



Questions 13-24 are based on the following passages.

The first of the following excerpts is adapted from a 1996 essay about an exhibit of paintings by the Dutch artist Johannes Vermeer (1632-1675); the second is from an autobiography written in 1962.

Passage 1

Line
5 Anyone who has read Edward Snow's highly personal and poetic *Study of Vermeer* is unlikely to be able to meet the gaze of the young woman in *The Girl with the Pearl Earring* without feeling something of the confusion and
5 complicity he so eloquently describes. "To meet this young girl's gaze is to be implicated in its urgency," Snow writes. "It is *me* at whom she gazes, with real, unguarded human emotions, and with an intensity that demands something just as real and human in return." Snow describes the girl's
10 gaze as a stew of unresolved contradictions, which only leaves the captivated viewer all the more guilty and confused. Surprise, bewilderment, yearning, acceptance, understanding—in sequence, or all at once—her glance seems to convey all of these. "Suddenly, the most personal
15 responses, drawn from the most private, well-protected regions of the self, are required."

My responses to this and other Vermeer paintings were rarely as personal and passionate as Snow's. To his private testimony regarding *The Girl with the Pearl Earring*, I
20 would only add that a great deal of whatever impact it has on the viewer seems to me to derive from very specific, very visible painterly techniques. The light-colored spots that appear to round her lip; the shift from light paint to darker that forms the ridge below her nose; the dots of
25 white on her pupils that make her eyeballs seem to bulge; the brusque, Cézanne-like rounding of her turban by shifting the blue strokes to black—all of these are as vivid as fingerprints, evidence of Vermeer's presence, of his attempts (as Snow put it) to nurse this face into being.

30 Today the entire painted surface of this work is spider-webbed with a fine network of cracks—what art critics call *cracquelure*—which makes the ability of this imaginary girl to reach out and disturb us from her paint-created, 330-year-old flatness all the more astonishing.

Passage 2

35 There was an empty room at the top of our house and on the wall, between the fireplace and the window, almost hidden in the gloom, hung a small portrait in oils. Dim and yellowed by time, that picture showed the head of a man of strange appearance, for he had long hair and below his
40 pointed beard was some kind of wide collar brim. His face was melancholy and yet it always seemed to me that there was a sneer upon those bearded lips.

Children rarely look up when they are playing with toys on the floor, for they are too busy with their own
45 imaginings, but one day, when I had strayed into that

vacant room and was amusing myself, I happened to glance toward the portrait and saw, to my astonishment, that the eyes of the man were watching me. I turned away, then looked up, and once more his eyes met mine. I got to my feet and, as I did so, those eyes turned to watch every movement I made. I backed toward the door and that look still followed me, half-mournful, half-accusing.

I did not tell anyone what had happened, but I did not venture into the room again for more than a few seconds at a time, except when I was with grown-ups. Emboldened by their company, I learned to play a fearful but exciting game. I moved slowly here and there about the room, knowing that wherever I went, those eyes followed me. I pretended not to look, I talked with my elders, then swung around sharply. I was still being watched. The searching gaze was always the same, so melancholy and accusing that I began to feel a sense of guilt, began to wonder what evil I could have committed. Guilt and fear mingled in my mind and I was certain that the stranger was treacherous, that his anger could be terrible when it was aroused. Sometimes
65 greatly daring, I crept up the stairs and opened the door very quietly, very quickly, and peeped in. Every time I did so, his eyes were looking straight at me.

13. Which of the following statements best characterizes the individual perspectives presented in the two passages?

- (A) The first passage presents a critical perspective, whereas the second presents the view of an uneducated art lover.
- (B) The first passage offers the perspective of art historians, whereas the second offers that of an art student.
- (C) The first passage offers the perspective of adult art collectors, whereas the second contains the views of a child prodigy.
- (D) The first passage offers the views of two adults, whereas the second presents a child's perspective.
- (E) The first passage offers the views of two successful artists, whereas the second presents the view of a failed artist.



