ACT Reading

Practice Test

64E

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 short story "The Threshold" by Cristina Peri Rossi (original Spanish version ©1986 by Cristina Peri Rossi; translation ©1993 by Mary Jane Treacy).

The woman never dreams and this makes her intensely miserable. She thinks that by not dreaming she is unaware of things about herself that dreams would surely give her. She doesn't have the door of dreams that opens every night to question the certainties of the day. She stays at the threshold, and the door is always closed, refusing her entrance. I tell her *that* in itself is a dream, a nightmare: to be in front of a door which will not open no matter how much we push at the latch or pound the knocker. But in truth, the door to that nightmare doesn't have a latch or a knocker; it is total surface, brown, high and smooth as a wall. Our blows strike a body without an echo.

"There's no such thing as a door without a key," she tells me, with the stubborn resistance of one who does not dream.

"There are in dreams," I tell her. In dreams, doors don't open, rivers run dry, mountains turn around in circles, telephones are made of stone. Elevators stop in the middle of floors, and when we go to the movies all the seats have their backs to the screen. Objects lose their functionality in dreams in order to become obstacles, or they have their own laws that we don't know anything about.

She thinks that the woman who does not dream is the enemy of the waking woman because she robs her of parts of herself, takes away the wild excitement of revelation when we think we have discovered something that we didn't know before or that we had forgotten.

"A dream is a piece of writing," she says sadly, "a work that I don't know how to write and that makes me different from others, all the human beings and animals who dream."

She is like a tired traveler who stops at the threshold and stays there, stationary as a plant.

In order to console her, I tell her that perhaps she is too tired to cross through the doorway; maybe she spends so much time looking for her dreams before falling asleep that she doesn't see the images when they appear because her exhaustion has made her close those eyes that are inside of her eyes. When we sleep we have two pairs of eyes: the more superficial eyes, which are accustomed to seeing only the appearance of things and of dealing with light, and dream's eyes; when the former close, the latter open up. She is the traveler on a long trip who stops at the threshold, half dead with fatigue, and can no longer pass over to the other side or cross the river or the border because she has closed both pairs of eyes.

"I wish I could open them," she says simply.

Sometimes she asks me to tell her my dreams, and I know that later, in the privacy of her room with the light out, hiding, she'll try to dream my dream. But to dream someone else's dream is harder than writing someone else's story, and her failures fill her with irritation. She thinks I have a power that she doesn't have and this brings out her envy and bad humor. She thinks that the world of dreams is an extra life that some of us have, and her curiosity is only halfway satisfied when I am finished telling her the last one. (To tell dreams is one of the most difficult arts; perhaps only author Franz Kafka was able to do so without spoiling their mystery, trivializing their symbols or making them rational.)

Just as children can't stand any slight change and love repetition, she insists that I tell her the same dream two or three times, a tale full of people I don't know, strange forms, unreal happenings on the road, and she becomes annoyed if in the second version there are some elements that were not in the first.

The one she likes best is the amniotic dream, the dream of water. I am walking under a straight line that is above my head, and everything underneath is clear water that doesn't make me wet or have any weight; you don't see it or feel it, but you know it is there. I am walking on a ground of damp sand, wearing a white shirt and dark pants, and fish are swimming all around me. I eat and drink under the water but I never swim or float because the water is just like air, and I breathe it naturally. The line above my head is the limit that I never cross, nor do I have any interest in going beyond it.

She, in turn, would like to dream of flying, of slipping from tree to tree way above the rooftops.

1. Which of the following best describes the structure of the passage?
   - **A.** A dialogue between two people in which both relate their dreams in an almost equal amount of detail
   - **B.** An account of the narrator's perspective on the woman revealed primarily through the narrator's report of their conversations
   - **C.** A character sketch of two people as related by a narrator who knows both of them and their thoughts
   - **D.** A detailed narration of several of the narrator's dreams accompanied by a description of the woman's reactions to them

2. Based on the passage, which of the following statements best describes the overall attitudes of the narrator and the woman?
   - **F.** The woman is frustrated and despairing, while the narrator is supportive and reassuring.
   - **G.** The woman is bitter and resentful, while the narrator is detached and uninterested.
   - **H.** The woman is lonely and resigned, while the narrator is optimistic and relaxed.
   - **J.** The woman is dismayed and miserable, while the narrator is discontented and angry.

