ACT Reading

Practice Test

59F

READING TEST

35 Minutes—40 Questions

DIRECTIONS: There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

Passage I

PROSE FICTION: This passage is adapted from the title story of *Only the Little Bone,* a collection of short stories by David Huddle (©1986 by David Huddle).

My grandfather has made crutches for me. These are sturdy crutches, just the right size. I am delighted with them and launch myself around the house on them.

And take a fall immediately. And continue falling several times a day, great splatting, knocking-into-furniture-and-breaking-things falls that cause everyone in the family to come running. My grandfather has forgotten to put rubber tips on the ends of my crutches. When we figure this out and buy the rubber tips and put them on the crutches, I stop falling. But by then the bone-set that was coming along nicely has slipped, and the doctor has ordered me back to the wheelchair.

The missing crutch-tips are the first clue I have to this peculiar family trait, one that for lack of any better term I must call "flawed competence." We Bryants are a family of able and clever people, industrious, intelligent, determined, and of good will. We are careful in our work. After all, my grandfather measured me on two occasions before he made the crutches. But we usually do something wrong.

Four years later I become increasingly aware of "flawed competence" when I develop a plan for converting our old grown-over tennis court into a basketball court. My grandfather is always interested in plans, and in this planning session, we decide that he will make the hoops, and he will help me make the backboards. Clearing the ground and smoothing the surface will be my tasks. So I rip out honeysuckle and hatchet down a few little scrub cedars. We Bryants are known for setting our minds to things.

Then my grandfather delivers the hoops. They are beautifully designed and constructed, metalwork of a high order for such amateurs as my grandfather and his men. But the hoops are twice as big around as ordinary basketball hoops.

I say, simply, that they are too big. I am not ungrateful, not trying to be hateful, not in my opinion being overly fastidious. I am simply describing a characteristic of the hoops. But my grandfather's feelings are damaged. No, they can't be made smaller, and no, he's not interested in helping me with the backboards now or with any other part of my plan. He's sorry he got involved in the first place. This, too, is a corollary of "flawed competence." We are sensitive, especially about our work, especially about the flawed part of our work.

At the place where I work twenty-eight years after the basketball hoops, I am given a new office, one with a view of the lake. There's a string attached, though, and that is that I have to build my own bookcases. I commence planning with enthusiasm. That's another, less harmful family trait, that attraction to making plans. I measure, I look at other people's shelves, I get someone to help me attach brackets to my office walls.

It is while I am cutting a notch in one of the uprights to allow access to the light-switch that I suddenly think of my grandfather and those basketball hoops. I feel a light sweat break out on my forehead. A pattern of genetic fate reveals itself to me: I'm going to mess up these bookshelves just as my grandfather before me would have messed them up. No doubt I'm sawing the notch in the wrong place.

The whole time I work I wait to see where the screw-up is going to come. I imagine what my colleagues will be saying about me in the hallways. Did you know that Bryant built his shelves so they tilt? Did you know that Bryant's books rejected the color he painted his shelves? But the screw-up doesn't appear. I paint the shelves red, and they look O.K. (Granddaddy Bryant once painted yellow a whole row of company houses he built.) I paint a chair blue and red, and it's a little silly-looking, but it picks up the blue of the carpet and the red of the shelves. The vision isn't nearly as impressive as I thought it would be, but then what vision ever is? We plan-makers are accustomed to things turning out not-quite-as-good-as-we-had-in-mind. Our world view includes the "diminished excellence" component. Diminished excellence is a condition of the world and therefore never an occasion for sorrow, whereas flawed competence comes out of character and therefore is frequently the reason for the bowed head, the furrowed brow. Three months later, when I try to turn the heat off in my office, I discover that I have placed one of the shelf uprights too close to

the radiator to be able to work the valve. The screw-up was there all along, but in this case I am relieved to find it. I am my grandfather's grandson after all.

1. The passage is written from the point of view of:

- **A.** an unidentified narrator observing the relationship over time between a boy and his grandfather.
- **B.** two members of the same family discovering their shared trait through joint activities.
- **C.** a grown man agonizing over the mixed messages he received as a child from older relatives.
- **D.** a boy and the man he becomes considering incidents that illustrate a family trait.

