



Questions 12-23 are based on the following passage.

The passage below was adapted from a novel published in 1987.

I am a painter. I paint portraits and townscapes—views of the inner city, of shabby streets, small, dusty parks, crumbling tenements. That is my art, my reason for living. Unhappily, it is not productive in the crude sense. In spite of kindly reviews of my occasional exhibitions and the loyal response of old friends who attend the private views and buy the smaller paintings, my work only brings in a pittance. The trade that I live by, that pays the bills and the mortgage, that gives my mother the necessary allowance to keep her in reasonable comfort in her small house, is that of a copyist.

I am (I must make this clear) an honest craftsman; not a cheat, not a forger. I am no Tom Keating,\* aging a picture with a spoonful of instant coffee, spraying on fly specks with a mixture of asphalt and turpentine, pretending to have come upon an unknown Old Master in a junk shop or attic. I paint copies of famous paintings, sometimes for private persons or institutions, but mostly for the directors of companies who want an impressive decoration to hang in their boardrooms. Deception of an innocent kind is their intention; asked if the picture is genuine, few of them, I imagine, would lie. Nor would they be wise to. Whether they know it or not (and in some cases I am sure that they do know, collaborating with me in a further, minor deception out of pleasure and a shared sense of humor), my copies are never exact.

That is where vanity comes in. One wants to leave one's mark on the world. Like many another craftsman, like an apprentice stonecutter carving a gargoyle on a cathedral, I want to make my individual contribution to the grand design. I copy the painting with all the skill at my disposal, all the tricks; squaring up, measuring with calipers, using photographs, a projector, a light box for transparencies to get as near as I can to the true color. I try to match the pigments used by the artist, grinding my own Naples yellow, or buying it in a tube from Budapest where it is still legal to sell it ready made with lead and antimony. But instead of adding my signature, I change some insignificant feature. I alter the expression of a man in a crowd, add a tiny animal face in a dim corner, a mouse or a weasel, replace the diamond on a woman's hand with a ruby, paint a watch on a wrist in an eighteenth-century portrait. How many casual observers would notice? Or care if they did? Most people chortle to see experts confounded.

All art, of course, is full of deception. Nature, too, and human behavior, but more of that later. Remember the

story of Zeuxis? No? Then I'll tell you. (Bear with me. The tale will develop, I hope, when I can find my way into it, but I am only a painter, unused to the art of narrative flow.) This Zeuxis lived in Athens in the fourth century B.C. He painted a picture of grapes with such skill that sparrows flew in and tried to peck at the fruit. Amused, Zeuxis invited another painter to witness a repeat performance. A rival, whose name was Parrhasius. He affected to be unimpressed. To cheat sparrows was nothing extraordinary. "Bird brained" was his buzzword. The birth of a cliché?

Parrhasius went home and brooded. His turn to ask his friend Zeuxis to inspect a painting. It was concealed behind a curtain. Zeuxis tried to unveil it and failed; the draperies had been painted. Zeuxis, who was either a fool, or a very nice man, or simply somewhat shortsighted, was generous with praise. "I was only able to deceive a few sparrows, but you have deceived me, a man and an artist."

This hoary old legend has its quirky, private significance for me. Ever since I first heard it, at school, it made me want to be an artist good enough to fool the experts.

\*Tom Keating (1918-1984) was an art restorer and famous art forger who claimed to have forged over 2,000 paintings by over 100 different artists.

