



Questions 13-25 are based on the following passage.

This passage is excerpted from a novel published in 1970. As the passage begins, four men are looking at a map in preparation for a canoe trip.

- Line 5 It unrolled slowly, forced to show its colors, curling and snapping back whenever one of us turned loose. The whole land was very tense until we put our four steins on its corners and laid the river out to run for us through the mountains 150 miles north. Lewis' hand took a pencil and marked out a small strong X in a place where some of the green bled away and the paper changed with high ground, and began to work downstream, northeast to southwest through the printed woods. I watched the hand rather than the location, for it seemed to have power over the terrain, and when it stopped for Lewis' voice to explain something, it was as though all streams everywhere quit running, hanging silently where they were to let the point be made. The pencil turned over and pretended to sketch in with the eraser an area that must have been around fifty miles long, through which the river hooked and cramped.
- 15 "When they take another survey and rework the map," Lewis said, "all this in here will be blue. The dam at Aintry has already been started, and when it's finished next spring the river will back up fast. This whole valley will be under water. But right now it's wild. And I mean wild; it looks like something up in Alaska. We really ought to go up there before the real estate people get hold of it and make it over into one of their heavens."
- 25 I leaned forward and concentrated down into the invisible shape he had drawn, trying to see the changes that would come, the nighttime rising of dammed water bringing a new lake up with its choice lots, its marinas and beer cans, and also trying to visualize the land as Lewis said it was at that moment, unvisited and free.
- 30 I breathed in and out once, consciously; my body, particularly the back and arms, felt ready for something like this. I looked around the bar and then back into the map, picking up the river where we would enter it. A little way to the southwest the paper blanched.
- 35 "Does this mean it's higher here?" I asked.
"Yes," Lewis said, looking quickly at me to see if I saw he was being tolerant.
Ah, he's going to turn this into something, I thought.
40 A lesson. A moral. A life principle. A Way.
"It must run through a gorge or something" was all he said though. "But we can get through that in a day, easy. And the water should be good, in that part especially."

- 45 I didn't have much idea what good meant in the way of river water, but for it to seem good to Lewis it would have to meet some very definite standards. The way he went about things was strictly his own; that was mainly what he liked about doing them. He liked particularly to take some extremely specialized and difficult form of sport—usually one he could do by himself—and evolve a personal approach to it which he could then expound. I had been through this with him in fly casting, in archery and weight lifting and spelunking, in all of which he had developed complete mystiques. Now it was canoeing. I settled back and came out of the map.
- 55 Bobby Trippe was there, across from me. He had smooth thin hair and a high pink complexion. I knew him least well of the others at the table, but I liked him a good deal, even so. He was pleasantly cynical and gave me the impression that he shared some kind of understanding with me that neither of us was to take Lewis too seriously.
- 60 "They tell me that this is the kind of thing that gets hold of middle-class householders every once in a while," Bobby said. "But most of them just lie down till the feeling passes."
- 65 "And when most of them lie down they're at Woodlawn* before they think about getting up," Lewis said.

* A cemetery.

13. In lines 1-5 ("It unrolled . . . north"), the map is described as if it were
- (A) invaluable
 - (B) animate
 - (C) cryptic
 - (D) antiquated
 - (E) erroneous
14. Lines 9-14 ("I watched . . . made") primarily serve to
- (A) recount an anecdote
 - (B) offer an example
 - (C) note an impression
 - (D) make a prediction
 - (E) advance a theory