14. The first paragraph of Passage 1 (lines 1-16) primarily serves to
- (A) indicate how critics have tended to see Vermeer's work in the past
 - (B) outline the major events in the life of Vermeer
 - (C) demonstrate the modern qualities of Vermeer's *The Girl with the Pearl Earring*
 - (D) highlight the significance of Snow's *Study of Vermeer*
 - (E) discuss Snow's response to a painting by Vermeer
15. According to the author of Passage 1, the "confusion" mentioned in line 4 refers to the
- (A) author's initial misunderstanding of Vermeer's painting
 - (B) arcane language Snow uses in his study of Vermeer
 - (C) facial expression of the figure depicted in the painting
 - (D) complex emotions experienced by someone viewing the Vermeer painting
 - (E) intricate arguments a critic has made about Vermeer's genius
16. In context, which of the following observations from Passage 1 most nearly parallels an observation the narrator of Passage 2 might make?
- (A) "To meet this young girl's gaze is to be implicated in its urgency" (lines 5-6)
 - (B) "My responses to this and other Vermeer paintings were rarely as personal and passionate as Snow's" (lines 17-18)
 - (C) "whatever impact it has on the viewer seems to me to derive from very specific, very visible painterly techniques" (lines 20-22)
 - (D) "all of these are as vivid as fingerprints, evidence of Vermeer's presence" (lines 27-28)
 - (E) "Today the entire painted surface of this work is spider-webbed with a fine network of cracks" (lines 30-31)
17. The second paragraph of Passage 1 (lines 17-29) primarily serves to
- (A) illustrate the narrator's emotional response to the painting
 - (B) outline the different ways critics have viewed Vermeer
 - (C) compare the artistic achievement of Cézanne and Vermeer
 - (D) discuss how Vermeer achieved specific effects in his painting
 - (E) describe the materials Vermeer used in his painting
18. In relation to the reaction of the narrator of Passage 2 to the painting, the reaction of the author of Passage 1 can best be described as
- (A) more emotional
 - (B) more analytical
 - (C) more fearful
 - (D) less idealistic
 - (E) less complimentary
19. The first paragraph of Passage 2 (lines 35-42) is primarily concerned with
- (A) providing a physical description of the portrait
 - (B) showing the child's growing fear of being watched
 - (C) revealing how the child overcame an irrational dislike of the portrait
 - (D) discussing some techniques used in the painting
 - (E) explaining the significance of the man in the portrait
20. The reaction of the child in Passage 2 to the painting (lines 43-52) was primarily one of
- (A) abject terror
 - (B) overwhelming curiosity
 - (C) growing unease
 - (D) cool indifference
 - (E) unconcealed admiration



21. The narrator of Passage 2 looks to adults for

- (A) companionship
- (B) amusement
- (C) security
- (D) guidance
- (E) approval

22. The narrator of Passage 2 experiences emotions that are most similar to those of the

- (A) "young woman" (line 3)
- (B) "viewer" (line 11)
- (C) "man" (line 38)
- (D) "grown-ups" (line 55)
- (E) "stranger" (line 64)

23. In line 60, "searching" most nearly means

- (A) hidden
- (B) beseeching
- (C) resourceful
- (D) forlorn
- (E) penetrating

24. The descriptions of the paintings in both passages suggest that paintings

- (A) require critical understanding to be appreciated fully
- (B) cannot withstand the test of time
- (C) can have a powerful impact on the life of a viewer
- (D) need careful restoration to achieve their full power
- (E) may fill viewers with a feeling of nostalgia

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 10-18 are based on the following passage.

The following passage by an Asian American author has been adapted from a short story published in 2000. Caroline and Marcella are former friends; Dean is Caroline's current boyfriend.

Caroline Yip and Marcella Ahn had a history. They had both lived in Cambridge, Massachusetts, in their twenties, and for several years they had been the best of friends—
 Line inseparable, really. But then their first books had come
 5 out at the same time, Marcella's from a major New York publisher, Caroline's from a small, albeit respected press. Both had very similar jacket photos, the two women looking solemn and precious, hair flowing in full regalia. An unfortunate coincidence. Critics couldn't resist
 10 reviewing them together, mocking the pair, even then, as "The Hair Poets," "The Braids of the East," and "The New Asian Poe-tresses."

But Marcella escaped these barbs relatively unscathed. Her book was taken seriously, and she was even compared
 15 to Marianne Moore and Emily Dickinson. Her poetry was highly erudite, usually beginning with mundane observations about birds or plant life, then slipping into long, abstract meditations on entropy and inertia, the Bible, evolution, and death, punctuated by the briefest mention of
 20 personal deprivations. Or so the critics said. Dean still had the book from the library, and he couldn't make heads or tails of it.

In contrast, Caroline's book had been skewered. She wrote in a slangy, contemporary voice, full of topical,
 25 popculture allusions. She wrote about Marilyn Monroe and moo goo gai pan, about alien babies and her strange, loopy obsession with poultry. She was roundly dispatched as a mediocre talent.

