

Week Three

English 11/12

**Desoto County
Schools**

Distance Learning

You are living through an unprecedented moment in history—right now! Today, tomorrow, and the days that follow will be captured in history books. Someday, you will share stories with your children and grandchildren about living through this time. Because these days are historical, it is critical that we not let these events pass without capturing how they affect you, your family, your school, and your community.

Since you will be “schooling” from home, I will describe here the **daily** assigned work to be done outside the classroom. Here are your daily writing and reading requirements:

Daily Writing

You will be asked to write two pages (or more) a day. It may help to read one of your daily articles for inspiration before writing.

Some possibilities for daily writing:

1. What can you do to inspire others? Make a list.
2. What songs make you happy? Why? What lyrics stand out to you?
3. Sketch something that makes you happy.
4. Describe your perfect day, use all 5 senses in your description.
5. Did you do something recently that made you laugh at yourself?
6. Write your favorite memory.
7. Make a list of things/people that make you happy.
8. Design a place of peace for yourself. Someplace you could go every day to take a few minutes to yourself.

Daily Choice Reading

Find a book to read. Any book that interests you. Your choice. You are asked to read this book for 30 or more minutes every school day. **You are asked to time your reading every day** and to track the time you spend reading on a self-made chart. The chart you create can be hand-written or created digitally, and it might look like this example:

Date	Book	Pages read	Time spent reading
3/18	<i>The Hate U Give</i>	22-48	35 minutes
3/19	<i>The Hate U Give</i>	48-68	30 minutes
3/20	<i>The Hate U Give</i>	68-90	40 minutes
3/23			
3/24			

The goal here is 30 minutes a day of sustained, uninterrupted reading. I know that may be difficult for some of you, as you may face interruptions at home, but it is critical that you do your best to find uninterrupted reading time as a means to building your stamina.

If you do not have access a book, consider other types of reading (articles, newspapers, magazines, etc.) and track that reading on a chart.

Daily ACT Practice

Do a practice section of the ACT Reading and a practice section of the ACT English.

For English, the ACT packet contains one ACT practice section.

- Option One: There are five passages in the section. You can take the entire section in one sitting and time yourself for 45 minutes.
- Option Two: There are five passages in the section. You can take one passage each day and time yourself for 9 minutes.

For Reading, the packet contains one ACT practice section.

- Option One: There are four passages for the section. You can take the entire section (all four passages) and time yourself for 35 minutes.
- Option Two: There are four passages in the section. You can take one passage each day (for four days) and time yourself for 9 minutes.

Daily Current Event/Article/Fiction Reading

- Read one of the attached articles or poems each day.
- As you read, it is important to recognize both a reader's purpose and an author's purpose. Read with a questioning stance:
Why am I reading this? What do I want to get out of this text? What does the author want me to know? Why has this been written, and for whom?
- Annotate the text, noting things that surprise you, words you don't know (look them up if possible), and the main idea of each paragraph or stanza.
- Use one of the texts as a "seed" for your daily writing.
- Complete the multiple-choice questions and writing prompts after each article.

Name: _____ Class: _____

I'm Happiest When Most Away

By Emily Brontë
1838

Emily Brontë (1818-1848) was an English poet and author best known for her novel Wuthering Heights. Brontë had shy, solitary nature and made few friends outside of her family. As you read, take notes on how the speaker views herself and the world around her.

- [1] I'm happiest when most away
I can bear my soul from its home of clay
On a windy night when the moon is bright
And the eye can wander through worlds of light
—
- [5] When I am not and none beside —
Nor earth nor sea nor cloudless sky —
But only spirit wandering wide
Through infinite immensity.



"Untitled" by Myles Tan is licensed under CC0.

"I'm Happiest When Most Away" by Emily Brontë (1838) is in the public domain.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following statements best express a theme in the poem?
 - A. Daydreaming is a nice escape from one's problems, but it is not a permanent solution.
 - B. One's soul can only truly be at peace after it has left one's body in death.
 - C. People should embrace being alone and the peace it can bring.
 - D. People shouldn't feel ashamed for being different, as there are many ways of being happy.

2. PART B: Which of the following phrases best supports the answer to Part A?
 - A. "I'm happiest when most away / I can bear my soul from its home of clay" (Lines 1-2)
 - B. "On a windy night when the moon is bright / And the eye can wander through worlds of light — " (Lines 3-4)
 - C. "When I am not and none beside — / Nor earth nor sea nor cloudless sky — " (Lines 5-6)
 - D. "But only spirit wandering wide / Through infinite immensity" (Lines 7-8)

3. What does the phrase "home of clay" mean as used in line 2?
 - A. The phrase suggests that the speaker feels trapped while indoors and would prefer to be outside.
 - B. The phrase refers to a society that restricts the speaker's freedoms because of her gender.
 - C. The phrase suggests that the speaker feels limited by boring reality and so she uses her studies as a means of escape.
 - D. The phrase refers to the speaker's body as she imagines herself free of her body's physical confinement.

4. How does the poet's use of dashes in lines 4-6 contribute to the meaning of the poem?
 - A. The dashes suggest contemplative pauses that reflect how the speaker's thoughts expand as her soul expands "away" into the universe.
 - B. The dashes suggest that everything in the universe is connected, just as the lines are connected by the dashes.
 - C. The dashes suggest that the universe is actually empty and meaningless, just as the dashes are silent and represent nothing.
 - D. The dashes suggest that the speaker can only speak in short phrases because she is dying, and the dashes represent her labored breathing.

5. How does the speaker view herself and how she interacts with the world in the poem? Cite evidence from the poem in your answer.

Name: _____ Class: _____

Scientists Reveal Three Keys to Happiness

By ABC News
October 2, 2003

Several studies have worked towards revealing the key to happiness, however, a new study by Stephen and Rachel Kaplan reveals that there might actually be three keys to happiness. As you read, take notes on how nature affects people.

- [1] What would it take to make you really satisfied with your life? According to decades of research by a husband and wife team of psychologists at the University of Michigan, you need to put yourself in an environment that meets three basic human needs.



"Nature Trail #2" by Chalkie_CC is licensed under CC BY-NC 2.0.

To make your way down the road to happiness you need to feel competent and believe that you can make a difference. You also need to understand what the heck is going on around you and have the opportunity to choose your own options.

Before you start firing off all those e-mails about money, love, health and so on, give these folks a chance to explain. They arrived at their conclusions partly by showing people pictures of nature.

Picturing a Perfect Life

Stephen Kaplan, who is also a professor of electrical engineering and computer science in addition to being a psychologist, and his wife, Rachel Kaplan, professor of environment and behavior, started down this road decades ago during the horror that followed the assassination of President John F. Kennedy. What could have precipitated¹ such an unreasonable act of violence?

- [5] Could it be, they wondered, that violence could stem at least partly from an unhealthy environment?

"Some environments bring out the best in people," Stephen Kaplan says. "Others do exactly the opposite. How can you describe an environment that brings out the best in people?"

At that time there was no general consensus among psychologists as to what constituted a healthy environment. But the Kaplans were intrigued by one study that came out about that time suggesting that what people really liked in their lives was a "medium level of complexity."

"We thought that was very odd," Kaplan says, because both he and his wife believed that what people really needed in their lives was exposure to nature. So they set out to find if they were right.

1. **Precipitate** (*verb*): to cause something to happen suddenly

They collected a bunch of photos showing urban scenes in Detroit and scenes of nature. Strangely enough, the urban scenes were shot by an expert photographer and were much better in quality than the scenes of nature, which were shot by a mediocre² photographer after a dry, dull summer.

[10] Participants in the study were asked to indicate how much they liked each photo.

"With a single exception, every single nature picture was preferred over every single urban picture," Kaplan says. "The one exception was an urban park."

Yearning for Mystery

In the years since, they have repeated that study dozens of times, all over the world, with the same results. One exception is among teenagers who prefer the urban scenes with city lights and things to do over scenes of nature, but Kaplan says they grow out of that stage.

So, why does that tell us anything about what we need for satisfying lives? The answer lies not just in the photos, but in some of the details.

"One of the first things we realized is that even among nature pictures, there's some that people prefer very much to others," says Kaplan, who spoke for both he and his wife during the interview. "It turned out that those were the photos where you could learn more if you walked into the scene."

[15] A trail leading around a tree and disappearing in the distance beckons to the viewer to come in, look around, and learn something. That makes it a much more enticing photo.

"We hadn't realized that landscape architects had figured that out 50 years earlier," Kaplan says.

A picture with a little mystery is preferable because "people want to explore, and they want to find things out," he says. Conversely, if they can't understand what's going on, they become very angry. So the pictures told the story of a very basic need among all persons — the need to understand their world and pick their own options as they head on down that trail and around the tree.

Is Taking Control a Mistake?

But for that little adventure to be helpful, Kaplan says, a person needs to believe that his or her life can make a difference. Nothing is more irritating, or frustrating, than the feeling of helplessness, so if you want to make a difference you've got to take control, right?

Not necessarily, the Kaplans believe.

[20] Taking control sometimes can be a bad mistake.

"There's a tremendous number of times when people want things to be under control, but they don't want to control them. That's a tremendous responsibility," Kaplan says.

2. **Mediocre** (*adjective*): not very good

"So gradually we came to the realization that what people want to do is participate. The opposite of helplessness is being heard. It's playing a part. It's being engaged in the action. Not being ignored." Only then will it be possible for your life to make a difference.

But chances are you're going to be ignored anyway unless others see you as competent and effective, the third step on the Kaplan's road to self fulfillment. And once again, they concluded, nature can play a part.

In a series of studies, the couple demonstrated that an office window that overlooks a natural scene helps people relax, thus fighting off one of the primary threats to competence, mental fatigue. Both energy and job enthusiasm rose among people who had a chance to glance out the window occasionally and see something, even if it was only a single tree.

[25] Nature, the Kaplans suggest, is competency's greatest ally.

Natural Healing

It even helps when trying to deal with a potentially fatal illness. One of their studies involved cancer patients.

"The first thing they wanted to do when they got their diagnosis was take a ride in the country," Kaplan says.

The study found that spending 20 minutes outdoors each day helped the patients cope with the "mental fatigue" of dealing with all the issues that come along with the cancer.

But wouldn't a debilitating disease like cancer be so overwhelming that it would wipe out the three conditions the Kaplans feel are so important? Aren't things like health, love, and even an adequate income also extremely important?

[30] Of course, Kaplan says, but their findings lay the foundation for dealing with all those other issues.

You've got to feel competent, think you can make a difference, and understand what's going on to handle any crisis. And for starters, take a look out the window occasionally.

"Scientists Reveal Three Keys to Happiness" from abcnews.com, © ABC News. Reprinted with permission, all rights reserved.

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best identifies the text's main claim about happiness?
 - A. Without opportunities to engage in the natural world, it is extremely unlikely that a person will achieve happiness.
 - B. Happiness and satisfaction are possible when a person has the chance to make choices in an environment they feel comfortable navigating.
 - C. Humans require complete control over their environment and lives to achieve optimum happiness.
 - D. It is difficult to achieve the other two keys to happiness if a person doesn't feel like they are making a difference in the world.

2. PART B: Which detail from the text best supports the answer to Part A?
 - A. "To make your way down the road to happiness you need to feel competent and believe that you can make a difference. You also need to understand what the heck is going on around you and have the opportunity to choose your own options." (Paragraph 2)
 - B. "But the Kaplans were intrigued by one study that came out about that time suggesting that what people really liked in their lives was a 'medium level of complexity.'" (Paragraph 7)
 - C. "In a series of studies, the couple demonstrated that an office window that overlooks a natural scene helps people relax, thus fighting off one of the primary threats to competence, mental fatigue." (Paragraph 24)
 - D. "But wouldn't a debilitating disease like cancer be so overwhelming that it would wipe out the three conditions the Kaplans feel are so important?" (Paragraph 29)

3. Which statement best describes how the author introduces the findings from Kaplans' studies?
 - A. The author describes the Kaplans' expertise and the extensive support for their scientific research before introducing their findings.
 - B. The author anticipates that readers might not agree with the Kaplans' claims and acknowledges what readers might think leads to happiness.
 - C. The author encourages readers to express their disagreement with the Kaplans' study by contacting him via email.
 - D. The author explains how psychologists have pursued the question of happiness for a long time but have failed to find answers until now.

4. How does paragraph 9 contribute to the author's explanation of the Kaplans' studies?
 - A. It shows that the Kaplans' study was not conducted fairly.
 - B. It emphasizes how much people prefer nature over urban settings.
 - C. It proves that people prefer professional photos.
 - D. It shows how people are most interested in average photos.