15. In lines 9-14 ("I watched . . . made"), the narrator suggests that Lewis' hand is
- (A) deft
 - (B) languid
 - (C) resilient
 - (D) omnipotent
 - (E) expressive
16. In line 13, "hanging" most nearly means
- (A) flowing
 - (B) drooping
 - (C) inclining
 - (D) unfinished
 - (E) suspended
17. In line 22, "Alaska" serves as an example of a place that is
- (A) distant
 - (B) immense
 - (C) scenic
 - (D) cold
 - (E) undeveloped
18. Lewis' attitude toward the "real estate people" (line 23) is best described as
- (A) contemptuous
 - (B) envious
 - (C) furious
 - (D) puzzled
 - (E) intrigued
19. Lewis' use of the word "heavens" (line 24) is best characterized as
- (A) appreciative
 - (B) deceitful
 - (C) tentative
 - (D) defensive
 - (E) ironic
20. In lines 25-30 ("I leaned . . . free"), the narrator reacts to Lewis' suggestion by
- (A) visualizing an unlikely series of events
 - (B) imagining two radically different states
 - (C) considering a problem and its proposed solution
 - (D) weighing the pros and cons of a course of action
 - (E) reflecting on how the past shapes the future
21. The narrator's reference to his "back and arms" (line 32) primarily serves to
- (A) suggest a sense of physical anticipation
 - (B) emphasize his insecurity about his athletic abilities
 - (C) indicate a feeling of intense discomfort
 - (D) express pride in his personal appearance
 - (E) call attention to his success in previous contests of strength
22. In line 34, "picking up" most nearly means
- (A) locating
 - (B) acquiring
 - (C) learning
 - (D) claiming
 - (E) gathering
23. In lines 39-40 ("Ah . . . Way"), the narrator suggests that Lewis is sometimes
- (A) whimsical
 - (B) callous
 - (C) remiss
 - (D) didactic
 - (E) impetuous



Questions 10-15 are based on the following passage.

This passage was adapted from a 1995 book about astronomy.

Line Apart from the Moon and occasional comets and
asteroids, Venus is often our nearest neighbor. Its orbit
brings it closer to Earth than any other planet—only
5 26 million miles away at certain times. Despite that
proximity, for a long time it was generally termed “the
planet of mystery.” This is because the atmosphere of
Venus is so dense and so cloud-laden that its surface
is permanently hidden from sight.

10 The first attempt to learn more about Venus was to
analyze its upper atmosphere using spectroscopic methods.
In size and mass, Venus is almost the equal of Earth, and
its gravitational field is only slightly weaker than ours, so
that logically it might be expected to have the same kind
of atmosphere—but this is emphatically not so. Scientists
15 found that the main constituent of its atmosphere is carbon
dioxide. Since this is a heavy gas that would be expected to
sink, it was reasonable to assume that carbon dioxide made
up most of the atmosphere down to ground level. Carbon
dioxide acts in the manner of a greenhouse, trapping
20 the Sun’s heat, so it followed that Venus was likely to be
a very torrid sort of world.

Yet opinions differed. According to one theory, the
clouds contained a great deal of water. It was even claimed
that the surface might be largely ocean covered, in which
25 case the atmospheric carbon dioxide would have fouled
the water and produced seas of soda water. Another intriguing
theory made Venus very similar to the Earth of over
200 million years ago. There would be marshes, luxuriant
vegetation of the fern and horsetail variety, and primitive
30 life-forms such as giant dragonflies. If so, then Venus
might presumably evolve the same way Earth has done.

In 1962 the American probe Mariner 2 bypassed
Venus at less than 22,000 miles and gave us our first
reliable information. The surface proved to be very hot
35 indeed; we now know that the maximum temperature is
almost 500°C. The atmosphere really is almost pure carbon
dioxide, and those shining clouds are rich in sulfuric acid.
All ideas of a pleasant, oceanic Venus had to be abandoned.
In 1975 Venera 9, a Russian automatic lander, visited Venus
40 and sent back pictures direct from the surface. The scene—
a rocky, scorched landscape—could hardly be more hostile.
Subsequent probes have confirmed this impression.

Why is Venus so unlike Earth? The answer can only lie
in its lesser distance from the Sun. It seems that in the early
45 days of the solar system the Sun was less luminous than it
is now, in which case Venus and Earth may have started
to evolve along the same lines, but when the Sun became
more powerful the whole situation changed. Earth, at
93 million miles, was just out of harm’s way, but Venus,
50 at 67 million, was not. The water in oceans vaporized, the
carbonates were driven out of the rocks, and in a relatively
short time on the cosmic scale, Venus was transformed from
a potentially life-bearing world into the inferno of today.

