetry is political, no one made this rule, that's just the way it is and poets like myself, Linton Kwesi Johnson, Jean Breeze, Oku Onuora and Lillian Allen all worked in community groups which gave us our first audiences.

The oral poet's relationship with the audience is most important, she or he has to read the audience and be able to fully communicate and deliver the message. We oral poets do get published now but knowing that reading is a minority pastime, it would be fair to say that the publishing of books is way down on our list of priorities. We put poetry into music, into plays. On television, radio, we perform like crazy people, we put poems on postcards and in micro chips, in fact we do anything to change the dead, white and boring image of poetry.

2 Look again at page 9. Where on this web page would you click to find information on the following research topics? Use a table like the one below. Try to do this in two minutes.

2 minutes

Research topic	What I would click on
Information on Zephaniah's novels for teenagers	Teenz
Examples of Zephaniah's poems	
People and personal contacts that are part of Zephaniah's life	
Examples and cuttings of media articles on the poet	

Activity 2

This picture summarises Zephaniah's opinions on Dub and Rap poetry. Scan Zephaniah's web page to find the information you need to complete the picture.

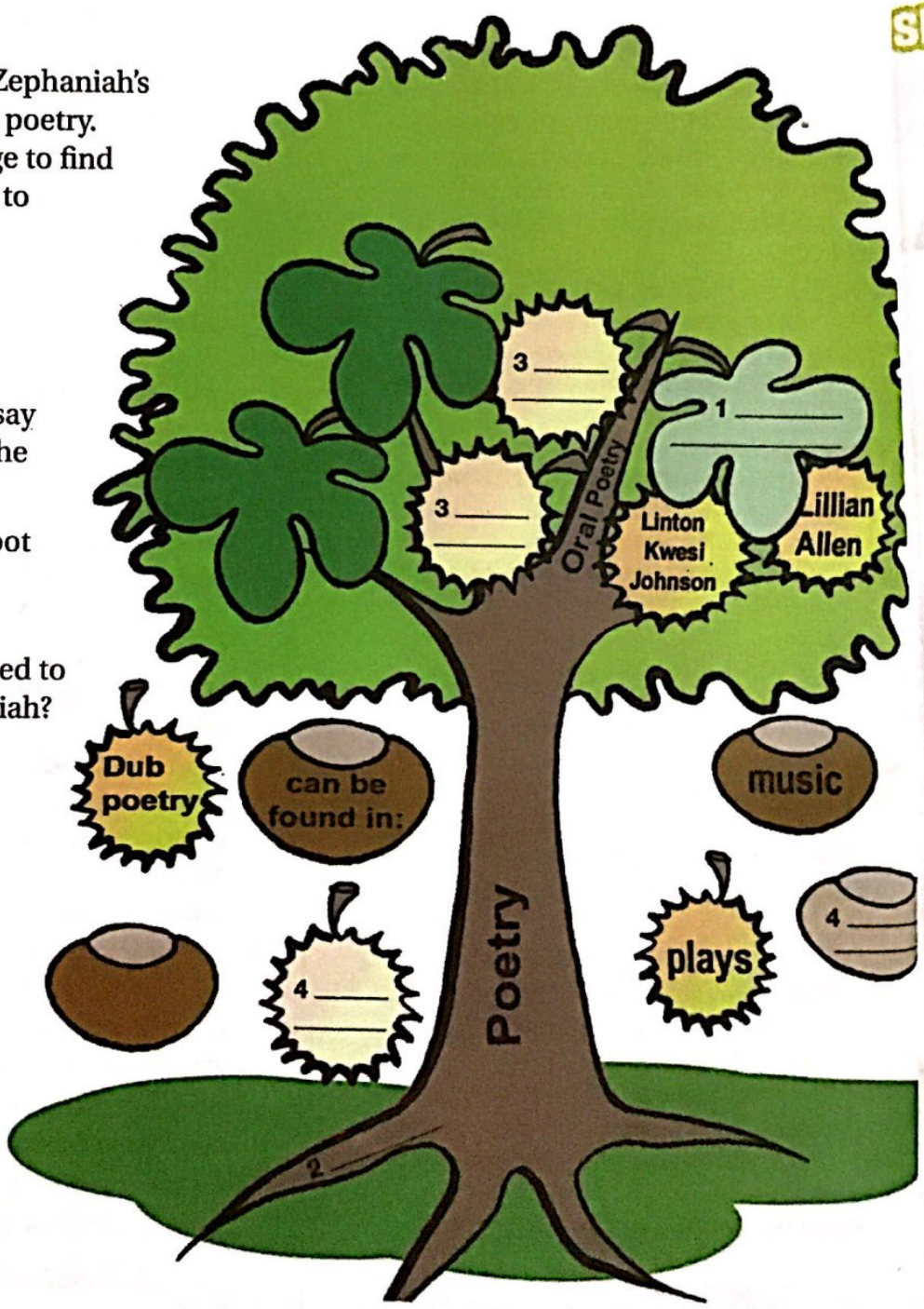
The following questions will help you select your information.

1 What does Zephaniah say is the leaf attached to the branch of oral poetry?

2 Which country is the root of dub poetry?

3 Who are the other dub poets that first performed to audiences with Zephaniah?

4 Where would you be able to find their dub poetry?



Assess your progress

Look at the skills you have been practising on pages 8 to 10. How well are you doing? Pick the traffic light that shows how confident you feel in each area.

- I understand the difference between skimming and scanning.
- I can use skimming skills to decide whether a text might be relevant for what I need.
- I can use scanning skills to find and select specific information.
- I can identify examples in the text that support my opinions.

Benjamin Zephaniah
(Scanning)
- dub poetry.
- roots in Jamaica.
- scanning finding info.
- Capital letter full stop

Sharpen your skills Capital letters and full stops

Read the biographical details below on the dub poet Linton Kwesi Johnson. Use what you have learnt about full stops and capital letters to correct the errors in the passage.

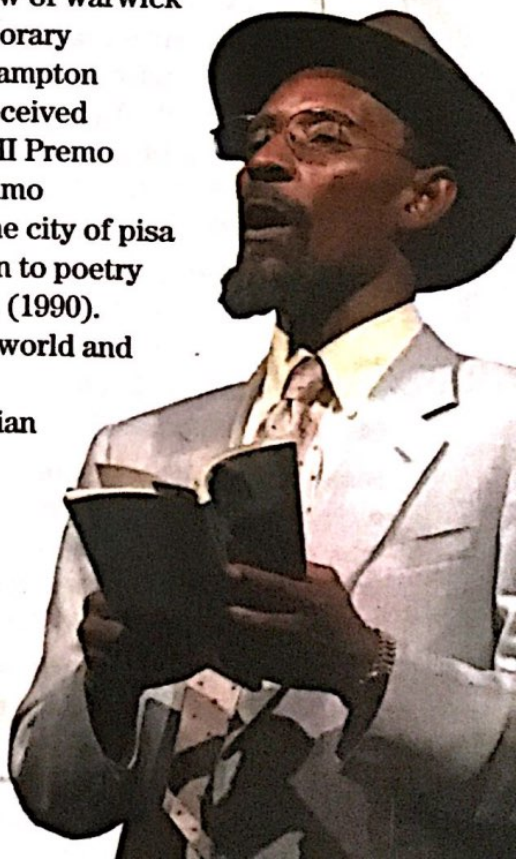
Remember:

- Every sentence must begin with a capital letter.
- Proper nouns must begin with a capital letter.
- Use a full stop to end any sentence which is not a question or an exclamation.

Linton Kwesi Johnson was born on 24 august 1952 in jamaica. He came to london in 1963, went to Tulse Hill secondary school and later studied at goldsmiths' college, University of London

When he was still at school he joined the black panthers, which was an organization that started in America to support the rights of black people He helped to organize a poetry workshop within the movement and developed his work with a group of poets and drummers called rasta Love. He published three collections of poems before launching his own record label in 1981, during the 1980s he was involved in journalism.

linton kwesi johnson has been made an Associate Fellow of warwick University, an Honorary Fellow of wolverhampton polytechnic and received an award at the XIII Premo Internazionale Ultimo Novecento from the city of pisa for his contribution to poetry and popular music (1990). He has toured the world and his work has been translated into italian and german,. he is famous as the world's first dub poet



3 Note-making

You are learning:
- to identify and note down key points.

