Questions 13-24 are based on the following passage.

This passage is adapted from a book published in 1994.

As a scientist, I find that only one vision of the city really gets my hackles up—the notion that a city is somehow "unnatural," a blemish on the face of nature.

Line

5 The argument goes like this: Cities remove human beings from their natural place in the world. They are a manifestation of the urge to conquer nature rather than to live in harmony with it. Therefore, we should abandon both our cities and our technologies and return to an earlier, happier state of existence, one that presumably would include many fewer human beings than now inhabit our planet.

There is an important hidden assumption behind this attitude, one that needs to be brought out and examined if only because it is so widely held today. This is the assumption that nature, left to itself, will find a state of equilibrium (a "balance of nature") and that the correct role for humanity is to find a way to fit into that balance. If you think this way, you are likely to feel that all of human history since the Industrial (if not the Agricultural) Revolution represents a wrong turning—a blind alley, something like the failed Soviet experiment in central planning. Cities, and particularly the explosive postwar growth of suburbs ("urban sprawl"), are agencies that destroy the balance of nature, and hence are evil presences on the planet.

What bothers me about this point of view is that it implies that human beings, in some deep sense, are not part of nature. "Nature," to many environmental thinkers, is what happens when there are no people around. As soon as we show up and start building towns and cities, "nature" stops and something infinitely less worthwhile starts.

It seems to me that we should begin our discussion of cities by recognizing that they aren't unnatural, any more than beaver dams or anthills are unnatural. Beavers, ants, and human beings are all part of the web of life that exists on our planet. As part of their survival strategy, they alter their environments and build shelters. There is nothing "unnatural" about this.

Nor is there anything unnatural about downtown areas. Yes, in the town the soil has been almost completely covered by concrete, buildings, and asphalt: often there is no grass or undisturbed soil to be seen anywhere. But this isn't really unnatural. There are plenty of places in nature where there is no soil at all—think of cliffsides in the mountains or along the ocean. From our point of view, the building of Manhattan simply amounted to the exchange of a forest for a cliffside ecosystem.*

Look at the energy sources of the downtown ecosystem. There is, of course, sunlight to provide warmth. In addition, there is a large amount of human-made detritus that can serve as food for animals: hamburger buns, apple cores, and partially filled soft drink containers. All of these can and do serve as food sources. Indeed, urban yellow jackets seem to find sugar-rich soft drink cans an excellent source of "nectar" for their honey—just notice them swarming around waste containers during the summer.

A glimpse of downtown, in fact, illustrates that the city can be thought of as a natural system on at least three different levels. At the most obvious level, although we don't normally think in these terms, a city is an ecosystem, much as a salt marsh or a forest is. A city operates in pretty much the same way as any other ecosystem, with its own peculiar collection of flora and fauna. This way of looking at cities has recently received the ultimate academic accolade—the creation of a subfield of science, called "urban ecology," devoted to understanding it.

At a somewhat deeper level, a natural ecosystem like a forest is a powerful metaphor to aid in understanding how cities work. Both systems grow and evolve, and both require a larger environment to supply them with materials and to act as a receptacle for waste. Both require energy from outside sources to keep them functioning, and both have a life cycle—birth, maturity, and death.

Finally, our cities are like every other natural system in that, at bottom, they operate according to a few well-defined laws of nature. There is, for example, a limit to how high a tree can grow, set by several factors including the kinds of forces that exist between atoms in wood. There is also a limit to how high a wood (or stone or steel) building can be built—a limit that is influenced by those same interatomic forces.

So let me state this explicitly: *A city is a natural system, and we can study it in the same way we study other natural systems and how they got to be the way they are.*

* An ecosystem is defined as all plants and animals that live in a place, along with their physical surroundings.

