Questions 13-25 are based on the following passage.

This passage is adapted from a 1981 book on the history of the blues.

I have some difficulty in describing why I traveled to West Africa and what I was doing there, since the journey that became so complicated and took me to so many unexpected places seemed—in the beginning—to be so simple and so clearly defined. I went to Africa to find the roots of the blues. It had always been obvious that the blues sprang from a complex background, with much of it developing from the music of the long period of African slavery in the United States and with some of its harmonic forms and instrumental styles derived out of a broad European context. It had always been just as obvious that there were certain elements in the blues—in the singing style and in the rhythmic structures—that were not traceable to anything in the countryside of the American South. These things, it seemed to me, might have come from a distantly remembered African background, even if there had been such a lengthy period between the break in contact with Africa and the emergence of the blues in the 1890's.

In the beginning I planned simply to record the tribal singers of West Africa known as *griots*, since it was these musicians who seemed to come closest to what we know as a blues singer. They are from tribes that had many people taken to the southern states as slaves, and they usually sing alone, accompanying themselves for the most part on plucked string instruments. Since most African music is performed by village groups, and is often dominated by drumming, this practice in itself is enough to set the *griots* apart. At the same time I hoped to collect from the singers narrative accounts of the first encounters between the Africans and the Europeans, told from the African viewpoint. I felt that this could give me a clearer picture of one of the factors that had shaped the early Black experience in the United States.

Before leaving for Africa I'd spent months taking notes on the tribal groups and working with as much material on the *griots* as I could find. As I traveled I had a definite idea of where I wanted to go, but at the same time I had not planned the trip in any way. I've always felt that to plan a trip too carefully is to make sure you won't find out anything you don't already know.

I didn't know, however, how much the simple trip I had begun would change direction once I'd come to Africa, almost as if it took on a life and a will of its own. I began to feel like someone who had bought a set of boxes that fit inside each other in a wooden nest. When I opened one there was another inside it, and inside that one was still another. I found so many boxes inside each other that the simple project I had begun with became a series of new perceptions, each of which was contained within the perception—the box—that I'd just opened. Sometimes, as I sat on sagging beds engulfed in mosquito nets, the space around me seemed to be filled with the myriad boxes of different sizes that my notebooks and tapes had come to symbolize.

When I opened the box that was the music I'd come to record, I found that the box inside was slavery itself. There was no way that I could work with the music without taking into consideration how it had come to the United States. I also realized that this was one of the reasons I had come to Africa. I was trying to find traces of an experience, and not only that, I was looking for traces of an experience that had occurred hundreds of years before. Would what I found have any reality for me so many years afterward?

I understand now that this complex set of questions had already been there in my mind when I put the microphones and the tape recorder into my shoulder bag. I had always tried to have some conception of the slavery that had brought people from West Africa to the United States, even if I hadn't seen, symbolically, that when I opened the box decorated with pictures of musicians and instruments inside it would be the next box, illustrated with old engravings of slave ships. I had come to Africa to find a kind of song, to find a kind of music and the people who performed it. But nothing can be taken from a culture without considering its context.

13. The author's "difficulty" (line 1) was caused primarily by the

(A) long distances that had to be traveled
(B) unanticipated changes in the project
(C) refusal to question some widespread assumptions
(D) cultural limitations that hindered communication
(E) challenge of mastering a new musical form

14. In line 10, "broad" most nearly means

(A) spacious
(B) progressive
(C) coarse
(D) obvious
(E) general

GO ON TO THE NEXT PAGE

15. The author mentions the "singing style" and "rhythmic structures" (lines 12-13) primarily in order to

(A) discuss why the blues have remained popular through the years
(B) identify aspects of the blues that present a historical enigma
(C) argue that the American South had a profound influence on the musical structure of the blues
(D) praise the musical complexity of a little-known art form
(E) cite some blues innovations that have influenced other musical genres

