

READING PRACTICE TEST 7

Directions: In this section, you will read FOUR different passages. Each one is followed by 10 questions about it. For questions 1-40, you are to choose the best answer A, B, C or D, to each question. Then, on your answer sheet, find the number of the question and fill in the space that corresponds to the letter of the answer you have chosen. Answer all questions following a passage on the basis of what is stated or implied in that passage.

You have 60 minutes to answer all the questions, including the time to transfer your answers to the answer sheet.

PASSAGE 1: Question 1-10

My lawyer, Mr. Turner, is the only man I know who has seen a ghost. He is a quite even-tempered man whose life is spent dealing with facts. He is the last person in the world to give away to fantasy. He has a wife and two children of whom he is proud, takes a modest holiday abroad every year and spends his Sundays gardening. He is knowledgeable about art and architecture, though he doesn't pretend to be an expert by any means. It is, therefore, all the more surprising that he should be so insistent about the ghost. It happened, so he says like this.

He was travelling from London to the North of England by train. It was a misty November evening and the train was half empty. In fact, for the first part of the journey Mr. Turner had the carriage to himself and sat dozing over a newspaper. However, at the first stop a passenger jumped in, slamming the door behind him. He seemed out of breath as if he had been running. He was a striking looking young man with dark, bushy hair and bright intelligent eyes. He was dressed rather oddly in a long waistcoat with silver buttons, tight trousers and an embroidered waistcoat. Mr. Turner did not pay much attention to this because people wear all sorts of extravagant clothes these days and he had long grown accustomed to them.

Presently, the two men got into conversation, as people do on long journeys. Mr. Turner was interested to discover that the young man was very knowledgeable about art - in particular portraits. His name, he said, was Joseph Hart, and he was on his way to visit

an exhibition. It seemed that he worked in a famous London Art Gallery - a picture restorer, perhaps, thought Mr. Turner, he seemed to know a great deal about varnishes and paint, and even more about the subjects of certain portraits. When Mr. Turner asked his opinion of the portrait of a famous judge by an artist he admired, his companion laughed and said: "He's the only a reproduction - a good one I agree but you can't talk to a reproduction." He spoke as though the person in the portrait were still living.

After a while the carriage got hot and steamy and Mr. Turner dropped off. He woke up just as the train was drawing up at a junction with a grinding of brakes. His companion had disappeared.

A few days later, having returned to London, Mr. Turner found himself near the Art Gallery. Moved by some impulse, he went in and inquired for Joseph Hart. The attendant directed him to a room devoted to early nineteenth century portraits of well-known men. There was no one in the room and Mr. Turner looked around him. Without knowing quite how he had got there, he found himself standing in front of a full-length portrait of a young dark man in tight trousers and embroidered waistcoat. The eyes smiled at him with a hint of amusement. The name-plate at the foot of the picture read: Joseph Hart, Gentleman, 1800-1835."

1. What kind of person was Mr. Turner?

- A. imaginative
- B. fantasy
- C. sensible
- D. Insensitive

2. Although he was a lawyer, Mr. Turner _____.
A. pretended to know a lot about art.
B. knew something about art.
C. pretended to take interest in art.
D. intended to learn more about art.

3. When the passenger entered Mr. Turner's apartment, _____.
A. he was panting
B. he was running

C. the train was just leaving
D. the carriage was half-empty.

4. The passenger's clothes didn't seem stranger to Mr. Turner because _____.
A. he was used to wearing strange clothes
B. he liked people who wore strange clothes
C. everyone he knew wore strange clothes
D. he had seen a lot of people in strange clothes.

5. Mr. Turner thought the man might _____.
A. be an art dealer
B. be an art expert
C. renew old pictures
D. paint reproductions of old pictures.

6. Why wouldn't the passenger give an opinion on the portrait of the judge?
A. the judge wasn't alive
B. The judge was still alive
C. The picture was copy
D. He hadn't seen it

7. When did Mr. Turner first realize that the passenger had gone?
A. when the train started
B. after the train had stopped
C. Just before the train stopped
D. when the train was leaving the station

8. Why did Mr. Turner go into the Art Gallery?
A. He was walking past there.
B. He had never been there before

C. He has planned to do so
D. He suddenly decided to

9. In the part of the Gallery that Mr. Turner was directed to _____.
A. there were a lot of pictures of unknown people
B. there were a lot of nineteenth century people
C. no one else was looking at the pictures
D. He only saw one portrait

10. When Mr. Turner looked at the portrait of Joseph Hart, _____.
A. he smiled at it
B. he thought it smiled at him
C. he didn't recognize it
D. he was amused.

PASSAGE 2: Question 11-20

Animation traditionally is done by hand-drawing or painting successive frame of an object, each slightly different than the proceeding frame. In computer animation, although the computer may be the one to draw the different frames, in most cases the artist will draw the beginning and ending frames and the computer will produce the drawings between the first and the last drawing. This is generally referred to as computer-assisted animation, because the computer is more of a helper than an originator.

In full computer animation, complex mathematical formulas are used to produce the final sequences of pictures. These formulas operate on extensive databases of numbers that defines the objects in the pictures as *they* exist in mathematical space. The database consists of endpoints, and color and intensity information. Highly trained professionals are needed to produce such effects because animation that obtains high degrees of realism involves computer techniques from three-dimensional transformation, shading, and curvatures.

High-tech computer animation for film involves very expensive computer systems along with special color terminals or frame buffers. The *frame buffer* is nothing more than a giant image memory for viewing a single frame. It temporarily holds the image for display on the screen.