13. In line 1, "vision" most nearly means

(A) fantasy
(B) illusion
(C) prophecy
(D) conception
(E) apparition

GO ON TO THE NEXT PAGE

14. The author would most likely describe the "happier state" (line 9) as a

(A) satisfactory solution
(B) stroke of luck
(C) complicated arrangement
(D) false supposition
(E) bittersweet memory

15. According to the author, those who "think this way" (line 18) view the Industrial Revolution as

(A) an example of an important human achievement
(B) an instance of technology's double-edged potential
(C) an era when cities became successfully self-sufficient
(D) a time when social distinctions became easier to transcend
(E) the beginning of a harmful trend in human history

16. The author would most likely characterize the views of the "thinkers" referred to in line 28 as

(A) carefully reasoned
(B) thought-provoking
(C) unintelligible
(D) inconclusive
(E) erroneous

17. The author compares cities to beaver dams and anthills (lines 33-36) in order to

(A) explain how some ecological systems work
(B) suggest that all three are the products of natural impulses
(C) assert that all three are ultimately detrimental to nature
(D) point out that different species flourish in different environments
(E) call attention to particular obstacles facing cities today

18. The author's attitude toward the "downtown ecosystem" (line 48) is best described as one of

(A) regret
(B) frustration
(C) ambivalence
(D) unconcern
(E) appreciation

19. The three levels discussed in lines 57-81 ("A glimpse . . . forces") serve primarily to

(A) present several arguments in support of a fundamental claim
(B) organize the author's opinions from most to least important
(C) illustrate a process of reasoning from initial assertion to ultimate conclusion
(D) group hypotheses that address two opposing principles
(E) compare alternative theories proposed by the scientific community

20. In line 63, "peculiar" most nearly means

(A) eccentric
(B) abnormal
(C) rare
(D) distinctive
(E) significant

21. The author's attitude toward the "subfield" (line 65) is best characterized as one of

(A) approval
(B) curiosity
(C) uncertainty
(D) surprise
(E) dismay

22. The discussion of the forest ecosystem in lines 67-73 ("At a . . . death") is best characterized as

(A) a defense
(B) a concession
(C) a comparison
(D) an exception
(E) an allusion

GO ON TO THE NEXT PAGE

Questions 10-15 are based on the following passage.

The following passage is adapted from a 1999 memoir. The author, the son of a Black American woman and a Congolese man, has lived in both the United States and Africa: he was raised in Boston, Massachusetts, and Dar es Salaam, Tanzania. Here, he offers his views on the historical relationship between Black Americans and Black Africans.

A Kikongo proverb states, "A tree cannot stand without its roots." It seems such obvious wisdom now, a well-worn cliché in our era in which everything truly insightful has already been said. But all clichés derive their endurance from their truth, and my ancestors who coined this adage were sending a clear and powerful message to their descendants: a people cannot flourish without their life-giving foundations in the past. The ties between those who came before and those who live now must be maintained and nurtured if a people is to survive. It's a truth that my grandmother understood when she made a point of directing me to "tell the others" about her. And it's a truth that has been well recognized by successive generations of Black people in America. Another Kikongo proverb reminds us that "one can only steal a sleeping baby: once awake, she will look for her parents." This is a maxim that conveys the seemingly instinctive pull of one's heritage, our inborn curiosity in our origins, the quest we all share for self-identification and self-knowledge.

Black Americans have managed to sustain links with the continent of their origin, against tremendous odds. Through ingenuity and dogged determination, in calculated symbolism and unwitting remembrance, for over 300 years Black Americans have kept various ties to Africa intact. The bond has frayed and stretched, it has become twisted and contorted, but through it all, it has not been broken. And for as long as Black people in America have reached back to Africa to offer and receive reassurance, reaffirmation, fraternity, and strength, Africans have reached to Black people in the Americas, "those who were taken," for the same reasons.

We have sought to understand each other ever since we were separated so long ago. For centuries, we have gazed at one another across the transatlantic divide like a child seeing itself in the mirror for the first time. And, unable for so long to reach behind the glass and touch the strangely familiar face we saw staring back, we filled in all that we did not know with all that we could imagine.

When we finally met, in Africa and America, we were sometimes disappointed. Shadowy imaginings do not usually hold up in the light of real experience. We wondered if we hadn't been mistaken, if the kinship we could feel more than describe was really there, if the roots that had once bound us together had not already withered and died. But time and again we were reminded of what we shared. Africa has left her mark on all of us. And when we have reached out to one another through literature, politics, music, and religion, whenever we've made contact, the world has been forced to take note.

