Questions 10-15 are based on the following passage.

The following passage is an excerpt from a 1909 novel. Georgia, the main character, is a reporter in an otherwise all-male newsroom.

Georgia was to be married. It was the week before Christmas, and on the last day of the year she would become Mrs. Joseph Tank. She had told Joe that if they were to be married at all they might as well get it over with this year, and still there was no need of being married any earlier in the year than was necessary. She assured him that she married him simply because she was tired of having paper bags waved before her eyes everywhere she went and she thought if she were once officially associated with him people would not flaunt his idiosyncrasies at her that way. And then Ernestine, her best friend, approved of getting married, and Ernestine's ideas were usually good. To all of which Joe responded that she certainly had a splendid head to figure it out that way. Joe said that to his mind reasons for doing things weren't very important anyhow; it was doing them that counted.

Yesterday had been her last day on the paper. She had felt queer about that thing of taking her last assignment, though it was hard to reach just the proper state, for the last story related to pork-packers, and pork-packing is not a setting favorable to sentimental regrets. It was just like the newspaper business not even to allow one a little sentimental harrowing over one's exodus from it. But the time for gentle melancholy came later on when she was sorting her things at her desk just before leaving, and was wondering what girl would have that old desk—if they cared to risk another girl, and whether the other poor girl would slave through the years she should have been frivolous, only to have some man step in at the end and induce her to surrender the things she had gained through sacrifice and toil.

As she wrote a final letter on her typewriter—she did hate letting the old machine go—Georgia did considerable philosophizing about the irony of working for things only to the end of giving them up. She had waded through snowdrifts and been drenched in pouring rains, she had been frozen with the cold and prostrated with the heat, she had been blown about by Chicago wind until it was strange there was any of her left in one piece, she had had front doors—yes, and back doors too—slammed in her face, she had been the butt of the alleged wit of menials and hirelings, she had been patronized by vapid women as the poor girl who must make her living some way, she had been roasted by—but never mind—she had had a beat* or two! And now she was to wind it all up by marrying Joseph Tank, who had made a great deal of money out of the manufacture of paper bags. This from her—who had always believed she would end her days in New York, or perhaps write a realistic novel exposing some mighty evil!

* the area regularly covered by a reporter

10. Based on information presented in the passage, which best describes what Georgia was "tired of" (line 8) ?

(A) Being forced to earn a living
(B) Being teased about Joseph Tank
(C) Being considered a hack writer by some of her colleagues
(D) Being betrayed by her supposed friends
(E) Being the only woman in the newsroom

11. The second paragraph suggests that Georgia believes the "proper state" (line 19) would be one of

(A) excitement
(B) wistfulness
(C) amusement
(D) annoyance
(E) relief

12. In line 27, "poor" most nearly means

(A) pitiable
(B) indigent
(C) inferior
(D) humble
(E) petty

13. Which most resembles the "irony" mentioned in line 34 ?

(A) A worker moving to a distant state to take a job, only to be fired without warning
(B) An executive making an important decision, only to regret it later
(C) An athlete earning a starting position on a good team, only to quit in midseason
(D) A student studying for a major exam, only to learn that it has been postponed
(E) A person purchasing an expensive umbrella, only to lose it on the first rainy day

GO ON TO THE NEXT PAGE

Questions 16-24 are based on the following passage.

The following passage is adapted from a book about television and popular culture.

Ridiculing television, and warning about its inherent evils, is nothing new. It has been that way since the medium was invented, and television hasn't exactly been lavished with respect as the decades have passed. I suspect, though, that a lot of the fear and loathing directed at television comes out of a time-honored, reflexive overreaction to the dominant medium of the moment. For the past several decades, television has been blamed for corrupting our youth and exciting our adults, distorting reality, and basically being a big, perhaps dangerous, waste of time. Before TV, radio and film were accused of the same things. And long before that—in fact, some 2,500 years earlier—philosophers were arguing that poetry and drama should be excluded from any ideal city on much the same grounds.

