Origin of the Mummy Wedges:

Alien Bumblebees bottles transport Mummy Wedges to earth

PASSAGE 1

SOCIAL STUDIES: This passage is adapted from an article about architecture and democracy.

In her article "Architects of Justice," scholar Linda Mulcahy writes about how the physical arrangement of the courtroom is a far cry from the apolitical, public-spirited space it was once idealized to be.

Imagine walking into a courtroom. In most courtrooms, officers of the court flank the entrance in the back and stand at the front as well, monitoring the room for rule violations. Invariably, the proceedings are separated from the viewing area by a low wall or divider. The topography of the space—the judge seated on a raised platform, for example—allows the judge to observe the room's activity from an elevated position, clearly a calculated architectural choice. It often feels more like a theater than anything else—a performance rather than a truth-seeking enterprise.

These architectural features, coupled with the "legalese" used by lawyers (unfamiliar to many lay people), the adversarial (typically hostile) nature of the litigation process, and the general attitude of resentment and reluctance that pervades juries, leave little question why the public would find courtrooms less than welcoming.

In 2003, Bexar County, Texas took on the challenge of changing all this. In an innovative, pioneering project aimed at meeting the special needs of children in child abuse and neglect cases, the county created a court complex to enable children to testify in the courtroom in a non-threatening and comforting environment. It was a radical departure from the traditional approach to courtroom design and renovation, and it sprang from consensus in the county that a special courtroom to accommodate the high number of abused children was critical.

A design team was formed that included architectural, electrical and mechanical engineers, a child psychologist, and the local Deputy Director of the Center for Legal and Court Technology. The design team, working with county officials, determined that two courtrooms were needed, along with two hearing rooms and two interview rooms.

The creation of dual rooms made clear the significant role that technology would play. According to the Center for Legal and Court Technology, "Each courtroom would need all technological tools available to present a case. The extensive use of video would be expected to allow a participant in any location within the complex to communicate with another participant anywhere else. For example, a judge might need to interview a child in chambers with other participants viewing from the hearing room or courtroom. If a parent became unruly, he/she would be removed to a holding area to end disruption in the courtroom but could still listen to or testify at the proceedings. Remote communication was also designed into the system so parents who were incarcerated could participate from prison rather than being transported to the courthouse."

The complex even included a special waiting room, designed for the protection and entertainment of children.

But endeavors like this remain rare and are, as in the case of Bexar County, typically restricted to individuals with special needs, such as children.

Will the design of standard courtrooms ever follow suit in the future? Should they?

It is unlikely. Law is a highly traditional profession that pays, by its nature, great respect to authority. Judges, statutes, and sacred, guiding documents, such as both state and federal constitutions, are given the utmost respect, and violations of them are taken seriously, involving law enforcement if necessary. Architecture has reflected that somber, inherently hierarchical model. Consider not only the structure of a courtroom but that judges typically wear robes, as well—apparel that signifies prestige, distinction.

Perhaps the most striking example of hierarchical American courthouse architecture is the Supreme Court itself. Forty-four steps rise up to meet its entrance; massive red curtains adorn the front of the courtroom; the elevation of the justices is striking; spectators are cabined by rank and admission standards. Considering the high-stakes decisions made in the walls of the building, one might think these features are not only expected but also appropriate.

Yet law can be respected while still being made accessible, understandable and, in courtrooms, comfortable enough for witnesses to be honest. For if trial participants are too intimidated to tell the truth, how can the courtroom achieve its fundamental purpose?

1. Which one of the following best characterizes the author's attitude towards the new courtrooms in Bexar County, Texas?
   - **A.** She welcomes them as appropriate for children, but is skeptical as to whether they are relevant to standard courtrooms.
   - **B.** She is skeptical of them because they do not appropriately respect authority.
   - **C.** She sees the redesign as a positive step towards making courtrooms more accessible and comfortable, but is skeptical as to whether other courtrooms will follow suit.
   - **D.** She questions whether the redesign is sufficiently public-spirited and apolitical.

