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## Practice Test 2

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# ENGLISH TEST

45 Minutes—75 Questions

**Directions:** In the following five passages, certain words and phrases are underlined and numbered. In the right-hand column are alternatives for each underlined portion. Select the one that best conveys the idea, creates the most grammatically correct sentence, or is most consistent with the style and tone of the passage. If you decide that the original version is best, select NO CHANGE. You may also find questions that ask about the entire passage or a sec-

tion of the passage. These questions will correspond to small, numbered boxes in the text. For these questions, decide which choice best accomplishes the purpose set out in the question stem. After you've selected the best choice, fill in the corresponding oval on your Answer Grid. For some questions, you'll need to read the context in order to answer correctly. Be sure to read until you have enough information to determine the correct answer choice.

## Passage I

### A Screenwriting Career

[1]

Wanting to have success as a Hollywood screenwriter, if you  
do, you should be aware of the difficulties that come along

with this career and its development. Very less budding  
screenwriters attain success by selling, let alone producing,  
their screenplays. Furthermore, even successful screenwriters  
report living stressful and dissatisfied, though wealthy, lives.

[2]

The first difficulty encountered by budding screenwriters  
is the lack of a formal career path. A recent college graduate  
cannot approach the career center at his or her school or  
find time for extracurricular activities. While several  
successful screenwriters have written guides that outline

1. A. NO CHANGE  
B. If you want to succeed as a Hollywood screenwriter,  
C. Whether or not wanting to succeed as a Hollywood screenwriter,  
D. Having decided if you want to or not succeed as a Hollywood screenwriter,
2. F. NO CHANGE  
G. little less  
H. many few  
J. few
3. Assuming that all are true, which choice is the most logical and appropriate in context?  
A. NO CHANGE  
B. read the classified ads in order to find screenwriting opportunities.  
C. understand the difficulties of his or her chosen career.  
D. stumble into an opportunity to work in the field.

possibilities for success, their proposed suggestions only  
highlight and draw attention to the disparity of their  
 experiences.

[3]

Unlike its value in other professional pursuits, a college  
education are not necessarily a career boost for a budding  
 screenwriter. In fact, a college education can have the reverse  
 effect on a screenwriter. The academic study of literature or  
 film may help a budding screenwriter to produce higher  
 quality work, but such an education delays its recipient from  
 competing in the film industry. This also tends to hold true  
for actors. While a college graduate spends his or her late  
 teens and early twenties studying, the budding screenwriters

who do not attend college begins honing their craft and  
 competing for work several years earlier. In a career path that  
 usually requires years to develop, you can see that education  
is relevant.

[4]

Moreover, the debt of a college education acquired at a  
prestigious school may lead many young screenwriters to  
 surrender early to the allure of steady, if not glamorous, work  
 and pay. Those without college educations often cannot  
 escape to "fallback" careers; this lack of options bolsters their  
 drive to succeed. Furthermore, those without college  
 educations are less averse to the low-wage jobs, aspiring  
screenwriters are forced to take in order to pay living  
 expenses while saving blocks of time to hone their craft.

4. F. NO CHANGE  
 G. proposed suggestions only draw attention to the noteworthy  
 H. proposed plans merely highlight the emphasized  
 J. suggestions only highlight the
5. A. NO CHANGE  
 B. a college education, is  
 C. a college education is  
 D. it is, a college education
6. F. NO CHANGE  
 G. Actors also find this to be true for themselves.  
 H. This has similar repercussions for actors.  
 J. OMIT the underlined portion.
7. A. NO CHANGE  
 B. begins to hone  
 C. begin honing  
 D. has begun honing
8. Which choice provides the clearest and most logical transition to Paragraph 4?  
 F. NO CHANGE  
 G. late entry can create a substantial disadvantage.  
 H. the months in school add up quickly.  
 J. one can recognize that delayed entry may be disadvantageous.
9. A. NO CHANGE  
 B. though universities offer work-study programs to help students pay for school, many graduate with debt; this burden  
 C. the burden of student loans  
 D. student loans which
10. F. NO CHANGE  
 G. careers; this,  
 H. careers so, this  
 J. careers this
11. A. NO CHANGE  
 B. jobs, these aspiring screenwriters  
 C. jobs these aspiring screenwriters  
 D. jobs that aspiring screenwriters

[5]

The very few screenwriters who succeed often find that's<sup>12</sup>  
the realities of their<sup>12</sup> day-to-day lives are far different from  
 their glamorous preconceptions and the media's idealistic  
 portrayals. While they can earn very high salaries, successful  
 Hollywood screenwriters often feel more stressed and  
 powerless than they did when they struggled. A Hollywood<sup>13</sup>  
screenwriters reputation<sup>13</sup> always hinges on the success of his  
 or her last screenplay. This volatile situation produces a high  
 level of stress and pressure to continually produce more and<sup>14</sup>  
better<sup>14</sup> work. Furthermore, the Hollywood hierarchy places  
 studio executives, producers, directors, and star actors above  
 screenwriters in both pay and importance. Thus, even the  
 most successful screenwriters must yield creative power to  
 individuals who often have very little knowledge of the craft  
 of screenwriting.

[6]

Regardless of the hardships of initially succeeding and  
 then thriving in the screenwriting profession, young people  
 move to Los Angeles every year to pursue this career. If they<sup>15</sup>  
succeed, they will find that studio executives have more<sup>15</sup>  
decision-making power than they do.<sup>15</sup> If you are one of these  
 people, please research and learn as much as possible about  
 the vicissitudes as well as the potential triumphs of this  
 profession.

12. F. NO CHANGE  
 G. that the realities of there  
 H. there the realities of their  
 J. that the realities of their
13. A. NO CHANGE  
 B. Hollywood screenwriter's reputation  
 C. screenwriters Hollywood reputation  
 D. reputation of a Hollywood screenwriter's
14. F. NO CHANGE  
 G. churn out improving and increasing  
 H. be more productive and improved  
 J. raising the stakes of
15. A. NO CHANGE  
 B. Those who become successful find that studio executives have the power to make decisions.  
 C. The power to make most decisions rests with studio executives, not successful screenwriters.  
 D. OMIT the underlined portion.

## Passage II

### The Swallows of San Juan Capistrano

[1]

The oldest building still in use in California is the Mission at San Juan Capistrano, the seventh in the chain of California missions built by Spanish priests in the late eighteenth and early nineteenth centuries. The mission has gained fame as the well-known summer residence of

16

birds.

17

[2]

[1] For centuries, these cliff swallows have migrated to and from California every year in a cloud-like formation. [2] The swallows leave the town of San Juan Capistrano, halfway between San Diego and Los Angeles, around October 23. [3] They then journey 7,000 miles to spend the winter in Argentina. [4] Every spring, the birds faithfully return from Argentina to nest and for bearing their young in the valley

18

near the mission. [5] On March 19, mission bells ring, a fiesta is held, and a parade snaking through the streets as

19

throng of locals and tourists celebrate the birds' return.

[3]

According to legend, the swallows were seeking refuge from an innkeeper who had destroyed their muddy nests

20

when they discovered the mission. Biologists have a different

20

explanation for how the birds might of developed their fondness for the mission. After observing the swallows'

21

16. F. NO CHANGE  
G. seasonal residence for the summer  
H. summer residence  
J. residential summer home
17. Which choice creates the most specific and logical transition to the following paragraph?  
A. NO CHANGE  
B. migrating animals.  
C. the swallows of San Juan Capistrano.  
D. Argentinean species.
18. F. NO CHANGE  
G. with bearing  
H. bearing  
J. bear
19. A. NO CHANGE  
B. snaked  
C. snakes  
D. is snaking
20. F. NO CHANGE  
G. nests when discovering  
H. nests, when  
J. nests, when finding
21. A. NO CHANGE  
B. might have  
C. may of  
D. may

behavior and noting that the birds build their nests out of mud, biologists have postulated that the swallows real chose<sup>22</sup> the mission due to its proximity to two rivers. These rivers provide the swallows with ample mud for building their funnel-like nests of which<sup>23</sup> they return year after year. 24

[4]

[1] One aspect of the legend, however, rings true. [2] The swallows, sensing that they will be protected within the mission walls, return to the compound every spring. [3] In fact, beyond the church walls, the entire city has sought to

protect the swallows. 25

[5]

[1] Although the community clearly<sup>26</sup> sees the importance of providing a home for the swallows, some problems have arisen in recent years. [2] Due to the city's growth and development, the number of insects has declined, causing many of the swallows to locate farther from the mission in the town center and closer to the open areas where their food source thrives. [3] Large groups of swallows have found other nesting sites in the area, usually in the hills<sup>27</sup> due to

22. F. NO CHANGE  
G. really chosened  
H. really chose  
J. real choosing
23. A. NO CHANGE  
B. to which  
C. by which  
D. which
24. Of the following true statements, which is the best choice to insert here in order to further support the biologists' explanation that the swallows chose the mission because of its proximity to two rivers?  
F. The swallows will repair a damaged nest instead of building an entirely new nest.  
G. The rivers also supply insects upon which the swallows feed.  
H. Both rivers are also home to a wide variety of fish.  
J. The location of the mission near the rivers also provides other advantages for the swallows.
25. Which of the following true sentences, if added here, would make the most logical transition from Paragraph 4 to Paragraph 5?  
A. The crowds that welcome the swallows back each spring reveal the delight that people take in the swallows.  
B. The birds have benefited from the community's interest in them.  
C. San Juan Capistrano municipal ordinances declare the city a bird sanctuary and outlaw the destruction or damaging of swallow nests.  
D. However, these protections do not extend to other migrating species.
26. F. NO CHANGE  
G. community, clearly  
H. community clearly,  
J. community clear
27. A. NO CHANGE  
B. area; usually in the hills,  
C. area—usually in the hills—  
D. area, having been usual in the hills,

disruptions from recent restorations of the historic buildings at the mission. [4] Fortunately, city and mission officials have<sup>28</sup>  
started,<sup>28</sup> to respond to these problems. [5] For example,

to attempt at enticing<sup>29</sup> the birds back home, mission workers have strewn insects about the mission's grounds.