A camera can be used to film directly from the computer's display screen, but for the highest quality images possible, expensive film recorders are used. The computer computers the positions and colors for the figures in the picture, and sends this information to the recorder, which *captures* it on film. Sometimes, however, the images are stored on a large magnetic disk before being sent to the recorder. *Once* this process is completed, it is replaced for the next frame. When the entire sequence has been recorded on the film, the film must be developed before the animation can be viewed. If the entire sequence does not seem right, the motions must be corrected, recomputed, redisplayed, and rerecorded. This approach can be very expensive and time-consuming. Often, computer-animation companies first do motion tests with simple computer-generated line drawings before selling their computers to the *task* of calculating the high-resolution, realistic-looking images.

11. What aspect of computer animation does the passage mainly discuss?
 - A. The production procession
 - B. The equipment needed
 - C. The high cost
 - D. The role of the artist

12. According to the passage, in computer-assisted animation the role of the computer is to draw the _____.
 - A. first frame
 - B. middle frames
 - C. last frame
 - D. entire sequences of frames

3. The word "*they*" in the second paragraph refers to _____.
 - A. formulas
 - B. Objects
 - C. numbers
 - D. database

20. Which of the following statement is supported by the passage?

- A. Computers have reduced the costs of animation.
- B. In the future, traditional artists will no longer be needed.
- C. Artists are unable to produce drawings as high in quality as computer drawings.
- D. Animation involves a wide range of technical and artistic skills.

PASSAGE 3: Question 21-30

No student of a foreign language needs to be told that grammar is complex. By changing word sequences and by adding a range of auxiliary verbs and suffixes, we are able to communicate tiny variations in meaning. We can turn a statement into a question, state whether an action has taken place or is soon to take place, and perform many other word tricks to convey subtle differences in meaning. Nor is this complexity inherent to the English language. All languages, even those of so-called 'primitive' tribes have clever grammatical components. The Cherokee pronoun system, for example, can distinguish between 'you and I', 'several other people and I' and 'you, another person and I'. In English, all these meanings are summed up in the one, crude pronoun 'we'. ***Grammar is universal and plays a part in every language, no matter how widespread it is.*** So the question which has baffled many linguists is - who created grammar?

At first, it would appear that this question is impossible to answer. To find out how grammar is created, someone needs to be present at the time of a language's creation, documenting its emergence. Many historical linguists are able to trace modern complex languages back to earlier languages, but in order to answer the question of how complex languages are actually *formed*, the researcher needs to observe how languages are started ***from scratch***. Amazingly, however, this is possible.

Some of the most recent languages evolved due to the Atlantic slave trade. At that time, slaves from a number of different ethnicities were forced to work together under colonizer's rule. Since they had no opportunity to learn each other's languages, they developed a ***make-shift*** language called a *pidgin*. Pidgins are strings of words copied from the language of the landowner. They have little in the way of grammar, and in many cases it is difficult for a listener to deduce when an event happened, and who did what to

whom. **[A]** Speakers need to use circumlocution in order to make their meaning understood. **[B]** Interestingly, however, all it takes for a pidgin to become a complex language is for a group of children to be exposed to it at the time when they learn their mother tongue. **[C]** Slave children did not simply copy the strings of words uttered by their elders, they adapted their words to create a new, expressive language. **[D]** Complex grammar systems which emerge from pidgins are termed creoles, and they are invented by children.

Further evidence of this can be seen in studying sign languages for the deaf. Sign languages are not simply a series of gestures; they utilise the same grammatical machinery that is found in spoken languages. Moreover, there are many different languages used worldwide. The creation of one such language was documented quite recently in Nicaragua. Previously, all deaf people were isolated from each other, but in 1979 a new government introduced schools for the deaf. Although children were taught speech and lip reading in the classroom, in the playgrounds they began to invent their own sign system, using the gestures that they used at home. It was basically a pidgin. Each child used the signs differently, and there was no *consistent* grammar. However, children who joined the school later, when this inventive sign system was already around, developed a quite different sign language. Although it was based on the signs of the older children, the younger children's language was more fluid and compact, and it utilised a large range of grammatical devices to clarify meaning. What is more, all the children used the signs in the same way. A new creole was born.

Some linguists believe that many of the world's most established languages were creoles at first. The English past tense -ed ending may have evolved from the verb 'do'. 'It ended' may once have been 'It end-did'. Therefore it would appear that even the most widespread languages were partly created by children. Children appear to have innate grammatical machinery in their brains, which springs to life when they are first trying to make sense of the world around them. Their minds can serve to create logical, complex structures, even when there is no grammar present for them to copy.

21. In paragraph 1, why does the writer include information about the Cherokee language?

- A. To show how simple, traditional cultures can have complicated grammar structures

B. To show how English grammar differs from Cherokee grammar
C. To prove that complex grammar structures were invented by the Cherokees.
D. To demonstrate how difficult it is to learn the Cherokee language

22. What can be inferred about the slaves' pidgin language?

A. It contained complex grammar.
B. It was based on many different languages.
C. It was difficult to understand, even among slaves.
D. It was created by the land-owners.

23. All the following sentences about Nicaraguan sign language are true EXCEPT _____

A. The language has been created since 1979.
B. The language is based on speech and lip reading.
C. The language incorporates signs which children used at home.
D. The language was perfected by younger children.

24. In paragraph 3, where can the following sentence be placed?

It included standardized word orders and grammatical markers that existed in neither the pidgin language, nor the language of the colonizers

A. [A] B. [B]
C. [C] D. [D]

25. “**From scratch**” in paragraph 2 is closest in meaning to _____

A. from the very beginning
B. in simple cultures
C. by copying something else
D. by using written information

26. “**make-shift**” in paragraph 3 is closest in meaning to _____

A. complicated and expressive