In Book 10 of the *Republic*, Plato (428-348 B.C.) attacks epic poet Homer (c. 850 B.C.) and the tragedians on several grounds, all of which have a familiar ring. "Their productions are appearances and not realities," he gripes. "Drawing, and in fact all imitation . . . [is] quite removed from the truth." The audience, as well as the art form, troubled Plato, whose remarks are colored by an implied disdain for the popularity of public performances. The "common people," as Plato so charitably calls them, are drawn to "peevish and diverse" characters—such as Odysseus and other heroes in the *Iliad* and the *Odyssey*—who (to Plato, anyway) engage in such questionable displays of emotion as "spinning out a long melancholy lamentation" or "disfiguring themselves in grief." To Plato, baring such intimate sorrows is not to be condoned. (Clearly, he would have given thumbs down to the central characters of Shakespeare's *Hamlet* and *Macbeth.*) "If you receive the pleasure-seasoned Muse[1] of song and epic," Plato warns, "pleasure and pain will be kings in your city, instead of law." Finally, Plato sums up his anti-arts argument with the cold, sweeping pronouncement that "poetry is not to be taken seriously."

One academic who has studied and written extensively about both Plato and television suggests that Plato, rather than being anti-arts, was merely an elitist. Plato wanted to ban poetry readings and live theater, the argument goes, because, being free and accessible and raucous and extremely popular, they were the mass entertainment of that era. "If, instead of 'tragedy' and 'poetry,' and 'Homer' and 'Aeschylus,'[2] you read 'mass entertainment' or 'popular media,' you'll recognize Plato's arguments as the ancestor of all the reasons we have today for being suspicious of television."

To wit: poetry, by which Plato means drama, confuses us between appearance and reality. The action it presents is too extreme and violent. Most important, it's a corrupting influence, perverting its audience by bombarding it with inferior characters and vulgar subjects—and constituting, in Plato's own words, "a harm to the mind of its audience."

If Plato's *Republic* had become reality, it would have been a republic with a lot of empty libraries, theaters, and museums—if, indeed, those repositories of the arts would have survived at all. Plato's personal utopia never came to pass—but throughout the centuries, wherever and whenever a new medium of artistic expression attracted a lot of people, someone has been ready, waiting, and eager to attack its content and fear its impact.

[1] The Muses inspired poetry and song in Greek mythology.

[2] Aeschylus (525-456 B.C.) was a Greek tragic dramatist.

16. The opening paragraph primarily serves to

(A) criticize the way television distorts the truth
(B) examine the evolution of television as a medium
(C) place contemporary criticism of television in a historical context
(D) directly compare television and drama as art forms
(E) explain why television, radio, and drama appeal to the masses

17. Which of the following television shows would be LEAST vulnerable to the criticism expressed in lines 8-11 ("For . . . time") ?

(A) A melodrama in which police detectives attempt to solve crimes
(B) A soap opera depicting interpersonal conflicts in a fictional law firm
(C) A comedy whose primary characters are supernatural
(D) A documentary on the state of education in the nation
(E) A talk show that encourages people to confront each other in front of a studio audience

18. In line 26, "drawn" most nearly means

(A) brought
(B) depicted
(C) selected
(D) attracted
(E) shaped

GO ON TO THE NEXT PAGE.

19. Which of the following best characterizes Plato's view of the heroes mentioned in line 27 ?

(A) Admiration
(B) Curiosity
(C) Distrust
(D) Disappointment
(E) Contempt

20. The "academic" (line 39) indicates that Plato was primarily characterized by his

(A) insight
(B) artistry
(C) cynicism
(D) irreverence
(E) snobbishness

21. The primary purpose of the statements in lines 39-45 ("One . . . that era") is to

(A) provide an interpretation of a viewpoint described in the previous paragraph
(B) show how Plato's view of politics should be understood in today's terms
(C) put divergent interpretations of Plato into historical perspective
(D) account for the appeal of Plato's writings
(E) signal a digression in the passage

22. The fourth paragraph (lines 50-56) indicates that Plato's principal objection to "poetry" (line 50) was its

(A) confusing language
(B) widespread popularity
(C) depiction of turbulent events
(D) influence on people's morals
(E) misrepresentation of historical figures

23. The author of the passage would probably agree with which of the following statements about the "utopia" referred to in line 60 ?

