PART 4

Passage-Based Reading Questions

Overview

SAT passage-based reading questions test your ability to understand what you read—both content and technique. Each critical reading section on the SAT will include one or two long reading passages of different length, followed by six to thirteen questions of assorted types. Two of the three critical reading sections will also include a pair of quite short reading passages—about 100 words in length—each followed by a couple of reading questions.

Passages on the tests fall into certain types. Some will be narrative: a passage from a novel, a short story, an autobiography, or a personal essay. Some will deal with the sciences (including medicine, botany, zoology, chemistry, physics, geology, astronomy); others, with the humanities(including art, literature, music, philosophy, folklore); still others, with the social sciences (including history, economics, sociology, government). Some of the above passages may be what the College Board calls argumentative; these passages present definite points of view on the subjects. One passage most likely will be "ethnic" in content: whether it is a history passage, a personal narrative, or a passage on music, art, or literature, it will deal with concerns of a particular minority group.

The questions that follow each passage are not arranged in order of difficulty. Rather, they are arranged to suit the way the passage's content is organized. Thus, a question based on information presented at the beginning of the passage will come before a question based on information at the end. However, questions based on the short reading passages tend to be easier than those based on the longer passages. Tackle the short reading passages first.

Tips on Handling Passage-Based Reading Questions

Try to Anticipate What the Passage Is About

As you read the italicized introductory material preceding the passage and tackle the passage's opening sentences, try to anticipate what the passage will be about. Ask yourself who or what the author is writing about. Recollect what else you may have read about the topic. You'll be in a better position to understand what you read.

On sections with both short and long reading passages, tackle the short passages first. Consider the paired short reading passages a warmup for the paired long reading passages that appear later in the test.

Pick Your Questions to Answer

On sections with two long reading passages, head straight for the passage that appeals to you more. It is hard to concentrate when you read about something wholly unfamiliar to you. Give yourself a break. First tackle the reading passage that interests you or deals with topics in which you are well grounded. Then move on to the other passage. You'll do better that way.

Similarly, when you're ready to answer questions on a long passage, consider taking a quick glance at all the questions on that passage and starting off with answering the ones you feel you can handle easily. Check out the questions with answer choices that are only two or three words long. (Usually these are vocabulary-in-context questions, or questions on attitude or tone.) Answer them. Then focus on the longer, more difficult questions.

TIP

Vocabulary-in-context questions take hardly any time to answer. If you're running out of time, answer them first.

If you are stumped by a tough reading question, don't automatically skip the other questions on that passage. As stated on the previous page, the reading questions following each passage are not arranged in order of difficulty. Instead, they tend to be arranged sequentially: questions on paragraph 1 come before questions on paragraph 2. Therefore, it pays to look over all the questions on the passage. An essay question may be just one question away from a tough one.

TIP

Logic/application questions take lots of time to think through. If you're running out of time, you may want to skip that logic question and try a detail or vocabulary one.

Why get bogged down answering one time-consuming question when in the same amount of time you can answer two less demanding ones?

Recognize the questions to bear down on as opposed to the questions to skip. Spot the most time-consuming questions; then, decide whether any given time-consumer is one you should skip. Questions containing the word EXCEPT in capital letters tend to be tricky; they may be ones to take a pass on. Questions using Roman numerals (I only, I and II only, and so on) that require you to use the process of elimination to reach your answer may be time-consuming. Similarly, the following sorts of questions may take a lot of time:

- ones that ask about the author's underlying assumptions;
- ones that ask what additional information would help to clarify points in the passage;
- ones that compare or contrast two passages in great detail;
- ones with extremely lengthy answer choices.

You may decide you want to skip one or more of them.

However…try to answer all the questions on one passage before you move on to the second. Often, working through one or two questions will provide you with information you can use in answering other questions on that passage.

Whenever you skip from question to question, or from passage to passage, be sure you're filling in the right spaces on your answer sheet.

Read Purposefully: Passage, Questions, and Answer Choices

As you work through the passage, try to identify what kind of writing it represents, what techniques are being used, who the intended audience may be, and what feeling (if any) the author has toward this subject. Try to retain names, dates, and places for quick reference later. In particular, try to remember where in the passage the author makes major points. Underline key words, if you like, or indicate main ideas with a star (*) or arrow. Then, when you start looking for a phrase or sentence to justify your answer, you may be able to save time by going back to that section of the passage immediately without having to reread the whole thing.

Read as rapidly as you can with understanding, but do not force yourself. Do not worry about the time element. If you worry about not finishing the test, you will begin to take shortcuts and miss correct answers in your haste.

The Questions-First Approach

• As you read each question, be on the lookout for key words, either in the question itself or among the answer choices.

• Run your eye down the passage, looking for those key words or their synonyms. (That's called scanning.)

• When you spot a key word in a sentence, read that sentence and a couple of sentences around it.

• Decide whether you can confidently answer the question on the basis of just that part of the passage.

• Check to see whether your answer is correct.

Figure out whether it ever helps you to read the questions before you read through the passage. For the long passages, our general advice is, to read the passage first; then read the questions. We find most students do better tackling reading exercises in this way. However, if you habitually read slowly and methodically, you may be better off reading an individual question and then scanning the passage to find its answer. Likewise, in dealing with an extra-long, 800-word reading passage, you may want to try skimming the questions before you read the passage to get a sense of what you should be on the lookout for. You have to know your strengths and weaknesses as a reader before you can select the approach that is right for you.

Use the practice exercises at the end of this chapter to find out whether or not the "questions first" approach works for you. Select an 800-word passage and skim the questions on it. Next, read the passage and answer the questions. Check your answers. Then think over your experience.

- Did you get through the passage and all 12 questions in 15 minutes or less?
- Did you answer a reasonable number of questions correctly?
- Did you feel in control as you started to read the passage, or did you feel as if you had a jumble of question words dancing around in your head?
- Did you feel that skimming the questions in advance slowed you down too much and wasted your time?

Try another 800-word passage, this time reading the passage first, and compare how you did on this passage with your result on the first one. Then decide what's right for you.

In answering questions, don't just settle for the first answer choice that looks good. Read each choice, and compare what it says to the actual words of the passage. When you come to an answer choice that contradicts information in the passage or that doesn't answer the question being asked, cross it out.

Go Back to the Passage to Double-Check Your Answer Choices

When you tackle the questions, go back to the passage to verify the answers you chose. Do not rely on your memory alone; above all, do not ignore the passage and just answer questions on the basis of other things you've read. Remember: the questions are asking you about what this author has to say about the subject, not about what some other author you once read said about it in another book.

Use the line references in the questions to be sure you've gone back to the correct spot in the passage. Most reading passages on the SAT tend to be long. Fortunately, all the lines are numbered, and the questions often refer you to specific lines in the passage by number. It takes less time to locate a line number than to spot a word or phrase. Use the line numbers to orient yourself in the text.

Tackle Paired Passages One Passage at a Time

If the double-passage section has you worried, relax. It's not that formidable, especially if you deal with it our way. The double reading passage is usually found in a separate section. First you'll see a few lines in italics introducing both passages. Then will come the two passages. Their lines will be numbered as if they were one enormous passage: thus, if Passage 1 ends on line 42, Passage 2 will begin on line 43. However, they are two separate passages, and you should tackle them one at a time. Remember: the questions are organized sequentially: questions about Passage 1will come before questions about Passage 2. Therefore, do things in order. First read Passage 1; then jump straight to the questions and answer all those based on Passage 1. Most of the time, the Passage 1 questions will immediately follow the excerpts. Once in a great while, one or two questions that refer to both passages will precede the questions about Passage 1. In that case, don't get sidetracked. Skip the questions referring to both passages, and focus on those based on Passage 1. Next read Passage 2; then answer all the questions based on Passage 2.

COMMON LITERARY TERMS	
allusion	reference to something
analogy	comparison; similarity of functions or properties; likeness
anecdote	short account of an incident (often autobiographical)
antithesis	direct opposite
argumentative	presenting a logical argument
assertion	positive statement; declaration
cite	to refer to; to quote as an authority
euphemism	mild or indirect expression substituted for one felt offensive or harsh (Example: "Downsizing employees" is a euphemism for firing them.)
expository	concerned with explaining ideas, facts, and so on
generalization	simplification; general idea or principle
metaphor	an expression used to suggest a similarity between two things that are not literally equivalent (Example: "He's a tiger!")
narrative (adj.)	relating to telling a story
paradox	statement that contradicts itself (Example: "I always lie.")
rhetorical	relating to the effective use of language
thesis	the central idea in a piece of writing; a point to be defended

Finally, tackle the three or four questions that refer to both passages. Go back to both passages as needed.

Passage-Based Reading Exercises

To develop your ability to handle passage-based reading questions, work your way through the following four exercises. Each exercise contains a full test's worth of long reading passages and questions: one 400-word passage followed by 6 questions, one 550-word passage followed by 9 questions, one 800-word passage followed by 12 questions, plus one pair of passages followed by 13 questions. The

passages have been taken from published sources—the same sort of sources that are tapped by the makers of the SAT.

Warning: These exercises are graded in difficulty. Although the questions don't necessarily get harder the further you go, the reading passages definitely do. Go all the way. Even if you do less well on Level C than you did on Level A, look on every error as an opportunity to learn. Reread all the passages you found difficult. Review all the vocabulary words that you didn't know. Remember: these passages and questions are all comparable to the ones on the SAT.

After completing each exercise, see how many questions you answered correctly. (The correct answers are given at the end of the practice exercises.)

Then read the answer explanations.

Level A

You should feel reasonably comfortable interpreting most of the reading passages on this level of difficulty. Consider the reading passages that follow to be a warm-up for the harder excerpts to come.

EXERCISE 1

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 1–5 are based on the following passage.

The following passage is taken from a review of a general survey of the natural and physical sciences published in 1964.

"Idle speculation" has no place in science, but "speculation" is its very lifeblood, a well-known physicist believes.

Line "The more fundamental and far-reaching a

(5) scientific theory is, the more speculative it is likely to be," Dr. Michael W. Ovenden, author and lecturer at the University of Glasgow, Scotland, states in his book "Life in the Universe." Dr. Ovenden says it is erroneous to

(10) believe that science is only concerned with "pure facts," for mere accumulation of facts is a primitive form of science. A mature science tries to arrange facts in significant patterns to see relationships between previously unrelated

(15) aspects of the universe.

A theory that does not suggest new ways of looking at the universe is not likely to make an important contribution to the development of science. However, it is also important that

(20) theories are checked by new experiments and observations.

Dr. Ovenden discusses recent discoveries in biology, chemistry and physics that give clues to the possibility of life in the solar system

(25) and other star systems. He discusses conditions on Mars, Venus, Jupiter and Saturn, and
considers whether or not the same conditions may be found on planets of other stars.

Only the planets Venus, Earth, and Mars

(30) lie within the temperature zone, about 75,000,000 miles wide, in which life can exist.
Venus is covered by a dense layer of clouds which permits no observation of the surface,
and the surface temperature of the planet is

(35) not known.

Mars is colder than Earth, the average temperature being about minus 40 degrees Fahrenheit, compared with plus 59 degrees Fahrenheit as the average for Earth. However,

(40) near the Mars poles during the summer season, temperatures may rise to as much as 70
degrees Fahrenheit, whereas winter temperatures may fall to minus 130 degrees Fahrenheit.

(45) Because of the extreme difference in the Martian seasons, the only life-forms expected
to exist, without a built-in temperature control such as warm-blooded animals and humans
have, are those which would stay inactive

(50) most of the year. These life-forms may be a kind of vegetation that opens its leaves to the
sun in the daytime, stores water and closes its leaves in the night for protection against the cold.

(55) Attempts have been made to detect in the spectrum of the dark markings on Mars the absorption lines due to chlorophyll. So far the test has not succeeded. But the infrared spectrum of the Martian markings has been found

(60) to be very similar to the spectrum of Earth vegetation when studied at high altitudes.

1. In line 1, "idle" most nearly means

   (A) stationary

   (B) perfect

   (C) empty

   (D) lethargic

   (E) leisurely

2. "Speculation is its [science's] very lifeblood" (line 2) means that scientists must

   (A) fund their research through gambling proceeds

   (B) concern themselves with provable facts

   (C) understand all forms of science

   (D) form opinions about the data they gather

   (E) keep abreast of new developments

3. According to lines 12–15, a mature science

   (A) concerns itself exclusively with gathering and recording facts

   (B) dismisses speculative thinking as overly fanciful

   (C) connects hitherto unlinked phenomena in meaningful ways

   (D) subordinates speculative thought to the accumulation of facts

   (E) differentiates between hypotheses and speculation

4. The similarity from high altitudes between the infrared spectrum of the Martian markings and the Earth spectrum suggests

   (A) the value of speculative thinking

   (B) the absence of chlorophyll on Mars

   (C) a possibility that Mars has vegetation

(D) that Mars's surface has been cultivated

(E) the effect of cold on the color of the spectrum

5. The author does all of the following EXCEPT

(A) make an approximation

(B) use a metaphor

(C) state a resemblance

(D) make a conjecture

(E) deny a contradiction

Questions 6–15 are based on the following passage.