2. Which of the following best describes the author's approach to presenting the story of the narrator's discovery about himself?

- **F.** Revealing the narrator's self-awareness about a trait through a blend of personal reflection and scenes from the narrator's youth and adulthood
- **G.** Starting immediately with a statement of the discovery in the narrator's voice and continuing with scenes that reveal how the discovery came about
- **H.** Describing the physical details of scenes and summarizing their significance in a concluding statement in the narrator's voice
- **J.** Using dialogue in the midst of scenes fraught with tension to indicate what the narrator is experiencing internally

3. Each of the three projects described in the passage reveals:

- **A.** the increasing antagonism between the grandfather and grandson.
- **B.** the errors the narrator makes and the disapproval they bring from others.
- **C.** that such incidents set the stage for the Bryant family traits to emerge.
- **D.** that the narrator is determined to avoid being ungrateful, hateful, or overly fastidious.

4. The boy's approach to the task of converting the tennis court to a basketball court can best be described as:

- **F.** reluctant until his grandfather's plans inspire him.
- **G.** enthusiastic until his grandfather's error puts them both in an awkward position.
- **H.** apprehensive until he discovers his error is not a devastating one.
- **J.** thrilled until he remembers that his grandfather is a poor planner.

5. As he is revealed in the incident of undertaking the construction of the basketball court, the grandfather can best be characterized as:

- **A.** confidently optimistic, then childishly defensive.
- **B.** charmingly patient, then increasingly accusatory.
- **C.** consistently encouraging in spite of setbacks.
- **D.** vocally defensive, then quietly apologetic.

6. The question "Did you know that Bryant built his shelves so they tilt?" (lines 65–66) helps establish that the narrator is anxious because:

- **F.** his coworkers have discovered his incompetence and have made it the subject of office humor.
- **G.** his coworkers resent his having a corner office and punish him with their biting humor.
- **H.** he fears his incompetence is so glaring it will make him the object of ridicule among coworkers.
- **J.** the tilting bookshelves remind him that, like his grandfather, he cannot hide his mistakes.

7. Information in the second paragraph (lines 4–12) reveals that the family's response to the grandfather's error with the crutches is to:

- **A.** find a workable remedy for it.
- **B.** lay the blame on the narrator.
- **C.** praise him for more successful projects.
- **D.** fix what wasn't wrong in the first place.

8. It can most reasonably be inferred from the sixth paragraph (lines 36–46) that the statement that the basketball hoops "can't be made smaller" (line 40) is:

- **F.** a fact stated by the grandfather apologetically.
- **G.** an opinion stated by the grandfather indignantly.
- **H.** a claim the narrator makes to humiliate a relative.
- **J.** a conclusion the narrator reaches after hard labor.

9. It can most reasonably be inferred that the narrator's discovery that an error has been made in constructing the bookshelves is for him a source of:

- **A.** embarrassment in the face of coworkers who anticipated it.
- **B.** comfort because it reveals a trait that he shares with his family.
- **C.** frustration because it will require a remedy that will be tedious to carry out.
- **D.** relief because it gives him an excuse to seek the assistance of coworkers in finishing the project.

10. In the last paragraph, a comparison is made between "diminished excellence" and "flawed competence." From the narrator's point of view, the conditions are different because the one is:

- **F.** a source of sorrow while the other is a source of pride.
- **G.** based in the family while the other is based in the self.
- **H.** inherent in the environment while the other is inherent in the individual.
- **J.** a sign that the individual can improve the world while the other is a sign that the individual can't.

Passage II

SOCIAL SCIENCE: This passage is adapted from Dava Sobel's book *Longitude* (©1995 by Dava Sobel).

To learn one's longitude at sea, one needs to know what time it is aboard ship and also the time at the home port or another place of known longitude—at that very same moment. The two clock times enable the navigator to convert the hour difference into a geographical separation. Since the Earth takes twenty-four hours to complete one full revolution of three hundred sixty degrees, one hour marks one twenty-fourth of a spin, or fifteen degrees. And so each hour's time difference between the ship and the starting point marks a progress of fifteen degrees of longitude to the east or west. Every day at sea, when the navigator resets the ship's clock to local noon when the sun reaches its highest point in the sky, and then consults the home-port clock, every hour's discrepancy between them translates into another fifteen degrees of longitude.