16. The description of the musicians in lines 20-29 ("In the . . . apart") primarily serves to

(A) introduce a new school of African music by comparing it to the music of the *griots*
(B) describe an alternative interpretation of blues music
(C) indicate important differences between the author and other music historians
(D) justify an intended direction in the author's research
(E) illustrate the social status of musicians in West Africa

17. The author views the "narrative accounts" (line 30) primarily as

(A) offering a useful perspective on a complex historical situation
(B) lending authenticity to an unusual form of music
(C) contributing to a community's sense of patriotism
(D) exhibiting the versatile nature of an art form
(E) increasing the appeal of an already popular musical genre

18. Lines 35-41 ("Before . . . know") suggest that the author valued both

(A) frivolity and impulsiveness
(B) preparation and flexibility
(C) scholarship and artistry
(D) thoroughness and subtlety
(E) creativity and generosity

19. Which statement best describes the function of the sentence in lines 42- 44 ("I didn't . . . own") ?

(A) It indicates a significant turning point in the author's research.
(B) It suggests that the author's initial hypothesis lacked validity.
(C) It reveals the author's ability to adapt to a new environment.
(D) It highlights the importance of the author's thorough preparation.
(E) It expresses regret about the outcome of the author's trip.

20. The primary purpose of the fourth paragraph (lines 42-55) is to

(A) demonstrate the author's belief that earlier studies of West African music were inaccurate
(B) dramatize the author's excitement about some findings
(C) justify the author's method of collecting music samples
(D) convey the increasing challenges of the author's project
(E) describe the author's daily life while conducting research

21. In context, the reference to "notebooks and tapes" (line 54) primarily serves to

(A) illustrate the technology required by the author's research
(B) underscore the author's growing awareness of the scope of the undertaking
(C) suggest that few people appreciate the difficulty of writing historical narratives
(D) describe the author's success in collecting data that supports oral history
(E) indicate the importance of a methodical approach to every project

22. In context, the phrase "not only that" (line 62) emphasizes the idea that

(A) an event will prove to have surprising repercussions
(B) an objective will be particularly difficult to accomplish
(C) a problem can often be solved by considering its historical context
(D) a research finding will strain the reader's credibility
(E) an approach has yielded a number of promising leads

GO ON TO THE NEXT PAGE

Questions 10-17 are based on the following passage.

This passage is taken from a novel set in the 1950's at the Cedar Grove Elementary School, where Miss Dove has taught geography for more than a generation.

Miss Dove's rules were as fixed as the signs of the zodiac. And they were known. Miss Dove rehearsed them at the beginning of each school year, stating them as calmly and dispassionately as if she were describing the atmospheric effects of the Gulf Stream. The penalties for infractions of the rules were also known. If a student's posture was incorrect, he had to go and sit for a while upon a stool without a backrest. If a page in his notebook was untidy, he had to copy it over. If he emitted an uncovered cough, he was expected to rise immediately and fling open a window, no matter how cold the weather, so that a blast of fresh air could protect his fellows from the contamination of his germs. And if he felt obliged to disturb the class routine by leaving the room for a drink of water (Miss Dove loftily ignored any other necessity), he did so to an accompaniment of dead silence. Miss Dove would look at him—that was all—following his departure and greeting his return with her perfectly expressionless gaze, and the whole class would sit idle and motionless until he was back in the fold again. It was easier—even if one had eaten salt fish for breakfast—to remain and suffer.

Of course, there were flagrant offenses that were dealt with in private. Sometimes profanity sullied the air of the geography room. Sometimes, though rarely, open rebellion was displayed. In those instances, the delinquent was detained, minus the comfort of his comrades, in awful seclusion with Miss Dove. What happened between them was never fully known. (Did she threaten him with legal prosecution? Did she terrorize him with her long map-pointer?) The culprit, himself, was unlikely to be communicative on the subject or, if he were, would tend to overdo the business with a tale that revolved to an incredible degree around his own heroism. Afterwards, as was duly noted, his classroom attitude was subdued and chastened.

