

**SECTION 9****Time — 20 minutes****19 Questions****Turn to Section 9 (page 7) of your answer sheet to answer the questions in this section.****Directions:** For each question in this section, select the best answer from among the choices given and fill in the corresponding circle on the answer sheet.

Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five words or sets of words labeled A through E. Choose the word or set of words that, when inserted in the sentence, best fits the meaning of the sentence as a whole.

Example:

Hoping to ----- the dispute, negotiators proposed a compromise that they felt would be ----- to both labor and management.

- (A) enforce . . useful
(B) end . . divisive
(C) overcome . . unattractive
(D) extend . . satisfactory
(E) resolve . . acceptable

(A) (B) (C) (D) ☒

1. Unable to discover how the fire started, the inspectors filed a tentative report stating that the cause was -----.

(A) noteworthy (B) definitive (C) fundamental
(D) conclusive (E) indeterminate

2. The celebrants at the ----- party for Cinco De Mayo were understandably ----- by the spectacle of the mariachi bands and the colorful piñatas for the children.

(A) somber . . amused
(B) lavish . . dazzled
(C) novel . . jaded
(D) mundane . . astounded
(E) joyous . . stymied

3. “Hawaii” refers both to the group of islands known as the Hawaiian islands and to the largest island in that -----.

(A) flora (B) sierra (C) archipelago
(D) flotilla (E) savanna

4. Given the exponential growth of scientific knowledge, medicine is far less ----- unsubstantiated fads than it used to be; its record of folly, however, remains an undeniable -----.

(A) suspicious of . . qualification
(B) averse to . . encumbrance
(C) vulnerable to . . embarrassment
(D) dependent on . . impossibility
(E) ignorant of . . oversight

5. The aspiring writer, who remained ----- even after being rejected by several major publishers, felt certain of achieving literary -----.

(A) hopeless . . vindication
(B) disgruntled . . talent
(C) optimistic . . abasement
(D) undaunted . . celebrity
(E) obsequious . . neglect

6. Fred often used ----- to achieve his professional goals, even though such artful subterfuge alienated his colleagues.

(A) chicanery (B) diligence (C) bombast
(D) disputation (E) consensus

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The passage below is followed by questions based on its content. Answer the questions on the basis of what is stated or implied in the passage and in any introductory material that may be provided.

Questions 7-19 are based on the following passage.

In the following passage from a newspaper commentary written in 1968, an architecture critic discusses old theaters and concert halls.

Line After 50 years of life and 20 years of death, the great
Adler and Sullivan Auditorium in Chicago is back in
business again. Orchestra Hall, also in Chicago, was
5 beautifully spruced up for its sixty-eighth birthday. In
St. Louis, a 1925 movie palace has been successfully
transformed into Powell Symphony Hall, complete with
handsome bar from New York's demolished Metropolitan
Opera House.

10 Sentimentalism? Hardly. This is no more than a
practical coming of cultural age, a belated recognition
that fine old buildings frequently offer the most for the
money in an assortment of values, including cost, and
above all, that new cultural centers do not a culture
make. It indicates the dawning of certain sensibilities,
15 perspectives, and standards without which arts programs
are mockeries of everything the arts stand for.

The last decade has seen city after city rush pell-mell
into the promotion of great gobs of cultural real estate. It
has seen a few good new theaters and a lot of bad ones,
20 temples to bourgeois muses with all the panache of sub-
urban shopping centers. The practice has been to treat the
arts in chamber-of-commerce, rather than in creative,
terms. That is just as tragic as it sounds.

The trend toward preservation is significant not only
25 because it is saving and restoring some superior buildings
that are testimonials to the creative achievements of other
times, but also because it is bucking the conventional
wisdom of the conventional power structure that provides
the backing for conventional cultural centers to house the
30 arts.

That wisdom, as it comes true-blue from the hearts and
minds of real estate dealers and investment bankers, is that
you don't keep old buildings; they are obsolete. Anything
new is better than anything old and anything big is better
35 than anything small, and if a few cultural values are lost
along the way, it is not too large a price to pay. In addition,
the new, big buildings must be all in one place so they will
show. They'll not only serve the arts, they'll improve the
surrounding property values. Build now, and fill them later.

40 At the same time, tear down the past, rip out cultural
roots, erase tradition, rub out the architectural evidence that
the arts flowered earlier in our cities and enriched them and
that this enrichment *is* culture. Substitute a safe and sanitary
status symbol for the loss. Put up the shiny mediocrities of
45 the present and demolish the shabby masterpieces of the

past. That is the ironic other side of the "cultural explosion"
coin. In drama, and in life, irony and tragedy go hand in
hand.