(A) It would have encouraged new artistic ventures.
(B) It would have stifled human creativity.
(C) It is an ideal that we should continue to work towards.
(D) It may come to pass because of the popularity of television.
(E) It was a notion rejected by Greek philosophers.

24. The comment about "a new medium of artistic expression" (line 62) primarily suggests that

(A) the author holds a fatalistic view of the future for artistic expression
(B) certain societies in the past have been slow to accept new art forms
(C) people often disguise their true feelings when it comes to art
(D) the popular response to a new art form will often overcome opposition to it
(E) a popular new art form will always receive some form of negative response

NOTE: The reading passages in this test are brief excerpts or adaptations of excerpts from the published material. The ideas contained in them do not necessarily represent the opinions of the College Board or Educational Testing Service. To make the test suitable for testing purposes, we may in some cases have altered the style, contents, or point of view of the original.

STOP

If you finish before time is called, you may check your work on this section only. Do not turn to any other section in the test.

Questions 13-24 are based on the following passages.

The passages below discuss the possibility of locating intelligent life on other planets. Passage 1 has been adapted from a 1999 book on the history of the universe. Passage 2 was excerpted from a 2000 book on the scientific quest for extraterrestrial life.

Passage 1

Generations of science-fiction movies have conditioned us to consider bug-eyed monsters, large-brained intellectual humanoids, and other rather sophisticated extraterrestrial creatures as typical examples of life outside Earth. The reality, however, is that finding any kind of life at all, even something as simple as bacteria, would be one of the most exciting discoveries ever made.

The consensus within the scientific community seems to be that we eventually will find not only life in other parts of the galaxy but also intelligent and technologically advanced life. I have to say that I disagree. While I believe we will find other forms of life in other solar systems (if not in our own), I also feel it is extremely unlikely that a large number of advanced technological civilizations are out there, waiting to be discovered. The most succinct support for my view comes from Nobel laureate physicist Enrico Fermi, the man who ran the first nuclear reaction ever controlled by human beings. Confronted at a 1950 luncheon with scientific arguments for the ubiquity of technologically advanced civilizations, he supposedly said, "So where is everybody?"

This so-called Fermi Paradox embodies a simple logic. Human beings have had modern science only a few hundred years, and already we have moved into space. It is not hard to imagine that in a few hundred more years we will be a starfaring people, colonizing other systems. Fermi's argument maintains that it is extremely unlikely that many other civilizations discovered science at exactly the same time we did. Had they acquired science even a thousand years earlier than we, they now could be so much more advanced that they would already be colonizing our solar system.

If, on the other hand, they are a thousand years behind us, we will likely arrive at their home planet before they even begin sending us radio signals. Technological advances build upon each other, increasing technological abilities faster than most people anticipate. Imagine, for example, how astounded even a great seventeenth-century scientist like Isaac Newton would be by our current global communication system, were he alive today. Where are those highly developed extraterrestrial civilizations so dear to the hearts of science-fiction writers? Their existence is far from a foregone conclusion.

Passage 2

Although posed in the most casual of circumstances, the Fermi Paradox has reverberated through the decades and has at times threatened to destroy the credibility of those scientists seriously engaged in the Search for Extraterrestrial Intelligence (SETI) research program.

