



Questions 10-16 are based on the following passage.

The following passage is adapted from a novel set in the early twentieth century. Mr. Beebe, a clergyman, is speaking with Cecil Vyse about a mutual acquaintance, Lucy Honeychurch. Miss Honeychurch has recently returned from a journey with her older cousin and chaperone, Miss Bartlett.

"Lucy Honeychurch has no faults," said Cecil, with grave sincerity.

"I quite agree. At present she has none."

"At present?"

"I'm not cynical. I'm only thinking of my pet theory about Miss Honeychurch. Does it seem reasonable that she should play piano so wonderfully, and live so quietly? I suspect that someday she shall be wonderful in both. The water-tight compartments in her will break down, and music and life will mingle. Then we shall have her heroically good, heroically bad—too heroic, perhaps, to be good or bad."

Cecil found his companion interesting.

"And at present you think her not wonderful as far as life goes?"

"Well, I must say I've only seen her at Tunbridge Wells, where she was not wonderful, and at Florence. She wasn't wonderful in Florence either, but I kept on expecting that she would be."

"In what way?"

Conversation had become agreeable to them, and they were pacing up and down the terrace.

"I could as easily tell you what tune she'll play next.

There was simply the sense that she found wings and meant to use them. I can show you a beautiful picture in my diary. Miss Honeychurch as a kite, Miss Bartlett holding the string. Picture number two: the string breaks."

The sketch was in his diary, but it had been made afterwards, when he viewed things artistically. At the time he had given surreptitious tugs to the string himself.

"But the string never broke?"

"No. I mightn't have seen Miss Honeychurch rise, but I should certainly have heard Miss Bartlett fall."

"It has broken now," said the young man in low, vibrating tones.

Immediately he realized that of all the conceited, ludicrous, contemptible ways of announcing an engagement this was the worst. He cursed his love of metaphor; had he suggested that he was a star and that Lucy was soaring up to reach him?

"Broken? What do you mean?"

"I meant," Cecil said stiffly, "that she is going to marry me."

The clergyman was conscious of some bitter disappointment which he could not keep out of his voice.

"I am sorry; I must apologize. I had no idea you were intimate with her, or I should never have talked in this flippant, superficial way. You ought to have stopped me." And down in the garden he saw Lucy herself; yes, he was disappointed.

Cecil, who naturally preferred congratulations to apologies, drew down the corner of his mouth. Was this the reaction his action would get from the whole world? Of course, he despised the world as a whole; every thoughtful man should; it is almost a test of refinement.

"I'm sorry I have given you a shock," he said dryly. "I fear that Lucy's choice does not meet with your approval."

10. Cecil's remark in line 1 ("Lucy . . . faults") is made in a tone of

- (A) great conviction
- (B) studied neutrality
- (C) playful irony
- (D) genuine surprise
- (E) weary cynicism

11. Mr. Beebe asks the question in lines 6-7 ("Does . . . quietly") primarily in order to

- (A) raise an urgent concern
- (B) anticipate a possible objection
- (C) challenge a widely accepted theory
- (D) note an apparent inconsistency
- (E) criticize a popular pastime

12. Mr. Beebe's statement, "The water-tight . . . bad" (lines 9-11), suggests that Lucy will

- (A) ultimately become a famous and respected musician
- (B) eventually play music in a less disciplined fashion
- (C) one day begin to live with great passion
- (D) soon regret an impetuous decision
- (E) someday marry a man who will be the cause of her undoing



13. In line 24, "sense" most nearly means

- (A) definition
- (B) intelligence
- (C) plausibility
- (D) consensus
- (E) impression

14. For Mr. Beebe, "Picture number two" (line 27) represents

- (A) a misleading occurrence
- (B) a dangerous gamble
- (C) an unlikely development
- (D) an anticipated outcome
- (E) an avoidable difficulty

15. Ultimately, Cecil views his remark in line 34 ("It . . . now") as

- (A) singularly poetic
- (B) particularly memorable
- (C) embarrassingly inapt
- (D) excessively critical
- (E) regrettably underhanded

16. The question in lines 39-40 ("had . . . him ") suggests that Cecil fears that Mr. Beebe will

- (A) detect the lack of originality in his thinking
- (B) consider him to be vain
- (C) tell Lucy of his inappropriate remark
- (D) distrust him as a confidant
- (E) attempt to block his engagement to Lucy



Questions 17-24 are based on the following passage.