10. The primary purpose of this passage is to

(A) show the impact Black Americans have had on African societies
(B) discuss Africans' efforts to embrace American culture
(C) point out the ambivalent feelings one community has for another
(D) emphasize the significance of an ongoing relationship
(E) examine the cultural ties between two nations

11. The "message" (line 6) is best characterized as

(A) veiled criticism
(B) cautionary advice
(C) a questionable proposition
(D) a nostalgic recollection
(E) an optimistic prediction

12. The proverb in lines 15-16 primarily serves to

(A) offer insight into young children's behavior
(B) emphasize the vulnerability of children
(C) show people's inherent interest in their history
(D) demonstrate the complexity of familial relations
(E) warn those who seek to undermine the family

13. In context, "Shadowy" (line 41) primarily serves to suggest something

(A) gloomy
(B) secret
(C) sinister
(D) concealed
(E) unsubstantiated

GO ON TO THE NEXT PAGE

Questions 16-24 are based on the following passages.

The following passages, adapted from books published in 1992 and 2001, respectively, discuss a famous painting by Renaissance artist Leonardo da Vinci (1452-1519).

Passage 1

It hung in Napoleon's bedroom until moving to the Louvre in 1804. It caused traffic jams in New York for seven weeks as 1.6 million people jostled to see it. In Tokyo viewers were allowed ten seconds each. The object of all this attention was the world's most famous portrait, the *Mona Lisa*.

Historically, its subject was nobody special, probably the wife of a Florentine merchant named Giocondo. But her portrait set the standard for High Renaissance paintings in many important ways. The use of perspective, which creates the illusion of depth behind Mona Lisa's head, and triangular composition established the importance of geometry in painting. It diverged from the stiff, profile portraits that had been the norm by displaying the subject in a relaxed, natural, three-quarter pose.

One of the first easel paintings intended to be framed and hung on a wall, the *Mona Lisa* fully realized the potential of the new oil medium. Instead of proceeding from outlined figures, as painters did before, Leonardo modeled features through light and shadow. Starting with dark undertones, he built the illusion of three-dimensional features through layers and layers of thin, transparent glazes. This technique rendered the whole, as Leonardo said, "without lines or borders, in the manner of smoke." His colors ranged from light to dark in a continuous gradation of subtle tones, without crisp separating edges. The forms seemed to emerge from, and melt into, shadows.

And then there's that famous smile . . .

Passage 2

Why is the *Mona Lisa* the best-known painting in the entire world? A small glimpse at even some of its subject's features—her eyes, or perhaps just her hands—brings instant recognition even to those who have no taste or passion for painting. Art historians, poets, and admirers have tried to explain the commanding place that the *Mona Lisa* has in our cultural life with reference to qualities intrinsic to the work. There is something, they argue, *inside* the painting that speaks to us all, that unleashes feelings, emotion, and recognition. This idea originated at the beginning of the nineteenth century, though it had precedents. It is still the position of many art critics.

Art historian Kenneth Clarke, for example, writing in 1973, could not accept that the *Mona Lisa* was famous for reasons other than its inner qualities. There are millions of people, he explained, who know the name of only one picture—the *Mona Lisa*. This, he argues, is not simply due to an accident of accumulated publicity. It means that this strange image strikes at the subconscious with a force that is extremely rare in an individual work of art.

Clarke's conception of art history is now regarded as somewhat old-fashioned. This is not the case with the "postmodern" Paul Barolsky, who in 1994, seeking to explain what it is about the *Mona Lisa* that "holds us in thrall," pointed to Leonardo's remarkable technique, which creates a sense of texture and depth. The painter, he added, rendered the "inwardness of the sitter, the sense . . . of her mind or soul."

I think one should avoid succumbing to the charm of a myth, to the idea that inside every masterpiece that has remained alive for centuries something imponderable speaks to us. It is of course intensely pleasurable to imagine that, as we face the products of Leonardo, Raphael, and other great artists of bygone ages, armed with nothing but our "innate" sensibility, a mysterious yet almost palpable contact is established. But like most historians, I start with the assumption that the renown of a masterpiece rests on a sequence of events and historical agencies (people, institutions, processes) working in a largely unplanned manner for different ends. Such forces have turned the *Mona Lisa* into the best-known painting in the world. Whether the *Mona Lisa* "deserves" this position is a judgment I happily leave to the reader.