Chicago's Auditorium is such a masterpiece. With its
50 glowing, golden ambiance, its soaring arches and super-
stage from which whispers can be heard in the far reaches
of the theater, it became a legend in its own time. One of
the great nineteenth-century works of Louis Sullivan and
Dankmar Adler and an anchor point of modern architectural
55 history, it has been an acknowledged model of acoustical
and aesthetic excellence. (Interestingly, the Auditorium is
a hard theater in which to install microphones today, and
many modern performers, untrained in balance and pro-
jection and reliant on technical mixing of sound, find it
60 hard to function in a near-perfect house.)

Until October 1967, the last performance at the Auditor-
ium was of *Hellzapoppin'* in 1941, and the last use of the
great stage was for bowling alleys during the Second World
War. Closed after that, it settled into decay for the next
65 20 years. Falling plaster filled the hall, and the golden ceil-
ing was partly ruined by broken roof drains. Last fall the
Auditorium reopened, not quite in its old glory, but close
to it. The splendors of the house were traced in the eight-
candlepower glory of carbon-filament lightbulbs of the
70 same kind used in 1889 when the theater, and electricity,
were new. Their gentle brilliance picked out restored archi-
tectural features in warm gilt and umber.

We have never had greater technical means or expertise
to make our landmarks bloom. The question is no longer
75 whether we can bring old theaters back to new brilliance,
but whether we can fill them when they're done. As with
the new centers, that will be the acid cultural test.

7. The principal function of the opening paragraph is to

- (A) introduce the concept of conventional arts centers
- (B) illustrate the trend toward revitalization of cultural landmarks
- (C) explore the connection between classical architecture and the arts
- (D) provide an explanation for the theater's resurgent popularity
- (E) contrast the beauty of old theaters with ordinary modern buildings

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8. On the basis of information provided in the rest of the passage, the word “death” (line 1) best conveys
- (A) flagging attendance
 - (B) wartime malaise
 - (C) demolition
 - (D) neglect
 - (E) disrepute
9. The bar mentioned in line 7 had apparently been
- (A) costly but symbolic
 - (B) beautiful but outdated
 - (C) enlarged and elongated
 - (D) treasured and imitated
 - (E) rescued and relocated
10. The question in line 9 is intended to
- (A) expose the folly of the new construction
 - (B) convey the emotional burdens of the past
 - (C) provide a typical explanation for the renovations
 - (D) lament the decline of cultural values
 - (E) address the public’s indifference toward old buildings
11. In lines 13-14, the phrase “new . . . make” most directly suggests that
- (A) modern architects lack the artistic reputations of their predecessors
 - (B) the commercial treatment of culture encourages art that is mass-produced
 - (C) culture evolves out of tradition and cannot be instantly created
 - (D) historically significant venues positively influence the creative process
 - (E) new cultural centers should be constructed in collaboration with artists
12. The description in lines 20-21 (“temples . . . centers”) best serves to
- (A) scorn the architects’ commitment to historically accurate renovations
 - (B) mock the timeworn theatrical works showcased in modern cultural centers
 - (C) deprecate the appearance and character of many new theaters
 - (D) downplay the government’s efforts to support the arts
 - (E) poke good-humored fun at commercial establishments
13. As described in lines 17-23, the “practice” refers to the
- (A) commercialization of culture
 - (B) preservation of cultural treasures
 - (C) construction of shopping centers
 - (D) government funding of the arts
 - (E) distortion of theatrical works
14. In lines 27-30, the author uses the word “conventional” several times in order to
- (A) reveal the performers’ frustration with modern theaters
 - (B) disparage the present-day treatment of the arts
 - (C) parody the creative efforts of contemporary artists
 - (D) emphasize the absurdity of a purely aesthetic approach to the arts
 - (E) exaggerate the importance of tradition in the arts
15. The fifth paragraph (lines 31-39) primarily serves to
- (A) criticize the way in which cultural buildings are viewed as commodities
 - (B) assess the positive impact of the architects’ backlash against mediocrity
 - (C) contrast the business practices of real estate brokers with those of bankers
 - (D) enumerate the costs and benefits of restoring historic landmarks
 - (E) question the importance of the arts to society