The following passage is adapted from a book published in 1999.

Line 5 Calling it a cover-up would be far too dramatic. But for more than half a century—even in the midst of some of the greatest scientific achievements in history—physicists have been quietly aware of a dark cloud looming on a distant horizon. The problem is this: There are two foundational pillars upon which modern physics rests. One is general relativity, which provides a theoretical framework for understanding the universe on the largest of scales: stars, galaxies, clusters of galaxies, and beyond to the immense expanse of the universe itself. The other is quantum mechanics, which provides a theoretical framework for understanding the universe on the smallest of scales: molecules, atoms, and all the way down to subatomic particles like electrons and quarks. Through years of research, physicists have experimentally confirmed to almost unimaginable accuracy virtually all predictions made by each of these theories. But these same theoretical tools inexorably lead to another disturbing conclusion: As they are currently formulated, general relativity and quantum mechanics *cannot both be right*. The two theories underlying the tremendous progress of physics during the last hundred years—progress that has explained the expansion of the heavens and the fundamental structure of matter—are mutually incompatible.

25 If you have not heard previously about this ferocious antagonism, you may be wondering why. The answer is not hard to come by. In all but the most extreme situations, physicists study things that are either small and light (like atoms and their constituents) or things that are huge and heavy (like stars and galaxies), but not both. This means that they need use only quantum mechanics or only general relativity and can, with a furtive glance, shrug off the barking admonition of the other. For 50 years this approach has not been quite as blissful as ignorance, but it has been pretty close.

40 But the universe *can* be extreme. In the central depths of a black hole, an enormous mass is crushed to a minuscule size. According to the big bang theory, the whole of the universe erupted from a microscopic nugget whose size makes a grain of sand look colossal. These are realms that are tiny and yet incredibly massive, therefore requiring that both quantum mechanics and general relativity simultaneously be brought to bear. The equations of general relativity and quantum mechanics, when combined, begin to shake, rattle, and gush with steam like a decrepit automobile. Put less figuratively, well-posed physical questions elicit nonsensical answers from the unhappy amalgam of

these two theories. Even if you are willing to keep the deep interior of a black hole and the beginning of the universe shrouded in mystery, you can't help feeling that the hostility between quantum mechanics and general relativity cries out for a deeper level of understanding. Can it really be that the universe at its most fundamental level is divided, requiring one set of laws when things are large and a different, incompatible set when things are small?

Superstring theory, a young upstart compared with the venerable edifices of quantum mechanics and general relativity, answers with a resounding no. Intense research over the past decade by physicists and mathematicians around the world has revealed that this new approach to describing matter at its most fundamental level resolves the tension between general relativity and quantum mechanics. In fact, superstring theory shows more: within this new framework, general relativity and quantum mechanics require one another for the theory to make sense. According to superstring theory, the marriage of the laws of the large and the small is not only happy but inevitable. Superstring theory has the potential to show that all of the wondrous happenings in the universe—from the frantic dance of subatomic quarks to the stately waltz of orbiting binary stars—are reflections of one grand physical principle, one master equation.

17. The "dark cloud" mentioned in line 4 refers to an

- (A) atypical diagnosis
- (B) unsupported hypothesis
- (C) unknown threat
- (D) evil influence
- (E) important contradiction

18. Which pairing best represents the different models of the universe presented in lines 7-14?

- (A) Big and little
- (B) Old and new
- (C) Complex and simple
- (D) Verified and undocumented
- (E) Theoretical and practical

19. The author's use of italics in line 20 serves primarily

- (A) draw attention to a commonly known hypothesis
- (B) stress a speculative aspect of two theories
- (C) support a difficult claim
- (D) underscore a surprising point
- (E) emphasize an area of agreement



20. The author uses the "automobile" (lines 45-46) to represent equations that

- (A) demand a professional's attention
- (B) are intrinsically unreliable
- (C) do not work together effectively
- (D) can be easily adjusted if necessary
- (E) are based on dated mathematics