The following passage is taken from The Souls of Black Folk, W. E. B. Du Bois's classic study of the African-American's struggle in this country.

Once upon a time I taught school in the hills of Tennessee, where the broad dark vale of the Mississippi begins to roll and crumple

Line to greet the Alleghanies. I was a Fisk student

(5) then, and all Fisk men thought that Tennessee was theirs alone, and in vacation time they sallied
forth in lusty bands to meet the county school-commissioners. Young and happy, I too went, and I shall not soon forget that summer,

(10) seventeen years ago.

First, there was a Teachers' Institute at the county-seat; and there distinguished guests of the superintendent taught the teachers fractions and spelling and other mysteries—white

(15) teachers in the morning, Negroes at night. A picnic now and then, and a supper, and the
rough world was softened by laughter and song. I remember how—but I wander.

There came a day when all the teachers

(20) left the Institute and began the hunt for schools. I learn from hearsay (for my mother was mortally afraid of firearms) that the hunting of ducks and bears and men is wonderfully interesting, but I am sure that the man who has

never hunted a country school has something to learn of the pleasures of the chase. I see now the white, hot roads lazily rise and fall and wind before me under the burning July sun; I feel the deep weariness of heart and

limb as ten, eight, six miles stretch relentlessly ahead; I feel my heart sink heavily as I hear
again and again, “Got a teacher? Yes.” So I walked on and on—horses were too expensive —until I had wandered beyond railways,

beyond stage lines, to a land of “varmints” and rattlesnakes, where the coming of a stranger
was an event, and men lived and died in the shadow of one blue hill.

Sprinkled over hill and dale lay cabins and

farmhouses, shut out from the world by the forests and the rolling hills toward the east.
There I found at last a little school. Josie told me of it; she was a thin, homely girl of twenty, with a dark-brown face and thick, hard hair. I

had crossed the stream at Watertown, and rested under the great willows; then I had gone to
a little cabin where Josie was resting on her way to town. The gaunt farmer made me welcome,
and Josie, hearing my errand, told me

anxiously that they wanted a school over the hill; that but once since the war had a teacher
been there; that she herself longed to learn—and thus she ran on, talking fast and loud, with
much earnestness and energy.

Next morning I crossed the tall, round hill, plunged into the wood, and came out at Josie’s
home. The father was a quiet, simple soul, calmly ignorant, with no touch of vulgarity. The mother was different—strong, bustling,

and energetic, with a quick, restless tongue, and an ambition to live “like folks.” There was
a crowd of children. Two growing girls; a shy midget of eight; John, tall, awkward, and eighteen;Jim, younger, quicker, and better-looking;

and two babies of indefinite age. Then there was Josie herself. She seemed to be the

center of the family: always busy at service, or at home, or berry-picking; a little nervous and inclined to scold, like her mother, yet faithful,

(70) too, like her father. I saw much of this family afterwards, and grew to love them for their honest efforts to be decent and comfortable, and for their knowledge of their own ignorance.
There was with them no affectation.

(75) The mother would scold the father for being so "easy"; Josie would roundly berate the boys
for carelessness; and all knew that it was a hard thing to dig a living out of a rocky side-
hill.

6. The passage as a whole is best characterized as

(A) an example of the harsh realities of searching for employment

(B) a description of the achievements of a graduate of a prestigious school

(C) an analysis of teacher education in a rural setting

(D) a reminiscence of a memorable time in one man's life

(E) an illustration of the innocence and gullibility of youth

7. Lines 21–24 suggest that the author had no firsthand knowledge of hunting living creatures because

(A) he had too much sympathy for the hunter's prey to become a hunter himself

(B) his studies had left him no time for recreational activities

(C) small arms weapons had been forbidden in his home

(D) hunting was an inappropriate activity for teachers

(E) his mother had once been wounded by a gunshot

8. To the author, his journey through the Tennessee countryside seemed to be all of the following EXCEPT

(A) gratifying

(B) interminable

(C) tiring

(D) carefree

(E) discouraging

9. The “stage lines” mentioned by the author in line 35 refer to

(A) phases of personal growth

(B) theatrical directions

(C) horse-drawn transportation

(D) cultural divisions

(E) train stations

10. The author sets the word varmints in quotation marks (line 35) for which of the following reasons?

(A) He wishes to indicate he is referring to an authority.

(B) He is unsure of the correct spelling of the term.

(C) He recognizes them as hunted creatures.

(D) He is using the word colloquially.

(E) He is defining it as a technical term.

11. The author’s attitude toward his schoolhunting days is predominantly one of

(A) exasperation

(B) nostalgia

(C) bitterness

(D) self-reproach

(E) amusement

12. The passage suggests that Josie’s interest on meeting the author was

(A) magnified by her essentially gregarious nature

(B) sufficiently strong to make her act uncharacteristically

(C) prompted by her need for distractions on the long road to town

(D) intensified by her desire to gain an education

(E) motivated by her longing to escape her impoverished home

13. By saying she wished to live “like folks” (line 61), Josie’s mother primarily emphasizes

(A) apprehension about sinking to the level of mere brutes

(B) an expanding greed for material possessions

(C) impatience with people who think themselves too good for their fellows

(D) a longing for her entire family to better themselves

(E) an unfortunate inclination toward conformity

14. To the author, Josie appears to

(A) be far more energetic than her mother

(B) possess traits of both her parents

(C) scold her brothers excessively

(D) look down on her parents for their ignorance

(E) share her father’s calm demeanor

15. The author most likely remembers Josie and her family primarily with feelings of

(A) measured regret

(B) grudging condescension

(C) grateful veneration

(D) outright curiosity

(E) distinct affection

Questions 16–27 are based on the following passage.

The book from which the following passage was taken explains architectural methods both past and present.

The ancient Chinese believed that in the features of the natural landscape one could glimpse the mathematically precise order of

Line the universe and all the beneficial and harmful

(5) forces that were harmoniously connected according to the principle of the Tao—the Way. This was not a question of metaphor; the topography did not represent good or evil; it really was good or evil. Under these circumstances,

(10) locating a building in the landscape became a decision of momentous proportions that could affect an individual and his family for generations to come. The result was feng-shui, which means “wind and water,” and

(15) which was a kind of cosmic surveying tool. Its coherent, scientific practice dates from the Sung dynasty (960–1126), but its roots are much older than that. It was first used to locate grave sites—the Chinese worshiped their

(20) ancestors, who, they believed, influenced the good fortune of their descendants. Eventually
it began to be used to locate the homes of the living; and, indeed, the earliest book on feng-shui,
published during the Han dynasty (202

(25) B.C.–A.D. 220), was entitled The Canon of the Dwellings.

Feng-shui combined an intricate set of related variables that reflected the three great religions of China—Taoism, Buddhism, and

(30) Confucianism. First were the Taoist principles of yang and yin—male and female. The five
Buddhist planets corresponded to the five elements, the five directions (north, south, west,
east, and center), and the five seasons (the

(35) usual four and midsummer). Feng-shui employed the sixty-four epigrams of the I-
Ching, a classic manual of divination popularized by Confucius, and also made use of the
astrological signs: the constellations were

(40) divided into four groups: the Azure Dragon (east), the Black Tortoise (north), the White
Tiger (west), and the Red Bird (south).

The first task of the geomancer, who was called feng-shui hsien sheng, or “doctor of the

(45) vital force,” was to detect the presence of each of these variables in the natural landscape.
Hilly ground represented the Dragon; low ground was the Tiger: the ideal was to have the Dragon on the left and the Tiger on the

right (hence, to face south). In a predominant ly hilly area, however, a low spot was a good place to build; in flatter terrain, heights were considered lucky. The best site was the junction between the Dragon and the Tiger, which

is why the imperial tombs around Beijing are so beautifully situated, just where the valley
floor begins to turn into mountain slopes.

The shape of mountain peaks, the presence of boulders, and the direction of streams

all incorporated meanings that had to be unraveled. Often simple observation did not
suffice, and the Chinese had to resort to external aids. The mariner compass was a Chinese
invention, but the feng-shui compass served a

different purpose. It resembled a large, flat, circular platter. In the center, like the bull's-eye of a dartboard, was a magnetic needle, surrounded by eighteen concentric circles. Each ring represented a different factor and

was inscribed with the constellations, odd and even numbers, the planets and the elements,
the seasons, the hexagrams, the signs of the zodiac, the solar orbit, and so on. With the aid
of the compass, the geomancer could discover

the existence of these variables even when they were not visible to the naked eye.

It might appear that feng-shui made man the victim of fate, but this is not the case. For one thing, there was a moral dimension to the

belief; and to gain the full benefit of an auspiciously placed home, the family itself had to
remain honest and upright. Moreover, the geomancer's job was not only to identify bad and
good sites but also to advise on how to

mitigate evil influences or to improve good ones. Trees could be planted to camouflage undesirable
views; streams could be rerouted; mounds could be built up or cut down. It is no accident that the greatest Chinese art of all is

gardening.

Many villages in China have a grove of trees or bamboo behind them, and a pond in front. The function of these picturesque features is not as landscaping embellishment, or

(95) at least it is not only that; they are intended to fend off evil influences. The pagodas that can
still be seen built on the tops of hills and mounds serve the same purpose. When visiting some recently built farmhouses in the

(100) county of Wuqing, I noticed that the entrances to some of the courtyards were screened by a
wall that forced the visitor to wind his way around it, as in a maze or an obstacle course. But the purpose of the ying-pei, as the Chinese

(105) walls are called, is not to prevent the passerby from looking in. These are "spirit walls" and are meant to keep out asomatous1 trespassers. The ying-pei is not an isolated superstition, like lucky horseshoes in the West; it too is part

(110) of feng-shui.

16. The passage suggests that the ancient Chinese

    (A) are not clearly understood by modern-day thinkers

    (B) were preoccupied with death

    (C) did not understand the basic physical principles that govern the universe

    (D) behaved in a peaceful manner

    (E) conducted their lives according to a well-defined philosophy

17. As described in the passage, feng-shui is a practice that

    (A) has spread throughout the world

    (B) is used to locate building sites

    (C) is widely used near the water's edge

    (D) most people consider a foolish superstition

    (E) is used to determine the appearance of buildings

18. According to the passage, the Tao apparently

    (A) originated about a thousand years ago

    (B) is a kind of metaphor

(C) is a way of viewing the world

(D) is a prescription for a happy life

(E) is a moral code that guides human behavior

19. According to the passage, feng-shui seems to have developed as a practice mainly because the Chinese believed in

(A) the sayings of Confucius

(B) life after death

(C) astrology

(D) providing for future generations

(E) original sin

20. The best definition of a “geomancer”

(line 43) is one who

(A) knew how to provide spiritual counsel

(B) understood religion

(C) could read and interpret the terrain

(D) guided people in the wilderness

(E) served as a medium between the living and the dead

21. The principles of feng-shui suggest that the best terrain on which to build a house is

(A) partly flat and partly hilly

(B) a river valley

(C) mountainous

(D) where mountains meet the sea

(E) rugged with lots of trees

22. The author compares the center of a feng-shui compass to the bull’s-eye of a dartboard (lines 66 and 67) in order to

(A) suggest that feng-shui is like a game

(B) clarify the appearance of the compass

(C) indicate that feng-shui requires physical dexterity

(D) explain that it is extremely difficult to find ideal building sites

(E) belittle the art of feng-shui

23. The author of the passage implies that the city of Beijing was deliberately built

(A) near mountains

(B) on a large bay

(C) at the confluence of two rivers

(D) to maximize the sun's light and warmth

(E) close to ancient burial places

24. According to the passage, an ideally situated home

(A) assures happiness to the family living there

(B) is no guarantee of good fortune

(C) empower families to ward off sickness and disease

(D) helps a family establish financial security

(E) keeps families together

25. The author calls gardening the "greatest" art in China (line 89) because

(A) Chinese gardens are usually very beautiful

(B) the best gardeners in the world come from China

(C) gardening is a popular pastime in China

(D) Chinese gardens contain symbolic meanings

(E) the Chinese know how to grow exotic plants and flowers

26. Which of the following best describes the author's attitude toward feng-shui?

(A) Mild skepticism

(B) Surprise

(C) Awe and wonder

(D) Amused mockery

(E) Intellectual curiosity

27. To repel evil spirits a family believing in feng-shui is likely to pay attention to all of the following EXCEPT

(A) the distance from their home of large rock formations

(B) the accessibility of the main entrance

(C) the placement of trees around the house

(D) the color of their house

(E) the appearance of nearby mountains

_____

1Lacking a body; ghostly; spirit-like.