3. It can reasonably be inferred from the passage that the woman most strongly desires to attain which of the following qualities from dreaming?
   - **A.** Relaxation
   - **B.** Self-awareness
   - **C.** Entertainment
   - **D.** Self-control

4. Throughout the passage, the image of the door is used primarily as a metaphor for the boundary between:
   - **F.** alertness and fatigue.
   - **G.** dreams and nightmares.
   - **H.** wakefulness and sleeping.
   - **J.** not-dreaming and dreaming.

5. In relation to the first paragraph's earlier description of the nightmare, the narrator's comments in lines 10–13 primarily serve to:
   - **A.** reveal how to alter a dream in progress.
   - **B.** explain what caused the nightmare.
   - **C.** intensify the sense of hopelessness.
   - **D.** suggest the possibility of escape.

6. Which of the following statements about the amniotic dream is best supported by the passage?
   - **F.** It is the narrator's favorite dream.
   - **G.** The woman is particularly fond of hearing it related.
   - **H.** The narrator has dreamed this dream many times.
   - **J.** It is the dream the woman most strongly desires to dream.

7. According to the passage, one of the woman's worries about her present situation is that she:
   - **A.** will begin to dream too much.
   - **B.** suspects the narrator will desert her.
   - **C.** will watch her dreams become nightmares.
   - **D.** stands out as different from others.

8. Based on the narrator's account, the woman's approach to dreaming the narrator's dreams is best described as:
   - **F.** confrontational and powerful.
   - **G.** enthusiastic and playful.
   - **H.** precise and confident.
   - **J.** self-conscious and secretive.

9. As it is used in line 58, the word *humor* most nearly means:
   - **A.** personality.
   - **B.** whim.
   - **C.** mood.
   - **D.** comedy.

10. In the passage, the narrator most nearly describes Kafka as someone who:
    - **F.** diminished dreams by trying to unravel their mysteries.
    - **G.** explained the underlying rationality of dream symbols.
    - **H.** conveyed the essence of dreams in his writing.
    - **J.** found it too difficult to describe dreams artfully.

Passage II

SOCIAL SCIENCE: This passage is adapted from *The Little Ice Age: How Climate Made History, 1300–1850* by Brian Fagan (©2000 by Brian Fagan).

Speak the words "ice age," and the mind turns to Cro-Magnon mammoth hunters on windswept European plains devoid of trees. But the Little Ice Age (approximately A.D. 1300–1850) was far from a deep freeze. Think instead of an irregular seesaw of rapid climatic shifts, driven by complex and still little understood interactions between the atmosphere and the ocean. The seesaw brought cycles of intensely cold winters and easterly winds, then switched abruptly to years of heavy spring and early summer rains, mild winters, and frequent Atlantic storms, or to periods of droughts, light northeasterly winds, and summer heat waves that baked growing corn fields under a shimmering haze. The Little Ice Age was an endless zigzag of climatic shifts, few lasting more than a quarter century. Today's prolonged warming is an anomaly.

Reconstructing the climate changes of the past is extremely difficult, because reliable instrument records are but a few centuries old. For earlier times, we have but what are called proxy records reconstructed from incomplete written accounts, tree rings, and ice cores. Country clergy and amateur scientists with time on their hands sometimes kept weather records over long periods. Chronicles like those of the eighteenth-century diarist John Evelyn or monastery scribes are invaluable for their remarks on unusual weather, but their usefulness in making comparisons is limited. Remarks like "the worst rain storm in memory," or "hundreds of fishing boats overwhelmed by mighty waves" do not an accurate meteorological record make, even if they made a deep impression at the time. The traumas of extreme weather events fade rapidly from human consciousness. Many New Yorkers still vividly remember the great heat wave of Summer 1999, but it will soon fade from collective memory, just like the great New York blizzard of 1888, which stranded hundreds of people in Grand Central station and froze dozens to death in deep snowdrifts.