10. The primary purpose of the passage is to

- (A) criticize the lack of research on a topic of mystery
- (B) speculate about life on another world
- (C) lament the demise of a compelling theory
- (D) illustrate the principles of planetary research
- (E) discuss attempts to understand an astronomical
enigma

11. The statement in lines 11-14 (“In size . . . so”) functions primarily to

- (A) dismiss a plausible supposition
- (B) mock an outrageous claim
- (C) bolster an accepted opinion
- (D) summarize a particular experiment
- (E) undermine a controversial hypothesis

12. The primary purpose of the third paragraph (lines 22-31) is to

- (A) provide evidence in support of a controversial theory
- (B) challenge two popular misconceptions about Venus
- (C) show why a particular hypothesis was misguided
- (D) suggest that Venus has been romanticized throughout history
- (E) present two distinct theories about Venus



13. In order for the hypothesis in lines 28-30 ("There would . . . dragonflies") to be correct, which statement could NOT be true of conditions on Venus?

- (A) The environment is generally warm and humid.
- (B) The atmosphere is pure carbon dioxide.
- (C) It is possible for evolutionary change to occur.
- (D) There is enough light for photosynthesis to occur.
- (E) Creatures are able to fly with ease.

14. The statement in lines 32-34 ("In 1962 . . . information") suggests that the

- (A) quality of the data surprised the scientists
- (B) evidence collected earlier was relatively untrustworthy
- (C) records had been lost for a long time before scientists rediscovered them
- (D) probe allowed scientists to formulate a completely new theory
- (E) data confirmed an obscure and implausible theory

15. The tone of the statement in lines 43-44 ("The answer . . . Sun") is best described as

- (A) regretful
- (B) guarded
- (C) skeptical
- (D) decisive
- (E) amused



Questions 16-24 are based on the following passage.

This passage has been adapted from a memoir published in 1999. The year is 1961; the author, then a young girl, has just moved to New York City with her family.

New York was darker than I expected, and, in spite of the cleansing rain, dirtier. Used to the sensual curves of Puerto Rico, my eyes had to adjust to the regular, aggressive two-dimensionality of Brooklyn. Raindrops pounded the hard streets, captured the dim silver glow of street lamps, bounced against sidewalks in glistening sparks, then disappeared like tiny ephemeral jewels, into the darkness. Mami and Tata* teased that I was disillusioned because the streets were not paved with gold. But I had no such vision of New York. I was disappointed by the darkness and fixed my hopes on the promise of light deep within the sparkling raindrops.

Two days later, I leaned against the wall of our apartment building on McKibbin Street wondering where New York ended and the rest of the world began. It was hard to tell. There was no horizon in Brooklyn. Everywhere I looked, my eyes met a vertical maze of gray and brown straight-edged buildings with sharp corners and deep shadows. Every few blocks there was a cement playground surrounded by chain-link fence. And in between, weedy lots mounded with garbage and rusting cars.

A girl came out of the building next door, a jump rope in her hand. She appraised me shyly; I pretended to ignore her. She stepped on the rope, stretched the ends overhead as if to measure their length, and then began to skip, slowly, grunting each time she came down on the sidewalk. Swish splat grunt swish, she turned her back to me; swish splat grunt swish, she faced me again and smiled. I smiled back, and she hopped over.

"¿Tú eres hispana?" she asked, as she whirled the rope in lazy arcs.

"No, I'm Puerto Rican."

"Same thing. Puerto Rican, Hispanic. That's what we are here." She skipped a tight circle, stopped abruptly, and shoved the rope in my direction. "Want a turn?"

"Sure." I hopped on one leg, then the other. "So, if you're Puerto Rican, they call you Hispanic?"

"Yeah. Anybody who speaks Spanish."

I jumped a circle, as she had done, but faster.

"You mean, if you speak Spanish, you're Hispanic?"