Making notes can help you make sense of a text. It can also improve your memory of what you have read. It helps you to write the key learning points in your own words, without copying out a text in full.

Activity 1

Thomas Edison was one of the world's greatest inventors. Amongst other things, he invented the phonograph (the first device for recording and replaying sound), the first commercially produced electric lightbulb, the typewriter and the motion picture camera.

1 Read the biographical information about the childhood of Thomas Edison.

Thomas Alva Edison

Some thought he 'wasn't quite right in the head'.

He was born in 1847 in Milan, Ohio, and even as a young boy, his curiosity was always getting him into trouble.

He always wanted to know 'why'. At age three he fell into a grain elevator and almost drowned in the grain because he wanted to see how the elevator worked. And at age four, his father found him squatting on some duck eggs in a cold barn to see if he could hatch the eggs instead of the mother duck.

He had very little formal education because his teachers thought his constant questions were a sign of stupidity. So when he was seven, his mother, who had been a teacher, took him out of school and taught him at home.

Some of the neighbours thought this strange child with the small body and unusually large head who asked so many questions must be 'addled', and even the local doctor feared he might have 'brain trouble' because of his very large head.

He loved to read and chemistry books were his favourite books, but he did more than just read them. He tried many of the experiments the books described to prove to himself that the facts in the books were really true.

When he was about ten, he set up a chemistry lab in the basement in his home, and during one of his experiments, he set the basement on fire and nearly blew himself up.

Then when he was twelve, in order to earn money to pay for the chemicals for his experiments, he went into business selling candy and newspapers to the local train and worked on his scientific experiments in his spare time.

He was forced to stop his experiments temporarily when a stick of phosphorous started a fire in the crude lab he had set up in the baggage car; the conductor threw him and his equipment off the train at the next stop.

It seemed he was always experimenting. Once he gave a friend a triple dose of **seidlitz powders**, hoping that enough gas would be generated to enable him to fly. This resulted in terrible agonies for his friend and a whipping for him.

At sixteen he was given the chance to learn how to be a telegraph operator, and he then became as fascinated by electricity as he had been with chemistry.

Explanations

seidlitz powders a mixture of chemicals that are very fizzy when mixed with wa

key words words that summarise the information contained in the main topic

– From *Dare to Dream: 25 extraordinary lives* by Sandra McLeod Humphrey

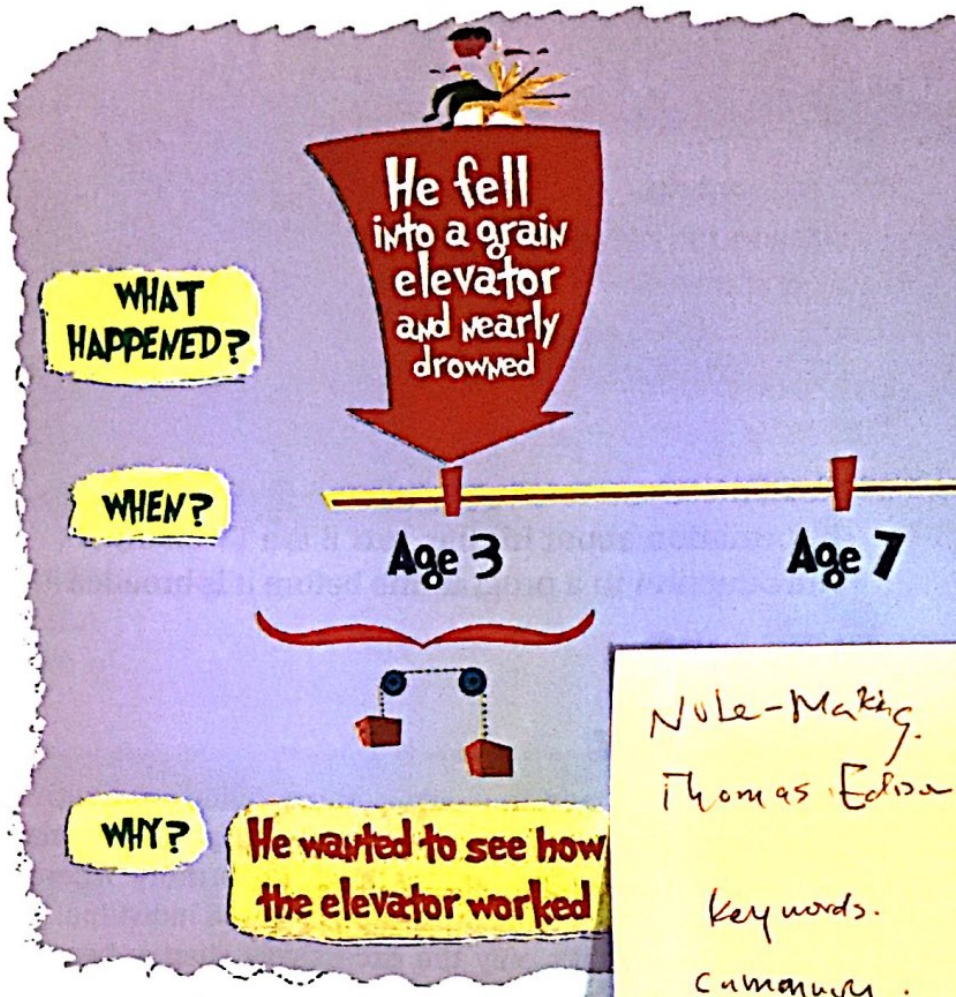
2 Write down five **key words** that sum up Edison's childhood.

3 Now close this book and expand your key words by writing a paragraph of notes from memory.

4 Summarise what you have learnt about Edison's childhood.

Activity 2

The text about Thomas Edison is organised chronologically, which means that events are described in the order in which they occurred. Use a timeline like the one illustrated here to summarise key points in Edison's life and how they predicted his future genius.



Note-Making.
Thomas Edison
Keywords.
Summary.

Sharpen your skills Sequencing

The points below summarise key points about Thomas Edison's adult life. Put them into the correct order. Write down the word or words that helped you correctly place each section in the sequence.

1. In 1879 he showed his greatest invention, the first incandescent light that was practical for society to use. Other inventors had produced electric lighting in laboratories, but none produced lights that were long-lasting enough to be sold to consumers.

2. On the day he died, the American President asked everyone in America to turn off their electric lights for one hour, as a tribute to his genius.

3. In 1876 he moved to New Jersey, to a larger place where he could expand his work. He established his own research centre there.

4. A year later he introduced his first great invention, the phonograph, to the world.

5. **By the age of 21 he had changed from an experimenter to inventor and worked full-time on his inventions.**

4 Fact and opinion

You are learning:
- to distinguish between fact and opinion.

A fact is something that is true. An opinion is somebody's point of view.

Activity 1

1 Read these two texts about Shaun Ellis. Text A gives information about his life. Text B is a TV channel's introduction to a programme before it is broadcast.

Text A

Biography

Shaun Ellis is a man in wolf's clothing, living wild with them and talking their language... literally. For a raw meat-eating 'wild animal' used to roaming his environment by night and marking his territory wherever he pleases, Shaun Ellis comes across as a surprisingly civilised individual. Well-spoken, intelligent and passionate, it's only the excessively shaggy beard and straggly hair that gives him away as one of the leading members of a pack of wolves.

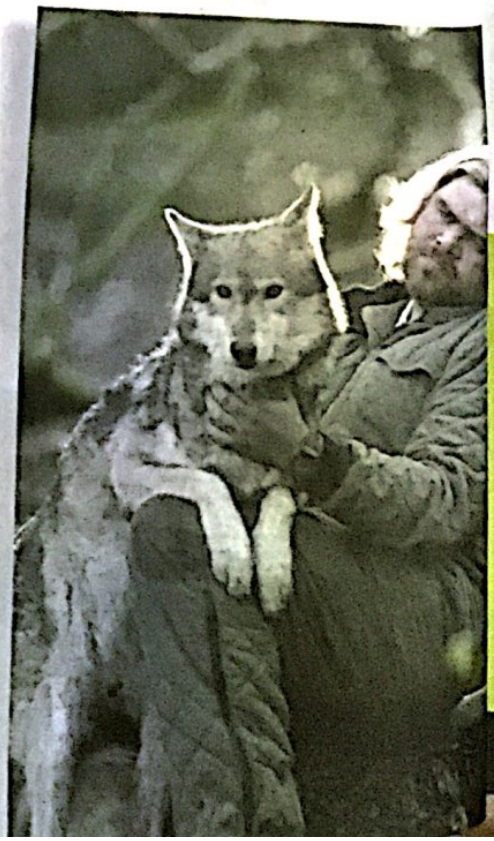
Three years ago, the 42-year-old decided the only way to really get to know his beloved wolves was to become one of them. He entered an enclosure at a wildlife park in North Devon, along with three abandoned new-born cubs, and became the alpha male of the group, raising the small family as his own. For the first 18 months, he was in the enclosure 24/7 and even now spends most of his time, and almost all of his evenings, huddled up alongside his wolf family.