One possible answer to Fermi's question ("If there are extraterrestrials, where are they?") is that extraterrestrials have in fact often visited Earth, and continue to do so. This is the answer of those who believe in the existence of unidentified flying objects, or UFO's. But few scientists, even those engaged in SETI, take the UFO claims seriously. "You won't find anyone around here who believes in UFO's," says Frank Drake, a well-known SETI scientist. If one discounts the UFO claims, yet still believes that there are many technological civilizations in the galaxy, why have they not visited us? Drake's answer is straightforward: "High-speed interstellar travel is so demanding of resources and so hazardous that intelligent civilizations don't attempt it." And why should they attempt it, when radio communication can supply all the information they might want?

At first glance, Drake's argument seems very persuasive. The distances between stars are truly immense. To get from Earth to the nearest star and back, traveling at 99 percent of the speed of light, would take 8 years. And SETI researchers have shown that, to accelerate a spacecraft to such a speed, to bring it to a stop, and to repeat the process in the reverse direction, would take almost unimaginable amounts of energy.

Astronomer Ben Zuckerman challenges Drake's notion that technological beings would be satisfied with radio communication. "Drake's implicit assumption is that the only thing we're going to care about is intelligent life. But what if we have an interest in simpler life-forms? If you turn the picture around and you have some advanced extraterrestrials looking at the Earth, until the last hundred years there was no evidence of intelligent life but for billions of years before that they could have deduced that this was a very unusual world and that there were probably living creatures on it. They would have had billions of years to come investigate." Zuckerman contends that the reason extraterrestrials haven't visited us is that so few exist.

GO ON TO THE NEXT PAGE

13. Which statement about the Fermi Paradox is supported by both passages?

(A) It articulates a crucial question for those interested in the existence of extraterrestrials.
(B) It clarifies the astronomical conditions required to sustain life on other planets.
(C) It reveals the limitations of traditional ideas about the pace of technological change.
(D) It demonstrates the scientific community's fascination with the concept of interstellar travel.
(E) It suggests that advanced extraterrestrial civilizations may be uninterested in our culture.

14. Which statement best describes a significant difference between the two passages?

(A) Passage 1 analyzes a literary form, while Passage 2 argues that literature has little bearing on science.
(B) Passage 1 presents an argument, while Passage 2 surveys current opinion in a debate.
(C) Passage 1 concludes by rejecting the Fermi Paradox, while Passage 2 opens by embracing it.
(D) Passage 1 describes a phenomenon, while Passage 2 details a belief system that would reject such a phenomenon.
(E) Passage 1 defends a viewpoint, while Passage 2 questions that viewpoint's place in scientific research.

15. The author of Passage 1 mentions "monsters," "humanoids," and "creatures" (lines 2-4) primarily to

(A) question the literary value of science fiction
(B) contrast fictional notions with a scientific perspective
(C) offer examples of the human fear of the unknown
(D) criticize science fiction for being unduly alarmist
(E) suggest that scientific research has been influenced by science fiction

16. In line 17, "ran" most nearly means

(A) fled
(B) accumulated
(C) traversed
(D) managed
(E) incurred

17. Passage 1 suggests that the Fermi Paradox depends most directly on which assumption?

(A) Extraterrestrial civilizations may not wish to be discovered by human beings.
(B) Extraterrestrial civilizations would most likely have discovered technology at about the same time human beings discovered it.
(C) Extraterrestrial technology would develop at roughly the same rate as human technology.
(D) Extraterrestrial civilizations would inevitably use technology for aggressive ends.
(E) Science is a more powerful form of human knowledge than are art and literature.

18. The claim made in Passage 1 that a "consensus" exists (lines 8-11) would most likely be interpreted by the author of Passage 2 as

(A) evidence of compromise in the scientific community
(B) an attack on SETI researchers
(C) support for Fermi's analysis
(D) a revelation of an unexpected truth
(E) an oversimplification of a complex debate

19. The author of Passage 1 mentions Isaac Newton (lines 37-40) in order to

(A) emphasize the rapid rate of technological innovation
(B) acknowledge the impact of a profound thinker
(C) criticize the inflexibility of Newton's contemporaries
(D) speculate about Newton's influence on current research
(E) highlight the value of scientific curiosity

20. In lines 44-48, the author of Passage 2 indicates that the Fermi Paradox has been

(A) thoroughly misunderstood
(B) surprisingly influential
(C) overwhelmingly perplexing
(D) intermittently popular
(E) frequently misquoted

GO ON TO THE NEXT PAGE

21. How would Frank Drake (line 56, Passage 2) most likely respond to the statement by the author of Passage 1 about humans "colonizing other systems" (line 26) ?