21. Which of the following, if available, would best refute the author's assertion about the "young upstart" (line 57) ?

- (A) Evidence that certain kinds of particles in nature exceed the speed of light
- (B) Confirmation of conditions that existed in the earliest stages of the big bang
- (C) Speculation that the deep interior of a black hole is not as dense as scientists have believed
- (D) Mathematical formulas that link general relativity and quantum mechanics in the same realm
- (E) Proof that the laws governing the universe depend on the size of the system being studied

22. The primary reason described for the usefulness of the theory mentioned in line 57 is its ability to

- (A) explain new phenomena
- (B) replace the theory of general relativity
- (C) reinforce the predictions of quantum mechanics
- (D) indicate where other theories are inapplicable
- (E) reconcile two seemingly contradictory theories

23. Those who hold the "conclusion" referred to in line 18 would most likely believe that the "marriage" (line 68) was an

- (A) inevitable result of their research
- (B) unjustifiable elevation of their hypotheses
- (C) inadvisable use of research funds
- (D) unfortunate consequence
- (E) impossible outcome

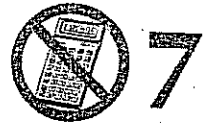
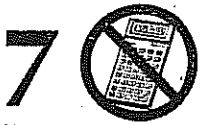
24. The author uses dance imagery in lines 71-72 in order to

- (A) suggest a similarity between the study of science and the study of dance
- (B) highlight the extremes found in the physical world
- (C) emphasize the different ways that binary stars move
- (D) illustrate the intricacy of the subatomic world of quarks
- (E) suggest the cohesive nature of both science and dance

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.

Passage 1 is from a 2003 book that examines the famous "I Have a Dream" speech delivered by Martin Luther King, Jr. at the historic March on Washington in August 1963. Passage 2 is from a 2000 biography of Martin Luther King, Jr. written by an African American scholar.

Passage 1

The ability of the "I Have a Dream" speech to highlight King's early career at the expense of his later career accounts for the tone of impatience and betrayal that often appears when modern-day supporters of King's agenda talk about the speech. Former Georgia state legislator Julian Bond said in 1986 that commemorations of King seemed to "focus almost entirely on Martin Luther King the dreamer, not on Martin King the antiwar activist, not on Martin King the challenger of the economic order, not on Martin King the opponent of apartheid, not on the complete Martin Luther King." One King scholar has proposed a ten-year moratorium on reading or listening to the "I Have a Dream" speech, in the hopes that America will then discover the rest of King's legacy.

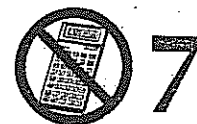
This proposal effectively concedes that King's magnificent address cannot be recovered from the misuse and overquotation it has suffered since his death. But it is not clear that this is so. Even now, upon hearing the speech, one is struck by the many forms of King's genius. Many people can still remember the first time they heard "I Have a Dream," and they tend to speak of that memory with the reverence reserved for a religious experience. At the very least, reflecting on the "I Have a Dream" speech should be an opportunity to be grateful for the astonishing transformation of America that the freedom movement wrought. In just under a decade, the civil rights movement brought down a system of segregation that stood essentially unaltered since Reconstruction. King's dreams of an America free from racial discrimination are still some distance away, but it is astounding how far the nation has come since that hot August day in 1963. Segregation in the South has been dismantled; there are no longer "Whites Only" signs; segregationist governors do not try to prevent Black children from entering public schools. Toward the end of his life, King preached a sermon entitled "Ingratitude," in which he called ingratitude "one of the greatest of all sins," because the sinner "fail[s] to realize his dependence on others." The annual Martin Luther King holiday is properly a day of national thanksgiving, a time for the nation to recognize the immense debt it owes to King and the thousands of heroes of the civil rights movement for saving the soul of America.

Passage 2

Martin Luther King was at his best when he was willing to reshape the wisdom of many of his intellectual predecessors. He ingeniously harnessed their ideas to his views to advocate sweeping social change. He believed that his early views on race failed to challenge America fundamentally. He later confessed that he had underestimated how deeply entrenched racism was in America. If Black Americans could not depend on goodwill to create social change, they had to provoke social change through bigger efforts at nonviolent direct action. This meant that Blacks and their allies had to obtain political power. They also had to try to restructure American society, solving the riddles of poverty and economic inequality.

