1) After escaping from specially made handcuffs in 1904, the famous magician Harry Houdini became known as "Handcuff Harry."

A. NO CHANGE
B. magician, Harry Houdini became,
C. magician, Harry Houdini, became
D. magician Harry Houdini, became
This passage is adapted from the poem
“My Father in the Navy: A Childhood
Memory” by Judith Ortiz Cofer (©1990 by
Judith Ortiz Cofer).

Stiff and immaculate
in the white cloth of his uniform
and a round cap on his head like a halo,
he was an apparition on leave from a shadow-world
and only flesh and blood when he rose from below
the waterline where he kept watch over the engines
and dials making sure the ship parted the waters
on a straight course.

Mother, brother and I kept vigil
on the nights and dawns of his arrivals,
watching the corner beyond the neon sign of a quasar
for the flash of white our father like an angel
heralding a new day.

His homecomings were the verses
we composed over the years making up
the siren’s song that kept him coming back
from the bellies of iron whales
and into our nights
like the evening prayer.

“My Father in the Navy: A Childhood Memory” by
Judith Ortiz Cofer, from Hispanics in the U.S.: An
2) What is one effect the poet's use of free verse has in this passage?

   A. It suggests that the speaker does not take the subject seriously.
   B. It reinforces the third-person point of view.
   C. It mimics the song-like qualities of the speaker's memories.
   D. It creates a conversational tone often used for recalling memories.

3) It can reasonably be inferred from the passage that one possible purpose of the poet's use of lines that vary in length is to:

   A. suggest that the father's return home is usually a surprise to the speaker.
   B. indicate that after a long career in the navy, the father plans to retire.
   C. illustrate the father's long journeys away and his short returns home.
   D. demonstrate the song verses the speaker's family composed over the years.

4) It can reasonably be inferred that the speaker uses similes in lines 3 and 12 mainly to:

   A. demonstrate the speaker's reverence toward the father.
   B. contrast the nights and dawns of the speaker's father's arrivals.
   C. show that the speaker's father was well respected in the navy.
   D. provide details about the speaker's family's evening prayer.

5) Based on the passage, the first line in the poem most nearly refers to:

   A. an apparition.
   B. a halo.
   C. the white cloth.
   D. the father's appearance.
6) Which of the following quotations from the passage most strongly suggests that the speaker's father is on a submarine?

A. “he was an apparition on leave from a shadow-world” (line 4)
B. “only flesh and blood when he rose from below / the waterline” (lines 5–6)
C. “he kept watch over the engines / and dials” (lines 6–7)
D. “for the flash of white our father like an angel” (line 12)

7) The speaker describes the father's life in the navy as a "shadow-world" (line 4) most likely to indicate that the father's experiences:

A. took place mostly at night.
B. clouded the father's memories of his family.
C. were mysterious to the speaker.
D. were subjects the speaker's father did not like to discuss.

8) The tone of lines 9–13 can best be described as one of:

A. regret.
B. uneasiness.
C. anticipation.
D. playfulness.

9) Based on the passage, the phrase “bellies of iron whales” (line 17) most nearly refers to:

A. a naval ship.
B. the siren's song.
C. the sea.
D. a neon sign.
10) In mythology, sirens used their voices to lure sailors off course. According to the passage, what did the family’s siren song encourage the father to do?

A. Remain safe at sea
B. Observe his religious duties more consistently
C. Resign from the navy
D. Return home as often as possible
Daedalus

Daedalus was the architect who had contrived the Labyrinth for the Minotaur in Crete and who showed Ariadne how Theseus could escape from it. When King Minos learned that the Athenians had found their way out, he was convinced that they could have done so only if Daedalus had helped them. Accordingly he imprisoned him and his son Icarus in the Labyrinth, certainly a proof that it was excellently devised since not even the maker of it could discover the exit without a clue. But the great inventor was not at a loss. He told his son, “Escape may be checked by water and land, but the air and the sky are free,” and he made two pairs of wings for them. They put them on and just before they took flight Daedalus warned Icarus to keep a middle course over the sea. If he flew too high the sun might melt the glue and the wings drop off. However, as stories so often show, what elders say youth disregards. As the two flew lightly and without effort away from Crete the delight of this new and wonderful power went to the boy’s head. He soared exultingly up and up, paying no heed to his father’s anguished commands. Then he fell. The wings had come off. He dropped into the sea and the waters closed over him. The afflicted father flew safely to Sicily, where he was received kindly by the King.