(A) The means to accomplish such a project may be beyond our reach.
(B) Interstellar colonization is as morally problematic as was colonization on Earth.
(C) We would do better to study indigenous life-forms rather than search for extraterrestrial creatures.
(D) Humans would be wise to consider that they themselves are subject to colonization.
(E) Funding for such an undertaking would pose a thorny political issue for any government.

22. In line 57, "claims" most nearly means

(A) demands
(B) assertions
(C) rights
(D) territories
(E) compensations

23. In line 63, "radio communication" is cited as a

(A) complex interaction
(B) technological relic
(C) common occurrence
(D) practical alternative
(E) dramatic advance

24. Both the author of Passage 1 and Ben Zuckerman (line 73, Passage 2) imply that researchers seeking life on another planet should focus on which of the following?

(A) Seasonal variations in color due to plant life
(B) Evidence of the most basic forms of life
(C) Signs of artificially created structures
(D) Signals that might be radio communications
(E) Changes in geological surface features

STOP

If you finish before time is called, you may check your work on this section only.
Do not turn to any other section in the test.

The passage below is followed by questions based on its content. Answer the questions on the basis of what is stated or implied in the passage and in any introductory material that may be provided.

Questions 7-19 are based on the following passage.

The following passage is from a 1979 essay by a Native American writer.

An understanding of any national literature depends very much on an awareness of the larger cultural context. Without some knowledge of language, of history, of
Line inflection, of the position of the storyteller within the
5 group, without a hint of the social roles played by males and females in the culture, without a sense of the society's humor or priorities—without such knowledge, how can we, as reader or listener, penetrate to the core of meaning in an expression of art?

10 The difficulty of gaining access to the literature of a different culture may be illustrated by an exemplary folktale (in translation) from the Tanaina (Athabaskan) culture of south-central Alaska. It would typically be told to a general audience within the society, including the full range
15 of ages from young children to grandparents; it would be recounted with gesticulation and exaggeration by a performance specialist. It would be expected to have different meanings to the various categories of listeners— instructive, entertaining, reinforcing, or all three. Here is a brief version
20 of the story:

"Once upon a time there was a porcupine woman who decided to do some hunting on the far side of the river. She went to the bank, where she met a beaver.

'Hello,' she said to him. 'I need to do some hunting over
25 there. Will you ride me across on your back?'

'I'd be glad to,' replied the beaver. 'Hop on.'

So the porcupine woman climbed on his back, and he started swimming for the other side. When he had almost made it, the porcupine woman said, 'Oh my! I've forgotten
30 to bring my sack. I'll need to go back to the other bank and get it.'

'All right,' said the beaver, and swam back. He was panting while the porcupine woman went to get her sack.

'Okay,' she said. 'Let's go.' So they started across
35 again. The beaver was swimming much more slowly. When they had practically reached the other side, she said, 'Oh my! I've forgotten to bring my needle. We'll have to go back and get it.'

This time the beaver didn't say anything—he didn't
40 have enough breath! But he turned around and pulled them back to the shore and nearly passed out while she got her needle.

'Hurry up, now,' the porcupine woman said as she climbed back on his back. He could hardly keep his nose
45 above water, but he had almost made it to the far bank again when she said, 'Oh my! I've forgotten my staff. We'll have to . . . .'

Before she had finished her sentence the beaver had flipped over in the water and dragged himself onto the
50 bank, where he lay half dead. The porcupine woman managed to make the shore too, and climbed up onto a bear path. When she had caught her breath, she turned on the beaver and quilled him to death."