28. F. NO CHANGE  
G. Fortunately city and mission officials have started,  
H. Fortunately, city and mission officials have started  
J. Fortunately, city and mission officials, have started
29. A. NO CHANGE  
B. in an attempt to entice  
C. in an attempt's enticement  
D. in an attempt of enticing

Question 30 asks about the essay as a whole.

30. The writer is considering adding the following sentence to further explain how residents of San Juan Capistrano feel about the swallows:

Many residents and visitors miss the huge clouds of swallows descending upon the mission as in the past decades.

The most logical place to insert this sentence would be directly after:

- F. Sentence 5 in Paragraph 2.  
G. Sentence 3 in Paragraph 4.  
H. Sentence 1 in Paragraph 5.  
J. Sentence 3 in Paragraph 5.

### Passage III

#### Visual Learning

Traditional educational theories stressed lecture-based methods in which students learned by listening to an instructor, but contemporary studies have noted that students learn best when they see, hear, and experience. Based on these studies, current educational theories emphasize auditory, visual, and experiential learning. Such theories are<sup>31</sup>  
not groundbreaking.<sup>31</sup> For example, medical education has stressed this model for decades. Young doctors in their

31. A. NO CHANGE  
B. were not groundbreaking  
C. had been groundbreaking  
D. in groundbreaking



residency training often repeat the mantra, “see it, do it, teach it.” Interestingly, much of the development in the area of<sup>32</sup> visual and experiential learning fields has come from the business world. Many businesses, from corporate management to consulting, utilize presentations. Traditionally, business presentations had included slides filled with dense text that merely repeated the presenter’s words. Though these slides did provide a visual aspect, the slides<sup>33</sup> were difficult to read, which detracted from their effectiveness.

[1] Over the past decade, technological advances have<sup>34</sup> created<sup>34</sup> additional presentation options, business leaders have teamed with public speaking experts to continue to refine the visual presentation style. [2] A very important<sup>35</sup> development revealed<sup>35</sup> that less cluttered visual aids work better than denser ones. [3] This development led to the understanding that text repeating a presenter’s script did not enhance or improve<sup>36</sup> student or audience learning. [4] Studies<sup>36</sup> showed that visual aids should not simply present a speaker’s words, but instead demonstrate or add to them<sup>37</sup> in some way. [5] These studies emphasized the efficacy of visual representations of the presenter’s dialogue in the form of graphs, charts, art, or pictures. [38]

32. F. NO CHANGE  
G. subject of  
H. topic of  
J. OMIT the underlined portion.
33. A. NO CHANGE  
B. the slides’  
C. the slide’s  
D. they
34. F. NO CHANGE  
G. technological advances were creating  
H. as technological advances have created  
J. that technological advances have created
35. A. NO CHANGE  
B. On the other hand, a very important development revealed  
C. A very important development similarly revealed  
D. In contrast, a very important development revealed
36. F. NO CHANGE  
G. lead to an improvement in  
H. better enhance or improve  
J. improve
37. A. NO CHANGE  
B. they can be demonstrated or added to  
C. demonstrating or adding to them  
D. demonstrate adding for them
38. After reviewing the essay, the writer is considering inserting the following true statement in this paragraph:  
Audio aids, though infrequently used, can also help audiences focus on a presentation.  
Should this sentence be added to this paragraph, and if so, what is the most logical placement for it?  
F. Yes, after Sentence 2.  
G. Yes, after Sentence 4.  
H. Yes, after Sentence 5.  
J. No, the sentence should NOT be added.

1

Several studies in listeners have been published in respected  
journals, that reveal that aesthetically appealing presentations  
improve comprehension.

It has been determined by researchers that a learning aid can  
be created from any pleasing image, even one that is  
irrelevant. Using this model, many presenters have begun  
projecting nature scenes or famous paintings to accompany

presentations. Audience members report not being distracted  
by the irrelevant images. In fact, most audience members find  
the pleasing images helpful in creating a positive environment  
which, in turn, helps him or her focus on the presentation.

[1] Even more recently, of late, cognitive psychologists have

noted that students and audience members use multiple senses  
to take in information. [2] In fact, many experts believe that a  
teacher's or presenter's body language is the most important  
factor in student or audience reaction. [3] Therefore, many  
education and public speaking experts

39. A. NO CHANGE  
B. revealing that aesthetically appealing presentations improve comprehension in listeners have been published in respected journals.  
C. in listeners that reveal that aesthetically appealing presentations improve comprehension in respected journals have been published.  
D. have been published in respected journals by revealing in listeners that aesthetically appealing presentations improve comprehension.

40. F. NO CHANGE  
G. Researchers have determined that any pleasing image, even an irrelevant one, can serve as a learning aid.  
H. As researchers have determined, that any pleasing image, even an irrelevant one, can serve as a learning aid.  
J. A pleasing image, even an irrelevant one, researchers have determined it can serve as a learning aid.

41. A. NO CHANGE  
B. presentations, audience  
C. presentations, and that audience  
D. presentations and that audience

42. F. NO CHANGE  
G. one  
H. you  
J. them

43. A. NO CHANGE  
B. Not so long ago, in recent times,  
C. Lately, in addition,  
D. Recently,

44. Given that all of the following are true, which choice would provide the most effective and logical link between Sentences 1 and 2?  
F. NO CHANGE  
G. learn not only from images, but also from body language.  
H. pay more attention to visual images that incorporate color or suggest movement.  
J. recall more information when they are asked by the presenter or speaker to take notes or write questions.

are interested in investigating other factors in student and

45

audience reaction. [4] While these developments have not  
45  
coalesced to form one paradigm for public speaking and  
presenting, they have underscored many of the new theories  
in the field of communication. [5] These developments con-  
tinue to influence trends in the academic world.

45. At this point, the writer would like to show how education and public speaking experts have been influenced by the theory about the importance of body language. Given that all of the following are true, which choice best achieves the writer's purpose?

A. NO CHANGE  
B. now teach presenters to make purposeful movements and focused gestures.  
C. have adjusted the focus of their public speaking workshops for teachers and business professionals.  
D. question how the size of an audience affects the power of a presenter's body language.

## Passage IV

### Los Angeles Freeways

I recently traveled to Los Angeles to visit my cousin and to finally see California. As the pilot informed us that we had crossed over the Nevada-California border, I began gazing out of the window. We descended into Los Angeles, and my attention was drawn to the rugged terrain of forested mountains and brush-filled hillsides. I realized that the city roads hugged and straddled the topography. As I would soon find out, this is a significant and major source of traffic  
46  
congestion.

Upon arriving at my cousin's home, I shared my plan to

scour the city armed with a handful of tourist maps that I  
47  
had picked up at the airport. However, my cousin

46. F. NO CHANGE  
G. major source  
H. significant contributor to the problem  
J. primary root cause

47. Given that all of the following are true, which choice would provide the most specific information about tourist destinations in and around Los Angeles?
- A. NO CHANGE  
B. that provided me with several ideas for day trips in the city.  
C. of local attractions, from beaches to ski resorts to stars' homes.  
D. outlining the most popular places visited by both tourists and native Angelinos.

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replied only with a puzzled gaze, when I asked about public

48

transportation. Indeed, Los Angeles residents, like almost all Californians, drive their own cars. Being a New Yorker, I had very little driving experience, even though I possessed a driver's license.

49

Instead of using public transportation, I rented a car for my

50

stay in Los Angeles. The avenues, which are laid out in a square grid, are often eight lanes wide. However, in most places,

50

it isn't numbered as in New York, so finding your way around isn't as easy as it can be for a tourist in the Big Apple.

51

Eventually, when I hit the hills, I began to feel far less surer about my ability to navigate the city. The flat maps I was using had no way of representing all of the hills and mountains cutting the city into pieces.

52

There was no way around the hills and mountains, unless, of course, I felt like driving miles and hours out of my way. When I wanted to see the Hollywood sign, I had to climb a perilously winding, one-lane, two-way artery reminiscent of the scenery in 1970s Italian movies. In order to see the Rose Bowl, I had to drive congested freeways that tunneled through mountain passes—where changing lanes was all but impossible—and rose to hang off hillsides. To see

53

television shows taped in Burbank, I drove a Grand Prix-like

48. F. NO CHANGE  
G. replies only with a puzzled gaze,  
H. replies only with a puzzled gaze  
J. replied only with a puzzled gaze

49. A. NO CHANGE  
B. However,  
C. Apparently,  
D. Furthermore,

50. Given that all of the statements below are true, which choice most effectively introduces this paragraph?  
F. NO CHANGE  
G. At first, I felt comfortable driving through the streets of Los Angeles.  
H. I found myself becoming excited about the opportunity to drive in a new city.  
J. Initially, the thought of driving was intimidating.

51. A. NO CHANGE  
B. they aren't  
C. they weren't  
D. it wasn't

52. F. NO CHANGE  
G. far less sure  
H. less surer  
J. less surest

53. A. NO CHANGE  
B. so rose  
C. and rise  
D. and

road up and over the hills. [54]

During peak hours, the city's road system clogs with

commuters: its like<sup>55</sup> an obstructed plumbing pipe. I experienced the frustrations that this city's residents must feel on their journeys to and from work, a frustration that I do not feel at home in New York City. Traffic is less frustrating<sup>56</sup> in New York.<sup>56</sup> New York roadways are congested, but subways deliver their riders on time regardless of street

traffic. On the other hand,<sup>57</sup> a New Yorker can always walk.