He has learned to eat raw meat straight off the carcass of a dead animal, communicate with them by howling and is covered in scratches and wounds from his playful wrestles and fights with his 'brothers'.

But as unusual a lifestyle as this sounds, this is not some mid-life crisis, breakdown or attempt to turn his back on society. Shaun's adventure has been a long-standing scientific study into the lifestyle of his favourite animal and has so far produced some incredible results.

Eventually, he hopes to put his findings to good use and boost the campaign to reintroduce wild wolves to areas such as the Highlands, where they haven't been seen living free for hundreds of years.

He feels that working with animals and trying to understand how they live is what he was put on this planet to do and he has travelled the world to get closer to nature.



Text B

Wolf Man

Explore the crazy world of wolf-man and researcher Shaun Ellis, who has lived among wolves to research the way they live. In our unmissable documentary, *Wolf Man*, watch the extraordinary behaviour of this man, who has left his everyday life to live amongst beasts as he becomes leader of the pack, learns their ways and acts like them. An opportunity to have an amazing insight into his unique life and these fascinating animals!

2 Text A is a recount text and contains facts to inform the reader. In the table below are the features of a recount text. Find an example of each feature in Text A.

Feature of recount text	Example
Events written in time order (chronological order)	
Connectives related to time (e.g. later, twenty years on)	
Dialogue or reported speech to reveal information about the character	
Specific dates, times, people and places	
Answers to the questions when, where, who, what, why	

3 Text B contains writing to persuade. The writer of this text chooses words which he or she hopes will persuade people to watch the programme. Can you find phrases that show the writer's opinions?

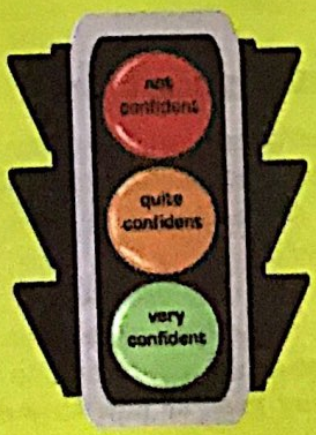
4 Which of the two texts would be more useful and reliable if you were researching the life of Shaun Ellis? Give reasons for your answer.

Assess your progress

A key skill in reading and research is being able to use evidence from texts to 'back up' your views.

How confident were you in completing questions 2 and 3 above? Look again at the quotations you picked. Are they effective evidence for the questions you were asked? You might like to discuss your choices with a partner and compare your selections.

Choose the traffic light that shows how confident you feel in selecting evidence.



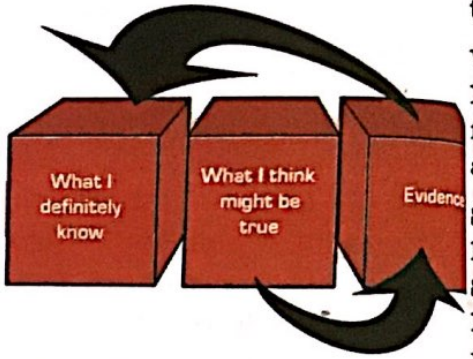
5 Gathering evidence

You are learning:
- to decide where you might find relevant information and to then select what you need.

Information is now available in far more ranges and formats than in the past: film, radio, TV, the Internet, ICT resources, books, newspapers and magazines. It is important to be able to know where to find what you need, select what is useful and then organise it.

Activity 1

You are going to complete a research task to understand more about autism. Use a diagram like the one here to summarise what you already **know** about autism, what you **think** you know about it, and what you want to **find out** about it.

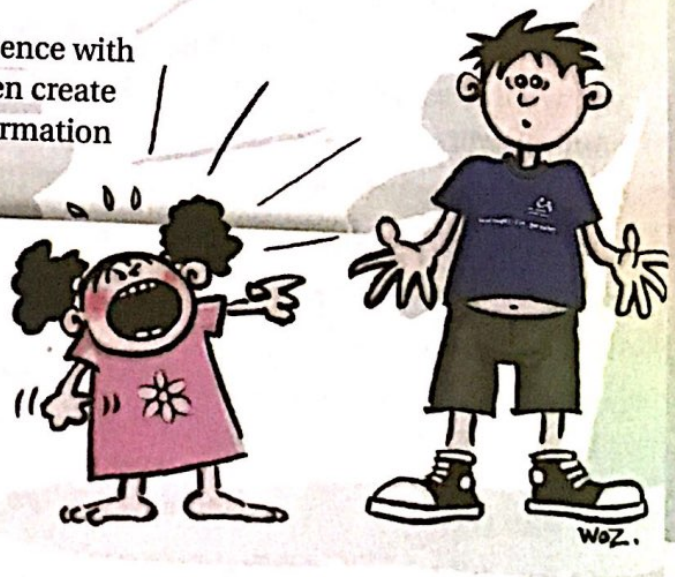


Activity 2

Below are links from the National Autistic Society website. Which of the linked pages would be most useful for finding out facts about autism? Give reasons for your choice.

Activity 3

The following extract describes the writer's experience with their brother, who is autistic. Read the extract, then create a diagram like the one in Activity 1, using the information you have read about autism.



Communication

Okay, let's start with number one, difficulty with communication. Some people with autism do not speak, or some people have difficulty speaking. For those that do not speak, they may use pictures, written words or even something called sign language (hand or arm movements) to tell people what they need or how they are feeling.

My brother sometimes takes my hand or shows me what he wants instead of speaking because he finds this easier to do. My brother can speak but sometimes it takes him a long time to say something back to me. If I say lots of words at once, he can become very confused, so I must remember to keep things simple and sometimes say things slowly.

My brother also has problems working out when someone is joking or teasing him. To help him understand jokes, I sometimes have to say that I was joking.

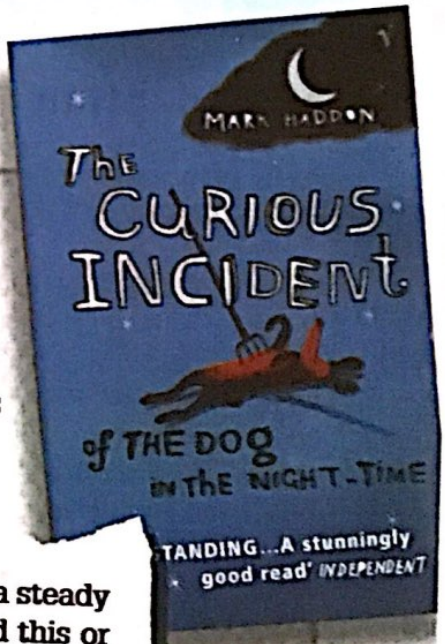
We understand how people are feeling by looking at their faces. My brother and people with autism find it very hard to understand faces. For example, my brother doesn't seem to know when I'm angry or upset.

Sometimes he copies or even laughs at me. He doesn't mean this to be horrible, he just doesn't know what to do when I am feeling like this. Sometimes he thinks I'm just pulling a funny face, which is why he laughs at me, but a lot of the time he doesn't realise that he should help me or leave me alone.

5. Gathering Evidence
Autism.
research.
www.nas.org.uk.
Curious Incident of the Dog in the Night Time.

Sharpen your skills The past tense

Autobiographies and biographies are recount texts and are usually written in the past tense. The past tense is used to describe events that have already happened. The autobiographical passage below taken from an article called *B is for Bestseller* is by the author Mark Haddon, who also wrote a well known book about a boy with Asperger's Syndrome called *The Curious Incident of the Dog in the Night-Time*. Can you identify any examples of the past tense in this recount text?