A generation ago, we had a generalized impression of Little Ice Age climate compiled with painstaking care from a bewildering array of historical sources and a handful of tree-ring sequences. Today, the scatter of tree-ring records has become hundreds from throughout the Northern Hemisphere and many from south of the equator, too, amplified with a growing body of temperature data from ice cores drilled in Antarctica, Greenland, the Peruvian Andes, and other locations. We can now track the Little Ice Age as an intricate tapestry of short-term climatic shifts that rippled through European society during times of remarkable change—centuries that saw Europe emerge from medieval fiefdom and pass by stages through the Renaissance, the Age of Discovery, the Enlightenment, the French and Industrial revolutions, and the making of modern Europe.

To what extent did those climatic shifts alter the course of European history? Many archaeologists and historians are suspicious of the role of climate change in changing human societies—and with good reason. Environmental determinism, the notion that climate change was a primary cause of major developments like, say, agriculture, has been a dirty word in academia for generations. You certainly cannot argue that climate drove history in a direct and causative way to the point of toppling governments. Nor, however, can you contend that climate change is something that you can totally ignore. Throughout the Little Ice Age, into the nineteenth century, millions of European peasants lived at the subsistence level. Their survival depended on crop yields: cycles of good and poor harvests, of cooler and wetter spring weather, could make a crucial difference between hunger and plenty, life and death. The sufficiency or insufficiency of food was a powerful motivator of human action, sometimes on a national or even continent-wide scale, with consequences that could take decades to unfold.

Consider, for instance, the food crises that engulfed Europe during the Little Ice Age—the great hunger of 1315 to 1319, the food dearths of 1741, and 1816, "the year without a summer"—to mention only a few. These crises in themselves did not threaten the continued existence of Western civilization, but they surely played an important role in the formation of modern Europe. Some of these crises resulted from climatic shifts, others from human ineptitude or disastrous economic or political policy; many from a combination of all three. Environmental determinism may be intellectually bankrupt, but climate change is the ignored player on the historical stage.

11. The author most nearly characterizes the role of climate change in the course of history as one that:

- **A.** is neither all important nor safely disregarded.
- **B.** is rightly ignored by archaeologists and scientists.
- **C.** was greater in medieval Europe than it is today.
- **D.** will eventually be seen as direct and causative.

12. The main idea of the first paragraph is that the Little Ice Age:

- **F.** was a period defined by prolonged global cooling.
- **G.** occurred during the era of Cro-Magnon mammoth hunters.
- **H.** was marked by frequent and short-term climate shifts.
- **J.** resulted from interactions between the atmosphere and ocean.

13. The author uses the remark "the worst rain storm in memory" (line 28) primarily as an example of:

- **A.** the kind of well-meaning but ultimately useless records of unusual weather that Evelyn kept.
- **B.** how people in the eighteenth century were deeply impressed by unusual weather.
- **C.** people's preoccupation with carefully rating and comparing unusual weather events.
- **D.** how notes people in the past kept about unusual weather are of limited meteorological value today.

14. The author indicates that the common factor in the events and periods listed in lines 50–54 is that they:

- **F.** took place during the Little Ice Age.
- **G.** were the result of the Little Ice Age.
- **H.** were unaffected by the Little Ice Age.
- **J.** occurred after the Little Ice Age.

15. By his statement in lines 71–75, the author most nearly means that during the Little Ice Age:

- **A.** food or the lack thereof could have far-reaching and long-lasting effects.
- **B.** the difference between hunger and plenty was a very small one.
- **C.** food shortages were relatively rare at the national or continental level.
- **D.** the insufficiency of food motivated peasant farmers to work harder.

16. The author uses the events listed in lines 77–79 primarily to:

- **F.** show how weather-related disasters threatened the survival of Western civilization.
- **G.** criticize subsistence-level agriculture as being too dependent on the weather.
- **H.** illustrate how environmental determinism operated in the Little Ice Age.
- **J.** suggest the part that climate shifts may have had in producing modern Europe.

