

**Directions (1–24):** Closely read each of the three passages below. After each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you. You may use the margins to take notes as you read.

## Reading Comprehension Passage A

...Three years in London had not changed Richard, although it had changed the way he perceived the city. Richard had originally imagined London as a gray city, even a black city, from pictures he had seen, and he was surprised to find it filled with color. It was a city of red brick and white stone, red buses and large black taxis, bright red mailboxes and green grassy parks and cemeteries. ...

Two thousand years before, London had been a little Celtic village on the north shore of the Thames, which the Romans had encountered, then settled in. London had grown, slowly, until, roughly a thousand years later, it met the tiny Royal City of Westminster immediately to the west, and, once London Bridge had been built, London touched the town of Southwark directly across the river; and it continued to grow, fields and woods and marshland slowly vanishing beneath the flourishing town, and it continued to expand, encountering other little villages and hamlets as it grew, like Whitechapel and Deptford to the east, Hammersmith and Shepherd's Bush to the west, Camden and Islington in the north, Battersea and Lambeth across the Thames to the south, absorbing all of them, just as a pool of mercury encounters and incorporates smaller beads of mercury, leaving only their names behind.

London grew into something huge and contradictory. It was a good place, and a fine city, but there is a price to be paid for all good places, and a price that all good places have to pay.

After a while, Richard found himself taking London for granted; in time, he began to pride himself on having visited none of the sights of London (except for the Tower of London, when his Aunt Maude came down to the city for a weekend, and Richard found himself her reluctant escort).

But Jessica changed all that. Richard found himself, on otherwise sensible weekends, accompanying her to places like the National Gallery and the Tate Gallery, where he learned that walking around museums too long hurts your feet, that the great art treasures of the world all blur into each other after a while, and that it is almost beyond the human capacity for belief to accept how much museum cafeterias will brazenly charge for a slice of cake and a cup of tea. ...

Richard had been awed by Jessica, who was beautiful, and often quite funny, and was certainly going somewhere. And Jessica saw in Richard an enormous amount of potential, which, properly harnessed by the right woman, would have made him the perfect matrimonial accessory. If only he were a little more focused, she would murmur to herself, and so she gave him books with titles like *Dress for Success* and *A Hundred and Twenty-Five Habits of Successful Men*, and books on how to run a business like a military campaign, and Richard always said thank you, and always intended to read them. In Harvey Nichols's men's fashion department she would pick out for him the kinds of clothes she thought that he should wear—and he wore them, during the week, anyway; and, a year to the day after their first encounter, she told him she thought it was time that they went shopping for an engagement ring.

"Why do you go out with her?" asked Gary, in Corporate Accounts, eighteen months later. "She's terrifying."

Richard shook his head. "She's really sweet, once you get to know her."

45 Gary put down the plastic troll doll he had picked up from Richard's desk. "I'm surprised she still lets you play with these." ...

It was a Friday afternoon. Richard had noticed that events were cowards: they didn't occur singly, but instead they would run in packs and leap out at him all at once. Take this particular Friday, for example. It was, as Jessica had pointed out to him at least a dozen times in the last month, the most important day of his life. So it was unfortunate that, 50 despite the Post-it note Richard had left on his fridge door at home, and the other Post-it note he had placed on the photograph of Jessica on his desk, he had forgotten about it completely and utterly.

Also, there was the Wandsworth report, which was overdue and taking up most of his head. Richard checked another row of figures; then he noticed that page 17 had vanished, 55 and he set it up to print out again; and another page down, and he knew that if he were only left alone to finish it...if, miracle of miracles, the phone did not ring....It rang. He thumbed the speakerphone.

"Hello? Richard? The managing director needs to know when he'll have the report."

60 Richard looked at his watch. "Five minutes, Sylvia. It's almost wrapped up. I just have to attach the P & L projection."

"Thanks, Dick. I'll come down for it." Sylvia was, as she liked to explain, "the MD's PA," [Managing Director's Personal Assistant] and she moved in an atmosphere of crisp efficiency. He thumbed the speakerphone off; it rang again, immediately. "Richard," said the speaker, with Jessica's voice, "it's Jessica. You haven't forgotten, have you?"