Worse, Caroline said, was what happened afterwards. Marcella began to thwart her at every turn. Teaching jobs,
 30 coveted magazine publications, awards—everything Caroline applied for, Marcella got. It didn't hurt that Marcella was a shameless schmoozer, flirting and networking with anyone who might be of use, all the while
 35 ridiculing them behind their backs. The fact was, Marcella was rich. Her father was a shipping tycoon, and she had a trust fund in the millions. She didn't need any of these pitifully small sinecures which would have meant a livelihood to Caroline, and it became obvious that the only
 40 reason Marcella was pursuing them at all was to taunt her.

"She's a vulture, a vampire," Caroline told Dean. "You know she won't go out in the light of day? She stays up until four, five in the morning and doesn't wake up until past noon."

45 And then there was the matter of Evan Paviromo, the English-Italian editor of a literary journal whom Caroline had dated for seven years, waiting patiently for them to get

married and have children. He broke it off one day without explanation. She dogged him. Why? Why was he ending it?
 50 She refused to let him go without some sort of answer. Finally he complied. "It's something Marcella said," he admitted.

At first Caroline feared they were involved romantically, but the truth was more vicious. "Marcella told me she
 55 admired me," Evan said, "that I was far more generous than she could ever be. She said she just wouldn't be able to stay with someone whose work she didn't really respect. I thought about that, and I decided I'm not that generous after all. It's something that would eat away at me, that's
 60 bothered me all along. It's something I can't abide."

Caroline fled to California, eventually landing in the little nondescript town of Rosarita Bay. She completely disengaged herself from the poetry world. She was still writing every day, excruciating as it was for her, but she
 65 had not attempted to publish anything in six years. She was thirty-seven now, and a waitress—the breakfast shift at a diner, the dinner shift at a barbecue joint. Her feet had grown a full size from standing so much, and she was broke. But she had started to feel like her old self again,
 70 healthier, more relaxed, sleeping better. Dean had a lot to do with it, she said. She was happy—or as happy as it was possible for a poet to be. Until now. Until Marcella Ahn suddenly arrived.

10. The word "history" (line 1) refers to a

- (A) chronological record of actual occurrences
- (B) long-standing and noteworthy relationship
- (C) formal written account of an incident
- (D) branch of knowledge focused on the past
- (E) creative work based on historical events

11. In context, what is the primary significance of the two similar "jacket photos" (line 7) ?

- (A) They served as a way for critics to link two newly published poets.
- (B) They provided an opportunity for two poets to announce their friendship.
- (C) They revealed the animosity that had always existed between the two poets.
- (D) They mirrored the similarity of topics in the two books of poetry.
- (E) They reflected the casualness and informality of the language used in the poems.

12. The tone of the characterizations quoted in lines 11-12 is best described as

- (A) morose
- (B) curious
- (C) sardonic
- (D) threatening
- (E) incredulous

13. The tone of the statement in line 20 ("Or . . . said") is best described as

- (A) impatient
- (B) apologetic
- (C) reflective
- (D) anxious
- (E) unconvinced

14. Lines 25-27 ("She . . . poultry") serve to provide examples of

- (A) particular references found in Caroline's poetry
- (B) diverse subjects about which Caroline knew surprisingly little
- (C) allusions in Caroline's poetry that puzzled critics
- (D) topics that should not be mentioned even in modern poetry
- (E) images that are found also in Marcella's poetry

15. The "reason" mentioned in line 40 was most "obvious" (line 39) to

- (A) magazine publishers
- (B) award committees
- (C) Marcella's father
- (D) Dean
- (E) Caroline

16. In context, lines 45-50 ("And . . . answer") suggest that Caroline's response to Evan's action encompassed all of the following EXCEPT

- (A) shock
- (B) disbelief
- (C) confusion
- (D) persistence
- (E) retaliation

17. Which is most analogous to the situation described in lines 62-70 ("She . . . better")?

- (A) A ballerina achieves early success and fame but then is forced by personal problems to stop dancing.
- (B) A novelist, undaunted by many initial rejections, continues to try to publish her stories.
- (C) An artist is unable to support himself with his painting but finds contentment working as a clerk.
- (D) A scholar, discouraged by continuous harsh criticism of his writings, gradually becomes despondent.
- (E) A violinist, skilled at interpreting the works of others, is unsuccessful at composing her own music.