17. The author cites all of the following as causes of the European food crises during the Little Ice Age EXCEPT:

- **A.** human ineptitude.
- **B.** bad economic policy.
- **C.** poor political policy.
- **D.** bankrupt intellectualism.

18. The author calls the interactions that produced the Little Ice Age climate shifts:

- **F.** powerful and relatively straightforward.
- **G.** complex and not yet well understood.
- **H.** frequent and not often studied today.
- **J.** intricate and generally beneficial to humans.

19. Which of the following is NOT listed in the passage as an element of the Little Ice Age?

- **A.** Heavy spring and early summer rains
- **B.** Intensely cold winters and easterly winds
- **C.** Droughts and light northeasterly winds
- **D.** Mild winters and an unusually calm ocean

20. The author calls which of the following an anomaly?

- **F.** The daily weather of the Little Ice Age
- **G.** Today's prolonged warming
- **H.** The climatic seesaw of the last hundred years
- **J.** Little Ice Age corn yields

Passage III

HUMANITIES: This passage is adapted from the article "Wherever He Went, Joy Was Sure to Follow" by Stanley Crouch (©2000 by The New York Times Company). *Tin Pan Alley* is a district famous for its composers and publishers of popular music.

As a jazz trumpeter and a singer, Louis Armstrong asserted a level of individuality in musical interpretation, recomposition and embellishment far more radical than any that had preceded it in Western music. When faced with a musical theme, Armstrong improvised an arrangement that boldly rephrased it, dropping notes he didn't want to play and adding others. His featured improvisations brought the role of the jazz soloist to the fore. The immaculate logic of his improvised melodies, full of rhythmic surprises and virtuosic turns, influenced show-tune writers, jazz composers, big band arrangers and tap dancers. His harmonic innovations, as fellow trumpeter Wynton Marsalis has noted, were the most brilliant in the history of jazz: Armstrong figured out how to articulate the sound of the blues through Tin Pan Alley popular-music tunes without abandoning their harmonic underpinnings. "Louis Armstrong took two different musics and fused them so that they sounded perfectly compatible," Mr. Marsalis says.

It was during the 1920's and 30's that Armstrong's reputation took off. He set the music scene in his home town of New Orleans on fire before traveling to Chicago in 1921 to join his mentor, the cornetist King Oliver. For a year he went to New York, where he joined Fletcher Henderson's jazz orchestra and turned the rhythm of the music around with his conception of playing with a swinging beat. Now almost a national musical terror, Armstrong returned to Chicago, then finally settled in New York in 1929.

From 1925 through the early 1930's, he recorded dozens of masterpieces with large and small bands, popularized scat singing (jazz singing that uses nonsense syllables) and took on Tin Pan Alley, introducing one tune after another into jazz, where they became part of his repertory. His tone could be broad, soft and luminous or vocal or comical, or suddenly and indelibly noble, and when his music conquered Europe in the 30's, it carried the tragic optimism of the American sensibility into the world at large. Wherever he went, swing was sure to follow. He almost single-handedly began a new spirit of freewheeling but perfectly controlled improvisation, tinged with playfulness, sorrow and sardonic irony.

Like all innovators, Armstrong was also called upon to perform superhuman feats. Armstrong had endless energy and could play and play and play with the evangelical fire and charisma that brings a new art into being. He extended the range of his instrument, asserted unprecedented rhythmic fluidity and had the greatest endurance of any trumpet player who ever lived. As a young man, he could play five shows in a theater a day, be the featured soloist on virtually every piece and end each show with 100 high C notes. His glissandos—rapid slides up or down a musical scale—were so pronounced that trumpeters of the London Philharmonic Orchestra had to inspect his horn to be convinced that it was not made differently from theirs.