I've been writing books for children for 17 years. Over that time, I've received a steady trickle of letters. Most are from readers telling me how much they've enjoyed this or that book of mine, which always gives me a glow for the rest of the day. Others begin: 'Dear Mr Haddon, We're doing Authors with Mrs Patel and I've been told to write to you', which is flattering, but not in quite the same way. ... The best question I ever received came from a boy who asked whether I did much crossing out. I explained that most of my work consisted of crossing out and that crossing out was the secret of all good writing.

Three years ago, I wrote *The Curious Incident of the Dog in the Night-Time*, a novel set in Swindon about a teenage boy with Asperger's syndrome who discovers a murdered poodle on a neighbour's lawn. It was published in two identical editions with different covers, one for adults and one for teenagers. To my continuing amazement, it seems to have spread round the world like some particularly infectious rash.

6 Preparing an essay

You are learning:
- to sequence text logically and use topic sentences.

Half the success of an essay is in the structure. Topic sentences give clarity and purpose to your essay.

Activity 1

You are going to write an essay about the basketball star and TV personality Ade Adepitan for a magazine aimed at teenagers. The following two texts are written versions of oral texts: a speech made about him when he was given an honorary degree at Loughborough University and an interview with the sportsman.

1 Read Text A and Text B.

Text A

Ade Adepitan

Public Orator, Charlie Bethel presented the Honorary Graduand at the Degree Ceremony held on Monday 17 July at 10.30 a.m.

Chancellor, Vice Chancellor, Distinguished Guests, Graduands, Ladies and Gentlemen. It was an honour to accept the role of orator today for the recipient.

Ade Adepitan was born in Maryland, just outside Lagos, Nigeria in 1973. Ade was a bouncing baby boy. Sadly six months later he had contracted polio, but he survived this debilitating disease and three years later Ade and his family moved to Britain and made their home in Newham, London.

Whilst at school Ade gave up the calipers which helped him walk and picked up a basketball, having seen the Great Britain Wheelchair Basketball Team in action. Since then he has never looked back. Ade has competed on every continent and at every level. He played professionally in Spain for two years for Zaragossa and he has taken up presenting. Ade's television debut was again as a dancing wheelchair user for Play Station and since then you may have seen him on *Sportsround*, *Tiger Tiger*, *Xchange*, and *Holiday*.

Television has allowed Ade to help those less fortunate than himself and he has campaigned against racism and disability discrimination as well as being a patron for Scope and the Association for Wheelchair Children.

In 2005 Ade was honoured by the Queen for services to Disability Sport following his efforts that saw Great Britain win the bronze at the Athens Summer Paralympic Games. The highlight of the Games for everyone in wheelchair basketball was the quarter final against the World Champions, USA. With his shoulder hurting and thousands in the arena watching, let alone the home crowd on the BBC, Ade made the baskets. With possession it saw GB progress to the semi-finals and finally win the bronze.

Text B

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A more important achievement of Ade's to us was again in a team, in Singapore, on the 6th July 2005. An ambassador for London 2012, Ade was one of those beige-suited delegates sitting in front of Jacques Rogue as we all saw the Summer Olympic and Paralympic Games coming home. For Ade, his road to the Paralympics began at school when he had the opportunity to watch the then GB Wheelchair Basketball Team. Ade has become the role model for many youngsters, and an ambassador for sport, and the cycle has come full circle. Now we see many new athletes coming into sport thanks to him.

Chancellor, I have the honour to present to you and the University Adedoyin Olayiwola Adepitan MBE for the Degree of Doctor of the University *honoris causa*.

Public orator: Charlie Bethal

Text B

File Edit View Favorites Tools Help

Address

Ade Adepitan – wheelchair basketball

Not only is Ade Adepitan a CBBC presenter, he's also an international wheelchair basketball player. At the Athens Paralympics in 2004 Ade was part of the Great Britain team that won the bronze medal.

How did you first get involved in wheelchair basketball?

Two physiotherapists contacted my school and asked me if I was interested in wheelchair sports. At the time I was using callipers (leg braces), and they asked me if I'd like to go to the Junior Wheelchair Games. I didn't really want to get into a wheelchair because I didn't think it was cool, but when I saw the Great Britain wheelchair basketball team training, I saw how cool they looked and how wicked their chairs were and I thought, 'this is the sport for me'.

What do you think is good about wheelchair basketball?

I like the competitiveness, the speed and the aggression. You've got to be physically fit, you've got to be strong, and you've also got to be intelligent, because you have to understand the plays.

What has been the greatest moment of your career so far?

Achievement-wise it's got to be winning the silver medal at the World Championships in Kitakyushu in Japan. Just playing in the final of the World Championships was just – I can't even explain it! Words can't explain what it's like!

Are there any other sports you enjoy?

Yeah, I'm a sports fanatic! I love watching football – I used to play football when I was younger. I'm not bad at tennis and I'm also into scuba diving – I love that! If it's an action sport where there is a lot of hard work and adrenalin involved then I'm into it.

Who are your sporting heroes?

Well, Muhammad Ali is my number one – he changed so much in boxing and he changed so much for black people as well. There's also Michael Jordan, who is the greatest basketball player that ever lived! It will be a long time before someone reaches the level that he has taken basketball to.

Preparing an Essay

An Essay
For a magazine.
Ade Adepitan.

2 Select six headings from the list below to use as section headings for your essay plan.

Childhood	Hobbies and interests
Sporting achievements	CBBC presenting
How he became interested in basketball	TV work
Charitable work	His personality
The 2005 Athens Paralympic Games	Family

3 Write two or three bullet points summarising what you will include under each heading.

Activity 2

1 Which paragraph would you use at the beginning of your essay, following your introduction? Why?

2 Which four of the sections above did you **not** include in your plan? Why?

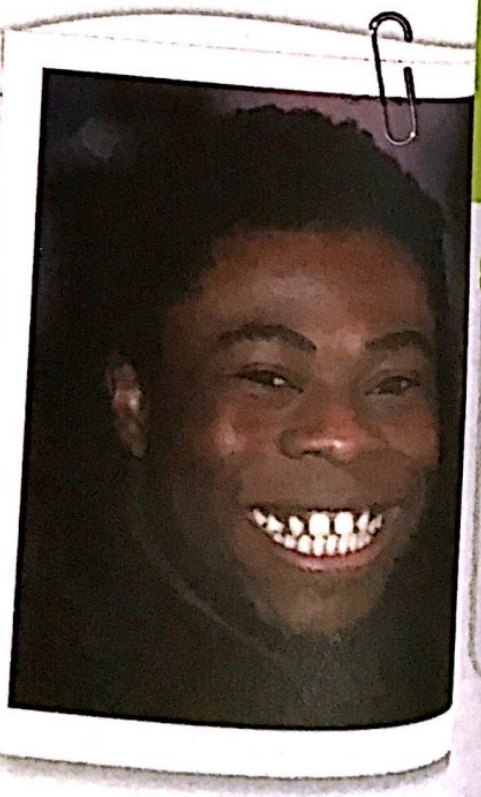
Activity 3

Read this magazine article introduction by another student.

1 Rewrite the text, correcting any errors in sentence structure, punctuation and spelling.

2 The first line is chatty and informal, to appeal to young people. Improve the tone of the rest of the piece to appeal to a teenage reader.