Minos was enraged at his escape and determined to find him. He made a cunning plan. He had it proclaimed everywhere that a great reward would be given to whoever could pass a thread through an intricately spiraled shell. Daedalus told the Sicilian king that he could do it. He bored a small hole in the closed end of the shell, fastened a thread to an ant, introduced the ant into the hole, and then closed it. When the ant finally came out at the other end, the thread, of course, was running clear through all the twists and turns. "Only Daedalus would think of that," Minos said, and he came to Sicily to seize him. But the King refused to surrender him, and in the contest Minos was slain.

Adapted from “Daedalus,” in Mythology, by Edith Hamilton. Copyright 1940, 1942, by Edith Hamilton. Copyright renewal 1969 by Dorian Fielding Reid.
1) Which technique does the author use in the first paragraph to emphasize the tragic death of Icarus?
   A. Metaphorical language
   B. First-person point of view
   C. Exaggerated descriptions
   D. Contrasting sentence length

2) Based on details from the passage, which quality is admirable?
   A. Courage
   B. Honesty
   C. Ingenuity
   D. Eagerness

3) Which sentence best expresses the moral lesson illustrated by the death of Icarus?
   A. Pride in one’s own abilities can lead to disaster.
   B. Leaders are often ungrateful for faithful service.
   C. Political strength cannot conquer scientific inventiveness.
   D. The joys of parenthood are adequate compensation for its pains.

4) Which statement emphasizes an observation about human behavior?
   A. Escape may be checked by water and land, but the air and the sky are free (lines 15–17).
   B. However, as stories so often show, what elders say youth disregards (lines 23–24).
   C. Minos was enraged at his escape and determined to find him (lines 35–36).
   D. But the King refused to surrender him, and in the contest Minos was slain (lines 51–52).
Record for Mama

[1] In the summer of 1953, clutching a worn children’s guitar, a young man named Elvis Presley finally got the bravery to enter the lobby of the Memphis Recording Service, where anyone with four dollars could record a song. [2] He timidly told the receptionist he wanted to make a record for his mother. [3] He told Presley he might call him back to record professionally. [4] Coincidentally, about a year later, the call came. [5] Presley arrived at the studio that same day with a guitarist and a bass player; they recorded a song called “That’s All Right (Mama),” which became a regional hit. [6] Presley soon landed a full recording contract, and by 1956 he had scored the first of eighteen number one songs. [7] He was inducted into the Rock and Roll Hall of Fame in its debut ceremony, and he was the first rock musician to be commemorated on a US postage stamp—all because a shy teenager made a record for his mother.
5) Which choice best suggests that it wasn’t easy for Presley to record his first song?
   A. NO CHANGE
   B. mustered the courage
   C. tried hard
   D. was able

6) A. NO CHANGE
   B. Unfortunately,
   C. However,
   D. At last,

7) A. NO CHANGE
   B. Presley, along with a guitarist and a bass player,
   C. Presley, a guitarist, and a bass player
   D. he and those two

8) At this point, the writer is considering adding the following true statement:

   In 1960, Presley recorded “It’s Now or Never” with Gladys Music, and the song remained at the top of the charts for eight consecutive weeks.

   Should the writer make this addition here?
   A. Yes, because it supports the claim that Presley’s success was long lasting.
   B. Yes, because it describes an important difference between the Memphis Recording Service and Gladys Music.
   C. No, because it adds nonessential details to an already established claim.
   D. No, because it diminishes the importance of the Memphis Recording Service in Presley’s career.
9) If the writer deleted the underlined portion (adjusting the punctuation as needed), the paragraph would mainly lose:

A. information about Presley’s pervasive influence throughout American culture.
B. details about why Presley was often commemorated before others in his field.
C. a clue about when Presley was inducted into the Rock and Roll Hall of Fame.
D. nothing at all; the information detracts from the overall focus of the paragraph.

10) The writer plans to add the following sentence to the paragraph:

The recording engineer was impressed by Presley’s singing.

For the sake of the logic and coherence of the paragraph, the sentence should be placed:

A. after Sentence 2.
B. after Sentence 3.
C. after Sentence 5.
D. after Sentence 7.
I was named after a swimming pool. Quite peculiar considering my parents never took to water. One of my father’s earliest business contacts was Francis Adirubasamy. He became a good friend of the family. I called him Mamaji, mama being the Tamil word for uncle and ji being a suffix used in India to indicate respect and affection. When he was a young man, long before I was born, Mamaji was a champion competitive swimmer, the champion of all South India. He looked the part his whole life. Even in his sixties, when he was a little stooped and a lifetime of gravity had begun to nudge his flesh downwards, Mamaji swam thirty lengths every morning at the pool of the Aurobindo Ashram.

