Questions 13-25 are based on the following passages.

These passages are adapted from observations made by two twentieth-century historians on how nations—and people—make use of their sense of their own history.

Passage 1

Although when we use the word "history" we instinctively think of the past, this is an error, for history is actually a bridge connecting the past with the present and pointing the road to the future. This fact Daniel Webster expressed many years ago in memorable nautical terms: "... when the mariner has tossed for many days in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glances of the sun, to take his latitude and ascertain how far the elements have driven him from his true course." Webster here indicates one of the cardinal utilities of history. Since humanity is always more or less storm-driven, history serves as a crucial navigational instrument for the nations which, tossed as they are by wind and current, would be lost in confusion if they could not identify their position.

History enables bewildered bodies of human beings to grasp their relationship with their past, and helps them chart their immediate forward course. And it does more than this. By giving people a sense of continuity in all their efforts, red-flagging error, and chronicling immortal worth, it confers on them a consciousness of unity, a realization of the value of individual achievement, and a comprehension of the importance of planned effort, as contrasted with aimless drifting.

Modern people, especially when harried and perplexed by the sweep of events, peer earnestly into history for some illumination of their predicament and prospects, even though they may only read magazine articles or listen to the radio or television. And when great events rouse people to their most responsible temper, and fierce national ordeals awaken them to a new sense of their capacities, they turn readily to the writing of history, for they wish to instruct, and to its reading, for they want to learn. It was no accident that the First World War fostered such an interest in history that for a time the number of books in English devoted to history exceeded the titles in fiction.

Passage 2

The historian has much to answer for. History—that is, written history and the examples it provides—has made and unmade nations, given courage to the oppressed and undermined the oppressor, has justified aggression and overridden law. After Germany's defeat of France in 1870, a French historian exclaimed with unwilling admiration that the nineteenth-century Germans used their history as a means toward unity and a weapon of war; but that the story of his own country as written by his compatriots had taught the French people "above all to hate one another." Past heroism breeds future heroism, past cowardice the cowardice of the future. History tends to repeat itself by a process of almost deliberate imitation. We have been told what to expect of ourselves and, by expecting, we do it.

But what is this motivating force? What is written history? The nineteenth-century English historian Froude sonorously hailed it as "a voice forever sounding across the centuries the laws of right and wrong." Written history is, in fact, nothing of the kind; it is the fragmentary record of the often inexplicable actions of innumerable bewildered human beings set down and interpreted according to their own limitations by other human beings, equally bewildered. The tribunal of history judges about as fairly as any random batch of court judges. But only a minority of people are able to recognize this fact, and, of that minority, only a minority will act upon it. The rest of us will go through life with a silt of moral and political prejudice washing about the brain—all derived directly and indirectly, by way of textbooks and propaganda and theaters and the marketplace, from historical writings.

It used to be said that history should be written without prejudice, that the historian must not step aside to draw a moral. The first cannot be done; the second should not. Historians should always draw morals. If the accurate, judicious and highly trained scholars fail to do so, the unscrupulous and unqualified will do it for them, and the deluded public will listen gaping to false but more emphatic prophets. Historians who neglect the education of the public are responsible for the villainous stuff to which the public will go instead. A nation does not create the historians it deserves; the historians are far more likely to create the nation.

13. The author of each passage argues that people use their nations' history as a way to

(A) bring about harmony among disparate groups
(B) settle disputes over important precedents
(C) make decisions about future actions
(D) influence citizens of other nations
(E) create myths fostering patriotism

14. The primary purpose of Passage 1 is to

(A) define what is meant by the term "history" in Western culture
(B) draw a parallel between collective and individual histories
(C) describe the benefits of having a sense of history
(D) clarify misconceptions about history
(E) justify the public's interest in history

GO ON TO THE NEXT PAGE

15. The author of Passage 2 would most likely argue that a nation's history differs from a "crucial navigational instrument" (line 13, Passage 1) in that history

(A) may offer flawed, even misleading, direction
(B) is not easily understood by every head of state
(C) helps to promote embarrassment, even shame
(D) offers little guidance on certain national issues
(E) must be studied in the context of a society's values

16. In line 26, "the sweep of events" most directly refers to events that happen

(A) secretly and remain undisclosed
(B) routinely and appear unimportant
(C) swiftly and seem overwhelming
(D) accidentally and inspire improvements
(E) predictably and confirm expectations

17. The author of Passage 1 assumes that historians function as

(A) wise and respected policy makers
(B) strict and disciplined instructors
(C) adventurous and articulate explorers
(D) knowledgeable and indispensable guides
(E) carefree and impetuous speculators

