



EST I – Literacy Test I

Student's Name _____

National ID _____

Test Center: _____

Duration: 35 minutes

44 Multiple Choice Questions

Instructions:

- Place your answer on the answer sheet. Mark only one answer for each of the multiple choice questions.
- Avoid guessing. Your answers should reflect your overall understanding of the subject matter.

Directions: Each passage below is accompanied by a number of questions. For some questions, you will consider how the passage might be revised to improve the expression of ideas. For other questions, you will consider how the passage might be edited to correct errors in sentence structure, usage, or punctuation. A passage or a question may be accompanied by one or more graphics (such as a table or graph) that you will consider as you make revising and editing decisions. Some questions will direct you to an underlined portion of a passage. Other questions will direct you to a location in a passage or ask you to think about the passage as a whole. After reading each passage, choose the answer to each question that most effectively improves the quality of writing in the passage or that makes the passage conform to the conventions of standard written English. Many questions include a “NO CHANGE” option. Choose that option if you think the best choice is to leave the relevant portion of the passage as it is.

Questions 1-11 are based on the following passage.

The Montessori Method

The lessons are individual, and *brevity* must be one of their chief characteristics. Dante gives excellent advice to teachers when he says, "Let thy words be counted." The more carefully we cut away useless words, the more perfect will become the lesson. (1) And in preparing the lessons which she is to give, the teacher must pay special attention to this point, counting and weighing the value of the words which she is to speak.

Another characteristic quality of the lesson in the "Children's Houses" is its *simplicity*. It must be (2) obtained of all that is not absolute truth. That the teacher must not lose herself in vain words, is included in the first quality of (3) conciseness; this second, then, is closely related to the first: that is, the carefully chosen words must be the most simple it is possible to find, and must refer to the truth.

The third quality of the lesson is its *objectivity*. (4) Objectivity, opposite to subjectivity, remains essential when planning a lesson. There shall remain in evidence only the *object* to which she wishes to call the attention of the child. This brief and simple lesson must be considered by the teacher as an explanation of the object and of the use which the child can make of it.

(5) 1. In the giving of such lessons the fundamental guide must be the *method of observation*, in which is included and understood the liberty of the child. 2. And she must take great care not to offend the principles of liberty.

1.A. NO CHANGE

B. But

C. As well as

D. Frankly speaking

2.A. NO CHANGE

B. stripped

C. removed

D. rejected

3.A. NO CHANGE

B. conciseness, this second,

C. conciseness—this second,

D. conciseness ... this second,

4. Which of the following statements best explains *objectivity* when giving a lesson?

A. NO CHANGE

B. *Objectivity* can often be a fundamental aspect of teaching.

C. *Objectivity* is the action of removing one's self from the subject at hand.

D. The lesson must be presented in such a way that the personality of the teacher shall disappear.

5. The writer would like to insert this sentence to provide further support to her argument in this paragraph.

"So the teacher shall observe whether the child interests himself in the object, how he is interested in it, for how long, etc., even noticing the expression of his face."

The best placement for this sentence is

A. before sentence 1.

B. before sentence 2.

C. before sentence 3.

D. after sentence 3.

3. For, if she (6) has provoked the child to make an unnatural effort, she will no longer know what is the *spontaneous* activity of the child. If, therefore, the lesson rigorously prepared in this brevity, simplicity, and truth is not understood by the child, is not accepted by him as an explanation of the object. The teacher must be warned of two things: first, not to *insist* by repeating the (7) lesson; and second, not to make the child feel that he has made a mistake, or that he is not understood. In doing so she will cause him to make an effort to understand, and will thus alter the natural state which must be used by her in making her psychological observation. A few examples may serve to illustrate this point.

Let us suppose, for example, that the teacher (8) thinks to teach a child the two colours, red and blue. She desires (9) to attracting the attention of the child to the object. She says, therefore, "Look at this." Then, in order to teach the colours, she says, showing him the red, "This is *red*," raising her voice a little and pronouncing the word "red" slowly and clearly; then showing him the other colour, "This is *blue*." (10) Losing track that the child has understood, she says to him, "Give me the red,"—"Give me the blue." Let us suppose that the child in following this last direction makes a mistake. The teacher does not repeat and does not insist; (11) she smiles, gives the child a friendly caress and takes away the colours.

6.A. NO CHANGE

- B. had provoked
- C. provokes
- D. provoke

7.A. NO CHANGE

- B. lesson, and second,
- C. lesson and second,
- D. lesson— and second,

8. Which of the following best expresses the teacher's own motivation to teach?

- A. NO CHANGE
- B. wishes
- C. is asked
- D. needs

9.A. NO CHANGE

- B. attracting
- C. to attracts
- D. to attract

10.A. NO CHANGE

- B. To make sure
- C. Reiterating after
- D. With careful precision

11.A. NO CHANGE

- B. she smiles, gives the child, a friendly caress and takes away the colours.
- C. she smiles gives the child a friendly caress and takes away the colours.
- D. she smiles, gives the child a friendly caress, and takes away the colours.

Questions 12 through 22 are based on the following passage.

Music

Music deals first of all with feeling or emotion. But since emotion may be guided by the mind and transfused by the imagination (12) since emotion is not a separate and isolated part of our being—so music may be so ordered by the mind and so transfused by the imagination as to become intellectual and imaginative. It is true that the greater part of the music produced and performed deals only with emotion, but this is equally true of literature. The popular novel is one tenth emotion, one tenth mind, and the rest imagination. (13) Moreover, it is with music, though such illogical invention as one constantly finds in many popular novels would be intolerable in any music. Since there seems to be an incongruity between the statement that music has no definite meaning and the statement that it is intellectual, (14) this leaves no room for reconciliation.

(15) We must first of all distinguish between the quality itself and the expression of the quality. A person may have a mind stored with wisdom and be completely what we call “intellectual,” without ever expressing himself by a spoken or written word. His wisdom exists by itself and for itself, entirely separated from (16) their expression. If he expresses himself, and with skill, we call that expression literature, but, in any case, it remains wisdom. And what is wisdom? It is what Mr. Eliot describes a liberal education to be—“a state of mind:” it is the fusion of (17) knowledge with experience, with feeling, and imagination.

12.A. NO CHANGE

- B. since, emotion is not a separate and isolated part of our being—so
- C. since, emotion is not a separate and isolated part of our being so
- D. since—emotion is not a separate and isolated part of our being—so

13.A. NO CHANGE

- B. So
- C. In fact
- D. Regardless

14. Which of the following best concludes the sentence and transitions to the next paragraph?

- A. NO CHANGE
- B. it has caused an even further gap of understanding between the two.
- C. let us take a specific illustration and see if we cannot reconcile the apparent confliction.
- D. reconciliation proves to be a difficult feat.