Miss Dove had no rule relating to prevarication. A child's word was taken at face value. If it happened to be false—well, that was the child's problem. A lie, unattacked and undistorted by defense, remained a lie and was apt to be recognized as such by its author.

Occasionally a group of progressive mothers would contemplate organized revolt. "She's been teaching too long," they would cry. "Her pedagogy hasn't changed since *we* were in Cedar Grove. She rules the children through fear!" They would turn to the boldest one among themselves. "*You* go," they would say. "You go talk to her!"

The bold one would go, but somehow she never did much talking. For there in the geography room, she would begin to feel—though she wore her handsomest tweeds and perhaps a gardenia for courage—that she was about ten years old and her petticoat was showing. Her throat would tickle. She would wonder desperately if she had a clean handkerchief in her bag. She would also feel thirsty. Without firing a shot in the cause of freedom she would retreat ingloriously from the field of battle.

And on that unassaulted field—in that room where no leeway was given to the personality, where a thing was black or white, right or wrong, polite or rude, simply because Miss Dove said it was, there was a curiously soothing quality. The children left it refreshed and restored, ready for fray or frolic. For within its walls they enjoyed what was allowed them nowhere else—a complete suspension of will.

10. The narrator refers to "the signs of the zodiac" (lines 1-2) as an example of things that are

(A) mysterious
(B) countless
(C) unchanging
(D) ominous
(E) unattainable

11. In line 2, "rehearsed" most nearly means

(A) directed
(B) listed
(C) practiced
(D) perfected
(E) demonstrated

12. The series of statements in lines 6-16 ("If a student's . . . silence") is best described as a

(A) series of anecdotes about memorable events
(B) collection of advice regarding student conduct
(C) string of accusations and excuses
(D) list of punishments for various infractions
(E) rationalization for some unfair penalties

GO ON TO THE NEXT PAGE

13. In line 17, the narrator inserts the phrase "that was all" in order to emphasize that

(A) the infraction was not a serious one
(B) a spoken reproach was unnecessary
(C) the student openly acknowledged wrongdoing
(D) only one offense had been committed
(E) even a single offense brought punishment

14. In line 41, "author" refers to a

(A) child who told a lie
(B) child who reported a liar
(C) teacher who criticized a liar
(D) mother of Miss Dove's students
(E) writer of fiction

15. Lines 56-57 ("Without . . . battle") gently mock the situation by describing it in terms of a

(A) sporting competition
(B) political debate
(C) popularity contest
(D) courtroom trial
(E) military event

16. In the final paragraph, the narrator suggests that the students in Miss Dove's classroom benefited from

(A) an animated exchange of conflicting views
(B) an atmosphere of demanding challenges
(C) the example set by an outstanding role model
(D) the application of rigorous academic standards
(E) the subordination of individual opinion and desire

17. The primary purpose of the passage is to

(A) analyze a commonplace problem
(B) criticize a type of teacher
(C) analyze a particular lifestyle
(D) present a character sketch
(E) describe a childhood memory

GO ON TO THE NEXT PAGE

Questions 18-24 are based on the following passage.

This passage discusses the search during the 1950's for a vaccine to fight polio, an infectious disease affecting the muscular system.

In little over a year, a small laboratory experiment had become a national event of a size and complexity never seen before. The testing of the Salk vaccine was the largest field trial ever held, the greatest peacetime mobilization of civilians in United States history, and the most eagerly observed and heavily publicized scientific program until the space launches a decade later. Jonas Salk became an instant hero and an enduring celebrity, the idol and icon of his age. The announcement that his vaccine worked was a landmark in twentieth-century history, and one of the few events that burned itself into the consciousness of the world because the news was good.