18. The author of Passage 2 would most likely consider the "number" (line 35, Passage 1) an example of the

(A) appetite for history that makes the public vulnerable to irresponsible historians
(B) demand for history books that makes unscrupulous historians wealthy
(C) interest in history that leads readers to overestimate their own expertise
(D) need for heroic figures whose stories provide inspiration
(E) tendency of history texts to proliferate during wartime

19. The primary purpose of Passage 2 is to

(A) present a strongly held opinion
(B) describe the methodology of a historian
(C) analyze a famous historian's work
(D) defend a widely held point of view
(E) discredit the validity of a project

20. In line 54, "sounding" most nearly means

(A) measuring
(B) greeting
(C) proclaiming
(D) fathoming
(E) examining

21. The author of Passage 1 would most likely characterize the "tribunal of history" mentioned in line 60, Passage 2 as

(A) detached and uninformed
(B) divisive and demanding
(C) objective and illuminating
(D) vast and mysterious
(E) conventional and superficial

22. In line 74, "gaping" most directly emphasizes the

(A) public's appetite for documented truths
(B) audience's susceptibility to persuasion
(C) scholars' approach to conducting research
(D) historians' desire to entertain readers
(E) readers' preference for familiar explanations

23. The author of Passage 2 argues that written history often functions as a

(A) useful description of documented facts
(B) glorious commemoration of past greatness
(C) powerful motivation for future reforms
(D) dubious training in scholarly detachment
(E) questionable model for future conduct

GO ON TO THE NEXT PAGE

Questions 10-15 are based on the following passage.

The following passage is adapted from a nineteenth-century short story. A group of men are in a small lifeboat after their ship has sunk during a storm.

The mind of the master of a vessel is rooted deep in the timbers of her, though he command for a day or a decade; and this captain had on him the stern impression of a scene in the greys of dawn of seven turned faces, and later a stump of a topmast with a white ball on it, that slashed to and fro at the waves, went low and lower, and down. Thereafter there was something strange in his voice. Although steady, it was deep with mourning, and of a quality beyond oration or tears.

"Keep 'er a little more south, Billie," said he.

"A little more south, sir," said the oiler in the stern.

A seat in this boat was not unlike a seat upon a bucking bronco, and by the same token a bronco is not much smaller. The craft pranced and reared and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down from the summit of each wave requiring a new leap, and a lean from the air. Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding in front of the next menace.

A singular disadvantage of the sea lies in the fact that after successfully surmounting one wave you discover that there is another behind it just as important and just as nervously anxious to do something effective in the way of swamping boats. In a ten-foot dinghy one can get an idea of the resources of the sea in the line of waves that is not probable to the average experience, which is never at sea in a dinghy. As each slaty wall of water approached, it shut all else from the view of the men in the boat, and it was not difficult to imagine that this particular wave was the final outburst of the ocean, the last effort of the grim water. There was a terrible grace in the move of the waves, and they came in silence, save for the snarling of the crests.

In the wan light the faces of the men must have been grey. Their eyes must have glinted in strange ways as they gazed steadily astern. Viewed from a balcony, the whole thing would doubtless have been weirdly picturesque. But the men in the boat had no time to see it, and if they had had leisure, there were other things to occupy their minds.

The sun swung steadily up the sky, and they knew it was broad day because the colour of the sea changed from slate to emerald green streaked with amber lights, and the foam was like tumbling snow. The process of the breaking day was unknown to them. They were aware only of this effect upon the colour of the waves that rolled toward them.

10. Which of the following best describes the primary focus of the passage?

(A) The character of the captain
(B) The boating skills of the men
(C) The power of the sea
(D) The fear of the men
(E) The beauty of nature

11. The narrator's characterization of the captain's "voice" (line 7) suggests that the captain was

(A) resolute and openly reckless
(B) distressed, yet determined to persevere
(C) domineering, yet considerate of others
(D) concerned, but also optimistic
(E) anxious and obviously impatient

12. The "singular disadvantage" mentioned in line 25 is that

(A) it is difficult to tell where you are at sea because the view is always the same
(B) sailors often misjudge the extent of their sailing skills when facing danger
(C) every dangerous wave is followed by one that is equally dangerous
(D) perilous situations at sea occur when sailors are least prepared for them
(E) small boats are often swamped by rough seas during stormy weather

