

### SECTION 3: READING COMPREHENSION (55 MINUTES)

**DIRECTIONS:** In this section, you will read several passages. Each passage is followed by several questions about it. For questions 1-50, choose the **one** best answer, (A), (B), (C) or (D) to each question.

Answer all the questions following a passage on the basis of what is stated or implied in the passage.

#### Questions 01 – 07

Hotels were among the earliest facilities that *bound* the United States together. They were both creatures and creators of communities, as well as symptoms of the frenetic quest for community. Even in the first part of the nineteenth century, Americans were already forming the habit of gathering from all corners of the nation for both public and private, business and pleasure, purpose. Conventions were the new occasions, and hotels were distinctively American facilities making convention possible. The first national convention of a major party to choose a candidate for president (that of the National Republican Party, which met on December 12, 1831, and nominated Henry Clay for president) was held in Baltimore, at a hotel that was then reputed to be the best in the country. The presence in Baltimore of Barnum's City Hotel, a six-story building hundred apartments, helps explain why many other early national political conventions were held there.

In the longer run, American hotels made other national convention not only possible but pleasant and convivial. The growing custom of regular *assembling* from afar the representative of all kinds of groups – not only for political conventions, but also for commercial, professional, learned, and avocational *ones*- in turn supported the multiplying hotels. By the mid-twentieth century, conventions accounted for over a third of the yearly room occupancy of all hotels in the nation; about 18,00 different conventions were held annually with a total attendance of about ten million persons.

Nineteen-century American hotelkeepers, who were no longer the genial, deferential "hosts" of the eighteenth-century European inn, became leading citizens. Holding a large stake in the community, they exercised power to make "*it*" prosper. As owners or managers of the local "palace of public," they were makers and shapers of a principal community attraction. Travelers from abroad were mildly shocked by this high social position.

1. The word "*bound*" in line 1 is closest in meaning to

- (A) led
- (B) protected
- (C) tied
- (D) strengthened

2. The National Republican Party is mentioned in line 6 as an example of a group

- (A) from Baltimore
- (B) of learned people
- (C) owning a hotel
- (D) holding a convention

3. The Word "*assembling*" in line 11 is closest in meaning to

- (A) announcing
- (B) motivating
- (C) gathering
- (D) contracting

4. The word "*ones*" in line 12 refers to

- (A) hotels
- (B) conventions
- (C) kinds
- (D) representatives

5. The word “it” in line 17 refers to

- (A) European inn
- (B) host
- (C) community
- (D) public

6. It can be inferred from the passage that early hotelkeepers in the United States were

- (A) active politicians
- (B) European immigrants
- (C) professional builders
- (D) influential citizens

7. Which of the following statements about early American hotels is not mentioned in the passage

- (A) Travelers from abroad did not enjoy staying in them.
- (B) Conventions were held in them.
- (C) People used them for both business and pleasure.
- (D) They were important to the community

### Questions to 08 - 15

With Robert Laurent and William Zorach, direct carving enters into the store of modern sculpture in the United States. Direct carving- in which the sculptors themselves carve stone or wood with mallet and chisel – must be recognized as something more than just a technique. Implicit in it is an aesthetic principle as well: that the *medium* has certain qualities of beauty and expressiveness with which sculptors must bring their own aesthetic sensibilities into harmony. For example, sometimes the shape or veining in a piece of stone or wood suggests, perhaps even *dictates*, not only the ultimate form, but even the subject matter.

The technique of direct carving was a break with the nineteenth-century tradition in which the making of a clay model was considered the creative act and the work was then turned over to studio assistants to be cast in plaster or bronze or carved in a marble. Neoclassical sculptors seldom held a mallet or chisel in their own hands, readily conceding that the assistants they employed were far better than they were at carving the finished marble.

With the turn-of-the-century Arts and Crafts movement and the discovery of nontraditional sources of inspiration, such as wooden African figures and mask, there arose a new urge for hands-on, personal execution of art and an interaction with the medium. Even as early as the 1880s and 1890s, nonconformist European artists were attempting direct carving. By the second decade of the twentieth century, Americans Laurent and Zorach most notably had adopted it as their primary means of working.

Born in France, Robert Laurent (1890-1970) was a prodigy who received his education in the United States. In 1905, he was sent to Paris as an apprentice to an art dealer, and in the years that followed, he witnessed the birth of Cubism, discovered primitive art, and learned the techniques of woodcarving from a frame marker.