Questions 28–40 are based on the following pair of passages.

The following passages discuss the problems of being poor in America. The first is an excerpt from a best-selling study of a Puerto Rican family, written by an anthropologist in the 1960s. The second is an excerpt from a speech given at a Florida school in 1965.

Passage 1

Low wages, chronic unemployment and underemployment lead to low income, lack of
property ownership, absence of savings,

Line absence of food reserves in the home, and a

(5) chronic shortage of cash. These conditions reduce the possibility of effective participation
in the larger economic system. And as a response to these conditions we find in the culture of poverty a high incidence of pawning

(10) personal goods, borrowing from local money-lenders at usurious rates of interest, spontaneous
informal credit devices organized by neighbors, the use of secondhand clothing and furniture, and the pattern of frequent buying of

(15) small quantities of food many times a day as the need arises.

People with a culture of poverty produce very little wealth and receive very little in return. They have a low level of literacy and

(20) education, usually do not belong to labor unions, are not members of political parties,
generally do not participate in the national welfare agencies, and make very little use of
banks, hospitals, department stores, museums

(25) or art galleries. They have a critical attitude toward some of the basic institutions of the
dominant classes, hatred of the police, mistrust of government and those in high position,
and a cynicism which extends even to the

(30) church. This gives the culture of poverty a high potential for protest and for being used in
political movements aimed against the existing social order.

People with a culture of poverty are aware

(35) of middle-class values, talk about them and even claim some of them as their own, but on
the whole they do not live by them. Thus it is important to distinguish between what they say
and what they do. For example, many will

(40) tell you that marriage by law, by the church, or by both is the ideal form of marriage, but few
will marry. To men who have no steady jobs or other sources of income, who do not own property and have no wealth to pass on to their

(45) children, who are present-time oriented and who want to avoid the expense and legal difficulties
involved in formal marriage and divorce, free unions or consensual marriages make a lot of sense. Women will often turn

(50) down offers of marriage because they feel it ties them down to men who are immature,
punishing and generally unreliable. Women feel that consensual union gives them a better
break; it gives them some of the freedom and

flexibility that men have. By not giving the fathers of their children legal status as husbands,
the women have a stronger claim on their children if they decide to leave their men. It [consensual union] also gives women

exclusive rights to a house or any other property they may own.

Passage 2

You ask me what is poverty? Listen to me. Here I am, dirty, smelly, and with no "proper"
underwear on and with the stench of my rotting

teeth near you. I will tell you. Listen to me. Listen without pity. I cannot use your pity.
Listen with understanding. Put yourself in my dirty, worn-out ill-fitting shoes, and hear me.

Poverty is getting up every morning from

a dirt- and illness-stained mattress. The sheets have long since been used for diapers. Poverty
is living in a smell that never leaves. This is a smell of urine, sour milk, and spoiling food
sometimes joined with the strong smell of

long-cooked onions. Onions are cheap. If you have smelled this smell, you did not know
how it came. It is the smell of the outdoor privy. It is the smell of young children who cannot walk the long dark way in the night. It

is the smell of the mattresses where years of "accidents" have happened. It is the smell of
the milk which has gone sour because the refrigerator long has not worked, and it costs
money to get it fixed. It is the smell of rotting

garbage. I could bury it, but where is the shovel? Shovels cost money.

Poverty is always being tired. I have always been tired. They told me at the hospital when the last baby came that I had chronic

anemia caused from poor diet, a bad case of worms, and that I needed a corrective operation.

I listened politely—the poor are always polite. The poor always listen. They don't say that there is no money for iron pills, or better

(95) food, or worm medicine. The idea of an operation is frightening and costs so much that, if I had dared, I would have laughed… .

Poverty is looking into a black future. Your children won't play with my boys. They

(100) will turn to other boys who steal to get what they want. I can already see them behind the bars of their prison instead of behind the bars of my poverty. Or they will turn to the freedom of alcohol or drugs, and find themselves

(105) enslaved. And my daughter? At best, there is for her a life like mine… . Poverty is an acid that drips on pride until all pride is worn away. Poverty is a chisel that chips on honor until honor is worn away. Some of you say that you

(110) would do something in my situation, and maybe you would, for the first week or the first month, but for year after year after year?

I have come out of my despair to tell you this. Remember I did not come from another

(115) place or another time. Others like me are all around you. Look at us with an angry heart, anger that will help you help me. Anger that will let you tell of me. The poor are always silent. Can you be silent too?

28. A defining characteristic of poverty, according to the author of Passage 1, is that poor people

(A) lack the imagination to lift themselves out of poverty

(B) lack the skills to find decent jobs

(C) are constantly in a state of crisis

(D) are somewhat responsible for their own poverty

(E) are isolated from the mainstream of society

29. The author of Passage 1 uses the phrase “culture of poverty” (line 9) to suggest that

(A) causes of poverty have been carefully studied and analyzed

(B) poor people often take pride in their poverty

(C) for some people poverty has become a prevailing way of life

(D) poor people share a common background

(E) there are several levels and classifications of poor people

30. By asserting that the culture of poverty can be used by political movements (lines 30–33), the author is

(A) predicting an uprising by the poor

(B) citing a reason for eliminating poverty

(C) encouraging political movements to incite rebellions

(D) criticizing the motives of politicians

(E) alluding to a particular historical event

31. The author’s point about the need to “distinguish between what they [poor people] say and what they do” (lines 37–39) is meant to suggest that

(A) poor people enjoy being hypocritical

(B) lying is part of the culture of poverty

(C) the poor are often unable to change the conditions of their lives

(D) the poor are fooling themselves

(E) poverty causes people to have illusions

32. A conclusion to be drawn from the discussion of marriage in Passage 1 is that men and women in the culture of poverty

(A) avoid legalized marriages for practical and economic reasons

(B) prefer to be independent

(C) cannot afford the cost of a marriage license

(D) do not trust each other to be faithful husbands and wives

(E) consider themselves unworthy of legal marriage

33. The comparison between the “bars of their prison” and the “bars of my poverty” (lines 102 and 103) is meant to suggest that the speaker believes that

(A) her sons must choose between a life of crime and a life of poverty

(B) escaping from poverty is more difficult than escaping from prison

(C) her sons can escape from poverty but not from prison

(D) crime results from poverty

(E) poverty and imprisonment are similar

34. Evidence in Passage 2 suggests that the speaker lives

(A) on an isolated farm

(B) in an urban slum

(C) in a housing project

(D) in the country

(E) near a big city

35. The primary emotion conveyed by the speaker in Passage 2 is

(A) jealousy

(B) resentment

(C) discouragement

(D) hopelessness

(E) remorse

36. When the speaker says “the poor always listen” (line 93) and “the poor are always silent” (lines 118 and 119) she is implying that poor people

(A) are more polite than middle-class people are

(B) cannot express themselves articulately

(C) prefer to keep to themselves

(D) suffer from powerlessness

(E) don’t want to antagonize other people

37. The main intent of the speaker in Passage 2 is to

(A) convey information about poverty to the audience

(B) enrage the audience

(C) arouse the audience to action

(D) define poverty

(E) describe real differences between the rich and the poor

38. Compared to Passage 1, Passage 2 is more likely to evoke an emotional response from the reader because

(A) it uses shocking language

(B) it is written in sentence fragments

(C) the speaker shows intense emotion

(D) it repeatedly uses the word poverty

(E) the audience is addressed as “you”

39. In discussing poverty, the authors of both passages seem to agree that poverty

(A) cannot be clearly defined

(B) means more than lack of money

(C) should be viewed with compassion

(D) cannot be eliminated

(E) weakens the fabric of society

40. Passage 2 illustrates the contention in Passage 1 that the poor

(A) suffer from a chronic shortage of cash

(B) mistrust the government

(C) have a low level of literacy and education

(D) rely on neighbors to borrow money

(E) make little use of banks, hospitals, and department stores

EXERCISE 2

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 1–7 are based on the following passage.

The following passage, taken from a memoir by a Japanese-American writer, describes the conflicts she felt as she grew up living in two cultures and trying to meet two very different sets of expectations.

Whenever I succeeded in the Hakujin world, my brothers were supportive, whereas Papa would be disdainful, undermined by my

Line obvious capitulation to the ways of the West. I

(5) wanted to be like my Caucasian friends. Not only did I want to look like them, I wanted to
act like them. I tried hard to be outgoing and socially aggressive and act confidently, like
my girlfriends. At home I was careful not to

(10) show these personality traits to my father. For him it was bad enough that I did not even look
Japanese: I was too big, and I walked too assertively. My behavior at home was never calm and serene, but around my father I still

(15) tried to be as Japanese as I could.

As I passed puberty and grew more interested in boys, I soon became aware that an Oriental female evoked a certain kind of interest from males. I was still too young to understand

(20) how or why an Oriental female fascinated Caucasian men, and of course, far too young to see then that it was a form of "not seeing." My brothers would warn me, "Don't
trust the Hakujin boys. They only want one

(25) thing. They'll treat you like a servant and expect you to wait on them hand and foot. They don't even know how to be nice to you." My brothers never dated Caucasian girls. In fact, I never really dated Caucasian boys until

(30) I went to college. In high school, I used to sneak out to dances and parties where I would
meet them. I wouldn't even dare to think what Papa would do if he knew.

What my brothers were saying was that I

(35) should not act toward Caucasian males as I did toward them. I must not "wait on them" or allow them to think I would, because they wouldn't understand. In other words, be a Japanese female around Japanese men and act

(40) as a Hakujin around Caucasian men. The double identity within a "double standard" resulted
not only in confusion for me of my role, or roles, as a female, but also in who or what I was racially. With the admonitions of my

(45) brothers lurking deep in my consciousness, I would try to be aggressive, assertive and "come on strong" toward Caucasian men. I mustn't let them think I was submissive, passive, and all-giving like Madame Butterfly.

(50) With Asian males I would tone down my natural enthusiasm and settle into patterns instilled in me through the models of my mother and sisters. I was not comfortable in either role.

1. The author's father reacted negatively to her successes in the Caucasian world because

(A) he wanted her older sisters to be more successful than she was

(B) his expectations were that she could do even better than he had done

(C) he realized worldly success alone could not make her happy

(D) he envied her for having opportunities that he had never known

(E) he felt her Westernization was costing him his authority over her

2. The author most likely uses the Japanese word Hakujin to stand for Caucasians because

(A) she knows no other word with that meaning

(B) her brothers insisted that she address white boys in that way

(C) she enjoys showing off her knowledge of exotic terminology

(D) that is how her immediate family referred to them

(E) it is a term that indicates deep respect

3. The father of the author expected her to be

(A) tranquil and passive

(B) subservient to Caucasian males

(C) successful in the Hakujin way

(D) increasingly independent and aggressive

(E) open about going to school dances

4. By describing the white boys' fascination with Oriental women as "not seeing" (lines 22 and 23), the author primarily wishes to convey that

(A) the white boys were reluctant to date their Oriental classmates or see them socially

(B) they had no idea what she was like as an individual human being

(C) the boys were too shy to look the girls in the eye

(D) the boys could not see her attractions because she was too large to meet Japanese standards of beauty

(E) love is nearsighted, if not blind

5. By a "double identity within a 'double standard'" (lines 40 and 41) the author primarily means that

(A) she had one standard while her brothers had another

(B) she had one standard while her mother had another

(C) she was Japanese at home and Hakujin outside the home

(D) she was too assertive at school to be passive at home

(E) she felt like a double agent, betraying both sides

6. As used in lines 48 and 49, the figure of Madame Butterfly can best be described as

(A) a model the author sought to emulate

(B) the pattern the author's brothers wished her to follow

(C) a particularly generous Hakujin

(D) a role the author eventually found comfortable

(E) an ethnic stereotype

7. The author's reaction to the roles she was required to adopt was primarily one of

(A) indifference

(B) despair

(C) bemusement

(D) outrage

(E) unease

Questions 8–15 are based on the following passage.

The following excerpt is taken from a standard text on the history of Mexican art.