This is not the image of King that is celebrated on Martin Luther King Day. Many of King's admirers are uncomfortable with a focus on his mature beliefs. They seek to deflect unfair attacks on King's legacy by shrouding him in the cloth of superhuman heroism. In truth, this shroud is little more than romantic tissue. King's image has often suffered a sad fate. His strengths have been needlessly exaggerated, his weaknesses wildly overplayed. King's true legacy has been lost to cultural amnesia. As a nation, we have emphasized King's aspiration to save America through inspiring words and sacrificial deeds. Time and again we replay the powerful image of King standing on a national stage in the shadow of the Lincoln Memorial mouthing perhaps the most famous four words ever uttered by a Black American: "I have a dream." For most Americans, those words capture King's unique genius. They express his immortal longing for freedom, a longing that is familiar to every person who dares imagine a future beyond unjust laws and unfair customs. The edifying universality of those four words—who hasn't dreamed, and who cannot identify with people whose dreams of a better world are punished with violence?—helps to explain their durability. But those words survive, too, because they comfort folk who would rather entertain the dreams of unfree people than confront their rage and despair.

13. The authors of both passages agree that King's "I Have a Dream" speech
- (A) had significant global as well as national influence
 - (B) has been imitated by many of King's followers
 - (C) had a profound impact on many Americans
 - (D) was typical of King's thought as a whole
 - (E) questioned the ethical beliefs of many Americans



14. It can be inferred that, for Julian Bond, a portrait of "the complete Martin Luther King" (lines 10-11) would
- (A) celebrate King's influence both within and outside the United States
 - (B) acknowledge the logical lapses in some of King's later work
 - (C) compare King with other significant figures of his era
 - (D) achieve a balance between King's earlier concerns and his later ones
 - (E) reveal information about King's personal as well as his public life
15. The author of Passage 2 would most likely view Julian Bond's statement in lines 7-11 of Passage 1 with
- (A) outright disapproval
 - (B) considerable surprise
 - (C) cynical mistrust
 - (D) cautious optimism
 - (E) complete agreement
16. In line 17, "suffered" most nearly means
- (A) endured
 - (B) felt
 - (C) prolonged
 - (D) tolerated
 - (E) lamented
17. Lines 31-34 ("Segregation in . . . schools") serve primarily to
- (A) express ambitious hopes for the future
 - (B) challenge the accuracy of historical accounts
 - (C) provide a contrast with other cultures
 - (D) illustrate a point with particular examples
 - (E) defend a series of unusual occurrences
18. The author of Passage 1 mentions the "sermon" (line 35) primarily in order to
- (A) show King's effectiveness as a public speaker
 - (B) demonstrate the broad range of King's interests
 - (C) illustrate an important trait that King possessed
 - (D) question King's ability to empathize with others
 - (E) remind readers of a significant obligation to King
19. The author of Passage 2 would most likely characterize the view of King expressed in lines 38-42 of Passage 1 ("The annual . . . America") as
- (A) contradictory
 - (B) insightful
 - (C) atypical
 - (D) simplistic
 - (E) arrogant
20. Lines 57-58 ("This is . . . Day") mark a transition within Passage 2 from a
- (A) consideration of King's views to a critique of people's understanding of them
 - (B) challenge to King's beliefs to an acceptance of their cultural resonance
 - (C) discussion of King's intellectual predecessors to an analysis of his legacy
 - (D) celebration of King's strengths to an examination of his weaknesses
 - (E) defense of King's aspirations to an attack on those who fail to support them
21. Lines 76-79 in Passage 2 ("The edifying . . . durability") are best described as
- (A) contesting the notion of King's historical importance that is advanced by the author of Passage 1
 - (B) providing an explanation for the view of King's speech that is expressed by the author of Passage 1
 - (C) challenging the portrait of the civil rights movement that is presented by the author of Passage 1
 - (D) offering a humorous anecdote that supports a statement made by the author of Passage 1
 - (E) dismissing a perspective that is similarly rejected by the author of Passage 1
22. Unlike the author of Passage 2, the author of Passage 1 develops his or her argument by
- (A) citing an authority with whom he or she disagrees
 - (B) referring to a famous speech delivered by King
 - (C) discussing the universal human trait of dreaming
 - (D) dismissing those who fail to understand the subtlety of King's thought
 - (E) assuming that his or her readers are completely unfamiliar with King's ideas



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.