However, as I sat in traffic on the freeway, I from my vantage<sup>58</sup> point saw, high atop the Foothills,<sup>58</sup> the sun setting into the Pacific Ocean, less than thirty miles away. In my rearview mirror lay beautiful, snowcapped, mountains contrasting with<sup>59</sup>

54. The writer is considering inserting the following true statement:

Of course, it is also challenging to navigate the Times Square area in New York City to get to a Broadway show.

Should this sentence be inserted here?

- F. Yes, because it informs the reader that other metropolitan areas are also challenging to navigate.
  - G. Yes, because New York City is compared to Los Angeles at other points in the essay.
  - H. No, because it is not related to the topic of the paragraph and does not follow the structure of the sentences in the paragraph.
  - J. No, because the writer is comfortable finding his way around New York City.
55. A. NO CHANGE  
B. commuters, its like  
C. commuters, it's like  
D. commuters; it's like
56. F. NO CHANGE  
G. New York traffic delays typically do not irritate me in this way.  
H. Because of the efficient subway system, New York traffic is less of an irritant to commuters.  
J. OMIT the underlined portion.
57. A. NO CHANGE  
B. Conversely,  
C. Besides,  
D. Likewise,
58. F. NO CHANGE  
G. saw, from my vantage point high atop the Foothills,  
H. saw, high atop the Foothills, from my vantage point,  
J. saw atop the Foothills, high from my vantage point

the palm trees<sup>59</sup> near the side of the road. [60]

59. A. NO CHANGE  
 B. beautiful snowcapped, mountains contrasting with the palm trees  
 C. beautiful snowcapped mountains contrasting with the palm trees,  
 D. beautiful snowcapped mountains contrasting with the palm trees
60. Inserted at this point, which of the following sentences would make the best conclusion for the paragraph while maintaining the focus of the essay?
- F. My cousin is truly fortunate to live in a place with such natural beauty.  
 G. At last I had learned how to navigate the area with the maps I had picked up at the airport.  
 H. Sometimes, perhaps, traffic congestion can actually be a good thing.  
 J. At long last, the traffic began to slowly move again.

## Passage V

### Signature of the Time

[1] The home of Tyler Gregory looks like an abandoned bureaucratic archive. [2] Almost all of the available space being crammed with old books or<sup>61</sup> covered with folios and documents. [3] Dr. Gregory, a psychologist, first began collecting old documents as a hobby. [4] What was initially a hobby quickly became a life's<sup>62</sup> passion and devotion. [5] Predictably, several papers in Dr. Gregory's collection, which includes a faded but detailed inn receipt, is<sup>63</sup> signed by John Hancock. [6] Proudly displayed, the John Hancock documents had represented<sup>64</sup> Dr. Gregory's work: graphology. [7] Unlike other rare and vintage document enthusiasts, Dr. Gregory collects only documents that bear famous signatures. [65]

61. A. NO CHANGE  
 B. was crammed with old books or is  
 C. is crammed with old books or  
 D. crammed with old books or
62. F. NO CHANGE  
 G. hobby, quickly became a life's  
 H. hobby quickly became a life's,  
 J. hobby: quickly became a life's
63. A. NO CHANGE  
 B. are  
 C. was  
 D. OMIT the underlined portion.
64. F. NO CHANGE  
 G. represent  
 H. represented  
 J. would have represented
65. To maintain the logic and coherence of this paragraph, Sentence 7 should be placed:
- A. where it is now.  
 B. after Sentence 1.  
 C. after Sentence 3.  
 D. after Sentence 4.

Graphology, a growing field,<sup>66</sup> is used to authenticate documents in court trials and other legal proceedings, but it has other, less familiar uses as well. Psychologists can use graphology to analyze a patient's psyche. Many patients

cannot explain their problems, but psychologists have techniques to help patients learn to express themselves.<sup>67</sup>

Psychologists and graphologists have noted that handwriting

is a subconscious expression of inner thoughts. Many of the issues involuntarily revealed of<sup>68</sup> a subject's handwriting remain unknown to the subject herself. Unlike the patients of most psychologists who use graphology, however, Dr. Gregory's subjects are dead. Dr. Gregory once practiced clinical psychology in the past,<sup>69</sup> but his interest in graphology is a more historical one. He studies the handwriting of

historical figures, hoping to<sup>70</sup> better understand their personalities. Dr. Gregory's interest in historical personalities stems from an interdisciplinary desire to apply psychological theories to the explanation of historical events. Historians and political scientists have long sought to apply psychology and its theories to their work, but they have not always met with success. While such theories as organizational psychology and cognitive dissonance have illuminated some historical decisions, they have done so neither definitively

66 Which of the following true choices provides information that is most relevant and meaningful to the essay in its entirety?

- F. NO CHANGE
- G. or handwriting analysis,
- H. which has been practiced for decades,
- J. as a professional endeavor,

67. After reviewing the essay, the writer wants to insert a statement at this point that would lead into the next sentence. Given that all of the choices are true, which one best accomplishes the writer's purpose?

- A. NO CHANGE
- B. and this is one reason they seek help from professionals.
- C. but their handwriting often can.
- D. so analyzing the psyche can be challenging.

68. F. NO CHANGE

- G. from
- H. by
- J. as

69. A. NO CHANGE

- B. psychology for a time,
- C. psychology at an earlier period in his life,
- D. psychology,

70. Of the following alternatives to the underlined portion, which choice would NOT be acceptable?

- F. figures in order to
- G. figures since hoping to
- H. figures with the hope that he will
- J. figures. He hopes to

nor broadly. <sup>71</sup>

Unlike current in-depth information from multiple media sources, scarcely any record exists of the private personalities and lives of history's greatest figures. The records that do

exist paint skewed pictures, for they come almost entirely <sup>72</sup> from friends, enemies, or the historical figures themselves. Thus, Dr. Gregory uses graphology to study and understand the personalities and inner lives of important men and women who lived so long ago.

Dr. Gregory, along with most graphologists, believes that a person's signature reveals more about that person's personality than normal handwriting. The signature legally and traditionally conveys the mark of an individual. This supports Dr. Gregory's belief that the shape of a signature <sup>73</sup> also serves as a psychological stamp. According to Dr.

Gregory, a person has been both consciously and <sup>74</sup> unconsciously imprinting key aspects of his personality while he forms a signature. Those aspects have led Dr. Gregory to infer many personal details about historical figures. Such details are now being used by historians in

71. If added here, which of the following sentences would be the best choice to conclude this paragraph and create effective transition to the next one?
- A. This lack of widespread success has discouraged many in the field, but not Dr. Gregory.
  - B. The scarcity of information regarding personalities of historical figures has been the biggest obstacle.
  - C. However, these theories are likely to gain ground as more historians and political scientists study these subjects through a psychological lens.
  - D. These theories have most frequently been applied to events from the 18th and 19th centuries.
72. Of the following alternatives to the underlined portion, which choice would NOT be acceptable?
- F. pictures; they
  - G. pictures. They
  - H. pictures, as they
  - J. pictures they
73. A. NO CHANGE  
B. belief, that  
C. belief that,  
D. belief; that
74. F. NO CHANGE  
G. had been  
H. will be  
J. is



their analysis of historical decisions. 75

Question 75 asks about the essay as a whole.

75. Suppose the writer had intended to write a short essay about an example of one area of study influencing another area of study. Would this essay achieve the writer's goal?
- A. Yes, because the essay explains how personality traits determined through analyzing a historical individual's handwriting can be used to form a psychological study of such figures and their roles in historical events.
  - B. Yes, because the essay compares the research process of graphologists to the research process of historians.
  - C. No, because the essay focuses on Dr. Gregory, who turned his hobby into an intellectual pursuit.
  - D. No, because the essay does not discuss the findings of historians who have applied psychological theories to historical figures and events.

**STOP!**

DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.

## MATHEMATICS TEST

60 Minutes—60 Questions

**Directions:** Solve each of the following problems, select the correct answer, and then fill in the corresponding oval on your Answer Grid.

Don't linger over problems that are too time-consuming. Do as many as you can, then come back to the others in the time permitted.

You may use a calculator on this test. Some questions, however, may be easier to answer without the use of a calculator.

Note: Unless the question says otherwise, assume all of the following:

1. Illustrative figures are *not* necessarily drawn to scale.
2. All geometric figures lie in a plane.
3. The term *line* indicates a straight line.
4. The term *average* indicates arithmetic mean.

1. If  $2x - 6 = 18$ , then  $x = ?$

A. 1.5  
B. 3.0  
C. 6.0  
D. 12.0  
E. 24.0

2. Consider the following two logical statements relating to triangle  $RST$ .

If the length of side  $\overline{RS}$  is 5, then the length of side  $\overline{ST}$  is 8.

The length of side  $\overline{ST}$  is not 8.

If both of these statements are true, then it follows that the length of:

F.  $\overline{RS}$  is NOT 5.  
G.  $\overline{RS}$  is 5.  
H.  $\overline{RS}$  is 8.  
J.  $\overline{ST}$  is 5.  
K.  $\overline{ST}$  is NOT 5.

3. In a raffle, Mark must draw a ticket at random from a bag. The probability that he will draw a winning ticket is 0.3. What is the probability that he will draw a losing ticket?

A. 0.0  
B. 0.1  
C. 0.7  
D. 1.0  
E. 1.3

**DO YOUR FIGURING HERE.**

**GO ON TO THE NEXT PAGE** 

4. On the last geometry test, Anna's score was 94. Two of her friends each scored 89. What is the average score of these three students?