Pre-Spanish history in Mexico is riddled with lacunae or gaps. All that can be stated with certainty is that, quite independent of any

Line European or Oriental influence, peoples

(5) speaking different languages and at various stages of cultural development gradually created
a civilization in Mexico which, by the tenth century, already knew the use of certain metals. This civilization has left us temples,

(10) palaces, tombs, ball-courts, images of its gods, ritual masks and funeral urns, mural paintings
and codices, jewelry and personal ornaments, pottery for household and religious uses, weapons, and primitive tools. All these do not

(15) belong to the same epoch, style, or culture, but together they form a rich and varied aggregation
which is, nevertheless, homogeneous and comparable to Chinese art of the two thousand years from Confucius to the Ming dynasty.

(20) Pre-Spanish art in Mexico served a religious function. It was not content to copy the external world, whose visible forms were for it no more than an outward testimony of great inner forces. It created original compositions,

(25) using real elements with an almost musical freedom. It is not a crude art; they are mistaken
who see in its bold simplifications or wayward conceptions an inability to overcome technical difficulties. The ancient Mexican

(30) artist was deliberate and skillful, and, though never led by a merely descriptive aim, he often lingered over his subjects with realistic and minutely observant pleasure. One marvels at his plastic feeling and at his powers of decorative

(35) composition.

The Mayas achieved in sculpture a placid and austere beauty of proportion and sensitiveness
in modeling which has rarely been surpassed. The works of the Totonacs reveal a

(40) people of keen sensibility and varied means of expression. Their grace and tranquil, formal
beauty, their plastic rhythm and interpretation of psychological values place their makers among the creators of purest art. Aztec works

(45) rival the sober and vigorous solidity of great Egyptian sculpture, which they surpass in
human intensity. The colossal statue of Coatlicue shows that equilibrium between a maximum richness of detail and an assertion

(50) of plastic structure which, centuries later, is again to be found in the Mexican baroque.

In its finest works, Mexican sculpture equals the masterpieces of any other period. The plastic feeling of these mysterious people

(55) led them to solutions that are surprising in their modernity. There are Tarascan statuettes
that anticipate the essential and drastic simplicity of Brancusi, and Totonac masks that recall the poignant mortality which haunted

(60) Lehmbruck. The reclining figure of Chacmool seems to forecast the lines of "The Mountains" by the English sculptor Henry Moore. The ancient Mexicans tried sculptural caricature also, and even sought to reproduce

(65) color effects plastically … These peoples have left us, as Roger Fry affirms, "more master- pieces of pure sculpture than the whole of Mesopotamia, or than the majority of modern European civilizations."

8. In line 1, "riddled" most nearly means

(A) puzzled

(B) questioned

(C) interpreted

(D) sifted

(E) filled

9. The author stresses that our knowledge of pre-Spanish civilization in Mexico is

(A) incomplete

(B) homogeneous

(C) academic

(D) graphic

(E) paradoxical

10. Which of the following statements best expresses the main idea of the passage?

(A) Religion dominated early Mexican art.

(B) The artists of ancient Mexico excelled chiefly in decoration.

(C) Mexican art surpasses European and Asian art.

(D) Many masterpieces exist among pre-Spanish Mexican art works.

(E) Modern Mexican art cannot equal pre-Spanish Mexican art.

11. The author implies that distortions in ancient Mexican art were

(A) reparable

(B) deliberate

(C) beautiful

(D) caused by inferior tools

(E) inflicted at a later date

12. The statement in lines 33–35 ("One marvels … decorative composition") is best interpreted as conveying

(A) skepticism about the ancient Mexican artist's commitment to decorative art

(B) distrust of the plastic, synthetic quality of purely decorative art

(C) perplexity about how the pre-Spanish artist could have achieved his level of technical skill

(D) admiration for both the artist's technical expertise and artistic sensibility

(E) a desire to study the origins of Mexican art further

13. In line 38, “modeling” most nearly means

(A) posing for artists

(B) imitating the work of others

(C) displaying fashions

(D) being good examples

(E) shaping objects

14. In the last paragraph, the author probably mentions Brancusi, Lehmbruck, and Henry Moore in order to

(A) prove that he is acquainted with the works of modern artists

(B) show that their works were influenced by Mexican art

(C) explain that good art has universal appeal

(D) add a note of irony to his argument

(E) relate Mexican art to more familiar works of art

15. It can be inferred from the passage that much of ancient Mexican art depicted

(A) abstract patterns

(B) landscapes

(C) people

(D) still life

(E) pure color

Questions 16–27 are based on the following passage.

The following passage is an excerpt from a historical study, done in the 1980s, of the relationship between the press and each American president from George Washington to Ronald Reagan.

In the shifting relationship between the press and the presidency over nearly two centuries,
there has remained one primary constant—

Line the dissatisfaction of one with the

other. No president has escaped press criticism, and no president has considered himself fairly treated. The record of every administration has been the same, beginning with mutual protestations of goodwill, ending with recriminations and mistrust.

This is the best proof we could have that the American concept of a free press in a free society is a viable idea, whatever defects the media may have. While the Founding Fathers and their constituencies did not always agree on the role the press should play, there was a basic consensus that the newspaper (the only medium of consequence at the time) should be the buffer state between the rulers and the ruled.

The press could be expected to behave like a watchdog, and government at every level, dependent for its existence on the opinions of those it governed, could expect to resent being watched and having its shortcomings, real or imaginary, exposed to the public view.

Reduced to such simple terms, the relationship of the presidents to the press since George Washington's first term is understandable only as an underlying principle. But this basic concept has been increasingly complicated by the changing nature of the presidency, by the individual nature of presidents, by the rise of other media, especially television, and by the growing complexity of beliefs about the function of both press and government.

In surveying nearly two centuries of this relationship, it is wise to keep in mind an axiom of professional historians—that we should be careful not to view the past in terms of our own times, and make judgments accordingly. Certain parallels often become obvious, to be sure, but to assert what an individual president should or should not have

done, by present standards, is to violate historical context. Historians occasionally castigate each other for this failing, and in the case of press and government, the danger becomes particularly great because the words

themselves—"press" and "government," even "presidency"—have changed in meaning so much during the past two hundred years.

Recent scholarship, for example, has emphasized that colonial Americans believed

in a free press, but not at all in the sense that we understand it today. Basic to their belief was the understanding, which had prevailed since the invention of the printing press in the fifteenth century, that whoever controlled the

printing press was in the best position to control the minds of men. The press was seen at once as an unprecedented instrument of power, and the struggle to control it began almost as soon as the Gutenberg (or Mazarin)

Bible appeared at Mainz in 1456, an event which meant that, for the first time, books could be reproduced exactly and, more important, that they could be printed in quantity.

Two primary centers of social and political

power—the state and the church—stood to benefit most from the invention of the printing press. In the beginning it was mutually advantageous for them to work together; consequently it was no accident that the first

printing press on the North American continent was set up in Mexico City in 1539 by Fray Juan Zumarraga, first Catholic bishop of that country. It gave the church an unprecedented means of advancing conversion, along

with the possibility of consolidating and extending its power, thus providing Catholic Spain with the same territorial advantages that would soon be extended elsewhere in the Americas.

When British colonies were established in North America during the early part of the seventeenth century, it was once again a religious faith, this time Protestant, that

brought
the first printing press to what is now the

(90) United States. But while colonial printing in Central and South America remained the province of the Catholics for some time and was used primarily for religious purposes, in North America secular publishing became an

(95) adjunct of a church-dominated press almost at once and was soon dominant.

It is part of American mythology that the nation was "cradled in liberty" and that the colonists, seeking religious freedom, immediately

(100) established a free society, but the facts are quite different. The danger of an uncontrolled press to those in power was well expressed by Sir William Berkeley, governor of Virginia, when he wrote home to his superiors

(105) in 1671: "I thank God there are no free schools nor printing, and I hope we shall not have these hundred years; for learning has brought disobedience, and heresy, and sects into the world, and printing has divulged

(110) them, and libels against the best government, God keep us from both." There are those in
twentieth-century America who would say "Amen" to Berkeley's view of printing and "libels against the best government."

16. According to the passage, all American presidents have experienced

(A) defects in the quality of their press coverage

(B) goodwill from some reporters in the press corps

(C) alternating periods of antagonism and harmony with the press

(D) hostility between themselves and the press

(E) having untruthful reports published about themselves

17. Conflict between the president and the press indicates that

(A) the press publishes the truth even when it hurts the president

(B) freedom of the press is alive and well in the United States

(C) presidents have traditionally had little respect for the press

(D) the press is made up mostly of critics and cynics

(E) friendly reporters are rarely assigned to cover the president

18. In the early days of the country, the function of the press was to

(A) interpret the government's actions for the people

(B) carefully observe and report on the work of all elected officials

(C) serve as a conduit of information between the government and the people

(D) preserve, protect, and defend the Bill of Rights, especially freedom of the press

(E) mold public opinion

19. Since the early days the relationship between the president and the press has been altered by all of the following EXCEPT

(A) the president's term of office has remained four years

(B) the position of "Press Secretary" has been created

(C) presidents hold televised news conferences

(D) U.S. presidents are expected to be world leaders

(E) an increasingly large number of news people cover the president

20. The author of the passage cautions the reader about judging presidents of the distant past because

(A) press reports of their day cannot be trusted

(B) modern scholars have revised history

(C) we can't fully grasp the context of the past

(D) second-guessing is unfair to former presidents

(E) history is an imprecise science

21. In colonial America, the phrase "free press" (line 55) meant that

(A) the same newspapers were published throughout the thirteen colonies

(B) the press influenced what people thought and did

(C) aside from the Bible, newspapers were the colonists' favorite reading material

(D) very few people could afford to own a printing press

(E) the government was less powerful than the press

22. The assertion that it was “no accident” (line 74) that Juan Zumarraga set up the first printing press in North America means that

(A) the church refused to allow anyone else to set up a printing press before Zumarraga did

(B) Zumarraga worked as an agent of the Spanish government

(C) printing holy bibles raised funds for the church

(D) the church quickly saw that the printing press could help spread the word of God

(E) Zumarraga advocated the improvement of the printing press

23. In contrast to printing in South America, printing in North America

(A) was less politically oriented

(B) was founded by the Catholic church

(C) was dominated by religion

(D) began earlier in the history of the New World

(E) quickly became less religious in nature

24. In the opening sentence of the final paragraph (lines 97–101), the author seeks primarily to

(A) define a term

(B) defend a widely held belief

(C) correct a misconception

(D) champion a cause

(E) pose a question

25. The author refers to Sir William Berkeley as an example of an administrator who

(A) was concerned for the future of his colony

(B) was appointed rather than elected to his office

(C) viewed the press as a tool for spreading heresy

(D) advocated religious tolerance

(E) inspired confidence in the press

26. Americans who would say “Amen” to Berkeley’s view (lines 112 and 113) are likely to believe

(A) that limits should be set on freedom of the press

(B) in the exercise of complete religious freedom for all

(C) in a laissez-faire type of government

(D) in the separation of church and state

(E) that extremism in defense of freedom is not justified

27. The passage suggests that issues of a free press

(A) pertain only to the United States

(B) have been intertwined with matters concerning the separation of church and state

(C) still raise controversy in the United States

(D) are clearly discussed in the Constitution of the United States

(E) originated during George Washington’s administration

Questions 28–40 are based on the following pair of passages.

The following passages are excerpts from the writings of two naturalists with a deep affection for the American wilderness. The first is about the Grand Canyon; the second, about the Sonoran Desert in the state of Arizona.

Passage 1

Those who have long and carefully studied the Grand Canyon of the Colorado do not hesitate for a moment to pronounce it by far

Line the most sublime of all earthly spectacles. If its

(5) sublimity consisted only in its dimensions, it could be sufficiently set forth in a single sentence.
It is more than 200 miles long, from 5 to 12 miles wide, and from 5,000 to 6,000 feet deep. There are in the world valleys which

(10) are longer and a few which are deeper. There are valleys flanked by summits loftier than the
palisades of the Kaibab. Still the Grand Canyon is the sublimest thing on earth. It is not so alone by virtue of its magnitudes, but

(15) by virtue of the whole—its ensemble.

