

13. Look at the four squares [■] that indicate where the following sentence could be added to the passage.

Consequently, the American version of impeachment was clearly quite different than the English version upon which it was based.

Where would the sentence best fit?

Click on a square [■] to add the sentence to the passage.

14. Directions: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

The power of impeachment was initiated during the Constitutional Convention as a means to try government officials who do not act according to the law.

| Answer Choices   |  |
|--|--|
| Sixty-two trials of impeachment have occurred since 1789.  | The impeachment process is initially brought forth by the House of Representatives, and it is tried before the Senate.   |
| A chief justice presides over the hearing of presidential impeachment, and this is the only instance in which the Senate is not the judge. | If a government official is convicted subsequent to impeachment, he/she is automatically removed from office.  |
| The power to impeach is taken very seriously by Congress and very few government officials have been impeached.                            | The definition of impeachable crimes was an important component of the Constitutional Convention; nevertheless, the language defining remains decidedly vague. |

## Reading Practice Drill #2

### Calligraphy

The art of calligraphy as we know it today actually finds its origins in cave paintings. Back in the days when communication was a series of grunts, the written word was a mere pictorial representation of significant events in a caveman's life. As humans developed, the art of drawing pictures became quite highly developed and reached great heights under the direction of the Egyptians. About 3500 B.C.E., the Egyptians created the highly stylized hieroglyphics for which they are so well known. These symbols were incised inside tombs or painted with brushes across papyrus paper. A few thousand years later, around 1000 B.C.E., the Phoenicians went a step further and developed what is believed to be one of the first alphabets and writing systems. Luckily the Phoenicians were seafaring types and they readily passed along their new talents to every seaport through which they passed. They most likely influenced the Greeks who later developed their own form of writing which by 850 B.C.E. the Romans had adapted to suit the Latin language.

→ It just so happens that Latin was the lingua franca of the churches of Europe in the Middle Ages and the monks (and a smattering of nobility) constituted the only literate members of society. Since nothing could be more glorious than the word of God, the monks began to carefully scribe ancient texts into decorative books used by high-ranking church members and royalty. Paper was expensive during the Middle Ages, so scribing monks developed a writing style that was narrower allowing more words to fit on a single line. This style came to be known as Gothic and lasted as a popular scribing technique throughout much of the Middle Ages.

By the mid-15th century, however, Johannes Gutenberg had invented the printing press based upon the Gothic lettering of the monks. This new technique allowed for faster printing of Bibles and threatened the *métier* of the monks. Although the use of the printing press spread worldwide, handwriting skills were still in high demand. The bulky printing press was too coarse for everyday letters, formal correspondence and invitations. As the arts flourished during Europe's Renaissance, so too did the art of calligraphy. Italians during this time invented the italic script, which became popular throughout most of Europe. But calligraphers were threatened once again with the advent of engraved copperplates in the 17th century, which permitted the printing of finer lines more attuned to italic script. One hundred years later, artistic penmanship was in a steep decline.

■ To further complicate matters for artistic scribes, by the 19th century the steel pen and fountain pen replaced the flat-edged pen. ■ The rounded tip of these new pens made the special curves of calligraphy more difficult to achieve. ■ The art itself might have seen its extinction if it weren't for the British poet and artist William Morris. In the mid-19th century William Morris spearheaded a calligraphic revival, reintroducing the flat edged pen and elevating the act of writing to the art form of its past. ■

It might appear that the art of calligraphy couldn't possibly withstand the competition from the 20th century's most important invention—the computer. With a click of the mouse, a list of various scripts are generated electronically and lasered onto bleached paper in an instant—the art of script preserved in an electronic pulse. But calligraphy is flourishing more than ever with calligraphic societies throughout the United States and Europe. According to noted calligrapher Julian Waters during a lecture at Sidwell Friends School in Washington, D.C. in 1997, true calligraphy is the art of producing letters that capture the spirit of the text they represent. For many artists, much mental pre-planning is necessary to fully understand the text before deciding how to display it in its full beauty. This type of emotion can not always be generated from a computer, which for Julian Waters is 'simply another tool' to be manipulated by the artist.

Calligraphy is a popular art form whose boundaries are not restricted to Europe and the United States. Around 1500 B.C.E. the Chinese developed a complicated writing technique using more than 1500 characters. Today the Chinese consider calligraphy to be one of their most respected art forms. Master Chinese calligraphers may appear to be spontaneously stroking a brush over the paper, but many meditate extensively before designing. Also there are several special monasteries in China where monks use calligraphy as a means of teaching mental discipline to their students. The Arabs are also noted for their history of calligraphy. Their cursive is written from right to left and formed by eighteen distinct shapes, the various combinations of which produce twenty-eight letters. Arabic script appears highly distinctive from the lettering used throughout most of Europe, but Arabic calligraphy has had many of the same Greek and Phoenician influences. In Arabic calligraphy there are six major scripts (Farsi, Naskh, Kufi, Diwani, Req'aa, and Thuluth) representing various artistic styles.

For true calligraphers, the art of penmanship will always be alive as long as there is at least one artist willing to carry on the tradition. Despite super-fast computers that can produce a myriad of different fonts, real calligraphy comes from deep within the artist who strives to evoke the true emotion of the script through the words he draws. Calligraphy has survived throughout history despite printing presses and copperplate engravings, and dedicated followers of the art expect it to outlast the next big invention of the 21st century.