Back in New York City by 1910, Laurent began carving pieces such as the Priestess, which reveals his fascination with African, pre-Columbian, South Pacific art. Taking a walnut plank, the sculptor carved the expressive, stylized design. It is one of the earliest examples of direct carving in American sculpture. The plank’s



form dictated the rigidly frontal view and the low relief. Even its irregular shape must have appealed to Laurent as a *break with* a long-standing tradition that required a sculptor to work within a perfect rectangle or square.

08. The word “*medium*” in line 3 could be used to refer to

- (A) stone or wood
- (B) mallet or chisel
- (C) technique
- (D) principle

09. What is one of the fundamental principles of direct carving?

- (A) Sculptor must work with talented assistants.
- (B) The subject of a sculpture should be derived from classical stories.
- (C) The material is an important element in a sculpture.
- (D) Designing a sculpture is a more creative activity than carving it.

10. The word “*dictates*” in line 6 is closest in meaning to

- (A) reads aloud
- (B) determines
- (C) includes
- (D) records

11. How does direct carving differ from the nineteenth-century tradition of sculpture?

- (A) Sculptors are personally involved in the carving of a piece.
- (B) Sculptors find their inspiration in neoclassical sources.
- (C) Sculptors have replaced the mallet and chisels with other tools
- (D) Sculptors receive more formal training

12. The words “*witnessed*” in line 17 is closest in meaning to

- (A) influenced
- (B) studied
- (C) validated
- (D) observed

13. Where did Robert Laurent learn to carve?

- (A) New York
- (B) Africa
- (C) The South Pacific
- (D) Paris

14. The phrase a “*break with*” in line 22 is closest in meaning to

- (A) a destruction of
- (B) a departure from
- (C) a collapse of
- (D) a solution to

15. The piece titled *The priestess* has all of the following characteristics EXCEPT:

- (A) The design is stylized.
- (B) It is made of marble.
- (C) The carving is not deep.
- (D) It depicts the front of a person.

## Questions 16- 26

Birds that feed in flocks commonly retire together into roosts. The reasons for roosting communally are not always obvious, but there are some likely benefits. In winter especially, it is important for birds to keep at night and *conserve* precious food reserves. One way to do this is to find a sheltered roost. Solitary rooters shelter in dense vegetation or enter a cavity – horned larks dig holes in the ground and ptarmigan burrow into snow barks – but the effect of sheltering is *magnified* by several birds huddling together in the roosts, as wrens, swifts, brown creepers, bluebirds, and anis do. Body contact reduces the surface area exposed to the cold air, so the birds keep each other warm. Two *kinglets* huddling together were found to reduce their heat losses by a quarter and three together saved a third of their heat.

The second possible benefit of communal roosts is that they act as information centers. During the day, parties of birds will spread out to *forage* over a very large area. When they return in the evening some will have fed well, but others may have found little to eat. Some investigators have observed that when the birds set out again next morning, those birds that did not feed well on the previous day appear to follow those that did. The behavior of common and lesser kestrels may illustrate different feeding behaviors of similar birds with different roosting habits. The common kestrel hunts vertebrate animals in a small, familiar hunting ground, whereas the very similar lesser kestrel feeds on insects over a large area. The Common kestrel roosts and hunts alone, but the lesser kestrel roosts and hunts in flocks, possibly so that one bird can learn from others where to find insect swarms.

Finally there is safety in numbers at communal roosts since there will always be a few birds awake at any given moment to give the alarm. But this increased protection is partially *counteracted* by the fact that mass roosts attract predators and are especially vulnerable if *they* are on the ground. Even those in trees can be attracted by birds of prey. The birds on the edge are at the greatest risk since predators find it easier to catch small birds perching at the margins of the roost.

16. What does the passage mainly discuss?

- (A) How birds find and store food.
- (B) How birds maintain body heat in the winter.
- (C) Why birds need to establish territory.
- (D) Why some species of birds nest together.

17. The word “*conserve*” in line 3 is closest in meaning to

- (A) retain
- (B) watch
- (C) locate
- (D) share

18. Ptarmigan keep warm in the winter by

- (A) huddling together on the ground with other birds.
- (B) building nest in trees.
- (C) burrowing into dense patches of vegetation.
- (D) digging tunnels into the snow.

19. The word “*magnified*” in line 5 is closest in meaning to

- (A) caused
- (B) modified
- (C) intensified
- (D) combined



20. The author mentions kinglets in line 8 as an example of birds that

- (A) protect themselves by nesting in holes.
- (B) nest with other species of birds.
- (C) nest together for warmth.
- (D) usually feed and nest in pairs.

21. The word “forage” in line 10 is closest in meaning to

- (A) fly
- (B) assemble
- (C) feed
- (D) rest

22. Which of the following statements about lesser and common kestrels is true?

- (A) The lesser kestrel and the common kestrel have similar diets.
- (B) The lesser kestrel feeds sociably, but the common kestrel does not.
- (C) The common kestrel nests in larger flocks than does the lesser kestrel.
- (D) The common kestrel nests in trees; The lesser kestrel nests on the ground.