In the introduction to one of her dramas, a well-known playwright and actor discusses some of her ideas about acting.

Line Words have always held a particular power for me. I remember leafing through a book of Native American poems one morning while I was waiting for my Shakespeare class to begin and being struck by a phrase from the preface,
5 "The word, the word above all; is truly magical, not only by its meaning, but by its artful manipulation."

This quote, which I added to my journal, reminded me of something my grandfather had told me when I was a girl: "If you say a word often enough it becomes your
10 own." I added that phrase to my journal next to the quote about the magic of words. When I traveled home to Baltimore for my grandfather's funeral a year after my journal entry, I mentioned my grandfather's words to my father. He corrected me. He told me that my grandfather
15 had actually said, "If you say a word often enough, it *becomes* you." I was still a student at the time, but I knew even then, even before I had made a conscious decision to teach as well as act, that my grandfather's words would be important.

20 Actors are very impressionable people, or some would say, suggestible people. We are trained to develop aspects of our memories that are more emotional and sensory than intellectual. The general public often wonders how actors remember their lines. What's more remarkable to me is
25 how actors remember, recall, and reiterate feelings and sensations. The body has a memory just as the mind does. The heart has a memory, just as the mind does. The act of speech is a physical act. It is powerful enough that it can create, with the rest of the body, a kind of cooperative
30 dance. That dance is a sketch of something that is inside a person, and not fully revealed by the words alone. I came to realize that if I were able to record part of the dance—that is, the spoken part—and reenact it, the rest of the body would follow. I could then create the illusion of being
35 another person by reenacting something she had said *as she had said it*. My grandfather's idea led me to consider that the reenactment, or the reiteration, of a person's words would also teach me about that person.

I had been trained in the tradition of acting called
40 "psychological realism." A basic tenet of psychological realism is that characters live inside of you and that you create a lifelike portrayal of the character through a process of realizing your own similarity to the character. When I

45 later became a teacher of acting, I began to become more and more troubled by the self-oriented method. I began to look for ways to engage my students in putting themselves in other people's shoes. This went against the grain of the psychological realism tradition, which was to get the character to walk in the *actor's shoes*. It became less and less
50 interesting intellectually to bring the dramatic literature of the world into a classroom of people in their late teens and twenties, and to explore it within the framework of their real lives. Aesthetically it seemed limited, because most of the time the characters all sounded the same. Most characters spoke somewhere inside the rhythmic range of the
55 students. More troubling was that this method left an important bridge out of acting. The spirit of acting is the *travel* from the self to the other. This "self-based" method seemed to come to a spiritual halt. It saw the self as the
60 ultimate home of the character. To me, the search for character is constantly in motion. It is a quest that moves back and forth between the self and the other.

I needed evidence that you could find a character's psychological reality by "inhabiting" that character's words. I
65 needed evidence of the limitations of basing a character on a series of metaphors from an actor's real life. I wanted to develop an alternative to the self-based technique, a technique that would begin with the other and come to the self, a technique that would empower the other to find the actor
70 rather than the other way around.

7. The primary purpose of the first three paragraphs (lines 1-38) is to

- (A) describe the actor's process of developing a role
- (B) trace the beginnings of a personal philosophy
- (C) analyze the grandfather's insights into acting
- (D) investigate the effect of words on interpersonal relationships
- (E) explore a viewpoint that the author is forced to reverse

8. The author of the passage uses the quotation in lines 5-6 primarily as a

- (A) vivid expression of how she views words
- (B) powerful example of what she sought in Shakespeare
- (C) scholarly citation linking her to poetic words
- (D) comical introduction to a problem encountered by every dramatic performer
- (E) pragmatic assessment of the power of words for beginning drama students