5. How do the Kaplans support their claim about the positive effects of nature?

Discussion Questions

Directions: *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. How do you feel when you look at nature or spend time in nature? Do you think it positively affects your mood? Why or why not?
2. In the context of the text, what do people gain when they interact with the natural world? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
3. In the context of the text, how can we achieve happiness? Do you think the Kaplans' keys to happiness apply to young people as much as older people? Why or why not?
4. In the context of the text, does money buy happiness? Do you think money plays an important role in the Kaplans' keys to happiness? Why or why not? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

Name: _____ Class: _____

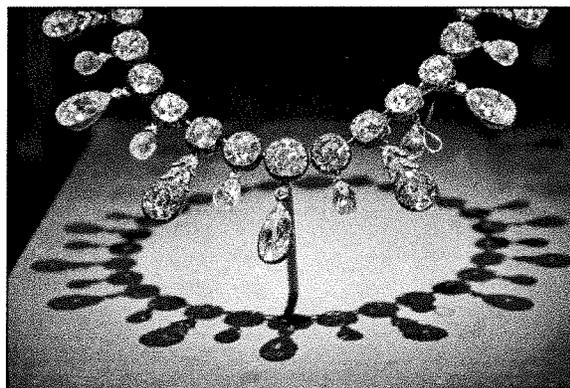
The Necklace

By Guy de Maupassant

1884

Guy de Maupassant (1850-1893) was a French writer known for his skillful craft of the short story. Maupassant's stories often reveal the truth about human nature through the events of everyday life. As you read, take notes about how the author characterizes Madame Loisel, and what motivates her behavior.

- [1] She was one of those pretty and charming girls born, as though fate had blundered over her, into a family of artisans. She had no marriage portion, no expectations, no means of getting known, understood, loved, and wedded by a man of wealth and distinction; and she let herself be married off to a little clerk in the Ministry of Education. Her tastes were simple because she had never been able to afford any other, but she was as unhappy as though she had married beneath her; for women have no caste¹ or class, their beauty, grace, and charm serving them for birth or family, their natural delicacy, their instinctive elegance, their nimbleness of wit, are their only mark of rank, and put the slum girl on a level with the highest lady in the land.



"Diamond Necklace" by Kevin Harber is licensed under CC BY-NC-ND 2.0.

She suffered endlessly, feeling herself born for every delicacy and luxury. She suffered from the poorness of her house, from its mean walls, worn chairs, and ugly curtains. All these things, of which other women of her class would not even have been aware, tormented and insulted her. The sight of the little Breton girl who came to do the work in her little house aroused heart-broken regrets and hopeless dreams in her mind. She imagined silent antechambers, heavy with Oriental tapestries, lit by torches in lofty bronze sockets, with two tall footmen in knee-breeches sleeping in large arm-chairs, overcome by the heavy warmth of the stove. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends, men who were famous and sought after, whose homage² roused every other woman's envious longings.

When she sat down for dinner at the round table covered with a three-days-old cloth, opposite her husband, who took the cover off the soup-tureen, exclaiming delightedly: "Aha! Scotch broth! What could be better?" she imagined delicate meals, gleaming silver, tapestries peopling the walls with folk of a past age and strange birds in faery forests; she imagined delicate food served in marvellous dishes, murmured gallantries, listened to with an inscrutable³ smile as one trifled with the rosy flesh of trout or wings of asparagus chicken.

1. a social class
2. a special honor or respect that is shown publicly
3. **Inscrutable** (*adjective*): impossible to understand or interpret

She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She had longed so eagerly to charm, to be desired, to be wildly attractive and sought after.

- [5] She had a rich friend, an old school friend whom she refused to visit, because she suffered so keenly when she returned home. She would weep whole days, with grief, regret, despair, and misery.

One evening her husband came home with an exultant⁴ air, holding a large envelope in his hand.

"Here's something for you," he said.

Swiftly she tore the paper and drew out a printed card on which were these words:

"The Minister of Education and Madame Ramponneau request the pleasure of the company of Monsieur and Madame Loisel at the Ministry on the evening of Monday, January the 18th."

- [10] Instead of being delighted, as her husband hoped, she flung the invitation petulantly across the table, murmuring:

"What do you want me to do with this?"

"Why, darling, I thought you'd be pleased. You never go out, and this is a great occasion. I had tremendous trouble to get it. Every one wants one; it's very select, and very few go to the clerks. You'll see all the really big people there."

She looked at him out of furious eyes, and said impatiently: "And what do you suppose I am to wear at such an affair?"

He had not thought about it; he stammered:

- [15] "Why, the dress you go to the theatre in. It looks very nice, to me..."

He stopped, stupefied⁵ and utterly at a loss when he saw that his wife was beginning to cry. Two large tears ran slowly down from the corners of her eyes towards the corners of her mouth.

"What's the matter with you? What's the matter with you?" he faltered.

But with a violent effort she overcame her grief and replied in a calm voice, wiping her wet cheeks:

"Nothing. Only I haven't a dress and so I can't go to this party. Give your invitation to some friend of yours whose wife will be turned out better than I shall."

- [20] He was heart-broken.

4. **Exult** (*verb*): to show or feel a lively triumphant joy

5. **Stupefied** (*adjective*): shocked or astonished

"Look here, Mathilde," he persisted. "What would be the cost of a suitable dress, which you could use on other occasions as well, something very simple?"

She thought for several seconds, reckoning up prices and also wondering for how large a sum she could ask without bringing upon herself an immediate refusal and an exclamation of horror from the careful-minded clerk.

At last she replied with some hesitation:

"I don't know exactly, but I think I could do it on four hundred francs."

- [25] He grew slightly pale, for this was exactly the amount he had been saving for a gun, intending to get a little shooting next summer on the plain of Nanterre with some friends who went lark-shooting there on Sundays.

Nevertheless he said: "Very well. I'll give you four hundred francs. But try and get a really nice dress with the money."

The day of the party drew near, and Madame Loisel seemed sad, uneasy and anxious. Her dress was ready, however. One evening her husband said to her:

"What's the matter with you? You've been very odd for the last three days."

"I'm utterly miserable at not having any jewels, not a single stone, to wear," she replied. "I shall look like absolutely no one. I would almost rather not go to the party."

- [30] "Wear flowers," he said. "They're very smart at this time of the year. For ten francs you could get two or three gorgeous roses."

She was not convinced.

"No... there's nothing so humiliating as looking poor in the middle of a lot of rich women."

"How stupid you are!" exclaimed her husband. "Go and see Madame Forestier and ask her to lend you some jewels. You know her quite well enough for that."

She uttered a cry of delight.

- [35] "That's true. I never thought of it."

Next day she went to see her friend and told her her trouble.

Madame Forestier went to her dressing-table, took up a large box, brought it to Madame Loisel, opened it, and said:

"Choose, my dear."

First she saw some bracelets, then a pearl necklace, then a Venetian cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before the mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking:

[40] "Haven't you anything else?"

"Yes. Look for yourself. I don't know what you would like best."

Suddenly she discovered, in a black satin case, a superb diamond necklace; her heart began to beat covetously.⁶ Her hands trembled as she lifted it. She fastened it round her neck, upon her high dress, and remained in ecstasy at sight of herself.

Then, with hesitation, she asked in anguish:

"Could you lend me this, just this alone?"

[45] "Yes, of course."

She flung herself on her friend's breast, embraced her frenziedly, and went away with her treasure. The day of the party arrived. Madame Loisel was a success. She was the prettiest woman present, elegant, graceful, smiling, and quite above herself with happiness. All the men stared at her, inquired her name, and asked to be introduced to her. All the Under-Secretaries of State were eager to waltz with her. The Minister noticed her.

She danced madly, ecstatically,⁷ drunk with pleasure, with no thought for anything, in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of this universal homage and admiration, of the desires she had aroused, of the completeness of a victory so dear to her feminine heart.

She left about four o'clock in the morning. Since midnight her husband had been dozing in a deserted little room, in company with three other men whose wives were having a good time. He threw over her shoulders the garments he had brought for them to go home in, modest everyday clothes, whose poverty clashed with the beauty of the ball-dress. She was conscious of this and was anxious to hurry away, so that she should not be noticed by the other women putting on their costly furs.

Loisel restrained her.

[50] "Wait a little. You'll catch cold in the open. I'm going to fetch a cab."

But she did not listen to him and rapidly descended the staircase. When they were out in the street they could not find a cab; they began to look for one, shouting at the drivers whom they saw passing in the distance.

They walked down towards the Seine, desperate and shivering. At last they found on the quay one of those old nightprowling carriages which are only to be seen in Paris after dark, as though they were ashamed of their shabbiness in the daylight.

6. **Covet** (*verb*): to desire or want to possess something

7. **Ecstatic** (*adjective*): very happy or excited

It brought them to their door in the Rue des Martyrs, and sadly they walked up to their own apartment. It was the end, for her. As for him, he was thinking that he must be at the office at ten.

She took off the garments in which she had wrapped her shoulders, so as to see herself in all her glory before the mirror. But suddenly she uttered a cry. The necklace was no longer round her neck!

[55] "What's the matter with you?" asked her husband, already half undressed.

She turned towards him in the utmost distress.

"I... I... I've no longer got Madame Forestier's necklace...."

He started with astonishment.

"What!... Impossible!"

[60] They searched in the folds of her dress, in the folds of the coat, in the pockets, everywhere. They could not find it.

"Are you sure that you still had it on when you came away from the ball?" he asked.

"Yes, I touched it in the hall at the Ministry."

"But if you had lost it in the street, we should have heard it fall."

"Yes. Probably we should. Did you take the number of the cab?"

[65] "No. You didn't notice it, did you?"

"No."

They stared at one another, dumbfounded. At last Loisel put on his clothes again.

"I'll go over all the ground we walked," he said, "and see if I can't find it."

And he went out. She remained in her evening clothes, lacking strength to get into bed, huddled on a chair, without volition⁸ or power of thought.

[70] Her husband returned about seven. He had found nothing.

He went to the police station, to the newspapers, to offer a reward, to the cab companies, everywhere that a ray of hope impelled⁹ him.

She waited all day long, in the same state of bewilderment at this fearful catastrophe.

Loisel came home at night, his face lined and pale; he had discovered nothing.

8. **Volition** (*noun*): the act or ability to make one's own choices

9. **Impel** (*verb*): to drive, force, or urge (someone) to do something

"You must write to your friend," he said, "and tell her that you've broken the clasp of her necklace and are getting it mended. That will give us time to look about us."

[75] She wrote at his dictation.

By the end of a week they had lost all hope.

Loisel, who had aged five years, declared:

"We must see about replacing the diamonds."

[80] Next day they took the box which had held the necklace and went to the jewellers whose name was inside. He consulted his books.

"It was not I who sold this necklace, Madame; I must have merely supplied the clasp."

Then they went from jeweller to jeweller, searching for another necklace like the first, consulting their memories, both ill with remorse¹⁰ and anguish of mind.

In a shop at the Palais-Royal they found a string of diamonds which seemed to them exactly like the one they were looking for. It was worth forty thousand francs. They were allowed to have it for thirty-six thousand.

They begged the jeweller not to sell it for three days. And they arranged matters on the understanding that it would be taken back for thirty-four thousand francs, if the first one were found before the end of February.

[85] Loisel possessed eighteen thousand francs left to him by his father. He intended to borrow the rest.

He did borrow it, getting a thousand from one man, five hundred from another, five louis here, three louis there. He gave notes of hand, entered into ruinous agreements, did business with usurers¹¹ and the whole tribe of money-lenders. He mortgaged the whole remaining years of his existence, risked his signature without even knowing if he could honour it, and, appalled¹² at the agonising face of the future, at the black misery about to fall upon him, at the prospect of every possible physical privation and moral torture, he went to get the new necklace and put down upon the jeweller's counter thirty-six thousand francs.

When Madame Loisel took back the necklace to Madame Forestier, the latter said to her in a chilly voice:

"You ought to have brought it back sooner; I might have needed it."

10. **Remorse** (*noun*): deep regret for doing or saying something wrong
11. a person who lends money at unreasonably high rates of interest
12. **Appalled** (*adjective*): strongly shocked, horrified, or disgusted

She did not, as her friend had feared, open the case. If she had noticed the substitution, what would she have thought? What would she have said? Would she not have taken her for a thief?

- [90] Madame Loisel came to know the ghastly life of abject poverty. From the very first she played her part heroically. This fearful debt must be paid off. She would pay it. The servant was dismissed. They changed their flat; they took a garret¹³ under the roof.

She came to know the heavy work of the house, the hateful duties of the kitchen. She washed the plates, wearing out her pink nails on the coarse pottery and the bottoms of pans. She washed the dirty linen, the shirts and dish-cloths, and hung them out to dry on a string; every morning she took the dustbin down into the street and carried up the water, stopping on each landing to get her breath. And, clad like a poor woman, she went to the fruiterer, to the grocer, to the butcher, a basket on her arm, haggling, insulted, fighting for every wretched halfpenny of her money.

Every month notes had to be paid off, others renewed, time gained.

Her husband worked in the evenings at putting straight a merchant's accounts, and often at night he did copying at twopence-halfpenny a page.

And this life lasted ten years.

- [95] At the end of ten years everything was paid off, everything, the usurer's charges and the accumulation of superimposed interest.

Madame Loisel looked old now. She had become like all the other strong, hard, coarse women of poor households. Her hair was badly done, her skirts were awry, her hands were red. She spoke in a shrill voice, and the water slopped all over the floor when she scrubbed it. But sometimes, when her husband was at the office, she sat down by the window and thought of that evening long ago, of the ball at which she had been so beautiful and so much admired.

