



SECTION 7

Time — 25 minutes

24 Questions

Turn to Section 7 (page 6) 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. *Black Americans in Flight*, a mural honoring several aviation pioneers, also ----- the 1992 spaceflight of astronaut Mae Jemison.
- (A) discerns (B) introduces (C) approximates
(D) commemorates (E) asserts

2. The new antifungal agent has such ----- uses, from treating Dutch elm disease to rescuing water-damaged works of art from molds, that it is considered one of the more ----- antibiotics.
- (A) disturbing . . explicit
(B) innovative . . precipitous
(C) mysterious . . recognized
(D) varied . . versatile
(E) similar . . discriminating
3. The child had a tendency toward aggressive behavior, a ----- fighting rather than resolving differences amicably.
- (A) propensity for (B) confusion about
(C) disregard of (D) hostility toward
(E) compunction about
4. Physical exercise often has a ----- effect, releasing emotional tension and refreshing the spirit.
- (A) pejorative (B) debilitating (C) cathartic
(D) retentive (E) tenacious
5. Because rap and hip-hop offer such ----- commentary on contemporary issues, they are often said to be sharp-edged musical genres.
- (A) nebulous (B) trenchant (C) circumspect
(D) prosaic (E) benign

GO ON TO THE NEXT PAGE



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

Questions 6-7 are based on the following passage.

Line “Mechanical pencils rule,” my fifteen-year-old
grandniece, Genevieve, declared when I invited her to
be her generation’s voice on school supplies. “Nobody
5 sharpens anymore.” Then, continuing with a fashion
maven’s hyperbole and arbitrary imperatives, she gave
a passionate disquisition on types of clickers, new grips,
smaller lead sizes, and other niceties of pencil selection.
As she consigned the yellow-painted wooden pencil to
10 the wastebasket of history, I felt a rush of nostalgia for
the perfumed sharpener shavings of my youth.

6. In lines 4-5, the author refers to a “fashion maven’s” tone primarily in order to
- (A) imply that Genevieve has only a superficial appreciation of mechanical pencils
 - (B) suggest that Genevieve is excessively concerned about her clothing
 - (C) illustrate some of the exaggerated claims made by mechanical pencil manufacturers
 - (D) emphasize the unpredictability of trends in consumer tastes
 - (E) indicate that Genevieve expresses her opinions with authority and flair
7. The author mentions “sharpener shavings” (line 10) in order to portray a mood of
- (A) unrestrained joy
 - (B) sentimental reminiscence
 - (C) bitter disappointment
 - (D) cautious optimism
 - (E) dark foreboding

Questions 8-9 are based on the following passage.

Line Black holes are the most efficient engines of destruction
known to humanity. Their intense gravity is a one-way
ticket to oblivion, and material spiraling into them can
5 heat up to millions of degrees and glow brightly. Yet, they
are not all-powerful. Even supermassive black holes are
minuscule by cosmic standards. They typically account for
less than one percent of their galaxy’s mass. Accordingly,
astronomers long assumed that supermassive holes, let
10 alone their smaller cousins, would have little effect beyond
their immediate neighborhoods. So it has come as a sur-
prise over the past decade that black hole activity is closely
intertwined with star formation occurring farther out in the
galaxy.

8. Which best describes the function of the statement in lines 10-13 (“So it . . . galaxy”) ?
- (A) It summarizes the points made in the first four lines of the passage.
 - (B) It provides support for the argument asserted in the preceding statement.
 - (C) It introduces a new view of information presented earlier in the passage.
 - (D) It challenges recent scientific findings.
 - (E) It offers examples to support a theory.
9. Which of the following most resembles the relationship between “black hole activity” and “star formation” (lines 11-12) as described in the passage?
- (A) A volcanic eruption on one continent results in higher rainfall totals on another continent.
 - (B) Industrial emissions in one region lead to an increase in airborne pollutants in adjacent regions.
 - (C) A drought in a wilderness area causes a significant loss of vegetation in that area.
 - (D) Decreased oil production in one country results in higher gas prices in oil-dependent countries.
 - (E) Overfishing in a gulf leads to an increase in the population of smaller aquatic organisms.



Questions 10-15 are based on the following passage.

The following passage is an excerpt from a 1909 novel. Georgia, the main character, is a reporter in an otherwise all-male newsroom.