Privately funded, privately organized and supervised, and quite publicly and conspicuously successful, the discovery and testing of the Salk vaccine was in many ways a crowning example of democratic self-help, the mass organization of individual citizens in a united effort for the public good. It was also an effort marred by bitter disputes over procedure, vicious struggles for power and prestige, a small but tragic residue of avoidable injury, and a complete failure to make an orderly transition from experimentation to implementation and from laboratory prototypes to large-scale commercial production.

The conflicts that surrounded the Salk vaccine field trial were not between good and evil, right and wrong, but between different ideas about what constituted the good and the right. For over twenty years, several groups had been attacking the problems of polio along entirely separate lines. The National Foundation for Infantile Paralysis created a national network of concerned volunteers, community "experts" on polio who raised money for medical costs at the same time that they raised awareness of the malady itself. Research scientists, many supported in whole or part by the National Foundation, studied problems in virology and immunology. Doctors learned to recognize the elusive symptoms of polio and prescribe ever better treatments and therapies. The Public Health Service charted epidemics and quarantined patients. The public worried, hoped, and waited.

Early in 1953, when reports began to appear that a polio vaccine might be at hand, each of these groups, and each individual within each group, was firmly in possession of a set of assumptions about how matters would proceed. Unfortunately, they were rarely the same assumptions. Everyone agreed that it would be a great thing to eliminate polio. After that the consensus started to break down. Many involved in organizing the Salk vaccine field trial seemed to operate on the theory that, if they moved ahead as fast as possible, their own course of action would develop unstoppable momentum, enough to bring all opposition into line. This wasn't true, but for a time it led to the ragged spectacle of a program moving briskly in several directions at once, like an unruly parade in which each section has its own band and travels its own route, banging its own drums as loudly as possible. Through most of 1953 and 1954, the march against polio was accompanied by the loud clash of agendas, the shrill noise of shattering assumptions, and the whoosh of fond dreams punctured and expectations dashed.

18. The first paragraph (lines 1-12) reveals which of the following about the Salk vaccine?

(A) Its creation was dependent on a number of other events.
(B) Its success was jeopardized by those who were skeptical of the project.
(C) It made other avenues of scientific research possible.
(D) It represented a vital achievement in its time.
(E) It was developed by using the most important new technology of the twentieth century.

19. The discussion of the Salk vaccine in lines 1-7 ("In . . . later") employs which of the following?

(A) A historical timeline citing key events leading to the testing of the vaccine
(B) Comparisons between the vaccine's development and other important accomplishments
(C) A listing of groups and individuals most directly affected by the vaccine's creation
(D) Various attitudes about the vaccine gathered from different sources
(E) The juxtaposition of a critical and an admiring view of the vaccine

20. Lines 9-12 ("The announcement . . . good") imply that

(A) the reaction to the news of the Salk vaccine was somewhat overblown
(B) the media had a great deal of influence on the public response to the Salk vaccine
(C) the twentieth century had more medical achievements than did any previous period
(D) people usually overlook problems until they become impossible to ignore
(E) disasters were usually more widely known and better remembered than were successes

GO ON TO THE NEXT PAGE

21. The primary purpose of lines 24-27 ("The conflicts . . . right") is to

(A) expand upon a point made in the previous paragraph
(B) argue in favor of a relatively unpopular position
(C) offer an argument that runs counter to the one made in the first paragraph
(D) relate an anecdote to dramatize the social significance of a breakthrough
(E) call into question the relevance of the examples that follow

22. Lines 29-38 ("The National . . . patients") serve primarily to

(A) clarify a little-understood philosophy
(B) undermine an argument put forth by an authority
(C) illustrate a general statement using specific examples
(D) praise the scope of a powerful international effort
(E) offer evidence of scientific improprieties

23. In line 39, the attitude of the "public" can best be described as

(A) belligerent
(B) cynical
(C) apathetic
(D) anxious
(E) critical

24. Which is true of the groups and individuals described in lines 40-46 ("Early . . . down") ?

(A) They agreed on the same goal but not on the way to achieve it.
(B) They had similar doubts about how effective a vaccine for polio could be.
(C) They were eager to work together but unsure of how to proceed.
(D) They were willing to tolerate different levels of risk when working with a contagious disease.
(E) They were uncertain that the public would continue to wait patiently for a cure.