What would have happened if she had never lost those jewels. Who knows? Who knows? How strange life is, how fickle! How little is needed to ruin or to save!

One Sunday, as she had gone for a walk along the Champs-Elysees to freshen herself after the labours of the week, she caught sight suddenly of a woman who was taking a child out for a walk. It was Madame Forestier, still young, still beautiful, still attractive.

Madame Loisel was conscious of some emotion. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all. Why not?

- [100] She went up to her.

"Good morning, Jeanne."

13. a top-floor or attic room that is rented out

The other did not recognise her, and was surprised at being thus familiarly addressed by a poor woman.

"But... Madame..." she stammered. "I don't know... you must be making a mistake."

"No... I am Mathilde Loisel."

[105] Her friend uttered a cry.

"Oh!... my poor Mathilde, how you have changed!..."

"Yes, I've had some hard times since I saw you last; and many sorrows... and all on your account."

"On my account!... How was that?"

"You remember the diamond necklace you lent me for the ball at the Ministry?"

[110] "Yes. Well?"

"Well, I lost it."

"How could you? Why, you brought it back."

"I brought you another one just like it. And for the last ten years we have been paying for it. You realise it wasn't easy for us; we had no money.... Well, it's paid for at last, and I'm glad indeed."

Madame Forestier had halted.

[115] "You say you bought a diamond necklace to replace mine?"

"Yes. You hadn't noticed it? They were very much alike."

And she smiled in proud and innocent happiness.

Madame Forestier, deeply moved, took her two hands.

"Oh, my poor Mathilde! But mine was imitation. It was worth at the very most five hundred francs!..."

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: What does the word “petulantly” mean, as it is used in paragraph 10?
 - A. Showing sudden irritation
 - B. Showing sudden disappointment
 - C. Showing sudden excitement
 - D. Showing sudden disinterest

2. PART B: Which clue from the text best supports the answer to Part A?
 - A. “Swiftly she tore the paper...” (Paragraph 8)
 - B. “Why, darling, I thought you'd be pleased.” (Paragraph 12)
 - C. “She looked at him out of furious eyes...” (Paragraph 13)
 - D. “...his wife was beginning to cry.” (Paragraph 16)

3. PART A: What does the conversation between Mathilde and her husband in paragraphs 10-13 reveal about the characters’ different points of view regarding the party?
 - A. The conversation illustrates that both characters are concerned about how the other will behave at the party.
 - B. The conversation shows the different ways each character believes the party will demonstrate their social status.
 - C. The conversation emphasizes the different opinions each character has of the Minister of Education and his wife.
 - D. The conversation highlights the different levels of experience each character has in attending parties thrown by society’s prominent members.

4. PART B: Which TWO quotations best support each character’s point of view? Select one quotation for each character.
 - A. Mathilde: “What do you want me to do with this?” (Paragraph 11)
 - B. Monsieur Loisel: “Every one wants one; it's very select, and very few go to the clerks.” (Paragraph 12)
 - C. Monsieur Loisel: “It looks very nice, to me . . .” (Paragraph 15)
 - D. Mathilde: “I don't know exactly, but I think I could do it on four hundred francs.” (Paragraph 24)
 - E. Mathilde: “...there's nothing so humiliating as looking poor in the middle of a lot of rich women.” (Paragraph 32)
 - F. Monsieur Loisel: “How stupid you are!” (Paragraph 33)

5. PART A: How does Mathilde's attitude about life differ from her husband's?
- A. Mathilde comes from a wealthy family, and she feels she married down; her husband came from a poor family, and he feels he married up
 - B. Mathilde understands how important it is to make a good impression; her husband is unaffected by the opinions of others
 - C. Mathilde is reckless and thoughtless; her husband is organized and thinks everything through
 - D. Mathilde is dramatic and concerned with how others view her; her husband is hardworking and content
6. PART B: which of the following quotations from the text best support the answer to Part A?
- A. "Why, darling, I thought you'd be pleased. You never go out, and this is a great occasion." (Paragraph 12)
 - B. "She thought for several seconds, reckoning up prices and also wondering for how large a sum she could ask without bringing upon herself an immediate refusal and an exclamation of horror from the careful-minded clerk." (Paragraph 22)
 - C. "He threw over her shoulders the garments he had brought for them to go home in, modest everyday clothes, whose poverty clashed with the beauty of the ball-dress." (Paragraph 48)
 - D. "It was the end, for her. As for him, he was thinking that he must be at the office at ten." (Paragraph 53)
7. Which sentence best illustrates a theme in the text?
- A. It is better to appreciate what you have
 - B. Fake it until you make it
 - C. The clothes don't make the man (or woman)
 - D. If you don't like where you are in life, work harder

8. Using examples from the text, explain the irony at the end of the story.

9. PART A: How does Mathilde's attitude change after she vows to replace Madame Forestier's necklace?

10. PART B: Which of the following quotations best reflects Mathilde's attitude change?
- A. "And, clad like a poor woman, she went to the fruiterer, to the grocer, to the butcher, a basket on her arm, haggling, insulted, fighting for every wretched halfpenny of her money." (Paragraph 91)
 - B. "At the end of ten years everything was paid off, everything, the usurer's charges and the accumulation of superimposed interest." (Paragraph 95)
 - C. "But sometimes, when her husband was at the office, she sat down by the window and thought of that evening long ago, of the ball at which she had been so beautiful and so much admired." (Paragraph 96)
 - D. "I brought you another one just like it. And for the last ten years we have been paying for it." (Paragraph 113)

Name: _____ Class: _____

The New Era of Positive Psychology

By Martin Seligman
2004

Martin Seligman is an American psychologist, educator, and author of self-help books. In this speech, Seligman discusses how he contributed to the development of "positive psychology," a field of psychology that focuses on how people can increase their own happiness. As you read, take notes on the different types of happiness people can achieve and on how Seligman suggests people can lead happier lives.

- [1] When I was President of the American Psychological Association, they tried to media-train me. And an encounter I had with CNN summarizes what I'm going to be talking about today, which is the eleventh reason to be optimistic. The editor of Discover told us 10 of them; I'm going to give you the eleventh.

So they came to me, CNN, and they said, "Professor Seligman — would you tell us about the state of psychology today? We'd like to interview you about that." And I said, "Great." And she said, "But this is CNN, so you only get a sound bite." I said, "Well, how many words do I get?" And she said, "Well, one." (Laughter)

And the cameras rolled, and she said, "Professor Seligman, what is the state of psychology today?" "Good." (Laughter)

"Cut! Cut. That won't do. We'd really better give you a longer sound bite." "How many words do I get this time?" "Well, you get two." (Laughter)

- [5] "Doctor Seligman, what is the state of psychology today?" "Not good." (Laughter)

"Look, Doctor Seligman, we can see you're really not comfortable in this medium. We'd better give you a real sound bite. This time you can have three words. Professor Seligman, what is the state of psychology today?" "Not good enough." That's what I'm going to be talking about.

I want to say why psychology was good, why it was not good, and how it may become, in the next 10 years, good enough. And by parallel summary, I want to say the same thing about technology, about entertainment and design, because I think the issues are very similar.



"Happiness" by Annais Ferreira is licensed under CC BY-NC-ND 2.0.

So, why was psychology good? Well, for more than 60 years, psychology worked within the disease model.¹ Ten years ago, when I was on an airplane and I introduced myself to my seatmate, and told them what I did, they'd move away from me, because, quite rightly, they were saying psychology is about finding what's wrong with you. Spot the loony. And now, when I tell people what I do, they move toward me.

What was good about psychology — about the \$30 billion investment NIMH² made, about working in the disease model, about what you mean by psychology — is that, 60 years ago, none of the disorders were treatable; it was entirely smoke and mirrors. And now, 14 of the disorders are treatable, two of them actually curable.

- [10] And the other thing that happened is that a science developed, a science of mental illness. We found out we could take fuzzy concepts like depression, alcoholism, and measure them with rigor;³ that we could create a classification of the mental illnesses; that we could understand the causality of the mental illnesses. We could look across time at the same people — people, for example, who were genetically vulnerable to schizophrenia⁴ — and ask what the contribution of mothering, of genetics are, and we could isolate third variables⁵ by doing experiments on the mental illnesses.

And best of all, we were able, in the last 50 years, to invent drug treatments and psychological treatments. And then we were able to test them rigorously, in random-assignment, placebo-controlled designs,⁶ throw out the things that didn't work, keep the things that actively did.

The conclusion of that is, psychology and psychiatry of the last 60 years can actually claim that we can make miserable people less miserable. And I think that's terrific. I'm proud of it. But what was not good, the consequences of that, were three things.

The first was moral; that psychologists and psychiatrists became victimologists, pathologizers;⁷ that our view of human nature was that if you were in trouble, bricks fell on you. And we forgot that people made choices and decisions. We forgot responsibility. That was the first cost.

The second cost was that we forgot about you people. We forgot about improving normal lives. We forgot about a mission to make relatively untroubled people happier, more fulfilled, more productive. And "genius," "high-talent," became a dirty word. No one works on that.

- [15] And the third problem about the disease model is, in our rush to do something about people in trouble, in our rush to do something about repairing damage, it never occurred to us to develop interventions to make people happier — positive interventions.

1. the assumption that abnormal behavior is the result of physical problems that should be treated medically
2. the National Institute of Mental Health
3. **Rigor (noun):** the quality of being extremely thorough
4. a mental disorder that can result in hallucinations and extremely confused thinking and behavior
5. **Variable (noun):** a factor in a scientific experiment that is subject to change
6. a method of research in which an inactive substance is given to one group of participants, while the treatment being tested is given to another group
7. "Pathologize" means to regard or treat someone as psychologically abnormal or unhealthy.

So that was not good. And so that's what led people like Nancy Etcoff, Dan Gilbert, Mike Csikszentmihalyi and myself to work in something I call, "positive psychology," which has three aims. The first is that psychology should be just as concerned with human strength as it is with weakness. It should be just as concerned with building strength as with repairing damage. It should be interested in the best things in life. And it should be just as concerned with making the lives of normal people fulfilling, and with genius, with nurturing high talent.

So in the last 10 years and the hope for the future, we've seen the beginnings of a science of positive psychology, a science of what makes life worth living. It turns out that we can measure different forms of happiness. And any of you, for free, can go to that website (www.authentichappiness.org) and take the entire panoply⁸ of tests of happiness. You can ask, how do you stack up for positive emotion, for meaning, for flow, against literally tens of thousands of other people? We created the opposite of the diagnostic manual of the insanities:⁹ a classification of the strengths and virtues that looks at the sex ratio, how they're defined, how to diagnose them, what builds them and what gets in their way. We found that we could discover the causation of the positive states, the relationship between left hemispheric activity¹⁰ and right hemispheric activity, as a cause of happiness.

I've spent my life working on extremely miserable people, and I've asked the question: How do extremely miserable people differ from the rest of you? And starting about six years ago, we asked about extremely happy people. How do they differ from the rest of us? It turns out there's one way, very surprising — they're not more religious, they're not in better shape, they don't have more money, they're not better looking, they don't have more good events and fewer bad events. The one way in which they differ: they're extremely social. They don't sit in seminars on Saturday morning. (Laughter)

They don't spend time alone. Each of them is in a romantic relationship and each has a rich repertoire¹¹ of friends.

[20] But watch out here — this is merely correlational data, not causal,¹² and it's about happiness in the first, "Hollywood" sense I'm going to talk about, happiness of ebullience¹³ and giggling and good cheer. And I'm going to suggest to you that's not nearly enough, in just a moment. We found we could begin to look at interventions over the centuries, from the Buddha to Tony Robbins.¹⁴ About 120 interventions have been proposed that allegedly make people happy. And we find that we've been able to manualize many of them, and we actually carry out random-assignment efficacy¹⁵ and effectiveness studies. That is, which ones actually make people lastingly happier? In a couple of minutes, I'll tell you about some of those results.

8. a complete or impressive collection of things

9. referring to the Diagnostic and Statistical Manual of Mental Disorders, which offers common language and criteria for classifying mental disorders

10. "hemisphere" refers to a half of the human brain

11. a supply

12. "Correlational" refers to an association that exists between events or things, while "causal" refers more specifically to relationships in which it can be proven that one event or thing causes another.

13. the quality of being cheerful and full of energy

14. an American author and life coach, known for his seminars and self-help books

15. the ability to produce a desired or intended result

But the upshot of this is that the mission I want psychology to have, in addition to its mission of curing the mentally ill, and in addition to its mission of making miserable people less miserable, is, can psychology actually make people happier? And to ask that question — “happy” is not a word I use very much — we’ve had to break it down into what I think is askable about “happy.” And I believe there are three different — I call them “different” because different interventions build them, it’s possible to have one rather than the other — three different happy lives. The first happy life is the pleasant life. This is a life in which you have as much positive emotion as you possibly can, and the skills to amplify it. The second is a life of engagement: a life in your work, your parenting, your love, your leisure; time stops for you. That’s what Aristotle was talking about. And third, the meaningful life. I want to say a little bit about each of those lives and what we know about them.