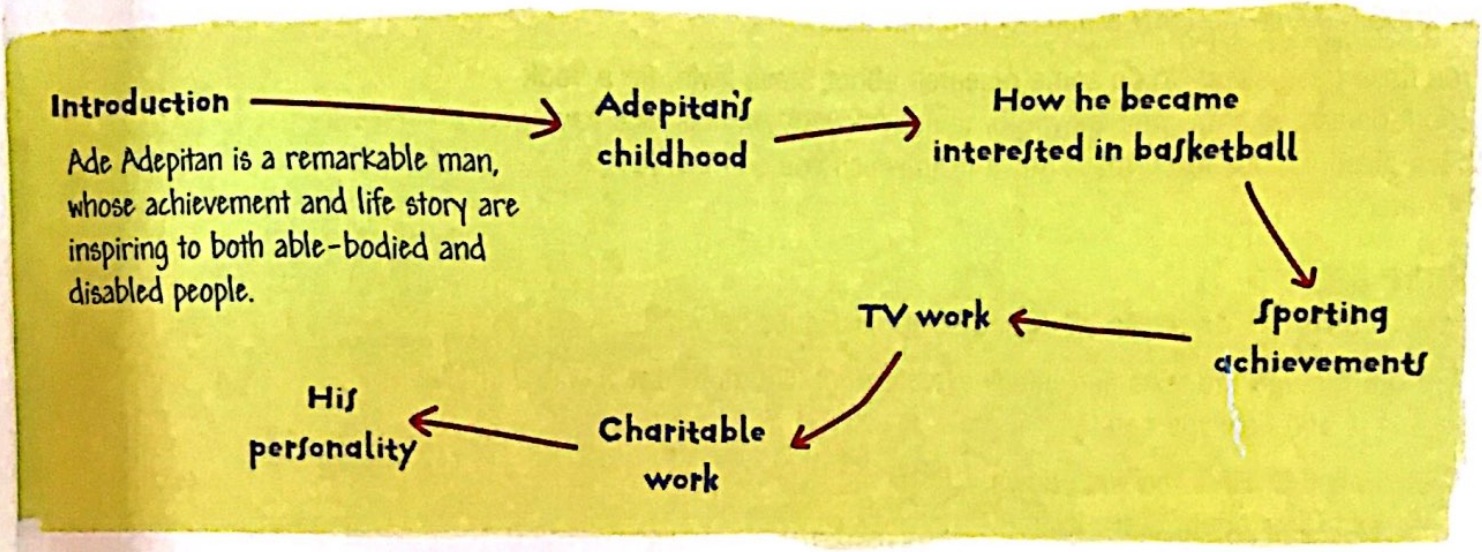
So how many of you dream of being a sporting hero? Ade Adepitan has achieved significant success in his career even though he is in a wheelchair, he is an example to young people of determination and self-belief. Despite the many prejudices he faced as a child because of his disability, he is famous for his sporting achievments and also as a tellyvision presenter.



Activity 4

A topic sentence in a text expresses the main idea of a paragraph. It is usually the first sentence of the paragraph.

Below is a plan for an essay on Ade Adepitan's life. Write a topic sentence to begin each paragraph, based on your reading. The first one has been done for you.



Assess your progress

The success criteria for this section were:

- selecting topics to form an essay plan
- writing bullet points against these topics
- justifying your choices.

Discuss activities 1 and 2 on pages 18–20 with a partner.

1 Which of the success criteria did you find difficult, and why?
2 Which of the success criteria did you find easy, and why?

Sharpen your skills – Adverbs

- an adverb tells us more about a verb, an adjective or an adverb
- an adverb can tell us how, when, where or why
- adverbs often end in *-ly*.

Re-read paragraph 5 of text A, on page 18. Then rewrite the paragraph, adding three appropriate adverbs to the passage. Add them to the verbs to emphasise how much the reader should admire Adepitan's charitable work.

Assessment task

Reading: Reading for meaning

Steve Irwin, Crocodile Hunter

Steve Irwin is well known for his work with crocodiles and other animals. In 2006, he was stung by a bull ray fish and died.

You have been asked to do some research about Steve Irwin, for a book about people who are well known for their work with animals. You have been given various texts about Steve Irwin which you can use for your research.

Your task

Look at texts A–E on pages 22–9 and do the activities below.

1 Skim through the texts and briefly explain what kind of text each one is and how you can tell.

2 Scan text C. Find and write down:
   a Two facts about Steve Irwin.
   b Two opinions about Steve Irwin.

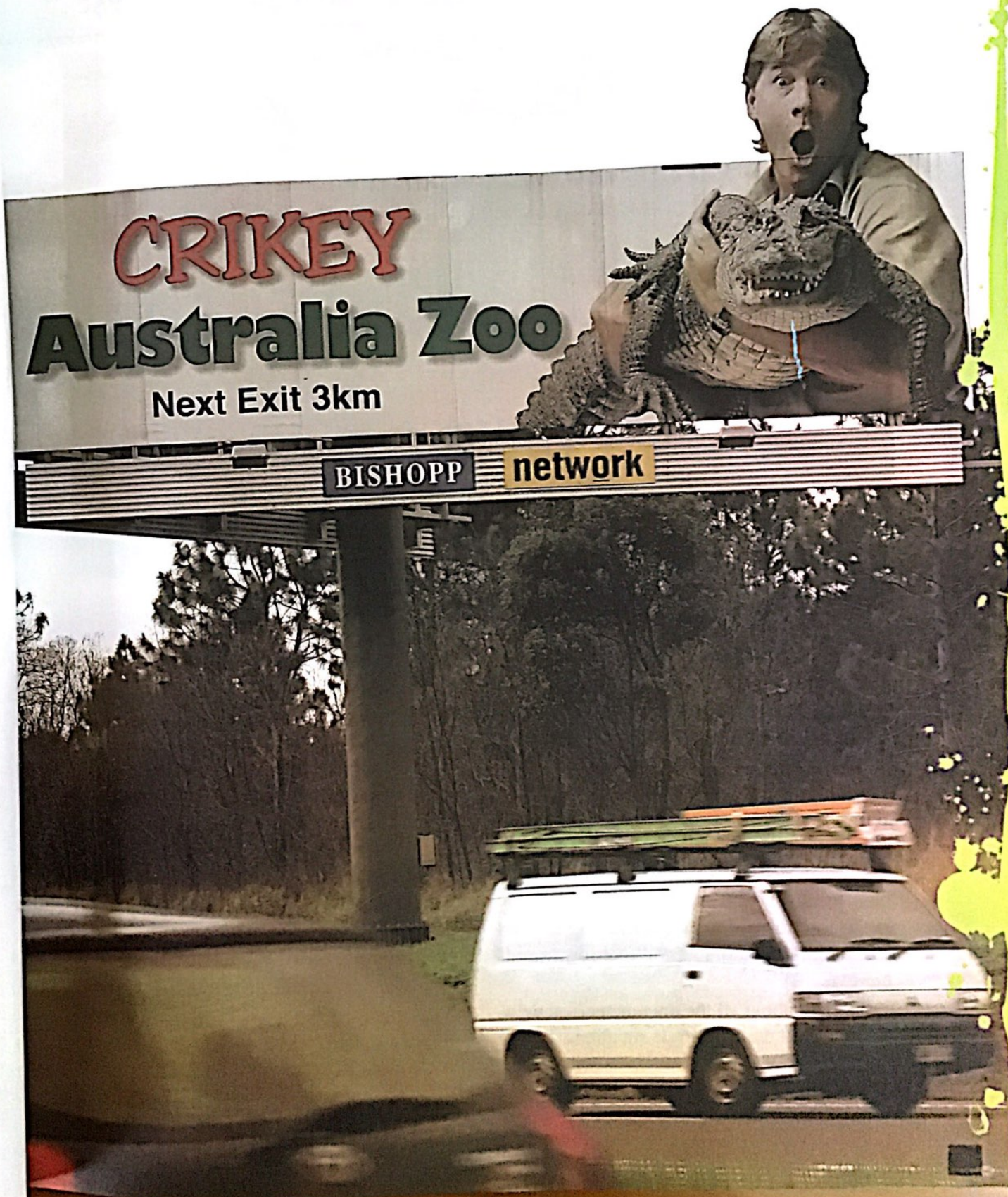
3 a Say which text you think is going to be **most** helpful to you and explain why.
   b Say which text is going to be **least** helpful to you and explain why.

4 Choose one text which you think presents Steve Irwin in either a **positive** or a **negative** way and explain how the text does this. In your answer, comment on:
   - the choice of information included about Steve Irwin
   - the choice of language used to describe him and what he did
   - other techniques used to convey a particular view of Steve Irwin.

5 What impression do you get of Steve Irwin as a person from the texts? Support your answer with quotations from at least two of them.

6 Make notes of the main points you want to include in your biography of Steve Irwin, and organise them into paragraphs. You can decide whether you want to present him in a positive or a negative way – or present a balanced point of view about him. You can decide how you want to organise your notes.

Text A



Daredevil Irwin dies doing what he loved best

CAIRNS, Australia – Wildlife warrior Steve Irwin was a daredevil who loved flirting with danger around deadly animals.

But after years of close shaves it was a normally harmless stingray which finally claimed his life on Monday, plunging a barb into the Crocodile Hunter's chest as he snorkelled in shallow water on the Great Barrier Reef.

"He died doing what he loved best."

The 44-year-old TV personality may have died instantly when struck by the stingray while filming a sequence for his eight-year-old daughter Bindi's new TV series, friends believe.