18. The statement in lines 71-72 ("She . . . be") suggests which of the following about poets?

- (A) They tend to be reclusive and uncommunicative.
- (B) They are by nature inclined to be discontented.
- (C) They rarely reveal their true feelings.
- (D) Their poetry is shaped by real and imaginary experiences.
- (E) Those who are most successful express a range of emotions in their poems.



Questions 19-24 are based on the following passage.

This passage is excerpted from a 1996 book about Thomas Jefferson, statesman and third President of the United States.

According to the National Park Service, about a million tourists pay their respects to Thomas Jefferson in his memorial each year. On the March day in 1993 that I visited, several hundred tourists walked up the marble steps and looked up to the four inscribed panels on the walls and read the words, often moving their lips and murmuring the famous phrases to themselves. The first panel, which attracted more attention than the others, contained the most famous and familiar words in American history: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness."

But what do these words mean? How do they create magic?

Merely to ask these questions is to risk being accused of some combination of treason and sacrilege, since self-evident truths are not meant to be analyzed: that is what being self-evident is all about. But when these words are stripped of the patriotic haze, read straightaway and literally, two monumental claims are being made here. The explicit claim is that the individual is the sovereign unit in society; the individual's natural state is freedom from and equality with all other individuals; this is the natural order of things. The implicit claim is that all restrictions on this order are immoral transgressions, violations of what God intended; individuals liberated from such restrictions will interact with their fellows in a harmonious scheme requiring no external discipline and producing maximum happiness.

This is a wildly idealistic message, the kind of good news simply too good to be true. It is, truth be told, a recipe for anarchy. Any national government that seriously attempted to operate in accord with these principles would be committing suicide. But, of course, the words were not intended to serve as an operational political blueprint. Jefferson was not a profound political thinker. He was, however, an utterly brilliant rhetorician and visionary. The genius of his vision is to propose that our deepest yearnings for freedom are in fact attainable. The genius of his rhetoric is to articulate irreconcilable human urges at a sufficiently abstract level to mask their mutual exclusiveness. Jefferson guards the American Creed at this inspirational level, which is inherently immune to scholarly skepticism and a place where ordinary Americans can congregate to speak the magic words together. The

Jeffersonian magic works because we permit it to function at a rarified region where real-life choices do not have to be made.

Jefferson's words allow American citizens to come together and simultaneously embrace seemingly opposite propositions. They can believe, for example, that health care and a clean environment for all Americans are natural rights, but that the federal bureaucracies and taxes required to implement medical and environmental programs violate individual independence. The primal source of Jefferson's modern-day appeal is that he provides the sacred space—not really common ground but more a midair location floating above all the political battle lines—where Americans can come together on such issues and, at least for that moment, become a chorus instead of a cacophony.

19. Lines 3-7 ("On the . . . themselves") primarily serve to

- (A) emphasize the austere beauty of the Jefferson Memorial
- (B) suggest that many Americans are unfamiliar with Jefferson's philosophy
- (C) indicate the reverence people feel for Jefferson's words
- (D) show the strong regard that people have for history
- (E) point out that Americans experience different degrees of patriotism

20. The author suggests that "to ask these questions" (line 16) is to risk being considered

- (A) ignorant
- (B) insincere
- (C) heretical
- (D) sentimental
- (E) impractical



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.

This passage about the survival of cheetahs is from a book published in 1995.

The cheetah may be a gorgeous, sleek sports car among mammals, able to sprint at speeds approaching seventy miles an hour, yet it has not been able to run away from its many miseries. Once the cat ranged throughout the African continent, the Near East, and into southern India; now it is extinct almost everywhere but in scattered patches of sub-Saharan Africa. Farmers in Namibia shoot cheetahs as vermin. On reserves, where cheetahs are often forced into unnatural proximity with other predators, they are at the bottom of the meat eaters' grim hierarchy; lions will go out of their way to destroy cheetah cubs, while hyenas, leopards, and even vultures can easily chase away a cheetah from its hard-caught prey. To make the magnificent cat's story more poignant still, many scientists have concluded that the species is severely inbred, the result of a disastrous population crash thousands of years ago from which the poor animals have hardly had a chance to recover.

Studies of cheetah chromosomes show a surprising lack of genetic diversity from one individual to the next, and as a result the cheetah is widely portrayed as sitting under an evolutionary guillotine, the population so monochromatic that, in theory, a powerful epidemic could destroy many if not all of the approximately fifteen thousand cheetahs that currently exist in the wilderness.