23. The word “counteracted” in line 18 is closest in meaning to

- (A) suggested.
- (B) negated
- (C) measured
- (D) shield

24. Which of the following is NOT mentioned in the passage as an advantage derived by birds that huddle together while sleeping.

- (A) Some members of the flock warn others of impending dangers.
- (B) Staying together provides a greater amount of heat for the whole flock.
- (C) Some birds in the flock function as information centers for others that are looking for food.
- (D) Several members of the flock care for the young.

25. Which of the following is a disadvantage of communal roosts that is mentioned in the passage?

- (A) Diseases easily spread among the birds.
- (B) Groups are more attractive to predators than individual birds are.
- (C) Food supplies are quickly depleted.
- (D) Some birds in the group will attack the others.

26. The word “they” in line 19 refers to

- (A) a few birds
- (B) mass roosts
- (C) predators
- (D) trees

### Questions 27- 38

Perhaps the most striking quality of satiric literature is its freshness, its originality of perspective. Satire rarely offers original ideas. Instead, it presents the familiar in a new form. Satirists do not offer the world new philosophies. What they do is look at familiar conditions from a perspective that makes these conditions seem foolish, harmful, or affected. Satire jars us out of complacency into a pleasantly shocked realization that many of the values we unquestioningly accept are false. *Don Quixote* makes chivalry seem absurd; *Brave New World* ridicules the pretensions of science; *A Modest Proposal* dramatizes starvation by advocating cannibalism. None of

these ideas is original. Chivalry was suspected before Cervantes, humanists objected to the claims of pure science before Aldous Huxley, and people were aware of famine before Swift. It was not the originality of the idea that made these satires popular. It was the manner of expression, the satiric method that made them interesting and entertaining. Satires are read because they are *aesthetically* satisfying works of art, not because they are morally wholesome or ethically instructive. They are stimulating and refreshing because with commonsense briskness they brush away illusions and secondhand opinions. With spontaneous irreverence, satire rearranges perspectives, scrambles familiar objects into incongruous juxtaposition, and speaks in a personal idiom instead of abstract platitude.

Satire exists because there is need for it. It has lived because readers appreciate a *refreshing* stimulus, an irreverent reminder that they live in a world of platitudinous thinking, cheap moralizing, and foolish philosophy. Satire serve to prod people into an awareness of truth, though rarely to any action on behalf of truth. Satire tends to remind people that much of what *they* see, hear, and read in popular media is sanctimonious, sentimental, and only partially true. Life resembles in only a slight degree the popular image of it. Soldiers rarely hold the ideals that movies attribute to them, nor do ordinary citizens *devote* their lives to unselfish *service of humanity*. Intelligent people know these things but tend to forget them when they do not hear them expressed.

27. What does the passage mainly discuss?

- (A) Difficulties of writing satiric literature.
- (B) Popular topics of satire.
- (C) New philosophies emerging from satiric literature.
- (D) Reasons for the popularity of satire.

28. The word “*realization*” in line 4 is closest in the meaning to

- (A) certainty
- (B) awareness
- (C) surprise
- (D) confusion

29. Why does the author mention Don Quixote, Brave New World and the Modest Proposal in lines 5-6?

- (A) They are famous examples of satiric literature.
- (B) They present commonsense solutions to problems.
- (C) They are appropriate for readers of all ages.
- (D) They are books with similar stories.

30. The word “*aesthetically*” in line 10 is closest in meaning to

- (A) artistically
- (B) exceptionally
- (C) realistically
- (D) dependably

31. Which of the following can be found in satiric literature?

- (A) Newly emerging philosophies.
- (B) Odd combinations of objects and ideas.
- (C) Abstract discussion of morals and ethics.
- (D) Wholesome characters who are unselfish.

32. According to the passage, there is a need for satire because people need to be

- (A) informed about new scientific developments.
- (B) exposed to original philosophies when they are formulated.
- (C) reminded that popular ideas are often inaccurate.
- (D) told how they can be of service to their communities.



33. The word “*refreshing*” in 15 is closest

in meaning to

- (A) Popular
- (B) Ridiculous
- (C) Meaningful
- (D) Unusual

34. The word “*they*” in line 18 refers to

- (A) People
- (B) Media
- (C) Ideas
- (D) Movies

35. The word “*devote*” in line 20 is closest in meaning to

- (A) Distinguish.
- (B) Feel affection
- (C) Prefer
- (D) Dedicate

36. A result of reading satiric literature, readers will be mostly likely to

- (A) teach themselves to write fiction.
- (B) accept conventional points of view.
- (C) become better informed about current affairs.
- (D) Reexamine their options and values

37. The various purpose of satire include all the following EXCEPT

- (A) introducing readers to unfamiliar situations.
- (B) brushing away illusions.
- (C) reminding readers of the truth.
- (D) exposing false values.