65 "Forgotten?" He tried to remember what he could have forgotten. He looked at Jessica's photograph for inspiration and found all the inspiration he could have needed in the shape of a yellow Post-it note stuck to her forehead.

"Richard? Pick up the telephone."

70 He picked up the phone, reading the Post-it note as he did so. "Sorry, Jess. No, I hadn't forgotten. Seven P.M., at Ma Maison Italiano. Should I meet you there?"

"Jessica, Richard. Not Jess." She paused for a moment. "After what happened last time? I don't think so. You really could get lost in your own backyard, Richard." ...

"I'll meet you at your place," said Jessica. "We can walk down together."

"Right, Jess. Jessica—sorry."

75 "You *have* confirmed our reservation, haven't you, Richard."

"Yes," lied Richard earnestly. The other line on his phone had begun to ring. "Jessica, look, I..."

"Good," said Jessica, and she broke the connection. He picked up the other line.

80 "Hi Dick. It's me, Gary." Gary sat a few desks down from Richard. He waved. "Are we still on for drinks? You said we could go over the Merstham account."

"Get off the bloody phone, Gary. Of course we are." Richard put down the phone. There was a telephone number at the bottom of the Post-it note; Richard had written the Post-it note to himself, several weeks earlier. And he *had* made the reservation: he was almost certain of that. But he had not confirmed it. He had kept meaning to, but there had 85 been so much to do and Richard had known that there was plenty of time. But events run in packs...

Sylvia was now standing next to him. "Dick? The Wandsworth report?"

"Almost ready, Sylvia. Look, just hold on a sec, can you?"

90 He finished punching in the number, breathed a sigh of relief when somebody answered. "Ma Maison. Can I help you?"

"Yes," said Richard. "A table for three, for tonight. I think I booked it. And if I did I'm confirming the reservation. And if I didn't, I wondered if I could book it. Please." No, they had no record of a table for tonight in the name of Mayhew. Or Stockton. Or Bartram—Jessica's surname. And as for booking a table...

95 They had put down the phone.

"Richard?" said Sylvia. "The MD's waiting."

"Do you think," asked Richard, "they'd give me a table if I phoned back and offered them extra money?" ...

—Neil Gaiman

excerpted and adapted from *Neverwhere*, 1997

Avon Books

1 The author most likely includes the description of London in lines 1 through 19 to

- (1) provide reasons for Richard's dislike of the city
- (2) highlight opportunities for Richard's career in the city
- (3) convey a sense of Richard's frustration with the city
- (4) illustrate the nature of Richard's life in the city

2 The figurative language used in line 15 reinforces the

- (1) growth of the city
- (2) problems with development
- (3) increase in isolation
- (4) history of the towns

3 The narrator uses lines 24 through 29 to help the reader understand Richard's

- (1) continuous efforts to save money while on dates
- (2) willingness to tolerate undesirable situations to please others
- (3) overall acceptance of cultural experiences in the city
- (4) affection for newfound experiences when shared with others

4 In the context of the text as a whole, which statement regarding lines 41 through 43 is true?

- (1) Gary is jealous of Richard because he has a girlfriend.
- (2) Gary has a moody temperament and hides his feelings.
- (3) Richard has a plan and wishes to keep it a secret.
- (4) Richard is in a state of denial regarding his relationship.

5 How do lines 46 and 47 contribute to the characterization of Richard?

- (1) by portraying him as inefficient at organizing his time
- (2) by indicating that he works well under pressure
- (3) by describing him as likely to succeed
- (4) by suggesting that he is unmotivated in his job

6 The narrator's description of Sylvia as moving "in an atmosphere of crisp efficiency" (lines 62 and 63) presents a

- (1) shift
- (2) possibility
- (3) contrast
- (4) solution

7 Lines 68 through 72 contribute to a central idea by highlighting Jessica's

- (1) domineering nature
- (2) compassionate side
- (3) lack of responsibility
- (4) sense of humor

8 The narrator's use of dialogue in lines 68 through 81 enhances a mood of

- (1) satisfaction
- (2) stress
- (3) confidence
- (4) remorse

9 Richard's question in lines 97 and 98 reveals his

- (1) subtle refinement
- (2) suppressed hostility
- (3) honest gratitude
- (4) quiet desperation