GO ON TO THE NEXT PAGE

In line 25, "lies" most nearly means

(A) reclines
(B) resides
(C) traces
(D) deceives
(E) extends

14. The sentence in lines 40-41 ("Viewed . . . picturesque") primarily indicates that

(A) a detached observer might find the scene aesthetically intriguing
(B) the men in the boat were not troubled by the sea's turbulence
(C) the great distances involved at sea can make maintaining perspective difficult
(D) only those with a keen sense of natural beauty can truly appreciate the sea
(E) the best way to experience the sea's vastness is from an elevated position

15. In the last paragraph, the "men in the boat" (line 42) are described as

(A) almost paralyzed by a sense of the inevitable doom facing them
(B) keenly aware that the sea is both beautiful and dangerous
(C) grateful to see daybreak because it signals a possibility of hope and rescue
(D) oblivious to some aspects of the world around them
(E) so overcome by exhaustion that they have lost the ability to respond to danger

GO ON TO THE NEXT PAGE

Questions 16-24 are based on the following passage.

In this selection from a 1995 work, the author discusses the role of photography in her own family and in African American culture as a whole.

Growing up in the 1950's, I was somewhat awed and at times frightened by our extended family's emphasis on picture taking. Every wall and corner of my grandparents' (and most everybody else's) home was lined with photographs. When I was young, I never linked this obsession with self-representation to our history as a subjugated people.

For a long time cameras remained mysterious and off limits to all of us but my father. As the only one in the family who had access to the equipment, who could learn how to make the process work, my father exerted control over our images. In charge of capturing our family history with the camera, he called and took the shots. We were constantly being lined up for picture taking, and it was years before our household could experience this as an enjoyable activity, before any of the rest of us could be behind the camera. Until then, picture taking was serious business. I hated it. I hated posing. I hated cameras. I hated the images that cameras produced. I wanted to leave no trace. I wanted there to be no walls in my life that would, like gigantic maps, chart my journey. I wanted to stand outside history.

That was twenty years ago. Now that I am passionately involved with thinking critically about Black people and representation, I can confess that those walls of photographs empowered me, and that I feel their absence in my life. Right now I long for those walls, those curatorial spaces in the home that express our will to make and display images.

My mother's mother was a keeper of walls. Throughout my childhood, visits to her house were like trips to a gallery or museum—experiences we did not have because of racial segregation. We would stand before the walls of images and learn the importance of the arrangement, why a certain photograph was placed here and not there. The walls were fundamentally different from photo albums. Rather than shutting images away, where they could be seen only upon request, the walls were a public announcement of the primacy of the image, the joy of image making. To enter Black homes in my childhood was to enter a world that valued the visual, that asserted our collective will to participate in a curatorial process.

Drawing from the past, from those walls of images I grew up with, I gather snapshots and lay them out to see what narratives the images tell, what they say without words. I search these images to see if there are imprints waiting to be seen, recognized, and read. Together, a Black male friend and I lay out the snapshots of his boyhood to see when he began to lose a certain openness, to discern at what age he began to shut down, to close himself away. Through these images, my friend hopes to find a way back to the self he once was. We are awed by what our snapshots reveal, what they enable us to remember.

The word *remember* (*re-member*) evokes the coming together of severed parts, fragments becoming a whole. Photography has been, and is, central to that aspect of racial empowerment that calls us back to the past and offers us a way to reclaim and renew life-affirming bonds. Using images, we connect ourselves to a recuperative, redemptive memory that enables us to construct identities, images of ourselves.

16. The author uses "obsession" in line 6 in order to

(A) reveal her own strong interest in family history
(B) demonstrate the extent of her involvement with her parents
(C) show her admiration for her family's devotion to a hobby
(D) suggest that there was something extreme about the adults' behavior
(E) deplore the effects of excessive picture taking on the community

17. The author's attitude toward photography in lines 18-22 is best described as

(A) mild impatience with a habitual activity
(B) grudging approval of an unusual practice
(C) intense resentment of an unwelcome intrusion
(D) acute regret for a childhood misconception
(E) growing ambivalence about a family tradition

18. In line 21, "chart" most nearly means

(A) analyze statistically
(B) present as a table
(C) reward
(D) predict
(E) chronicle

GO ON TO THE NEXT PAGE

19. In line 21, "journey" refers to the author's

(A) progress through life
(B) development as a writer
(C) travel to visit distant relatives
(D) understanding of family history
(E) exploration of the local community

20. In line 26, "absence" refers metaphorically to a lack of a

(A) constraining force
(B) cluttered space
(C) negative influence
(D) sustaining tradition
(E) joyful occasion