The first life is the pleasant life, and it’s simply, as best we can find it, it’s having as many of the pleasures as you can, as much positive emotion as you can, and learning the skills — savoring, mindfulness — that amplify them, that stretch them over time and space. But the pleasant life has three drawbacks, and it’s why positive psychology is not happy-ology, and why it doesn’t end here.

The first drawback is, it turns out the pleasant life, your experience of positive emotion, is about 50 percent heritable, and, in fact, not very modifiable. So the different tricks that Matthieu and I and others know about increasing the amount of positive emotion in your life are 15 to 20 percent tricks, getting more of it. Second is that positive emotion habituates.¹⁶ It habituates rapidly, indeed. It’s all like French vanilla ice cream: the first taste is 100 percent; by the time you’re down to the sixth taste, it’s gone. And, as I said, it’s not particularly malleable.¹⁷

And this leads to the second life. I have to tell you about my friend Len, to talk about why positive psychology is more than positive emotion, more than building pleasure. In two of the three great arenas of life, by the time Len was 30, Len was enormously successful. The first arena was work. By the time he was 20, he was an options trader. By the time he was 25, he was a multimillionaire and the head of an options trading company. Second, in play, he’s a national champion bridge player. But in the third great arena of life, love, Len is an abysmal¹⁸ failure. And the reason he was, was that Len is a cold fish. (Laughter)

- [25] Len is an introvert.¹⁹ American women said to Len, when he dated them, “You’re no fun. You don’t have positive emotion. Get lost.” And Len was wealthy enough to be able to afford a Park Avenue psychoanalyst, who for five years tried to find the sexual trauma that had somehow locked positive emotion inside of him. But it turned out there wasn’t any sexual trauma. It turned out that — Len grew up in Long Island and he played football and watched football, and played bridge — Len is in the bottom five percent of what we call positive affectivities.

The question is: Is Len unhappy? And I want to say, not. Contrary to what psychology told us about the bottom 50 percent of the human race in positive affectivity, I think Len is one of the happiest people I know. He’s not consigned²⁰ to the hell of unhappiness, and that’s because Len, like most of you, is enormously capable of flow. When he walks onto the floor of the American Exchange at 9:30 in the morning, time stops for him. And it stops till the closing bell. When the first card is played till 10 days later, when the tournament is over, time stops for Len.

16. to become accustomed to something

17. **Malleable** (*adjective*): easily influenced

18. **Abysmal** (*adjective*): extremely or hopelessly bad

19. someone who is shy or tends to turn inward on themselves

20. **Consign** (*verb*): to put someone in an unpleasant situation or place

And this is indeed what Mike Csikszentmihalyi has been talking about, about flow. And it's distinct from pleasure in a very important way: pleasure has raw feel — you know it's happening; it's thought and feeling. But what Mike told you yesterday — during flow... you can't feel anything. You're one with the music. Time stops. You have intense concentration. And this is indeed the characteristic of what we think of as the good life. And we think there's a recipe for it, and it's knowing what your highest strengths are — again, there's a valid test of what your five highest strengths are — and then re-crafting your life to use them as much as you possibly can. Re-crafting your work, your love, your play, your friendship, your parenting.

Just one example. One person I worked with was a bagger at Genuardi's. Hated the job. She's working her way through college. Her highest strength was social intelligence. So she re-crafted bagging to make the encounter with her the social highlight of every customer's day. Now, obviously she failed. But what she did was to take her highest strengths, and re-craft work to use them as much as possible. What you get out of that is not smiley-ness. You don't look like Debbie Reynolds. You don't giggle a lot. What you get is more absorption.

So, that's the second path. The first path, positive emotion; the second path is eudaemonian²¹ flow; and the third path is meaning. This is the most venerable²² of the happinesses, traditionally. And meaning, in this view, consists of — very parallel to eudaemonia — it consists of knowing what your highest strengths are, and using them to belong to and in the service of something larger than you are.

[30] I mentioned that for all three kinds of lives — the pleasant life, the good life, the meaningful life — people are now hard at work on the question: Are there things that lastingly change those lives? And the answer seems to be yes. And I'll just give you some samples of it. It's being done in a rigorous manner. It's being done in the same way that we test drugs to see what really works. So we do random-assignment, placebo-controlled, long-term studies of different interventions. Just to sample the kind of interventions that we find have an effect: when we teach people about the pleasant life, how to have more pleasure in your life, one of your assignments is to take the mindfulness skills, the savoring skills, and you're assigned to design a beautiful day. Next Saturday, set a day aside, design yourself a beautiful day, and use savoring and mindfulness to enhance those pleasures. And we can show in that way that the pleasant life is enhanced.

Gratitude visit. I want you all to do this with me now, if you would. Close your eyes. I'd like you to remember someone who did something enormously important that changed your life in a good direction, and who you never properly thanked. The person has to be alive. Now, OK, you can open your eyes. I hope all of you have such a person. Your assignment, when you're learning the gratitude visit, is to write a 300-word testimonial to that person, call them on the phone in Phoenix, ask if you can visit, don't tell them why. Show up at their door, you read the testimonial — everyone weeps when this happens. And what happens is, when we test people one week later, a month later, three months later, they're both happier and less depressed.

21. refers to a philosophy that defines right actions as those that lead to personal well-being and happiness

22. **Venerable** (*adjective*): worthy of a great deal of respect

Another example is a strengths date, in which we get couples to identify their highest strengths on the strengths test, and then to design an evening in which they both use their strengths. We find this is a strengthener of relationships. And fun versus philanthropy.²³ It's so heartening to be in a group like this, in which so many of you have turned your lives to philanthropy. Well, my undergraduates and the people I work with haven't discovered this, so we actually have people do something altruistic²⁴ and do something fun, and contrast it. And what you find is when you do something fun, it has a square wave walk set. When you do something philanthropic to help another person, it lasts and it lasts. So those are examples of positive interventions.

So the next to last thing I want to say is: we're interested in how much life satisfaction people have. This is really what you're about. And that's our target variable. And we ask the question as a function of the three different lives, how much life satisfaction do you get? So we ask — and we've done this in 15 replications, involving thousands of people: To what extent does the pursuit of pleasure, the pursuit of positive emotion, the pleasant life, the pursuit of engagement, time stopping for you, and the pursuit of meaning contribute to life satisfaction?

And our results surprised us; they were backward of what we thought. It turns out the pursuit of pleasure has almost no contribution to life satisfaction. The pursuit of meaning is the strongest. The pursuit of engagement is also very strong. Where pleasure matters is if you have both engagement and you have meaning, then pleasure's the whipped cream and the cherry. Which is to say, the full life — the sum is greater than the parts, if you've got all three. Conversely, if you have none of the three, the empty life, the sum is less than the parts.

[35] And what we're asking now is: Does the very same relationship — physical health, morbidity, how long you live and productivity — follow the same relationship? That is, in a corporation, is productivity a function of positive emotion, engagement, and meaning? Is health a function of positive engagement, of pleasure, and of meaning in life? And there is reason to think the answer to both of those may well be yes.

So, Chris said that the last speaker had a chance to try to integrate what he heard, and so this was amazing for me. I've never been in a gathering like this. I've never seen speakers stretch beyond themselves so much, which was one of the remarkable things. But I found that the problems of psychology seemed to be parallel to the problems of technology, entertainment, and design in the following way: we all know that technology, entertainment, and design have been and can be used for destructive purposes. We also know that technology, entertainment, and design can be used to relieve misery. And by the way, the distinction between relieving misery and building happiness is extremely important. I thought, when I first became a therapist 30 years ago, that if I was good enough to make someone not depressed, not anxious, not angry, that I'd make them happy. And I never found that; I found the best you could ever do was to get to zero; that they were empty.

And it turns out the skills of happiness, the skills of the pleasant life, the skills of engagement, the skills of meaning, are different from the skills of relieving misery. And so, the parallel thing holds with technology, entertainment, and design, I believe. That is, it is possible for these three drivers of our world to increase happiness, to increase positive emotion. And that's typically how they've been used. But once you fractionate²⁵ happiness the way I do — not just positive emotion, that's not nearly enough — there's flow in life, and there's meaning in life. As Laura Lee told us, design and, I believe, entertainment and technology, can be used to increase meaning and engagement in life as well.

23. the desire to promote the welfare of others

24. **Altruistic (adjective):** showing selfless concern for the well-being of others

So in conclusion, the eleventh reason for optimism, in addition to the space elevator, is that I think with technology, entertainment, and design, we can actually increase the amount of tonnage²⁶ of human happiness on the planet. And if technology can, in the next decade or two, increase the pleasant life, the good life, and the meaningful life, it will be good enough. If entertainment can be diverted to also increase positive emotion, meaning eudaemonia, it will be good enough. And if design can increase positive emotion, eudaemonia, and flow and meaning, what we're all doing together will become good enough.

Thank you. (Applause)

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25. to separate into different portions or components
 26. weight in tons

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following identifies Martin Seligman's main claim in the text?
 - A. Seligman believes that psychology should focus on improving the lives of already happy people, as it is easier than treating those who suffer from mental illnesses.
 - B. The three aims of positive psychology that Seligman discusses help to improve people's overall happiness by focusing on strengths and meaning in life.
 - C. Seligman believes that the tendency towards happiness or sadness a person experiences is hereditary and can't be easily altered.
 - D. Seligman's findings help people achieve a superficial sense of happiness, but he hopes to help people achieve a more meaningful happiness in the future.

2. PART B: Which TWO details from the text best support the answer to Part A?
 - A. "when I was on an airplane and I introduced myself to my seatmate, and told them what I did, they'd move away from me, because, quite rightly, they were saying psychology is about finding what's wrong with you." (Paragraph 8)
 - B. "The conclusion of that is, psychology and psychiatry of the last 60 years can actually claim that we can make miserable people less miserable." (Paragraph 12)
 - C. "It should be interested in the best things in life. And it should be just as concerned with making the lives of normal people fulfilling, and with genius, with nurturing high talent." (Paragraph 16)
 - D. "But watch out here — this is merely correlational data, not causal, and it's about happiness in the first, 'Hollywood' sense I'm going to talk about, happiness of ebullience and giggling and good cheer." (Paragraph 20)
 - E. "The first drawback is, it turns out the pleasant life, your experience of positive emotion, is about 50 percent heritable, and, in fact, not very modifiable." (Paragraph 23)
 - F. "And meaning, in this view, consists of... knowing what your highest strengths are, and using them to belong to and in the service of something larger than you are." (Paragraph 29)

3. PART A: How does the discussion of Len contribute to Seligman's ideas about happiness (Paragraphs 24-26)?
 - A. It shows how living a life that builds on one's positive qualities leads to engagement and happiness.
 - B. It proves that no matter how financially successful one might be, satisfactory social interactions are necessary for one to be happy.
 - C. It emphasizes how personal well-being can lead to other forms of happiness, including financial success and romantic love.
 - D. It shows how some people need outside help or support to improve their happiness and sense of fulfillment.

4. PART B: Which quote from the text best supports the answer to Part A?
- A. "By the time he was 20, he was an options trader. By the time he was 25, he was a multimillionaire and the head of an options trading company." (Paragraph 24)
 - B. "But in the third great arena of life, love, Len is an abysmal failure. And the reason he was, was that Len is a cold fish." (Paragraph 24)
 - C. "And Len was wealthy enough to be able to afford a Park Avenue psychoanalyst, who for five years tried to find the sexual trauma that had somehow locked positive emotion inside of him." (Paragraph 25)
 - D. "He's not consigned to the hell of unhappiness, and that's because Len, like most of you, is enormously capable of flow. When he walks onto the floor of the American Exchange at 9:30 in the morning, time stops for him." (Paragraph 26)
5. PART A: How has Seligman's work in psychology evolved over his career?
- A. He began by attempting to alleviate the suffering of mentally ill people, and then shifted to improving the overall happiness of those who didn't suffer from mental illness.
 - B. He began by attempting to help all people achieve the same degree of happiness, and then moved to working specifically with people who were not mentally ill.
 - C. He began by studying mentally ill people and happy people separately, and then began to study them together.
 - D. He began by working on ways to improve people's happiness through medical interventions, and then gradually came to reject the role of medications in contributing to happiness.
6. PART B: Which TWO sections from the text best support the answer to Part A?
- A. "Ten years ago, when I was on an airplane and I introduced myself to my seatmate, and told them what I did, they'd move away from me" (Paragraph 8)
 - B. "We found out we could take fuzzy concepts like depression, alcoholism, and measure them with rigor; that we could create a classification of the mental illnesses" (Paragraph 10)
 - C. "The conclusion of that is, psychology and psychiatry of the last 60 years can actually claim that we can make miserable people less miserable." (Paragraph 12)
 - D. "And we forgot that people make choices and decisions. We forgot responsibility. That was the first cost." (Paragraph 13)
 - E. "So in the last 10 years and the hope for the future, we've seen the beginnings of a science of positive psychology, a science of what makes life worth living." (Paragraph 17)
 - F. "But once you fractionate happiness the way I do — not just positive emotion, that's not nearly enough — there's flow in life, and there's meaning in life." (Paragraph 37)

7. What evidence does Seligman provide to support his claim that psychology can be used to improve the happiness of the average person?