9. By presenting both versions of the grandfather's words (lines 9-10 and lines 15-16), the author primarily conveys the
- (A) grandfather's attempts to play with language
 - (B) grandfather's enthusiasm in spite of her reaction
 - (C) father's intervention in a private moment
 - (D) ambivalence she feels toward her grandfather
 - (E) significance of the grandfather's message
10. The comparisons in lines 26-27 serve primarily to
- (A) show the similarities that exist between dancing and acting
 - (B) celebrate the broad range of memories that actors learn to draw on
 - (C) justify the author's adherence to conventional acting theory
 - (D) explain why actors have difficulty interpreting character
 - (E) enhance the author's credibility as a technically trained actor
11. In lines 29-34 ("a kind . . . follow"), the author uses the idea of a dance to
- (A) supply an image for the awkwardness some actors experience
 - (B) illustrate a process that words can set in motion
 - (C) portray the enactment of a character as an exhilarating experience
 - (D) argue that acting requires physical agility
 - (E) show how a word can evoke multiple meanings
12. In line 34, "follow" most nearly means
- (A) pursue
 - (B) result
 - (C) surpass
 - (D) join in
 - (E) listen carefully
13. In lines 39-62, the author reveals herself to be someone who believes that
- (A) teachers and students should examine controversial issues together
 - (B) playwrights especially benefit from experience on stage
 - (C) conventional approaches should be open to questioning and reevaluation
 - (D) traditional methods often reflect the accumulated insight of generations
 - (E) standard practices are the most suitable to teach to beginners
14. Lines 39-70 present the author's argument primarily by
- (A) celebrating the appeal of a discredited tradition
 - (B) exploring the impact of her early experiences on her acting
 - (C) explaining her reasons for rejecting a technique
 - (D) describing challenges commonly met by professional actors
 - (E) analyzing insights gained from debates with other drama professors
15. The author's explanation in the fourth paragraph suggests that the "self-oriented method" (line 45) rests on the assumption that
- (A) audience members appreciate complex nuances of character
 - (B) the playwright's biography provides the main evidence for interpreting character
 - (C) actors have already felt the full range of human emotions
 - (D) actors are extremely independent and self-serving people
 - (E) actors' lives become fulfilled through their dramatic portrayals

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16. Which statement best captures the author's point in lines 54-56 ("Most characters . . . students") ?
- (A) The characters spoke through the students' own rich cadences.
 - (B) Young drama students have an uncanny knack for conveying character.
 - (C) Most students found class to be repetitious.
 - (D) Characterizations were confined by what the students knew.
 - (E) The spontaneity that the students had hoped for had not been achieved.
17. In line 60, the phrase "home of the character" most nearly means
- (A) way of understanding eccentricities
 - (B) social context surrounding a character
 - (C) environment for practicing acting
 - (D) forum in which the self is presented publicly
 - (E) source of a role's psychological truth
18. In lines 63-64, "psychological reality" describes which quality?
- (A) The versatility of a performer
 - (B) The physical gestures of a character
 - (C) The essence of an identity
 - (D) The accuracy of an audience's expectations
 - (E) The logical consistency of certain actions
19. The "metaphors" in line 66 are best described as
- (A) private misgivings
 - (B) objective observations
 - (C) abstract equations
 - (D) memorable phrases
 - (E) personal comparisons

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.

Correct Answers and Difficulty Levels

Form Codes AEBH, BWBH, CFBH

Critical Reading

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

Number correct

Number correct

Number correct

Number incorrect

Number incorrect

Number incorrect

Math

Section 2				Section 6				Section 8			
COR. DIFF.		COR. DIFF.		Multiple-Choice Questions		Student-Produced Response Questions		COR. DIFF.		COR. DIFF.	
ANS. LEV.		ANS. LEV.		COR. DIFF.		COR.		ANS. LEV.		ANS. LEV.	
1. C	1	11. C	3	1. B	1	9. 108	2	1. C	1	9. B	4
2. C	1	12. C	3	2. E	1	10. 1/2 or .5	2	2. A	1	10. C	3
3. E	1	13. D	4	3. B	3	11. 1300	2	3. B	1	11. D	3
4. A	2	14. C	4	4. A	2	12. 24	2	4. B	2	12. B	4
5. B	1	15. B	3	5. D	3	13. 300	3	5. C	2	13. B	3
6. C	2	16. D	2	6. A	4	14. 11	3	6. D	2	14. D	4
7. B	2	17. A	4	7. C	3	15. 2/3, .666. or .667	3	7. E	3	15. E	5
8. A	2	18. B	4	8. B	4	16. $3 < x < 4$	4	8. B	3	16. D	5
9. E	3	19. C	5			17. 2491	4				
10. C	3	20. A	5			18. 70/3 or 23.3	5				

Number correct

Number correct
(9-18)

Number correct

Number correct

Number incorrect

Number incorrect

Number incorrect

Writing

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

Number correct

Number correct

Number incorrect

Number incorrect

† Question dropped

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).