2. According to the passage, most standard courtrooms today are characterized by:
   - **F.** a raised platform for the judge and a waiting room for children.
   - **G.** forty-four steps in front of the entrance and red curtains in the front of the courtroom.
   - **H.** a waiting room for children and red curtains in the front of the courtroom.
   - **J.** a raised platform for the judge and a divider separating the viewing area from the proceedings.

3. According to the passage, the new courtrooms in Bexar County, Texas use video in order to:
   - **A.** allow participants to view and testify at proceedings while in physically separate places.
   - **B.** allow for a special waiting room for children's protection and entertainment.
   - **C.** allow incarcerated parents to be transported to the courthouse.
   - **D.** allow the judge to observe proceedings.

4. The author describes the architecture of the Supreme Court in order to support her point that:
   - **F.** the law must always be given the utmost respect.
   - **G.** the Supreme Court is designed to look like the most prestigious court in the United States.
   - **H.** a hierarchical style of architecture in courtrooms is strongly ingrained in the United States.
   - **J.** the elevation of the Supreme Court Justices is extreme and striking, even by American standards.

5. Which of the following is most probably what the author believes to be "unlikely" (line 64)?
   - **A.** Standard courtrooms will adopt a less hierarchical style.
   - **B.** Standard courtrooms should adopt a less hierarchical style.
   - **C.** The law will become more traditional as a profession.
   - **D.** Residents of Bexar Country, Texas will like their new courtrooms.

6. It can be most reasonably inferred from the passage that legal jargon:
   - **F.** functions to praise authority and tradition in the courtroom.
   - **G.** alienates and confuses many members of the general public.
   - **H.** makes prospective jurors angry and resentful.
   - **J.** includes many architectural terms.

7. It can be most reasonably inferred that the author holds which of the following views of Linda Mulcahy's scholarship?
   - **A.** The scholarship is good because courtrooms should be centers of spirited debate.
   - **B.** The scholarship is dangerous because courtroom architecture should reflect an appropriate respect for authority.
   - **C.** The scholarship is valuable because we should examine how courtroom architecture reflects our values and facilitates justice.
   - **D.** The scholarship is smart because no one had pointed out the discrepancy between American legal ideals and the realities of courtrooms before.

8. According to the passage, Bexar County, Texas undertook the challenge of redesigning a local courtroom because:
   - **F.** local residents felt too intimidated by the previous courtroom architecture.
   - **G.** local residents wanted to take on an innovative project.
   - **H.** the number of incarcerated parents made child abuse cases difficult to prosecute.
   - **J.** local residents believed that a special courtroom for childhood abuse cases was needed.

9. As described in lines 72–73, the wearing of robes by judges most reflects which one of the following attitudes about the law?
   - **A.** "Law can be respected while still being made accessible" (lines 83–84).
   - **B.** "It often feels more like a theater than anything else—a performance rather than a truth-seeking enterprise" (lines 13–15).
   - **C.** "Judges, statutes, and sacred, guiding documents, such as both state and federal constitutions, are given the utmost respect" (lines 65–68).
   - **D.** "Remote communication was also designed into the system so parents who were incarcerated could participate" (lines 52–54).

10. The author compares the courtroom to a "theater" (line 13) in order to:
   - **F.** point out that legal proceedings are often scripted.
   - **G.** provide an example of an alternative courtroom design.
   - **H.** underscore the point that courtrooms are not the open, democratic spaces people once dreamed them to be.
   - **J.** emphasize how judges must consider viewers in the way they conduct legal proceedings.

PASSAGE 1

A Pioneering Author

[1]

Ursula K. Le Guin has broken ground as an award-winning author and writer[1] of science fiction and fantasy. However, she resists being pigeonholed. After

5

all, she might ask, when[2] the wizard Prospero commands spirits in *The Tempest,* isn't Shakespeare writing fantasy

as well? As Le Guin argues[3] that these genres let authors

explore the implications of a high intriguing[4] premise.

In this way,[5] new light can be shed on the human condition.