Discussion Questions

Directions: *Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.*

1. In the context of the text, what is good and how do we know it? What does Seligman mean when he talks about the “good life”? In your view, how should we define the “good life” and how should we pursue it?
2. How do Seligman’s claims in the text compare to what you already know about achieving happiness? Do they support your personal beliefs about happiness, or do they challenge them? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
3. Which of the “three different happy lives” do you currently lead? Which of Seligman’s suggestions for improving your overall happiness do you think you could adopt into your own life?
4. In the context of the text, what makes you who you are? Do you think it’s possible to change the way we think or feel about our lives? Why or why not?

Name: _____ Class: _____

How You See Yourself

By Set to Go
2019

In this informational text, the author explains how a stable self-image helps a person develop positive decision-making skills and maintain good relationships. As you read, take notes on the importance of maintaining a stable self-image.

- [1] Throughout our lives we continually develop and construct an image of ourselves. This image is based on how we interact with the world. It is also formed through reflection on our experiences and how we feel. As we get older, the image that we have of ourselves becomes clearer and more consistent.¹ We develop a better idea of who we are in the world and how we feel about ourselves. This becomes our stable and consistent core. And this image of ourselves influences how we act and present ourselves.

Of course, in different environments, we show different parts of ourselves. We have different ways of behaving in the classroom versus how we act with our friends and families. But our core self-image usually stays stable, consistent, and balanced. Being able to rely on this stability is what allows us to make good decisions in any environment and stay true to ourselves.

Describe yourself

When you stop to think about it, your self-image is actually made up of many small ideas that have been shaped and forged over time. Most of your self-image develops naturally without you thinking too much about it.



"Woman looking out bus window" by Dan Bøtøn is licensed under CC0

If you had to describe yourself by filling in the statement "I am a(n) _____ person," what would you say? You could include descriptors like:

- happy
- serious

1. **Consistent (adjective):** unchanging over a period of time

- courageous
- quiet
- self-confident
- timid
- friendly
- honest
- athletic
- popular

[5] The adjectives that you connect with yourself help make up your self-image. Of course, we don't often stop to write them down, but it is a helpful and thought-provoking exercise.

Why does it matter?

It is important to learn about and be aware of your self-image. This is because a stable self-image is key to a healthy sense of identity. When a person's self-image is not an accurate reflection of them, trouble can sometimes follow. There are two kinds of problems that can occur with self-image. The first is social. The second is personal.

Ever-changing self

Have you ever known anyone who seemed really different each time you saw them? Maybe one time they were really quiet and serious, and then another they seemed silly and childish, and the next time bossy and demanding. It is very likely that if you've had to spend any significant amount of time with a person like this, you found yourself feeling confused and irritated. In order to relate to other people, we need to have a kind of steady idea of who they are, how they react to things, and how we will react to their reactions. People having relatively stable self-images is pretty important in having and maintaining good relationships with others.

It is also worth noticing that people whose self-image and behavior vary drastically may be dealing with an emotional problem, and this might indicate a need for professional care.

Clueless self

Have you ever watched a talent show like American Idol or America's Got Talent? Typically, in the first few episodes, there are quite a few people who seem to be convinced they are incredible singers or performers — when in fact they are quite obviously awful. These moments can be funny because it may seem as if these people are just having fun on TV. But these moments can also be sad, as some of these people seem to be totally “clueless” and believe they are incredible singers. Here is the second type of self-image problem. Some people have a really big gap between their self-image and their actual self. Singing in a talent show is just a small, specific example.

- [10] You can probably imagine, if someone is completely out of touch (or “clueless”) about themselves, this can lead to all sorts of problems — they may make a lot of bad decisions and experience all kinds of trouble with others.

Get to know yourself

As you continue to grow and mature, take some time to get to know who you are. Think of the ways you can complete the statement: “I am a _____person.” (See if you can come up 10 adjectives!)

And then maybe think about how your friends and family might complete that sentence for you. Or ask them yourself! How well do all these sets match up with each other?

As kids, we might imagine we are a superhero or a famous actor. But as we mature, we need to sync² our imagination with reality more and more, so that we can develop a consistent image of ourselves. Without this, we can never really successfully connect with other people.

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2. to occur or operate at the same time or rate

Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses the central idea of the text?
 - A. Television talent shows can have a dangerous and negative impact on a person's self-image.
 - B. A stable self-image is important in making good decisions and building relationships.
 - C. Social and personal problems are a direct result of a negative self-image.
 - D. Striving to be like a famous person can be dangerous for a young person.

2. PART B: Which statement from the text best supports the answer to Part A?
 - A. "Being able to rely on this stability is what allows us to make good decisions in any environment and stay true to ourselves." (paragraph 1)
 - B. "In order to relate to other people, we need to have a kind of steady idea of who they are, how they react to things, and how we will react to their reactions." (paragraph 7)
 - C. "It is also worth noticing that people whose self-image and behavior vary drastically may be dealing with an emotional problem, and this might indicate a need for professional care." (paragraph 8)
 - D. "But these moments can also be sad, as some of these people seem to be totally "clueless" and believe they are incredible singers." (paragraph 9)

3. How do paragraphs 4 and 5 contribute to the development of ideas in the text?
 - A. It describes the qualities a person needs to have to build their self-image.
 - B. It suggests that readers take time to evaluate their self-image.
 - C. It provides the negative effects of a changing self-image.
 - D. It shows how people are unaware of their self-image.

4. What is the meaning of "forged" in paragraph 3?
 - A. managed
 - B. developed
 - C. determined
 - D. understood

5. What is the author's purpose in paragraph 9?
 - A. to explain the dangers of talent show television
 - B. to illustrate the importance of sharing talents with others
 - C. to show how self-image is a difficult idea for most people to grasp
 - D. to highlight an example of gaps between self-image and actual self

ENGLISH TEST

45 Minutes—75 Questions

DIRECTIONS: In the five passages that follow, certain words and phrases are underlined and numbered. In the right-hand column, you will find alternatives for each underlined part. You are to choose the one that best expresses the idea, makes the statement appropriate for standard written English, or is worded most consistently with the style and tone of the passage as a whole. If you think the original version is best, choose "NO CHANGE."

You will also find questions about a section of the passage, or about the passage as a whole. These questions

do not refer to an underlined portion of the passage, but rather are identified by a number or numbers in a box.

For each question, choose the alternative you consider best and fill in the corresponding oval on your answer document. Read each passage through once before you begin to answer the questions that accompany it. You cannot determine most answers without reading several sentences beyond the question. Be sure that you have read far enough ahead each time you choose an alternative.

PASSAGE I

Diane Boyd, Wildlife Biologist

[1]

They call her Diane of the Wolves. Wildlife¹ biologist Diane Boyd studies wolves in their native habitat in a remote wilderness in the Northwest.

It being her base, Boyd's eighty-year-old cabin is² thirty-five miles from the nearest paved road. It has

little running water, electricity, or phone, and³ Glacier National Park is just across the river that

flows past her cabin door.⁴

[2]

Because of her isolation, Boyd has had to become self-sufficient. She heats the cabin⁵ with firewood, she chops herself,⁶ and hunts wild game for food. Much of her time is spent trapping wolves in order to radio-collar (put a tracking device on) them. Once a wolf is collared, its movements are⁷ easy to follow and record. And though she often comes across dangerous grizzlies, Boyd carries no weapon as she makes the rounds of her traps.

1. A. NO CHANGE
B. Wolves, wildlife
C. Wolves. Wildlife,
D. Wolves, specializing in wildlife
2. F. NO CHANGE
G. Her base is an eighty-year-old cabin
H. Being an eighty-year-old cabin, it is her base
J. Boyd's cabin, it being an eighty-year-old base, is
3. A. NO CHANGE
B. less
C. few
D. no
4. F. NO CHANGE
G. passed her cabin
H. passed her cabin's
J. past her cabins'
5. A. NO CHANGE
B. cabin which is her base
C. cabin, her home base
D. cabin, which is eighty years old
6. F. NO CHANGE
G. firewood, she chops herself
H. firewood she chops, herself
J. firewood she chops herself
7. A. NO CHANGE
B. whereby its
C. so that
D. their

GO ON TO THE NEXT PAGE.

1

While checking her traps, she packs supplies.

8

[3]

[1] The first wolf Boyd collared was Sage, a big gray wolf so strong he has crossed the

Continental Divide twice in the dead of winter.

[2] One winter afternoon, on a routine flight

to check on her wolves, Boyd spotted Sage in a

hunter's trap. [3] She knew that if the hunter didn't

kill him, freezing or starvation soon would. [4] If

Sage died, Boyd's research on this animal would end

unhappily after only four years, it was after landing,

9

Boyd and a fellow, biologist drove fifty miles in a

10

four-wheel-drive pickup. [5] They then traveled

through deep snow on snowmobiles in order to

reach Sage. [11]

[4]

[1] They approached the half-frozen wolf, sedated him, and wrapped him in a sleeping bag.

[2] The sky was dark by the time the two biologists

had began working. [3] They used the warmth of

12

their bare hands to restore circulation to Sage's

frozen right foot. [4] Just before daylight, they fitted

the recovered wolf with a new radio collar and set

him free. [13]

[5]

A few days later, Boyd noticed Sage and five

of his pup's playful wrestling on the side of a

14

8. Which of the alternatives best provides new, specific details about the equipment Diane Boyd uses for the purpose of trapping and collaring wolves?

F. NO CHANGE

G. To manage the wolves, she packs a four-foot pole, tranquilizers, and a hypodermic needle.

H. Safely collaring a wolf requires equipment, which she brings with her when she checks her traps.

J. Although she doesn't bring weapons, she arms herself with equipment.

9. A. NO CHANGE

B. years so then after

C. years. After

D. years, after

10. F. NO CHANGE

G. fellow biologist, drove fifty miles

H. fellow biologist drove fifty miles

J. fellow biologist, drove fifty miles,

11. The writer wants to add the following explanation of Sage's name to Paragraph 3:

Boyd named the wolf for his air of wisdom and experience.

This sentence would most logically be placed:

A. before Sentence 1.

B. after Sentence 1.

C. after Sentence 2.

D. after Sentence 5.

12. F. NO CHANGE

G. have begun

H. begun

J. began

13. Which of the following sequences of sentences will make Paragraph 4 most logical?

A. 1, 2, 4, 3

B. 1, 4, 3, 2

C. 2, 1, 3, 4

D. 2, 3, 1, 4

14. F. NO CHANGE

G. pup's playfully wrestling

H. pups' wrestling playfully

J. pups wrestling playfully

GO ON TO THE NEXT PAGE.

1

mountain. Sage's rescue had been a success after all!
15

15. The writer wants to link the essay's opening and concluding sentences. Which of the alternatives most successfully achieves this effect?
- A. NO CHANGE
 - B. success even so.
 - C. success, which was predictable.
 - D. success, and Diane of the Wolves had earned her nickname once again.

PASSAGE II

World Trade: Lost in Translation?

As American businesses explore overseas markets. They learn firsthand how language 16

differences can stand in the way of trade. After 17 experiencing a period of slow gasoline sales in a new foreign market, an American oil company learned that its name in the foreign nation's language means "stalled car." A major American car 18 manufacturer, you see, found out that the name of one of its models being converted into hard cash in South America is a Spanish word meaning "ugly old woman." Blunders like these illustrate that an important step in breaking down barriers to international trade is to break down language barriers.

The many countries of Western Europe have always faced this problem. Overcoming it is one of the tasks of the European Economic Community or Common Market an organization 20 founded at its start to promote trade among 21 nations in that part of the world. But it's a difficult

- 16. F. NO CHANGE
- G. markets, they
- H. markets; they
- J. markets and
- 17. A. NO CHANGE
- B. differences, which
- C. differences that
- D. differences of which
- 18. F. NO CHANGE
- G. manufacturer, as proof,
- H. manufacturer
- J. manufacturer, consequently,
- 19. A. NO CHANGE
- B. sold over the counter
- C. traded for the local currency
- D. offered for sale
- 20. F. NO CHANGE
- G. Community, or Common Market;
- H. Community, or Common Market,
- J. Community or, Common Market,
- 21. A. NO CHANGE
- B. which was begun and founded
- C. that it organized
- D. formed

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1

task. When one of the European Economic Community's (EEC's) twelve official languages are used at a meeting, translation must be available

to the other delegates. ²³ Finding translators for English, French, and German is relatively easy. But finding them for languages like Danish, Portuguese, and, especially, Greek has proven

more difficult. In fact, when it was

almost two decades ago becoming clear that Greece would join the Common Market, officials began to look for translators three years in advance. The results of their search were disappointing to this day, it is almost impossible for them to find translators who can turn Greek

into, say, Danish.

