



Section C: Reading

Passage 1

James Nachtwey: Bearing Witness

[1] For more than four decades, James Nachtwey has stood as one of the most revered and courageous figures in contemporary documentary photography. Driven by an uncompromising sense of moral duty, Nachtwey has dedicated his career to recording human conflict, social injustice, and humanitarian crises across the globe.

[2] Born in New York in 1948 and raised in Massachusetts, Nachtwey studied art history and political science at Dartmouth College. His ambition to document historical upheaval crystallized during the late 1960s, heavily catalyzed by television footage of the Vietnam War and imagery from the American civil rights movement. Believing that candid visual records possessed the power to awaken global conscience and influence public policy, he resolved to become a photographer. Nachtwey taught himself photographic techniques while laboring on merchant ships and driving transport trucks. In 1976, he secured his initial job as a staff photographer for a local newspaper in New Mexico,



refining his craft before relocating to New York to pursue independent documentary work.

[3] In 1981, Nachtwey undertook his first major international assignment, traveling to Northern Ireland to document civil unrest surrounding republican hunger strikes. Over the following decade, he repeatedly embedded himself in zones of extreme peril, capturing historic clashes in Central America, the Middle East, and Eastern Europe. Guided by his philosophy that a photojournalist must act as an empathetic witness rather than a detached observer, Nachtwey cultivated a practice of positioning himself in close proximity to human suffering. His arresting frames of combatants, bereaved families, and war victims earned widespread acclaim for their emotional gravity. Despite persistent physical peril, Nachtwey maintained that an image's integrity depends upon the photographer sharing the immediate risks confronting ordinary people.

[4] When widespread famine and catastrophic conflict struck the Horn of Africa during the early 1990s, Nachtwey traveled to Somalia without commercial backing, determined to expose the disaster. Working amid armed factions, he produced visceral, haunting images of human starvation. These photographs, eventually featured on the cover of *The New York Times*



Magazine, mobilized global relief agencies and expedited vital international aid shipments. Nachtwey subsequently documented genocide in Rwanda, surviving close-range crossfire to transmit undeniable visual evidence of systematic atrocities. His extraordinary focus under fire was later documented in Christian Frei's critically praised 2001 film, *War Photographer*.

[5] Nachtwey's uncompromising approach has resulted in numerous physical injuries, including shrapnel wounds sustained during a grenade assault in Baghdad in 2003. Undeterred by the physical toll, he continued documenting epidemics, systemic poverty, and industrial catastrophes worldwide. He has repeatedly stressed that his objective is not to produce art, but to create visual testimony so direct and unsparing that it disrupts societal complacency.

[6] Nachtwey's legacy endures through his extensive published monographs and numerous prestigious accolades, including multiple Robert Capa Gold Medals and World Press Photo awards. His lifetime of work remains a profound monument to the power of dedicated visual reportage in defense of human dignity.



41. Why did Nachtwey decide to become a photographer?
- A. To escape a career working on transport trucks
 - B. To awaken conscience and influence public policy through images
 - C. To earn commercial fame working for international news agencies
 - D. To continue a longstanding family tradition of visual art
42. Nachtwey originally studied
- A. photojournalism and film production.
 - B. military history and strategic intelligence.
 - C. art history and political science.
 - D. global economics and social work.
43. Nachtwey's first major overseas assignment was in
- A. Somalia.
 - B. Northern Ireland.
 - C. Rwanda.
 - D. Iraq.



44. According to paragraph 3, Nachtwey's operating philosophy emphasizes
- A. photographing events from a distant, detached vantage point.
 - B. relying on commercial backing before traveling into danger.
 - C. using staging techniques to heighten narrative drama.
 - D. getting into close proximity to share risks with subjects.
45. When Nachtwey traveled to Somalia in the early 1990s, he
- A. had no commercial financial backing.
 - B. worked exclusively as a film director.
 - C. was wounded by a grenade explosion.
 - D. documented an ongoing industrial accident.
46. What was a direct consequence of Nachtwey's famine photographs in Somalia?
- A. The local newspaper in New Mexico rehired him.
 - B. An Oscar-winning Hollywood drama was produced immediately.
 - C. Global relief agencies mobilized international aid shipments.
 - D. He permanently ceased traveling to overseas conflict zones.



47. The 2001 film *War Photographer*
- A. chronicled the historic life of Robert Capa.
 - B. featured Nachtwey's focused working methods in conflict zones.
 - C. was directed and narrated by James Nachtwey himself.
 - D. criticized the ethics of modern conflict photojournalism.
48. Nachtwey suffered shrapnel injuries in 2003 while working in
- A. Baghdad.
 - B. Belfast.
 - C. Mogadishu.
 - D. Kigali.
49. According to the text, Nachtwey views his images primarily as
- A. aesthetic works intended for high-end galleries.
 - B. commercial ventures designed to generate substantial income.
 - C. direct visual testimony aimed at disrupting societal complacency.
 - D. neutral promotional material for global political leaders.