12. In line 4, "Unhappily" most nearly means

- (A) Inappropriately
- (B) Mournfully
- (C) Unfortunately
- (D) Awkwardly
- (E) Unexpectedly

13. The narrator portrays the "friends" (line 6) as generally being

- (A) imaginative
- (B) artistic
- (C) amusing
- (D) reflective
- (E) supportive

14. The narrator's attitude toward Tom Keating (line 13) is primarily one of

- (A) sympathy
- (B) fascination
- (C) regret
- (D) disdain
- (E) exasperation



15. In line 16, the narrator uses the phrase “an unknown Old Master” to refer to
- (A) a forgotten teacher who once wielded great influence
  - (B) a formerly prominent artist who has now become obscure
  - (C) any painting found in an out-of-the-way place
  - (D) an artwork so damaged that it has lost its aesthetic appeal
  - (E) a painting by a famous artist that had previously been unrecognized
16. The attitude of those people “collaborating” (line 24) in the “deception” (line 25) is one of
- (A) feigned innocence
  - (B) ironic detachment
  - (C) wry amusement
  - (D) naked ambition
  - (E) unmitigated greed
17. As described in lines 31-37 (“I copy . . . antimony”), the narrator’s approach to copying is best characterized as
- (A) painstaking
  - (B) grudging
  - (C) innovative
  - (D) simplistic
  - (E) slipshod
18. The “watch” (line 42) is best characterized as
- (A) an allegory
  - (B) an anachronism
  - (C) a metaphor
  - (D) a symbol
  - (E) a conundrum
19. The statement in line 45 (“All art . . . deception”) signals a shift from
- (A) a discussion about a vocation to a discussion about private life
  - (B) a description of a person to a description of a community
  - (C) an analysis of a deception to a rumination on that deception’s consequences
  - (D) an account of a particular individual’s actions to an explanatory anecdote
  - (E) a historical consideration of a trade to a mythical tale of that trade’s origins
20. In line 55, “cheat” most nearly means
- (A) mislead
  - (B) swindle
  - (C) deprive
  - (D) elude
  - (E) victimize
21. In lines 54-57 (“He affected . . . brooded”), the narrator implies that Parrhasius was
- (A) annoyed at having been summoned to judge Zeuxis’ work
  - (B) regretful that he had not worked harder to perfect his own artistic skills
  - (C) proud that a fellow artist had created such a realistic work
  - (D) secretly jealous of Zeuxis’ accomplishment
  - (E) more knowledgeable about the behavior of birds than Zeuxis was



Questions 10-16 are based on the following passage.

The passage below is adapted from a book published in 1990.

- The scientific method is the systematic pursuit of knowledge involving the identification of a problem, the collection of relevant data through observation and experimentation, and the formulation and testing of hypotheses that aim to solve the problem. Ever since the scientific method became a way of learning about nature, including ourselves, some people have hailed science as the only way to comprehend natural phenomena, while others have questioned whether it is an appropriate road to knowledge. As science and technology have grown, the questioning has deepened and expanded.
- This is not to say that so-called scientific evidence is not a good way to vouchsafe truth. Scientists' testimonies are used to endorse everything from toothpaste to nuclear power; however, they are also used to challenge the very same things. And this is where it gets tricky: "Scientific" support can now be elicited on all sides of every question, so that the public is constantly forced to decide which scientists to believe.
- Where then is the vaunted objectivity of science? People are realizing that they must either develop criteria on which to make these decisions (and to do so for each important issue) or decide to disbelieve all scientific explanations and look for other ways of knowing. Incidentally, these other ways are sometimes no less empirical than the scientific ones. The decision to disbelieve all scientific explanations is not to be sneered at. The volume, contradictoriness, and limited comprehensibility of much scientific information leave most people bewildered.
- I am reminded of the comment Virginia Woolf attributes to the time-traveling character in her novel *Orlando*, who muses as she enters an elevator at Marshall and Snelgrove's department store in London in 1928: "The very fabric of life now . . . is magic. In the eighteenth century, we knew how everything was done; but here I rise through the air; I listen to voices in America; I see men flying—but how it's done, I can't ever begin to wonder. So my belief in magic returns."
- Not only the general public is ill at ease. Uneasy questions are being asked by scientists themselves. As one noted scientist has argued: "The scientific community has led a particularly unexamined life for a surprisingly long time, and may have accepted its unusual and, until recently, unquestioned status a little too easily. Indeed, in the last 25 years, in an effort to raise financial support at a rate nearly triple that of the rest of society, the scientific community may have promised too much too soon.