15. The author is considering deleting the underlined sentence. Should the sentence be kept or deleted?

- A. Kept, the sentence provides detailed support for the argument.
- B. Kept, the sentence introduces the paragraph and transitions from the previous paragraph.
- C. Deleted, the sentence is unrelated to the rest of the paragraph.
- D. Deleted, the sentence provides details that should not be presented in the beginning of the paragraph.

16.A. NO CHANGE

- B. its’
- C. its
- D. it’s

17.A. NO CHANGE

- B. knowledge with experience, with feeling, and with imagination.
- C. knowledge with experience, feeling, and with imagination.
- D. knowledge with experience, feeling, and the imagination.

Now words are symbols which **(18)** diminish in their efficacy as they try to compass feeling and imagination. If the wise man is cold, he can say, "I am cold:" but if he wishes to tell you of his idea of God, he has no words adequate for the purpose, because he is dealing with something which is not in the domain of knowledge alone—which he can feel, or perhaps imagine, but cannot define. The reason alone never even touches the far-away circle of that perfection which we believe to exist, and the subtle inner relations between man and the visible and invisible world refuse to be harnessed to language. For these he finds expression in some form of beauty. **(19)** "The beautiful," says Goethe, "is a manifestation of the secret laws of nature which, but for this appearance, had been forever concealed from us."

So we say that in wisdom the qualities we call insight, feeling, and imagination must find for themselves some more plastic medium of expression than language. And when that plastic medium, though non-definitive, has those qualities of **(20)** subjectivity, continuity, and form which are essential to all intellectual expression, we are justified in calling it "intellectual." Let us take for our specific illustration the first movement of the Ninth Symphony of Beethoven. It is impossible to imagine this as an expression of feeling only, untouched by thought or by imagination. The inevitable conclusion arrived at by any person **(21)** who's understands it is that the feeling is absolutely controlled by the mind, and that it is imagination that gives it its extraordinary effect. **(22)**

- 18.** Which choice most effectively expresses the author's argument about words and their waning power?
- A. NO CHANGE
 - B. change
 - C. disrupt
 - D. improve
- 19.** The author is considering removing the quotation marks in the underlined portion. Should she do so?
- A. Yes. The quotation represents the author's inner thoughts.
 - B. Yes. The quotation marks are inconsistent with the style of the passage.
 - C. No. The quotation marks serve to break from the flow of the passage to introduce new ideas.
 - D. No. The quotation marks symbolize a word-for-word account to support the author's argument.
- 20.** Which choice best matches the rest of the qualities the author mentions?
- A. NO CHANGE
 - B. objectivity
 - C. rarity
 - D. unstructured
- 21.A.** NO CHANGE
- B. which
 - C. whom
 - D. that

22. Which choice best concludes the passage and matches the author's writing style?
- A. Is imagination then the key to all expression?
 - B. Music, with a *buh-dum-tss*, expresses what words cannot express.
 - C. That being said, music then becomes a language through imagination to express one's thoughts and feelings without the frustration that comes with "looking for the right word."
 - D. Expression is and will always be at its peak when involving music as it is the essence of language without words.

Questions 23 through 33 are based on the following passage.

The Story of Geographical Discovery

We have seen how the Portuguese had slowly coasted along the shore of Africa during the fifteenth century in search of a way to the Indies. By the end of the century, mariners *portulanos* gave a rude yet (23) effective account of the littoral of Africa, both on the west and the eastern side. Not only did they explore the coast, but they settled upon (24) it, at Amina on the Guinea coast, at Loando near the Congo, and at Benguela on the western coast, they established stations from whence to despatch the gold and ivory, and, above all, the slaves, which turned out to be the chief African products of use to Europeans. On the east coast they settled at Sofala, a port of Mozambique; and in Zanzibar they possessed no less than three ports: those first visited by Vasco da Gama and (25) afterwards celebrated by Milton in the sonorous line contained in the gorgeous geographical excursus in the Eleventh Book—

"Mombaza and Quiloa and Melind."
—*Paradise Lost*, xi. 339.

1. It is probable that, besides settling on the coast, the Portuguese from time to time made explorations into the interior. 2. At any rate, in some maps of the sixteenth and (26) 17th century there is shown a remarkable knowledge of the course of the Nile. 3. (27) We, which can be scarcely other than the Victoria, Albert Nyanza, and Tanganyika, see it terminated in three large lakes. 4. The Mountains of the Moon also figure prominently, and it was only almost the other day that Mr. Stanley re-discovered them.

23. Which choice best emphasizes the practicality of the account versus the mannerless?

- A. NO CHANGE
- B. subjective
- C. unprecedented
- D. tactful

24.A. NO CHANGE

- B. it— at
- C. it. At
- D. it at

25.A. NO CHANGE

- B. as time gradually passes by
- C. unknowingly
- D. certainly enough

26.A. NO CHANGE

- B. seventeenth
- C. seventh
- D. seventeen

27.A. NO CHANGE

- B. We see it, which can be scarcely other than the Victoria, Albert Nyanza, and Tanganyika, terminated in three large lakes.
- C. We see it terminated, which can be scarcely other than the Victoria, Albert Nyanza, and Tanganyika, in three large lakes.
- D. We see it terminated in three large lakes, which can be scarcely other than the Victoria, Albert Nyanza, and Tanganyika.

(28) 5. It is difficult, however, to determine how far these entries on the Portuguese maps were due to actual knowledge or report, or to the traditions of a still earlier knowledge of these lakes and mountains; for in the maps accompanying the early editions of Ptolemy we likewise obtain the same information, which is repeated by the Arabic geographers, obviously from Ptolemy, and not from actual observation. 6. When the two great French cartographers Delisle and D'Anville determined not to insert anything on their maps for which they had not some evidence, these lakes and mountains disappeared, and thus it has come about that maps of the seventeenth century often appear to display more knowledge of the interior of Africa than those of the beginning of the nineteenth, at least (29) with regard to the sources of the Nile.

African exploration of the interior begins with the search for the sources of the Nile, and has been mainly concluded by the determination of the course of the three other great rivers, the Niger, the Zambesi, and the Congo. It is remarkable that all four rivers (30) has had their course determined by persons of British nationality. The names of Bruce and Grant will always be associated with the Nile, that of Mungo Park with the Niger, Dr. Livingstone with the Zambesi, and Mr. Stanley with the Congo. It is not inappropriate that, (31) accept in the case of the Congo, England should control the course of the rivers (32) (which her sons first made accessible to civilization).