Those same fifteen degrees of longitude also correspond to a distance traveled. At the Equator, where the girth of the Earth is greatest, fifteen degrees stretch fully one thousand miles. North or south of that line, however, the mileage value of each degree decreases. One degree of longitude equals four minutes of time the world over, but in terms of distance, one degree shrinks from sixty-eight miles at the Equator to virtually nothing at the poles.

Precise knowledge of the hour in two different places at once—a longitude prerequisite so easily accessible today from any pair of cheap wristwatches—was utterly unattainable up to and including the era of pendulum clocks. On the deck of a rolling ship, such clocks would slow down, or speed up, or stop running altogether. Normal changes in temperature encountered en route from a cold country of origin to a tropical trade zone thinned or thickened a clock's lubricating oil and made its metal parts expand or contract with equally disastrous results. A rise or fall in barometric pressure, or the subtle variations in the Earth's gravity from one latitude to another, could also cause a clock to gain or lose time.

For lack of a practical method of determining longitude, every great captain in the Age of Exploration became lost at sea despite the best available charts and compasses. Untold numbers of sailors died when their destinations suddenly loomed out of the sea and took them by surprise. In a single such accident on October 22, 1707, at the Scilly Isles near the southwestern tip of England, nearly two thousand men lost their lives.

The quest for a solution to the problem of longitude persisted over four centuries and across the whole continent of Europe. The British Parliament, in its famed Longitude Act of 1714, set the highest bounty of all, naming a prize equal to several million dollars in today's currency for a "Practicable and Useful" means of determining longitude.

English clockmaker John Harrison, a mechanical genius who pioneered the science of portable precision timekeeping, devoted his life to this quest. He accomplished what Newton had feared impossible: He invented a clock that would carry the true time from the home port, like an eternal flame, to any remote corner of the world.

With no formal education or apprenticeship to any watchmaker, Harrison nevertheless constructed a series of virtually friction-free clocks that required no lubrication and no cleaning, that were made from materials impervious to rust, and that kept their moving parts perfectly balanced in relation to one another, regardless of how the world pitched or tossed about them. He did away with the pendulum, and he combined different metals inside his works in such a way that when one component expanded or contracted with changes in temperature, the other counteracted the change and kept the clock's rate constant.

His every success, however, was parried by members of the scientific elite, who distrusted Harrison's magic box. The commissioners charged with awarding the longitude prize changed the contest rules whenever they saw fit, so as to favor the chances of astronomers over the likes of Harrison and his fellow "mechanics." But the utility and accuracy of Harrison's approach triumphed in the end. In 1773 he claimed his rightful reward. His followers shepherded Harrison's intricate, exquisite invention through the design modifications that enabled it to be mass produced and enjoy wide use.

To retrace this story in an age when a network of satellites can nail down a ship's position within a few feet in just a moment or two—is to see the globe anew.

11. The function of the first paragraph in relation to the passage as a whole is to:

- **A.** orient the reader to the subject of longitude by explaining how longitude is determined at sea.
- **B.** explain the political significance of developing an accurate way of determining longitude.
- **C.** establish that longitude calculations are necessary to determine time in two different places at once.
- **D.** introduce a discussion of how knowledge of Earth's position relative to the Sun was gained in the process of advances in timekeeping.

12. Which of the following best describes the way the fifth paragraph (lines 48–54) functions in the passage as a whole?

- **F.** It puts into historical perspective the difficulty of solving the longitude problem and introduces the subject of Britain's longitude prize.
- **G.** It translates the technical terminology used elsewhere in the passage into language that is more widely understood.
- **H.** It sheds light on why it took longer for a solution to the longitude problem to emerge in Europe than in other parts of the world.
- **J.** It diminishes the importance of the lives that were lost in the efforts to solve the longitude problem.

13. It can reasonably be inferred from the passage that before Harrison's efforts, other individuals trying to solve the longitude problem had failed to:

- **A.** consider clocks as the potential instrument of calculation.
- **B.** agree on why longitude decreases in value at increasing distances from Earth's equator.
- **C.** improve upon the features of clocks that made them unreliable at sea.
- **D.** understand the ways that charts and compasses could be used in connection with timepieces to calculate longitude.