Certainly it underestimated the demand for accountability." And this scientist goes on: "In all humility, it must . . . be admitted that it is impossible to categorically deny that we may have reached a point where we must abandon the faith that [in all cases] knowledge is better than ignorance. We simply lack the ability to make accurate predictions."

10. In lines 7-10 ("some people . . . knowledge"), the author does which of the following?
- (A) Rationalizes a behavior.
  - (B) Advocates a course of action.
  - (C) Issues a challenge.
  - (D) Presents opposing viewpoints.
  - (E) Voices doubt about an approach.
11. The examples in lines 14-15 ("toothpaste . . . power") are given to
- (A) criticize the widespread acceptance of certain products
  - (B) mock the gullibility of the public in scientific matters
  - (C) describe the daily routine of a group of professionals
  - (D) enumerate a number of mundane activities in which scientists are involved
  - (E) convey the range of issues to which science is considered relevant
12. Lines 26-29 ("The decision . . . bewildered") serve primarily to
- (A) correct the inherent limitations of scientific thought
  - (B) decry the lack of scientific training among the general public
  - (C) suggest the origins of a branch of science
  - (D) defend a position that might be challenged
  - (E) introduce some goals that scientific education should achieve



13. The quotation from the Virginia Woolf novel in lines 33-38 is used to
- (A) examine the public's long-standing fascination with magic
  - (B) describe specific differences between eighteenth- and twentieth-century science
  - (C) express amusement over an unsophisticated belief
  - (D) argue that science and literature contain several parallels
  - (E) illustrate a state of mind that is mystified by scientific achievements
14. The quotation in lines 41-48 expresses in part a belief that
- (A) scientists have not made progress in addressing the problems that affect humanity
  - (B) scientific progress has been hindered by a lack of financial resources
  - (C) the scientific profession has been granted exceptional standing in society
  - (D) the science community has ignored suggestions to reform its discipline
  - (E) scientists have capably defended themselves against the criticisms leveled against science
15. In line 53, "simply" most nearly means
- (A) foolishly
  - (B) directly
  - (C) easily
  - (D) basically
  - (E) innocently
16. The primary purpose of the passage as a whole is to
- (A) explore alternative ways of understanding natural phenomena
  - (B) discuss the lack of humility that many scientists demonstrate
  - (C) urge the public to become more familiar with the details of science
  - (D) challenge the findings of a particular group of scientists
  - (E) question the scope and value of scientific understanding



Questions 17-24 are based on the following passage.

*This passage from a 1992 book discusses the Bajau people of Southeast Asia, who are often referred to as sea nomads.*

Sea nomads have always been serious navigators. For years, the Bajau have sailed the waters by using the stars, birds, sea conditions, and smells to orient themselves.

Line Recent research concludes that humans, like many other  
5 species, have a built-in sense of direction, no matter how atrophied it may have become from disuse. Apart from navigation, though, a sea nomad's knowledge of the ocean is scientific in its detail, yet the nomad's gaze is very far from being a scientist's gaze. For one thing, it tends to be  
10 holistic, whereas the impression given by today's scientists is one of extreme specialization.

The question finally arises: What order of knowledge do we stand to lose if and when the Bajau finally abandon their way of life, and does it matter? Perhaps one can say  
15 with more than mere intuition that certain skills do atrophy through not being used, that an increasing reliance on electronics to mediate our apprehension of the world does lead to the loss of certain sensitivities, and that to lose any sensitivity or awareness is limiting and unwise. Extreme  
20 examples are sometimes advanced in favor of retaining "old methods." In the case of navigation, it might be said that with increasing reliance on satellite-based positioning and guidance systems, the old skills of stellar navigation may no longer be taught even as a "manual backup" and  
25 will in time be lost altogether. What happens then if something puts all electronic navigational systems out of commission all at once?