We have seen that there was an ancient tradition reported by Herodotus, that the Nile trended off to the west and became there the river Niger; while still earlier there was an impression that part of it at any rate wandered eastward, and some way joined on to the same source as the Tigris and Euphrates—at least that seems to be the (33) suggestion.

28. To make this paragraph most logical, sentence 5 should be placed
- A. where it is now.
 - B. before sentence 1.
 - C. after sentence 2.
 - D. after sentence 6.
- 29.A. NO CHANGE
- B. in comparison to
 - C. because of
 - D. due to
- 30.A. NO CHANGE
- B. had has
 - C. have had
 - D. had had
- 31.A. NO CHANGE
- B. except
 - C. exempt
 - D. expect
32. What should be done with the parentheses?
- A. Keep them. The information within the parentheses is nonrestrictive.
 - B. Keep them. The parentheses offer a change in tone.
 - C. Delete them. The information within the parentheses is necessary.
 - D. Delete them. Parentheses can only be placed in the middle of a sentence, not the end.
33. Which of the following choices best emphasizes doubt?
- A. NO CHANGE
 - B. input
 - C. explicit meaning
 - D. uncertainty

Questions 34 through 44 are based on the following passage.

Ice-caves of France and Switzerland

As we stood at the mouth of the low entrance, making final preparations for a plunge into the darkness, I perceived a strong cold current blowing out from the cave—sufficiently strong and cold to render knickerbocker stockings a very unavailing protection. (34) While engaged in the discovery that this style of dress is not without its drawbacks, I found, to my surprise, that the direction of the current suddenly changed, and the cold blast which had before blown out of the cave, now blew almost as strongly in. The arch of entrance was so low, that the top was about on a level with my waist; so that our faces and the upper parts of our bodies were not exposed to the current, and the strangeness of the effect was thus considerably increased.

34.A. NO CHANGE

- B. While engaged, I found, in the discovery that this style of dress is not without its drawbacks, to my surprise, that the direction of the current suddenly changed,
- C. While engaged in the discovery that this style of dress is not without its drawbacks, to my surprise, that the direction, I found, of the current suddenly changed,
- D. While engaged, to my surprise, in the discovery that this style of dress is not without its drawbacks that the direction, I found, of the current suddenly changed,

As a matter of curiosity, we lighted a (35) bougie, and placed (36) it on the edge of the snow, at the top of the slope of 3 or 4 feet which led down the surface of the ice, and then stood to watch the effect of the current on the flame. (37) The experiment proved that the currents alternated, and, as I fancied, regularly; and in order to determine, if possible, the law of this alternation, I observed with my watch the exact duration of each current. For twenty-two seconds the flame of the *bougie* was blown away from the entrance, so strongly as to assume a horizontal position, and almost to leave the wick: then the current ceased, and the flame rose with a stately air to a vertical position, moving down again steadily till it became once more horizontal, but now pointing in towards the cave. This change occupied in all four seconds; and the current inwards lasted--like the outward current--twenty-two seconds, and then the whole phenomenon was repeated. The currents kept such good time, that when I stood beyond their reach, and turned my back, I was enabled to announce each change with perfect precision. On one occasion, the flame performed its semicircle in a horizontal instead of a vertical plane, moving round the wick in the shape of a pea-flower. The day was very still, so that no external winds could have anything to do with this singular alternation; and, indeed, the pit was so completely sheltered by its shape, that a storm might have raged outside without producing any perceptible effect below like (38) the terrorization of a murder of crows. It would be difficult to explain the regularity of these opposite currents, (39) since it is not so difficult to see that some such (40) oscillation might be expected. It will be better, however, to defer any suggestions on this point till the *glacière* has been more fully described.

35.A. NO CHANGE

- B. *bougie*
- C. **bougie**
- D. (bougie)

36.A. NO CHANGE

- B. its
- C. her
- D. their

37. What should be done with the underlined portion?

- A. Keep it, it provides necessary information related to the author's discovery.
- B. Keep it, it creates a link between the main idea and the supporting details.
- C. Delete it, it distracts the reader from the initial main idea of the passage.
- D. Delete it, it is unrelated to the rest of the passage.

38.A. NO CHANGE

- B. a snowstorm hitting your house while you're at work.
- C. a tornado hitting your home as you hide in the cellar.
- D. being poisoned by a berry you thought was safe.

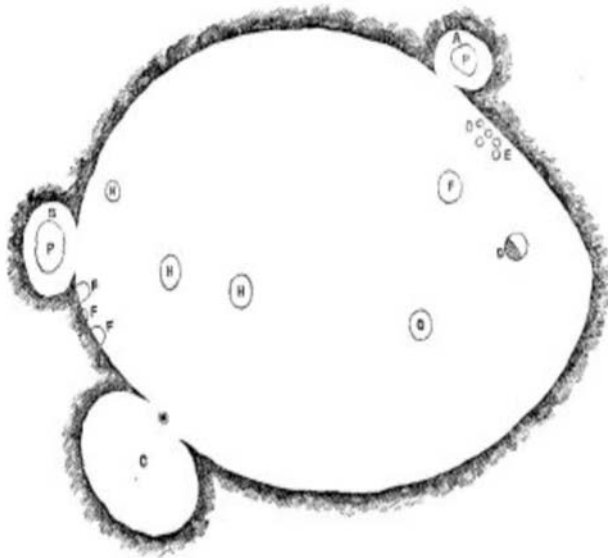
39.A. NO CHANGE

- B. because
- C. and
- D. but

40. The author wants to express movement. Which choice best accomplishes this goal?

- A. NO CHANGE
- B. hesitation
- C. immobility
- D. idleness

(41) As our eyes became accustomed to the darkness, we saw (42) someone, an indistinct light, streaming into the cave from some low point at a considerable distance, apparently on a level with the floor; and this we afterwards found to be the bottom of the larger of the two pits we had already (43) fathomed, pit A of the diagram; and we eventually discovered a similar but much smaller communication with the bottom of (44) pit B. In each of these pits there was a considerable pyramid of snow, whose base was on a level with the floor of the glacière: the connecting archway in the case of pit A was 3 or 4 feet high, allowing us to pass into the pit and round the pyramid with perfect ease, while that leading to pit B was less than a foot high, so that no passage could be forced.



41. Which of the following sentences best introduces the paragraph?

- A. The ice-cave was frozen solid.
- B. It became increasingly more difficult to keep track of the floor plan.
- C. We passed down at length through the low archway and stood on the floor of ice.
- D. The floor plan became more and more complex.