- F.  $94 + \frac{89}{2}$   
G.  $\frac{94}{3} + \frac{89}{2}$   
H.  $\frac{94 + 89}{2}$   
J.  $\frac{94 + 89}{3}$   
K.  $\frac{94 + 2(89)}{3}$

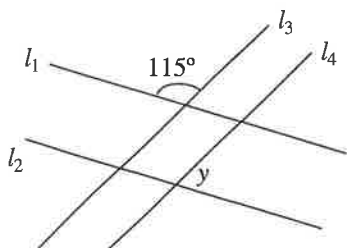
5. On Monday Tom received a bag of candy for his birthday and ate half of it. On Tuesday he ate half of the remaining candy, and on Wednesday he ate half of what remained from Tuesday. If 6 pieces of candy then remained, how many pieces of candy did he receive originally?

- A. 18  
B. 24  
C. 36  
D. 48  
E. 96

6. If  $R = 4x$  and  $S = 3y - x$ , then what is the value of  $R + S$ ?

- F.  $3x + 3y$   
G.  $3x - 3y$   
H.  $4x + 3y$   
J.  $4x - 3y$   
K.  $5x + 3y$

7. In the figure below,  $l_1$  is parallel to  $l_2$ ,  $l_3$  is parallel to  $l_4$ , and the lines intersect as shown. What is the measure of angle  $y$ ?



- A.  $60^\circ$   
B.  $65^\circ$   
C.  $70^\circ$   
D.  $75^\circ$   
E. Cannot be determined from the given information
8. If  $x = -3$ , then  $-x^2 - 7x + 5 = ?$
- F. -25  
G. -7  
H. 14  
J. 17  
K. 35

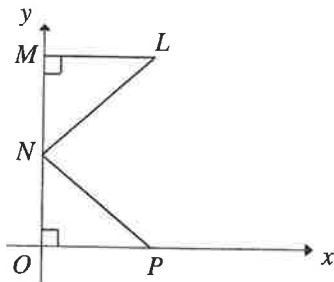
DO YOUR FIGURING HERE.

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DO YOUR FIGURING HERE.

9. The average of five numbers is 85. If each of the numbers is increased by 4, what is the average of the five new numbers?
- A. 80
  - B. 81
  - C. 85
  - D. 87
  - E. 89
10. The expression  $3x + 9y$  is equivalent to which of the following?
- F.  $3(x + y)$
  - G.  $12(x + y)$
  - H.  $3(x + 3y)$
  - J.  $3xy$
  - K.  $12xy$
11. For each month on your phone bill you pay \$20 plus a fixed amount for every minute of long distance calls. In May you used 80 long distance minutes and your bill was \$28. In June you used 20 more long distance minutes than in May. What was the charge on your phone bill in June?
- A. \$20.00
  - B. \$28.20
  - C. \$29.00
  - D. \$30.00
  - E. \$32.50
12. If  $\frac{6}{x} \geq \frac{3}{4}$ , what is the largest possible value for  $x$ ?
- F.  $\frac{1}{2}$
  - G. 2
  - H. 4
  - J. 7
  - K. 8
13. The hands of a clock are both pointing to 12 at noon. By 8 P.M., what is the number of degrees the *hour* hand has moved?
- A.  $80^\circ$
  - B.  $96^\circ$
  - C.  $120^\circ$
  - D.  $160^\circ$
  - E.  $240^\circ$

14. In the standard  $(x,y)$  coordinate plane below,  $\triangle LMN$  and  $\triangle NOP$  are right isosceles triangles with equal areas. Points  $M$ ,  $N$ ,  $O$ , and  $P$  are located on the axes as shown. Which of the following could be the coordinates of point  $L$ ?



DO YOUR FIGURING HERE.

- F.  $(0,6)$   
 G.  $(6,0)$   
 H.  $(6,12)$   
 J.  $(12,0)$   
 K.  $(12,6)$
15. Which of the following equations has both  $x = 5$  and  $x = -7$  as solutions?
- A.  $(x - 5)(x + 7) = 0$   
 B.  $(x - 5)(-x + 7) = 0$   
 C.  $(x + 5)(x + 7) = 0$   
 D.  $(x + 5)(x - 7) = 0$   
 E.  $x - 5 = x + 7$
16. The grocery store opens each day with  $(r + s)$  dollars in each cash register. If the store has  $t$  cash registers, which of the following is an expression for the total amount of money, in dollars, in the grocery store?
- F.  $(t \cdot r) + s$   
 G.  $(t \cdot r) + (t \cdot s)$   
 H.  $(t \cdot s) + r$   
 J.  $(t \cdot r \cdot s)$   
 K.  $t + r + s$
17. If 30% of  $x$  equals 60, then  $x =$  ?
- A. 2  
 B. 18  
 C. 200  
 D. 1,800  
 E. 2,000
18. A school is selling t-shirts as a fund raiser. For the first 100 t-shirts that are sold, the school will earn 7 dollars per shirt. For each additional shirt that is sold, the school will earn 10 dollars. How much will the school earn if 350 t-shirts are sold?
- F. \$ 245  
 G. \$ 250  
 H. \$ 2,450  
 J. \$ 3,200  
 K. \$ 4,200

GO ON TO THE NEXT PAGE

## DO YOUR FIGURING HERE.

19. You want to buy a salad for lunch. The price on the menu is \$3.99, and the cashier is going to add a sales tax of 7% of the \$3.99 (rounded to the nearest cent) to the price of the salad. You are going to pay with a five-dollar bill. How much change should the cashier return to you?

A. 7¢  
B. 27¢  
C. 28¢  
D. 73¢  
E. 93¢

20. For which nonnegative value of  $x$  is the expression

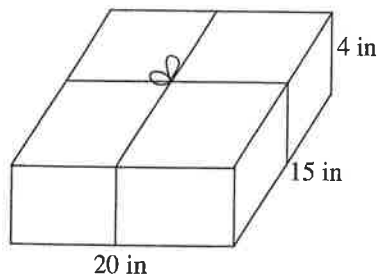
$$\frac{1}{x^2 - 4} \text{ undefined?}$$

F. 0  
G. 2  
H. 4  
J. 8  
K. 16

21. What is the correct ordering of  $\pi$ ,  $3\frac{1}{4}$ , and 3.5, from greatest to least?

A.  $\pi > 3\frac{1}{4} > 3.5$   
B.  $\pi > 3.5 > 3\frac{1}{4}$   
C.  $3.5 > 3\frac{1}{4} > \pi$   
D.  $3.5 > \pi > 3\frac{1}{4}$   
E.  $3\frac{1}{4} > 3.5 > \pi$

22. Ashley has wrapped a box that measures 20 inches (in) wide, 15 in long, and 4 in tall, as shown below. She wants to tie a single piece of string around the box. If Ashley needs 4 additional inches of string to tie a bow, what is the minimum length, in inches, of string she will need to wrap around the box in both directions, as shown below?



F. 39  
G. 43  
H. 47  
J. 82  
K. 90

DO YOUR FIGURING HERE.

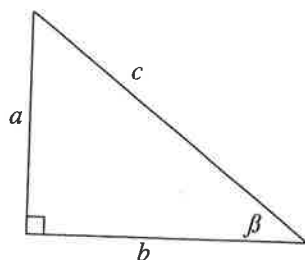
23. To make the color you want to paint your house, you have to mix 5 parts white paint with 3 parts blue paint. How many quarts of blue paint will you need to make 24 quarts of this color?
- A. 3  
B. 5  
C. 8  
D. 9  
E. 15
24. Which of the following gives all of the solutions of  $x^2 + x = 30$ ?
- F. -6 and 5  
G. -5 and 6  
H. -2 and 15  
J. 2 and 15  
K. 15 only
25. If  $(a - b)^2 = 36$  and  $ab = 24$ , then  $a^2 + b^2 = ?$
- A. -12  
B. 12  
C. 60  
D. 84  
E. 96
26. If, for all  $x$ ,  $(x^{3b-1})^2 = x^{16}$ , then  $b = ?$
- F. 1  
G.  $\frac{5}{3}$   
H.  $\frac{5}{4}$   
J. 3  
K.  $\frac{16}{3}$
27. Given the complex number  $i$  such that  $i^2 = -1$ , what is the value of  $i^2 - i^4$ ?
- A. -2  
B. -1  
C. 0  
D. 1  
E. 2
28.  $\overline{AB}$  is a line segment in the standard  $(x,y)$  coordinate plane with endpoints  $A$  and  $B$ . If point  $A$  has the coordinates  $(5,-4)$  and the midpoint of  $\overline{AB}$  has coordinates  $(-2,4)$  what are the coordinates of point  $B$ ?
- F.  $(-9,12)$   
G.  $(-3,-16)$   
H.  $(3,-16)$   
J.  $(3,-1)$   
K.  $(9,12)$

29. A circle in the standard  $(x,y)$  coordinate plane has the equation  $(x + 2)^2 + (y - 2)^2 = 5$ . What is the radius of the circle?

A.  $-2$   
B.  $\sqrt{2}$   
C.  $2$   
D.  $\sqrt{5}$   
E.  $5$

DO YOUR FIGURING HERE.

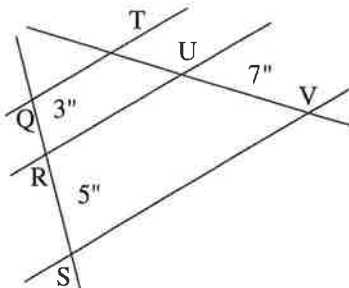
30. The right triangle pictured below has side lengths  $a$ ,  $b$ , and  $c$ . What is the value of  $\sin \beta$ ?