14. The reference to the catastrophe at Scilly (lines 45–47) is used to illustrate the point made in the passage that:

- **F.** charts and compasses were poorly made in the 1700s.
- **G.** England more than other countries stood to gain from a solution to the problem of determining longitude.
- **H.** captains were contributing to the problem of lost lives by resisting a solution to the problem of determining longitude.
- **J.** Harrison's accomplishments addressed shortcomings of navigation whose consequences were vast in scale.

15. Information in the second paragraph (lines 17–25) establishes that one degree of longitude translates into a distance of:

- **A.** sixty-eight miles at Earth's equator but less on either side of Earth's equator.
- **B.** sixty-eight miles at Earth's equator but more on either side of Earth's equator.
- **C.** one thousand miles the world over.
- **D.** virtually nothing at Earth's equator, increasing to a maximum of sixty-eight miles at the poles.

16. Which of the following statements best describes the metals used in Harrison's clock?

- **F.** The metals were identical so that they would respond consistently to changes in conditions at sea.
- **G.** The metals were different so that their changes in response to conditions at sea would counteract each other.
- **H.** The metals that remained stable in response to temperature changes were encased in metals that were impervious to rust.
- **J.** The metals expanded and contracted in ways that were counteracted by changes in the parts made of wood.

17. The passage suggests that Harrison's principal competitors in the race to develop a means of determining longitude were:

- **A.** the great captains in the Age of Exploration.
- **B.** members of the British Parliament.
- **C.** trained clockmakers with formal educations.
- **D.** individuals in the scientific community.

18. According to the passage, there was a delay between the time when Harrison arrived at a solution to the problem of longitude and when he received his reward because his:

- **F.** invention predated the Longitude Act of 1714.
- **G.** clock was only one of many successful solutions to emerge simultaneously.
- **H.** opponents obstructed his efforts to claim the prize money.
- **J.** supporters abandoned him in order to exploit his invention for their own financial gain.

19. Lines 82–84 indicate that others took over Harrison's work in order to:

- **A.** secure a wider range of applications for an instrument that had been used only at sea.
- **B.** take credit for his remarkable accomplishments.
- **C.** diminish the significance of his clock by having it mass-produced.
- **D.** turn his design into one that could be practically produced for more users.

20. The passage indicates that instruments for determining longitude now include:

- **F.** modified pendulum clocks.
- **G.** satellites.
- **H.** a network of ships.
- **J.** barometers.

Passage III

HUMANITIES: This passage is adapted from the essay "Albany, 1958" by Lydia Minatoya. It appeared in her book *Talking to High Monks in the Snow* (©1992 by Lydia Minatoya). This story takes place in Albany, New York.

The meter of my childhood was the rising and plunging of a sewing machine needle: rapid and smooth, like an endless distant drum roll. My mother hummed as she sewed. She guided the fabric this way and that. In 1938, she had graduated from a school of costume design, and before World War II, she had her own boutique in Los Angeles. It was a time when the dream of America never seemed finer.

The Albany of my childhood was a festive place, closer in spirit to the nineteenth century than to the twenty-first. Italian pushcart grocers crowded southern city blocks, crafting tiered architectural wonders from fresh produce and pungent sausage. Heavy-legged workhorses clopped along cobblestones, delivering bread from German bakeries and milk from Dutch dairies. A cable car ran along streets named for trees.

Each year in early April, an annual dinner-dance was sponsored by the pharmaceutical institute where my father worked as a researcher. A ballroom was rented in a downtown hotel. Musicians were hired to play big-band music. The dinner-dance was the only time when my mother would sew for herself. It was the one time when my parents went out, alone, together. I was a romantic child, dreamy and diffuse. For me, the dinner-dance was an annual event: looked forward to in long anticipation and back upon with nostalgia.

Each year, on a snowy weekday evening, Father would take us window shopping. The deserted downtown streets would be a magical glaze of snow-softened lights and shadowy shop displays. My mother would linger in front of the mannequins clad in evening apparel. I would follow along, drunk with wonder.

Each year before the tape had desiccated on the backs of the New Year's cards and they had fallen to the floor, my mother would have decided on the design for her dinner-dance dress. Then there would be a trip to the fabric store. I would run my hands along graduated rainbows of thread spools. I would watch their changing hues as they shimmered in the light.