42.A. NO CHANGE

- B. something
- C. everyone
- D. everything

43. Which of the following best emphasizes the extent of the author's exploration of the ice-cave?

- A. NO CHANGE
- B. seen
- C. discerned
- D. glanced

44. Which choice offers the most accurate interpretation of the graphic that supports the statement?

- A. NO CHANGE
- B. section H
- C. section F
- D. section C



EST I - Literacy Test II

Student's Name _____

National ID _____

Test Center: _____

Duration: 65 minutes

52 Multiple Choice Questions

Instructions:

- Place your answer on the answer sheet. Mark only one answer for each of the multiple choice questions.
- Avoid guessing. Your answers should reflect your overall understanding of the subject matter.

The following edited passage is an excerpt from The Legend of Sleepy Hollow by Washington Irving, introducing the history of Sleepy Hollow.

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient
5 Dutch navigators the Tappan Zee, and where they always prudently shortened sail and implored the protection of God when they crossed, there lies a small market town or rural port, which by
10 some is called Greensburgh, but which is more generally and properly known by the name of Tarry Town. This name was given, we are told, in former days, by the good housewives of the adjacent
15 country, from the inveterate propensity of their husbands to linger about the village inn on market days. Be that as it may, I do not vouch for the fact, but merely advert to it, for the sake of being
20 precise and authentic. Not far from this village, perhaps about two miles, there is a little valley or rather lap of land among high hills, which is one of the quietest places in the whole world. A
25 small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail or tapping of a woodpecker is almost the only sound that ever breaks in upon the
30 uniform tranquillity.

I recollect that, when a stripling, my first exploit in squirrel-shooting was in a grove of tall walnut-trees that shades one side of the valley. I had wandered
35 into it at noontime, when all nature is peculiarly quiet, and was startled by the roar of my own gun, as it broke the Sunday stillness around and was prolonged and reverberated by the angry
40 echoes. If ever I should wish for a retreat whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled

life, I know of none more promising
45 than this little valley.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants of the original Dutch settlers, this sequestered
50 glen has long been known by the name of SLEEPY HOLLOW, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to
55 hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a High German doctor, during the early days of the settlement; others, that an old Indian
60 chief, the wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power,
65 that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvellous beliefs, are subject to trances and visions, and frequently
70 see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors
75 glare oftener across the valley than in any other part of the country, and the nightmare, with her whole ninefold, seems to make it the favorite scene of her gambols.

80 The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback, without a head. It
85 is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the Revolutionary War, and who is ever and
90 anon seen by the country folk hurrying along in the gloom of night, as if on the

wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a graveyard at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that the body of the trooper having been buried in the graveyard, the ghost rides forth to the scene of battle in nightly quest of his head, and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the graveyard before daybreak.

- 95
 - 100
 - 105
1. Which of the following best describes the narrator?
 - A. lost in past memories
 - B. an accurately detailed storyteller
 - C. a whimsical adventurer
 - D. hesitant to recall the past
 2. Which choice best provides evidence for the answer to the previous question?
 - A. Lines 17-20 (“Be ... authentic.”)
 - B. Lines 31-34 (“I ... valley.”)
 - C. Lines 40-45 (“If ... valley.”)
 - D. Lines 54-56 (“A ... atmosphere.”)
 3. As used in line 26, “lull” most nearly means
 - A. dupe.
 - B. reduce.
 - C. convince.
 - D. calm.
 4. What is the main idea of the third paragraph?
 - A. To discuss how Sleepy Hollow got its name.
 - B. To outline the mystical aspect of Sleepy Hollow.
 - C. To introduce the Sleepy Hollow Boys.
 - D. To make it clear that those in Sleepy Hollow are the descendants of Dutch settlers.
 5. Which of the following is true of the headless horseman?
 - A. His apparition is simply a myth.
 - B. His grave can be found in Sleepy Hollow.
 - C. He seeks vengeance against the people of Sleepy Hollow.
 - D. He only haunts the valley of Sleepy Hollow.
 6. Which choice best provides evidence for the answer to the previous question?
 - A. Lines 80-84 (“The ... head.”)
 - B. Lines 92-96 (“His ... distance.”)
 - C. Lines 100-102 (“allege ... graveyard.”)
 - D. Lines 102-106 (“the ... Hollow.”)
 7. Which of the following is NOT mentioned in the passage?
 - A. The first settlers in Sleepy Hollow were Dutch.
 - B. Local tales are plentiful in Sleepy Hollow.
 - C. The spirit that haunts Sleepy Hollow most is the headless horseman.
 - D. It is assumed that a High German doctor bewitched Sleepy Hollow.

8. According to the passage, in lines 40-45, why would the narrator want to retreat into the little valley?
- A. Because it is serene and silent.
 - B. Because it is secluded.
 - C. Because he can hunt.
 - D. Because he can dream peacefully.
9. As used in line 87, “carried away” most nearly means
- A. sustained.
 - B. won over.
 - C. removed.
 - D. transported.
10. According to the passage, the narrator mentions the battle in line 88 as “nameless” most likely to suggest that
- A. there is an eeriness to the battle.
 - B. the headless horseman lost his head in a battle so insignificant, its name is unrecalled.
 - C. the battle is yet to be known.
 - D. the battle is nameless just like the horseman.

The following edited passage is taken from The Story of Geographical Discovery by Joseph Jacobs on the discovery of Australia.

If one looks at the west coast of Australia one is struck by the large number of Dutch names which are jotted down the coast. There is Hoog Island, Diemen's Bay, Houtman's Abrolhos, De Wit land, and the Archipelago of Nuyts, besides Dirk Hartog's Island and Cape Leeuwin. To the extreme north we find the Gulf of Carpentaria, and to the extreme south the island which used to be called Van Diemen's Land. It is not altogether to be wondered at that almost to the middle of this century the land we now call Australia was tolerably well known as New Holland. If the Dutch had struck the more fertile eastern shores of the Australian continent, it might have been called with reason New Holland to the present day; but there is scarcely any long coast-line of the world so inhospitable and so little promising as that of Western Australia, and one can easily understand how the Dutch, though they explored it, did not care to take possession of it.