Of course, this is not quite the point. The point is not only what will happen if and when stellar navigation  
30 becomes a lost art, but who apart from astronomers will remain attentive to the heavens? Who apart from scientists will remain attentive to the sea? Even when it happens before our eyes, it is hard enough to accept that species become extinct. But the idea of bodies of *knowledge*  
35 becoming extinct seems quite as shocking, and it is difficult to see how it can be avoided when they are so inseparably a part of a rare and specialized way of life—a way of life that is now changing.

If in 50 years' time most Bajau are land-bound stock-  
40 brokers, what will the sea be to them except somewhere for family outings and expensive water sports? Of what use to future generations is their present intricate understanding of the ocean? If there is a scientific rather than a sentimental answer, it might be one analogous to recognizing the para-  
45 mount importance of maintaining the diversity of species. The more the world becomes politically, economically, and culturally centralized, the more homogenized its ways of living, the more the dangers of sameness become apparent.

To take a notorious example, the European trade regula-  
50 tions restricting the varieties of fruit and vegetable seeds permitted for sale within the European Community have for years been viewed as potentially disastrous by scientists. A real threat is concealed in the preferment of a hand-  
55 ful of crop varieties chosen only according to marketplace (mainly visual) criteria. When in the nineteenth century the Irish potato crop was lost, creating mass famine and mass emigration to the New World, the potatoes were almost entirely of a single strain, uniformly susceptible to blight. No amount of genetic juggling or selective pesticides will  
60 be as effective as growing the widest possible variety of fruits and vegetables, keeping unfashionable strains alive even if the immediate benefits are not obvious.

A consumer-based cultural uniformity is still some way off but is already advanced enough for certain grim futures  
65 to be imagined. Utterly various ways of experiencing the planet still do survive, though tenuously and in scattered fashion. Bajau people look up, and the Sun crossing the sky tells them any number of things, including their place, their time, and how the sea creatures on which their living  
70 depends will be behaving. In another world, spanned with satellites and a global money market, the Sun is just a noun, a hot and dazzling object rising with the Japanese stock market in Tokyo and setting with the New York Stock Exchange.

17. The opening paragraph of the passage serves primarily to

- (A) downplay the differences between traditional and modern ways of sea navigation
- (B) define the meaning of scientific specialization
- (C) offer a firsthand account of the sea nomad's life
- (D) characterize the distinctiveness of the Bajau way of life
- (E) lament the sea nomads' demise

18. It can be inferred from the sentence in lines 9-11 ("For . . . extreme specialization") that the sea nomads' knowledge of the ocean is most similar to which of the following?

- (A) Pilots who use flight simulation to master the technical complexity of modern aircraft
- (B) Zoologists who observe how animals function when placed in unfamiliar habitats
- (C) Ecologists who view humans and the environment as part of a single system
- (D) Environmentalists who monitor the activities of wildlife by employing tracking devices
- (E) Geologists who can accurately predict when a volcanic eruption will occur