Some zoos have complained that cheetahs are infertile, and they attribute the problem to the cheetah's bleak genetic makeup, calling into question the long-term prognosis even for cats living in the pampered confines of a park. Now some maverick biologists argue that this widely held notion of the inbred cheetah may be wrong, an artifact of test-tube manipulations with little relevance to the cat's workaday world. They insist that, far from displaying the negative effects of lethargy and feebleness seen in other animals known to be genetically homogeneous, cheetahs are in many ways quite robust.

The significance of the debate extends far beyond the cat itself. Scientists are seeking to calculate the odds that any number of endangered or threatened species are likely

to survive into the twenty-first century, and among the many questions they ask is how much genetic diversity a creature requires if it is to rebound from the brink of extinction. Inbreeding is thought to be harmful to a species for two reasons: first, it allows hazardous recessive traits to come to the fore, resulting in physical problems and, in some cases, infertility; and second, it leads to a genetically uniform population without the diversity to resist epidemics and environmental changes.

But the scientists who resist the inbred cheetah dogma point out that many zoo cats bear healthy cubs, are perfectly fertile and vigorous, and have great variation in their immune systems. While the cheetah may look genetically tenuous when its DNA is appraised, by such real-life measurements as litter size, cub health, and immune response, the cheetah is perfectly fit for the millennium. The work of these scientists calls into question the validity of a strictly molecular approach to the sometimes murky science of species preservation, and it strongly suggests that scientists do not yet understand why certain genetic patterns detected in laboratory tests translate into the genuine strengths and weaknesses of a wild animal. The work also indicates that zoos having trouble propagating cheetahs in captivity perhaps should not blame the animal's DNA, but rather their own ineptitude at the science of animal breeding.

In the final analysis, the cheetah's long-term future very likely rests not on genetic research, but on old-fashioned remedies like preserving its remaining habitat and enlisting the help of those who live alongside it. In Namibia, where the cheetah does not have to compete with many other carnivores, as it does elsewhere in Africa, the feline fares reasonably well, and its biggest problem is ranchers who shoot it in the belief that the cat threatens their livestock. Biologists in Namibia are seeking to convince the cattle owners that cheetahs in fact kill very few livestock animals, and to establish a compensatory program should a calf occasionally be lost. With its sizeable free-ranging population now confined to Namibia, the cheetah is being pitched as a uniquely Namibian cat and thus a source of national pride. More than an ideal genetic profile, the cheetah needs a bit of panting room and all the public relations its noble bearing can buy.



7. The author refers to a "grim hierarchy" (line 10) in order to
- (A) suggest the nature of the intense competition among carnivorous animals
 - (B) emphasize the brutality of predators in the wild as opposed to those on reserves
 - (C) explain the difficulty cheetahs have catching prey on animal reserves
 - (D) highlight the speed and power of cheetahs contrasted to that of other carnivorous animals
 - (E) exemplify the result of severe inbreeding among cheetahs over the past several thousand years
8. In lines 8-13 ("On . . . prey"), the author suggests that the reserves established to preserve wildlife are
- (A) losing public support because they are not adequately safeguarding the cheetah population
 - (B) disdained by scientists who prefer habitats where species can be carefully bred and shielded from predators
 - (C) facing imminent danger from ranchers who aggressively oppose protecting wild animals that destroy their livestock
 - (D) undermining their mission by grouping animals together in conditions that are unlike those found in the wild
 - (E) manipulating the environment to favor animals at the bottom of the meat eaters' hierarchy
9. In the opening paragraph, the cheetah is portrayed primarily as a
- (A) poignant example of how animals live and die in the wild
 - (B) gentle creature that has been wrongly stereotyped as a fierce predator
 - (C) cat that is both revered and despised in its African homeland
 - (D) species whose future is grim despite the optimism of many scientists
 - (E) mammal whose beauty and swiftness cannot compensate for its weaknesses
10. In line 16, "crash" most nearly means
- (A) accident
 - (B) intensity
 - (C) decline
 - (D) noise
 - (E) extinction
11. The intended effect of the portrayal of the cheetah in lines 18-24 is to
- (A) suggest an inescapable fate
 - (B) persuade scientists to abandon genetic research
 - (C) illustrate the uniqueness of a trait
 - (D) convey a creature's remarkable resilience
 - (E) idealize the true nature of a beast
12. The "maverick biologists" (line 29) would most likely believe that the reason some zoos have found their cheetahs to be infertile is due to
- (A) the cheetahs' "bleak genetic makeup" (lines 26-27)
 - (B) the "pampered confines" (line 28) of the parks that many cheetahs inhabit
 - (C) a development of "hazardous recessive traits" (line 43) among surviving cheetahs
 - (D) the absence of "a strictly molecular approach" (lines 55-56) to species preservation
 - (E) an "ineptitude at the science of animal breeding" (line 63)
13. In lines 28-35, what does the critique of a widely held notion about cheetahs most directly suggest about common scientific practices?
- (A) Preconceived ideas are rarely put aside even though they may compromise scientific objectivity.
 - (B) Theories that may be supported in a controlled laboratory setting do not always reflect the reality of the outside world.
 - (C) Conventional scientific approaches overemphasize appearance and behavior in assessing a species' chances for survival.
 - (D) Scientists assume that the responses of animals in a study are predictive of their behavior in the wild.
 - (E) The necessity for quick results discourages the use of exciting but unproven approaches.