Then, a standing joke among language officials at EEC headquarters begins

with the interrogation of someone by asking the question "What is a Great Dane?" With a rueful smile, someone is likely to respond, "Any Dane who knows how to speak Greek?" All that's needed

22. F. NO CHANGE
G. is used
H. are being used
J. are in use

23. At this point, the writer is considering the addition of the following sentence:

Brussels, the home of EEC headquarters, is the lively and modern capital of Belgium.

Would this be a logical and relevant addition to the essay?

- A. Yes, because it serves to establish the setting for the essay.
B. Yes, because it helps to legitimize the EEC by mentioning its main headquarters.
C. No, because the official languages of Belgium aren't mentioned as "problem" languages.
D. No, because it sheds no new light on the problem of language barriers in the EEC.
24. F. NO CHANGE
G. (Do NOT begin new paragraph) Furthermore,
H. (Begin new paragraph) In fact,
J. (Begin new paragraph) Furthermore,
25. A. NO CHANGE
B. (Place after *clear*)
C. (Place after *join*)
D. (Place after *began*)

26. F. NO CHANGE
G. disappointing, and
H. disappointing and
J. so disappointing

27. A. NO CHANGE
B. into say,
C. into, say
D. into,

28. F. NO CHANGE
G. A
H. For instance, a
J. Eventually, a

29. A. NO CHANGE
B. by asking someone to answer the
C. by commencing with the introductory
D. with the

GO ON TO THE NEXT PAGE.

1

to turn that smile into a look of despair, is a
30
 reminder that Turkey, whose language is not
 widely studied in Western Europe, may someday
 become a member of the Common Market.

30. F. NO CHANGE
 G. despair, was
 H. despair is
 J. despair, would be

PASSAGE III

Central Park

[1]

While New Yorker's sometimes take Central
31
 Park for granted, visitors are often astonished to
 discover the size and variety. Nestled in the very
32
 center of the nation's largest city are 843 acres of
 wooded and landscaped grounds containing lakes
 and ponds, bogs and meadows, a castle, a zoo, and
 an enormous range of wildlife. Though it seems to
 have always been there, Central Park represents
 only the most recent in a series of altering
33
 transformations of this part of the country.
34

[2]

[1] About 450 million years ago,
 what is now park rested on the floor of an ancient
35
 sea. [2] After aeons of erosion, accelerated by the
 Ice Age and the landscape began to assume its
36
 modern appearance. [3] By the time European
 settlers arrived, the entire island was an oak-and-
 chestnut woodland, it is populated by black bears,
37
 wolves, and beavers. [4] Within the next 200 years,
 however, the forests were cleared for farming, and
 the animals were eliminated by hunters and trappers.

31. A. NO CHANGE
 B. Yorker's,
 C. Yorkers
 D. Yorkers'
32. F. NO CHANGE
 G. its
 H. it's
 J. their
33. A. NO CHANGE
 B. changes,
 C. changing
 D. OMIT the underlined portion.
34. At this point, the writer would like to provide specific geographical information about the area where Central Park is located. Which alternative does that best?
 F. NO CHANGE
 G. these parts.
 H. this part of the island of Manhattan.
 J. this part that resulted in Central Park.
35. A. NO CHANGE
 B. that which is now park, but was not then
 C. that park, which then was not one,
 D. it wasn't a park then, but it
36. F. NO CHANGE
 G. Age;
 H. Age,
 J. Age, and
37. A. NO CHANGE
 B. it was
 C. they found it
 D. OMIT the underlined portion.

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1

[5] By the mid-nineteenth century, central

Manhattan, being barren of trees, creating a
38
 desolate area of swamps, hovels, and pigsties.

[6] Over 200 million years ago, the shifting of the
 earth's surface squeezed present-day Manhattan up
 into mountains over 12,000 feet high. 39

[3]

In 1857 Frederick Olmsted and Calvert

Vaux were given the enormous task of transforming
40
 this area into a park. Their intention was

to finish the park within two years. They undertook
41

the project with confidence and enterprise, overturning
42
 nearly five million cubic yards of rock and earth.

Olmsted and Vaux hired local land developers
43
to help plan the park's landscape.
43

[4]

Today in Central Park, natural beauty and
 human engineering work together. Although the
44

genius of Olmsted and Vaux, once a landscape barely
45

38. F. NO CHANGE
 G. Manhattan being
 H. Manhattan, which was
 J. Manhattan was

39. For the sake of logic and coherence, Sentence 6 should be placed:
 A. where it is now.
 B. before Sentence 1.
 C. before Sentence 2.
 D. before Sentence 5.

40. F. NO CHANGE
 G. were gave
 H. was given
 J. been given

41. At this point, the writer wants to provide readers with a general description of Vaux and Olmsted's vision of the finished park. Assuming all are true, which alternative does that best?
 A. NO CHANGE
 B. to find new techniques for land development by experimenting with new machinery and new ideas in land design.
 C. to create the park using the most economical means they could.
 D. not to create a formal garden with meticulously trimmed hedges, as in the European tradition, but a natural-looking landscape.

42. F. NO CHANGE
 G. they overturn
 H. they overturned
 J. they having overturned

43. At this point, the writer would like to emphasize the enormousness of the project. Assuming all are true, which alternative does that best?
 A. NO CHANGE
 B. Another 700,000 cubic yards of topsoil had to be brought from New Jersey before the landscapers could plant their 17,000 trees and shrubs.
 C. The result is a park that attracts tourists from all over the world.
 D. Many workers from the New York area contributed to the park's development.

44. F. NO CHANGE
 G. Considering
 H. Through
 J. Despite

45. A. NO CHANGE
 B. a once-bare landscape
 C. a once barely landscape
 D. a once, bare landscape

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1

was transformed into an oasis in the center of urban life.

Item 46 poses a question about the essay as a whole.

46. Suppose the writer were to eliminate Paragraph 1. This omission would cause the essay as a whole to lose primarily:
- F. relevant details about the current attractions in Central Park.
 - G. irrelevant details about the current attractions in Central Park.
 - H. historical information regarding the creation of Central Park.
 - J. an irrelevant anecdote about the tourists in Central Park.

PASSAGE IV

My Most Memorable Meal

[1]

Recently I came across a series of magazine articles which various people described their most

memorable eating experiences. Out of all those people who were interviewed many of those people

raved about the perfect seven-course meal they had once been served in a grand and expensive restaurant. Some reminisced about romantic

picnics. Meals made memorable by the

diner's companions; rather than by the

47. A. NO CHANGE
B. that
C. in which
D. OMIT the underlined portion.
48. F. NO CHANGE
G. Out of all the ones they interviewed, many of those people
H. Of the ones that were interviewed, out of those, many of them
J. Many of those interviewed
49. A. NO CHANGE
B. meals, that
C. meals, which
D. meals,
50. F. NO CHANGE
G. picnics; meals
H. picnics—meals
J. picnics meals
51. A. NO CHANGE
B. diners' companions
C. diners companions'
D. diners companions

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1 ■ ■ ■ ■ ■ ■ ■ ■ ■ ■

food consumed. 52

[2]

While reading these entertaining memoirs, I was myself moved to rummage through old memories in search of remarkable meals. My first meal at the college dormitory came to mind, (the name of it was Goodhue) but it was hardly memorable for its excellence. I considered the string of Thanksgiving dinners I've enjoyed, but, and perhaps by design, no one of them stand

out as unusual. 55

[3]

Then I remembered the night I tasted the Sri Lankan holiday dish called *lampries*. Served in a rough cottage in the Sri Lankan jungle, with lizards climbing the whitewashed walls and the innkeeper's dog leaping affectionately into my lap, the meal was certainly not remarkable for its formal elegance. It was, however, the more complex, elaborate, and delicious concoction I've ever eaten.

[4]

It took the innkeeper and the cook all day to prepare the spicy rice and four fiery curries that compose *lampries*. They began grinding the spices while we guests were having breakfast, and it wasn't

52. Some interviewees in the magazine articles spoke about home cooking; some about gorging themselves on desserts when they were children; and some about picnic food. The writer wishes to add another example at the end of Paragraph 1 in order to show the range of experience covered. Which of the following sentences would best further the writer's purpose of capturing the diversity of the experiences described?
- F. Others recalled childhood feasts on ice cream or cake.
- G. When eating a seven-course meal, most diners must take care not to overindulge in appetizers.
- H. Grand restaurants make any meal memorable.
- J. Picnics—whether romantic or merely expedient—usually are composed of the same predictable dishes: bread, wine, cheese, pickles.
53. A. NO CHANGE
B. (the name of which was Goodhue)
C. (Goodhue was its name)
D. OMIT the underlined portion.
54. F. NO CHANGE
G. stands
H. have stood
J. were standing
55. The writer wishes to add another relevant example to Paragraph 2 without straying from the purpose of cataloguing a variety of meals, none of which can be more remarkable than the *lampries* meal described later in the essay. Which of the following sentences does that best?
- A. In my family, all Thanksgiving dinners are created equal.
- B. Surely, though, the most remarkable meal I've ever eaten, better and more exotic than all those curries, was the pure, elegant meal I had as part of a formal Japanese tea ceremony.
- C. There was the first meal I ever cooked all by myself, but oozy scrambled eggs and blackened toast are not memoir material.
- D. Dormitory food is, at best, bland and starchy.
56. F. NO CHANGE
G. the most
H. more
J. OMIT the underlined portion.

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1

until late ⁵⁷afternoon that the innkeeper began cooking the curries. Then the cook layered them onto huge, green banana leaves, which she bundled up and tied into packets for the final baking.

[5]

All four rooms of the cottage were filled with the rich curry aromas of cinnamon, saffron, and mystery. The innkeeper brought out cold drinks and split a fresh pineapple. ⁵⁸With two strokes of her machete, we took our places, and with great ceremony the cook brought in the *lampries*—one fat packet for each of us. Inside was a mixture so unforgettably hot and exotic it shocked us, but we kept eating.

Items 59 and 60 pose questions about the essay as a whole.

57. A. NO CHANGE
B. afternoon. That
C. afternoon, that
D. afternoon, thats when
58. F. NO CHANGE
G. pineapple. With two strokes of her machete we
H. pineapple, with two strokes of her machete, we
J. pineapple with two strokes of her machete. We
59. The writer wishes to include the following sentence in the essay:
- That evening, while standing out back listening to the eerie noises of the awakening night jungle, I peered in through the kitchen window to watch the innkeeper give each of the curries one final meditative stir.
- That sentence will fit most smoothly and logically into Paragraph:
- A. 2, before the first sentence.
B. 3, after the last sentence.
C. 4, before the last sentence.
D. 5, after the last sentence.
60. The writer wishes to make the details more lush and complete in order to help the reader virtually see, smell, and taste the *lampries*. Where should the writer place the following sentence?
- “Are you hungry? Are you hungry?” chanted the innkeeper, and the dog barked with excitement as we cut the strings and undid the wrappings.
- That sentence should be added to Paragraph:
- F. 3, before the second sentence.
G. 3, after the third sentence.
H. 4, after the last sentence.
J. 5, before the last sentence.

PASSAGE V

Japanese Comic Books

When Americans think of comic books, they often think of children’s magazines starring Donald Duck and Superman. In Japan, however, comic books are among the most popular art forms,

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1

which are being read by almost the entire
⁶¹
 population.

Japanese comic books, called *manga*,

look in appearance very different
⁶²

then American comics. Whereas most American
⁶³

comics are small magazines. Japanese comics
⁶⁴
 often resemble big-city telephone books, sometimes
 600 pages long. They are often published weekly—
there are also Korean and Chinese comics—and
⁶⁵
 contain many serialized stories. The most popular
 stories are collected into permanent books.

Usually, American comic books are mostly
⁶⁶
 about superheroes, a wide variety of stories appear in
 Japanese comics. There are adventure stories as in
 the U.S., but they are drawn in a very unique
⁶⁷
style, unlike anything done in the American stories.
⁶⁷

68 In the U.S., comic books have

61. A. NO CHANGE
 B. those being read in their entirety
 C. read
 D. OMIT the underlined portion.
62. F. NO CHANGE
 G. look
 H. look and appear
 J. seem to appear to look
63. A. NO CHANGE
 B. like
 C. for
 D. from
64. F. NO CHANGE
 G. magazines,
 H. for magazines.
 J. magazines and
65. Which of the alternatives provides the contrast most appropriate and relevant to the essay?
 A. NO CHANGE
 B. newspapers are usually published daily—
 C. American comics are usually issued on a monthly basis—
 D. European comics are becoming more popular in America—
66. F. NO CHANGE
 G. While
 H. However,
 J. OMIT the underlined portion.
67. Which of the alternative clauses would most effectively support the assertion made in the previous sentence about the variety of stories in Japanese comics?
 A. NO CHANGE
 B. there are also stories about sports, romance, work, history, school, and fashion.
 C. American readers might find some of them difficult to understand, even in translation.
 D. the most popular stories in Japanese comics are in the category of science fiction.
68. Which of the following would provide the best transition here, guiding the reader from the topic of the previous paragraph to the new topic of this paragraph?
 F. Many people in Japan read comic books and also go to the movies.
 G. As can be seen, there are many topics covered in Japanese comic books.
 H. Very few females, young or old, read American comic books.
 J. The varied subjects of Japanese *manga* attract a wide readership.