10 Which quote best reflects a central theme in the text?

- (1) "London grew into something huge and contradictory ... and a price that all good places have to pay." (lines 17 through 19)
- (2) "Richard checked another row of figures ... and he set it up to print out again;" (lines 54 and 55)
- (3) "Richard looked at his watch. 'Five minutes, Sylvia. It's almost wrapped up. I just have to attach the P & L projection.'" (lines 59 and 60)
- (4) "He finished punching in the number, breathed a sigh of relief when somebody answered. 'Ma Maison. Can I help you?' " (lines 89 and 90)

## Reading Comprehension Passage B

### We Are Many

Of the many men whom I am, whom we are,  
I cannot settle on a single one.  
They are lost to me under the cover of clothing.  
They have departed for another city.

- 5 When everything seems to be set  
to show me off as a man of intelligence,  
the fool I keep concealed on my person  
takes over my talk and occupies my mouth.

- 10 On other occasions, I am dozing in the midst  
of people of some distinction,  
and when I summon my courageous self,  
a coward completely unknown to me  
swaddles<sup>1</sup> my poor skeleton  
in a thousand tiny reservations.

- 15 When a stately home bursts into flames,  
instead of the fireman I summon,  
an arsonist bursts on the scene,  
and he is I. There is nothing I can do.  
What must I do to distinguish myself?  
20 How can I put myself together?

- All the books I read  
lionize<sup>2</sup> dazzling hero figures,  
always brimming with self-assurance.  
I die with envy of them;  
25 and, in films where bullets fly on the wind,  
I am left in envy of the cowboys,  
left admiring even the horses.

- But when I call upon my dashing being,  
out comes the same old lazy self,  
30 and so I never know just who I am,  
nor how many I am, nor who we will be being.  
I would like to be able to touch a bell  
and call up my real self, the truly me,  
because if I really need my proper self,  
35 I must not allow myself to disappear.

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<sup>1</sup>swaddles — wraps

<sup>2</sup>lionize — glorify

- While I am writing, I am far away;  
 and when I come back, I have already left.  
 I should like to see if the same thing happens  
 to other people as it does to me,  
 40 to see if as many people are as I am,  
 and if they seem the same way to themselves.  
 When this problem has been thoroughly explored,  
 I am going to school myself so well in things  
 that, when I try to explain my problems,  
 45 I shall speak, not of self, but of geography.

—Pablo Neruda  
 from *We Are Many*, 1970  
 translated by Alastair Reid  
 Grossman Publishers

- |  |   |              |                   |               |                 |
|--|---|--------------|-------------------|---------------|-----------------|
| <p>11 The overall purpose of the figurative language in lines 12 through 14 is to show the narrator's</p> <ul style="list-style-type: none"> <li>(1) contempt for self-reliance</li> <li>(2) desire for adventure</li> <li>(3) lack of self-confidence</li> <li>(4) jealousy of writers</li> </ul> <p>12 A primary function of the questions in lines 19 and 20 is to</p> <ul style="list-style-type: none"> <li>(1) introduce the narrator's biases</li> <li>(2) challenge the narrator's beliefs</li> <li>(3) clarify the narrator's dilemma</li> <li>(4) explain the narrator's decision</li> </ul> | <p>13 The contradictions presented throughout the poem serve to illustrate the relationship between</p> <ul style="list-style-type: none"> <li>(1) society's conflicts and the narrator's reaction</li> <li>(2) the narrator's sensibilities and his determination</li> <li>(3) society's expectations and the narrator's possibilities</li> <li>(4) the narrator's idealism and his reality</li> </ul> <p>14 The solution proposed in lines 42 through 45 can best be described as</p> <table border="0" style="width: 100%;"> <tr> <td>(1) balanced</td> <td>(3) inappropriate</td> </tr> <tr> <td>(2) universal</td> <td>(4) unrealistic</td> </tr> </table> | (1) balanced | (3) inappropriate | (2) universal | (4) unrealistic |
| (1) balanced   | (3) inappropriate   |              |                   |               |                 |
| (2) universal  | (4) unrealistic   |              |                   |               |                 |



