Questions 10-18 are based on the following passage.

The following passage, adapted from an article published in 2000, focuses on a prehistoric lake that exists deep beneath the Antarctic ice cap. In 2006, the drilling project mentioned in the passage was resumed.

To imagine Lake Vostok, you must first envision a great lake in a living landscape, a week's walk from end to end, too wide to see across from the highest hills on its flanks. Line Now simplify. Erase the surrounding woods and fields; 5 hide the encircling hills. Remove the changing seasons and the replenishing rain. Shut out the sky. Leave only the waters, the minerals, the muddy depths. Then trap, squeeze, and estrange them from everything that lives and dies. From your creation emerges a simple world that hungers 10 for more.

To scientists, Lake Vostok, beneath 2.5 miles of solid ice, is unbearably attractive. If it ever had a direct link with the air above it, that connection ended some millions of years ago. Its sediments contain a unique record of 15 Antarctica's climate that could revolutionize the science of the frozen continent. There could be prehistoric life in its waters, an indigenous ecosystem surviving with few resources—no sunlight, the tiniest of fresh-food inputs—and spurring adaptations never seen before. Were Lake Vostok open to the rest of the world, its faint records and fragile life-forms would have been overwritten long ago.

Vostok's existence was unknown until 30 years ago, when radar and seismographs allowed scientists to piece 25 together a map. The first hints of water under the ice were detected in the 1970s; much later, in the early 1990s, satellites and data from earlier seismic surveys revealed Lake Vostok's full extent. In 1995, a borehole was drilled from Russia's Vostok station quite by chance, long before 30 anyone suspected something important might be below. The borehole came within 400 feet of entering the lake, but the drillers stopped short of breaking through to the waters beneath.

Soon, however, millions of years of isolation may 35 come to an end: researchers from several countries have started lobbying their governments for a multimillion-dollar, long-term effort to fathom Vostok's depths. If the multinational teams of scientists get their way, the exploration of Lake Vostok—perhaps the most ambitious 40 and complex scientific undertaking Antarctica has yet seen —could begin in less than five years. New bases will be built, some temporary, some permanent; new logistical infrastructures will be created to serve them; fleets of aircraft will transport thousands of gallons of fuel oil. 45 (It takes a hellish amount of energy to get through 2.5 miles of ice.) Tele-operated and autonomous deep-living robots will launch themselves from the boreholes into the great lake's waters, and then sink through the blackness to the silent ooze below. Long-dark Vostok 50 will be pried open for inspection—a process that, however carefully undertaken, runs the risk of changing the lake forever and destroying what has made it unique.

Why take that chance? Some believe Vostok should be left alone because exploration might permanently damage 55 its pristine ecosystem. But proponents of drilling believe Vostok could provide new insights into young Earth's spectacular ecological crises, during which the whole planet was frozen solid, its oceans reduced to the very brink of lifelessness. And it could illuminate the possibilities of 60 life farther off—in a vast ocean on Europa, Jupiter's fourth-largest moon, 483 million miles from the Sun and, along with Mars, the most likely prospect for evidence of life beyond Earth. Isolated from light, warmed only from below, starved of nutrients, the life-forms of Vostok could 65 teach scientists how life might persist in Europa's frigid climate, where temperatures average minus 250 degrees Fahrenheit. It would certainly show them how to look for it there: exploring Vostok would be the nearest thing to a space mission without leaving the planet.

10. The primary purpose of the passage is to

(A) encourage further exploration of Antarctica
(B) describe how an Antarctic lake was discovered
(C) examine theories about the possibility of life beyond Earth
(D) discuss the significance and the fragility of an Antarctic lake
(E) compare life forms on Earth to those on Jupiter's moon Europa

11. The opening sentence of the passage (lines 1-3) emphasizes Lake Vostok's

(A) isolation
(B) vastness
(C) beauty
(D) diversity
(E) depth

12. In line 9, "simple" most nearly means

(A) naïve
(B) demure
(C) fundamental
(D) common
(E) unconditional

GO ON TO THE NEXT PAGE

13. In lines 14-19 ("Its sediments . . . before"), the author does which of the following?

(A) Speculates about a possibility.
(B) Describes an actual place.
(C) Cites a known authority.
(D) Discusses an important experiment.
(E) Questions a new hypothesis.