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 two passages below are followed by questions based on their content and on the relationship between the two passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 7-18 are based on the following passages.

These passages relate to the notorious mutiny on the British naval ship Bounty in April 1789. At the time of the mutiny, the ship had recently left Tahiti, a place perceived by Europeans as extremely remote, after a six-month visit. Mutineers sailed the Bounty back to Tahiti, leaving the captain, William Bligh, and some of his followers in a small open boat with scanty supplies. Bligh successfully navigated 4,000 miles to the nearest European settlement, and the mutiny became an international sensation.

But why did the mutiny happen? An edited version of Bligh's public answer appears in Passage 1. A writer of British naval history provides another answer in Passage 2.

Passage 1 (1790)

As soon as I had time to reflect, after being cast off from my ship, I felt an inward satisfaction, which prevented any depression of my spirits. With full consciousness of my integrity, I found my mind wonderfully comforted. I began to conceive hopes, notwithstanding so heavy a calamity, that I should one day be able to account to my King and country for the misfortune.

A few hours earlier, my situation had been peculiarly flattering. The voyage had been two-thirds completed, to all appearance, in every promising way.

It will very naturally be asked, then, what could be the reason for such a revolt? I can only conjecture that the mutineers had flattered themselves with the hopes of a more happy life among the Tahitians than they could possibly enjoy in England. This, in addition to the sentimental ties many of the crew had formed with the much admired indigenous women, most probably occasioned the whole transaction.

The local chiefs were so attached to our crew that they encouraged their staying permanently and even made the crew promises of large possessions. It is now perhaps not so much to be wondered at (though scarcely possible to have foreseen) that a set of sailors, most without influential connections in England, should be led away.

The utmost, however, that any captain could have predicted is that some of the crew would have been tempted to desert. Desertions have happened from most of the ships that have been at Tahiti but it has always been in the captain's power to make the chiefs return the deserters. The knowledge that it was unsafe to desert, perhaps, first led my crew to consider with what ease so small a ship as the Bounty might be surprised and taken.

The secrecy of this mutiny is beyond all conception. To such a close-planned act of villainy, my mind being entirely free from any suspicion, it is no wonder that I fell a sacrifice. Had their mutiny been occasioned by any grievances, either real or imaginary, I must have discovered symptoms of their discontent, which would have put me on my guard. The case was far otherwise. I was on most friendly terms with Mr. Christian, the leader of the mutineers. He had previously arranged to dine with me on the very day that the mutineers seized me from my bed at dawn.

Passage 2 (1987)

Bligh had an unpleasant character, which soon became obvious to a great many people who came into contact with him. Yes, Bligh was a courageous and eminently capable seaman—no one else could have accomplished that astonishing open-boat voyage following the mutiny. And yes, he was an efficient subordinate.

But he was not fit for command.

Bligh responded well to the leadership of a man such as Captain James Cook*; but after Cook's death while on an expedition, Bligh fell out with most of the other officers. In the margins of the official account of that expedition, Bligh wrote the phrase "a most infamous lie" and other rude comments of much the same nature.

The same aggressiveness and use of gross language came with him into the Bounty, made all the worse by his having no superiors or even equals in rank on board. His authority was final and could not be challenged. It is said that only two weeks into a voyage expected to last several years Bligh was scarcely on speaking terms with his officers.

The mutiny itself is sometimes put down to the charms of Tahiti, but the charms were the same for Wallis's men, for Cook's, and for Bougainville's, and these earlier captains had no very grave problems. The trouble seems to be that Bligh lacked natural authority and tried to make up for it by railing and cursing. During that terrible open-boat voyage, he quarreled steadily with the Bounty's loyal carpenter, and when they reached home Bligh had the carpenter brought before a court-martial for disobedience and disrespect.