[2]

[1] Written[6] at a time when traditional roles in American society were being contested, Le Guin's celebrated novel *The Left Hand of Darkness* contains a fascinating sentence: "The king was pregnant." [2] In this book, the inhabitants of a planet, normally without gender[7] become male or female once a month[7]—and not always the same way each time. [3] Le Guin originally used "he" to refer to these people in their genderless phase, but later questioned that choice. [4] Le Guin

1. **A.** NO CHANGE
   B. award-winning author who has received honors in
   C. award-winning author
   D. author and writer who has won awards in

2. **F.** NO CHANGE
   G. might ask when
   H. might, ask when
   J. might ask, when,

3. **A.** NO CHANGE
   B. When Le Guin argues
   C. Le Guin, arguing
   D. Le Guin argues

4. **F.** NO CHANGE
   G. highly intriguing
   H. highly intrigued
   J. high intrigue

5. Which of the following alternatives to the underlined portion would NOT be acceptable?
   A. In this fashion
   B. Thus
   C. In contrast
   D. As a result

6. **F.** NO CHANGE
   G. Writing
   H. Having written
   J. Having been writing

7. **A.** NO CHANGE
   B. planet, normally without gender,
   C. planet—normally genderless
   D. planet genderless normally

was one of the first writers, of any kind to investigate what is left when gender is transformed. [5] She is also progressive with the concept of race, giving many of her protagonists dark skin. [9] [6] As she has explained, she challenges her mostly white readers to overcome their possible resistance to identifying with these characters. [7] She even rewrote the opening chapter with a neutral pronoun "e" instead. [10]

[3]

[11] One invention of Le Guin's, the ansible, is so interesting that other authors use it as well. There are

8. F. NO CHANGE
   G. writers of any kind
   H. writers of any kind;
   J. writers of any kind:

9. Which of the following true statements, if added here, would LEAST exemplify the assertion about Le Guin's approach to race?
   A. In *The Left Hand of Darkness*, the only person from Earth is subtly revealed to be black partway through the novel.
   B. The first three books of Le Guin's *Earthsea* trilogy revolve around a wizard with a red-brown complexion.
   C. Le Guin's later *Earthsea* novels raise the profile of Tenar, a pale-skinned priestess who has lost her power.
   D. The androgynous lords in *The Left Hand of Darkness* are generally brown-skinned and short.

10. For the sake of the logic and coherence of this paragraph, Sentence 7 should be placed:
    F. where it is now.
    G. after Sentence 1.
    H. after Sentence 3.
    J. after Sentence 5.

11. Given that all the sentences are true, which one, if added here, would offer the best transition to Paragraph 3 from Paragraph 2?
    A. As the daughter of a famous anthropologist, Le Guin grew up sensitive to issues of race and gender.
    B. Le Guin does not seem enamored of technology in and of itself, but as premises for sociological exploration, imaginary technical advances play an important role in her writing.
    C. Le Guin's mother published a bestselling book about Ishi, a family friend who was one of the last survivors of his Native American tribe.
    D. A person of strong principles, Le Guin has turned down awards and resigned from writers' organizations in protest over a variety of issues.

many science fiction milieus <u>into which</u> (12) Einstein's ban on faster-than-light speeds is broken. Spaceships hop

12. F. NO CHANGE
    G. by which
    H. when
    J. in which

through the galaxy <u>as if they have flown</u> (13) from Europe to Asia. Le Guin cleverly imagines a universe in which instant communication, but not instant travel, among

13. A. NO CHANGE
    B. as though flew
    C. as though having flew
    D. as if flying

the stars <u>might of</u> (14) take place. Her interstellar telephone, the ansible, links distant planets, but people on these separated islands cannot physically reach each other without serious personal consequences. For instance, a mother journeys to a nearby star <u>and returns</u> (15) much younger than her daughter.

14. F. NO CHANGE
    G. might have
    H. may be
    J. may

15. A. NO CHANGE
    B. in return
    C. and returned
    D. and returning