'You think about all the documentaries we've made and all the dangerous situations that we have been in, you always think "is this it, is this a day that may be his demise?",' said his friend and manager John Stainton. '[But] nothing would ever scare Steve or would worry him. He didn't have a fear of death at all."

Mr Irwin made his international reputation wrestling crocodiles and snakes. But the flamboyant naturalist's final confrontation with a wild animal occurred at Batt Reef off Port Douglas on Monday morning, where he had been filming a new documentary, *Ocean's Deadliest*.

Taking time off from the main project, Mr Irwin was swimming in shallow water, snorkelling as his cameraman filmed large bull rays.

'He came over the top of a stingray and the stingray's barb went up and went into his chest and put a hole into his heart,' said Mr Irwin's friend and manager John Stainton.

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'It's likely that he possibly died instantly when the barb hit him, and I don't think that he ... felt any pain.'

Wildlife experts said the normally passive creatures only sting in defence, striking with a bayonet-like barb when they feel threatened.

Unconscious, Mr Irwin was pulled aboard his research vessel, *Croc One*, for a 30-minute dash to Low Isle, where an emergency helicopter had been summoned at about 11 a.m., his Australia Zoo said in a statement.

The crew of the *Croc One* performed constant CPR during the voyage to Low Isle, but medical staff pronounced Mr Irwin dead about noon.

His wife Terri was told of her husband's death while on a walking tour in Tasmania, and returned to the Sunshine Coast with her two children, Bindi and three-year-old son Bob.

The death of the larger than life Mr Irwin, best known for his catchcry 'Crikey!', caused shockwaves around the world, leading TV bulletins in the United States and Britain.

Mr Irwin was also a global phenomenon, making almost 50 documentaries which appeared on the cable TV channel Animal Planet, and which generated books, interactive games and even toy action figures.

"He was one of Australia's best known personalities internationally and an ambassador for the nation and its wildlife."

Prime Minister John Howard said: 'I am quite shocked and distressed at Steve Irwin's sudden, untimely and freakish death. It's a huge loss to Australia.

'He was a wonderful character. He was a passionate environmentalist. He brought joy and entertainment and excitement to millions of people.'

The Melbourne-born father of two's *Crocodile Hunter* programme was first broadcast in 1992 and has been shown around the world on cable network Discovery.

He also starred in movies and helped develop the Australia Zoo wildlife park, north of Brisbane, which was started by his parents Bob and Lyn Irwin.

He grew up near crocodiles, trapping and removing them from populated areas and releasing them in his parents' park, which he took over in 1991.

Bob was involved in a controversial incident in January 2004, when his father held his infant son in one arm as he fed a dead chicken to a crocodile at Australia Zoo.

Child-welfare and animal-rights groups criticised his actions as irresponsible and tantamount to child abuse.

Mr Irwin said any danger to his son was only a perceived danger and that he was in complete control of the situation.

In June 2004, Mr Irwin came under fire again when it was alleged he came too close to and disturbed some whales, seals and penguins while filming a documentary in Antarctica.

Mr Irwin was also a tourism ambassador and was heavily involved in last year's 'G'Day LA' tourism campaign.

Queensland Premier Peter Beattie said Mr Irwin was an 'extraordinary man'.

'He has made an enormous difference to his state and his country,' he said.

Sydney Morning Herald
4 September 2006

Text C

STEVE WASN'T GOING TO DIE IN BED

BY VIRGINIA WHEELER
5 SEPTEMBER 2006

WILDLIFE expert David Bellamy last night told of his grief at the loss of Crocodile Hunter Steve Irwin – but said: 'He was never going to die quietly in his bed.'

The British botanist called Aussie icon Irwin – killed by a stingray while snorkelling yesterday – a 'fantastic all-action character'.

He said: 'I had a good cry when I heard the terrible news. Why did it happen to such an important and talented guy? It is the world's loss and has sadly come years too early.'.

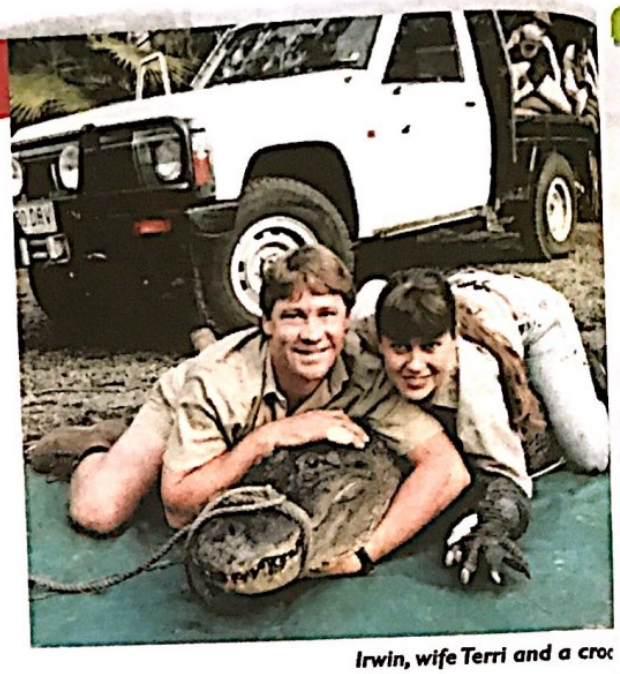
Outrageous Irwin, 44, won global TV fame by leaping on the backs of giant crocodiles and grabbing deadly snakes while crowing in a broad Aussie accent: 'Crikey! Look at this little bewdy.'

Though one of the world's top naturalists, many of his millions of fans feared he would eventually be killed taking one chance too many with a croc.

But he died while filming a bull ray in shallow water at Batt Reef, a remote part of the Great Barrier Reef in northern Queensland.

The 5ft-wide ray, normally a placid creature, suddenly turned on him and speared him through the heart with a lash from the toxic barb on its tail.

A plume of blood filled the crystal-clear reef water. And dad-of-two Irwin – universally loved for his childlike enthusiasm, khaki shorts and huge boots – died almost instantly.



Irwin, wife Terri and a croc

Last night it was unclear if he was killed by the wound, a heart attack, poison from the blade-like barb or a combination of all three.

Paramedics tried in vain to revive him and he was pronounced dead on his boat, Croc One.

His death was caught on film by a cameraman from his production company, who was swimming in front of him.

The footage was being studied by police last night. Irwin always told film crews to keep shooting even if it looked like he was going to come off worst in a croc or shark attack.

His best friend and manager John Stainton, who witnessed the tragedy, wept as he said: 'Steve would have been sad if he died and it wasn't captured on camera.

'He died doing what he loved best and left this world in a happy and peaceful state of mind. I hope he never felt any pain. The world has lost a great wildlife icon, a passionate conservationist and one of the proudest dads on the planet.

'His last words would have been, "Crocs rule!"'

Irwin's American wife Terri, daughter Bindi, eight, and son Bob, three, were on holiday in Tasmania when they learned of his death.

They flew to Queensland last night and headed for the family home at Minyama on the state's Sunshine Coast.

Text D

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Text D

In late October 2000, writer Sarah Simpson from magazine *Scientific American* finds herself seated at a table in Steve Irwin's childhood home. The Crocodile Hunter himself sits across from her, explaining how his father built this house in 1970. Now it has become one of the administrative buildings for Australia Zoo, which Irwin's parents established and which he now directs together with his wife, Terri.

SCIENTIFIC AMERICAN: Why do you think you're so popular?

STEVE: Nothing to do with my looks, that's for sure! [laughing] Yeah, I normally get a big croc out in the foreground of any filming.

You know what I reckon it is? My belief is that what comes across on the television is a capture of my enthusiasm and my passion for wildlife. Since I was a boy, from this house, I was out rescuing crocodiles and snakes. My mum and dad were very passionate about that and, I was lucky enough to go along. The first crocodile I ever caught was at nine years of age, and it was a rescue. So now what happens is the cameras follow me around and capture exactly what I've been doing since I was a boy. Only now we have a team of, you know, like 73 of us, and it's gone beyond that.

As the audience, I want you to come with me, right? So we get cameras, every one of us, if we've got a four- or five-man film crew, including myself and Terri. Every one of us can use a camera. I have one in my green backpack that I pull out for the hard-core shots where you've gotta get right in there, so the camera's always right there, in there, while I'm doing my thing. So when I'm talking to the camera, I'm talking to *you*, in your living room.