The common notion of a canyon is that of a deep, narrow gash in the earth, with nearly vertical walls, like a great and neatly cut trench. There are hundreds of chasms in the

(20) Plateau Country which answer very well to this notion. Many of them are sunk to frightful depths and are fifty to a hundred miles in length. Some are exceedingly narrow, as the canyons of the forks of the Virgen, where the

(25) overhanging walls shut out the sky. Some are intricately sculptured, and illuminated with brilliant colors; others are picturesque by reason of their bold and striking sculpture. A few of them are most solemn and impressive by

(30) reason of their profundity and the majesty of their walls. But, as a rule, the common canyons are neither grand nor even attractive. Upon first acquaintance they are curious and awaken interest as a new sensation, but they

(35) soon grow tiresome for want of diversity, and become at last mere bores. The impressions
they produce are very transient, because of their great simplicity, and the limited range of
ideas they present.

(40) It is perhaps in some respects unfortunate that the stupendous pathway of the Colorado
River through the Kaibabs was ever called a canyon, for the name identifies it with a baser
conception. But the name presents as wide a

(45) range of signification as the word house. The log cabin of the rancher, the painted and vine-clad cottage of the mechanic, the home of the millionaire, the places where parliaments
assemble, and the grandest temples of

(50) worship are all houses. Yet the contrast between St. Mark's and the rude dwelling of
the frontiersman is not greater than that between the chasm of the Colorado and the trenches in the rocks which answer to the ordinary

(55) conception of a canyon. So is the chasm an expansion of the simple type of drainage channels peculiar to the Plateau Country. To the conception of its vast proportions must be added some notion of its intricate plan, the

(60) nobility of its architecture, its colossal buttes, its wealth of ornamentation, the splendor of its colors, and its wonderful atmosphere. All of these attributes combine with infinite complexity to produce a whole which at first

(65) bewilders and at length overpowers.

Passage 2

Last Saturday before dusk, the summer's 114 degree heat broke to 79 within an hour. A fury of wind whipped up, pelting houses with dust, debris, and gravel. Then a scatter of rain

(70) came, as a froth of purplish clouds charged across the skies. As the last of the sun's light
dissipated, we could see Baboquivari Peak silhouetted on a red horizon, lightning dancing
around its head.

(75) The rains came that night—they changed the world.

Crusty dry since April, the desert floor softened under the rain's dance. Near the rain-pocked surface, hundreds of thousands of

(80) bloodroot amaranth are popping off their seed- coats and diving toward light. Barren places
will soon be shrouded in a veil of green.

Desert arroyos are running again, muddy water swirling after a head of suds, dung, and

(85) detritus. Where sheetfloods pool, buried animals awake, or new broods hatch. At dawn,
dark egg-shaped clouds of flying ants hover over ground, excited in the early morning light.

In newly filled waterholes, spadefoot

(90) toads suddenly congregate. The males bellow. They seek out mates, then latch onto them
with their special nuptial pads. The females spew out egg masses into the hot murky water.
For two nights, the toad ponds are wild with

(95) chanting while the Western spadefoot's burnt-peanut-like smell looms thick in the air.

A yellow mud turtle crawls out of the drenched bottom of an old adobe borrow pit where he had been buried through the hot dry

(100) spell. He plods a hundred yards over to a floodwater reservoir and dives in. He has no
memory of how many days it's been since his last swim, but the pull of the water—that is
somehow familiar.

(105) This is the time when the Papago Indians of the Sonoran Desert celebrate the coming of
the rainy season moons, the Jujkiabig Mamsad, and the beginning of a new year.

Fields lying fallow since the harvest of the

(110) winter crop are now ready for another planting. If sown within a month after summer solstice,
they can produce a crop quick enough for harvest by the Feast of San Francisco, October 4.

When I went by the Madrugada home in

(115) Little Tucson on Monday, the family was eagerly talking about planting the flashflood
field again. At the end of June, Julian wasn't even sure if he would plant this year—no rain
yet, too hot to prepare the field, and hardly

(120) any water left in their charco catchment basin.

Now, a fortnight later, the pond is nearly filled up to the brim. Runoff has fed into it through four small washes. Sheetfloods have swept across the field surface. Julian imagines

(125) big yellow squash blossoms in his field, just another month or so away. It makes his mouth
water.

Once I asked a Papago youngster what the desert smelled like to him. He answered with

(130) little hesitation:

"The desert smells like rain."

His reply is a contradiction in the minds of most people. How could the desert smell like
rain, when deserts are, by definition, places

(135) which lack substantial rainfall?

The boy's response was a sort of Papago shorthand. Hearing Papago can be like tasting a delicious fruit, while sensing that the taste comes from a tree with roots too deep to fathom.

(140) The question had triggered a scent—creosote bushes after a storm—their aromatic oils
released by the rains. His nose remembered being out in the desert, overtaken: the desert
smells like rain.

28. Passage 1 indicates that the Grand Canyon is "the sublimest thing on earth" (line 13) because of its

(A) size

(B) geologic formations

(C) mysterious beauty

(D) overall appearance

(E) stature among the world's natural wonders

29. Passage 1 implies that visitors to the Grand Canyon are most likely to be

(A) enthusiastic at first but quick to seek fresh wonders

(B) astonished by the Grand Canyon's incomparable size

(C) overwhelmed by the canyon's variety of features

(D) awestruck by the agelessness of the place

(E) impressed by the mixture of colors and rock formations

30. The author thinks that the Grand Canyon should not have been called a "canyon" because

(A) it is far too big for a canyon

(B) most canyons have vertical walls

(C) it is made up of several unconnected parts

(D) the Grand Canyon transcends the common notion of the word

(E) it was not formed the way most other canyons were

31. One can infer from the passage that St. Mark's (line 51) is

(A) a large church

(B) an ornate structure

(C) an archaeological ruin

(D) a holy shrine

(E) a tourist attraction

32. Relating the Grand Canyon to "drainage channels" (lines 56 and 57) helps the author make the point that

(A) large canyons at one time were very small

(B) flowing water is necessary in canyon formation

(C) the Grand Canyon is in a class by itself

(D) canyons change perpetually in Plateau Country

(E) the canyons of Plateau Country are unique

33. According to Passage 2, rain showers in the desert

(A) soak instantly into the earth

(B) are usually preceded by thunder

(C) promote the growth of vegetation

(D) force birds from their nests

(E) keep the land cool enough for comfortable human habitation

34. In line 72, "dissipated" most nearly means

(A) squandered

(B) distributed

(C) separated

(D) vanished

(E) indulged

35. The author's attitude toward the coming of the rains is best described as

(A) respect for the rains' destructive powers

(B) awe of their revitalizing effects

(C) appreciation of the rains' practical utility

(D) puzzlement at the rains' delayed arrival

(E) skepticism of their ultimate influence

36. The author of Passage 2 identifies the spadefoot toad by all of the following characteristics EXCEPT

(A) its relative size

(B) the time of day it is particularly active

(C) its manner of propagating offspring

(D) the sound it makes as its mating call

(E) its characteristic odor

37. According to the author, the Papago youngster's description of the desert's smell (line 131) would strike most readers as

(A) incontrovertible

(B) literal

(C) tentative

(D) paradoxical

(E) hypothetical

38. In contrast to the author of Passage 2, the author of Passage 1 relies almost exclusively on his sense(s) of

(A) sight and sound

(B) sight and smell

(C) sight only

(D) smell only

(E) sound only

39. The author of Passage 2 most obviously differs from the author of Passage 1 in that he

(A) views nature more like a poet than a scientist

(B) includes information about his personal experiences

(C) uses figurative language

(D) is more respectful of nature's wonders

(E) includes more geological information

40. The two passages differ in that Passage 1 is

(A) abstract, whereas Passage 2 is concrete

(B) practical, whereas Passage 2 is speculative

(C) analytical, whereas Passage 2 is didactic

(D) cynical, whereas Passage 2 is earnest

(E) resigned, whereas Passage 2 is argumentative

Level B

Most high school students have some difficulty comprehending reading passages on this level. Consider the reading passages that follow to be a good sample of the midrange prose excerpts you will face on the SAT.

EXERCISE 1

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 1–6 are based on the following passage.

In the following passage, author Peter Matthiessen considers Native American spirituality.

We can no longer pretend—as we did for so long—that Indians are a primitive people:
no, they are a traditional people, that is, a

Line "first" or "original" people, a primal people,

(5) the inheritors of a profound and exquisite wisdom distilled by long ages on this earth. The
Indian concept of earth and spirit has been patronizingly dismissed as simple hearted
"naturalism" or "animism," when in fact it

(10) derives from a holistic vision known to all mystics and great teachers of the most venerated
religions of the world.

This universal and profound intuitive knowledge may have come to North America

(15) with the first peoples to arrive from Asia, although Indians say it was the other way
around, that the assumption of white historians that a nomadic people made a one-way journey
across the Bering Strait from Asia and

(20) down into America, and never attempted to travel the other way, makes little sense. Today
most Indians believe that they originated on this continent: at the very least, there was travel
in both directions. (In recent years, this

(25) theory has been given support by a young anthropologist who, on the basis of stone tools and
skull measurements as well as pictographs and cave drawings, goes so far as to suggest that
the Cro-Magnon—the first truly modern

(30) men—who came out of nowhere to displace the Neanderthals in Eurasia perhaps 40,000
years ago were a pre-Indian people from North America.) According to the Hopi, runners
were sent west across the Bering Strait as

(35) messengers and couriers, and information was exchanged between North America and
Eurasia in very early times, long before European history had begun.

The Old Way—what the Lakota call

(40) wouncage, "our way of doing"—is very consistent throughout the Indian nations, despite

the great variety of cultures. The Indian cannot love the Creator and desecrate the earth, for
Indian existence is not separable from Indian

(45) religion, which is not separable from the natural world. It is not a matter of "worshiping
nature," as anthropologists suggest: to worship nature, one must stand apart from it and call it
"nature" or the "human habitat" or "the environment."

(50) For the Indian, there is no separation. Man is an aspect of nature, and nature itself is a manifestation of primordial religion. Even the word "religion" makes an unnecessary
separation, and there is no word for it in the

(55) Indian tongues. Nature is the "Great Mysterious," the "religion before religion," the profound intuitive apprehension of the true nature of existence attained by sages of all epochs, everywhere on
earth: the whole universe is sacred, man is the

(60) whole universe, and the religious ceremony is life itself, the miraculous common acts of every day.

1. To the author, the distinction between the words primitive and primal (lines 2–4) is that

(A) whereas the former is excessively positive, the latter is neutral in significance

(B) while the latter is often used metaphorically, the former is not

(C) the latter reinforces the notion of Indian barbarism that is implicit in the former

(D) while the former has some negative connotations, the latter has neutral or positive ones

(E) the former came into common use earlier than the latter did

2. The author most likely used quotation marks around certain words in the last sentence of the first paragraph (lines 6–12) because

(A) they are quotations from another work

(B) they are slang

(C) they come from another language

(D) he disagrees with their application here

(E) he wishes to emphasize their appropriateness

3. Which of the following is the most accurate statement about the second paragraph of the passage?

(A) It develops the idea of the first paragraph.

(B) It is a digression from the author's argument.

(C) It provides examples to illustrate the points made in the first paragraph.

(D) It provides a logical introduction to the third paragraph.

(E) It is full of totally unsupported assumptions.

4. The author's attitude toward Indian religion is one of

(A) respect

(B) idolatry

(C) condemnation

(D) pity

(E) indifference

5. In line 57, "apprehension" most nearly means

(A) capture

(B) foreboding

(C) understanding

(D) achievement

(E) approval

6. By calling the common acts of every day miraculous (line 61), Matthiessen is being

(A) paradoxical

(B) allusive

(C) sarcastic

(D) analytical

(E) apologetic

Questions 7–15 are based on the following passage.

The following passage, written by a zoological anthropologist, is an excerpt from a field-research study into the organization and behavior of chimpanzee society.

Many primates live in an organized troop in which all ages and both sexes are included, and in which members always move compactly

Line together as a stable social unit. There is a

(5) ranking hierarchy among troop males, although the strictness with which the hierarchy is enforced varies. The ranking relationship is recognized among them and the hierarchy functions to ameliorate conflict. The

(10) highest-ranking male or males defend, control, and lead the troop; the strong social bond among
members and their safety is maintained.

On the other hand, chimpanzees lack a stable social troop. Even members of a regional

(15) population, who are acquainted with each other, rarely move en masse but move in temporarily
formed parties that usually consist of less than ten animals. Such parties maintain associative and friendly contact through their

(20) rich vocal and behavioral communication. Chimpanzee society ensures the free and independent
movement of each individual based on highly developed individuality without the restriction of either territoriality or hierarchy.

(25) On the other hand, a chimpanzee enjoys the benefits of group life in that it can avoid the
enemy and find fruits with less effort.