There was another court-martial some years later when Bligh, as captain of the Warrior, was accused of tyrannous, oppressive, and unofficer-like behavior to Lieutenant Frazier and that ship's other officers. The evidence showed that Bligh was a foul-mouthed bully, and the court found the charges "in part proved." Bligh was reprimanded.

* James Cook (1728-1779): British naval officer who led voyages of discovery and exploration to the Pacific

GO ON TO THE NEXT PAGE

7. In the opening paragraph of Passage 1, the mood Bligh describes is primarily one of

(A) intense indignation
(B) wary pragmatism
(C) cheerful forgiveness
(D) optimistic confidence
(E) patriotic pride

8. The "satisfaction" mentioned by Bligh in line 2 of Passage 1 is based primarily on his sense of the

(A) loyalty demonstrated by his friends
(B) feasibility of travel in the open boat
(C) correctness of his own conduct
(D) inevitability of punishment for the mutineers
(E) adventurous aspect of his situation

9. The parenthetical comment in lines 22-23 of Passage 1 can best be characterized as

(A) apologetic
(B) cynical
(C) flippant
(D) defensive
(E) insolent

10. In line 36, Bligh's choice of the word "sacrifice" most directly reveals his

(A) anxiety about punishment for having lost a naval ship
(B) willingness to place great importance on his duties
(C) desire to be perceived as an innocent victim
(D) eagerness to portray his crew as reckless and impulsive
(E) fear of future repercussions from relatives of the mutineers

11. In Passage 1, Bligh presents himself as trying to

(A) defend a controversial decision
(B) revisit a seemingly settled dispute
(C) admit to a catastrophic mistake
(D) condemn a ruthless crime
(E) make sense of a puzzling event

12. In line 64, "charms" most nearly means

(A) ornaments
(B) attractions
(C) incantations
(D) deceptions
(E) novelties

13. In Passage 2, the story about the carpenter (lines 69-73) primarily serves to

(A) illustrate one of Bligh's personality traits
(B) suggest an alternative view of Bligh's skills as a seaman
(C) introduce a revealing episode in maritime history
(D) provide an example of Bligh's respect for military justice
(E) explain an apparent contradiction in Bligh's nature

14. Passage 2 implies that which change to the Bounty expedition might have prevented the mutiny?

(A) A more equitable use of punishment by Bligh
(B) The complete isolation of British sailors from Tahitian leaders
(C) The presence of other high-ranking officers on board
(D) Some regularly scheduled intervals of shore leave during the voyage
(E) The inclusion of some of Cook's former staff among the crew

15. In contrast to the author of Passage 2, Bligh suggests in Passage 1 that the mutineers acted primarily out of

(A) desire for power
(B) contempt for authority
(C) despair
(D) loneliness
(E) self-interest

16. In contrast to Passage 1, Passage 2 suggests that the primary motivation of the mutineers was

(A) exasperation with Bligh
(B) nostalgia for Tahiti
(C) frustration with their long journey
(D) fear of British authorities
(E) contempt for Bligh's use of favoritism

GO ON TO THE NEXT PAGE

Correct Answers and Difficulty Levels
Form Code IUBB

Critical Reading

Section 4

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

Number correct

Number incorrect

Section 7

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

Number correct

Number incorrect

Section 8

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

Number correct

Number incorrect

Mathematics

Section 2

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

Number correct

Number incorrect

Section 6

Multiple-Choice Questions

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

Student-Produced Response Questions

	COR. ANS.	DIFF. LEV.
9.	14	1
10.	4	2
11.	3/4 or .75	3
12.	0<x<1/8 or 0<x<.125	3
13.	9	3
14.	1020	3
15.	7	3
16.	200	4
17.	5/4 or 1.25	5
18.	30	5

Number correct

Number incorrect

Number correct (9-18)

Section 9

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

Number correct

Number incorrect

Writing Multiple Choice

Section 5

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

Number correct

Number incorrect

Section 10

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