21. The author mentions "photo albums" in line 36 in order to

(A) demonstrate the ease with which photographs can be assembled in an album
(B) help point out the effect of having photographs continuously on display
(C) illustrate her family's preoccupation with commemorating important occasions
(D) emphasize the variety in her grandmother's collections of photographs
(E) recall her childhood fascination with family photo albums

22. The friend's goal in examining snapshots (lines 47-53) is most analogous to which of the following?

(A) A young man visits his father's childhood home in a distant city.
(B) A child interviews an older relative to record the family's history.
(C) A woman reads her childhood diary in an effort to rekindle past goals and values.
(D) Parents take annual photographs of their children to document the children's growth.
(E) A grandmother teaches her native language to her grandchildren.

23. The author uses the words "recuperative" and "redemptive" in line 59 to suggest that a memory can

(A) protect us from the damaging effects of history and time
(B) play tricks on us by making the past seem better than it was
(C) exaggerate the feelings we had in childhood
(D) prevent people from repeating the mistakes of the past
(E) heal people by helping them determine who they are

24. The author uses "construct" in line 60 to make which point about a person's sense of identity?

(A) People begin building their identities at a remarkably early age.
(B) Individuals create their identities partly from awareness of their heritage.
(C) Family members work together to perpetuate a single sense of identity.
(D) Young adults work hard to balance childhood and adult moral values.
(E) Photographers help their subjects determine appropriate social roles.

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.

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 7-18 are based on the following passage.

The following excerpt is from a 1996 collection of essays written by a physicist.

I was somewhat embarrassed not so long ago when I opened a year-old physics journal and read that two Japanese fellows had attacked the same problem I was currently finishing up, obtaining an identical solution. The problem, not so consequential now as I reflect stoically on my preempted calculations, concerned the spatial distribution that would eventually be achieved by a group of particles of different masses interacting with each other by gravity.

The underlying theories of gravity and thermodynamics necessary for solving such a problem are certainly well established, so I suppose I should not have been surprised to find that someone else had arrived at similar results. Still, my pulse raced as I sat with my notebook and checked off each digit of their answers, in exact agreement with mine to four decimal places.

After doing science for a number of years, one has the overwhelming feeling that there exists some objective reality outside ourselves, that various discoveries are waitually formed, like plums to be picked. If one scientist doesn't pick a certain plum, the next one will. It is an eerie sensation.

This objective aspect of science is a pillar of strength and, at the same time, somewhat dehumanizing. The very usefulness of science is that individual accomplishments become calibrated, dry-cleaned, and standardized. Experimental results are considered valid only if they are reproducible; theoretical ideas are powerful only if they can be generalized and distilled into abstract, disembodied equations.

That there are often several different routes to a particular result is taken as an indication of the correctness of the result, rather than of the capacity for individual expression in science. And always there is the continual synthesis, the blending of successive results and ideas, in which individual contributions dissolve into the whole. Such strength is awesome and reassuring; it would be a tricky business to land a person on the Moon if the spaceship's trajectory[1] depended on the mood of the astronauts, or if the Moon were always hurrying off to unknown appointments.

For these same reasons, however, science offers little comfort to anyone who aches to leave behind a personal message in his or her work, his own little poem or her own haunting sonata. Einstein is attributed with the statement that even had Newton or Leibniz never lived, the world would have had calculus, but if Beethoven had never lived, we would never have had the C-minor Symphony.

Max Delbrück, the physicist-turned-biologist, said in his Nobel Prize address, "A scientist's message is not devoid of universality, but its universality is disembodied and anonymous. While the artist's communication is linked forever with its original form, that of the scientist is modified, amplified, fused with the ideas and results of others and melts into the stream of knowledge and ideas which forms our culture." It seems to me that in both science and art we are trying desperately to connect with something — this is how we achieve universality. In art, that something is people, their experiences and sensitivities. In science, that something is nature, the physical world and physical laws. Sometimes we dial the wrong number and are later found out. Ptolemy's theory of the solar system, in which the Sun and planets revolve about Earth in cycles and cycles within cycles, is imaginative, ingenious, and even beautiful — but physically wrong. Virtually unquestioned for centuries, it was ungracefully detonated like a condemned building after Copernicus[2] came along.