Although there is a loose dominant and subordinate relationship among individuals,

(30) chimpanzees are rarely placed under the restraint of the ranking hierarchy. The rigidly organized troop characteristic of most primates must be an adaptation for avoiding enemies like man and carnivores and for defense

(35) against these enemies. In this context, a group of monkeys is more likely to survive than a

single individual. The group provides a social mechanism for survival. Females and young monkeys, especially a female with a baby,

(40) must be protected by others. As their food, fruits, nuts, leaves, and some kinds of insects,
is scattered in a wide area in the natural habitat, a dominant animal does not control the
entire food source, nor does a subordinate animal

(45) starve when the former is satiated. An important problem in the rigid hierarchical social organization is that each animal must adjust its movements and behaviors to those of
the troop. A rigidly organized troop cannot be

(50) maintained when individuals do not subordinate their personal desires for the good of
troop unity or solidarity. The flexible social organization of the chimpanzee may be one
resolution of this problem. This kind of social

(55) organization may be one of the original factors raising individuality to the level of personality.
Chimpanzees have not rejected group life, but they have rejected individual uniformity and the
pressure of a dominance hierarchy.

(60) That a number of experienced big males can serve as leader, appropriately coping with
critical situations, and that followers can appropriately react to a leader's behavior, prove that chimpanzee society is not a simple

(65) chaotic gathering but a developed society based on highly developed psychological
processes and individuality. The identity of fellow chimpanzees is formed in the mind of
those chimpanzees who utilize the same range.

(70) The size of the regional population must be restricted by the upper limit of members that
an animal can identify and have friendly relations with. Another factor restricting population
size must be environmental conditions,

(75) that is, the volume and the distribution of food and shelter and the geophysical condition of
the habitat. The latter may influence the moving pattern, moving range, and the grouping
pattern of each individual and group of individuals.

(80) Chimpanzees form regional populations even in continuous habitats such as those
found in the Budongo Forest.

7. In many primate troops, the social hierarchy consists of

(A) females only

(B) males only

(C) males of all ages

(D) females of all ages

(E) both males and females of all ages

8. According to the passage, primate societies are

(A) generally unstable

(B) flexible

(C) extremely competitive

(D) dominated by adult males

(E) frequently in conflict with each other

9. The author believes that primates establish strong bonds within a troop in order to

(A) protect the members of the troop

(B) facilitate food-gathering

(C) establish loyalty to the group

(D) keep other troops from encroaching on their territory

(E) teach the youngest members how to survive

10. Unlike other primates, chimpanzees

(A) are not bound to troops

(B) lack a strict hierarchy within their troops

(C) share the raising of their young

(D) are hostile to chimpanzees from alien populations

(E) form troops that consist of fewer than ten members

11. The author compares chimpanzees to other primates mainly to emphasize the point that

(A) chimpanzees are more easily trained than other kinds of monkeys

(B) great variations in behavior exist among primates of different species

(C) chimpanzees are different

(D) all primates have man as their common enemy

(E) primate behavior is well understood

12. The passage implies that chimpanzees are more human-like than other primates because

(A) the basic unit of chimpanzee society is the family

(B) chimpanzees know how to express their emotions

(C) each chimpanzee has a distinct personality

(D) chimpanzees learn from their mistakes

(E) loyalty to the group takes precedence over individuality

13. As described in the passage, the major difference between a rigid and a flexible social structure among primates is

(A) the ability of each to withstand predators

(B) the frequency of communication among members

(C) the distances a member may travel from the main group

(D) the amount of individual freedom afforded to members

(E) the relative size of the main group

14. According to the passage, the chimpanzee population in a given area is partly determined by

(A) dominant chimpanzee males

(B) the proximity of humans

(C) predators

(D) the size of the food supply

(E) the degree of compatibility between troops of chimpanzees

15. The author cites the Budongo Forest (line 82) as an example of a place where

(A) chimpanzee troops have distinctive personalities

(B) troops of chimpanzees have formed a melting pot

(C) several species of primates coexist

(D) chimpanzee troops are severely restricted in size

(E) regional populations of chimpanzees have developed

Questions 16–27 are based on the following passage.

The following passage, taken from a historical study of war, discusses a research project undertaken to determine the real causes of war.

There has been no lack of theories on the cause of war. But we do lack theories that hold
up when tested against the facts of history.

Line This deficiency of all existing theories has led

(5) a group of scholars to try to reverse the typical way of arriving at an explanation for war.
Instead of coming up with a theory and then looking for the evidence, they have decided to
look first at the evidence. Their first undertaking

(10) was to collect the most precise information possible about wars, their length, destructiveness,
and participants. But before they could do even this they needed careful definitions of
terms, so it would be clear which events

(15) belonged in the category of "war," when a state could be considered "participating in a
war," what in fact a "state" was, and so on. Like all definitions, theirs were somewhat arbitrary, but they carefully justified their

choices and, more important, they drew up their definitions first, before arriving at their conclusions so that they could not be accused of defining events in a way that would prove their presuppositions.

After agreeing on definitions, they set out to collect data. Even though they confined themselves to wars fought in the last 150 years, they encountered difficulties in getting precise information on items such as the number of

casualties. Nevertheless, they argue, their results are better than any that preceded them. These basic facts about wars they published in a handbook, The Wages of War 1865–1965, edited by two leaders of the project, J. David

Singer and Melvin Small. Even though this is only the beginning of the project, it already provides some answers to questions about wars. You might hear a street corner preacher tell you that the end of the world is at hand,

because the number of wars is increasing just as the Bible prophesies. If you want to check the validity of such an assertion, you could turn to The Wages of War and answer the question using the best available data.

The next step in the project is to identify conditions or events that seem to be associated with wars. They are not looking for explanations, but just for correlations, that is, items that usually accompany each other. It is for

this reason that they have named their project "The Correlates of War." Starting with their collection of data on wars, they could examine the hypothesis of Woodrow Wilson that autocracies are the cause of wars. If this were true,

(55) then autocracies would fight other autocracies and democracies might fight autocracies in
defense but democracies would never fight democracies. After defining “democracy” in a
way that could be measured (for example, the

(60) frequency with which officeholders change office), they would see if any of the wars they
had identified in the last 150 years had been fought between two countries clearly identifiable
as democracies. If they could find no

(65) such wars, they could say there was a correlation between democracy and peace. It would
not yet be a proof that autocracies cause war. There could be other explanations—the world
might contain only one or two democracies.

(70) But a correlation would be an important first step.

The Correlates of War project is just entering this second stage. It will be some time before a full theory appears. Even when the

(75) project does produce a theory of war (if it finds evidence to warrant such a theory), it
may not provide the final word on the subject. Any such project must make decisions early in
the research, such as what counts as a war and

(80) what does not. These decisions can crucially affect the outcome, even though it might not
be evident for a long time that they will. Here is an example of this problem. The Correlates
of War project counts the wars fought by

(85) Prussia under Bismarck as three separate wars because each stopped before the next one
started. On the other hand, Hitler’s belligerent moves against neighboring countries in 1939
and 1940 (Poland, Denmark, Belgium, France,

(90) Norway) are counted as only one war because they took place in rapid succession. If these

data are used in specific ways, they could “demonstrate” that Bismarck was more war-
like than Hitler. For some purposes this might

(95) be satisfactory but not for others.

Another problem is revealed by this example. Because the Danes capitulated to the Germans in 1940, that encounter is not listed as a war at all. Because the Belgians did resist,

(100) that is counted as part of World War II. But the difference between these two situations was
not the willingness of Germany to fight but the willingness of Germany’s victim to resist. What is measured, then, is not so much the

(105) willingness of states to go to war (which may be the most important phenomenon to explain)
but the willingness of other states to resist aggression. In spite of such objections, however,
the Correlates of War project is an

(110) important effort, in many ways superior to earlier studies on the causes of war.

16. The goal of the research project described in the passage is to

(A) put an end to war once and for all

(B) develop a superior theory to explain the causes of war

(C) correct errors in history books about the causes of war

(D) reverse the method customarily used to study wars

(E) compare and contrast several important wars

17. Historians participating in the study have devised new research methods because

(A) evidence becomes harder to find as time goes on

(B) past assumptions are being challenged by a new, younger generation of historians

(C) professional historians are divided into two groups—theoreticians and practitioners

(D) historians continually revise history as new evidence comes to light

(E) existing theories fail to coincide with facts

18. By calling the scholars' definitions of terms "somewhat arbitrary" (lines 18 and 19), the author of the passage is suggesting that

(A) the procedures used in the study were sloppy

(B) the scholars should have used dictionary definitions

(C) too much effort was wasted on defining terms

(D) the scholars had no better alternatives

(E) writing precise definitions was not important to the study

19. In the opening paragraph, the author of the passage commends the researchers for

(A) not being discouraged by the vast amount of factual information on war

(B) condemning inadequate theories about the causes of war

(C) thoroughly surveying all the previous theories about the subject

(D) defining their terms as objectively as possible

(E) devising a theory and then supporting it with evidence

20. The author uses the example of the street corner preacher (line 38) in order to make the point that

(A) many Americans are ignorant about history

(B) you should not trust the word of people who speak on street corners

(C) facts speak louder than opinions

(D) ancient wars described in the Bible were not included in the study

(E) the Bible is not a reliable source of historical information

21. After collecting factual data about wars, the scholars devoted themselves to studying

(A) the political and social conditions that have often led to war

(B) democracies and autocracies

(C) the effectiveness of wartime propaganda

(D) the important figures (e.g., Wilson, Hitler) associated with various wars

(E) what caused the actual outbreak of hostilities

22. The study described in the passage has derived its name, "The Correlates of War," from

(A) the name of the theory on which the study is based

(B) a common explanation of the causes of war

(C) the title of an important book on the subject

(D) the researchers' expectation that their project involves the collection of data

(E) the research method used by the participants

23. According to the author, a potential weakness of the study is that

(A) the limits of the study are not clearly defined

(B) the correlations may be misinterpreted

(C) other historians will not accept the findings of the study

(D) the present study ignores previous studies of the same subject

(E) most correlations are unreliable

24. The author of the passage implies that research studies like "The Correlates of War"

(A) are an essential function of the academic world

(B) add immeasurably to the world's fund of knowledge

(C) may fail to produce definitive results

(D) lack the precision of earlier studies of war

(E) serve as a valuable resource for policy makers

25. The author compares the warlike qualities of Bismarck and of Hitler in order to illustrate that

(A) researchers generally prove whatever they want

(B) research design and procedure may invalidate the findings

(C) "The Correlates of War" project is notorious for its faulty research techniques

(D) the preliminary findings of “The Correlates of War” project are invalid

(E) Bismarck was more belligerent than Hitler

26. According to the final paragraph, the author seems to think that “The Correlates of War” project

(A) is being carried out by hard-working researchers

(B) is a formidable challenge for the researchers

(C) has the potential to prevent future wars

(D) is too flawed to be useful

(E) is the best of its kind

27. Which pair of adjectives best describes the author’s overall feelings about “The Correlates of War” project?

(A) amazed and astonished

(B) scornful and cynical

(C) optimistic and hopeful

(D) resentful and bitter

(E) casual and indifferent

Questions 28–40 are based on the following pair of passages.

Pablo Picasso was probably the most influential painter of the twentieth century. In the first passage, written by Picasso himself, the artist explains his views on art. The second passage discusses Cubism, the type of modern art originated by Picasso.

Passage 1

I can hardly understand the importance given to the word research in connection with
modern painting. In my opinion to search

Line means nothing in painting. To find, is the

(5) thing. Nobody is interested in following a man who, with his eyes fixed on the ground, spends
his life looking for the pocketbook that fortune should put in his path. The one who finds
something no matter what it might be, even if

(10) his intention were not to search for it, at least arouses our curiosity, if not our admiration.

Among the several sins that I have been accused of committing, none is more false than the one that I have, as the principal objective

(15) in my work, the spirit of research. When I paint, my object is to show what I have found
and not what I am looking for. In art intentions are not sufficient and, as we say in Spanish:
love must be proved by facts and not by reasons.

(20) What one does is what counts and not what one had the intention of doing.

We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth
that is given us to understand. The artist must

(25) know the manner whereby to convince others of the truthfulness of his lies. If he only shows
in his work that he has searched, and researched, for the way to put over lies, he would never accomplish anything.

(30) The idea of research has often made painting go astray, and made the artist lose himself
in mental lucubrations.1 Perhaps this has been the principal fault of modern art. The spirit of
research had poisoned those who have not

(35) fully understood all the positive and conclusive elements in modern art and has made them
attempt to paint the invisible and, therefore, the unpaintable.