He tried to teach my parents to swim, but he never got them to go beyond wading up to their knees at the beach and making ludicrous round motions with their arms, which, if they were practicing the breaststroke, made them look as if they were walking through a jungle, spreading the tall grass ahead of them, or, if it was the front crawl, as if they were running down a hill and flailing their arms so as not to fall. My brother Ravi was just as unenthusiastic.

Mamaji had to wait until I came into the picture to find a willing disciple. The day I came of swimming age, which, to Mother’s distress, Mamaji claimed was seven, he brought me down to the beach, spread his arms seaward and said, “This is my gift to you.”

I remained faithful to my aquatic guru. Under his watchful eye I lay on the beach and fluttered my legs and scratched away at the sand with my hands, turning my head at every stroke to breathe. I must have looked like a child throwing a peculiar, slow-motion tantrum. In the water, as he held me at the surface, I tried my best to swim. It was much more difficult than on land. But Mamaji was patient and encouraging.

When he felt that I had progressed sufficiently, we turned our backs on the laughing and the shouting, the running and the splashing, the blue-green waves and the bubbly surf, and headed for the proper rectangularity and the formal flatness (and the paying admission) of the ashram swimming pool.

I went there with him three times a week throughout my childhood, a Monday, Wednesday, Friday early morning ritual with the clockwork regularity of a good front-crawl stroke. I have vivid memories of this dignified old man stripping down to a magnificent pair of athletic bathing trunks. He stood straight and he was ready. It had an epic simplicity. Swimming instruction, which in time became swimming practice, was grueling, but there was the deep pleasure of doing a stroke with increasing ease and speed, over and over, till hypnosis practically, the water turning from molten lead to liquid light.

It was on my own, a guilty pleasure, that I returned to the sea, beckoned by the mighty waves that crashed down and reached for me in humble tidal ripples, gentle lassos that caught their willing Indian boy.

My gift to Mamaji one birthday, I must have been thirteen or so, was two full lengths of credible butterfly stroke. I finished so spent I could hardly wave to him.

Beyond the activity of swimming, there was the talk of it. It was the talk that Father loved. The more vigorously he resisted actually swimming, the more
he fancied it. Swim lore was his vacation
talk from the workaday talk of running a
zoo. Water without a hippopotamus was
so much more manageable than water
with one.

Mamaji studied in Paris for two years.
He had the time of his life. I don’t recall
exactly what Mamaji studied. Something
commercial, I suppose. He was a great
storyteller, but forget about his studies or
the Eiffel Tower or the Louvre. All his
stories had to do with swimming pools
and swimming competitions. For
example, there was the Piscine Deligny,
the city’s oldest pool, dating back to
1796. The water in the pool came
straight from the Seine, unfiltered and
unheated. “It was cold and dirty,” said
Mamaji.

The Piscines Hébert, Ledru-Rollin and
Butte-aux-Cailles were bright, modern,
spacious pools fed by artesian wells.
They set the standard for excellence in
municipal swimming pools. And there
were still others, many of them.

But no swimming pool in Mamaji’s
eyes matched the glory of the Piscine
Molitor. It was the crowning aquatic glory
of Paris, indeed, of the entire civilized
world.

That is how I got my name when I
entered this world, a last, welcome
addition to my family, three years after
Ravi: Piscine Molitor Patel.
1) In the passage, the narrator reflects primarily on:

A. how a family friend’s passion for swimming affected the narrator and his family.
B. how he became a competitive swimmer with his uncle’s encouragement.
C. his family’s ongoing struggle to overcome their fear of swimming.
D. stories a family friend told about life as a competitive swimmer.

2) Based on the passage, the narrator’s relationship with Mamaji can best be characterized as:

A. close but overshadowed by Mamaji’s intimidating personality.
B. familiar but marked by the difference in their ages and status.
C. strained yet cordial because of his father’s business relationship with Mamaji.
D. respectful yet tinged with a subtle dislike.

3) According to the passage, which of the following events occurred last chronologically?

A. Mamaji became a champion competitive swimmer.
B. Mamaji attempted to teach the narrator’s parents how to swim.
C. The narrator’s brother Ravi was born.
D. The narrator successfully swam the butterfly stroke as a gift for Mamaji.