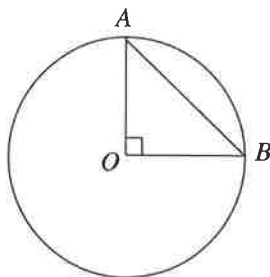
- F.  $\frac{a}{b}$   
G.  $\frac{a}{c}$   
H.  $\frac{b}{a}$   
J.  $\frac{b}{c}$   
K.  $\frac{c}{a}$
31. For all nonzero  $x$  and  $y$ ,  $\frac{(16x^2y^2)(6x^2y^4)}{-8x^2y^3} = ?$
- A.  $-12y^3$   
B.  $-12x^2y^2$   
C.  $-12x^2y^3$   
D.  $\frac{x^2y^2}{12}$   
E.  $\frac{12}{y}$



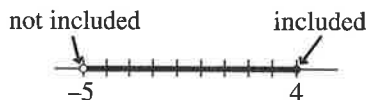
32. Three parallel lines are intersected by transversals, as shown below. The points of intersection are labeled.  $\overline{QR}$  measures 3 inches,  $\overline{RS}$  measures 5 inches, and  $\overline{UV}$  measures 7 inches. What is the length of  $\overline{TU}$ , in inches?



- F. 3  
G. 4  
H. 5  
J.  $\frac{21}{5}$   
K.  $\frac{16}{5}$
33. In the figure below, the circle centered at  $O$  has radii  $\overline{OA}$  and  $\overline{OB}$ .  $\triangle AOB$  is a right isosceles triangle. If the area of  $\triangle AOB$  is 18 square units, what is the area of the circle, in units?



- A.  $12\pi$   
B.  $18\pi$   
C.  $36\pi$   
D.  $72\pi$   
E.  $81\pi$
34. Which of the following represents the same set as the figure shown below?



- F.  $x \leq -5$  or  $x > 4$   
G.  $x > -5$  or  $x \leq 4$   
H.  $x \geq -5$  or  $x < 4$   
J.  $x > -5$  and  $x \leq 4$   
K.  $x \geq -5$  and  $x < 4$

DO YOUR FIGURING HERE.

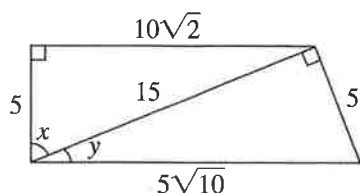
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## DO YOUR FIGURING HERE.

35. Jen has built a straight slide from her tree house to her sand box. The top of the slide, directly above the base of the tree house, is 9 feet from the ground. The slide touches the ground 12 feet from the base of the tree house. What is the length of the slide, in feet?
- A.  $3\sqrt{7}$   
B.  $6\sqrt{3}$   
C. 15  
D. 25  
E. 108
36. If  $a$  and  $b$  are real, and  $\sqrt{3\left(\frac{a^2}{b}\right)} = 2$ , then what must be true of  $b$ ?
- F.  $b$  must be positive  
G.  $b$  must be negative  
H.  $b$  must equal  $\frac{2}{3}$   
J.  $b$  must equal 3  
K.  $b$  may have any value
37. The numbers 84 and 96 are both divisible by  $n$ , a real positive integer. Neither 18 nor 16 is divisible by  $n$ . What is the sum of the digits of  $n$ ?
- A. 1  
B. 3  
C. 4  
D. 5  
E. 6
38. In the standard  $(x,y)$  coordinate plane, line  $R$  is parallel to the  $x$ -axis. What is the slope of  $R$ ?
- F. -1  
G. 0  
H. 1  
J. Undefined  
K. Cannot be determined from the given information
39. Which of the following lines has the same slope as  $y = 2x - 1$ ?
- A.  $-y = 2x - 1$   
B.  $y = 3x - 1$   
C.  $y = 4x + 2$   
D.  $4y = 2x + 6$   
E.  $5y = 10x + 2$

40. The two triangles in the figure below share a common side. What is  $\sin(x + y)$ ?

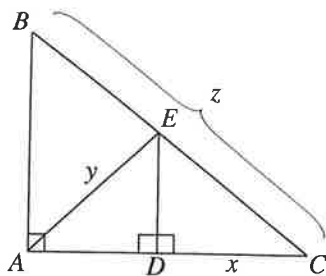
(Note: For all  $x$  and  $y$ ,  $\sin(x + y) = \sin x \cos y + \sin y \cos x$ .)



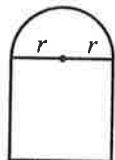
DO YOUR FIGURING HERE.

- F.  $\frac{1}{5\sqrt{10}}$   
 G.  $\frac{12\sqrt{5} + \sqrt{10}}{30}$   
 H.  $\frac{6\sqrt{5} + 3\sqrt{10}}{20}$   
 J.  $\frac{2\sqrt{2} + \sqrt{10}}{3}$   
 K.  $5\sqrt{10}$
41. Julie can type 3 pages in  $x$  minutes. How many minutes will it take her to type 11 pages?
- A.  $33x$   
 B.  $\frac{3}{11x}$   
 C.  $\frac{11}{3x}$   
 D.  $\frac{3x}{11}$   
 E.  $\frac{11x}{3}$
42. Which of the following will result in an odd integer for any integer  $a$ ?
- F.  $a^2$   
 G.  $3a^2$   
 H.  $4a^2$   
 J.  $3a^2 + 1$   
 K.  $4a^2 + 1$
43. In  $\triangle RST$ ,  $\angle R$  is a right angle and  $\angle S$  measures  $60^\circ$ . If  $\overline{ST}$  is 8 inches long, what is the area of  $\triangle RST$  in square inches?
- A. 8  
 B.  $8\sqrt{3}$   
 C. 16  
 D. 32  
 E.  $32\sqrt{3}$

44. Right triangle  $ABC$ , below, has lengths as marked. If  $\overline{DE}$  is the perpendicular bisector of  $\overline{AC}$ , what is the ratio of the length of  $\overline{AB}$  to the length of  $\overline{DE}$ ?



- F.  $\frac{1}{2}$   
 G.  $\frac{x}{y}$   
 H.  $\frac{y}{x}$   
 J.  $\frac{y}{z}$   
 K.  $\frac{z}{y}$
45. The figure below is composed of a square and a semicircle. The radius of the semicircle is  $r$  and the side of the square is  $2r$ . Suppose  $r$  is doubled. How many times the area of the original figure is the area of the new figure?



- A. 2  
 B. 3  
 C. 4  
 D. 8  
 E. 10
46. For what value of  $x$  would the following system of equations have an infinite number of solutions?

$$\begin{aligned} 4a - b &= 4 \\ 16a - 4b &= 8x \end{aligned}$$

- F. 2  
 G. 4  
 H. 6  
 J. 16  
 K. 24

DO YOUR FIGURING HERE.

GO ON TO THE NEXT PAGE

47. Sally and Samir left their camp at the same time. Sally walked at a constant rate of 3 miles per hour. She walked 20 minutes north, then 40 minutes east. Samir walked at a constant rate of 2 miles per hour. He walked 20 minutes south, then 40 minutes east. Which of the following is an expression for the number of miles apart Samir and Sally were one hour after they left camp?

A.  $1(3 - 2)$

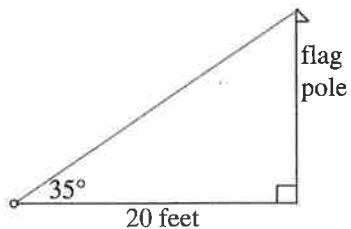
B.  $\sqrt{\left(1 - \frac{2}{3}\right)^2 + \left(2 - \frac{4}{3}\right)^2}$

C.  $\sqrt{\left(1 + \frac{2}{3}\right)^2 + \left(2 - \frac{4}{3}\right)^2}$

D.  $\sqrt{\left(1 + \frac{2}{3}\right)^2 + \left(2 + \frac{4}{3}\right)^2}$

E.  $\sqrt{\left(1 - \frac{2}{3}\right)^2 + \left(2 - \frac{4}{3}\right)^2}$

48. A golf ball is at a point on the ground that is 20 feet from the base of a flag pole, as shown below. The angle of elevation from this point to the top of the vertical flag pole is  $35^\circ$ . What is the height, in feet, of the flag pole?



F.  $20 \cos 35^\circ$

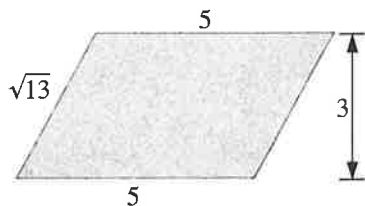
G.  $20 \cot 35^\circ$

H.  $20 \sec 35^\circ$

J.  $20 \sin 35^\circ$

K.  $20 \tan 35^\circ$

49. The shaded portion of the figure below represents a parallelogram. Side lengths are indicated in inches. What is the area of the parallelogram, in square inches?



A. 5

B. 15

C.  $\sqrt{13}$

D.  $\sqrt{26}$

E.  $2\sqrt{13}$

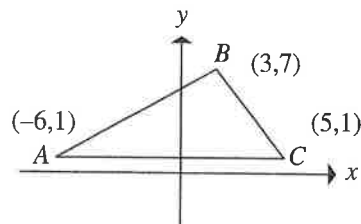
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50. Three points,  $A$ ,  $B$ , and  $C$ , lie on the same line. The length of  $\overline{AB}$  is 8 units, and the length of  $\overline{BC}$  is 2 units. Which of the following gives all of the possible lengths for  $\overline{AC}$ ?