They speak of naturalism in opposition to

(40) modern painting. I would like to know if anyone has ever seen a natural work of art. Nature
and art, being two different things, cannot be the same thing. Through art we express our
conception of what nature is not.

_____

1Meditation; study.

Passage 2

(45) Cubism, with Picasso and Braque at its head, rejected the conventional notions of
beauty. Discarding the world of perspectives and naturalism, they put in their place a new
world obeying only the laws of the artist's

(50) inner vision. Picasso succeeded in freeing the technique of painting from its slavish adherence
to the description of nature, and he gave it new laws of harmony and balance. This break with the past had far-reaching consequences.

(55) From then on the painter became a free creator, a poet.

Through the break in the wall, poetry crept into painting, with all that is unusual, miraculous, and disturbing. Things around us

(60) which do not seem worthy of the artist's glance, things often considered ugly, were
revealed in Picasso's pictures in their most ordinary essence but also in a new, extraordinary
significance.

(65) "I put into my pictures all the things I enjoy," said Picasso, and so he does, with his
pipe, glass, packet of tobacco, and guitar. He is tireless in seeking to define the forms of
these objects and their essential volume, transforming

(70) them into poetic images, and treating them freely and naturally as in daily life. In this connection André Breton wrote of Picasso: "It rested with a failure of the will of this man, and what we are concerned about

(75) would have been at least postponed, if not utterly lost." To which Paul Eluard added:
"Yes, for this man held in his hands the fragile key to the problem of reality. He sought to see
what he sees, to set vision free, to attain sight.

(80) He achieved this."

Picasso considers art a process that is never completed; he studies the problem that interests him over and over again, from different angles. Thus he does not create pictures in

(85) the conventional, picture-gallery sense of the word; he does not seek, but finds, in the words
of the aphorism attributed to him. The elemental side of his talent never allows him to rest
content with what he has achieved. He is

(90) always interested exclusively in the present, in the picture on which he is working. “Everything
must be done anew, and not just patched up,” he says, and these words sum up his programme.

(95) The constant creativity which has no regard for the nature of anything he has painted before gives Picasso the freedom to move at will in the boundless spaces of free expression. It gives him the freedom to draw on all

(100) sources of inspiration for the most varied motifs, opening up all spheres of culture, contemporary,
distant, or historic.

Thus this restless, disturbing spirit, one of the most truthful witnesses to the conflict-torn

(105) century we live in, goes again and again into the attack on the gates of the unknown. Each
new development in his art does more than merely increase the number of pictures he has
painted: it turns against his very work itself,

(110) testing the foundations on which it rests. Picasso confounds his followers and turns
inside out the aesthetic principles he himself has just established.

28. To Picasso, the author of Passage 1, the man who spends his life “with his eyes fixed on the ground” (lines 5 and 6) represents artists who

(A) don’t appreciate modern art

(B) try hard but have no artistic talent

(C) contemplate their subjects too much before painting

(D) paint only to make money

(E) study the works of the great masters

29. The sentence “When I paint, my object is to show what I have found and not what I am looking for” (lines 15–17) is

(A) a digression from the main point of the passage

(B) a denial of an accusation

(C) an explanation of one of “several sins” (line 12)

(D) a paraphrase of what art critics have said about Picasso

(E) a false statement that the author intends to disprove

30. The statement “Art is not truth” (line 22) implies that

(A) artists are liars and are basically untrustworthy

(B) we should not take art too seriously

(C) art gives us more than truth; it gives us understanding

(D) we should be prepared to suspend our disbelief when we view art

(E) we must accept the idea that truth comes in many forms

31. To Picasso, the most successful art is that which

(A) shows what the artist has seen

(B) reveals what the artist has found

(C) arouses our curiosity but not our admiration

(D) accurately portrays the subject

(E) conceals the artist’s techniques

32. As used in Passage 1, “naturalism” in art (line 39) refers to

(A) realism

(B) a school of contemporary art

(C) pre-twentieth-century painting

(D) outdoor paintings

(E) paintings using colors found only in nature

33. The aspect of Picasso's art that is emphasized in Passage 2 is his

(A) profundity

(B) enormous output of work

(C) innovations

(D) technical achievement

(E) appeal to art lovers

34. Passage 2 implies that, before Picasso, artists

(A) were held back by the social customs of the day

(B) lacked the technique to portray nature realistically

(C) were dependent on patrons for success

(D) adhered to strict rules of art

(E) restricted their paintings to one acceptable style

35. According to Passage 2, Picasso broke painting tradition in all of the following ways EXCEPT by

(A) ignoring the need for harmony and balance

(B) expanding the subject matter of paintings

(C) throwing out the rules of perspective

(D) expressing himself more freely

(E) discarding the need for realistic painting

36. The statement "Everything must be done anew, and not just patched up" (lines 91 and 92) suggests that Picasso believes that

(A) artists should practice leaving well enough alone

(B) artists can benefit from their mistakes

(C) bad pictures need more than just patching up

(D) spontaneity is lost when artists start tinkering with their pictures

(E) patching up a picture restricts artists' freedom of expression

37. The author of Passage 2 seems to believe that Picasso is not only an energetic artist but also

(A) an observer of the politics of his time

(B) a social revolutionary

(C) a bold experimenter

(D) an inspiration to other artists

(E) an intellectual

38. Eluard's view that Picasso sought to "attain sight" (line 79) coincides with Picasso's statement in Passage 1 that

(A) "to search means nothing" (lines 3 and 4)

(B) "my object is to show what I have found" (line 16)

(C) "what one does is what counts" (line 20)

(D) "art is a lie" (lines 22 and 23)

(E) "Nature and art … cannot be the same thing" (lines 41–43)

39. Both Passage 1 and Passage 2 describe Picasso as an artist who

(A) transforms objects into "poetic images" (line 70)

(B) "does not seek, but finds" (line 86)

(C) is never "content with what he has achieved" (line 89)

(D) attacks the "gates of the unknown" (line 106)

(E) "confounds his followers" (line 111)

40. Compared to Passage 2, Passage 1 is

(A) less controversial

(B) more up-to-date

(C) more argumentative

(D) more historical

(E) less rhetorical

Level C

Most high school students have trouble following reading passages at this level of difficulty. Consider the excerpts that follow as a chance for you to acquaint yourself with the toughest prose that occurs on the SAT.

EXERCISE 1

Read each of the passages below, and then answer the questions that follow the passage. The correct response may be stated outright or merely suggested in the passage.

Questions 1–7 are based on the following passage.

The following passage is taken from Cranford, Elizabeth Gaskell's nineteenth-century novel set in a small English town.

In the first place, in Cranford all the holders of houses, at least those above a certain rent, are women. If a married couple come to

Line settle in the town, somehow the gentleman

(5) disappears; he is either fairly frightened to death by being the only man in the Cranford
evening parties, or is accounted for by being with his regiment, his ship, or closely engaged
in business all the week in the great neighboring

(10) commercial town of Drumble, distant only twenty miles on a railroad. In short, whatever
does become of the gentlemen, they are not at Cranford. What could they do if they were there?
The surgeon has his round of thirty

(15) miles, and sleeps at Cranford; but every man cannot be a surgeon. For keeping the trim gardens
full of choice flowers without a weed to speck them; for frightening away little boys who look wistfully at the said flowers through

(20) the railings; for rushing out at the geese that occasionally venture into the gardens if the
gates are left open; for deciding all questions of literature and politics without troubling
themselves with unnecessary reasons or arguments;

(25) for obtaining clear and correct knowledge of everybody's affairs in the parish; for

keeping their neat maid-servants in admirable order; for kindness (somewhat dictatorial) to
the poor, and real tender good offices to each

(30) other whenever they are in distress—the ladies of Cranford are quite sufficient. "A man," as
one of them observed to me once, "is so in the way in the house!" Although the ladies of
Cranford know all each other's proceedings,

(35) they are exceedingly indifferent to each other's opinions. Indeed, as each has her own
individuality, not to say eccentricity, pretty strongly developed, nothing is so easy as verbal
retaliation; but, somehow, goodwill reigns

(40) among them to a considerable degree.

The Cranford ladies have only an occasional little quarrel, spurted out in a few peppery
words and angry jerks of the heads; just enough to prevent the even tenor of their lives

(45) from becoming too flat. Their dress is very independent of fashion; as they observe,
"What does it signify how we dress here at Cranford, where everybody knows us?" And if
they go from home, their reasoning is equally

(50) cogent, "What does it signify how we dress here, where nobody knows us?" The materials
of their clothes are, in general, good and plain, and most of them are nearly as scrupulous as
Miss Tyler, of cleanly memory; but I will

(55) answer for it, the last gigot, the last tight and scanty petticoat in wear in England, was seen
in Cranford—and seen without a smile.

1. The passage can best be described as

   (A) an argument in favor of the supremacy of women

   (B) a laudatory depiction of a vanishing way of life

(C) an illustration of the virtues of female independence

(D) an analysis of the reasons for the dearth of males

(E) a humorous portrait of the residents of a town

2. According to the passage, the men of Cranford are primarily distinguished by their

(A) docility

(B) awkwardness

(C) absence

(D) cowardice

(E) aloofness

3. In line 29, “offices” most likely means

(A) places of employment

(B) daily religious ceremonies

(C) rooms in which household work is performed

(D) acts done on behalf of others

(E) positions of authority

4. The narrator’s attitude toward the ladies of Cranford is primarily one of

(A) abiding suspicion

(B) wistful nostalgia

(C) bitter sarcasm

(D) gentle mockery

(E) fervent enthusiasm

5. The scrupulous Miss Tyler (lines 53 and 54) most likely was noted for her

(A) chaste behavior

(B) spotless attire

(C) wholesome outlook

(D) precise memory

(E) humorless disposition

6. Lines 55 and 56 suggest that “the last gigot” is

(A) a type of covered carriage

(B) an outmoded article of apparel

(C) a modish kind of fabric

(D) a subject too grave to evoke a smile

(E) a meticulous elderly woman

7. To the narrator, the ladies of Cranford seem to be all of the following EXCEPT

(A) idiosyncratic

(B) benevolent

(C) overbearing

(D) submissive

(E) inquisitive

Questions 8–15 are based on the following passage.

The following passage from a 1984 Scientific American article reveals the ocean depths to be the home of strong, tumultuous currents. This theory challenges the once widely held view of the abyss as “a region as calm as it was dark.”

The notion of a tranquil abyss had been so generally held that many investigators were
initially reluctant to accept the evidence for

Line strong currents and storms in the deep sea.

(5) The first argument for the existence of such currents came from theory. Cold water is
denser than warm water, and models of ocean circulation showed that the sinking of cold
water near the poles should generate strong,

(10) deep and steady currents flowing toward the Equator. Subsequent observations not only
confirmed the presence of the deep currents but also disclosed the existence of

eddies on
the western side of ocean basins that can be

(15) some 300 times as energetic as the mean current. Photographs of the sea floor underlying
the deep currents also revealed extensive graded beds indicative of the active transport
of sediment. The final evidence for dynamic

(20) activity at great depths came from direct measurements of currents and sediments
in the North Atlantic carried out in the HEBBLE1 program.

Before we describe the HEBBLE findings

(25) in some detail let us briefly review the sources and sinks of deep-sea sediments and
the forces that activate the global patterns of ocean circulation. The sediments that end up
on the ocean floor are of two main types.

(30) One component is the detritus2 whose source is the weathering of rocks on continents and
islands. This detritus, together with decaying vegetable matter from land plants, is carried
by rivers to the edge of the continent and out

(35) onto the continental shelf, where it is picked up by marine currents. Once the detritus
reaches the edge of the shelf it is carried to the base of the continental rise by gravitational
processes. A significant amount of terrestrial

(40) material is also blown out to sea in subtropical regions by strong desert winds. Every year some 15 billion tons of continental material reaches the outlets of streams
and rivers. Most of it is trapped there or on

(45) the continental shelves; only a few billion tons escapes into the deep sea.

The second major component arriving at the sea floor consists of the shells and skeletons
of dead microscopic organisms that

(50) flourish and die in the sunlit waters of the top 100 meters of the world's oceans. Such
biological material contributes to the total inventory at the bottom about three billion
tons per year. Rates of accumulation are

(55) governed by rates of biological productivity, which are controlled in part by surface currents.
Where surface currents meet they are said to converge, and where they part they are said to diverge. Zones of divergence of

(60) major water masses allow nutrient-rich deeper water to "outcrop" at the sunlit zone
where photosynthesis and the resulting fixation of organic carbon take place. Such belts
of high productivity and high rates of accumulation

(65) are normally around the major oceanic fronts (such as the region around the Antarctic) and along the edges of major currents (such as the Gulf Stream off New England and the Kuroshio currents off

(70) Japan). Nutrient-rich water also outcrops in a zone along the Equator, where there is a divergence of two major, wind-driven gyres.