Scoring Worksheet

Form Codes AEBH, BWBH, CFBH

From your responses on your QAS report, fill in the blanks below and do the calculations to get your math, critical reading, and writing raw scores. Use the tables on the following pages to find your scaled scores.

Get Your Math Score

How many math questions did you get **right**?

Section 2: Questions 1–20 _____

Section 6: Questions 1–18 + _____

Section 8: Questions 1–16 + _____

Total = _____ (A)

How many multiple-choice math questions did you get **wrong**?

Section 2: Questions 1–20 _____

Section 6: Questions 1–8 + _____

Section 8: Questions 1–16 + _____

Total = _____

$\times 0.25 =$ _____ (B)

A - B = _____
Math Raw Score

Round Math raw score to the nearest whole number.

Use the table on page 52 to find your Math scaled score.

Get Your Critical Reading Score

How many critical reading questions did you get **right**?

Section 3: Questions 1–24 _____

Section 7: Questions 1–24 + _____

Section 9: Questions 1–19 + _____

Total = _____ (A)

How many critical reading questions did you get **wrong**?

Section 3: Questions 1–24 _____

Section 7: Questions 1–24 + _____

Section 9: Questions 1–19 + _____

Total = _____

$\times 0.25 =$ _____ (B)

A - B = _____
Critical Reading
Raw Score

Round Critical Reading raw score to the nearest whole number.

Use the table on page 52 to find your Critical Reading scaled score.

Get Your Writing Score

How many multiple-choice writing questions did you get **right**?

Section 5: Questions 1–35 _____

Section 10: Questions 1–14 + _____

Total = _____ (A)

How many multiple-choice writing questions did you get **wrong**?

Section 5: Questions 1–35 _____

Section 10: Questions 1–14 + _____

Total = _____

$\times 0.25 =$ _____ (B)

A - B = _____
Writing multiple-choice
Raw Score

Round Writing multiple-choice raw score to the nearest whole number.

_____ (C)

Use the table on page 52 to find your Writing multiple-choice scaled score.

Copy your essay score from your QAS report.

_____ (D)

Use the appropriate writing composite table (pages 53–55) for your form code and look up your writing multiple-choice raw score (C) and your essay score (D) to find your Writing composite scaled score.

SAT Score Conversion Table

Form Codes AEBH, BWBH, CFBH

Raw Score	Critical Reading Scaled Score	Math Scaled Score	Writing Multiple-Choice Scaled Score	Raw Score	Critical Reading Scaled Score	Math Scaled Score	Writing Multiple-Choice Scaled Score
67	800			31	500	550	56
66	800			30	500	540	55
65	800			29	490	540	54
64	790			28	480	530	53
63	770			27	480	520	52
62	760			26	470	510	51
61	740			25	460	500	50
60	730			24	460	490	48
59	720			23	450	480	47
58	700			22	440	480	46
57	690			21	440	470	45
56	680			20	430	460	44
55	670			19	420	450	43
54	670	800		18	410	440	42
53	660	790		17	410	430	41
52	650	760		16	400	420	41
51	640	740		15	390	420	40
50	630	720		14	380	410	39
49	620	710		13	380	400	38
48	620	700	80	12	370	390	37
47	610	690	78	11	360	380	36
46	600	680	75	10	350	370	35
45	600	670	73	9	340	360	34
44	590	660	71	8	330	350	33
43	580	650	70	7	320	330	32
42	570	640	68	6	310	320	31
41	570	640	67	5	300	310	30
40	560	630	66	4	290	290	29
39	550	620	64	3	270	280	27
38	550	610	63	2	260	260	26
37	540	600	62	1	240	240	24
36	530	590	61	0	220	220	22
35	530	590	60	-1	210	200	20
34	520	580	59	-2	200	200	20
33	520	570	58	and			
32	510	560	57	below			

This table is for use only with the test in this booklet.