We've evolved from sitting back on our tripods and shooting wildlife films like they have been shot historically, which doesn't work for us. So, now it's not just, 'Oh look, there's a cheetah making a kill.' I want to take you to the cheetah. I want to get in there as close as I can to that cheetah. You'll see me in Namibia getting attacked by a female cheetah, because I didn't know she had cubs, but the cameras are right there in a four-wheel-drive, filming me. She's 'grrraagh!' putting mock-charges on, and you get that overwhelming sensation that you're there, that you're with me.

SA: And what do you think your zany attitude does for the viewers?

STEVE: It excites them, which helps me to educate. I believe that education is all about being excited about something. Seeing passion and enthusiasm helps push an educational message. That's the main aim in our entire lives – to promote education about wildlife and wilderness areas, save habitats, save endangered species, etc. So, if we can get people excited about animals, then by crikey, it makes it a heck of a lot easier to save them.

My field is with apex predators, hence your crocodiles, your snakes, your spiders. And then of course you've got lions, tigers, bears. Great big apex predators – they're the species that I enjoy the most. That's where my passion lies. Historically, people have seen them as evil, ugly monsters that kill people. Take the crocodile, for example, my favourite animal. There are 23 species. Seventeen of those species are rare or endangered. They're on the way out, no matter what anyone does or says, you know.

So, my tactic with conservation of apex predators is to get people excited and take them to where they live.

Text E

The real crocodile hunt

By Germaine Greer
5 September 2006

The world mourns. World-famous wildlife warrior Steve Irwin has died a hero, doing the thing he loved, filming a sequence for a new TV series. He was supposed to have been making a new documentary to have been called *Ocean's Deadliest*, but, when filming was held up by bad weather, he decided to 'go off and shoot a few segments' for his eight-year-old daughter's upcoming TV series. His manager John Stainton 'just said fine, anything that would keep him moving and keep his adrenaline going.' Evidently it's Stainton's job to keep Irwin pumped larger than life, shouting 'Crikey!' and punching the air.

Irwin was the real Crocodile Dundee, a great Australian, an ambassador for wildlife, a global **phenomenon**. The only creatures he couldn't dominate were parrots. A parrot once did its best to rip his nose off his face.

What seems to have happened is that Irwin and a cameraman went off in a little dinghy to see what they could find. What they found were stingrays. You can just imagine Irwin yelling: 'Just look at these beauties! Crikey! With those barbs a stingray can kill a horse!' All Australian children know that stingrays bury themselves in the sand or mud with only their eyes sticking out. What you don't do with a stingray is stand on it. The lashing response of the tail is automatic; the barb is coated with a deadly slime.

Irwin tosses chicken to a crocodile while holding his baby son.

As a Melbourne boy, Irwin should have had a healthy respect for stingrays. The film-makers maintain that the ray that took Irwin out was a 'bull ray', but this is not usually found as far north as Port Douglas. Marine **biologist** Dr Meredith Peach has been quoted as saying: 'It's really quite unusual for divers to be stung unless they are grappling with the animal and, knowing Steve Irwin, perhaps that may have been the case.'

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The only time Irwin ever seemed less than entirely lovable to his fans (as distinct from **zoologists**) was when he went into the Australia Zoo crocodile enclosure with his month-old baby son in one hand and a dead chicken in the other. For a second you didn't know which one he meant to feed to the crocodile. If the crocodile had been less depressed it might have made the decision for him. As the dozy beast obediently downed its tiny snack, Irwin walked his baby on the grass, not something that **paediatricians** recommend for rubbery baby legs even when there isn't a stir-crazy carnivore a few feet away. The adoring world was momentarily appalled. They called it child abuse. The whole spectacle was revolting.

Irwin's response to the sudden outburst of criticism was bizarre. He believed that he had the crocodile under control. But he could have fallen over, suggested an interviewer. He admitted that was possible, but only if a meteor had hit the earth and caused an earthquake of 6.6 on the **Richter scale**.

What Irwin never seemed to understand was that animals need space. The one lesson any conservationist must try to drive home is that habitat loss is the principal cause of species loss. There was no habitat, no matter how fragile or finely balanced, that Irwin hesitated to barge into. There was not an animal he was not prepared to manhandle. Every creature he brandished at the camera was in distress. Every snake badgered by Irwin was at a huge disadvantage, with only a single possible reaction to its terrifying situation, which was to strike. But Irwin was an entertainer, a 21st-century version of a lion-tamer, with crocodiles instead of lions.

Explanations

phenomenon remarkable person
Marine biologist scientist who studies the sea
zoologists scientists who study animals
paediatricians doctors of children's diseases
Richter scale measurement scale for earthquakes named after its creator Dr Charles F. Richter

Assessment task

Writing: Composition and conventions

Steve Irwin, a biography

Your task

You have been asked to write a biography of Steve Irwin. You have read and studied texts about him and made some notes. If you like, you can include some information and opinions from other material you find yourself. You can choose whether you present him in a positive way or a negative way – or present a balanced point of view about him.

You should:

- organise your points logically into paragraphs or sections with subheadings and provide an effective beginning and ending
- use a variety of sentence structures and remember to link your ideas using a range of connectives
- use capital letters, full stops and commas accurately to make your writing clear for the reader.

2 News

Objectives

In this unit you will:

Reading
- use skimming and scanning to find information in a text
- infer and deduce the meaning of a text
- recognise and comment on how writers' choices have an effect on readers
- explore how the structure and presentation of a text help to create meaning.

Composition
- plan and develop a written argument
- use evidence and opinions to develop your own point of view
- use punctuation between sentences accurately to make meaning clear
- use apostrophes accurately.

Speaking and Listening
- present a talk in which the structure and vocabulary make your ideas clear
- work with others to develop a role-play.

Language
- understand and use the terms 'noun phrase' and 'verb phrase'.

By the end of this unit you will:
- present a news story (Speaking and Listening: Drama role-play and performance).
- read and answer questions on a news article (Reading: Reading for meaning)

Cross-curricular links
- **ICT**
  Communicating information
- **Citizenship**
  Advocacy and representation

1 Presenting the news

You are learning:
- what makes the news, the different forms it takes, and how we choose to get it.

The news is all around us. Events and incidents are always happening and the news is being updated constantly. A hundred years ago the only way to get the news was by reading a newspaper; today, people can access the news when and how they want it.

Activity 1

1 Which of the stories in the table below would you put in a national newspaper, television news report or news website? Which would you not use at all?

	National newspaper	TV news	News website	I would not use it
The Prime Minister of the United Kingdom has resigned				
Manchester United win 6–0				
Film star reveals she has been single for three years				
Open-air swimming pool may close down				
Woman, aged 56, gives birth to triplets				
Scientists warn: act now to slow global warming				

2 a Which of the stories in question 1 did you include in all three media: the newspaper, the television news and the news website?
  b Which stories did you not include in all three? Why not?

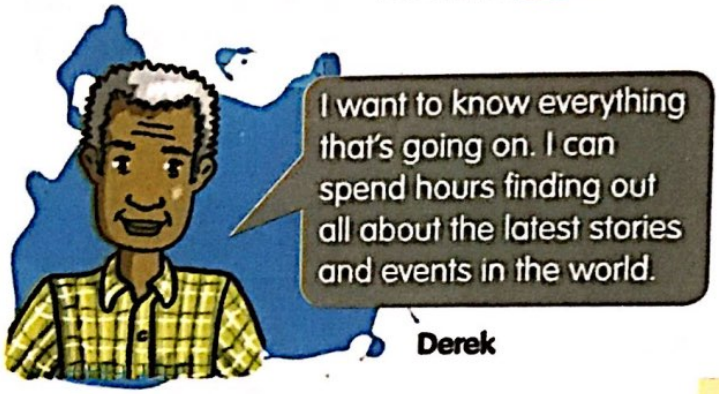
3 Write a sentence beginning 'News is …', in which you explain the kind of information we can get from newspapers, television news and news websites.

Activity 2

1 Different media present the news in different ways for different people. What are the advantages and disadvantages of newspapers, television news and news websites? Think about:

- how and when people can access them
- how much news they provide
- how much the reader or viewer can choose which stories to find out about.

2 Which media – television news, newspaper or news website – would you recommend for Jemima, Derek, Chris and Carrie?



3 Look carefully at the images on page 32. They are from *Sky News*, *The Times* newspaper and the *Telegraph* website.

How would you describe the newsreader and the newsroom, the newspaper front page and the news website? Why have they been presented in this way?