14. From the point of view of those who wish to keep Lake Vostok pristine, the outcome of the incident described in lines 31-33 ("The borehole . . . beneath") was

(A) foreseeable
(B) fortuitous
(C) preventable
(D) disappointing
(E) catastrophic

15. In context, the comment in lines 34-35 ("Soon . . . end") serves to

(A) challenge a past approach
(B) shift the focus of the discussion
(C) substantiate the previous claim
(D) provide a brief aside
(E) qualify a complex position

16. The author most likely includes the list in lines 41-49 ("New . . . below") in order to

(A) emphasize the enormity of a proposed undertaking
(B) highlight the cost of doing scientific research
(C) point out the importance of robots in certain experiments
(D) convey the scientists' excitement about a new development
(E) indicate the difficulty of successfully completing a project

17. The author's attitude in lines 49-52 ("Long-dark . . . unique") is best described as one of

(A) restraint
(B) ambivalence
(C) concern
(D) bewilderment
(E) outrage

18. In the final paragraph, the author indicates all of the following EXCEPT:

(A) Studying Vostok may provide information about the possibility of life beyond Earth.
(B) Exploring Vostok would be a way of learning how to explore certain celestial bodies.
(C) Understanding Vostok could help shed light on Earth's early planetary development.
(D) Vostok may have had more direct exposure to sunlight than was previously thought.
(E) Vostok may have some similarities to oceans on distant celestial bodies.

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Questions 19-24 are based on the following passages.

Passage 1 is adapted from a 1998 essay. Passage 2, adapted from an 1885 novel, is about a self-made businessman named Lapham, who manufactures house paint. In the passage, Lapham is being interviewed by Bartley, a journalist.

Passage 1

Although I refer to a conifer guide when I'm cross-country skiing, I am still not trustworthy on the difference between a spruce and a fir. But let the smallest piece of commercial-packaging trash appear along the trail and I can give you the species, genus, and phylum every time.

Much of the litter we bring with us into the wilderness is of the mental variety; past a certain point, our minds really cannot grasp places that are completely trash-free. The grape-soda can drawing bees in the middle of a supposedly pristine wilderness campsite provokes our outrage and disgust, of course. But underneath those feelings, and less comfortable to admit, is a small amount of recognition and even relief. The soda can is *us*, after all. In the nineteenth century, when the cult of the Scenic* had just begun, advertisers (especially in New England) took to plastering giant advertising slogans on the scenery itself. Hikers who reached lofty lookout points in the Adirondacks or the Berkshires would see the words VISIT OAK HALL on a rock face in the prospect before them. (Oak Hall was a Boston clothing store.) Even more remarkable is how few of them seem to have complained.

Passage 2

"In less'n six months there wasn't a board-fence, nor a bridge-girder, nor a dead wall, nor a barn, nor a face of rock in that whole region that didn't have 'Lapham's Mineral Paint—Specimen' on it in the three colors we begun by making."

Lapham continued, "I've heard a good deal of talk about that stove-blacking man and the kidney-cure man, because they advertised in that way; and I've read articles about it in the papers; but I don't see where the joke comes in, exactly. So long as the people that own the barns and fences don't object, I don't see what the public has got to do with it. And I never saw anything so very sacred about a big rock, along a river or in a pasture, that it wouldn't do to put mineral paint on it in three colors. I wish some of the people that talk about the landscape, and WRITE about it, had to bu'st one of them rocks OUT of the landscape with powder, or dig a hole to bury it in, as we used to have to do up on the farm; I guess they'd sing a little different tune about the profanation of scenery. There ain't any man enjoys a sightly bit of nature—a smooth piece of interval with half a dozen good-sized wine-glass elms in it—more than I do. But I ain't a-going to stand up for every big ugly rock I come across, as if we were all a set of dumn Druids. I say the landscape was made for man, and not man for the landscape."