16. Both passages call attention to which aspect of the *Mona Lisa* ?

(A) Its subject's mysterious smile
(B) Its subject's identity
(C) Its popular appeal
(D) Its influence on artists
(E) Its deteriorating condition

17. The author of Passage 2 would most likely regard the phenomena described in lines 1-6 in Passage 1 ("It hung . . . *Mona Lisa*") as

(A) circumstances that may themselves have contributed to the renown of the *Mona Lisa*
(B) occurrences that fundamentally distort the true importance of the *Mona Lisa*
(C) incidents that cause art enthusiasts undue annoyance
(D) events that are not worthy of the consideration of art critics
(E) facts that have proved inconvenient for many art historians

GO ON TO THE NEXT PAGE

18. The observations in lines 7-10 ("Historically . . . ways") establish a contrast between a woman's

(A) unremarkable appearance and her portrait's astonishing beauty
(B) humble origins and her portrait's monetary value
(C) untimely demise and her portrait's immortality
(D) lack of charisma and her portrait's universal allure
(E) ordinary status and her portrait's aesthetic significance

19. The quotation from Leonardo in lines 24-25 primarily serves to

(A) defend a methodology
(B) characterize an effect
(C) criticize a technique
(D) downplay an accomplishment
(E) acknowledge an influence

20. Which of Mona Lisa's features would the author of Passage 1 most likely add to those mentioned in Passage 2, line 32 ?

(A) Her mouth
(B) Her hair
(C) Her nose
(D) Her chin
(E) Her profile

21. In line 41, "position" most nearly means

(A) rank
(B) role
(C) policy
(D) view
(E) location

22. Both the author of Passage 1 and Paul Barolsky (line 53, Passage 2) make which of the following points about the *Mona Lisa* ?

(A) It tends to elicit idiosyncratic responses from viewers.
(B) It is unduly revered by much of the general public.
(C) It has influenced many generations of artists.
(D) It was the first oil painting intended to be framed and hung.
(E) It gives the appearance of having three dimensions.

23. The author of Passage 2 uses quotation marks in line 65 primarily to

(A) label a revolutionary movement
(B) refer to an overused technique in art
(C) emphasize the symbolic meaning of a term
(D) highlight the importance of a finding
(E) imply skepticism about a theory

24. Which statement best characterizes the different ways in which the authors of Passage 1 and Passage 2 approach the *Mona Lisa* ?

(A) The first stresses the unique smile in the portrait, while the second focuses on other mysterious qualities of its subject.
(B) The first emphasizes its striking appearance, while the second examines the background of its creator.
(C) The first focuses on its stylistic innovations, while the second seeks to account for its cultural preeminence.
(D) The first speculates about the life of its subject, while the second argues that historical interpretations are irrelevant.
(E) The first alludes to its societal importance, while the second debates its artistic merits.

STOP

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

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

Questions 7-19 are based on the following passage.

This passage, taken from an early nineteenth-century novel, presents two characters—Shirley Keeldar, a young woman of twenty-one who has inherited a fortune and land in Yorkshire, England, and Mr. Sympson, the uncle who was her guardian until she reached adulthood.

Miss Keeldar and her uncle had characters that would not harmonize,—that never had harmonized. He was irritable, and she was spirited; he was despotic, and she liked freedom; he was worldly, and she, perhaps, romantic.

Not without purpose had he come down to Yorkshire: his mission was clear, and he intended to discharge it conscientiously: he anxiously desired to have his niece married; to make for her a suitable match; give her in charge to a proper husband, and wash his hands of her for ever.

The misfortune was, from infancy upwards, Shirley and he had disagreed on the meaning of the words "suitable" and "proper." She never yet had accepted his definition; and it was doubtful whether, in the most important step of her life, she would consent to accept it.

The trial soon came.

Mr. Wynne announced to Mr. Sympson that his family wished to arrange a marriage between his son, Samuel Fawthrop Wynne, and Miss Keeldar.

"Decidedly suitable! Most proper!" pronounced Mr. Sympson. "A fine unencumbered estate; real substance; good connections. *It must be done*!"

He sent for his niece to the oak-parlor; he shut himself up there with her alone; he communicated the offer; he gave his opinion; he claimed her consent.