19. The question in lines 12-14 functions primarily to
- (A) set the tone for the subsequent discussion about diversity
  - (B) challenge the value of the contributions of the Bajau people
  - (C) raise the issue of the importance of scientific knowledge to society
  - (D) establish the author's fundamental disagreement with scientists
  - (E) signify the author's shift in focus from the past to the future
20. The author's use of the words "specialization" (line 11) and "specialized" (line 37) implies a distinction between
- (A) a view of science as overly complex and a way of life that is uncomplicated
  - (B) a belief that scientific advancements are progressive and a way of life that is archaic
  - (C) an approval of the specificity of science and condemnation of a restrictive way of life
  - (D) a dismissal of scientific advancements as commonplace and an ambivalence about a specific way of life
  - (E) disapproval of a too-scientific approach and approval of a particular way of life
21. The statement in lines 43-45 ("If . . . species") serves primarily to
- (A) question the significance of the evidence presented
  - (B) explain why the transition of the Bajau from sea to land would be so significant
  - (C) illustrate why the trend toward a homogeneous Bajau culture could actually be promising
  - (D) show how technological advances can inhibit the development of human sensitivities
  - (E) describe one unique relationship between the Bajau and the ocean
22. The comment about "genetic juggling" (line 59) makes which point?
- (A) Technology can create problems but can also solve them.
  - (B) Modern technology cannot provide an adequate alternative to natural diversity.
  - (C) Contemporary society is governed by superficial concerns.
  - (D) Human beings are increasingly intent on manipulating their environment.
  - (E) The marketplace should not dictate the course of scientific research.
23. In lines 67-74, the author presents two images of the Sun primarily to
- (A) contrast a holistic outlook with a scientific perspective
  - (B) convey the unique relationship between the heavens and the sea
  - (C) juxtapose two disparate approaches to life
  - (D) applaud two impressive bodies of knowledge
  - (E) emphasize the common bond between two cultures
24. The primary underlying concern of the passage is
- (A) society's distrust of outsiders
  - (B) society's preoccupation with material wealth
  - (C) the effects of homogeneity
  - (D) the appeal of traditional cultures
  - (E) the destructive power of nature

# 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 7-20 are based on the following passages.

*These passages are excerpts from two different histories of rock-and-roll music in the United States. Both passages were written in the 1980s.*

### Passage 1

Line As I was passing as unconsciously as possible through  
one of humanity's most insidious institutions, junior high  
school, something dramatic yet subtle was taking place in  
my teenage consciousness. I didn't recognize it for what  
5 it was at the time. Nobody did. But it was happening to all  
of us, just the same. It didn't take long for adults to tell us  
what it was, however, and they weren't very happy. They  
called it primitive, communistic, filthy, smutty, and  
obscene; we called it rock and roll. We were both right.

10 Today, with over 30 years of hindsight available, the  
whole phenomenon seems relatively clear and, if possible,  
even more provocative than it seemed at its inception.  
What I and my fellow sufferers were experiencing was the  
beginning of America's first genuine cultural revolution.  
15 This statement may seem exaggerated for two somewhat  
contradictory reasons. First, we've always been taught that  
America's war of independence from England was a true  
revolution, something of an exaggeration in itself. Second,  
and more important, we're reluctant to give up the  
20 American myth of a slow and steady (but inevitable)  
progress toward an earthly perfection. Americans have  
always tolerated many more disagreements over the nature  
of their goals than over how they could be achieved. The  
process was expected to be rational, well ordered, and  
25 continuous. So even to suggest the possibility of a cultural  
revolution in America must appear not only factually  
absurd but blasphemous as well. Revolution is as heretical  
a doctrine in America as abolishing the monarchy would  
be in England. Nevertheless, despite the overwhelmingly  
30 conservative assumptions of most Americans, we are in  
fact in the throes of a genuine and dramatic revolution  
in our culture, and it behooves us to understand it before  
passing judgment.

35 From its beginnings, rock music has challenged the  
basic values of the culture in which it emerged: not  
all at once, not always self-consciously, certainly not  
programmatically, but surely and steadily nevertheless.  
First came challenges to the accepted beliefs about sex,  
race, and work; then nationalism, war, and economics  
40 came under attack. By implication, of course, the entire  
conception of reality that supported these values was  
negated. Essentially, what was being rejected was a  
particular view of the American tradition, with its firm

45 convictions about destiny, inevitable progress, absolutist  
morality, and fixed social positions. Sociologists had been  
studying and criticizing this value scheme. Rock and roll,  
however, didn't propose to study it; rock and roll proposed  
to abolish it.