Sharpen your skills – Noun and verb phrases

Noun phrases are groups of words which include a noun (the head or most important word) and others which add information to it. In this sentence, the noun phrases are underlined and the headwords have been circled: 'The large (dog) wagged its shaggy brown (tail).'

1 Copy these sentences then underline the noun phrases and circle the headwords.

a An old grey-haired man walked slowly towards the small corner shop.

b The best day I can remember was when we went to the largest theme park in Florida.

The verb in a sentence is called the verb phrase. Sometimes these contain more than one verb: the main verb and one or more auxiliary verbs. The verb phrase in this sentence has been underlined; the main verb has been circled: 'I am (going) to bed.'

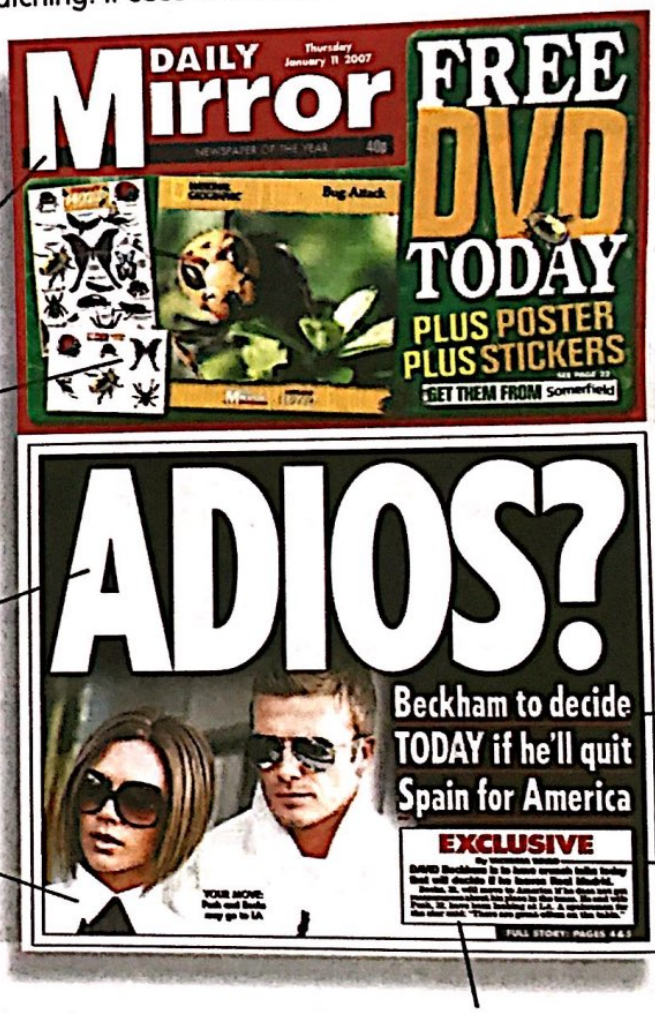
2 Copy these sentences then underline the verb phrase and circle the main verb.

- Mum had cooked a large roast dinner.
- The sprouts had been boiled for an hour and a half.
- No one would eat them.

2 Features of a newspaper front page

You are learning:
- to explore the layout of a newspaper front page and to write an effective headline.

The front page of a newspaper needs to be bold and eyecatching. It uses distinct features to achieve this.



Masthead
The name and logo of the newspaper

Puff
An eye-catching graphic to advertise what else can be found inside the newspaper

Headline
Sums up the main newspaper story to attract and intrigue the reader

Image
A picture to illustrate the article

Strapline
Adds o… more d… the hea…

Byline
Tells th… reader… wrote t… article …

Text
The main body of the article, telling the story in detail

Activity 1

1 Which of these layout features:
- **a** Clearly and boldly shows the name of the newspaper?
- **b** Tempts the reader to buy the newspaper with things on offer inside?
- **c** Encourages the reader to read the story on the front page by summing it up in as few words as possible?
- **d** Adds a little more detail to the headline?
- **e** Says who wrote the article?
- **f** Illustrates the subject of the story?
- **g** Gives more detailed information, including facts and quotes?

Activity 2

An effective headline should sum up the news story and attract the reader's attention, making them want to find out more.

Explanations
Adios Spanish for goodbye

1 Look at the… more reaso…

2 Here are so…
- summar…
- leaves o…
- is often …
- often us…
- sometim…
- sometim… same so…

Which rules d…

FOWL…
12/05/2007
TWO chick… football they… slide-tackle … yard in Chin…

Activity 3

Use the tab… create the …

A school i… classroom…

rat	
rodent	
animal	

2 Which of t… used? Write… made your…

puff
alliteration
headline.
how to write on
features of
a newspaper
front page
(design your
own newspaper
front page)

1 Look at the headline for the news story on page 34. Write down two or more reasons to explain why you think the headline writer chose it.

2 Here are some rules for effective headline writing. A good headline:
- summarises the story in as few words as possible
- leaves out unnecessary words like 'the' or 'a'
- is often written in the present tense
- often uses dramatic or *emotive* language
- sometimes uses a play on words or *pun*
- sometimes uses *alliteration*: two or more words beginning with the same sound or letter.

Which rules do these headlines follow?

Ⓐ **FOWL PLAY, REF**

12/05/2007

TWO chickens are so addicted to football they have learnt to dribble, slide-tackle and do headers in their yard in China.

Ⓑ **SPIDERS IN BOY'S EAR**

08/05/2007

A BOY who complained of a popping noise in his head 'like Rice Krispies' had two spiders living in his ear canal.

Ⓒ **MOBILES ARE KILLING OFF BEES**

By Victoria Ward 16/04/2007

MOBILE phones have killed millions of bees, scientists said last night. The radiation is said to interfere with their navigation systems which prevents them finding their way back to hives.

Ⓓ **CASE CAT'S PLANE ADVENTURE**

By Mirror.co.uk 03/05/2007

A Canadian cat has inadvertently become a jet-setter after sneaking into a suitcase before her owner flew off for a business trip.

Strapline
Adds a lit
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Activity 3

1 Use the table below to help you select the best words to create the most effective headline for this story.

A school is so infested with rats, they are invading classrooms during lessons and frightening students.

rat	infested	school	frightens	students
rodent	filled	lessons	terrifies	pupils
animal	riddled	classroom	scares	children

2 Which of the rules for writing effective headlines have you used? Write two or three sentences explaining how you have made your headline effective.

Assess your progress

1 Design a newspaper front page for the headline you wrote in Activity 3. Remember to include all the features you explored in Activity 1.

2 Write a list of all the features you have included in your front page.

3 Write a sentence or two for each feature, explaining the effect you were trying to create.

3 Structure of a newspaper

You are learning:
- how the information in a newspaper article is organised by exploring the structure of an article and planning your own.

A newspaper article isn't just a story, it's a carefully crafted information text, with its own style and particular use of language.

Activity 1

Read this newspaper story then answer the questions to help you understand how the information in the article has been organised.

Boy gets toilet seat stuck on his hea

Firefighters said on Wednesday they had come to a boy's rescue after he got a toilet seat stuck on his head.

The toddler, aged two-and-a-half, and his mother walked into a fire station in Braintree, Essex on Tuesday saying the boy had put his head through a small trainer seat for the toilet and now could not remove it.

'His mum had tried to get it over his head but couldn't budge it so she walked him down here and asked us to l a look at it and we went to work and we managed to get in no time,' firefighter Chris Cox said.

'We simply put some dishwashing liquid on his head ears and it slid off nice as pie.'

He said the boy had been 'very brave' and 'toddled aw happy as can be' after his ordeal ended.

1 Write down:
- **who** was involved
- **when** it happened
- **why** it happened.
- **what** happened
- **where** it happened

2 Which paragraphs give you all this information?

3 What information do the other paragraphs give?

4 Why has the writer included quotations from the firefighter?

5 How many sentences are there in each paragraph? Why do you think the writer has done this?

6 Write a set of instructions on structuring a newspaper article. Use these sentence starters to help you.
- The first one or two paragraphs of a newspaper article should tell the reader ...
- The middle paragraphs of a newspaper article should ...
- The writer often includes quotations to ...
- The final paragraph of a newspaper article usually ...
- The number of sentences in each paragraph can vary but often ...