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1

traditionally been geared ⁶⁹to either children or teenage boys, and circulations rarely exceed

300,000. In Japan, ⁷⁰therefore, males and females of all ages read comics regularly, and there are comics produced for distinct interests and age groups. *Manga* can be found in waiting rooms, barber shops, bus stations—almost anywhere.

⁷¹We read on the train by businesspeople on the way to work and by children coming home from school.

Circulations can easily soar into the millions.

In fact, 27 percent of all books and ⁷²magazines produced in Japan are comic books. Comic book creators in Japan are superstars comparable to America's most famous music and television stars.

The comics industry is changing in the U.S., becoming much more like ⁷³that of Japanese comics.

New kinds of stories for ⁷⁴adults, as well as, children are now being written, and some series are being collected into permanent book format. However, American comics have a long way to go before they reach the level of artistic and cultural acceptance that comics have achieved in Japan.

69. A. NO CHANGE
B. along
C. from
D. with

70. F. NO CHANGE
G. as well,
H. on the other hand,
J. consequently,

71. A. NO CHANGE
B. They
C. You
D. They are

72. F. NO CHANGE
G. magazines, produced in Japan,
H. magazines, produced in Japan
J. magazines produced in Japan,

73. A. NO CHANGE
B. that of the Japanese.
C. Japanese comics.
D. that of the Japanese comics industry.

74. F. NO CHANGE
G. adults as well as,
H. adults as well as
J. adults, as well as

GO ON TO THE NEXT PAGE.

1



Item 75 poses a question about the essay as a whole.

75. Suppose the writer had been assigned to write a brief essay detailing some specific way in which Japan has been influenced by American culture. Would this essay successfully fulfill the assignment?
- A. No, because the essay suggests instead that the Japanese have been innovative leaders in developing the comic book as a popular art form.
 - B. No, because the essay does not give any specific examples of actual Japanese comic books.
 - C. Yes, because the U.S. does exert considerable influence on Japanese culture today, although the same is not true for the business world.
 - D. Yes, because the essay suggests that there are adventure stories in Japanese comic books, just as there are in American comic books.

END OF TEST 1

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

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 Paule Marshall's short story "Reena" (©1983 by The Feminist Press).

We met—Reena and myself—at the funeral of her aunt who had been my godmother and whom I had also called aunt, Aunt Vi, and loved, for she and her house had been, respectively, a source of understanding and a
5 place of calm for me as a child. Reena entered the church where the funeral service was being held as though she, not the minister, were coming to officiate, sat down among the immediate family up front, and turned to inspect those behind her. I saw her face then.

10 It was a good copy of the original. The familiar mold was there, that is, and the configuration of bone beneath the skin was the same despite the slight fleshiness I had never seen there before, her features had even retained their distinctive touches: the positive set
15 to her mouth, the assertive lift to her nose, the same insistent, unsettling eyes which when she was angry became as black as her skin—and this was total, unnerving, and very beautiful. Yet something had happened to her face. It was different despite its sameness.
20 Aging even while it remained enviably young. Time had sketched in, very lightly, the evidence of the twenty years.

Her real name had been Doreen, a standard for girls among West Indians (her mother, like my parents, was from Barbados), but she had changed it to Reena on her twelfth birthday—"As a present to myself"—and had enforced the change on her family by refusing to answer to the old name. "Reena. With two e's!" she would say and imprint those e's on your mind with the
30 indelible black of her eyes and a thin threatening finger that was like a quill.

She and I had not been friends through our own choice. Rather, our mothers, who had known each other since childhood, had forced the relationship. And from
35 the beginning, I had been at a disadvantage. For Reena, as early as the age of twelve, had had a quality that was unique, superior, and therefore dangerous. She seemed defined, even then, all of a piece, the raw edges of her adolescence smoothed over; indeed, she seemed to have
40 escaped adolescence altogether and made one dazzling leap from childhood into the very arena of adult life.

At thirteen, for instance, she was reading Zola, Hauptmann, Steinbeck, while I was still in the thrall of the Little Minister and Lorna Doone. When I could
45 only barely conceive of the world beyond Brooklyn, she was talking of the Civil War in Spain, lynchings in the South, Hitler in Poland—and talking with the outrage and passion of a revolutionary. I would try, I remember, to console myself with the thought that she
50 was really an adult masquerading as a child, which meant that I could not possibly be her match.

For her part, Reena put up with me and was, by turns, patronizing and impatient. I merely served as the audience before whom she rehearsed her ideas and the
55 yardstick by which she measured her worldliness and knowledge.

"Do you realize that this stupid country supplied Japan with the scrap iron to make the weapons she's now using against it?" she had shouted at me once.

60 I had not known that.

Just as she overwhelmed me, she overwhelmed her family, with the result that despite a half dozen brothers and sisters who consumed quantities of bread and jam whenever they visited us, she behaved like an only
65 child and got away with it. Her father, a gentle man with skin the color of dried tobacco and with the nose Reena had inherited jutting out like a crag from his nondescript face, had come from Georgia and was always making jokes about having married a for-
70 eigner—Reena's mother being from the West Indies. When not joking, he seemed slightly bewildered by his large family and so in awe of Reena that he avoided her. Reena's mother, a small, dry, formidably black woman, was less a person to me than the abstract prin-
75 ciple of force, power, energy. She was alternately strict and indulgent with Reena and, despite the inconsistency, surprisingly effective.

1. Of the persons mentioned in the passage, which of the following had the greatest positive effect on the narrator as a child?
 - A. Reena's minister
 - B. Reena's father
 - C. Aunt Vi's godmother
 - D. Aunt Vi

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2. In order to ensure that her family would call her Reena, and not Doreen, Reena would:
- point at them threateningly.
 - start crying loudly.
 - shout and stamp her feet.
 - stare meaningfully.
- F. I and II only
G. I and IV only
H. II and IV only
J. I, II, and IV only
3. It can reasonably be inferred from the passage that Reena's mother, as compared with Reena's father, was a:
- more strict and much funnier parent.
 - more retiring and less authoritative parent.
 - more forceful and effective parent.
 - less argumentative and more gentle parent.
4. Reena's talking about which of the following subjects intimidated the narrator?
- Hitler in Poland
 - The Civil War in Spain
 - The thrall of the Little Minister
- F. I only
G. II only
H. III only
J. I and II only
5. As it is described in the first paragraph, Reena's entrance into the church suggests that Reena is a woman who:
- is quite confident.
 - is used to officiating at funerals.
 - is deeply unhappy.
 - has changed remarkably.
6. Reena apparently had the sort of character that her father found it necessary to:
- discipline her severely.
 - keep her at a distance.
 - praise her constantly.
 - humor her endlessly.
7. The narrator's point of view is that of:
- a child.
 - an adolescent.
 - a psychologist.
 - an adult.
8. The statement that Reena had a half dozen brothers and sisters yet "behaved like an only child and got away with it" (lines 64–65) supports the narrator's feeling that Reena:
- was completely and utterly selfish.
 - had been her best friend for years.
 - did not like her brothers and sisters.
 - could overwhelm just about anyone.
9. According to the narrator, adolescence is a stage usually characterized by:
- raw edges.
 - abstract principles.
 - dazzling leaps.
 - impatient patronizing.
10. The fifth paragraph (lines 52–56) suggests that Reena's relationship with the narrator was primarily characterized by:
- Reena's patience with the narrator.
 - Reena's exploitation of the narrator.
 - the narrator's devotion to Reena.
 - the narrator's increasing worldliness.

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Passage II

SOCIAL SCIENCE: This passage is adapted from Jack Weatherford's *Indian Givers: How the Indians of America Transformed the World* (©1988 by Jack McIver Weatherford).

Egalitarian democracy and liberty as we know them today owe little to Europe. They are not Greco-Roman derivatives somehow revived by the French in the eighteenth century. They entered modern western thought as American Indian notions translated into European language and culture.

In language, custom, religion, and written law, the Spaniards descended directly from ancient Rome, yet they brought nothing resembling a democratic tradition with them to America. The French and Dutch who settled parts of North America also settled many other parts of the world that did not become democratic. Democracy did not spring up on French-speaking Haiti any more than in Southern Africa, where the British and Dutch settled about the same time that they settled in North America.

Even the Netherlands and Britain, the two show-cases for European democracy, had difficulty grafting democracy onto monarchical and aristocratic systems soaked in the strong traditions of class privilege. During the reign of George III of Great Britain, while the United States was fighting for its independence, only one person in twenty could vote in England. And in Ireland no Catholic could hold office or vote. In their centuries of struggle to suppress the Irish, the British possibly encumbered their own democratic development.

American anglophiles occasionally point to the signing of the Magna Carta by King John on the battlefield of Runnymede in 1215 as the start of civil liberties and democracy in the English-speaking world. This document, however, merely moved slightly away from monarchy and toward oligarchy by increasing the power of the aristocracy. It continued the traditional European vacillation between government by a single strong ruler and by an oligarchic class. An oligarchy is not an incipient democracy, and a step away from monarchy does not necessarily mean a step toward democracy. In the same tradition, the election of the pope by a college of cardinals did not make the Vatican into a democratic institution, nor did the Holy Roman Empire become a democracy merely because a congress of aristocrats elected the emperor.

When the Dutch built colonies in America, power in their homeland rested securely in the hands of the aristocracy and the burghers, who composed only a quarter of the population. A city such as Amsterdam fell under the rule of a council of thirty-six men, none of whom was elected; instead each council member inherited his office and held it until death.

Henry Steele Commager wrote that during the Enlightenment "Europe was ruled by the wellborn, the rich, the privileged, by those who held their places by

divine favor, inheritance, prescription, or purchase." The philosophers and thinkers of the Enlightenment became quite complacent and self-congratulatory because the "enlightened despots" such as Catherine of Russia and Frederick of Prussia read widely and showed literary inclinations. Too many philosophers became court pets and because of that believed that Europe was moving toward enlightened democracy. As Commager explained it, Europe only imagined the Enlightenment, but America enacted it. This Enlightenment grew as much from its roots in Indian culture as from any other source.

When Americans try to trace their democratic heritage back through the writings of French and English political thinkers of the Enlightenment, they often forget that these people's thoughts were heavily shaped by the democratic traditions and the state of nature of the American Indians. The concept of the "noble savage" derived largely from writings about the American Indians, and even though the picture grew romanticized and distorted, the writers were only romanticizing and distorting something that really did exist. The Indians did live in a fairly democratic condition, they were egalitarian, and they did live in greater harmony with nature.

The modern notions of democracy based on egalitarian principles and a federated government of overlapping powers arose from the unique blend of European and Indian political ideas and institutions along the Atlantic coast between 1607 and 1776. Modern democracy as we know it today is as much the legacy of the American Indians, particularly the Iroquois and the Algonquians, as it is of the British settlers, of French political theory, or of all the failed efforts of the Greeks and Romans.

The discovery of new forms of political life in America freed the imaginations of Old World thinkers to envision utopias, socialism, communism, anarchism, and dozens of other social forms. Scarcely any political theory or movement of the last three centuries has not shown the impact of this great political awakening that the Indians provoked among the Europeans.

11. According to the passage, two Native American peoples who contributed greatly to the development of modern democracy were the:
- Iroquois and the Cherokee.
 - Iroquois and the Algonquians.
 - Algonquians and the Seminoles.
 - Cherokee and the Cheyenne.