"Yes," said Bartley carelessly; "it was made for the stove-polish man and the kidney-cure man."

"It was made for any man that knows how to use it," Lapham returned, insensible to Bartley's irony.

* The nineteenth-century fascination with picturesque natural scenes

19. The statement "The soda can is *us*, after all" (line 13, Passage 1) can best be understood to mean that

(A) trash is commonly found in the wilderness
(B) trash makes the wilderness feel less alien
(C) trash can make the wilderness more picturesque
(D) many people enjoy consumer goods like soda
(E) many hikers bring consumer goods with them

20. The "cult of the Scenic" (line 14, Passage 1) is best represented by which of the following in Passage 2 ?

(A) "Lapham" (line 27)
(B) The "'people'" (line 31)
(C) The "'people'" (line 36)
(D) "'any man'" (line 40)
(E) The "'stove-polish man'" (line 48)

21. What do the advertisements "VISIT OAK HALL" (line 18, Passage 1) and "'Lapham's Mineral Paint—Specimen'" (lines 24-25, Passage 2) have in common?

(A) Both were painted in three colors.
(B) Both were easily accessible.
(C) Both were visible in the Adirondacks.
(D) Both appeared on rocks.
(E) Both advertised paint.

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Questions 13-25 are based on the following passage.

This passage is adapted from a novel based on the life of Dr. May Chinn, a medical pioneer in Harlem during the 1920s. Here the protagonist relates several of her childhood experiences.

The summer I turned five, Mama decided she'd had enough of the Lower East Side. At least for me. She hadn't told Papa, or anyone, but she'd been saving money since before we came to New York. And she never touched it, not for food or fuel or clothes. That money was mine. She took the money she'd saved, paid off a full year of tuition, and bought a train ticket for me to the Bordentown School, a top primary school for Black children in the East, tucked away into sleepy Bordentown, New Jersey, about one hundred miles south of New York.

It was my first time away from home, the first time in my life that I was to spend even a night separated from my mother. I cried bitterly the entire trip. But when I arrived at the school gates, almost immediately, all of my little-girl fears evaporated.

A gorgeous chocolate-skinned woman named Miss Morrison showed me up to the second-floor dormitory. There I saw the most amazing thing: an entire roomful of fidgeting, giggling, pouncing little girls just like me. I had never been around children my own age, and they seemed to me to be almost fantastic, like the little elves and fairies that my father made up stories about. I believed then, in my truest heart, that they'd been made and set down in this place specifically for me.

Those days at Bordentown were some of the best of my childhood. Being the youngest children at the school, my class of five year olds wasn't as strictly monitored as the others were. So we spent much of our time in devilish pursuits, wandering the fields and gardens surrounding the school, searching for the spark of creation we used to mold the ordinary into the magical. On the grounds, we unearthed wild artichokes and ate them raw, while they were still wet from the morning dew. We little girls lay in the dirt on our bellies and ate raspberries and blackberries and strawberries off the vine until our faces dripped purple with juice.

In the woods along the railroad tracks that ran beside the river, there had once been a vineyard. It had long since grown over with thickets. We waded in among the brambles to pick grapes, fat like marbles and big as an eyeball, so dense and juicy they looked almost black. We steadily ignored the snakes, beetles, and all other manner of creatures that were supposed to send our little-girl selves off screaming—but never did.

Of the academics, I don't recall much except that I got a copy of a book by Charles Kingsley called *Water Babies* as a reward for high scholarship. That delicious woman Miss Morrison handed me the book and said, "May, you know you're smart. We know you're smart. We're not going to let you back away from that." And then I was dismissed, left alone with a pride swelling in my chest so big and tight that I couldn't speak. I just sat with my book, with my feeling, and coddled it silently, dreaming of growing up so I could be a teacher too, and stay at school with Miss Morrison forever.