But though the Dutch were the first to explore any considerable stretch of Australian coast, they were by no means the first to sight it. As early as 1542, a Spanish expedition under Luis Lopez de Villalobos, was dispatched to follow up the discoveries of Magellan in the Pacific Ocean within the Spanish sphere of influence. He discovered several of the islands of Polynesia, and attempted to seize the Philippines, but his fleet had to return to New Spain. One of the ships coasted along an island to which was given the name of New Guinea, and was thought to be part of the great unknown southern land which Ptolemy had imagined to exist in the south of the Indian Ocean, and to be connected in some way with Tierra del Fuego. Curiosity was thus aroused, and in 1606 Pedro de Quiros was dispatched on a

voyage to the South Seas with three ships. He discovered the New Hebrides, and believed it formed part of the southern continent, and he therefore named it Australia del Espiritu Santo, and hastened home to obtain the viceroyalty of this new possession. One of his ships got separated from him, and the commander, Luys Vaz de Torres, sailed farther to the south-west, and thereby learned that the New Australia was not a continent but an island. He proceeded farther till he came to New Guinea, which he coasted along the south coast, and seeing land to the south of him, he thus passed through the straits since named after him, and was probably the first European to see the continent of Australia. In the very same year (1606) the Dutch yacht named the *Duyfken* is said to have coasted along the south and west coasts of New Guinea nearly a thousand miles, till they reached Cape Keerweer, or "turn again." This was probably the north-west coast of Australia. In the first thirty years of the seventeenth century the Dutch followed the west coast of Australia with as much industry as the Portuguese had done with the west coast of Africa, leaving up to the present day signs of their explorations in the names of islands, bays, and capes. Dirk Hartog, in the *Endraught*, discovered that Land which is named after his ship, and the cape and roadstead named after himself, in 1616. Jan Edels left his name upon the western coast in 1619; while, three years later, a ship named the *Lioness* or *Leeuwin* reached the most western point of the continent, to which its name is still attached. Five years later, in 1627, De Nuyts coasted round the south coast of Australia; while in the same year a Dutch commander named Carpenter discovered and gave his name to the immense indentation still known as the Gulf of Carpentaria.

But still more important discoveries were made in 1642 by an expedition sent out from Batavia under Abel Janssen Tasman

to investigate the real extent of the southern land. After the voyages of the *Leeuwin* and De Nuyts it was seen that the southern coast of the new land trended to the east, instead of working round to the west, as would have been the case if Ptolemy's views had been correct. Tasman's problem was to discover whether it was connected with the great southern land assumed to lie to the south of South America. Tasman first sailed from Mauritius, and then directing his course to the south-east, going much more south than Cape Leeuwin, at last reached land in latitude 43.30° and longitude 163.50°. This he called Van Diemen's Land, after the name of the Governor-General of Batavia, and it was assumed that this joined on to the land already discovered by De Nuyts.



Old Australia
Source: Unknown

11. Which of the following statements best summarizes the passage?
- A. Pedro de Quiros was the first to sight Australia and one of his ships got separated from him.
 - B. A Spanish expedition was the first to discover Australia and recognize it as an island, and the Dutch settled there for a period of time, leaving Dutch names in their wake.
 - C. Different Dutch explorers named coasts after themselves.
 - D. Tasman was the first to explore Australia.

12. Which of the following could be said about Luys Vaz de Torres?
- A. He was known to get lost.
 - B. His explorations granted the straits in his name.
 - C. He was the first to explore Australia.
 - D. He did not seek fame and wealth.
13. Which choice best provides evidence for the answer to the previous question?
- A. Lines 50-52 (“and ... possession.”)
 - B. Lines 52-57 (“one ... island.”)
 - C. Lines 57-62 (“He ... him.”)
 - D. Lines 62-64 (“and ... Australia.”)
14. What role does the first sentence (lines 25-28) in paragraph two play?
- A. It acknowledges a claim and proposes a new one.
 - B. It proposes a claim mentioned in paragraph 1.
 - C. It rejects a claim by providing evidence against it.
 - D. It supports one claim with no following evidence.
15. As used in line 15, “struck” most nearly means
- A. agreed on.
 - B. affected.
 - C. hit.
 - D. found.
16. According to the passage, how do historians know if the Dutch have been in a certain area in the past?
- A. They find old Dutch ships at the ports.
 - B. Paintings and pictures of *Duyfken* are found in places the Dutch have landed.
 - C. The Dutch would name places in their native language.
 - D. Explorations were made in the southern land.

17. Which choice best provides evidence for the answer to the previous question?
- A. Lines 64-69 (“In ... again.”)
 - B. Lines 71-77 (“In ... capes.”)
 - C. Lines 93-97 (“But ... land.”)
 - D. Lines 103-106 (“Tasman’s ... America.”)
18. As used in line 98, “seen” most nearly means
- A. watched.
 - B. examined.
 - C. understood.
 - D. predicted.
19. Which of the following does the author claim to have been possible?
- A. The west coast would have held more Dutch names if the Dutch had cared to stay.
 - B. With time, the west coast would have become more hospitable and the Dutch would have stayed.
 - C. The Spanish could not have explored Australia.
 - D. Australia would still be named New Holland if fertile lands were found.
20. The map supports which of the following ideas from the passage?
- A. “But still more important discoveries were made in 1642 by an expedition sent out from Batavia under Abel Janssen Tasman to investigate the real extent of the southern land.”
 - B. “If one looks at the west coast of Australia one is struck by the large number of Dutch names which are jotted down the coast.”
 - C. “If the Dutch had struck the more fertile eastern shores of the Australian continent, it might have been called with reason New Holland to the present day;”
 - D. “Jan Edels left his name upon the western coast in 1619;”

The first passage is from Birds of the Rockies by Leander Sylvester discussing the humming bird. Passage 2, taken from The Nests and Eggs of Indian Birds by Allan O. Hume, discusses the Punjab raven birds.

Passage 1

Where do you suppose I got my first glimpse of the mite in feathers called the broad-tailed humming-bird? It was in a green bower in the Rocky Mountains in plain sight of the towering summit of Pike's Peak, which seemed almost to be standing guard over the place. Two brawling mountain brooks met here, and, joining their forces, went with increased speed and gurgle down the glades and gorges. As they sped through this ravine, they slightly overflowed their banks, making a boggy area of about an acre as green as green could be; and here amid the grass and bushes a number of birds found a pleasant summer home, among them the dainty hummer.

From the snow-drifts, still to be seen in the sheltered gorges of Pike's Peak, the breezes would frequently blow down into the nook with a freshness with no danger of intoxication; and it was no wonder that the white-crowned sparrows, Lincoln's sparrows, the robins and wrens, and several other species, found in this spot a pleasant place to live. One of the narrow valleys led directly up to the base of the massive cone of the Peak, its stream fed by the snow-fields shining in the sun. Going around by the valley of Seven Lakes, I had walked down from the summit, but nowhere had I seen the tiny hummer until I reached the green nook just described. Still, he sometimes ascends to an elevation of eleven thousand feet above the level of the sea.