Georgia was to be married. It was the week before Christmas, and on the last day of the year she would become Mrs. Joseph Tank. She had told Joe that if they were to be married at all they might as well get it over with this year, and still there was no need of being married any earlier in the year than was necessary. She assured him that she married him simply because she was tired of having paper bags waved before her eyes everywhere she went and she thought if she were once officially associated with him people would not flaunt his idiosyncrasies at her that way. And then Ernestine, her best friend, approved of getting married, and Ernestine's ideas were usually good. To all of which Joe responded that she certainly had a splendid head to figure it out that way. Joe said that to his mind reasons for doing things weren't very important anyhow; it was doing them that counted.

Yesterday had been her last day on the paper. She had felt queer about that thing of taking her last assignment, though it was hard to reach just the proper state, for the last story related to pork-packers, and pork-packing is not a setting favorable to sentimental regrets. It was just like the newspaper business not even to allow one a little sentimental harrowing over one's exodus from it. But the time for gentle melancholy came later on when she was sorting her things at her desk just before leaving, and was wondering what girl would have that old desk—if they cared to risk another girl, and whether the other poor girl would slave through the years she should have been frivolous, only to have some man step in at the end and induce her to surrender the things she had gained through sacrifice and toil.

As she wrote a final letter on her typewriter—she did hate letting the old machine go—Georgia did considerable philosophizing about the irony of working for things only to the end of giving them up. She had waded through snow-drifts and been drenched in pouring rains, she had been frozen with the cold and prostrated with the heat, she had been blown about by Chicago wind until it was strange there was any of her left in one piece, she had had front doors—yes, and back doors too—slammed in her face, she had been the butt of the alleged wit of menials and hirelings, she had been patronized by vapid women as the poor girl who must make her living some way, she had been roasted by—but never mind—she had had a beat* or two! And now she was to wind it all up by marrying Joseph Tank, who had made a great deal of

money out of the manufacture of paper bags. This from her—who had always believed she would end her days in New York, or perhaps write a realistic novel exposing some mighty evil!

* the area regularly covered by a reporter

10. Based on information presented in the passage, which best describes what Georgia was “tired of” (line 8) ?

- (A) Being forced to earn a living
- (B) Being teased about Joseph Tank
- (C) Being considered a hack writer by some of her colleagues
- (D) Being betrayed by her supposed friends
- (E) Being the only woman in the newsroom

11. The second paragraph suggests that Georgia believes the “proper state” (line 19) would be one of

- (A) excitement
- (B) wistfulness
- (C) amusement
- (D) annoyance
- (E) relief

12. In line 27, “poor” most nearly means

- (A) pitiable
- (B) indigent
- (C) inferior
- (D) humble
- (E) petty

13. Which most resembles the “irony” mentioned in line 34 ?

- (A) A worker moving to a distant state to take a job, only to be fired without warning
- (B) An executive making an important decision, only to regret it later
- (C) An athlete earning a starting position on a good team, only to quit in midseason
- (D) A student studying for a major exam, only to learn that it has been postponed
- (E) A person purchasing an expensive umbrella, only to lose it on the first rainy day



14. The description in lines 35-45 ("She . . . two!") primarily serves to
- (A) suggest that Georgia envied those women who did not have to work
 - (B) imply that Georgia would be unlikely ever to consider working as a reporter again
 - (C) indicate the role that weather plays in the everyday life of a reporter
 - (D) exaggerate Georgia's reluctance to relinquish her job
 - (E) show the adversities Georgia had to overcome as a reporter

15. In context, the phrase "This from her" (lines 47-48) helps to suggest that a
- (A) specific feeling is quite heartfelt
 - (B) stated viewpoint is highly personal
 - (C) certain decision is out of character
 - (D) particular behavior is extremely upsetting
 - (E) given attitude is unsurprising



Questions 16-24 are based on the following passage.

The following passage is adapted from a book about television and popular culture.

Ridiculing television, and warning about its inherent evils, is nothing new. It has been that way since the medium was invented, and television hasn't exactly been lavished with respect as the decades have passed. I suspect, though, that a lot of the fear and loathing directed at television comes out of a time-honored, reflexive overreaction to the dominant medium of the moment. For the past several decades, television has been blamed for corrupting our youth and exciting our adults, distorting reality, and basically being a big, perhaps dangerous, waste of time. Before TV, radio and film were accused of the same things. And long before that—in fact, some 2,500 years earlier—philosophers were arguing that poetry and drama should be excluded from any ideal city on much the same grounds.