14. The aspect of the "debate" (line 36) that the author is most concerned with is
- (A) the idealistic belief that something can still be done to save endangered species from extinction
 - (B) the increasingly apparent differences in genetic diversity between cheetahs and other mammals
 - (C) the acceptance of a species' genetic profile as an accurate indicator of its chances for survival
 - (D) that scientists who argue against the inbreeding theory offer no valid alternative explanations for the cheetahs' problems
 - (E) that manipulating a species' genetic makeup will yield unpredictable results and is potentially dangerous
15. The "real-life measurements" (lines 52-53) primarily serve to
- (A) support an approach popularized by zoologists
 - (B) confirm the results of test-tube experiments
 - (C) substantiate the beliefs of maverick biologists
 - (D) question the motivations of genetic scientists
 - (E) discourage the hopes of animal preservationists
16. In lines 54-63, the author's observation about propagating cheetahs in captivity is best described as
- (A) a stereotypical response
 - (B) a candid assessment
 - (C) a categorical denial
 - (D) an unsettling anecdote
 - (E) an emotional plea
17. In lines 54-63, the author's discussion of the "science of species preservation" primarily suggests that
- (A) a focus on trivial details has sidetracked scientists from their chief aim
 - (B) a sterile laboratory setting is an unlikely place to observe wild animals
 - (C) genetic research is the key to enhancing a species' ability to reproduce
 - (D) scientists would be unwise to tamper with natural patterns of evolution
 - (E) much remains to be learned about what factors determine a species' survival
18. Which hypothetical approach is most similar to the author's proposal for the cheetahs?
- (A) Moving rare tropical birds from their native habitats to a controlled and protective zoo environment
 - (B) Eliminating stiff penalties for hunters in Africa who sell ivory taken from the tusks of endangered elephants
 - (C) Breeding genetically enhanced sea turtles to augment the species' dwindling numbers
 - (D) Funding scientific study of the magnificent but threatened beluga whale
 - (E) Instilling in people a sense of duty to preserve the endangered wolf as a symbol of North America's wilderness
19. In line 80, "bearing" most nearly means
- (A) relationship or interconnection
 - (B) the power of producing offspring
 - (C) something that supports weight
 - (D) demeanor or presence
 - (E) awareness of a situation

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STOP

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Correct Answers and Difficulty Levels

Form Codes AECB, BWCB, DFCB

Critical Reading

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

Math

Section 4				Section 7				Section 9			
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. D	1	11. A	3	1. D	1	9. 15	1	1. E	1	9. D	3
2. A	1	12. B	4	2. C	2	10. 4	2	2. C	1	10. A	3
3. E	1	13. D	3	3. B	2	11. $1/6$, .166 or .167	2	3. D	2	11. C	3
4. A	1	14. D	3	4. C	2	12. $2/3 < x < 1$ or .666 < x < 1	3	4. B	2	12. C	4
5. D	2	15. C	3	5. E	3	13. 115	3	5. B	2	13. A	4
6. D	2	16. C	4	6. E	3	14. 18	3	6. A	1	14. D	4
7. B	3	17. B	4	7. B	3	15. 9	4	7. B	3	15. E	5
8. B	3	18. E	4	8. E	5	16. 1600	3	8. C	3	16. A	5
9. C	3	19. B	4			17. $3/4$ or .75	4				
10. A	3	20. D	4			18. 10	5				
Number correct				Number correct		Number correct (9-18)		Number correct			
Number incorrect				Number incorrect				Number incorrect			

Writing

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