Very well. Scientists will forever have to live with the fact that their product is, in the end, impersonal. But scientists want to be understood as people. Go to any of the numerous scientific conferences each year in biology or chemistry or physics, and you will see a wonderful community of people chitchatting in the hallways, holding forth delightedly at the blackboard, or loudly interrupting each other during lectures with relevant and irrelevant remarks. It can hardly be argued that such in-the-flesh gatherings are necessary for communication of scientific knowledge these days, with the asphyxiating crush of academic journals and the push-button ease of telephone calls. But it is here, and not in equations, however correct, that we scientists can express our personalities to our colleagues and relish an appreciative smile. Sometimes I enjoy this as much as the science.

[1] path of a moving body through space

[2] Nicolaus Copernicus (1473-1543) advanced the theory that Earth and other planets revolve around the Sun.

7. In line 20, the author uses the word "plums" to refer to the

   (A) multitude of problems needing to be solved
   (B) existence of yet-to-be-discovered scientific truths
   (C) fascinating nature of scientific discoveries
   (D) rewards of fame and prestige for veteran researchers
   (E) maturation of scientific investigations over long periods of time

GO ON TO THE NEXT PAGE

8. In the context of the passage, the author's use of "dry-cleaned" (line 26) and "distilled" (line 29) most directly reflects the overall

(A) concern for maintaining a sterile environment in the laboratory
(B) fear that experimental results will be inappropriately judged
(C) pleasure in precise and accurate experimentation
(D) unease with the impersonal nature of scientific work
(E) dissatisfaction with society's attitude toward scientific research

9. In lines 35-39 ("Such . . . appointments"), the author discusses space exploration primarily to explain how

(A) certain areas of science can capture the public imagination
(B) careful calculations affect space travel
(C) the individual scientist contributes to the study of astronomy
(D) space exploration is an expensive but necessary part of research in astronomy
(E) the absence of subjectivity in the natural world has practical benefits

10. In line 53, "melts" most nearly means

(A) liquefies
(B) thaws
(C) evaporates
(D) merges
(E) softens

11. The passage distinguishes between two types of "universality" (line 56) primarily by

(A) comparing ways in which they are achieved
(B) analyzing ways in which they have been interpreted
(C) describing situations in which they contradict one another
(D) providing famous examples of each from Nobel Prize winners
(E) criticizing the notions they convey about worldly success

12. The author's overall tone in the passage is best described as

(A) self-congratulatory
(B) wistful
(C) restrained
(D) irate
(E) nostalgic

13. In discussing Ptolemy's theory of the solar system (lines 60-65), the author suggests all of the following EXCEPT:

(A) Ptolemy's work as a scientist suffered from a lack of creativity.
(B) Copernicus' work eradicated the work of Ptolemy.
(C) The scientific value of a theory depends on whether it stands up to the challenges of other scientists.
(D) Scientific findings, even when based on inaccuracies, often are accepted as truth.
(E) Both Ptolemy and Copernicus made influential contributions to theories about the solar system.

14. The implication of the author's statement "Very well" (line 66) is that the author

(A) is more than willing to take on a new challenge
(B) is concerned that scientists often make fundamental errors
(C) is pleased with the accomplishments of other scientists
(D) recognizes the need to accept an unpleasant fact
(E) agrees with the most recent astronomical theories

15. The distinction between the "communication" mentioned in line 50 and the "communication" mentioned in line 75 most directly reflects the difference between

(A) talking to oneself and listening to a knowledgeable instructor
(B) expressing one's uniqueness and seeking friendship with an individual
(C) sharing emotional experiences and analyzing past events
(D) creating new objects and circulating existing relics
(E) conveying a personal vision and exchanging objective information

16. In line 76, "crush" most nearly means

(A) compression
(B) infatuation
(C) stampede
(D) suppression
(E) overabundance

GO ON TO THE NEXT PAGE

Correct Answers and Difficulty Levels
Form Codes AEQW, BWQW, CFQW

Critical Reading

Section 4

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

Number correct

Number incorrect

Section 7

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

Number correct

Number incorrect

Section 8

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

Number correct

Number incorrect

Mathematics

Section 3

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

umber correct

umber incorrect

Section 6

Multiple-Choice Questions

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

Number correct

Number incorrect

Student-Produced Response Questions

	COR. ANS.	DIFF. LEV.
9.	1/5 or .2	2
10.	5/4 or 1.25	2
11.	145	2
12.	4	3
13.	256	3
14.	4000	2
15.	6, 9 or 12	3
16.	2	4
17.	63	3
18.	27/2 or 13.5	4

Number correct (9-18)

Section 9

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

Number correct

Number incorrect

Writing Multiple-Choice

Section 5

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

umber correct

umber incorrect

Section 10

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

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).