16. What does the imagery in lines 40-43 suggest?
- (A) The dawning of an enlightened artistic sensibility has stimulated support for preserving historic theaters.
 - (B) The ill-conceived mandate to destroy architectural masterpieces epitomizes the censorship of creative expression.
 - (C) The desire for societal status symbols drives the construction of grandiose cultural centers.
 - (D) The demolition of a historic landmark is tantamount to the destruction of an invaluable cultural legacy.
 - (E) The restoration of intimate old theaters will speed the demise of large new arenas.
17. In lines 49-56, the description of the building primarily serves to
- (A) convey an appreciation for the technical complexities of renovating theaters
 - (B) illustrate how nineteenth-century architecture directly influenced modern building design
 - (C) highlight some unique aspects of an example of fine architecture
 - (D) explain why some people disdain innovative architecture
 - (E) show how restoration can strip a building of its unique character
18. In lines 56-60, the author's comment about microphones implies that
- (A) the near-perfect acoustics in a new theater divert attention from the building's aesthetic flaws
 - (B) audience members seated in the theater's balcony cannot fully appreciate the nuances of the performers' intonations
 - (C) the performances of modern-day actors tend to be overly dependent on technology
 - (D) the absence of technically sophisticated equipment has jeopardized the sound quality of performances
 - (E) old theaters can remain viable because they readily accommodate the new sound technology that enhances a performance
19. Which challenge is emphasized by the author in the final paragraph (lines 73-77) ?
- (A) Designating theaters as historical landmarks
 - (B) Renewing a respect for architecture
 - (C) Providing opportunities for new artists
 - (D) Reviving classical plays
 - (E) Attracting appreciative audiences

S T O P

**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.**



SECTION 10

Time — 10 minutes

14 Questions

Turn to Section 10 (page 7) of your answer sheet to answer the questions in this section.

Directions: For each question in this section, select the best answer from among the choices given and fill in the corresponding circle on the answer sheet.

The following sentences test correctness and effectiveness of expression. Part of each sentence or the entire sentence is underlined; beneath each sentence are five ways of phrasing the underlined material. Choice A repeats the original phrasing; the other four choices are different. If you think the original phrasing produces a better sentence than any of the alternatives, select choice A; if not, select one of the other choices.

In making your selection, follow the requirements of standard written English; that is, pay attention to grammar, choice of words, sentence construction, and punctuation. Your selection should result in the most effective sentence—clear and precise, without awkwardness or ambiguity.

EXAMPLE:

Laura Ingalls Wilder published her first book and she was sixty-five years old then.

- (A) and she was sixty-five years old then
- (B) when she was sixty-five
- (C) at age sixty-five years old
- (D) upon the reaching of sixty-five years
- (E) at the time when she was sixty-five

(A) ● (C) (D) (E)

1. People were unprepared for the sinking of the Titanic simply because of believing that the ship was unsinkable.

- (A) of believing that the ship was unsinkable
- (B) of having a belief in the ship as unsinkable
- (C) they believed that the ship was unsinkable
- (D) they believed the unsinkable nature of the ship
- (E) of a belief on their part of an unsinkable ship

2. When the weather forecaster predicts a severe storm, this is when people usually rush to the supermarket to stock up on groceries.

- (A) storm, this is when people usually rush
- (B) storm is usually when people are rushing
- (C) storm is why people usually rush
- (D) storm, people usually rush
- (E) storm, it usually rushes people

3. When, after bleak and lonely years in an English public school, he returned to India, there was suddenly perceived by himself a strong desire to write about the people and land he loved.

- (A) there was suddenly perceived by himself
- (B) he suddenly was perceived
- (C) suddenly the feeling that came to him being
- (D) he suddenly felt
- (E) suddenly he had the feeling of

4. Curiosity about other people, about the ways they think and act, has caused Jeff to meet some fascinating characters as well as people which also really bore him.

- (A) people which also really bore him
- (B) he encountered really boring people
- (C) very boring people are also met
- (D) some very boring people
- (E) very boring people also

5. During seasons when ticks carrying Lyme disease are most prevalent, signs could be posted to deter hikers about their venturing into tick-infested areas.