It was withheld.

"No: I shall not marry Samuel Fawthrop Wynne."

"I ask why? I must have a reason. In all respects he is more than worthy of you."

She stood on the hearth; she was pale as the white marble slab and cornice behind her; her eyes flashed large, dilated, unsmiling.

"And *I* ask in what sense that young man is worthy of *me*?"

"He has twice your money,—twice your common sense;—equal connections,—equal respectability."

"Had he my money counted five score times, I would take no vow to love him."

"Please to state your objections."

"He has run a course of despicable, commonplace profligacy. Accept that as the first reason why I spurn him."

"Miss Keeldar, you shock me!"

"That conduct alone sinks him in a gulf of immeasurable inferiority. His intellect reaches no standard I can esteem:—there is a second stumbling block. His views are narrow; his feelings are blunt; his tastes are coarse; his manners vulgar."

"The man is a respectable, wealthy man. To refuse him is presumption on your part."

"I refuse, point-blank! Cease to annoy me with the subject: I forbid it!"

"Is it your intention ever to marry, or do you prefer celibacy?"

"I deny your right to claim an answer to that question."

"May I ask if you expect some man of title—some peer of the realm—to demand your hand?"

"I doubt if the peer breathes on whom I would confer it."

"Were there insanity in the family, I should believe you mad. Your eccentricity and conceit touch the verge of frenzy."

"Perhaps, ere I have finished, you will see me overleap it."

"I anticipate no less. Frantic and impracticable girl! Take warning! I dare you to sully our name by a misalliance!"

"*Our* name! Am *I* called Sympson?"

"God be thanked that you are not! But be on your guard!—I will not be trifled with!"

"What, in the name of common law and common sense, would you, or could you do, if my pleasure led me to a choice you disapprove?"

"Take care! take care!" (warning her with voice and hand that trembled alike.)

"Why? What shadow of power have *you* over me? Why should I fear you?"

"Take care, madam!"

"Scrupulous care I will take, Mr. Sympson. Before I marry, I am resolved to esteem—to admire—to *love*."

GO ON TO THE NEXT PAGE

"Preposterous stuff! indecorous! unwomanly!"

"To love with my whole heart. I know I speak in an unknown tongue; but I feel indifferent whether I am comprehended or not."

"And if this love of yours should fall on a beggar?"

"On a beggar it will never fall. Mendicancy is not estimable."

"On a low clerk, a play-actor, a play-writer, or—or—"

"Take courage, Mr. Sympson! Or what?"

"Any literary scrub, or shabby, whining artist."

"For the scrubby, shabby, whining, I have no taste: for literature and the arts, I have. And there I wonder how your Fawthrop Wynne would suit me? He cannot write a note without orthographical errors; he reads only a sporting paper; he was the booby of Stilbro' grammar school!"

"Unladylike language! To what will she come?" He lifted hands and eyes toward the heavens.

"Never to the altar with Sam Wynne."

"To what will she come? Why are not the laws more stringent, that I might compel her to hear reason?"

"Console yourself, uncle. Were Britain a serfdom, and you the czar, you could not *compel* me to this step. *I* will write to Mr. Wynne. Give yourself no further trouble on the subject."

7. The episode presented in the passage is best described as a

(A) setback in an otherwise warm family relationship
(B) disappointment experienced by a young and ambitious woman
(C) confrontation between people whose differences seem irreconcilable
(D) collaboration between two individuals whose goals are similar
(E) conversation about the need for unity within an extended family

8. In context, the contrasts in lines 3-5 suggest that Miss Keeldar is "perhaps, romantic" in that she

(A) seems attractive and mysterious to others
(B) is overly concerned with finding a good husband
(C) has passionate and unconventional ideas about life
(D) prefers to read books and poetry about love
(E) is the subject of fancifully exaggerated stories

9. The list in lines 8-11 ("he anxiously . . . ever") suggests that Mr. Sympson is primarily motivated by

(A) anticipation of a project on which he and his niece can collaborate
(B) eagerness to help his niece realize her ambitious goals
(C) apprehension about his family's tarnished reputation
(D) frustration with the limited opportunities available to his niece
(E) impatience to free himself of a perceived family responsibility