### Passage 2

In its beginnings, rock and roll was the music of teens  
50 and very young adults. But as we entered the 1970s, an  
inevitable fact became obvious: those 1950s teenagers  
were entering middle age and they still liked rock. A baby  
born in 1940 was fifteen years old when "Rock Around the  
Clock" hit number one; in 1970 that same person turned  
55 thirty but very likely still liked Elvis, the Beach Boys,  
Dylan, and the Beatles. And in 1985 that "baby" was  
solidly middle-aged and in all probability still liked those  
artists as well as a few newer ones—established groups  
and performers such as Chicago, Fleetwood Mac, and  
60 Lionel Richie. Notice the number of "classic rock" and  
"adult rock" radio stations on your FM dial? Those  
are aimed at a relatively affluent segment of the adult  
population that is roughly thirty-five to fifty years old.  
These people are hitting their peak earning years (a fact  
65 of considerable interest to radio advertisers), and they want  
to hear their favorite artists from the 1950s and 1960s, as  
well as a few of the more conservative acts of the 1970s  
and 1980s. Indeed, the rock market now extends to people  
in their fifties.

70 At the other end of this demographic expansion are the  
preteens. The lowering of the age of rock consumerism has  
accelerated with the coming of MTV and other televised  
rock video formats. It should come as no surprise to  
anyone that children—little children—like television.  
75 While parents and older siblings are at work, at school,  
or elsewhere, younger kids have a choice of cartoons,  
reruns, game shows, or the most up-to-date rock videos.  
The television rock videos have brought an increasingly  
younger population into the world of rock and roll.

80 What this means is that rock and roll is no longer a  
teen-oriented countercultural phenomenon. It now pervades  
much of American culture. It cuts across economic groups,  
social levels, and ethnic groups. The rock style permeates  
movie music, music for television, advertising music, jazz,  
85 music at athletic events, church music, and country music.  
Granted, *within rock* there are countercultural trends, but  
as a generic entity, rock so permeates our entire culture  
that other styles of music—such as jazz, classical, and  
pure country and western—are considered to be on the  
90 fringe, admired by small subcultural groups.

GO ON TO THE NEXT PAGE



7. Which of the following best states the relationship between the two passages?
- (A) Passage 1 assesses the impact of a phenomenon, whereas Passage 2 offers a demographic perspective on that same phenomenon.
  - (B) Passage 1 sketches the historical causes of an event, whereas Passage 2 considers that event from a contemporary perspective.
  - (C) Passage 1 criticizes the existence of a certain attitude, whereas Passage 2 argues that this attitude is inevitable.
  - (D) Passage 1 provides a personal reflection on a movement, whereas Passage 2 predicts the implications of that movement.
  - (E) Passage 1 urges readers to undertake a particular course of action, whereas Passage 2 offers a sober consideration of the dangers of doing so.
8. The two authors would most likely agree with which of the following statements?
- (A) Most rock music continues to question personal beliefs and national politics.
  - (B) The effect that rock and roll would have on society was not anticipated in the 1950s.
  - (C) A phenomenon such as popular music ought to be appreciated for what it is, not studied or classified.
  - (D) Even those people who once strongly objected to rock and roll will eventually come to appreciate it.
  - (E) Were it not for radio and television, rock music would not have had such a major influence on culture.
9. Which respectively describes the attitudes toward rock music of the "adults" (line 6, Passage 1) and the "people" (line 64, Passage 2)?
- (A) Apathetic . . . passionate
  - (B) Ambivalent . . . accepting
  - (C) Intrigued . . . uninterested
  - (D) Disapproving . . . appreciative
  - (E) Fearful . . . baffled
10. In line 8, "primitive" most nearly means
- (A) fundamental
  - (B) archetypal
  - (C) self-taught
  - (D) barbaric
  - (E) original
11. The author's strategy in the first paragraph of Passage 1 is best described as one that uses
- (A) a series of hypothetical questions to set up a debate
  - (B) a set of well-established facts to persuade the reader
  - (C) personal experience to engage the reader
  - (D) exaggerated ridicule to discredit an idea
  - (E) understatement to satirize a point of view
12. Why are the "reasons" discussed in lines 15-21 characterized by the author as "contradictory"?
- (A) Americans are critical of their country's revolution but do not fully understand the revolution's significance.
  - (B) No cultural revolution has taken place, but there are signs of one.
  - (C) Americans like to think of their country as having been created by revolution, yet they do not believe in sudden change.
  - (D) Adults who publicly railed against rock and roll had to admit that they privately enjoyed it.
  - (E) Although rock and roll began as a rebellion against authority, it has become an arbiter of societal norms.
13. In lines 25-29 ("So even . . . England"), the author of Passage 1 suggests that most Americans are essentially
- (A) suggestible
  - (B) malcontented
  - (C) cautious
  - (D) unorthodox
  - (E) illogical