- (A) about their venturing
- (B) from their venturing
- (C) from venturing
- (D) by not venturing
- (E) not to venture

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6. After Morris had spent ten minutes giving an answer, Claudette found he had given her only one item of information beyond what she already knew.
- (A) beyond what she already knew
 - (B) beyond what she knows already
 - (C) beyond her knowledge at the current time
 - (D) to add to what she knew already presently
 - (E) in addition to her present knowledge then
7. Although the kings and queens of England are considered Canada's monarchs, true political power lies with the prime minister, that person is elected by the Canadian citizenry.
- (A) true political power lies with the prime minister, that person is elected
 - (B) the person who holds true political power is the prime minister, which is elected
 - (C) true political power lies with the prime minister, who is elected
 - (D) the prime minister, the source of true political power, elected
 - (E) true political power is with the prime minister and is elected
8. Led by vocalist Marlena McGhee Smalls, Gullah tradition is preserved by the help of the Hallelujah Singers of South Carolina through songs and stories.
- (A) Gullah tradition is preserved by the help of the Hallelujah Singers of South Carolina through songs and stories
 - (B) the Hallelujah Singers of South Carolina help to preserve Gullah tradition through songs and stories
 - (C) the songs and stories of Gullah tradition are preserved through the Hallelujah Singers of South Carolina
 - (D) it is the Hallelujah Singers that help to preserve the songs and stories of Gullah tradition in South Carolina
 - (E) South Carolina's Gullah tradition is preserved through songs and stories by the Hallelujah Singers
9. Astronomy is the study of celestial bodies in outer space, especially their positions, dimensions, movements, and composition.
- (A) especially their positions, dimensions, movements, and composition
 - (B) and especially they are concerned with their positions, dimensions, movements, and composition
 - (C) especially studying their positions, dimensions, movements, and composition
 - (D) especially their positions, dimensions, movements, and with their composition
 - (E) with special study of their positions, dimensions, movements, and including composition
10. All the talk about controlling noise, keeping rivers clean, and planting trees have not impressed people enough to be bringing about major changes in laws and lifestyles.
- (A) have not impressed people enough to be bringing
 - (B) have not made enough of an impression on people to bring
 - (C) have not made people impressed enough to bring
 - (D) has not impressed people enough to bring
 - (E) has not made enough people impressed for bringing
11. The furnace exploded, blowing off the door, spraying greasy soot all over the basement floor, and it would rattle furniture and windowpanes throughout the building.
- (A) it would rattle
 - (B) it rattled
 - (C) causing the rattling of
 - (D) the result was to rattle
 - (E) rattling



12. The adaptation of a novel for the screen often requires major adjustments in plot because the one art form differs from the other in having other character-revelation techniques.
- (A) because the one art form differs from the other in having other character-revelation techniques
 - (B) because the two art forms reveal character in different ways
 - (C) because of the differing ways the two may use for revealing a character
 - (D) inasmuch as there are different ways in the two art forms for character revelation
 - (E) insofar as the two differ in how to reveal character
13. The opposing opinions expressed were that the school should be torn down and, on the other hand, to keep it as a historical landmark.
- (A) were that the school should be torn down and, on the other hand, to keep it
 - (B) was that the school should be torn down or kept
 - (C) were that the school should be torn down and that it should be kept
 - (D) were about them tearing the school down and them keeping the school
 - (E) were if they should tear the school down and keeping it
14. Feeling, perhaps, that their votes do not matter, the number of young people going to the polls are becoming increasingly smaller.
- (A) the number of young people going to the polls are becoming increasingly smaller
 - (B) the number of young people going to the polls is increasingly smaller
 - (C) increasingly smaller numbers of young people are going to the polls
 - (D) young people are going to the polls in increasingly smaller numbers
 - (E) young people, who in increasingly smaller numbers are going to the polls

STOP

If you finish before time is called, you may check your work on this section only.
Do not turn to any other section in the test.

Correct Answers and Difficulty Levels for the Official SAT Practice Test

Critical Reading

Section 4

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

Number correct

Number incorrect

Section 6

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

Number correct

Number incorrect

Section 9

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

Number correct

Number incorrect

Mathematics

Section 2

Multiple-Choice Questions			Student-Produced Response Questions		
	COR.	DIFF.		COR.	DIFF.
	ANS.	LEV.		ANS.	LEV.
1.	B	1	9.	89	1
2.	C	1	10.	200	2
3.	A	1	11.	75	3
4.	D	2	12.	3	3
5.	B	3	13.	12	3
6.	D	4	14.	$0 < x < 1$	3
7.	C	4	15.	1600	3
8.	E	4	16.	$\frac{5}{8}$ or .625	4
			17.	$\frac{1}{3}$ or .333	4
			18.	$\frac{5}{2}$ or 2.5	5

Number correct

Number incorrect

Number correct
(9-18)

Section 5

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

Number correct

Number incorrect

Section 8

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

Number correct

Number incorrect

Writing

Section 3

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

Number correct


Number incorrect

Section 10

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

Number correct

Number incorrect



Get a score report and answer explanations! Enter your answers online at **collegeboard.com/satpracticetest.**

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).