In Book 10 of the *Republic*, Plato (428-348 B.C.) attacks epic poet Homer (c. 850 B.C.) and the tragedians on several grounds, all of which have a familiar ring. “Their productions are appearances and not realities,” he gripes. “Drawing, and in fact all imitation . . . [is] quite removed from the truth.” The audience, as well as the art form, troubled Plato, whose remarks are colored by an implied disdain for the popularity of public performances. The “common people,” as Plato so charitably calls them, are drawn to “peevish and diverse” characters—such as Odysseus and other heroes in the *Iliad* and the *Odyssey*—who (to Plato, anyway) engage in such questionable displays of emotion as “spinning out a long melancholy lamentation” or “disfiguring themselves in grief.” To Plato, baring such intimate sorrows is not to be condoned. (Clearly, he would have given thumbs down to the central characters of Shakespeare’s *Hamlet* and *Macbeth*.) “If you receive the pleasure-seasoned Muse¹ of song and epic,” Plato warns, “pleasure and pain will be kings in your city, instead of law.” Finally, Plato sums up his anti-arts argument with the cold, sweeping pronouncement that “poetry is not to be taken seriously.”

One academic who has studied and written extensively about both Plato and television suggests that Plato, rather than being anti-arts, was merely an elitist. Plato wanted to ban poetry readings and live theater, the argument goes, because, being free and accessible and raucous and extremely popular, they were the mass entertainment of that era. “If, instead of ‘tragedy’ and ‘poetry,’ and ‘Homer’ and ‘Aeschylus,’² you read ‘mass entertainment’ or ‘popular media,’ you’ll recognize Plato’s arguments as the ancestor of all the reasons we have today for being suspicious of television.”

To wit: poetry, by which Plato means drama, confuses us between appearance and reality. The action it presents

is too extreme and violent. Most important, it’s a corrupting influence, perverting its audience by bombarding it with inferior characters and vulgar subjects—and constituting, in Plato’s own words, “a harm to the mind of its audience.”

If Plato’s *Republic* had become reality, it would have been a republic with a lot of empty libraries, theaters, and museums—if, indeed, those repositories of the arts would have survived at all. Plato’s personal utopia never came to pass—but throughout the centuries, wherever and whenever a new medium of artistic expression attracted a lot of people, someone has been ready, waiting, and eager to attack its content and fear its impact.

¹ The Muses inspired poetry and song in Greek mythology.

² Aeschylus (525-456 B.C.) was a Greek tragic dramatist.

16. The opening paragraph primarily serves to

- (A) criticize the way television distorts the truth
- (B) examine the evolution of television as a medium
- (C) place contemporary criticism of television in a historical context
- (D) directly compare television and drama as art forms
- (E) explain why television, radio, and drama appeal to the masses

17. Which of the following television shows would be LEAST vulnerable to the criticism expressed in lines 8-11 (“For . . . time”) ?

- (A) A melodrama in which police detectives attempt to solve crimes
- (B) A soap opera depicting interpersonal conflicts in a fictional law firm
- (C) A comedy whose primary characters are supernatural
- (D) A documentary on the state of education in the nation
- (E) A talk show that encourages people to confront each other in front of a studio audience

18. In line 26, “drawn” most nearly means

- (A) brought
- (B) depicted
- (C) selected
- (D) attracted
- (E) shaped



19. Which of the following best characterizes Plato's view of the heroes mentioned in line 27 ?
- (A) Admiration
 - (B) Curiosity
 - (C) Distrust
 - (D) Disappointment
 - (E) Contempt
20. The "academic" (line 39) indicates that Plato was primarily characterized by his
- (A) insight
 - (B) artistry
 - (C) cynicism
 - (D) irreverence
 - (E) snobbishness
21. The primary purpose of the statements in lines 39-45 ("One . . . that era") is to
- (A) provide an interpretation of a viewpoint described in the previous paragraph
 - (B) show how Plato's view of politics should be understood in today's terms
 - (C) put divergent interpretations of Plato into historical perspective
 - (D) account for the appeal of Plato's writings
 - (E) signal a digression in the passage
22. The fourth paragraph (lines 50-56) indicates that Plato's principal objection to "poetry" (line 50) was its
- (A) confusing language
 - (B) widespread popularity
 - (C) depiction of turbulent events
 - (D) influence on people's morals
 - (E) misrepresentation of historical figures
23. The author of the passage would probably agree with which of the following statements about the "utopia" referred to in line 60 ?
- (A) It would have encouraged new artistic ventures.
 - (B) It would have stifled human creativity.
 - (C) It is an ideal that we should continue to work towards.
 - (D) It may come to pass because of the popularity of television.
 - (E) It was a notion rejected by Greek philosophers.
24. The comment about "a new medium of artistic expression" (line 62) primarily suggests that
- (A) the author holds a fatalistic view of the future for artistic expression
 - (B) certain societies in the past have been slow to accept new art forms
 - (C) people often disguise their true feelings when it comes to art
 - (D) the popular response to a new art form will often overcome opposition to it
 - (E) a popular new art form will always receive some form of negative response