Our feathered dot is gorgeous with his metallic green upper parts, bordered on the tail with purplish black, his white or grayish under parts, and his gorget of

purple which gleams in bright, varying tints in the sun. He closely resembles our common ruby-throated humming-bird, whose gorget is intense crimson instead of purple, and who does not venture into the Rocky Mountain region, but dwells exclusively in the eastern part of North America. It is a little strange that the eastern part of our country attracts only one species of the large hummer family, while the western portion, including the Rocky Mountain region, can boast of at least seventeen different kinds as summer residents or visitors.

My attention was first directed to the broad-tailed hummer by seeing him darting about in the air with the swiftness of an arrow, sipping honey from the flower cups, and then flying to the twigs of a dead tree that stood in the marsh. There he sat, turning his head this way and that, and watching me with his keen little eyes. It was plain he did not trust me, and therefore resented my presence. Though an unwelcome guest, I prolonged my call for several hours, during which I made many heroic but vain attempts to find his nest.

But what was the meaning of a sharp, insect-like buzzing that fell at intervals on my ear? Presently I succeeded in tracing the sound to the hummer, which utters it whenever he darts from his perch and back again, especially if there is a spectator or a rival near at hand, for whom he seems in this way to express his contempt. It is a vocal sound, or, at least, it comes from his throat, and is much louder and sharper than the *susurrus* produced by the rapid movement of his wings. This I ascertain by hearing both the sounds at the same time.

Passage 2

The Punjab Raven breeds throughout the Punjab (except perhaps in the Dehra Ghazee Khan District), in Bhawalpoor, Bikaner, and the northern portions of

Jeypoor and Jodhpoor, extending rarely as far south as Sambhur. To Sindh it is merely a seasonal visitant, and I could not
90 learn that they breed there, nor have I ever known of one breeding anywhere east of the Jumna. Even in the Delhi Division of the Punjab they breed sparingly, and one must go further north
95 and west to find many nests.

The breeding-season lasts from early in December to quite the end of March; but this varies a little according to season and locality, though the majority of birds
100 always, I think, lay in January.

The nest is generally placed in single trees of no great size, standing in fields or open jungle. The thorny Acacias are often selected, but I have seen them on Sisoo
105 and other trees.

The nest, placed in a stout fork as a rule, is a large, strong, compact, stick structure, very like a Rook's nest at home, and like these is used year after year,
110 whether by the same birds or others of the same species I cannot say. Of course they never breed in company: I *never* found two of their nests within 100 yards of each other, and, as a rule, they will not be
115 found within a quarter of a mile of each other.

Five is, I think, the regular complement of eggs; very often I have only found four fully incubated eggs, and on two or three occasions six have, I know, been taken in
120 one nest, though I never myself met with so many.

21. Which of the following is NOT mentioned in Passage 1?
- A. Breezes in Pike's Peak invited different birds to take residence.
 - B. Humming birds can be found in an alcove in Pike's Peak.
 - C. The humming bird can't be found in the eastern part of North America.
 - D. Most humming birds are found in the West.
22. Which choice best provides evidence for the answer to the previous question?
- A. Lines 18-22 ("From ... intoxication;")
 - B. Lines 30-34 ("Going ... described.")
 - C. Lines 42-48 ("He ... America.")
 - D. Lines 71-77 ("Presently ... contempt.")
23. Which of the following best compares the authors of Passage 1 and Passage 2?
- A. Both authors are giving personal accounts of a specific bird being studied.
 - B. Both authors are sentimental towards wildlife.
 - C. Both authors are objective as they recount others' experiences.
 - D. Both authors tend to stray off topic.
24. As used in line 63 "plain" most nearly means
- A. obvious.
 - B. possible.
 - C. simple.
 - D. ordinary.

25. Which of the following statements best describes the sequence of Passage 1?
- A. The author begins with a question followed by a description of a humming bird’s habitat, appearance, and behavior.
 - B. The author begins with a premise followed by a description of a humming bird’s habitat, appearance, and behavior.
 - C. The author begins with a question followed by the different climates in Pike’s Peak and the humming bird’s appearance.
 - D. The author begins with a statement followed by how to find a humming bird in the mountains.
26. According to Passage 2, which of the following does NOT correctly describe the Punjab Raven breeding habits?
- A. Breeding season extends throughout the winter.
 - B. Thorny Acacias are the best trees for nesting.
 - C. Breeding only occurs in the south of India.
 - D. Nesting occurs in pairs.
27. Which choice best provides evidence for the answer to the previous question?
- A. Lines 87-88 (“extending ... Sambhur.”)
 - B. Lines 96-100 (“The ... January.”)
 - C. Lines 103-105 (“The ... trees.”)
 - D. Line 111-112 (“Of course ... company.”)
28. In Passage 2, the author speaks from the point of view of a(n)
- A. adolescent explorer.
 - B. experienced researcher.
 - C. science high school student.
 - D. diplomat.
29. While the author of Passage 1 emphasizes detail, the author of Passage 2 emphasizes
- A. storytelling.
 - B. objective facts.
 - C. personal accounts.
 - D. statistics.
30. As used in line 86, “portions” most nearly means
- A. servings.
 - B. amounts.
 - C. shares.
 - D. sections.
31. In Passage 1, the author uses a question in lines 1-3
- A. to show a common question asked about humming birds.
 - B. to distract the reader from the main idea of the passage.
 - C. as a way to get answers from the reader.
 - D. as a stylistic device to attract the reader.

The following edited passage is taken from Music and Life by Thomas Whitney Surette on beauty and truth.

I have already stated that the other arts have for their ideal that fusing of subject and expression which in music is complete, and I have further stated that
5 the purpose or object of music is to present emotion ordered and guided by the mind and illumined by the imagination. In this latter respect all the arts are alike. It is in the very nature of
10 their being that they seek to find the heart of the great secret. The purpose of painting and sculpture is not to present objects as objects, but to set them forth in such harmonious perfection of line and
15 color and rhythm as will reveal their deepest significance. The greatest examples of the plastic arts cannot be understood through sense-perception of objects. Rembrandt is a greater painter
20 than Bougereau, not only because he has superior technique, but because he has deeper insight. This is why the “subject” in painting is comparatively unimportant.