F. 6 only  
G. 10 only  
H. 6 and 10 only  
J. Any number less than 6 or greater than 10  
K. Any number greater than 6 and less than 10

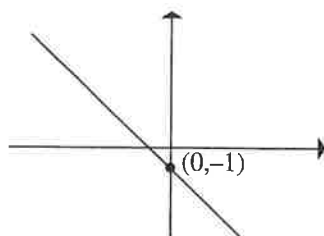
51. Given the vertices of  $\triangle ABC$  in the standard  $(x,y)$  coordinate plane below, what is the area of  $\triangle ABC$  in square units?



- A. 22.0  
B. 32.0  
C. 33.0  
D. 40.0  
E. 66.0
52. If  $-3x^2y^3 > 0$ , which of the following CANNOT be true?  
F.  $x = y$   
G.  $x < 0$   
H.  $x > 0$   
J.  $y < 0$   
K.  $y > 0$
53. If the first term in a geometric sequence is  $x$ , and the second term is  $nx$ , what is the 30th term in the sequence?  
A.  $n^{29}x$   
B.  $n^{30}x$   
C.  $n^{31}x$   
D.  $(nx)^{29}$   
E.  $(nx)^{30}$

DO YOUR FIGURING HERE.

54. A system of two linear equations in two variables has NO solution. One of the equations is graphed in the  $(x,y)$  coordinate plane as shown below. Which of the following could be the equation of the other line?



- F.  $y = x + 1$   
G.  $y = -x - 1$   
H.  $y = x + 2$   
J.  $y = -x + 2$   
K.  $y = 1$
55. If  $0^\circ \leq n \leq 90^\circ$  and  $\cos n = \frac{15}{17}$ , then  $\tan n = ?$

- A.  $\frac{8}{17}$   
B.  $\frac{8}{15}$   
C.  $\frac{17}{15}$   
D.  $\frac{15}{8}$   
E.  $\frac{17}{8}$

56. For every cent decrease in the price of milk, a grocery sells 10 more gallons of milk per day. Right now, the store is selling 65 gallons of milk per day at \$2.25 per gallon. Which of the following expressions represents the number of gallons that will be sold per day if the cost is reduced by  $c$  cents?

- F.  $65(2.25 - c)$   
G.  $2.25(10c + 65)$   
H.  $(2.25 - c)(10c + 65)$   
J.  $2.25 - c$   
K.  $65 + 10c$

DO YOUR FIGURING HERE.

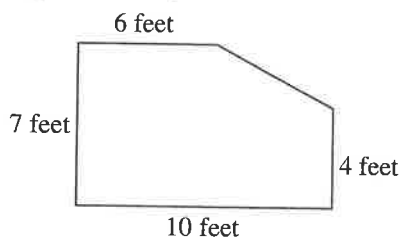
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## DO YOUR FIGURING HERE.

57. A group of 100 students are being divided into 10 teams for a relay race. Each student will draw and keep a token from a bag of tokens numbered 00 through 99. Students who draw tokens numbered with the same tens digit will be on the same team. (Students with numbers between 00 and 09, for example, will be on the same team.) Ann is the first student to draw, and she draws 56. If Elizabeth is the second student to draw, what is the probability that she will be on Ann's team?

- A.  $\frac{1}{8}$   
B.  $\frac{1}{9}$   
C.  $\frac{1}{10}$   
D.  $\frac{1}{11}$   
E.  $\frac{1}{99}$

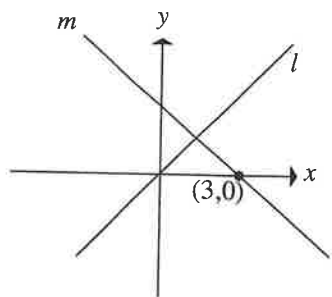
58. The figure below shows a cross-section of Dave's room, which is 10 feet long and 8 feet wide. The walls are perfectly vertical, and the floor is horizontal. The ceiling is horizontal for 6 feet, then slopes down as shown. The ceiling is 7 feet from the floor at one end of the room and 4 feet from the floor at the other end. As a prank, Dave's friends are planning to fill his room with packing peanuts. How many cubic feet of packing peanuts will they need to fill Dave's entire room from floor to ceiling (assume there is nothing in the room)?



- F. 64  
G. 336  
H. 368  
J. 512  
K. 560



59. In the figure below, line  $l$  has the equation  $y = x$ . Line  $m$  is perpendicular to  $l$  and intercepts the  $x$ -axis at  $(3,0)$ . Which of the following is an equation for  $m$ ?



- A.  $y = x + 3\sqrt{2}$   
B.  $y = x + 3$   
C.  $y = -x + 3$   
D.  $y = -x + 3\sqrt{2}$   
E.  $y = -3x + 3$
60. What is the smallest possible value for the product of two real numbers that differ by 8?
- F. -64  
G. -16  
H. -8  
J. 0  
K. 16

DO YOUR FIGURING HERE.

**STOP!**

DO NOT TURN THE PAGE UNTIL TOLD TO DO SO. DO NOT RETURN TO THE PREVIOUS TEST.

## READING TEST

35 Minutes—40 Questions

**Directions:** This test contains four passages, each followed by several questions. After reading each passage, select the best answer to each question and fill in the corresponding oval on your Answer Grid. You may refer to the passages while answering the questions.

## Passage I

**PROSE FICTION:** This passage is adapted from *Howard's End*, by E.M. Forster (1910). Two sisters, Helen and Margaret, are attending an orchestra performance with friends and family.

It will be generally admitted that Beethoven's *Fifth Symphony* is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tunes come—of course, not so as to disturb the others—or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score of the symphony open on his knee; or like Fraulein Mosebach's young man, who can remember nothing but Fraulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings. It is cheap, even if you hear it in the Queen's Hall, dreariest music-room in London, though not as dreary as the Free Trade Hall, Manchester; and even if you sit on the extreme left of that hall, so that the brass bumps at you before the rest of the orchestra arrives, it is still cheap.

“Whom is Margaret talking to?” said Mrs. Munt, at the conclusion of the first movement. She was again in London on a visit to Wickham Place.

Helen looked down the long line of their party, and said that she did not know.

“Would it be some young man or other whom she takes an interest in?”

“I expect so,” Helen replied. Music enwrapped her, and she could not be bothered by the distinction that divides young men whom one takes an interest in from young men whom one knows.

“You girls are so wonderful in always having—Oh dear! One mustn't talk.”

For the Andante had begun—very beautiful, bearing a family likeness to all the other beautiful andantes that Beethoven had written, and, to Helen's mind, rather disconnecting the heroes and shipwreck the first movement from the heroes and goblins of the third. She heard the tune through once, and then her attention wandered, and she gazed at the audience, or organ, or the architecture. Then Beethoven started directing his tune, so she heard him through once more, then she smiled at her Cousin Frieda. But Frieda, listening to classical music, could not respond. Herr Lieser, too, looked as if wild horses could not make him impatient; there were lines across his forehead, his lips parted, his glasses at right angles to his nose, and he laid a thick, white hand on either knee. And next to him was Aunt Juley, so British, and wanting to tap. How interesting that row of people was! What diverse influences had gone into the making of them! Here Beethoven, humming and hawing with great sweetness, said “Heigho,” and the Andante came to an end. Applause ensued, and a round of praise volleying from the audience. Margaret started talking to her new young man. Helen said to her aunt: “Now comes the wonderful movement: first of all the goblins, and then a trio of elephants dancing”; and Tibby implored the company generally to look out for the transitional passage on the drum.

“On the what, dear?”

“On the drum, Aunt Juley.”

“No—look out for the part where you think you are done with the goblins and they come back,” breathed Helen, as the music started with a goblin walking quietly over the universe, from end to end. Others followed him. They were not aggressive creatures; that was what made them so terrible to Helen. They merely observed passing that there was no such thing as splendor or heroism in the world. Helen could not contradict them, for once, she had felt the same, and had seen the reliable walls of youth collapse. Panic and emptiness! Panic and emptiness! The goblins were right. Her brother raised his

GO ON TO THE NEXT PAGE

finger; it was the transitional passage on the drum.

Helen pushed her way out during the applause. She desired to be alone. The music had summed up to her all 75 that had happened or could happen in her life.

She read it as a tangible statement, which could never be superseded. The notes meant this and that to her, and they could have no other meaning, and life could have no other meaning. She pushed right out of the 80 building and walked slowly down the outside staircase, breathing the autumnal air, and then she strolled home.