## Reading Comprehension Passage C

...By natural design, dogs' ears have evolved to hear certain kinds of sounds. Happily, that set of sounds overlaps with those we can hear and produce: if we utter it, it will at least hit the eardrum of a nearby dog. Our auditory range is from 20 hertz to 20 kilohertz: from the lowest pitch on the longest organ pipe to an impossibly squeaky squeak. We spend most of our time straining to understand sounds between 100 hertz and 1 kilohertz, the range of any interesting speech going on in the vicinity. Dogs hear most of what we hear and then some. They can detect sounds up to 45 kilohertz, much higher than the hair cells of our ears bother to bend to. Hence the power of the dog whistle, a seemingly magical device that makes no apparent sound and yet perks the ears of dogs for blocks around. We call this sound "ultrasonic," since it's beyond our ken,<sup>1</sup> but it is within the sonic range for many animals in our local environment. Don't think for a moment that apart from the occasional dog whistle, the world is quiet for dogs up at those high registers. Even a typical room is pulsing with high frequencies, detectable by dogs constantly. Think your bedroom is quiet when you rise in the morning? The crystal resonator used in digital alarm clocks emits a never-ending alarm of high-frequency pulses audible to canine ears. Dogs can hear the navigational chirping of rats behind your walls and the bodily vibrations of termites within your walls. That compact fluorescent light you installed to save energy? You may not hear the hum, but your dog probably can.

The range of pitches we are most intent on are those used in speech. Dogs hear all sounds of speech, and are nearly as good as we are at detecting a change of pitch—relevant, say, for understanding statements, which end in a low pitch, versus questions, which in English end in a raised pitch: "Do you want to go for a walk(?)" With the question mark, this sentence is exciting to a dog with experience going on walks with humans. Without it, it is simply noise. Imagine the confusion generated by the recent growth of "up-talking," speech that ends every sentence with the sound of a question?

If dogs understand the stress and tones—the *prosody*—of speech, does this hint that they understand language? This is a natural but vexed<sup>2</sup> question. Since language use is one of the most glaring differences between the human animal and all other animals, it has been proposed as the ultimate, incomparable criterion for intelligence. This raises serious hackles<sup>3</sup> in some animal researchers (not thought of as a hackled species, ironically), who have set about trying to demonstrate what linguistic ability animals have. Even those researchers who may agree that language is necessary for intelligence have nonetheless added reams of results to the growing pile of evidence of linguistic ability in non-human animals. All parties agree, though, that there has been no discovery of a humanlike language—a corpus<sup>4</sup> of infinitely combinable words that often carry many definitions, with rules for combining words into meaningful sentences—in animals.

This is not to say that animals might not understand some of our language use, even if they don't produce it themselves. There are, for instance, many examples of animals taking advantage of the communicative system of nearby unrelated animal species. Monkeys can make use of nearby birds' warning calls of a nearby predator to themselves take protective action. Even an animal who deceives another animal by mimicry—which some snakes, moths, and even flies can do—is in some way using another species's [*sic*] language.

The research with dogs suggests that they do understand language—to a limited degree. On the one hand, to say that dogs understand *words* is a misnomer. Words exist in a

<sup>1</sup>ken — recognition

<sup>2</sup>vexed — problematic

<sup>3</sup>raises serious hackles — arouses anger

<sup>4</sup>corpus — collection

45 language, which itself is product of a culture; dogs are participants in that culture on a very  
different level. Their framework for understanding the application of the word is entirely  
different. There is, no doubt, more to the words of their world than Gary Larson's *Far Side*  
comics suggest: eat, walk, and fetch. But he is on to something, insofar as these are  
50 organizing elements of their interaction with us: we circumscribe the dog's world to a small  
set of activities. Working dogs seem miraculously responsive and focused compared to city  
pets. It is not that they are innately more responsive or focused, but that their owners have  
added to their vocabularies types of things to do.