4) According to the passage, the narrator regarded his parents’ movements as they attempted to learn how to swim as:

A. successful.
B. valiant.
C. ridiculous.
D. self-conscious.
5) It can most reasonably be inferred from the passage that Mamaji moved the narrator’s swimming lessons from the sea to the pool because:

A. Mamaji thought the narrator had improved enough as a swimmer for more disciplined instruction.
B. the pool was located closer to where Mamaji lived than the beach was.
C. the narrator had been asking to join Mamaji in his morning routine.
D. Mamaji thought learning how to swim in the sea was too dangerous.

6) The phrase “from molten lead to liquid light” (line 73) most strongly suggests that for the narrator at this point in his training, swimming had become:

A. mysterious.
B. risky.
C. humorous.
D. gratifying.

7) According to the narrator, what is most peculiar about his name?

A. The narrator was able to choose his own name after he turned seven.
B. His name came from a French word even though his family was Indian.
C. He was named after a swimming pool even though his parents were not swimmers.
D. No other boys his age were named after places.

8) The description in the second paragraph (lines 14–19) most strongly indicates which of the following about Mamaji?

A. He swam faster than the younger swimmers at the pool.
B. He was the oldest person swimming at the ashram pool.
C. He remained physically fit even as he aged.
D. He continued his swimming for the narrator’s sake.
9) It can most reasonably be inferred from the passage that, regarding Mamaji’s decision to teach the narrator to swim, the narrator’s mother believed:

A. the narrator should work hard at becoming a swimmer.
B. the narrator was still too young to learn to swim.
C. Mamaji wasn’t the best teacher for her son.
D. her husband had persuaded Mamaji to teach her son to swim.

10) It can reasonably be inferred that when the narrator states that he “remained faithful to my aquatic guru” (line 39), he means that he:

A. swam in the sea even though his mother considered pools to be safer.
B. practiced the butterfly stroke every day even though he would rather have been playing with his friends.
C. continued to take lessons from Mamaji in spite of the fact that Mamaji was impatient at times.
D. was willing to continue with Mamaji’s lessons in spite of the effort they required.

11) According to the passage, the narrator eventually returned to the sea on his own because he:

A. enjoyed swimming in the dynamic waters of the sea.
B. hoped to prove to himself that he could swim in the sea without Mamaji’s help.
C. planned to demonstrate to Mamaji how much he had learned.
D. disliked having to pay to swim in the pool.

12) As it is used in line 82, the word credible most nearly means:

A. likely.
B. competent.
C. probable.
D. logical.
13) The passage indicates that one reason the narrator’s father liked to talk about swimming was because he:

A. was eager for another round of swimming lessons from Mamaji.
B. considered it important for his work at the zoo.
C. found it to be an escape from his work routine.
D. was trying to impress Mamaji with his knowledge of the sport.

14) The passage most strongly suggests that the narrator can’t quite remember what Mamaji studied in Paris because the:

A. focus of Mamaji’s studies changed several times.
B. narrator rarely spoke to Mamaji about Mamaji’s experiences in Paris.
C. stories Mamaji told about his time in Paris were about swimming.
D. narrator was only interested in Mamaji’s stories about swimming competitions.

15) In the context of the passage, one of the main reasons the narrator lists the names of some of the pools Mamaji saw in Paris is to:

A. symbolize Mamaji’s desire to return to Paris in order to complete his studies.
B. lead into the disclosure of the narrator’s name.
C. explain why Mamaji preferred the pools in India to those in Paris.
D. illustrate the narrator’s distaste for unfiltered, unheated pools.
16) Which of the following quotations from the passage most clearly expresses an opinion?

A. “One of my father’s earliest business contacts was Francis Adirubasamy” (lines 3–5).

B. “Under his watchful eye I lay on the beach and fluttered my legs and scratched away at the sand with my hands” (lines 40–42).

C. “The water in the pool came straight from the Seine, unfiltered and unheated” (lines 104–106).

D. “It was the crowning aquatic glory of Paris, indeed, of the entire civilized world” (lines 116–118).
This passage is adapted from the play *The Ring of General Macías* by Josefina Niggli (©2007 by The Board of Regents of the University of Wisconsin System).

In the year 1912 General Macías, a Federal officer in the Mexican Revolution, has been captured and faces possible execution. In this passage, two enemy spies have broken into the home of Raquel, the general's wife, and have shown her the general's wedding ring to convince her to hide them. Raquel attempts to discover what this means for her imprisoned husband.