It is the same with literature. In “Jane
25 Eyre” the “subject” is more tangible and vivid than in “Villette,” but the latter is the finer book, because the technical skill is greater, the insight deeper. “There are no good subjects or bad subjects,” says
30 Hugo; “there are only good poets and bad poets.” Any subject is interesting when a master-mind presents it in full significance. A custom-house is a prosaic thing, and a custom-house that has neither
35 exports nor imports, but only a few sleepy old pensioners dozing in the sun, might be thought a dull subject for a writer; but Hawthorne’s imagination and subtlety of literary expression clothe it
40 with both beauty and significance. Even the noblest and most tragic deeds find their best justification in a sublime harmony of beauty.

45 Deeds, monuments, cities, and civilizations fade into nothingness, but a

few words, or a strain of music turned by an artist, will live on forever. The battle of Gettysburg will become merely a
50 paragraph of history, the causes for which it was fought will be as nothing, but the words spoken by Lincoln will be preserved for all time, not because they were wise, but because they were wise and beautiful.

55 There is no escape from this condition. An occasional great writer has railed at beauty, only to prove finally that his own permanence depended on it. Carlyle, for example, was more caustic than usual
60 when he discussed poetry. His comment on Browning’s “The Ring and the Book” ran thus: “A wonderful book, one of the most wonderful ever written. I re-read it all through—all made out of an ‘Old
65 Bailey’ story that might have been told in ten lines, and only wants forgetting.” Yet the best part of “Sartor Resartus” is its beauty, and there are in “The French Revolution” many passages of quite
70 perfect poetic imagery and characterization without which it would lose much of its value. What we call “Carlyle” is no longer a man; nor is it a philosophy, or a history; it is nothing but
75 a *style*, a manner of saying things—an individual, characteristic, and strange blend of hard and soft, of high and low, of rugged and tender, all struggling with a conscience. So we say that beauty is the
80 lodestone by which all life is tested.

No game can be perfectly played unless the physical motions are timed in beauty; no machine will act save in perfect
85 synthesis; no character is strong until it attains a harmony within itself. Beauty is the matrix in which life shall be finally moulded.

All forms of artistic expression, then, require that we shall see the object not as
90 fact but as art. If it is fact—that is, merely an isolated object or event—it remains insignificant until some artist catches it up into the wider realm in which it

95 belongs and sets it forth in some form of
beauty. If we accept this conception of all
the arts as seeking the inner sense of
things, as portraying life in its essence
rather than in its outward manifestations,
we shall be able to understand the
100 peculiar power of music.

32. As used in line 100, “peculiar” most nearly means
- A. influential.
 - B. enigmatic.
 - C. harmonious.
 - D. intense.
33. Which of the following techniques does the author use to support his claim, in line 22, of a “deeper insight”?
- A. a quote from a scholar
 - B. a simile
 - C. a grand statement
 - D. a literary example
34. Which choice best provides evidence for the answer to the previous question?
- A. Lines 24-28 (“In ... deeper.”)
 - B. Lines 28-31 (“There ... poets.”)
 - C. Lines 34-38 (“A ... writer;”)
 - D. Lines 55 (“There ... condition.”)
35. In lines 19-22, the author’s comparison of Rembrandt to Bougereau is similar to comparing
- A. an amateur swimmer to an expert diver.
 - B. an avid reader to a literary analyst.
 - C. a quiet cat to a rambunctious dog.
 - D. a blank paper to a lined parchment.

36. As used in line 37, “dull” most nearly means
- A. dreary.
 - B. gloomy.
 - C. monotonous.
 - D. blunt.
37. Which of the following statements best summarizes the main idea of the passage?
- A. “Carlyle” is nothing more than a stylistic device.
 - B. Even what is negative can be shown in all its glory and beauty.
 - C. Music is one form of expression.
 - D. Art perceives our deepest essence.
38. Which choice best provides evidence for the answer to the previous question?
- A. Lines 40-43 (“Even ... beauty.”)
 - B. Lines 72-79 (“What ... conscience.”)
 - C. Lines 88-90 (“All ... art.”)
 - D. Lines 95-100 (“If ... music.”)
39. What is the relationship of lines 1-8 to the rest of the passage?
- A. Lines 1-8 are the premise followed by contextual evidence.
 - B. Lines 1-8 provide previously relayed information and the passage builds upon it.
 - C. Lines 1-8 present a counterargument followed by supporting details.
 - D. Lines 1-8 exhibit a fallacy followed by a definite conclusion.

40. What is the purpose of the third paragraph?
- A. It provides new ideas.
 - B. It contradicts the introduction.
 - C. It provides supporting details to the previous examples.
 - D. It plays the role of a transition paragraph.
41. According to the passage, what is the effect of perceiving objects through our senses (lines 16-19)?
- A. We are able to perceive the hidden mystical meaning.
 - B. We are able to use a sixth sense in the process of perceiving an object.
 - C. It limits our perception of a more genuine insight.
 - D. It adjusts the movements of our eyes to the rhythm of the piece.
42. What would best describe the tone in lines 81-87?
- A. adamant and certain
 - B. hesitant and inflexible
 - C. irresolute yet assertive
 - D. bold yet pessimistic

The following edited passage is taken from The Brain and the Voice in Speech and Song by F.W. Mott on the diaphragm and its attachments.

In speech, and more especially in singing, there is an art of breathing. Ordinary inspiration and expiration necessary for the oxygenation of the blood is performed automatically and unconsciously. But in singing the respiratory apparatus is used like the bellows of a musical instrument, and it is controlled and directed by the will; the art of breathing properly is fundamental for the proper production of the singing voice and the speaking voice of the orator. It is necessary always to maintain in the lungs, which act as the bellows, a sufficient reserve of air to finish a phrase; therefore when the opportunity arises it is desirable to take in as much air as possible through the nostrils, and without any apparent effort; the expenditure of the air in the lungs must be controlled and regulated by the power of the will in such a manner as to produce efficiency in loudness with economy of expenditure.

The bellows consist of the lungs enclosed in the movable thorax. The latter may be likened to a cage; it is formed by the spine behind and the ribs, which are attached by cartilages to the breastbone (sternum) in front. The ribs and cartilages form a series of hoops which increase in length from above downwards; moreover, they slope obliquely downwards and inwards. The ribs are jointed behind to the vertebrae in such a way that muscles attached to them can, by shortening, elevate them; the effect is that the longer ribs are raised, and pushing forward the breastbone and cartilages, the thoracic cage enlarges from before back; but being elastic, the hoops will give a little and cause some expansion from side to side; moreover, when the ribs are raised,

each one is rotated on its axis in such a way that the lower border tends towards eversion; the total effect of this rotation is a lateral expansion of the whole thorax.