"Well, yeah. No . . . I mean your parents have to be Puerto Rican or Cuban or something."

I whirled the rope to the right, then the left, like a boxer. "Okay, your parents are Cuban, let's say, and you're born here, but you don't speak Spanish. Are you Hispanic?"

She bit her lower lip. "I guess so," she finally said. "It has to do with being from a Spanish country. I mean, you or your parents, like, even if you don't speak Spanish, you're Hispanic, you know?" She looked at me uncertainly. I nodded and returned her rope.

But I didn't know. I'd always been Puerto Rican, and it hadn't occurred to me that in Brooklyn I'd be someone else.

Later, I asked, "Are we Hispanics, Mami?"

"Yes, because we speak Spanish."

"But a girl said you don't have to speak the language to be Hispanic."

She scrunched her eyes. "What girl? Where did you meet a girl?"

"Outside. She lives in the next building."

"Who said you could go out to the sidewalk? This isn't Puerto Rico. *Algo te puede suceder.*"

"Something could happen to you" was a variety of dangers outside the locked doors of our apartment. I listened to Mami's lecture with downcast eyes and the necessary, respectful expression of humility. But inside, I quaked. Two days in New York, and I'd already become someone else. It wasn't hard to imagine that greater dangers lay ahead.

* The narrator's mother and grandmother

16. In line 3, "regular" most nearly means

- (A) customary
- (B) agreeable
- (C) unvarying
- (D) recurring
- (E) average

17. Lines 4-8 ("Raindrops . . . darkness") are particularly notable for their

- (A) despairing mood
- (B) vivid imagery
- (C) humorous wordplay
- (D) nostalgic atmosphere
- (E) abstract language



18. In lines 8-9, Mami and Tata imply that the narrator
- (A) faced economic barriers
 - (B) exhibited driving ambitions
 - (C) believed in miraculous transformations
 - (D) was ruled by greedy impulses
 - (E) harbored unrealistic expectations
19. The second paragraph (lines 13-22) suggests that the narrator experienced Brooklyn as
- (A) mysterious and unknowable
 - (B) uniform and oppressive
 - (C) orderly and appealing
 - (D) drab yet multifaceted
 - (E) menacing yet alluring
20. Which of the following best describes the initial interaction of the "girl" (line 23) and the narrator?
- (A) Neither was in a mood to meet someone new.
 - (B) Neither wanted to show her fear of the other.
 - (C) They acted as if they already knew each other.
 - (D) They studied each other suspiciously.
 - (E) They cautiously took note of each other.
21. The exchange between the narrator and the girl (lines 31-52) is best described as
- (A) a debate over the power of language to shape personality
 - (B) a discussion of the value of using ethnic labels to characterize people
 - (C) an exchange of strategies for survival in a mystifying culture
 - (D) an attempt to identify the criteria that determine an ethnic label
 - (E) an effort to reconcile group identity with personal autonomy
22. The paragraph in lines 53-55 ("But I . . . else") suggests that, for the narrator, being considered Hispanic represents
- (A) the end of childhood as she has known it
 - (B) the loss of her former identity
 - (C) a restriction to be overcome
 - (D) an opportunity for self-redefinition
 - (E) an unavoidable result of emigration
23. The mother refers to "Puerto Rico" (line 64) in order to impress upon the narrator that
- (A) nostalgia for one's birthplace can be a distraction
 - (B) New Yorkers are indifferent to cultural backgrounds
 - (C) newcomers must embrace New York if they are to flourish
 - (D) life was more restricted in Puerto Rico
 - (E) different rules apply to life in New York
24. The narrator's mood at the conclusion of the passage is best described as one of
- (A) apathy and sullenness
 - (B) anger and bewilderment
 - (C) defeat and resignation
 - (D) fearfulness and uncertainty
 - (E) resentment and defiance

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 two passages below are followed by questions based on their content and on the relationship between the two passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 7-18 are based on the following passages.

Passage 1 was adapted from a well-known 1953 study of comic books. Passage 2 was adapted from a 1965 analysis of the major comic books of the 1940's and 1950's.