1. The main idea of the passage is to

- (A) give a brief analysis and history of the development of calligraphy
- (B) show how detrimental the printing press was to society
- (C) credit the Egyptians with the height of drawing pictures
- (D) list the number of countries around the world which are influenced by calligraphy

2. The author states that the first alphabet and writing systems were developed by

- (A) the Egyptians in 3500 B.C.E.
- (B) the Greeks in 850 B.C.E.
- (C) the Phoenicians around 1000 B.C.E.
- (D) the Europeans during the Middle Ages

3. The word smattering in paragraph 2 most likely means

- (A) deleterious
- (B) overwhelming
- (C) abundance
- (D) scattering

Paragraph 2 is marked with an arrow [→]

4. It can be inferred from the author's analysis of the Latin language that

- (A) there is a clear connection between it and the cave paintings
- (B) only a few members of society could understand Latin
- (C) it was engraved within tombs
- (D) Latin was a difficult language to learn

5. The introduction of the printing press symbolizes

- (A) a resurgence of Bible books
- (B) the crowning moment of technology
- (C) Johannes Gutenberg's genius
- (D) the first of a number of technological advancements that threatened the field of calligraphy

6. Which of the following best describes the main advantage of the invention of copperplates in the seventeenth century?

- (A) The copperplates were able to print bolder lines that were very legible
- (B) The copperplates could print thinner lines and accommodate italic scripts as well
- (C) Copperplates were lighter and easier to maneuver than the bulky printing press machinery
- (D) Copperplates were relatively cheap to manufacture

7. According to the passage, calligraphy has been in danger of dying out due to all of the following EXCEPT

- (A) the printing press
- (B) specialized paper
- (C) engraved copperplates
- (D) the computer

8. The main distinction between calligraphy and a computer is that

- (A) calligraphy requires much less money
- (B) computers take more time to express emotions
- (C) calligraphy can express additional information that computers have yet to be able to capture
- (D) computers are falling in popularity

9. Chinese calligraphy has the main distinction of

- (A) spontaneous writing
- (B) being used as a means to meditate
- (C) consisting of six major scripts
- (D) combining twenty-eight letters

10. Which of the following most accurately express the author's opinion regarding the quality of calligraphy from places outside Europe and the United States?
- (A) Calligraphy from locations outside Europe and the U.S. are seriously lacking in true artistic quality
  - (B) The Arabs and Chinese are also extremely skilled in the art of calligraphy
  - (C) The writing scripts from other areas around the world are nothing but shameful facsimiles of European and American calligraphy
  - (D) Arab and Chinese calligraphy are generally sub par and directly derived from Greek scripts
11. The overall tone of the author is
- (A) hopeful and informative
  - (B) depressing and discouraging
  - (C) pessimistic and enlightening
  - (D) resolved and naive

## Reading Practice Drill #3

### The First Environmentalist: Rachel Carson

Rachel Louise Carson received her degrees in marine biology from the Pennsylvania College for Women and in zoology from the Johns Hopkins University. Her true calling turned out to be much broader in range than the academic study of wildlife, however. As Carson's career as a scientific writer progressed, she became interested in the effects of artificial chemicals on the natural environment. Through her published research, she was the first to direct public attention to the environmental damage caused by the indiscriminate use of pesticides in agriculture. She is thus regarded as the public figure who launched the environmentalist movement.

Upon enrolling in college, Carson had initially intended to major in English and become a journalist or novelist. Her attentiveness to presentation allowed her to convey even rather dry facts in an evocative prose style that held the attention of the general reader. **Wedded to her extensive academic training in biology, Carson's talent for expressive writing positioned her ideally to bring scientific findings about ecology to a mass audience.** She published a famous trilogy about the delicate and complex ecology of the sea, beginning with *Under the Sea-Wind*. That first volume took a large-scale approach, describing the living systems of the ocean in everyday, easily understood terms. *Under the Sea-Wind* was only a moderate commercial success, but it, along with Carson's writings for the United States Fish and Wildlife Service, set the stage for her second volume, published ten years after the first. *The Sea Around Us* made Rachel Carson a household name. It became not only a bestseller but also a National Book Award winner. In it, Carson examined more explicitly than before the effects of human action on the creatures of the ocean. The last book in the trilogy was *The Edge of the Sea*, in which Carson trained her writerly and scientific gaze on the shoreline of the East Coast to examine the endangered organisms that populated it.

→ These books established Carson as a public figure who advocated respect for the environment, but the work that would be her most lasting legacy was yet to come. She began to examine data on the effects of agricultural pesticides, spurred in part by a letter from two friends who owned a farm in Massachusetts and expressed concern that sprayed pesticides were causing harm to local wildlife. Carson's research convinced her that high exposure to pesticides such as DDT threatened not only beneficial insects and birds but also people. She put her conclusions in a landmark fourth scientific volume, *Silent Spring*. In the famous image that gave the book its title, Carson hypothesized about an ecosystem in which the calling of birds had been silenced by poison in soil and groundwater.

Carson alleged that the regulations governing use of these chemicals were inadequate, though her positions were not as extreme as they are sometimes now characterized. She did not support the outright banning of pesticides. Rather, she objected to "indiscriminate" use, which is to say, use without any thought for caution and moderation. Eventually, Carson's views were taken seriously at the highest levels of government. President John F. Kennedy's Science Advisory Committee solicited her advice on how to improve rules about pesticide use. She also testified before Congress. Through her influence, she assisted in bringing about far stricter controls on toxic chemicals such as DDT, which deteriorates slowly and thus remains in soil and groundwater for very long periods of time.

Although Carson's fame meant that she was in demand as a public speaker, she much preferred the solitude of research and writing. She employed assistants but frequently did even tedious archival research herself to avoid wasting time reviewing material with which she was already familiar. The same concern with clarity and elimination of waste characterized her writing itself. Though Carson