In this way, I began to discover my self, to understand the fact that I existed apart from mother, father, teacher. It dawned within me that I was more than a thought that smiled when someone else smiled and walked with an outstretched hand. I wouldn't ever vanish because my mother turned out a light and walked away a long distance, off by herself.

Upon learning this about myself, mirrors became attractive to me for the first time in my life. Reflecting pools, the headmaster's teapot—anything that showed my face. The lamp beside my bed stayed on during the night because the glimmering light dropped a curtain at the window, erasing fields, oak branches, and the flight and full circle of the Moon. Only my face remained.

I found that I could make mirrors out of anything. Inside, outside, anywhere. It gave me magic. And, as it's in the nature of children to draw as close to magic as possible and adore it, the other children began to love me. Little girls followed me and fought over who could hold my hand next. Little boys got quiet when I passed and made small circles in the dirt with their toes. The teachers hugged and cuddled me, engulfing me in scents of cinnamon and lavender. And I don't think they even knew why. But I did. I understood exactly why. Because shortly after Miss Morrison gave me *Water Babies*, I'd taken it under my bed and, with a large quill pen, written on the inside cover:

This is May's.

13. Lines 2-5 ("She hadn't . . . mine") emphasize that Mama

(A) was planning to move away from New York
(B) had never wanted to live in the city
(C) put her daughter's education above basic necessities
(D) was concerned about not being able to pay the bills
(E) was impatient with her daughter's behavior

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14. The narrator's description of the Bordentown School in lines 8-10 ("tucked . . . New York") suggests that

(A) the town in which the school was located had little appeal for May
(B) the town of Bordentown was unknown outside of New Jersey
(C) the school was much smaller than other schools in the town
(D) the school was situated in a quiet and secluded location
(E) the school had little connection to the town of Bordentown

15. The second paragraph (lines 11-15) focuses primarily on

(A) the excitement of going on a trip
(B) a stirring account of an escape
(C) an intense emotional transition
(D) the reasons for Mama's decision
(E) May's defiance of her mother's wishes

16. In line 21, "fantastic" most nearly means

(A) grotesque
(B) agitating
(C) eccentric
(D) superb
(E) fanciful

17. The narrator's statement in lines 22-24 ("I believed . . . me") primarily serves to

(A) foreshadow a later disappointment
(B) emphasize the origin of a misconception
(C) reveal the strength of a conviction
(D) confess a level of self-absorption
(E) explain an alarming perception

18. In line 29, "pursuits" most nearly means

(A) studies
(B) activities
(C) vocations
(D) hobbies
(E) chases

19. Lines 30-31 ("searching . . . magical") primarily suggest that the children were

(A) hoping to discover new species of plants and animals
(B) seeking to understand how living things grow
(C) trying to find answers to their questions about nature
(D) using their imaginations to perceive the world differently
(E) escaping from an oppressive classroom routine

20. Which statement best describes the way the little girls responded to the "creatures" (line 43) outdoors?

(A) They were unfazed by their encounters with them.
(B) They enjoyed playing with them.
(C) They did everything they could to avoid contact with them.
(D) They pretended to be terrified of them.
(E) They reacted to them in a predictable fashion.

21. The description in lines 50-53 ("And then . . . silently") suggests that May experienced a new sense of

(A) self-esteem
(B) duty
(C) impassivity
(D) nervousness
(E) pressure

22. Lines 58-62 ("It dawned . . . herself") suggest that May came to recognize that she

(A) was not the person other people thought she was
(B) existed as an independent person
(C) did not have to pretend to be cheerful when she was not
(D) no longer needed the guidance of adults
(E) could withstand being rejected by other people

23. In context, the references to "mirrors" (lines 63 and 70) suggest that May was feeling

(A) self-confident and autonomous
(B) self-aggrandizing and shrewd
(C) self-possessed and calm
(D) self-conscious and embarrassed
(E) self-effacing and humble

GO ON TO THE NEXT PAGE

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 7-18 are based on the following passage.