Between the ribs and the cartilages the space is filled by the intercostal muscles, the action of which, in conjunction with other muscles, is to elevate the ribs. It is, however, unnecessary to enter into anatomical details, and describe all those muscles which elevate and rotate the ribs, and thereby cause enlargement of the thorax in its antero-posterior and lateral diameters. There is, however, one muscle which forms the floor of the thoracic cage called the diaphragm that requires more than a passing notice, inasmuch as it is the most effective agent in the expansion of the chest. It consists of a central tendinous portion, above which lies the heart, contained in its bag or pericardium; on either side attached to the central tendon on the one hand and to the spine behind, to the last rib laterally, and to the cartilages of the lowest six ribs anteriorly, is a sheet of muscle fibres which form on either side of the chest a dome-like partition between the lungs and the abdominal cavity. The phrenic nerve arises from the spinal cord in the upper cervical region and descends through the neck and chest to the diaphragm; it is therefore a special nerve of respiration. There are two—one on each side supplying the two sheets of muscle fibres. When innervation currents flow down these nerves the two muscular halves of the diaphragm contract, and the floor of the chest on either side descends; thus the vertical diameter increases. Now the elastic lungs are covered with a smooth pleura which is reflected from them on to the inner side of the wall of the thorax, leaving no space between; consequently when the chest expands in all three directions the

elastic lungs expand correspondingly.

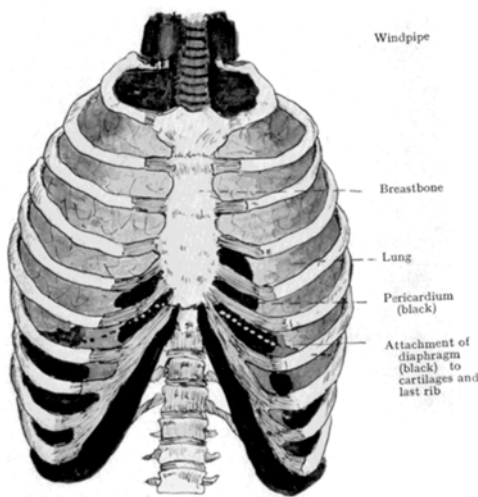
95 But when either voluntarily or automatically the nerve currents that cause contraction of the muscles of expansion cease, the elastic structures of the lungs and thorax, including the

100 muscles, recoil, the diaphragm ascends, and the ribs by the force of gravity tend to fall into the position of rest. During expansion of the chest a negative pressure is established in the air

105 passages and air flows into them from without. In contraction of the chest there is a positive pressure in the air passages, and air is expelled; in normal quiet

110 breathing an ebb and flow of air takes place rhythmically and subconsciously; thus in the ordinary speaking of conversation we do not require to exercise any voluntary effort in controlling the breathing, but the orator

115 and more especially the singer uses his knowledge and experience in the voluntary control of his breath, and he is thus enabled to use his vocal instrument in the most effective manner.



Thorax showing the breastbone

Source: F.W. Mott

43. What information does the author mention that can be disregarded?
- A. the central tendinous portion
 - B. the effect of the lateral rotation
 - C. reserve of air
 - D. structural constituents
44. Which choice best provides evidence for the answer to the previous question?
- A. Lines 13-16 (“It ... phrase;”)
 - B. Lines 47-49 (“The ... thorax.”)
 - C. Lines 54-60 (“It ... diameters.”)
 - D. Lines 65-68 (“It ... pericardium;”)
45. As used in line 14, “maintain” most nearly means
- A. preserve.
 - B. continue.
 - C. repair.
 - D. assert.
46. Which of the following best describes the text’s overall structure?
- A. historical research
 - B. a scientific expository text
 - C. an article in a music journal
 - D. a fictional story
47. The passage is written from the point of view of
- A. a popular singer inspiring others.
 - B. an expert in the respiratory system.
 - C. a researcher focused on the relationship between music and the respiratory system.
 - D. a music student interested in breathing techniques.

48. Which of the following is NOT mentioned in the passage?
- A. A sheet of muscle fibres separates the lungs and abdominal cavity.
 - B. The smooth pleura constricts in the wall of the thorax.
 - C. Negative pressure happens during expansion.
 - D. The phrenic nerve begins at the spinal cord.
49. Which choice best provides evidence for the answer to the previous question?
- A. Lines 68-76 (“on ... cavity.”)
 - B. Lines 76-79 (“The ... diaphragm;”)
 - C. Lines 88-92 (“Now ... between;”)
 - D. Lines 102-106 (“During ... without.”)
50. Which of the following statements from the passage does the graphic support?
- A. “The ribs and cartilages form a series of hoops which increase in length from above downwards;” (lines 30-33)
 - B. “moreover, when the ribs are raised, each one is rotated on its axis in such a way that the lower border tends towards eversion;” (lines 44-47)
 - C. “There are two—one on each side supplying the two sheets of muscle fibres.” (lines 81-83)
 - D. “in normal quiet breathing an ebb and flow of air takes place rhythmically and subconsciously;” (lines 108-110)
51. As used in line 85, “contract” most nearly means
- A. decrease.
 - B. constrict.
 - C. wrinkle.
 - D. incur.
52. The author’s reasoning of the “power of the will” in line 22 is best described as
- A. unsound because he provides no contextual evidence.
 - B. unsound because he contradicts the idea later in the passage.
 - C. valid because he returns to the notion at the end of the passage.
 - D. valid because only the “power of the will” can regulate breathing.

EST I – Literacy Test I

Answer Key

(Writing Section)

Questions	Answers	Questions	Answers
1. A	12. D	23. A	34. A
2. B	13. B	24. C	35. B
3. A	14. C	25. A	36. A
4. D	15. B	26. B	37. A
5. B	16. C	27. D	38. C
6. C	17. B	28. A	39. D
7. A	18. A	29. A	40. A
8. B	19. D	30. C	41. C
9. D	20. B	31. B	42. B
10. B	21. D	32. A	43. A
11. D	22. C	33. A	44. A

Passage 1: **Career**

Passage 2: **Humanities**

Passage 3: **History**

Passage 4: **Science**

EST I – Literacy Test II

Answer Key

(Reading Section)

Passage 1

1. B
2. A
3. D
4. B
5. B
6. C
7. A
8. D
9. C
10. B

Passage 2

11. B
12. B
13. C
14. A
15. D
16. C
17. B
18. C
19. D
20. B

Passage 3

21. C
22. C
23. A
24. A
25. A
26. C
27. A
28. B
29. B
30. D
31. D

Passage 4

32. B
33. D
34. A
35. B
36. C
37. D
38. C
39. B
40. D
41. C
42. A

Passage 5

43. D
44. C
45. A
46. B
47. C
48. B
49. C
50. A
51. B
52. C