14. In lines 35-37 in Passage 1 ("not . . . programmatically") and line 86 in Passage 2 ("Granted . . . trends"), each author attempts to
- (A) undermine a fallacy
  - (B) rebut an argument
  - (C) reiterate an idea
  - (D) qualify an assertion
  - (E) dismiss a tendency
15. Based on the information in Passage 2, its author would most likely agree with which of the following views?
- (A) Because it was intended primarily as entertainment, rock and roll has not engaged in serious social criticism.
  - (B) Because of its adaptability and consumer appeal, rock and roll has been easily assimilated into society.
  - (C) Because it is the music of the young, rock and roll has retained an innovative spirit.
  - (D) Because rock-and-roll musicians have not constituted a unified group, their political goals, while sincere, have remained unfocused.
  - (E) Because most adults did not appreciate rock and roll, they could not have been significantly changed by it.
16. In line 64, "hitting" most nearly means
- (A) requesting
  - (B) discovering
  - (C) winning
  - (D) striking
  - (E) reaching
17. Which of the following most resembles the phenomenon described in lines 80-85, Passage 2 ("What this . . . country music") ?
- (A) People are less familiar with classical music today than they were in the nineteenth century.
  - (B) Stylistic features once found exclusively in folk art are now prevalent in a wide variety of visual art forms.
  - (C) Creating movies from well-received Broadway musicals has become more common today than it was in the past.
  - (D) Although people read fewer books for pleasure today than people did three decades ago, overall book sales have been steadily increasing.
  - (E) Previously disparaged by critics, comic books have recently become the subject of several academic literary studies.
18. The examples given in lines 84-85 in Passage 2 ("movie music . . . country music") serve primarily to
- (A) illustrate how pervasive rock music has become
  - (B) demonstrate how rock music is more appropriate in some situations than in others
  - (C) suggest that the most popular activities are those that include rock music
  - (D) offer specific reasons why both children and older people have become interested in rock music
  - (E) note instances in which rock musicians have profited from their music

Correct Answers and Difficulty Levels  
Form Codes AESZ, BWSZ, CFSZ

CLINTON COUNTY, N. Y.

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

## Mathematics

Section 3				Section 7				Section 9			
Multiple-Choice Questions		Student-Produced Response Questions		COR. DIFF. ANS. LEV.		COR. DIFF. ANS. LEV.		COR. DIFF. ANS. LEV.		COR. DIFF. ANS. LEV.	
	COR. DIFF. ANS. LEV.		COR. ANS. LEV.		DIFF. LEV.						
1. D	1	9. 2.5 or 5/2		2		11. A	3	1. A	1	9. A	3
2. E	2	10. 245, 281, 425 or 821		3		12. B	3	2. A	1	10. A	2
3. E	3	11. 20		1		13. D	3	3. B	1	11. E	3
4. C	2	12. 12		3		14. D	4	4. E	2	12. D	3
5. D	3	13. 125		3		15. E	4	5. B	2	13. A	4
6. B	3	14. 5000		3		16. C	4	6. A	2	14. B	3
7. D	3	15. 42		4		17. A	4	7. D	3	15. D	5
8. C	4	16. $5 < x < 6$		4		18. D	4	8. C	3	16. E	5
		17. 4000		4		19. D	5				
		18. $4/3$ or 1.33		5		20. C	5				

Number correct

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Number incorrect

Number correct

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Number incorrect

Number correct

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Number incorrect

## Western Union is Choice

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