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12. The author of the passage would most likely agree with which of the following statements?
- F. European political thinkers of the sixteenth century created the notion of a completely egalitarian society.
 - G. The efforts of the Spaniards to create a democratic society in the New World failed due to the unfavorable climate of the New World.
 - H. American Indians generally are not given as much credit as they deserve with regard to their contribution to modern democratic political theory.
 - J. The roots of modern democracy can be traced directly back to the Holy Roman Empire.
13. Historian Henry Steele Commager's belief that "Europe only imagined the Enlightenment, but America enacted it" (lines 62–63) refers to the idea, presented in the passage, that:
- A. European political thinkers wrote a great deal about democracy and liberty, but democracy and liberty did not really manifest themselves until European and Native American political ideas met in the New World.
 - B. European political thinkers lived utopian lives that prevented them from seeing the monarchical excesses of European society.
 - C. the Dutch and Spanish political thinkers had a history of democratic traditions, but they were not able to translate their ideas into a workable democracy in America.
 - D. Native Americans, when introduced to the democratic ideals of European political thinkers, readily adopted the Europeans' political philosophies.
14. One of the main ideas of the passage is that:
- F. democracy and liberty are political ideas derived primarily from the Greeks and Romans of the ancient world.
 - G. the French and the Dutch who settled in America were the primary sources of democracy in the New World.
 - H. modern democracy evolved from the interaction of Native American and European political thought in colonial America.
 - J. Native Americans were initially opposed to the democratic traditions that the Europeans brought to the New World.
15. It can be inferred from the sixth paragraph (lines 51–65) that historian Henry Steele Commager would agree with the statement that, during the Enlightenment, Europe was mainly ruled by:
- A. a democratic majority.
 - B. a college of cardinals.
 - C. the aristocratic class.
 - D. the intellectual elite.
16. The passage argues that at the time of European contact with Native Americans in the 1600s, the political systems of Native Americans could best be characterized as being:
- F. essentially nonexistent.
 - G. ruled by a few Indian chiefs who were similar to Europe's "enlightened despots."
 - H. a monarchical system of government.
 - J. fairly democratic and egalitarian.
17. The passage specifies that the law of which of the following countries descended directly from that of ancient Rome?
- A. Britain
 - B. France
 - C. The Netherlands
 - D. Spain
18. According to the fourth paragraph (lines 28–43), the signing of the Magna Carta:
- I. increased the power of the English aristocracy.
 - II. decreased the power of the English monarchy.
 - III. created the first truly democratic government in England.
- F. I only
 - G. I and II only
 - H. I and III only
 - J. II and III only
19. According to the passage, the attitude of some philosophers of the Enlightenment toward European monarchs and their governments was often:
- A. not critical enough, because the philosophers were on too friendly terms with the monarchs.
 - B. not critical enough, because the philosophers needed to justify European expansion in North America.
 - C. too critical, because the philosophers personally disliked the monarchs.
 - D. too critical, because the philosophers didn't understand Greco-Roman ideas well enough to develop sound theories.
20. According to the passage, at the same time they settled in North America, the British and the Dutch also settled in:
- I. Haiti.
 - II. South Africa.
 - III. Greece.
- F. I only
 - G. II only
 - H. I and II only
 - J. I and III only

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Passage III

HUMANITIES: This passage is adapted from Annie Dillard's *The Writing Life* (©1989 by Annie Dillard).

When you write, you lay out a line of words. The line of words is a miner's pick, a woodcarver's gouge, a surgeon's probe. You wield it, and it digs a path you follow. Soon you find yourself deep in new territory. Is it a dead end, or have you located the real subject? You will know tomorrow, or this time next year.

You make the path boldly and follow it fearfully. You go where the path leads. At the end of the path, you find a box canyon. You hammer out reports, dispatch bulletins.

The writing has changed, in your hands, and in a twinkling, from an expression of your notions to an epistemological tool. The new place interests you because it is not clear. You attend. In your humility, you lay down the words carefully, watching all the angles. Now the earlier writing looks soft and careless. Process is nothing; erase your tracks. The path is not the work. I hope your tracks have grown over; I hope birds ate the crumbs; I hope you will toss it all and not look back.

The line of words is a hammer. You hammer against the walls of your house. You tap the walls, lightly, everywhere. After giving many years' attention to these things, you know what to listen for. Some of the walls are bearing walls; they have to stay, or everything will fall down. Other walls can go with impunity; you can hear the difference. Unfortunately, it is often the bearing wall that has to go. It cannot be helped. There is only one solution, which appalls you, but there it is. Knock it out. Duck.

Courage utterly opposes the bold hope that this is such fine stuff the work needs it, or the world. Courage, exhausted, stands on bare reality: this writing weakens the work. You must demolish the work and start over. You can save some of the sentences, like bricks. It will be a miracle if you can save some of the paragraphs, no matter how excellent in themselves or hard-won. You can waste a year worrying about it, or you can get it over with now. (Are you a woman, or a mouse?)

The part you must jettison is not only the best-written part; it is also, oddly, that part which was to have been the very point. It is the original key passage, the passage on which the rest was to hang, and from which you yourself drew the courage to begin.

Putting a book together is interesting and exhilarating. It is sufficiently difficult and complex that it engages all your intelligence. It is life at its most free. Your freedom as a writer is not freedom of expression in the sense of wild blurting; you may not let it rip. It is life at its most free, if you are fortunate enough to be able to try it, because you select your materials, invent your task, and pace yourself.

The obverse of this freedom, of course, is that your work is so meaningless, so fully for yourself alone, and so worthless to the world, that no one except you cares whether you do it well, or ever. You are free to make several thousand close judgment calls a day. Your freedom is a by-product of your days' triviality.

Here is a fairly sober version of what happens in the small room between the writer and the work itself. It is similar to what happens between a painter and a canvas.

First you shape the vision of what the projected work of art will be. The vision, I stress, is no marvelous thing: it is the work's intellectual structure and aesthetic surface. It is a chip of mind, a pleasing intellectual object. It is a vision of the work, not of the world. It is a glowing thing, a blurred thing of beauty. Its structure is at once luminous and translucent; you can see the world through it.

Many aspects of the work are still uncertain, of course; you know that. You know that if you proceed you will change things and learn things, that the form will grow under your hands and develop new and richer lights. But that change will not alter the vision or its deep structures; it will only enrich it. You know that, and you are right.

But you are wrong if you think that in the actual writing, or in the actual painting, you are filling in the vision. You cannot fill in the vision. You cannot even bring the vision to light. You are wrong if you think you can in any way take the vision and tame it to the page. The page is jealous and tyrannical; the page is made of time and matter; the page always wins. The vision is not so much destroyed, exactly, as it is, by the time you have finished, forgotten.

21. As it is used in line 47, the word *engages* most nearly means:

- A. demands.
- B. defeats.
- C. envisions.
- D. ensures.

22. The author compares the interaction between writers and their work to that in all of the following occupations EXCEPT:

- F. surgeon.
- G. miner.
- H. painter.
- J. musician.

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23. The author suggests that the best-written part of a piece of writing is often, ironically, the part of a piece of writing that the writer:
- A. finds most painful.
 - B. must throw away.
 - C. feels is most dramatic.
 - D. produced in a wild burst.
24. Which of the following best states the main point of the passage?
- F. Writers need to be aggressive and intellectual.
 - G. The path is really the same thing as the work.
 - H. Writing is a humbling and transforming experience.
 - J. In writing, it is crucial that you consider your audience.
25. The main emphasis of the third paragraph (lines 11–20) regarding the nature of the act of writing is on:
- A. why writers need to learn humility.
 - B. keeping the line of words from being altered.
 - C. how a writer's perception of her work changes.
 - D. how writing expresses notions of the self.
26. As it is used in line 9, the phrase *hammer out* most nearly means:
- F. break.
 - G. write.
 - H. erase.
 - J. remove.
27. An analogy made in the passage is that sentences are to writing as:
- A. courage is to bare reality.
 - B. bearing walls are to vision.
 - C. bricks are to building.
 - D. painting is to freedom.
28. The author claims that putting a book together is life at its most free because:
- F. you select your own materials, task, and pace.
 - G. you can fully express your inner self.
 - H. nothing is more intellectually demanding.
 - J. you create something valued by the entire world.
29. The author of the passage describes the vision as:
- I. a chip of mind.
 - II. the by-product of your day's triviality.
 - III. a glowing thing.
- A. II only
 - B. III only
 - C. I and II only
 - D. I and III only
30. The author asserts that it will be a miracle if, during the course of revision, the writer is able to salvage:
- F. some of the bricks.
 - G. any of the words.
 - H. some of the paragraphs.
 - J. all of the path.

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Passage IV

NATURAL SCIENCE: This passage is adapted from Frank Close, Michael Marten, and Christine Sutton's *The Particle Explosion* (©1987 by Frank Close, Michael Marten, and Christine Sutton).

The detector is a kind of ultimate microscope, which records what happens when a [subatomic] particle strikes another particle, either in a fixed target such as a lump of metal or a chamber filled with a gas or liquid, or in an on-coming beam in a collider. The 1950s and 60s were the age of the bubble chamber, so called because electrically charged particles moving through it produce trails of tiny bubbles in the liquid filling the chamber. [But today most] experiments are based on electronic detectors.

Detectors rarely record *all* the particle collisions that occur in a particular experiment. Usually collisions occur thousands of times a second and no equipment can respond quickly enough to record all the associated data. Moreover, many of the collisions may reveal mundane 'events' that are relatively well understood. So the experimenters often define beforehand the types of event that may reveal the particles they are trying to find, and program the detector accordingly. This is what a major part of the electronics in a detector is all about. The electronics form a filter system, which decides within a split second whether a collision has produced the kind of event that the experimenters have defined as interesting and which should therefore be recorded by the computer. Of the thousands of collisions per second, only one may actually be recorded. One of the advantages of this approach is its flexibility: the filter system can always be reprogrammed to select different types of event.

Often, computer graphics enable the events to be displayed on computer monitors as images, which help the physicists to discover whether their detector is functioning in the correct way and to interpret complex or novel events.

Imaging has always played an important role in particle physics. In earlier days, much of the data was actually recorded in photographic form—in pictures of tracks through cloud chambers and bubble chambers, or even directly in the emulsion of special photographic film. Many of these images have a peculiar aesthetic appeal, resembling abstract art. Even at the subatomic level nature presents images of itself that reflect our own imaginings.

The essential clue to understanding the images of particle physics is that they show the *tracks* of the particles, not the particles themselves. What a pion, for instance, really looks like remains a mystery, but its passage through a substance—solid, liquid, or gas—can be recorded. Particle physicists have become as adept at interpreting the types of track left by different particles as the American Indians were at interpreting the tracks of an enemy.

A number of simple clues immediately narrows down the possibilities. For instance, many detectors are based around a magnet. This is because the tracks of electrically-charged particles are bent in a magnetic field. A curving track is the signature of a charged particle. And if you know the direction of the magnetic field, then the way that the track curves—to left or right, say—tells you whether the particle is positively or negatively charged. The radius of curvature is also important, and depends on the particle's velocity and mass. Electrons, for instance, which are very light-weight particles, can curve so much in a magnetic field that their tracks form tight little spirals.

Most of the subatomic zoo of particles have brief lives, less than a billionth of a second. But this is often long enough for the particle to leave a measurable track. Relatively long-lived particles leave long tracks, which can pass right through a detector. Shorter-lived particles, on the other hand, usually decay visibly, giving birth to two or more new particles. These decays are often easily identified in images: a single track turns into several tracks.

Neutral particles present more of a headache to experimenters. Particles without an electric charge leave no tracks in a detector, so their presence can be deduced only from their interactions or their decay products. If you see two tracks starting at a common point, apparently arising from nowhere, you can be almost certain that this is where a neutral particle has decayed into two charged particles.

Our perception of nature has deepened not only because the accelerators have increased in power, but also because the detection techniques have grown more sophisticated. The quality of particle imagery and the range of information it provides have both improved over the years.

31. The main idea of the passage is that:
- A. most particle collisions are "mundane" events.
 - B. bubble chambers were constructed to capture high-energy particles.
 - C. the technology for detecting particle images is improving.
 - D. the detection of particle images has direct application to the study of nuclear energy.
32. The passage states that magnets affect atomic particles by:
- F. influencing the direction particles travel.
 - G. turning particles into negatively charged electrons.
 - H. increasing the life of particles.
 - J. causing positive and negative particles to collide.

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33. The passage states that which of the following particles leaves a long track?
- A. A positively charged particle
 - B. A negatively charged particle
 - C. A short-lived particle
 - D. A long-lived particle
34. As it is used in line 46, the word *pion* precisely refers to:
- F. an image.
 - G. a track.
 - H. a particle.
 - J. a molecule.
35. According to the passage, which of the following CANNOT be tracked electronically by experimenters?
- A. Electrically charged particles
 - B. Pion particles
 - C. Negatively charged particles
 - D. Neutral particles
36. Which of the following statements would the authors most likely agree with?
- F. Most tracking of electrically charged particles is difficult and inaccurate.
 - G. Tracking of electrically charged particles is still primitive because of unclear photographs.
 - H. Short-lived particles are easier to track than long-lived particles.
 - J. Electrically charged particles can be tracked with the right equipment and careful observation.
37. What, according to the passage, is one effect of charged particles passing through a bubble chamber?
- A. Collisions of the particles as they are stopped by the bubbles
 - B. Computer images that can be greatly enhanced
 - C. Photographs of the actual particles
 - D. Patterns of tiny bubbles in the liquid filling the chamber
38. The passage suggests that the greatest difference between experiments done with a bubble chamber and those done with electronic detectors is that:
- F. bubble chambers are much better at tracking the particles.
 - G. electronic detectors can track pions.
 - H. electronic detectors are more selective of the particle events.
 - J. electronic detectors can photograph the particles themselves.
39. How does the analogy likening the detector to the microscope function in the passage?
- A. It suggests that the detector, like the microscope, reveals to scientists a part of reality not easily seen.
 - B. It presents the differences and similarities in the way a detector works compared to a microscope.
 - C. It proves that all instruments are ultimately the same in the way that they function in a laboratory.
 - D. It introduces the argument in the passage that all detectors, whether microscope, bubble chamber, or collider, present images that resemble abstract art.
40. What is the main idea of the second paragraph (lines 11–29)?
- F. Even the best detectors still miss most of the important collisions in an experiment.
 - G. New technology allows scientists to select the collisions they want to record.
 - H. Despite the new technology, detectors still record mostly mundane events.
 - J. Scientists can now use computers to record virtually all the collisions in an experiment.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.