50. The Robert Capa Gold Medal mentioned in the passage is awarded to

- A. individuals who direct feature-length war movies.
- B. photojournalists demonstrating exceptional courage abroad.
- C. academic researchers studying nineteenth-century art history.
- D. relief workers organizing frontline humanitarian operations.

Passage 2

The Fading Heritage: How Celtic Traditions Receded in Post-Famine Ireland

[1] Gaelic language and traditional Celtic social structures once defined daily existence throughout rural Ireland, yet modern industrialization and historical hardship caused their widespread retreat within national life.

[2] By the early nineteenth century, over four million citizens—nearly half the population—spoke Irish natively, according to historical linguistic surveys compiled from parish and civil registers.

[3] Prior to the Great Famine of the late 1840s, Gaelic speech and traditional pastoral lore flourished vibrantly, particularly across western rural communities. Traditional storytelling, communal music sessions, and cooperative farming customs formed the core of everyday identity. "The language served as an unbroken



bridge connecting generations to ancestral landscapes, mythology, and social cohesion," noted historian Sean O'Hagan. In many isolated maritime villages, residents operated exclusively in their mother tongue. Native cultural habits were so resilient that newly arrived landowners and administrative clerks frequently adopted basic Irish vocabulary to manage local commerce and agrarian tenancies.

[4] The trajectory of native Irish life changed disastrously when the potato blight ravaged agricultural harvests beginning in 1845. The widespread starvation and accompanying typhus epidemics decimated the poorest, most densely populated rural districts where the language and oral traditions were strongest. Massive mortality and subsequent panic-driven emigrations dismantled communal structures. Over a million individuals perished, while more than a million others boarded outbound vessels bound for North America and Britain, shattering the demographic core of traditional Gaelic society.

[5] Following the catastrophe, public authorities and societal institutions accelerated the transition toward English. British administrative schools actively penalized pupils caught uttering vernacular Irish words on classroom grounds, employing tally sticks to monitor and punish infractions. Economic survival became



inextricably bound to English proficiency, as destitute farmworkers realized that literacy in English was a critical prerequisite for securing employment abroad.

[6] Confronted with bleak domestic prospects and global realities, Irish households intentionally relinquished ancestral habits to give their offspring greater social mobility. Parents ceased conversing in Irish at home, systematically teaching their children English instead. Centuries of unwritten folklore, oral poetry, and distinct social customs vanished within two generations. As families assimilated entirely into the broader Anglophone cultural sphere, the vibrant traditional world that had defined rural Ireland for centuries quietly faded from prominence.

51. What does the passage imply?

A. Celtic culture was never widely practiced in rural nineteenth-century Ireland.

B. If it had not been for the Famine and its aftermath, Gaelic traditions would not have vanished so swiftly.

C. British administrative schools completely failed to discourage the use of the Irish language.

D. Irish traditions vanished primarily because people rejected rural lifestyles voluntarily before 1840.



52. In paragraph 3, what does the word "bridge" metaphorically represent?
- A. A commercial transport route built across coastal rivers
 - B. A cultural link connecting generations to their heritage and land
 - C. An agreement signed between tenant farmers and landlords
 - D. A physical border separating urban areas from rural districts
53. In paragraph 3, what is NOT the meaning of the word "resilient"?
- A. Durable
 - B. Robust
 - C. Fragile
 - D. Strong
54. In paragraph 4, what is the meaning of the phrase "changed disastrously"?
- A. The situation changed from stable to catastrophic
 - B. The situation developed in an unexpected yet positive manner
 - C. The situation remained completely unchanged over time
 - D. The situation improved through modern agricultural methods



55. In paragraph 4, what is NOT the meaning of the word "decimated"?
- A. Heavily destroyed
 - B. Drastically reduced
 - C. Devastated
 - D. Greatly expanded
56. In paragraph 5, what did the administrative schools do?
- A. Encouraged students to preserve native Gaelic folktales
 - B. Imposed penalties on students who spoke the native language
 - C. Taught agricultural science to eliminate crop disease
 - D. Provided free international travel documents to students
57. In paragraph 6, what is NOT the meaning of the word "assimilate"?
- A. Blend in to another culture
 - B. Segregate oneself into isolation
 - C. Adopt another culture
 - D. Integrate into mainstream society



58. What is NOT the primary focus of this passage?
- A. The technological methods used to eliminate modern agricultural blights
 - B. How catastrophe and social pressures caused the decline of traditional Irish culture
 - C. Why Irish families transitioned to speaking English
 - D. The impact of the Great Famine on rural communities
59. Where does the sentence -- *"As families assimilated entirely into the broader Anglophone cultural sphere, the vibrant traditional world that had defined rural Ireland for centuries quietly faded from prominence."* -- best belong?
- A. At the end of the fourth paragraph
 - B. At the end of the fifth paragraph
 - C. At the beginning of the second paragraph
 - D. At the end of the last paragraph
60. When did the internment and catastrophic cultural disruption described in the passage begin?
- A. Shortly before the turn of the twentieth century
 - B. During the Great Famine of the mid-1840s
 - C. Following the conclusion of World War I
 - D. During early medieval migrations