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

Critical Reading

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

Number correct

Number correct

Number correct

Number incorrect

Number incorrect

Number incorrect

Math

Section 2		Section 6			Section 9	
COR. DIFF. ANS. LEV.	COR. DIFF. ANS. LEV.	Multiple-Choice Questions COR. DIFF. ANS. LEV.	Student-Produced Response Questions COR. ANS.	DIFF. LEV.	COR. DIFF. ANS. LEV.	COR. DIFF. ANS. LEV.
1. D 1	11. E 3	1. A 1	9. 12	1	1. A 1	9. C 3
2. B 1	12. E 2	2. C 1	10. 2	2	2. B 1	10. A 3
3. D 1	13. E 3	3. B 2	11. $120 < x < 125$	2	3. D 1	11. D 3
4. C 1	14. A 4	4. B 2	12. 2035	3	4. C 1	12. E 4
5. B 2	15. A 4	5. A 3	13. 5	3	5. C 3	13. B 4
6. A 2	16. B 4	6. E 5	14. 89	3	6. A 2	14. C 4
7. A 2	17. B 5	7. E 4	15. $13/2$ or 6.5	4	7. D 3	15. C 5
8. C 3	18. D 4	8. A 4	16. $5/9$, .555 or .556	4	8. E 3	16. E 5
9. C 3	19. C 5		17. 700	5		
10. D 2	20. D 5		18. 120	4		

Number correct

Number correct

Number correct
(9-18)

Number correct

Number incorrect

Number incorrect

Number incorrect

Writing

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

Number correct

Number correct

Number incorrect

Number incorrect

NOTE: Difficulty levels are estimates of question difficulty for a reference group of college-bound seniors. Difficulty levels range from 1 (easiest) to 5 (hardest).

SAT Score Conversion Table

Raw Score	Critical Reading Scaled Score	Math Scaled Score	Writing Multiple-Choice Scaled Score*	Raw Score	Critical Reading Scaled Score	Math Scaled Score	Writing Multiple-Choice Scaled Score*
67	800			31	510	560	54
66	800			30	500	550	54
65	800			29	500	540	53
64	780			28	490	530	52
63	760			27	480	530	51
62	750			26	480	520	50
61	730			25	470	510	49
60	720			24	460	500	48
59	710			23	460	490	47
58	700			22	450	480	47
57	690			21	450	470	46
56	680			20	440	460	45
55	670			19	430	450	44
54	660	800		18	430	440	43
53	650	800		17	420	430	42
52	640	780		16	410	420	41
51	640	760		15	410	420	41
50	630	740		14	400	410	40
49	620	730	80	13	390	400	39
48	610	720	78	12	380	390	38
47	610	710	75	11	380	380	37
46	600	700	73	10	370	370	36
45	590	690	71	9	360	360	35
44	590	680	69	8	350	350	34
43	580	670	67	7	340	330	33
42	580	660	66	6	330	320	32
41	570	650	65	5	320	310	31
40	560	640	64	4	310	290	30
39	560	630	62	3	300	280	28
38	550	620	61	2	280	260	27
37	540	620	60	1	270	240	25
36	540	610	59	0	250	210	24
35	530	600	58	-1	230	200	22
34	530	590	57	-2	210	200	20
33	520	580	56	-3	200	200	20
32	510	570	55	and below			

This table is for use only with the test in this booklet.

*The writing multiple-choice score is reported on a 20-80 scale. Use the table on the following page for the writing composite scaled score.