38. Why does the author mention “*service of humanity*” in line 20?

- (A) People need to be reminded to take action.
- (B) Readers appreciate knowing about it.
- (C) It is an ideal that is rarely achieved.
- (D) Popular media often distort such stories

### Questions 39-50

Galaxies are the *major* building blocks of the universe. A galaxy is a giant family of many millions of stars, and it is held together by its own gravitational field. Most of the material in the universe is organized into galaxies of stars, together with gas and dust.

There are three main types of galaxies: spiral, elliptical and irregular. The Milky Way is a spiral galaxy: a flattish disc of stars with two spiral arms emerging from its central nucleus. About one-quarter of all galaxies have this shape. Spiral galaxies are well supplied with the interstellar gas in *which* new star forms; as the rotating spiral pattern sweeps around the galaxy, it compresses gas and dust, triggering the formation of bright young stars in its arms. The elliptical galaxies have a *symmetrical*, elliptical or spheroidal shape with no *obvious* structure. Most of their member stars are very old, and since elliptical are devoid of interstellar gas, no new stars are forming in them. The biggest and brightest galaxies in the universe are ellipticals with masses of about  $10^{13}$  times that of the Sun; these giants may frequently be sources of strong radio emission, in which case they are called radio galaxies. About two-thirds of all galaxies are elliptical. Irregular galaxies comprise about one-tenth of all galaxies, and they come in many subclasses.

Measurement in space is quite different on Earth. Some terrestrial distances can be expressed as intervals of time: the time to fly from one continent to another or the time it takes to drive to work, for example. By comparison, with these familiar yardsticks, the distances to the galaxies are incomprehensibly large, but *they* too are made more manageable by using a time calibration, in this case, the distance that light travels in one year. On such a scale, the nearest giant spiral galaxy, the Andromeda galaxy, is two million light years away. The most distant luminous objects seen by telescopes are probably ten thousand million light years away. Their light was already halfway here before the Earth even formed. The light from the nearby Virgo galaxy set out when reptiles still *dominated* the animal world

39. The word “*major*” in line 1 is closest in meaning to

- (A) intense
- (B) principal
- (C) huge
- (D) unique

40. What does the second paragraph mainly discuss?

- (A) The Milky Way.
- (B) Major categories of galaxies.
- (C) How elliptical galaxies are formed.
- (D) Differences between irregular and spiral galaxies.

41. The word “*which*” in the line 6 refers to

- (A) dust
- (B) gas
- (C) pattern
- (D) galaxy

42. According to the passage, new stars are formed in spiral galaxies due to

- (A) An explosion of gas
- (B) The compression of gas and dust
- (C) The combining of old stars
- (D) Strong radio emissions

43. The word “*symmetrical*” in line 8 is closest in meaning to

- (A) proportional by balanced
- (B) commonly seen
- (C) typically large
- (D) steadily growing

44. The word “*obvious*” in line 8 is closest in meaning to

- (A) discovered
- (B) apparent
- (C) understood
- (D) simplistic

45. According to the passage, which of the following is NOT true of elliptical galaxies?

- (A) They are the largest galaxies.
- (B) They mostly contain old stars.
- (C) They contain a high amount of interstellar gas.
- (D) They have a spherical shape.

46. Which of the following characteristics of radio galaxies is mentioned in the passage?

- (A) They are a type of elliptical galaxy.
- (B) They are usually too small to be seen with a telescope.
- (C) They are closely related to irregular galaxies.
- (D) They are not as bright as spiral galaxies



47. What percentage of galaxies is irregular?

- (A) 10%
- (B) 25%
- (C) 50%
- (D) 75%

48. The word “*they*” in line 16 refers to

- (A) intervals
- (B) yardsticks
- (C) distances
- (D) galaxies

49. Why does the author mention the Virgo galaxy and Andromeda galaxy in the third paragraph?

- (A) To describe the effect that distance has on visibility.
- (B) To compare the ages of two relatively young galaxies.
- (C) To emphasize the vast distances of the galaxies from Earth.
- (D) To explain why certain galaxies cannot be seen by a telescope.

50. The word “*dominated*” in line 20 is closest in meaning to

- (A) threatened
- (B) replaced
- (C) were developed in
- (D) were prevalent in