1. Helen would most likely agree with which of the following statements about her relationship with Margaret?
  - A. Helen disapproves of Margaret's actions.
  - B. Helen's feelings toward Margaret are affected by Helen's jealousy of the attention Margaret receives from suitors.
  - C. Helen is not interested in Margaret's actions, at least as long as the music is playing.
  - D. They are drawn together principally by their mutual love of music.
2. Helen can most accurately be characterized as:
  - F. creative and effervescent.
  - G. analytical yet optimistic.
  - H. imaginative and introspective.
  - J. curt and insensitive.
3. Which of the following statements does NOT describe one of Helen's reactions to the goblins?
  - A. She feels that their presence is a denial of the good in the world.
  - B. She is frightened by the goblins' aggressive nature.
  - C. She cannot deny the viewpoint that the goblins seem to represent.
  - D. She believes that the goblins will return after they appear to have left.
4. The main point of the first paragraph is that:
  - F. the characters in the story react to the performance in different ways.
  - G. Beethoven's *Fifth Symphony* is an outstanding musical accomplishment.
  - H. musicians are not being paid in proportion to their talents.
  - J. the poor quality of the auditorium keeps Helen's party from enjoying the concert.
5. The main point of the last paragraph is that Helen believes that:
  - A. peace can only be found through acceptance of her fate.
  - B. life is a meaningless endeavor that must be endured alone.
  - C. the music has foretold her future.
  - D. the music has told her unchangeable truths about life.
6. According to the passage, when Tibby listens to the symphony he is:
  - F. most interested in the technical aspects of the music.
  - G. caught up in imagery that the music conveys to him.
  - H. distracted from the performance as a whole because of his focus on the drum.
  - J. depressed by his dreary surroundings.
7. Which of the following statements most accurately expresses Helen's feelings as she leaves after the symphony?
  - A. Helen feels alienated by the indifference of her companions.
  - B. Helen is meditative, pondering the music's immutable meaning.
  - C. Helen is upset with Tibby's constant focus on the technical aspects of the music.
  - D. Helen is relieved to have escaped the crowding and discomfort of the performance hall.
8. It can most reasonably be inferred from the passage that the reason Aunt Juley refrains from tapping along with the music is because:
  - F. Aunt Juley is concentrating instead on the drum.
  - G. Aunt Juley does not want to distract Helen.
  - H. British custom only permits snapping one's fingers along with the music.
  - J. Aunt Juley feels it would not be appropriate.
9. Based on the passage, it can be inferred that each of the following characters is deeply interested in the music being played EXCEPT:
  - A. Herr Liesecke.
  - B. Margaret.
  - C. Fraulein Mosebach's young man.
  - D. Tibby.
10. According to the passage, the reason why Helen's attention returns to the Andante after it had wandered is because she:
  - F. hears changes in the tune.
  - G. is directed to do so by Tibby.
  - H. no longer wishes to speak with Mrs. Munt.
  - J. believes the Andante is nearing its end.

## Passage II

**SOCIAL STUDIES:** The following passage is adapted from "Free Culture" by Lawrence Lessig, as found on *wikisource.org*.

Since the inception of laws regulating creative property, there has been a war against "piracy." The precise contours of this concept are hard to sketch, but the animating injustice is easy to capture. As Lord Mansfield wrote in a case that extended the reach of English copyright law to include sheet music, "A person may use the copy by playing it, but he has no right to rob the author of the profit, by multiplying copies and disposing of them for his own use."

Today we are in the middle of another "war" against "piracy." The Internet has provoked this war. The Internet makes possible the efficient spread of content. Peer-to-peer (p2p) file sharing is among the most efficient of the efficient technologies the Internet enables. Using distributed intelligence, p2p systems facilitate the easy spread of content in a way unimagined a generation ago.

This efficiency does not respect the traditional lines of copyright. The network doesn't discriminate between the sharing of copyrighted and uncopyrighted content. Thus has there been a vast amount of sharing of copyrighted content. That sharing in turn has excited the war, as copyright owners fear the sharing will "rob the author of the profit."

The warriors have turned to the courts, to the legislatures, and increasingly to technology to defend their "property" against this "piracy." A generation of Americans, the warriors warn, is being raised to believe that "property" should be "free." Forget tattoos, never mind body piercing—our kids are becoming thieves!

There's no doubt that "piracy" is wrong, and that pirates should be punished. But before we summon the executioners, we should put this notion of "piracy" in some context. For as the concept is increasingly used, at its core is an extraordinary idea that is almost certainly wrong. The idea goes something like this: Creative work has value; whenever I use, or take, or build upon the creative work of others, I am taking from them something of value. Whenever I take something of value from someone else, I should have their permission.

This view runs deep within the current debates. It is what NYU law professor Rochelle Dreyfuss criticizes as the "if value, then right" theory of creative property—if there is value, then someone must have a right to that value. It is the perspective that led a composers' rights organization, ASCAP, to sue the Girl Scouts for failing to pay for the songs that girls sang around Girl Scout

campfires. There was "value" (the songs) so there have been a "right"—even against the Girl Scouts.

This idea is certainly a possible understanding of how creative property should work. It might well be a possible design for a system of law protecting creative property. But the "if value, then right" theory of creative property has never been America's theory of creative property. It has never taken hold within our law. In our tradition, intellectual property is an instrument that sets the groundwork for a richly creative society; it remains subservient to the value of creativity. The recent debate has this turned around. We have become concerned with protecting the instrument that we are in sight of the value.

The source of this confusion is a distinction that the law no longer takes care to draw: the distinction between republishing someone's work, on the one hand, and building upon or transforming that work on the other. Copyright law at its birth had only publishing as its concern; copyright law today regulates both.

Before the technologies of the Internet, this distinction didn't matter all that much. The technologies of publishing were expensive; that meant the vast majority of publishing was commercial. Commercial entities could bear the burden of the law—even the burden of the byzantine complexity that copyright law has become. It was just one more expense of doing business. But at the birth of the Internet, this natural limit to the reach of the law has disappeared. The law controls not just the creativity of commercial creators, but effectively that of anyone. Although that expansion would not matter if copyright law regulated only "copying," when the law regulates as broadly and obscurely as it does, the distinction matters a lot.

The burden of this law now vastly outweighs its original benefit—certainly as it affects noncommercial creativity, and increasingly as it affects commercial creativity as well. Thus the law's role is less and less to support creativity, and more and more to protect creative industries against competition. Just at the time that technology could unleash an extraordinary range of commercial and noncommercial creativity, the law burdens this creativity with insanely complex and vague rules, with the threat of obscenely severe penalties. We may be seeing, as Richard Florida writes, the "rise of the creative class." Unfortunately, we are also seeing an extraordinary rise of regulation of this creative class.

11. The main point of the last paragraph is that copyright law:
- A. hinders creativity.
  - B. encourages competition.
  - C. has less and less of an impact.
  - D. has never been useful.
12. According to the passage, the difference between copyright law as it was originally created and as it is today is the largely the result of:
- F. decreased commercial interest in the publishing industry.
  - G. an increase in piracy of copyrighted material.
  - H. the technological capabilities provided by the Internet.
  - J. the rise of the creative class.
13. As it is used in lines 67–68, the word *conflation* most nearly means:
- A. regulation.
  - B. conception.
  - C. combination.
  - D. theft.
14. The author suggests that the “if value, then right” theory of creative property (line 42) is inappropriate because it:
- F. does not accurately reflect how the law has historically treated creative property.
  - G. is based upon legal concepts that are too vague to enforce.
  - H. can never govern both commercial interests and creative interests.
  - J. has been unable to provide a clear definition of piracy.
15. The author appears to feel that the case of the Girl Scouts being sued by ASCAP is an example of:
- A. the ease with which younger generations tend to commit piracy.
  - B. noncommercial creativity being produced without technology.
  - C. flaws in the popular conception of creative work.
  - D. intellectual property being used as an instrument.
16. The author states that the Internet and file sharing technologies:
- I. must be regulated by copyright laws.
  - II. allow increased production of noncommercial creative property.
  - III. have led to an increase in sharing of copyrighted materials.
- F. II only
  - G. I and III only
  - H. II and III only
  - J. I, II, and III
17. When the author uses the term “warriors” in Paragraph 4 (lines 24–29), he is referring to:
- A. the generation in danger of becoming thieves.
  - B. the law professors and legislators who attempt to define piracy.
  - C. those people who believe that piracy is acceptable.
  - D. those people who seek legal protection from piracy.
18. The author appears to feel that digital technology’s potential to increase noncommercial creativity:
- F. should not be hindered by unnecessary regulation.
  - G. is an inevitable consequence of deficient regulation of the Internet.
  - H. will lead to more cases of piracy.
  - J. will lead to increased competition among producers of creative property.
19. The author’s comment that “this natural limit to the reach of the law has disappeared” (lines 74–75) refers to the effect of:
- A. the emergence of piracy as a legitimate concern to copyright holders.
  - B. copyright laws becoming too complex to be understood.
  - C. misguided attempts to define a correct theory of creative property.
  - D. technologies that have allowed creative property to be produced inexpensively.
20. The author indicates that the fight against piracy began after:
- F. the establishment of laws dealing with creative property.
  - G. the birth of the Internet.
  - H. the development of the concept of creative property.
  - J. courts established a distinction between creative and commercial property.

## Passage III

**HUMANITIES:** This passage is excerpted from “Mr. Bennett and Mrs. Woolf,” by Irving Howe. Reprinted by permission of *The New Republic*, © 1990, The New Republic, LLC.

Literary polemics come and go, sparking a season of anger and gossip, and then turning to dust. A handful survive their moment: Dr. Johnson’s demolition of Soames Jenyns, Hazlitt’s attack on Coleridge. But few literary polemics can have been so damaging, or so lasting in consequences, as Virginia Woolf’s 1924 essay “Mr. Bennett and Mrs. Brown,” about the once widely read English novelists Arnold Bennett, H. G. Wells, and John Galsworthy. For several literary generations now, Woolf’s essay has been taken as the definitive word finishing off an old-fashioned school of fiction and thereby clearing the way for literary modernism. Writing with her glistening charm, and casting herself as the voice of the new (always a shrewd strategy in literary debate), Woolf quickly seized the high ground in her battle with Bennett. Against her needling thrusts, the old fellow never had a chance.

The debate has been nicely laid out by Samuel Hynes in *Edwardian Occasions*, and I owe to him some of the following details. It all began in 1917, with Woolf’s review of a collection of Bennett’s literary pieces, a rather favorable review marred by the stylish snobism that was becoming a trademark of the Bloomsbury circle. Bennett, wrote Woolf, had a materialistic view of the world—“he had been worrying himself to achieve infantile realisms.” A catchy phrase, though exactly what “infantile realisms” meant Woolf did not trouble to say. During the next few years she kept returning to the attack, as if to prepare for “Mr. Bennett and Mrs. Brown.” More than personal sensibilities or rivalries of status was involved here, though both were quite visible; Woolf was intent upon discrediting, if not simply dismissing, a group of literary predecessors who enjoyed a large readership.