In this 2002 passage, the author discusses the feeling known as "the sublime," which he experiences while traveling in the Sinai desert. The definition of "the sublime" has been the subject of much discussion and debate.

In my backpack I am carrying a flashlight, a sun hat, and Edmund Burke. In 1757, at the age of twenty-four and after giving up his legal studies in London, Burke composed *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful.* He was categorical—sublimity had to do with a feeling of weakness. Many landscapes were beautiful—meadows in spring, soft valleys, oak trees, banks of flowers (daisies especially)—but they were not sublime. "The ideas of the sublime and beautiful are frequently confounded," he complained. "Both are indiscriminately applied to things greatly differing and sometimes of natures directly opposite"—a trace of irritation on the part of the young philosopher with those who gasped at a stream and called that sublime. A landscape could arouse the sublime only when it suggested power—a power greater than that of humans, and threatening to them. Sublime places embodied a defiance to human will. Burke illustrated his argument with an analogy about oxen and bulls: "An ox is a creature of vast strength; but he is an innocent creature, extremely serviceable, and not at all dangerous; for which reason the idea of an ox is by no means grand. A bull is strong too; but his strength is of another kind; often very destructive. The idea of a bull is therefore great, and it has frequently a place in sublime descriptions, and elevating comparisons."

There were oxlike landscapes, innocent and "not at all dangerous," pliable to human will; landscapes of farms, orchards, hedges, rivers, and gardens. Then there were bull-like landscapes. The essayist enumerated their qualities: they were vast, empty, often dark and apparently infinite because of the uniformity and succession of their elements. The Sinai was among them.

But why the pleasure? Why seek out this feeling of weakness—delight in it, even? Why leave the comforts of home, join a group of desert devotees and walk for miles with a heavy pack, all to reach a place of rocks and silence where one must shelter from the sun like a fugitive in the scant shadow of giant boulders? Why exhilarate in such an environment, rather than despair?

One answer is that not everything that is more powerful than us must always be hateful to us. What defies our will can provoke anger and resentment, but it may also arouse awe and respect. It depends on whether the obstacle appears noble in its defiance or squalid and insolent. We begrudge the defiance of a cocky acquaintance even as we honor that of the mist-shrouded mountain. We are humiliated by what is powerful and mean but awed by what is powerful and noble. To extend Burke's animal terminology, a bull may arouse a feeling of the sublime, whereas a piranha cannot. It seems a matter of motives: we interpret the piranha's power as being vicious and predatory, and the bull's as guileless and impersonal.

Even when we are not in deserts, the behavior of others and our own flaws are prone to leave us feeling small. Humiliation is a perpetual risk in the human world. It is not unusual for our will to be defied and our wishes frustrated. Sublime landscapes do not therefore introduce us to our inadequacy; rather, to touch on the crux of their appeal, they allow us to conceive of a familiar inadequacy in a new and more helpful way. Sublime places repeat in grand terms a lesson that ordinary life typically introduces viciously: that the universe is mightier than we are, that we are frail and temporary and have no alternative but to accept limitations on our will, that we must bow to necessities greater than ourselves.

This is the lesson written into the stones of the desert and the ice fields of the poles. So grandly is it written there that we may come away from such places not crushed but inspired by what lies beyond us, privileged to be subject to such majestic necessities.