One component in understanding a word is the ability to discriminate it from other  
words. Given their sensitivity to the prosody of speech, dogs do not always excel at this.  
55 Try asking your dog on one morning to *go for a walk*; on the next, ask if your dog wants to  
*snow forty locks* in the same voice. If everything else remains the same, you'll probably get  
the same, affirmative reaction. The very first sounds of an utterance seem to be important  
to dog perception, though, so changing the swallowed consonants for articulated ones and  
the long vowels for short ones—*ma for a polk?*—might prompt the confusion merited by  
60 this gibberish. Of course humans read meaning into prosody, too. English does not give the  
prosody of speech syntactical leverage but it is still part of how we interpret "what has just  
been said."

If we were more sensitive to the *sound* of what we say to dogs, we might get better  
responses from them. High-pitched sounds mean something different than low sounds;  
65 rising sounds contrast with falling sounds. It is not accidental that we find ourselves cooing  
to an infant in silly, giddy tones (called *motherese*)—and might greet a wagging dog with  
similar baby talk. Infants can hear other speech sounds, but they are more interested in  
motherese. Dogs, too, respond with alacrity<sup>5</sup> to baby talk—partially because it distinguishes  
speech that is directed *at* them from the rest of the continuous yammering above their  
70 heads. Moreover, they will come more easily to high-pitched and repeated call requests  
than to those at a lower pitch. What is the ecology behind this? High-pitched sounds are  
naturally interesting to dogs: they might indicate the excitement of a tussle or the shrieking  
of nearby injured prey. If a dog fails to respond to your reasonable suggestion that he come  
*right now*, resist the urge to lower and sharpen your tone. It indicates your frame of mind—  
75 and the punishment that might ensue for his prior uncooperativeness. Correspondingly,  
it is easier to get a dog to *sit* on command to a longer, descending tone rather than repeated,  
rising notes. Such a tone might be more likely to induce relaxation, or preparation for the  
next command from their talky human. ...

—Alexandra Horowitz  
excerpted from *Inside of a Dog*, 2010  
Scribner

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<sup>5</sup>alacrity — eagerness



- 15 Lines 1 through 11 introduce the central idea of the passage by
- (1) explaining how ear structure affects sound
  - (2) describing various frequencies dogs hear
  - (3) explaining various ways humans hear
  - (4) describing how dog whistle tones differ
- 16 Lines 19 through 22 best support the idea that
- (1) dogs cannot learn to obey human signals
  - (2) human actions are difficult for dogs to interpret
  - (3) humans can verbally communicate with dogs
  - (4) dogs can learn complex human language
- 17 Based on lines 19 through 25, humans can possibly confuse dogs by
- (1) speaking to dogs in a nonsense language
  - (2) giving dogs only direct commands
  - (3) making gestures when speaking to dogs
  - (4) altering the intonation of familiar words
- 18 Lines 26 through 29 illustrate that language use is an indicator of
- (1) higher-level thinking
  - (2) basic survival instinct
  - (3) increased emotional response
  - (4) problem-solving skills
- 19 In lines 33 through 36, the author states there is agreement that non-human animals cannot
- (1) master complicated directions
  - (2) duplicate human sound pitches
  - (3) create human sentence structures
  - (4) interpret foreign languages
- 20 The primary function of the examples in lines 38 through 42 is to show how some animals can
- (1) imitate behavior and sound
  - (2) foster community and diversity
  - (3) transform from prey to predator
  - (4) compromise freedom for safety
- 21 The author uses the term “gibberish” in line 60 to emphasize the
- (1) importance of word order
  - (2) complexity of spoken sounds
  - (3) relevance of hidden gestures
  - (4) necessity of voice and movement
- 22 Which sentence best restates a central idea in lines 57 through 65?
- (1) High-pitched sounds often cause dogs to become agitated.
  - (2) How we speak to dogs is more important than what we say.
  - (3) Dogs must learn to interpret human speech early in life.
  - (4) Dogs become distressed when they hear baby talk.
- 23 The author’s reference to “motherese” (line 66) helps to illustrate a connection between the
- (1) combinations of languages and the effects on listeners
  - (2) volume of speech and possible misperception
  - (3) importance of word choice and its impact on understanding
  - (4) styles of spoken communication and likely responses
- 24 The primary purpose of the text is to
- (1) explain a popular myth regarding dogs’ behavior
  - (2) promote a new method for working with dogs
  - (3) educate people about dogs’ experience with sound
  - (4) present an alternative to traditional dog training