As the dress took form, my parents would practice dancing.

"Slow, slow, quick, quick, slow," Father would mutter with determination as he trod unmincingly on Okaa-chan's feet and guided her into the walls.

"Next lady?" he gallantly would inquire. My sister Misa and I would take turns, balancing on the tops of his shoes, as Father swept us around the room.

I always thought that Dinner-Dance Eve had some of the magic of Christmas. Every year, I would perch on the bathtub's edge. I would watch my father fix his tie. "See the nice dimple below the knot?" Father would turn from the mirror and bend to show me. "The dimple is very important." I solemnly would nod—the honored recipient of this arcane cultural wisdom.

Back in the bedroom, Okaa-chan would slide into her new dress. She would glance at her reflection with modest pleasure. When she moved, I could catch the sweet scent of face powder.

When I was seven or eight, the window shopping and the dinner-dances stopped. The granite façades of the downtown stores were grimy with graffiti. Display windows were boarded with plywood. The elegant hotels had fallen into disrepair. No one danced to big-band music anymore.

As I grew older, my mother began to sew for wealthy women. The women lived in country homes where sunlight, reflected from swimming pools just beyond French doors, played across fine wood floors.

Once after a luncheon in the city, a woman came to our house for a fitting. Standing erect in the doorway, then bowing slightly, my mother met her formally.

"Won't you please come in? May I please take your coat?"

"Here you go. Try to put it somewhere clean."

Like an eagle, her words slipped regally down a great distance and struck with awful ease.

After the fitting, my father was ashamed and angry.

"Actually, I do not like this work," he stormed. "You do not have to do this; we do not need this kind of money." He waved his arms dismissively at Okaa-chan's sewing machine. "They come and look at our home with contempt. You kneel at their hems like a servant! *Mo dame desu yo!* It is no good, I tell you!"

Okaa-chan was intractable. Eloquent in anger, she blazed over the pronunciation of words that ordinarily would have left pondering pauses in her speech. "I do not care what they think of me, of our home. They cannot affect our value." My mother stepped in front of her sewing machine, as if to shield it from scorn. "My work gives me happiness." She squarely faced my father. "I do not care if you speak as Husband," she said. "I am a Designer!"

21. As it is described in the passage, sewing seems most closely associated in the narrator's mind with her mother's:

A. low wages.
B. compassion.
C. self-worth.
D. thriftiness.

22. It is reasonable to infer from the passage that the narrator looks back on the dinner-dances as a time when:

- **F.** her parents were in conflict over her mother's work.
- **G.** the entire family was filled with excitement and anticipation.
- **H.** she and her father had a much easier relationship with each other.
- **J.** her mother and father had renewed hope for the future of the family.

23. It is reasonable to infer that the primary reason the author included the information in the eleventh paragraph (lines 59–64) is to:

- **A.** contrast it with the earlier description of the family looking at shop displays on a snowy evening.
- **B.** support the information about the trip to the fabric store, which is presented earlier.
- **C.** compare it with the scene where the father dances with his wife and daughters.
- **D.** contrast it with the scene presented in the last two paragraphs (lines 78–92).

24. The primary focus of lines 65–92 is:

- **F.** the relationship between the narrator and her mother.
- **G.** Okaa-chan's strength and integrity.
- **H.** Albany's move toward the twenty-first century.
- **J.** the narrator's father's stubbornness.

25. When the narrator says, "I solemnly would nod—the honored recipient of this arcane cultural wisdom" (lines 53–54), she most likely means that:

- **A.** she felt intimidated when her father was giving her information that she did not understand.
- **B.** her father was honored to be able to share personal information with his daughter.
- **C.** when her father put on his tie, she pretended to be honored, even though she thought his comment was silly.
- **D.** the information her father was giving her seemed important and made her feel valued.

26. The sentence "Like an eagle, her words slipped regally down a great distance and struck with awful ease" (lines 75–76) indicates that the narrator:

- **F.** was not sure what her mother expected of her.
- **G.** recognized that her mother was being demeaned.
- **H.** wanted to distance herself from her mother.
- **J.** was ill at ease with her position in the family.