The Tanaina live in an environment that could euphe-
55 mistically be described as "difficult." Survival, especially in the wild, is always precarious. Further, they were, in the precontact period, a nonliterate people. Oral communication was therefore the method of cultural transmission, legal understanding, and meaningful communication. It is
60 also necessary to know that a "staff," as mentioned in the story, functions as both a walking stick and a weapon, and that in the Tanaina symbol system, porcupines were supposed to be rather ponderous, dull-witted creatures, and beavers were thought to be energetic and industrious but
65 overly spontaneous and erratic.

For the reader armed with these data, the story becomes more accessible as a lesson in contract law, with several additional minor themes. A culturally attuned listener would notice, for instance, that when the porcupine woman
70 proposed passage to the beaver, he agreed without any stipulations or clarifications of the terms. He gave a basically open-ended agreement—made a contract—and hence the porcupine woman was perfectly within her rights both in demanding that he return three times and in quilling
75 him to death when he reneged.

The story is not, however, without its moral for the porcupine women of this world. Her stated aim is to go hunting, and yet she sets out without the three essentials of that endeavor: a sack in which to carry home her game, a
80 needle with which to sew up the intestines, and, most important, an implement with which to hunt and defend herself. True, she had an open-ended contract, but where does she wind up at the conclusion of the story? Sitting, exhausted, quills used up, weaponless, and not only on the
85 wrong side of the river from her home but on a bear path! The hunter is about to become the hunted, and all because of her own improvidence.

GO ON TO THE NEXT PAGE

7. In the opening paragraph, the author assumes that the "meaning" (line 8) is

(A) culturally determined
(B) intensely personal
(C) essentially moralistic
(D) permanently inscrutable
(E) uniquely artistic

8. In the context of the passage, which "expression of art" (line 9) would be the most difficult to interpret?

(A) A contemporary play written by a prolific playwright
(B) A fable from a nonliterate society with which anthropologists are very familiar
(C) A single text produced by a previously unknown society
(D) A sitcom from the early days of television
(E) A single myth from an ancient culture with a well-documented mythological structure

9. How does the author respond to the question posed in lines 3-9 ?

(A) By proposing an innovative strategy
(B) By confirming the futility of such analysis
(C) By describing a personal experience with the problem
(D) By illustrating his point within a particular context
(E) By documenting a traditional approach to the problem

10. The author discusses Tanaina culture from the perspective of

(A) a concerned parent
(B) a bewildered visitor
(C) a performance artist
(D) an informed outsider
(E) an indignant reader

11. The sentence in which "difficult" appears (lines 54-55) indicates that the author considers the word to be

(A) an exaggeration
(B) an estimate
(C) an understatement
(D) a contradiction
(E) a preconception

12. In relation to the passage, the statements in lines 59-65 serve a function most similar to which of the following items?

(A) A menu in a restaurant
(B) The key or legend to a map
(C) A department store directory
(D) The outline of a term paper
(E) An illustration of a fairytale

13. The author's analysis of the folktale offers which insight into Tanaina beliefs?

(A) A fanciful story is most suitable for an audience of children.
(B) A verbal exchange can establish a binding contract.
(C) A person who behaves impulsively is most often sincere.
(D) A shared task should be divided fairly between two people.
(E) A painstaking plan may nonetheless fail to anticipate all problems.

14. The "porcupine women of this world" (lines 76-77) are best described as people who

(A) plan inadequately for their own needs
(B) postpone necessary work in favor of leisure
(C) depend heavily upon help from their close friends
(D) return repeatedly to their favorite places
(E) flee quickly from any laborious task

15. The final paragraph (lines 76-87) suggests that the bear path mentioned in lines 51-52 is significant because it

(A) foreshadows the arrival of a benevolent character from Tanaina folklore
(B) suggests an alarming alternative to crossing the river
(C) marks the boundary of the beaver's natural surroundings
(D) explains the porcupine woman's fear of unfamiliar territory
(E) poses a new peril for the porcupine woman