By his death in 1971, Armstrong had influenced the entirety of American music, instrumentally and vocally, inspiring his own generation and successive ones. I can recall some 30 years ago talking with a concert percussionist who knew Armstrong and the rest of the people who were rising to the top during the middle and late 20's. Referring to a certain concert piece, which had a more extensive drum part than usual, he said, "When I get that going, I can put my Louis Armstrong influence in and, without them even knowing it, the orchestra starts to swing for a bit." On a more recent occasion, unless I was imagining it, I even heard rapper Heavy D slip a phrase over the mechanical hip-hop beat that had an Armstrong arch to it.

To get right down to it, no one in jazz ever played with greater emotional range than Armstrong, whose New Orleans experiences meant that he worked everything from christenings to funerals. In the streets, he picked up all the folk chants and songs. While traveling around town, he heard traces of French and Italian opera that suffused his sensibility and his memory. But beyond all that, what Armstrong wanted to give his listeners was the kind of pleasure music gave him, which is what most artists are after. When he wrote or talked of New Orleans, of being out there with his horn or following the parades or listening to mentors like Joe Oliver, Armstrong never failed to project a joy so profound that it became an antidote to the blues of daily living. He had a determination to swallow experience whole and taste it all and only then to spit out the bitter parts.

21. Which of the following statements best expresses the main idea of the passage?

- **A.** Armstrong was an exceedingly gifted musician whose emotional range was nonetheless somewhat narrow.
- **B.** One of the greatest jazz trumpeters of all time, Armstrong is best known for his soft and luminous tone.
- **C.** Armstrong has had a profound effect on music, one that has been both wide ranging and long lasting.
- **D.** A pioneering jazz trumpeter and singer, Armstrong recorded numerous masterpieces in the mid to late 1920s.

22. Which of the following questions is NOT answered in the passage?

F. In terms of Western music history, what was so radical about Armstrong's playing and singing?
G. What aspect of Armstrong's music brought the role of the jazz soloist to the fore?
H. What style of jazz singing did Armstrong popularize?
J. Which of Armstrong's recorded masterpieces most changed American music?

23. The passage suggests that Armstrong's most important contribution to jazz was his:

A. musical conquest of Europe.
B. emphasis on improvisation.
C. work with King Oliver.
D. invention of the blues sound.

24. The main function of the second paragraph (lines 20–29) is to:

F. identify some of Armstrong's mentors, such as King Oliver.
G. list some of the early events in Armstrong's developing career.
H. contrast Armstrong's opinions of King Oliver and Fletcher Henderson.
J. describe the musical style Armstrong developed jointly with Fletcher Henderson.

25. All of the following details are used in the passage to demonstrate Armstrong's endurance as a young musician EXCEPT that he:

A. would be the featured soloist on almost every piece in a show.
B. ended shows with a long series of high notes.
C. once managed to play for an entire night.
D. could play five shows a day.

26. The last paragraph establishes all of the following about Armstrong EXCEPT:

F. his strong desire to reshape American music.
G. his cheerful demeanor and sense of mission.
H. the range of influences on his music.
J. the varied settings in which he performed.

27. One of the main points in the last paragraph is that through his music, Armstrong attempted to promote in his listeners a sense of:

A. awe.
B. determination.
C. pleasure.
D. nostalgia.

28. According to the passage, which of the following cities is the last one Armstrong is said to have lived in?

F. New Orleans
G. New York
H. Chicago
J. Paris

29. The author most likely includes the information in lines 53–57 to suggest:

A. Armstrong's highly developed skill.
B. Armstrong's unease with orchestral music.
C. that Armstrong used an unusual trumpet.
D. that Armstrong invented the glissando.

30. Which of the following words best describes how the orchestra referred to in the fifth paragraph (lines 58–71) is said to have started to swing?

F. Reluctantly
G. Intentionally
H. Unconsciously
J. Optimistically

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "Needles & Nerves" by Catherine Dold (©1999 by The Walt Disney Company).