27. Information in the passage suggests that the narrator's father disapproves of Okaa-chan's sewing business primarily because it:

- **A.** diminishes his role as a provider.
- **B.** means more to her than he does.
- **C.** does not generate enough income.
- **D.** threatens his sense of dignity.

28. Based on the last two paragraphs (lines 78–92), which of the following statements indicates what the narrator's father and mother have in common?

- **F.** They both want control of the family finances.
- **G.** They are both fighting for their self-respect.
- **H.** They both want to teach a lesson to their children.
- **J.** They are both angry at the woman who came for the fitting.

29. The author uses the term "architectural wonders" (line 12) to describe:

- **A.** nineteenth-century buildings.
- **B.** German baked goods.
- **C.** crowded city blocks with cobblestone streets.
- **D.** arranged layers of fruits, vegetables, and sausages.

30. Which of the following words best describes the narrator's father's dancing as he practices for the dinner-dance with Okaa-chan?

- **F.** Skillful
- **G.** Graceful
- **H.** Clumsy
- **J.** Indifferent

Passage IV

NATURAL SCIENCE: This passage is adapted from the Preface to neurologist Oliver Sacks's collection of essays *An Anthropologist on Mars* (©1995 by Oliver Sacks).

Nature's imagination, as Freeman Dyson likes to say, is richer than ours, and he speaks, marvellingly, of this richness in the physical and biological worlds, the endless diversity of physical forms and forms of life. For me, as a physician, nature's richness is to be studied in the phenomena of health and disease, in the endless forms of individual adaptation by which human organisms, people, adapt and reconstruct themselves.

Defects, disorders, diseases, in this sense, can play a paradoxical role, by bringing out latent powers, developments, evolutions, forms of life, that might never be seen, or even be imaginable, in their absence. It is the paradox of disease, in this sense, its "creative" potential, that forms the central theme of this book.

Thus while one may be horrified by the ravages of developmental disorder or disease, one may sometimes see them as creative too—for if they destroy particular paths, particular ways of doing things, they may force the nervous system into making other paths and ways, force on it an unexpected growth and evolution. This other side of development or disease is something I see, potentially, in almost every patient; and it is this which I am especially concerned to describe.

Similar considerations were brought up by A. R. Luria, who studied the long-term survival of patients who had cerebral tumors or had suffered brain injuries or strokes—and the ways, the adaptations, they used to survive. He also studied deaf and blind children as a very young man (with his mentor L. S. Vygotsky). Vygotsky stressed the intactness rather than the deficits of such children:

> A handicapped child represents a qualitatively different, unique type of development. . . . If a blind child or a deaf child achieves the same level of development as a normal child, then the child with a defect achieves this *in another way, by another course, by other means;* and, for the pedagogue, it is particularly important to know the uniqueness of the course along which he must lead the child. This uniqueness transforms the minus of a handicap into the plus of compensation.

That such radical adaptations could occur demanded, Luria thought, a new view of the brain, a sense of it not as programmed and static, but rather as dynamic and active, a supremely efficient adaptive system geared for evolution and change, ceaselessly adapting to the needs of the organism—its need, above all, to construct a coherent self and world, whatever defects or disorders of brain function befell it. That the brain is minutely differentiated is clear: there are hundreds of tiny areas crucial for every aspect of perception and behavior. The miracle is how they all cooperate, are integrated together, in the creation of a self.

This sense of the brain's remarkable capacity for the most striking adaptations, not least in the special (and often desperate) circumstances of neural or sensory mishap, has come to dominate my perception of my patients and their lives. So much so, indeed, that I am sometimes moved to wonder whether it may not be necessary to redefine the very concepts of "health" and "disease," to see these in terms of the ability of the organism to create a new organization and order, one that fits its special, altered disposition and needs, rather than in the terms of a rigidly defined "norm."

Sickness implies a contraction of life, but such contractions do not have to occur. Nearly all of my patients, so it seems to me, whatever their problems, reach out to life—and not only despite their conditions, but often because of them, and even with their aid.

The study of disease, for the physician, demands the study of identity, the inner worlds that patients, under the spur of illness, create. But the realities of patients, the ways in which they and their brains construct their own worlds, cannot be comprehended wholly from the observation of behavior, from the outside.