Passage 1

I have found the effect of comic books to be first of all anti-educational. They interfere with education in the larger sense. For children, education is not merely a question of learning, but is a part of mental health. They do not "learn" only in school; they learn also during play, from entertainment, and in social life with adults and with other children. To take large chunks of time out of a child's life—time during which he or she is not positively, that is, educationally, occupied—means to interfere with healthful mental growth.

To make a sharp distinction between entertainment and learning is poor pedagogy, and even worse psychology. A great deal of learning comes in the form of entertainment, and a great deal of entertainment painlessly teaches important things. By no stretch of critical standards can the text in comics qualify as literature, or the drawings as art. Children spend an enormous amount of time on comic books, but their gain is nil. They do not learn how to read a serious book or magazine. They do not gain a true picture of the West from the "Westerns." They do not learn about any normal aspects of sex, love, or life. I have known many adults who have treasured throughout their lives some of the books they read as children. I have never come across any adult or adolescent who had outgrown comic book reading who would ever dream of keeping any of these "books" for any sentimental or other reason. In other words, children spend a large amount of their time and money on these publications and have nothing positive to show for it. And since almost all good children's reading has some educational value, comics by their very nature are not only non-educational; they are anti-educational. They fail to teach anything that might be useful to a child; they do suggest many things that are harmful.

Passage 2

Surprisingly, there are old comic book fans, a small army of them: adults wearing school ties and tweeds, teaching in universities, writing ad copy, writing for chic magazines, writing novels—who continue to be addicts,

who save old comic books, buy them, trade them, who publish mimeographed "fanzines," strange little publications deifying what is looked back on as "the golden age of comic books." Ruined by the critics. Ruined by growing up.

The charges against comic books in the 1950's—that they were participating factors in juvenile delinquency, that they were, in general, a corrupting influence, glorifying crime and depravity—can only, in all fairness, be answered: "But of course. Why else read them?"

Comic books, first of all, are junk. To accuse them of being what they are is to make no accusation at all: there is no such thing as *uncorrupt* junk or *moral* junk or *educational* junk—though attempts at the latter have, from time to time, been foisted upon us. But education is not the purpose of junk (which is one reason why halfhearted attempts to bring reality or literature to comic books invariably look embarrassing.) Junk is there to entertain on the basest, most compromised of levels. It finds the lowest common denominator and proceeds from there. A good many readers, when challenged, will say defiantly: "I know it's junk, but I like it." Which is the whole point about junk. It is there to be nothing else but liked. Junk is a second-class citizen of the arts, a status of which we and it are constantly aware. There are certain privileges inherent in second-class citizenship. Irresponsibility is one. Not being taken seriously is another. Junk can get away with doing or saying anything because, by its very appearance, it is already in disgrace.

What critics of comic books dismiss is the more positive side of junk, their *underground* antisocial influence. Children are bombarded with hard work, labeled *education*. They rise at the same time or earlier than their parents, start work without office chatter, go till noon without coffee breaks, have waxed milk for lunch, then back at the desk until three o'clock. And always at someone else's convenience. It should come as no surprise, then, that within this shifting hodgepodge of external pressures, children, simply to stay sane, must go underground. Have a place to hide where they cannot be got at by grownups. A relief zone. And the basic sustenance for this relief was, in my day, comic books.

With them we were able to roam free, disguised in costume, committing the greatest of feats—and the worst of sins. And, in every instance, getting away with them. For a little while, at least, it was our show. For a little while, at least, we were the bosses. Psychically renewed, we could then return aboveground and put up with another couple of days of victimization.