Acupuncture and other forms of traditional Chinese medicine have been around for more than 4,000 years. Yet the explanation for how acupuncture—and Chinese medicine as a whole—works has long been a mystery for most Western doctors. The basic theory is outlined in a text from 200 B.C. It recognizes in people and in nature a vital energy or life force known as qi. Qi is the source of movements ranging from voluntary muscle action to blood flow; it protects the body from external influences, and it generates warmth. Qi flows through the body and to the organs by way of an extensive system of channels known as meridians. If the flow of the force is disturbed, the theory goes, the resulting deficiency, excess, or stagnation of qi causes bodily malfunction and thus illness.

Acupuncture, in which needles are inserted into specific points along the meridians and manipulated, is said to restore the proper flow of qi and thereby return the body to health. Practitioners recognize some 1,500 acupoints, most of which have no obvious relationship to their intended targets. For example, a point on the second toe is used to treat headaches and toothaches, while a point near the elbow enhances the immune system.

Another integral concept is the tension between two ever-present, complementary forces of nature, yin and yang. When their balance is disturbed, the theory goes, people get sick. Yin conditions reflect a lack of qi: pale face, cold extremities, slow pulse, depression. Yang conditions result from an excess of qi: red face, fever, fast pulse, agitation.

Doctors and licensed practitioners administer between 9 and 12 million acupuncture treatments each year in the United States, commonly for pain control.

According to neuroscientist Bruce Pomeranz, of the University of Toronto, numerous studies over the past 20 years have shown that inserting needles into acupoints stimulates nerves in the underlying muscles. That stimulation, researchers believe, sends impulses up the spinal cord to a relatively primitive part of the brain known as the limbic system, as well as to the midbrain and the pituitary gland. Somehow this signaling leads to the release of endorphins and monoamines, chemicals that block pain signals in the spinal cord and the brain.

"The endorphin story is really nailed down," says Pomeranz. "The acupoints that have been mapped over thousands of years are likely the spots where nerves are concentrated." But the endorphin story "doesn't explain many of the other claims of acupuncture," he continues. "There have been a number of clinical trials showing that acupuncture is extremely useful for the nausea caused by chemotherapy and early pregnancy. That's not the endorphin system."

Nor does the endorphin story explain what physicist Zang-Hee Cho found when exploring acupoints that are traditionally used to treat vision problems. The points are not found near the eyes but on the outside of the foot, running from the little toe to the ankle. Acupuncturists hold that stimulation of these points with needles will affect the eyes via the system of meridians rather than through the central nervous system.

To test that premise, Cho strapped student volunteers into an fMRI (functional magnetic resonance imaging) machine, the results from which can be viewed as colorful brain activation maps. Cho first stimulated the eyes of the volunteers by flashing a light in front of them. The resulting images, as expected, showed a concentration of color—an increase in activity—in the visual cortex, the portion of the brain that is known to be involved in eye function. Then Cho had an acupuncturist stimulate one of the vision-related acupoints. In one person after another, the very same region of the brain lit up on the fMRI image. The magnitude of brain activity seen on acupuncture stimulation was nearly as strong as that elicited by the flash of light. To eliminate the possibility of a placebo effect, Cho also stimulated a nonacupoint, in the big toe. There was no response in the visual cortex.

Like many preliminary scientific reports, Cho's study raises more questions than it answers. Still, he has demonstrated new functional effects of acupuncture. "Classically, acupuncture was the ultimate in experimentation; people collected data for thousands of years," says Joie Jones, professor of radiological sciences at the University of California at Irvine and coauthor of the study. "With these studies, we've demonstrated that for at least some acupuncture points [a connection] goes through the brain."

31. The passage mentions that the onset of illness would be caused by any of the following EXCEPT:

- **A.** a shortage of qi.
- **B.** an excess of qi.
- **C.** a change in the temperature of qi.
- **D.** a disruption in the flow of qi.

32. According to the fifth paragraph (lines 35–45), studies have shown that the insertion of acupuncture needles into acupoints causes nerve stimulation that results in:

- **F.** signals being sent to the brain and pituitary gland, which leads to the release of chemicals.
- **G.** signals being sent to the spinal cord, which immediately blocks the release of chemicals.
- **H.** chemicals being released that amplify signals to the spinal cord.
- **J.** chemicals being released that numb the spinal cord and prevent signals being sent to the brain and pituitary gland.