10. Mr. Sympson's comments in lines 22-23 ("A fine . . . connections") indicate that a marriage is suitable when it

(A) meets the emotional needs of both partners
(B) promises to benefit the local community
(C) has the approval of all family members
(D) involves formal ceremonies and celebrations
(E) brings social and financial advantages

11. Miss Keeldar's first objection to Mr. Wynne (lines 41-43) is that he

(A) wastes his time in reckless, undignified pursuits
(B) expresses no regret for damage caused by his actions
(C) fails to treat others with the respect they deserve
(D) is dependent on his family for financial support
(E) lacks the imagination and sensitivity of an artist

12. Miss Keeldar responds to the question posed in lines 54-55 by doing which of the following?

(A) Denying the accusation that she is secretly engaged
(B) Challenging the idea that she must address the question
(C) Correcting the exaggerations implicit in the question
(D) Contradicting her earlier claim of complete independence
(E) Asserting her right to live without marrying

GO ON TO THE NEXT PAGE

13. The passage as a whole suggests that the implied threat in lines 70-71 ("But be . . . with") is

(A) implausible, because Miss Keeldar can outwit Mr. Sympson
(B) serious, because Miss Keeldar's decisions must be approved by Mr. Sympson
(C) misleading, because Mr. Sympson is genuinely concerned about Miss Keeldar's happiness
(D) baseless, because Mr. Sympson has no real power over Miss Keeldar
(E) absurd, because Miss Keeldar herself is trying to intimidate Mr. Sympson

14. In lines 80-82 ("Scrupulous . . . *love*"), Miss Keeldar deflects the warning from Mr. Sympson by

(A) deliberately misunderstanding his meaning
(B) scornfully turning the blame back on him
(C) childishly mocking the tone of his comment
(D) lamenting his failure to sympathize with her
(E) justifying her previously sensible behavior

15. Miss Keeldar uses the expression "an unknown tongue" (line 85) to suggest that Mr. Sympson is

(A) mistrustful of anything new and unfamiliar
(B) ignorant of Wynne's reputation in the community
(C) inclined to speak in an obscure manner
(D) incapable of understanding her sentiments
(E) unwilling to acknowledge their family's mistakes

16. Mr. Sympson poses the question in line 100 ("To . . . come") as a

(A) warning about financial losses
(B) prediction of a bleak future
(C) confession of his own relief
(D) plea for an unexpected diversion
(E) condemnation of conventional lifestyles

17. Miss Keeldar responds to the question in line 100 ("To . . . come") as if it were an

(A) unreasonable request for an explanation
(B) appeal to her sense of fair play
(C) inquiry about her future course of action
(D) expression of moral uncertainty
(E) attempt to understand her family's history

18. Her remarks to Mr. Sympson indicate that Miss Keeldar views love as a

(A) natural consequence of prolonged companionship
(B) crucial prerequisite for a satisfactory marriage
(C) desirable element in an independent woman's daily life
(D) fortunate accident that sometimes results from marriage
(E) sentimental delusion that is potentially harmful

19. Miss Keeldar and Mr. Sympson would most likely agree on which point?

(A) She must seek marriage with an aristocratic man.
(B) She should feel honored by the attentions of the Wynne family.
(C) She needs to become more mature before she marries.
(D) She must not act against her most deeply held beliefs.
(E) She should not marry a man who is both poor and undignified.

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 AEPV, BWPV, CFPV

Critical Reading

Section 3

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

Number correct

Number incorrect

Section 6

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

Number correct

Number incorrect

Section 8

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

Number correct

Number incorrect

Mathematics

Section 4

Multiple-Choice Questions

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

Number correct

Number incorrect

Student-Produced Response Questions

	COR. ANS.	DIFF. LEV.
9.	9	1
10.	.2 or 1/5	2
11.	15	2
12.	0<x<1.5 or 0<x<3/2	3
13.	6	3
14.	117	4
15.	2.5 or 5/2	3
16.	5940	4
17.	90	4
18.	4.2 or 21/5	5

Number correct (9-18)

Section 7

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

Number correct

Number incorrect

Section 9

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

Number correct

Number incorrect

Writing

Section 5

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

Number correct

Number incorrect

Section 10

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

Number correct

Number incorrect

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