With this in mind, I have taken off my white coat, deserted, by and large, the hospitals where I have spent the last twenty-five years, to explore my subjects' lives as they live in the real world, feeling in part like a naturalist, examining rare forms of life; in part like an anthropologist, a neuroanthropologist, in the field—but most of all like a physician, called here and there to make house calls, house calls at the far borders of human experience.

31. The quotation by L. S. Vygotsky in lines 32–41 is used in this passage to support the idea that:

- **A.** children with handicaps should be studied in the same way as children defined by physicians as "normal."
- **B.** deficits need to demonstrate intactness in order to be judged acceptable.
- **C.** neural or sensory mishap occurs in children as well as in adults.
- **D.** development of children with handicaps may proceed in positive yet quite distinctive ways.

32. The author of the passage refers to the work of A. R. Luria and L. S. Vygotsky primarily to underscore the idea that people who have:

- **F.** disabilities or developmental disorders learn to create new selves.
- **G.** disabilities or developmental disorders need special treatment.
- **H.** unusual handicaps are qualitatively different.
- **J.** neural mishaps have minutely differentiated brains.

33. Lines 42–53 suggest that, prior to A. R. Luria's research, medical researchers had thought of the brain as:

A. dynamic.
B. unchanging.
C. paradoxical.
D. creative.

34. As it is used in line 41, the word *compensation* most nearly means:

F. payment.
G. differentiation.
H. disposition.
J. adaptation.

35. The author's main purpose in lines 54–69 is to show:

A. how he has come to think differently about the brain.
B. why sickness often causes a contraction of life.
C. when he had made new discoveries about the brain.
D. which of his subjects helped him redefine the term "norm."

36. The author of the passage makes it clear that, when it comes to understanding the effects of a disease on an individual patient, it is necessary for medical doctors to:

F. adhere to established norms of human behavior in diagnosing and treating disease.
G. quickly establish a method of treatment that will save the patient from further suffering.
H. examine the ways that people learn to live with a disease in their daily lives.
J. know each person's brain is minutely differentiated and responsible for the disease being studied.

37. The last paragraph suggests that the author's main reason for leaving the hospital to visit his patients is to allow him to:

A. feel more like a patient than a physician.
B. become a more important part of the real world.
C. understand his patients' illnesses better.
D. see if being a naturalist is like being a physician.

38. The paradox mentioned in the second paragraph (lines 9–14) is best described by which of the following statements?

F. The course of human evolution is guided by the creative potential of the static brain.
G. Serious illness can lead directly to previously unthought of yet productive developmental change.
H. Sickness may contract life, but in so doing it can maintain the physical "norm" at a similar level.
J. The long-term study of disorders and diseases brings out the creative skills of researchers.

39. As it is used in line 15, the word *ravages* most nearly means:

A. paradoxical features.
B. creative adaptations.
C. fatal nature.
D. destructive actions.

40. The word *miracle* in line 52 refers most specifically to the ways in which:

F. brain function disorders are cured.
G. unique handicaps are compensated for.
H. different areas of the brain work together.
J. the creative potential of disease is revealed.

END OF TEST 3

STOP! DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.

DO NOT RETURN TO A PREVIOUS TEST.

Test 3: Reading—Scoring Key

	Key	Subscore Area* SS	AL		Key	Subscore Area* SS	AL		Key	Subscore Area* SS	AL
1.	D		_____	15.	A	_____		29.	D		_____
2.	F		_____	16.	G	_____		30.	H		_____
3.	C		_____	17.	D	_____		31.	D	_____	
4.	G		_____	18.	H	_____		32.	F	_____	
5.	A		_____	19.	D	_____		33.	B	_____	
6.	H		_____	20.	G	_____		34.	J	_____	
7.	A		_____	21.	C		_____	35.	A	_____	
8.	G		_____	22.	G		_____	36.	H	_____	
9.	B		_____	23.	A		_____	37.	C	_____	
10.	H		_____	24.	G		_____	38.	G	_____	
11.	A	_____		25.	D		_____	39.	D	_____	
12.	F	_____		26.	G		_____	40.	H	_____	
13.	C	_____		27.	D		_____				
14.	J	_____		28.	G		_____				

Number Correct (Raw Score) for:

Social Studies/Sciences (SS) Subscore Area _____ (20)

Arts/Literature (AL) Subscore Area _____ (20)

Total Number Correct for Reading Test (SS + AL) _____ (40)

* SS = Social Studies/Sciences
AL = Arts/Literature

Test 4: Science—Scoring Key

	Key			Key			Key	
1.	C	_____	15.	C	_____	29.	A	_____
2.	J	_____	16.	G	_____	30.	H	_____
3.	C	_____	17.	C	_____	31.	A	_____
4.	J	_____	18.	J	_____	32.	G	_____
5.	A	_____	19.	A	_____	33.	D	_____
6.	J	_____	20.	G	_____	34.	F	_____
7.	B	_____	21.	A	_____	35.	D	_____
8.	G	_____	22.	G	_____	36.	F	_____
9.	D	_____	23.	A	_____	37.	B	_____
10.	H	_____	24.	F	_____	38.	J	_____
11.	A	_____	25.	B	_____	39.	A	_____
12.	G	_____	26.	F	_____	40.	G	_____
13.	A	_____	27.	D	_____			
14.	G	_____	28.	H	_____			

Number Correct (Raw Score) for:

Total Number Correct for Science Test _____ (40)

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TABLE 1

Procedures Used to Obtain Scale Scores From Raw Scores for the ACT Practice Test

On each of the four multiple-choice tests on which you marked any responses, the total number of correct responses yields a raw score. Use the table below to convert your raw scores to scale scores. For each test, locate and circle your raw score or the range of raw scores that includes it in the table below. Then, read across to either outside column of the table and circle the scale score that corresponds to that raw score. As you determine your scale scores, enter them in the blanks provided on the right. The highest possible scale score for each test is 36. The lowest possible scale score for any test on which you marked any response is 1.

Next, compute the Composite score by averaging the four scale scores. To do this, add your four scale scores and divide the sum by 4. If the resulting number ends in a fraction, round it off to the nearest whole number. (Round down any fraction less than one-half; round up any fraction that is one-half or more.) Enter this number in the blank. This is your Composite score. The highest possible Composite score is 36. The lowest possible Composite score is 1.

	Your Scale Score
English	_____
Mathematics	_____
Reading	_____
Science	_____
Sum of scores	_____
Composite score (sum ÷ 4)	_____

NOTE: If you left a test completely blank and marked no items, do not list a scale score for that test. If any test was completely blank, do not calculate a Composite score.

Scale Score	**Raw Scores**				**Scale Score**
	Test 1 English	**Test 2** Mathematics	**Test 3** Reading	**Test 4** Science	
36	75	60	40	40	**36**
35	74	59	39	—	**35**
34	73	58	38	39	**34**
33	72	57	—	—	**33**
32	71	55-56	37	38	**32**
31	70	54	36	—	**31**
30	68-69	52-53	35	37	**30**
29	67	50-51	34	36	**29**
28	65-66	48-49	32-33	35	**28**
27	63-64	45-47	31	34	**27**
26	61-62	43-44	30	33	**26**
25	58-60	41-42	28-29	31-32	**25**
24	56-57	38-40	27	30	**24**
23	54-55	36-37	25-26	28-29	**23**
22	52-53	34-35	24	27	**22**
21	49-51	32-33	23	25-26	**21**
20	46-48	30-31	21-22	23-24	**20**
19	43-45	28-29	20	21-22	**19**
18	40-42	25-27	19	19-20	**18**
17	38-39	21-24	18	17-18	**17**
16	36-37	18-20	17	15-16	**16**
15	33-35	15-17	15-16	14	**15**
14	30-32	12-14	14	13	**14**
13	28-29	09-11	12-13	11-12	**13**
12	26-27	07-08	10-11	10	**12**
11	24-25	06	08-09	09	**11**
10	21-23	05	07	07-08	**10**
9	18-20	04	06	06	**9**
8	15-17	03	05	05	**8**
7	12-14	—	04	04	**7**
6	10-11	02	—	03	**6**
5	08-09	—	03	02	**5**
4	06-07	01	02	—	**4**
3	04-05	—	—	01	**3**
2	02-03	—	01	—	**2**
1	00-01	00	00	00	**1**

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