GO ON TO THE NEXT PAGE

Correct Answers and Difficulty Levels
Form Codes FEOP, GWOP, HFOP

Critical Reading

Section 4

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	D	1	13.	C	3
2.	D	1	14.	E	3
3.	A	2	15.	C	3
4.	C	5	16.	C	3
5.	B	5	17.	D	2
6.	E	3	18.	D	2
7.	B	1	19.	E	4
8.	C	4	20.	E	5
9.	A	5	21.	A	4
10.	B	3	22.	D	3
11.	B	5	23.	B	3
12.	A	3	24.	E	3

Number correct

Number incorrect

Section 7

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	E	1	13.	A	3
2.	C	1	14.	B	4
3.	A	4	15.	B	3
4.	E	2	16.	D	1
5.	D	4	17.	C	3
6.	E	4	18.	E	5
7.	B	5	19.	A	3
8.	A	5	20.	B	4
9.	C	3	21.	A	4
10.	C	2	22.	B	2
11.	A	2	23.	D	3
12.	E	1	24.	B	3

Number correct

Number incorrect

Section 9

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	B	1	11.	C	3
2.	D	2	12.	B	3
3.	E	3	13.	B	3
4.	D	3	14.	A	2
5.	E	5	15.	E	3
6.	D	5	16.	D	2
7.	A	3	17.	C	4
8.	C	3	18.	C	3
9.	D	3	19.	E	3
10.	D	3			

Number correct

Number incorrect

Math

Section 2

Multiple-Choice Questions

	COR. ANS.	DIFF. LEV.
1.	A	1
2.	C	1
3.	B	2
4.	B	2
5.	A	3
6.	E	5
7.	E	4
8.	A	4

Student-Produced Response Questions

	COR. ANS.	DIFF. LEV.
9.	12	1
10.	2	2
11.	120 < x < 125	2
12.	2035	3
13.	5	3
14.	89	3
15.	13/2 or 6.5	4
16.	5/9, .555 or .556	4
17.	700	5
18.	120	4

Number correct

Number correct (9-18)

Number incorrect

Section 6

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	D	1	11.	E	3
2.	B	1	12.	E	2
3.	D	1	13.	E	3
4.	C	1	14.	A	4
5.	B	2	15.	A	4
6.	A	2	16.	B	4
7.	A	2	17.	B	5
8.	C	3	18.	D	4
9.	C	3	19.	C	5
10.	D	2	20.	D	5

Number correct

Number incorrect

Section 8

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	A	1	9.	C	3
2.	B	1	10.	A	3
3.	D	1	11.	D	3
4.	C	1	12.	E	4
5.	C	3	13.	B	4
6.	A	2	14.	C	4
7.	D	3	15.	C	5
8.	E	3	16.	E	5

Number correct

Number incorrect

Writing

Section 3

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	D	1	10.	E	3	19.	E	3	28.	C	5
2.	C	1	11.	C	3	20.	A	3	29.	B	5
3.	A	1	12.	B	1	21.	C	3	30.	B	3
4.	E	1	13.	E	3	22.	B	3	31.	E	3
5.	C	1	14.	C	2	23.	B	3	32.	D	3
6.	B	1	15.	C	2	24.	A	3	33.	A	3
7.	E	2	16.	E	3	25.	C	4	34.	C	4
8.	C	2	17.	C	3	26.	B	3	35.	E	3
9.	A	2	18.	B	3	27.	B	4			

Number correct

Number incorrect

Section 10

	COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.		COR. ANS.	DIFF. LEV.
1.	C	1	6.	B	2	11.	A	3
2.	C	1	7.	E	1	12.	C	4
3.	A	1	8.	D	3	13.	E	5
4.	C	2	9.	A	3	14.	E	5
5.	B	1	10.	D	3			

Number correct

Number incorrect

NOTE: Difficulty levels are estimates of question difficulty for a reference group of college-bound seniors. Difficulty levels range from 1 (easiest) to 5 (hardest).