In 1923 Bennett reviewed Woolf’s novel *Jacob’s Room*, praising its “originality” and “exquisite” prose but concluding that “the characters do not vitally survive in the mind.” For Bennett, this was a fatal flaw. And for his readers, too—though not for the advanced literary public that by now was learning to suspect this kind of talk about “characters surviving” as a lazy apology for the shapeless and perhaps even mindless Victorian novel.

A year later Woolf published her famous essay, brilliantly sketching an imaginary old lady named Mrs. Brown whom she supplied with anecdotes and reflections as tokens of inner being. These released the sort of

insights, suggested Woolf, that would not occur to someone like Bennett, a writer obsessed with dull particulars of setting (weather, town, clothing, furniture, and so on). Were Bennett to write about a Mrs. Brown, he would describe her house in conscientious detail but never penetrate her essential life, for—what a keen polemicist—“he is trying to hypnotize us into the belief that, because he has made a house, there must be a person living there.” (Herself sensitive to the need for a room with a view, Woolf seemed indifferent to what a house might mean for people who had risen somewhat in the world.) For a writer like Bennett, however, imagining a house was part of the way to locate “a person living there.” And in a quiet put-down of Bennett’s novel *Lessways* (not one of his best), Woolf gave a turn of knife: “One line of insight would have done more than all those lines of description.”

From the suave but deadly attack of “Mr. Bennett and Mrs. Brown” Bennett’s literary reputation quickly recovered. He remained popular with the general public, but among literary readers, the sort that became the public for the emerging modernists, the standard view has long been that he was a middling, plodding Edwardian writer whose work has been pushed aside by the revolutionary achievements of Lawrence, Joyce, and to a smaller extent Woolf herself.

When Bennett died in 1930, Woolf noted in her diary that “he had some real understanding power as well as a gigantic absorbing power [and] direct contact with life”—all attributes, you might suppose, handy for a novelist but for her evidently not sufficient. In saying this, remarks Hynes, “Woolf gave Bennett, perhaps a ‘reality gift’ that [she] doubted in herself, the gift that she despised and envied.” Yes; in much of her fiction Woolf resembles Stevens’s man with the blue guitar who “cannot bring a world quite round/Although I patch it up as I can.” Still, none of this kept Woolf from steadily sniping at Bennett’s “shopkeeping view of literature.” Bennett was a provincial from the Five Towns; Bennett was commercially successful; Bennett was an elder to be pulled down, as elders must always be pulled down even if they are also admired a little.

21. Which of the following statements best characterizes the author's view of Virginia Woolf?
- A. Woolf criticized others only in areas where she felt strong, leaving her own weaknesses out of the discussion.
  - B. Woolf only disparaged Bennett and his school of authors because she envied the strides they had made.
  - C. Woolf almost single-handedly changed the prevailing opinion about a particular writer and laid the path for a new school of literature.
  - D. Woolf's views toward the venerated authors of the day were abusive, and her reputation has rightly suffered as a result of those attacks.
22. In lines 53–55, the phrase “he is trying to hypnotize us into the belief that, because he has made a house, there must be a person living there” is an example of which of the following general ideas in the passage?
- F. Woolf's dismissal of the social and economic differences between herself and Bennett, and the effect of that difference on their priorities in writing
  - G. Woolf's view that Bennett fails to address the elements necessary to portray fully developed characters
  - H. Woolf's recognition of Bennett's obsession with material goods
  - J. The author's belief that Woolf revolutionized the view of literary polemics
23. In the first paragraph, the author compares Woolf's polemic against Bennett to other literary attacks. This comparison supports the author's view that:
- A. Bennett's dull style of writing would soon have fallen out of fashion anyway.
  - B. many such attacks are remembered as turning points for the arts.
  - C. Woolf fought with other authors often.
  - D. Woolf's criticisms of Bennett were especially important and memorable.
24. According to the passage, Bennett's literary output was marked by:
- F. description of the scene rather than insight into the characters.
  - G. the use of colorful characters who frequently reveal their deepest emotions.
  - H. fewer essays than Woolf wrote.
  - J. exhaustive description of minute details.
25. It can be reasonably inferred from the passage that the author means to:
- A. demonstrate an effective strategy for writing a literary polemic.
  - B. suggest a new interpretation of a well-known literary polemic.
  - C. analyze one literary polemic and its effect on the literature of its era.
  - D. assess the significance of a literary polemic in the context of similar works.
26. Based on the passage, it is most reasonable to infer that Woolf's phrase “infantile realisms” (line 26) means:
- F. a focus on things rather than on people.
  - G. the values of the Bloomsbury Circle.
  - H. the type of writing that doesn't survive in the reader's mind.
  - J. the superficial details of Mrs. Brown's house.
27. In the final sentence of the passage, the author suggests that Woolf believed that “elders must always be pulled down.” This same sentiment is most closely exemplified by which of the following examples from the passage?
- A. The author's view of Woolf's novel *Jacob's Room*
  - B. The author's view of *Edwardian Occasions* by Samuel Hynes
  - C. The author's comparison of Woolf to “Stevens's man with the blue guitar”
  - D. The author's reference to Bennett's *Hilda Lessways* as “not one of his best”
28. Bennett's general opinion of Woolf's novel *Jacob's Room* was that it was:
- F. inferior to other novels published at that time.
  - G. a keen example of a new style of literature.
  - H. a success, despite one or two minor failings.
  - J. generally original and inspired, but with significant problems.
29. It is Woolf's opinion that the thoughts and feelings of characters are more important than the details of a scene because:
- A. scenic descriptions were part of a literary style that she disliked.
  - B. scenic details cannot convey a sense of the character within.
  - C. good authors know to include at least one line of insight into a character.
  - D. scenic details create characters that are easily forgettable.
30. Without the last paragraph, the passage as a whole would not include an example of:
- F. Woolf criticizing Bennett.
  - G. Woolf praising Bennett.
  - H. Bennett praising Woolf.
  - J. the author of the passage criticizing Woolf.



## Passage IV

**NATURAL SCIENCE:** The following passage comes from "A Stormy Love Affair with Salamanders," by T. Edward Nickens (© *National Wildlife*, 2003).

By almost any standard it was a miserable spring night in central Massachusetts: temperatures in the low 40s, skies dumping rain on the last remnants of dingy snowdrifts. A miserable spring night for all but the salamanders, and they were on the move. Right by my nose, in fact. As I sprawled on the sopping ground on a wooded ridge just outside of Amherst, a sausage-sized salamander crept slowly over the leaves, awash in the red-filtered light from my headlamp. Perhaps eight inches long, black as onyx and drizzled with neon yellow spots, it was a male spotted salamander. Behind him was another and another. Like miniature milking cows headed to the barn, spotted salamanders worked their way downslope. Seven walked by, nose-to-tail, in the manner of circus elephants. Another, oddly enough, gave a wood frog a piggyback ride. They streamed downhill, mere inches away, oblivious to a human presence.

Each year during the first warm rains of early spring, I try to witness one of the natural world's least-heralded wonders: the Big Night. The Big Night is a magical confluence of the calendar and the weather that impels mole salamanders toward their breeding pools. After spending most of the year underground, these salamanders—spotted, Jeffersons, tigers and others of the family *Ambystomatidae*—take advantage of wet, moderate conditions to emerge and hightail it (relatively speaking) toward woodland depressions called vernal pools. Filled with water for only part of the year, vernal pools offer them a safe place to breed—free of many fish predators that would relish every salamander egg, larva, juvenile and adult.

The woods outside Amherst are famous for salamander migrations, mostly because of the salamander tunnels constructed under Henry Street in 1987. They draw hundreds of salamanders—and scores of onlookers—during likely weather. Yet salamander migrations occur all over Massachusetts and the rest of the country. "People hear about Amherst and they drive all the way over here," says Scott Jackson, a University of Massachusetts wildlife biologist, "when the same thing happens in a lot of their backyards."

I've lain in wait for migrating salamanders from the Catskills to the Great Smokies to the rolling Piedmont woods 15 minutes from my North Carolina home. When early spring skies open up with a gloriously dismal overnight rain, I don waders and a wide-brimmed hat and

head out to my favorite breeding pool, a comma-shaped depression at the base of a soaring ridge of beech trees.

A few years ago I crunched through remnant drifts of snow along the trail to the pool, my flashlight beam slashing through fog. Wading carefully in the calf-deep water, I found vicious-looking diving beetle larvae leaping like hawks and scattered giant water bugs swirling. Spotted salamanders writhed in the shallow water, rubbing and nudging one another in a courtship dance that can last several minutes.

Last year, at that same pool, I was a few days late for the Big Night dance. Scores of softball-sized jelly masses of salamander eggs clung to underwater twigs and stumps, and spring peepers and chorus frogs called with a din of peeps and trills so loud I could barely hear myself shout. A freak early thunderstorm crackled overhead as I carefully lifted mossy logs to spy on marbled salamanders hidden underneath. What a stew of primal sights and sounds! The frog calls like shrieking ghouls, the electric flash of lightning, the gasp of breath as a brimful of rain-water dumps down the back of your slicker—I've never understood why salamander waiting doesn't attract a larger following.

It should, for mole salamanders need a helping hand. Each year they emerge into a strange new world, unprepared for whatever changes might have altered the woods since their last trek. A depression that hosted salamanders for decades might easily disappear from year to the next. Perhaps a road has been built. Or a stream has been ditched, plowed and planted. Or a block of timberland forest has been logged.

Alone in the wet woods, I can only hope that the number of people willing to protect these fragile habitats is larger than the number willing to weather the salamander storms of early spring.