RAQUEL:
Cleto, did the general willingly give that ring to your captain?

CLETO: Yes, señora.

RAQUEL: Why?

CLETO: The general wanted to save his own life. He said he loved you and he wanted to save his life.

RAQUEL: How would giving that ring to your captain save the general's life?

CLETO: He's talked about you a lot, and when my captain knew we had to come into the city, he thought perhaps we might take refuge here if the Federals got on our trail. So he went to the general and said that if he fixed it so we'd be safe here, my captain would save him.

RAQUEL: Was your trip to the city very important—to your cause, I mean?

CLETO: Indeed yes, señora. The captain got a lot of fine information. It means we'll win the next big battle. My captain is a very clever man, señora.

RAQUEL: Did the general know about this information when he gave his ring to your captain?

CLETO: I don't see how he could help knowing it, señora. He heard us talking about it enough.

RAQUEL: Cleto, you think my husband is a coward, don't you?

CLETO: [With embarrassment.] Yes, señora.

RAQUEL: You don't think any woman is worth it, do you? Worth the price of a great battle, I mean.

CLETO: No, señora. But as the captain says, love is a very peculiar thing.

RAQUEL: If your captain loved a woman as much as the general loves me, would he have given an enemy his ring?

CLETO: Ah, but the captain is a great man, señora.

RAQUEL: And so is my husband a great man. He is of the family Macías. All of that family have been great men. All of them—brave and honorable men. They have always held their honor to be greater than their lives. That is a tradition of their family.

CLETO: Perhaps none of them loved a woman like you, señora.

RAQUEL: How strange you are. I saved you from the Federals because I want to save my husband's life. You call me brave, and yet you call him a coward. There is no difference in what we have done.

CLETO: But you are a woman, señora.
RAQUEL: Has a woman less honor than a man, then?

CLETO: No, señora. Please, I don't know how to say it. The general is a soldier. He has a duty to his own cause. You are a woman. You have a duty to your husband. It is right that you should try to save him. It is not right that he should try to save himself.

RAQUEL: [Dully.] Yes, of course. It is right that I should save him.
1) Based on the passage, Raquel is best described as:
   A. direct.
   B. fearful.
   C. conceited.
   D. content.

2) Based on the passage, which character would most likely agree with the claim that the general’s ring symbolizes cowardice?
   A. Raquel
   B. Cleto
   C. The captain
   D. The general

3) As depicted in the passage, the relationship between Cleto and Raquel is best described by which of the following statements?
   A. Cleto purposely tries to irritate Raquel by insulting her husband.
   B. Cleto is respectful of Raquel even though her husband is the enemy.
   C. Raquel feels threatened by Cleto’s presence in her home.
   D. Raquel suspects that Cleto is lying about her husband’s ring.

4) Based on the passage, the captain and the general are similar in that they both:
   A. value their wives more than their work.
   B. are willing to bargain with each other.
   C. have given an enemy their rings.
   D. seek refuge from Federal soldiers.
5) Which of the following quotations from the passage best supports Cleto’s statement that “My captain is a very clever man, señora” (lines 30–31)?

A. “So he went to the general and said that if he fixed it so we’d be safe here, my captain would save him” (lines 20–23).

B. “I don’t see how he could help knowing it, señora” (lines 37–38).

C. “But as the captain says, love is a very peculiar thing” (lines 50–51).

D. “Perhaps none of them loved a woman like you, señora” (lines 68–69).

6) It can reasonably be inferred from the passage that Cleto believes that a “great man” is someone who:

A. will remain loyal to his cause despite the possibility of death.

B. is willing to use spies to get information.

C. is able to save his own life in times of peril.

D. loves a strong woman.

7) It can reasonably be inferred from the passage that Raquel provides details about the general’s family because she:

A. wants to elevate her status with Cleto.

B. aims to distract Cleto with trivial conversation.

C. is trying to understand her husband’s ancestry.

D. wants to prove to Cleto that her husband is honorable.

8) What does Raquel most nearly mean when she states “There is no difference in what we have done” (lines 75–76)?

A. I have also given away my wedding ring.

B. I am a prisoner in my home, just as my husband is a prisoner of war.

C. My husband and I will sacrifice our love for each other to get what we want.

D. My husband and I are both helping our enemies.
9) According to Cleto, what is Raquel’s duty?

A. To uphold the Federal soldiers’ cause
B. To take her husband’s place in battle
C. To protect her husband’s life
D. To wait for her husband to escape