33. The studies of acupuncture described in the fifth paragraph (lines 35–45) can best explain the success of acupuncture in treating which of the following conditions?

- **A.** Blurred vision
- **B.** Nausea
- **C.** Headaches
- **D.** Impaired immune system

34. According to the passage, the study by Cho showed that volunteers experienced an increase in visual cortex activity when they:

- **F.** viewed brain activation maps.
- **G.** were exposed to high concentrations of color.
- **H.** received acupoint stimulation to their big toes.
- **J.** underwent acupoint stimulation of the outside of the foot.

35. Information in the last paragraph indicates that acupuncture research has given results that:

- **A.** thoroughly explain the mechanisms by which acupuncture functions.
- **B.** explain some aspects of how acupuncture functions while leaving other aspects open to further study.
- **C.** explain some aspects of how acupuncture functions while questioning the methods used in previous studies.
- **D.** do not explain any of the mechanisms by which acupuncture functions.

36. The passage indicates that the balance between yin and yang in a person depends on that person's:

- **F.** emotional state.
- **G.** blood flow.
- **H.** pulse.
- **J.** level of qi.

37. According to the passage, a person with a yang condition might exhibit all of the following EXCEPT:

- **A.** pale face.
- **B.** agitation.
- **C.** fast pulse.
- **D.** fever.

38. As it is used in line 49, the word *concentrated* most nearly means:

- **F.** extracted.
- **G.** paid attention to.
- **H.** gathered together.
- **J.** directed to one topic.

39. According to the passage, Cho would have determined that volunteers had experienced a placebo effect if which of the following procedures had created increased activity in the visual cortex of the brain?

- **A.** Flashing a light in front of them
- **B.** Stimulating one of their vision-related acupoints
- **C.** Having them read an eye-examination chart
- **D.** Stimulating a place that was not a visual acupoint

40. In the last paragraph, the author expresses the belief that scientists who open a new line of research on a topic are likely to:

- **F.** quickly discover the answers to the questions they raise.
- **G.** find that new questions arise as old ones are answered.
- **H.** receive answers far different than they anticipated.
- **J.** learn that they have often asked the wrong questions.

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

Number Correct (Raw Score) for:

Total Number Correct for Science Test _____ (40)

0964E

TABLE 1

Explanation of Procedures Used to Obtain Scale Scores from Raw Scores

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 responses 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.

ACT Test 64E	**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	73-74	59	39	39	**35**
34	71-72	58	38	—	**34**
33	70	56-57	37	38	**33**
32	69	55	36	37	**32**
31	67-68	54	35	—	**31**
30	66	52-53	34	36	**30**
29	65	50-51	32-33	35	**29**
28	63-64	48-49	31	33-34	**28**
27	62	45-47	30	32	**27**
26	60-61	42-44	29	30-31	**26**
25	58-59	40-41	27-28	28-29	**25**
24	56-57	37-39	26	26-27	**24**
23	54-55	35-36	24-25	25	**23**
22	52-53	33-34	23	23-24	**22**
21	49-51	31-32	22	21-22	**21**
20	46-48	29-30	20-21	19-20	**20**
19	43-45	26-28	19	18	**19**
18	41-42	24-25	18	16-17	**18**
17	39-40	21-23	16-17	15	**17**
16	36-38	17-20	15	14	**16**
15	33-35	14-16	14	13	**15**
14	30-32	11-13	12-13	12	**14**
13	28-29	9-10	11	11	**13**
12	26-27	7-8	9-10	10	**12**
11	24-25	6	8	9	**11**
10	22-23	5	6-7	7-8	**10**
9	20-21	4	—	6	**9**
8	17-19	3	5	5	**8**
7	14-16	—	4	4	**7**
6	11-13	2	3	3	**6**
5	8-10	—	—	—	**5**
4	6-7	1	2	2	**4**
3	4-5	—	—	1	**3**
2	3	—	1	—	**2**
1	0-2	0	0	0	**1**