7. The first two paragraphs (lines 1-31) serve primarily to

(A) weigh the relative merits of two distinctly different systems of thought
(B) explore the distinction between two easily confused concepts
(C) discuss the contemporary relevance of two ancient ideas about art
(D) differentiate between the nineteenth-century and the more recent definitions of a term
(E) explain one set of views and then dismiss them in favor of another set

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8. The statements in lines 5-8 ("He was . . . not sublime") indicate that, for Burke, the "beautiful" sights did NOT

(A) create pleasant emotions
(B) inspire feelings of weakness
(C) lead to vivid memories
(D) suggest melancholy thoughts
(E) justify extended travel to see them

9. In line 10, "confounded" most nearly means

(A) refuted
(B) frustrated
(C) shamed
(D) cursed
(E) confused

10. Lines 14-16 ("A landscape . . . them") indicate that a sublime landscape is

(A) overwhelming and intimidating
(B) gloomy and melancholy
(C) vast and airy
(D) remote and desolate
(E) stark and hideous

11. Lines 16-21 ("Sublime . . . grand") suggest that an ox would not be sublime because it

(A) has an unattractive appearance
(B) demonstrates unusual power
(C) thrives in cultivated regions
(D) lives harmoniously with humans
(E) reminds observers of themselves

12. The criteria listed in lines 25-31 indicate that which of the following would best fit Burke's idea of a sublime landscape?

(A) An oasis within a large desert
(B) An immense expanse of open sea
(C) A boulder carved intricately by the wind
(D) A silent and snow-covered village at dawn
(E) A rich pasture grazed by healthy farm animals

13. The statement in line 31 ("The Sinai was among them") functions as a transition in the passage from

(A) a discussion of the history of Burke's writings to a consideration of the contemporary relevance of those writings
(B) a narrative about a specific event in the author's life to a meditation on that event's broader significance
(C) a consideration of the merits of Burke's ideas to a discussion of the limitations of those ideas
(D) an explication of Burke's views on a subject to the author's own reflections on that same subject
(E) a tribute to the originality of Burke's thought to a dismissal of the ideas of many of the author's contemporaries

14. The questions in lines 32-38 ("But . . . despair") serve primarily to

(A) advance alternative explanations
(B) simulate some stressful experiences
(C) call attention to paradoxical behavior
(D) evoke a hypothetical situation
(E) discredit a flawed argument

15. The author suggests that people do not "despair" (line 38) in sublime landscapes because such places

(A) inspire wonder
(B) encourage optimism
(C) offer entertainment
(D) reward perseverance
(E) instill perfectionism

16. The statements in lines 43-46 ("We begrudge . . . noble") are based on which assumption?

(A) Adults and children view each other similarly.
(B) All people react similarly to certain phenomena.
(C) Individuals often have superficial responses to landscapes.
(D) Tourists and local residents appreciate landscapes differently from each other.
(E) Explorers and those who follow see landscapes differently from each other.

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17. In line 46, "mean" most nearly means

(A) base
(B) dull
(C) average
(D) humble
(E) stingy

18. Lines 52-53 ("Even when . . . small") introduce the idea that

(A) sublime landscapes create both alarm and admiration
(B) human relationships are as complex as any sublime landscape
(C) sublime landscapes are not unique in producing a sense of insignificance
(D) a fear of inadequacy impairs one's enjoyment of the sublime
(E) a desire to experience the sublime might appear foolish to many people

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 AEEC, BWEC, CFEC

Critical Reading

Section 4

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

Number correct

Number incorrect

Section 7

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

Number correct

Number incorrect

Section 9

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

Number correct

Number incorrect

Mathematics

Section 2

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

Number correct

Number incorrect

Section 5

Multiple-Choice Questions			Student-Produced Response Questions	
	COR. ANS.	DIFF. LEV.	COR. ANS.	DIFF. LEV.
1.	D	1	9. 21/2 or 10.5	1
2.	E	2	10. 1001	2
3.	A	2	11. 120	2
4.	C	3	12. 122	3
5.	B	3	13. 24	3
6.	D	3	14. 5	3
7.	B	3	15. 51, 118 or 185	4
8.	C	3	16. 4	4
			17. 19	4
			18. 1/2 or .5	5

Number correct

Number incorrect

Number correct (9-18)

Section 8

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

Number correct

Number incorrect

Writing: Multiple-Choice

Section 6

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