7. Both authors would most likely agree that comic books
- (A) impair social development
 - (B) could benefit from self-regulation
 - (C) have no educational value
 - (D) are obtained too easily
 - (E) are garishly amusing
8. In line 4, "question" most nearly means
- (A) matter
 - (B) request
 - (C) objection
 - (D) possibility
 - (E) doubt
9. The author of Passage 1 criticizes those who would "make a sharp distinction" (line 11) because the author believes that
- (A) the best educators are also entertainers of a sort
 - (B) without entertainment little learning takes place
 - (C) entertainment and learning are closely interrelated
 - (D) reading comic books may inspire children to create their own comic works
 - (E) effective textbooks often adopt certain humorous techniques
10. In lines 18-22, the three sentences beginning with "They" primarily serve to
- (A) lament students' lack of interest in traditional learning
 - (B) condemn those who profit by pandering to children
 - (C) enumerate the failings of the educational system
 - (D) indicate ways in which children are shortchanged
 - (E) specify how comic books might be improved
11. In response to the claim made in lines 24-27 of Passage 1 ("I have . . . reason"), the author of Passage 2 would most likely assert that
- (A) adolescents tend to be passionate about their dislikes as well as their likes
 - (B) comic books are not intended to provide lifelong entertainment
 - (C) collectible pop-culture items are now displayed in museums
 - (D) the sentimental value of comic books cannot be logically explained
 - (E) many adults eagerly read and collect comic books
12. The argument from Passage 2 that best refutes the statement in lines 27-29 of Passage 1 ("In . . . it") is that comic books
- (A) do not cost much compared to other amusements
 - (B) openly acknowledge their true purpose
 - (C) help children cope with the stresses of their world
 - (D) cannot be appreciated by someone who lacks a sense of humor
 - (E) have never been proven to distract children from homework
13. In line 40, quotation marks are used to
- (A) underscore a traditional definition
 - (B) set off a specialized term
 - (C) attribute a novel concept
 - (D) mock a flawed hypothesis
 - (E) support a challenging assertion
14. It can be inferred that the author of Passage 2 considers "attempts at the latter" (line 52) to have been
- (A) unpolished products
 - (B) unpopular changes
 - (C) misunderstood creations
 - (D) ill-conceived failures
 - (E) foolish imitations



15. In line 57, "compromised" most nearly means

- (A) settled
- (B) endangered
- (C) combined
- (D) reconciled
- (E) degraded

16. In lines 68-87 ("What . . . victimization"), the author of Passage 2 argues that the fantasy world of comic books

- (A) taps into the repressed fears of every child
- (B) fails to stand up to extended critical scrutiny
- (C) appeals to adults who cultivate childlike wonder
- (D) has a therapeutic effect on young readers
- (E) inspires many children to learn to write well

17. The author of Passage 1 would most likely regard lines 81-83, Passage 2 ("With . . . them"), as evidence of the

- (A) students' inability to read demanding fiction
- (B) schools' failure to monitor student activities
- (C) need to combine education with entertainment
- (D) hackneyed narratives found in comic books
- (E) potentially harmful influence of comic books

18. Compared to the tone of Passage 2, that of Passage 1 is more

- (A) conversational
- (B) facetious
- (C) severe
- (D) sarcastic
- (E) analytical

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.

Critical Reading

Section 7

Section 9

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

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

Number correct

Number correct

Number incorrect

Number incorrect

Math

Section 5

Section 8

Multiple-Choice Questions
COR. DIFF.
ANS. LEV.

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

Student-Produced Response Questions		DIFF. LEV.
COR. ANS.		
9.	9/2 or 4.5	2
10.	135	3
11.	32	2
12.	1/15, .066 or .067	4
13.	1750	3
14.	$4.25 < x < 8.5$ or $17/4 < x < 17/2$	3
15.	8	3
16.	9	4
17.	40	4
18.	8/5 or 1.6	5

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

Number correct

Number correct
(9-18)

Number correct

Number incorrect

Number incorrect

Writing

Section 6

Section 10

COR. DIFF.		COR. DIFF.	
ANS.	LEV.	ANS.	LEV.
19. E	2	28. C	5
20. B	3	29. E	5
21. C	3	30. E	3
22. D	3	31. C	2
23. A	3	32. C	3
24. E	3	33. A	4
25. C	4	34. E	3
26. D	5	35. B	4
27. E	4		

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

Number correct

Number incorrect

-48-