_____

1Naval research program known as the High-Energy Benthic Boundary-Layer Experiment.

2Debris; fragmented rock particles.

8. The primary purpose of the passage is to

(A) contrast surface currents with marine currents

(B) question the methods of earlier investigators

(C) demonstrate the benefits of the HEBBLE program

(D) describe a replicable laboratory experiment

(E) summarize evidence supporting oceanic circulation

9. Which of the following best describes the attitude of many scientists when they first encountered the theory that strong currents are at work in the deeps?

(A) Somber resignation

(B) Measured approbation

(C) Marked skepticism

(D) Academic detachment

(E) Active espousal

10. According to the passage, the earliest data supporting the idea that the sea depths are dynamic rather than placid came from theory based on

(A) underwater photographic surveys

(B) the activities of the HEBBLE program

(C) analysis of North Atlantic sea-bed sediments

(D) direct measurement of undersea currents

(E) models showing how hot and cold water interact

11. The phrase “the weathering of rocks” (line 31) refers to their

(A) moisture content

(B) ability to withstand meteorological phenomena

(C) wearing away from exposure to the elements

(D) gradual hardening into geological strata

(E) rugged foundation

12. As defined in the passage, the second type of deep-sea sediment consists of which of the following?

I. Minute particles of rock

II. Fragmentary shells

III. Wind-blown soil

(A) I only

(B) II only

(C) I and II only

(D) I and III only

(E) I, II, and III

13. This passage most likely would be of particular interest to

(A) navigators of sailing vessels

(B) students of global weather patterns

(C) current passengers on ocean liners

(D) designers of sea-floor structures

(E) researchers into photosynthesis

14. In the passage the authors do all of the following EXCEPT

(A) approximate an amount

(B) refer to a model

(C) give an example

(D) propose a solution

(E) support a theory

15. The style of the passage can best be described as

(A) oratorical

(B) epigrammatic

(C) expository

(D) digressive

(E) metaphorical

Questions 16–27 are based on the following passage.

The following passage, written by a university professor, is from a scholarly book describing how international monetary policy contributes to the world's problems.

What is money? That is not so simple a question as might appear. In fact, money can only be defined in terms of the functions it

Line performs—that is, by the need it fulfills. As

(5) Sir Ralph Hawtrey once noted, "Money is one of those concepts which, like a teaspoon or an umbrella, but unlike an earthquake or a buttercup, are definable primarily by the use or purpose which they serve." Money is anything,

(10) regardless of its physical or legal characteristics, that customarily and principally performs certain functions.

Three such functions are usually specified, corresponding to the three basic needs served

(15) by money—the need for a medium of exchange, the need for a unit of account, and the need for a store of value. Most familiar is the first, the function of a medium of exchange, whereby goods and services are

(20) paid for and contractual obligations discharged. In performing this role the key attribute of money is general acceptability in the settlement of debt. The second function of money, that of a unit of account, is to provide

(25) a medium of information—a common denominator or numeraire in which goods and services may be valued and debts expressed. In performing this role, money is said to be a "standard of value" or "measure of value" in

(30) valuing goods and services and a "standard of deferred payment" in expressing debts. The third function of money, that of a store of value, is to provide a means of holding wealth. The development of money was one of the

(35) most important steps in the evolution of human society, comparable, in the words of one writer, "with the domestication of animals, the cultivation of the land, and the harnessing of power." Before money there was

(40) only barter, the archetypical economic transaction, which required an inverse double coincidence of wants in order for exchange to occur. The two parties to any transaction each had to desire what the other was prepared to offer.

(45) This was an obviously inefficient system of exchange, since large amounts of time had to be devoted to the necessary process of search and bargaining. Under even the most elemental circumstances, barter was unlikely to

(50) exhaust all opportunities for advantageous trade:

Bartering is costly in ways too numerous to discuss. Among others, bartering requires an expenditure of time and the

(55) use of specialized skills necessary for judging the commodities that are being exchanged. The more advanced the specialization in production and the more complex the economy, the costlier it will

(60) be to undertake all the transactions necessary to make any given good reach its ultimate user by using barter.

The introduction of generalized exchange intermediaries cut the Gordian knot of barter

(65) by decomposing the single transaction of barter into separate transactions of sale and purchase, thereby obviating the need for a double coincidence of wants. This served to facilitate multilateral exchange; the costs of

(70) transactions reduced, exchange ratios could be more efficiently equated with the demand and supply of goods and services. Consequently, specialization in production was promoted and the advantages of economic division of labor

(75) became attainable—all because of the development of money.

The usefulness of money is inversely proportional to the number of currencies in circulation. The greater the number of currencies,

(80) the less is any single money able to perform efficiently as a lubricant to improve resource allocation and reduce transactions costs. Diseconomies remain because of the need for multiple price quotations (diminishing the

(85) information savings derived from money's role as unit of account) and for frequent currency conversions (diminishing the stability and predictability of purchasing power derived from money's roles as medium of exchange

(90) and store of value). In all national societies, there has been a clear historical tendency to limit the number of currencies, and eventually to standardize the domestic money on just a single currency issued and managed by the

(95) national authorities. The result has been a minimization of total transaction costs within nation-states.

Between nation-states, however, costs of transactions remain relatively high, because

(100) the number of currencies remains high. Does this suggest that global efficiency would be maximized if the number of currencies in the world were minimized? Is this the optimal organizational principle for international monetary

(105) relations? Not necessarily. It is true that total transactions costs, other things being equal, could be minimized by standardizing on just a single global money. "On the basis of the criterion of maximizing the usefulness of

(110) money, we should have a single world currency." But there are other criteria of judgment as well; economic efficiency, as I have indicated, is a multi-variate concept. And we shall soon see that the costs of a single world currency or

(115) its equivalent, taking full account of both the microeconomic and macroeconomic dimensions of efficiency, could easily outweigh the single microeconomic benefit of lower transaction costs. As Charles Kindleberger has

(120) written: “The case for international money is the general case for money. [But] it may well be that the costs of an international money are so great that the world cannot afford it.”

16. The author of the passage asks the reader, “What is money?” in order to

(A) challenge the reader by asking an unanswerable question

(B) make the reader feel uncomfortable

(C) test the reader’s intelligence

(D) introduce an unfamiliar definition of the word

(E) feign ignorance

17. The explanation of the three functions of money (lines 13–33)

(A) is a section of a controversial economic theory

(B) is common knowledge among informed people

(C) breaks new ground in economic thinking

(D) is a comprehensive analysis of monetary policy

(E) is valid for only some kinds of money

18. According to the passage, money meets three needs:

I. medium of exchange

II. unit of account

III. store of value The sticker price of a new car in the dealer’s showroom is an example of

(A) II only

(B) III only

(C) I and III

(D) II and III

(E) I and II

19. By calling barter "the archetypical economic transaction," the author is saying that barter

(A) is obsolete

(B) is both a theory and a real-life activity

(C) is a model for economic exchanges

(D) is a primitive form of exchange

(E) usually satisfies all the parties involved in a deal

20. According to the passage, the chief shortcoming of barter is that

(A) making deals is too time-consuming

(B) three- or four-way deals are virtually impossible

(C) down payments cannot be used

(D) neither party to a bartering agreement is ever fully satisfied

(E) no one could ever make a profit

21. The reference to the "Gordian knot" (line 64) suggests that the author thinks that

(A) barter was inherently too slow

(B) it was difficult to change the barter system to a monetary system

(C) the economist Gordon deserves credit for introducing the monetary system

(D) most people lack the skill to accurately determine the value of commodities

(E) barter restricts the free exchange of goods and services

22. Based on the passage, a monetary system has all of the following advantages over barter EXCEPT

(A) a double coincidence of wants is eliminated

(B) the cost of doing business is lower

(C) supply and demand determine the cost of goods and services

(D) a greater division of labor is possible

(E) opportunities of profitable trade are reduced

23. The author believes that having a large number of currencies in circulation

(A) leads to an unstable money supply

(B) reduces the efficiency of the international economy

(C) makes international travel more complex

(D) requires the creation of a central monetary authority

(E) widens the gap between rich nations and poor nations

24. According to the passage, standardizing the currency of a nation is likely to result in

(A) a reduction in the cost of monetary transactions

(B) a short period of inflation

(C) an increase of money in circulation

(D) greater confidence in the banking system

(E) increased international stature

25. By responding "Not necessarily" to the questions posed in lines 100–105, the author is suggesting that

(A) a solution to the problem is still years away

(B) advocates of minimizing the number of currencies have no grounds for their viewpoint

(C) many nations resist the creation of a single world currency

(D) the most obvious solution may not be the best solution

(E) the simplest solution is the one that will work

26. To improve the efficiency of the international monetary system, the author supports

(A) increasing the world's gold supply

(B) setting limits on the amount of money being exchanged

(C) lowering tariffs between nations

(D) creating a single worldwide currency

(E) reducing transaction costs

27. The author of the passage draws which of the following conclusions about the creation of a worldwide currency?

(A) It may cause more problems than it will solve.

(B) Discussing it further is pointless.

(C) Reducing transaction costs must precede the creation of a worldwide currency.

(D) Proposals for such a currency must provide for a reduction of transaction costs.

(E) It is an ideal never to be attained.

Questions 28–40 are based on the following pair of passages.

The following passages discuss This Side of Paradise, F. Scott Fitzgerald's autobiographical first novel, written when the author was in his early twenties. Both passages are excerpts from essays by literary critics.

Passage 1

The defects of This Side of Paradise should not blind the reader to its importance in Fitzgerald's career. It marked his movement,

Line clumsy and pasted together as the novel often

(5) is, from a clever short-story writer and would-be poet to an ambitious novelist. All his life he was to think of himself primarily as a novelist, to save his best work for his novels, to plunder his published short stories for usable

(10) material for them. If he achieved nothing else in this first novel, he had at least taken his scattered literary effusions and his undescribed experiences, sifted them, shaped and reshaped them, often looked at them ironically, and fashioned

(15) them into a sustained narrative. Compared with the material he took directly from his Nassau Lit stories, the writing had improved greatly. In many rewritten passages, This Side of Paradise shows Fitzgerald moving to that freshness of

(20) language which became his identifying mark.

The novel took the bold step that Fitzgerald needed: it confirmed his ideas about the importance of his feelings and about his ability to put them down. It helped Fitzgerald thrash out

(25) those “ideas still in riot” that he attributes to Amory [the novel’s main character] at the close of the book: his ideas about love and women, about the Church, about his past, about the importance of being as contrasted with doing.

(30) Though it borrowed heavily from the many writers to whom he was attracted, the book still has Fitzgerald’s own stamp: the naiveté and honesty that is part of “the stamp that goes into [each of] my books so that people can read it

(35) blind like Braille.” If Amory is not as honest with himself as Fitzgerald’s later characters can be, it is chiefly from a lack of perception rather than from a deliberate desire to deceive.

Finally, though Fitzgerald placed his twin

(40) hopes of money and the girl in the book’s great success, the book is not merely contrived to achieve these aims. The badness in it is not that of the professional who shrewdly calculates his effects; it is that of the ambitious amateur writer

(45) who produces what seems to him to be witty, fresh, and powerful prose. It is a much better book than The Romantic Egotist, the version he finished before he left Princeton. For Fitzgerald at twenty-three, it was the book he wanted to

(50) write, the book he could write, and the book that did get written. Before it even reached its audience, Fitzgerald had found his craft.

Passage 2

It has been said by a celebrated person that to meet F. Scott Fitzgerald is to think of a stupid

(55) old woman with whom someone has left a diamond; she is extremely proud of the diamond and shows it to everyone who comes by, and everyone is surprised that such an ignorant old woman should possess so valuable a jewel;

(60) for in nothing does she appear so inept as in the remarks she makes about the diamond.

The person who invented this simile did not know Fitzgerald very well and can only have seen him, I think, in his more diffident or

(65) uninspired moods. The reader must not suppose that there is any literal truth in the image. Scott Fitzgerald is, in fact, no old woman, but a very good-looking young man, nor is he in the least stupid, but, on the contrary, exhilaratingly

(70) clever. Yet there is a symbolic truth in the description quoted above; it is true that Fitzgerald has been left with a jewel which he doesn't know quite what to do with. For he has been given imagination without intellectual

(75) control of it; he has been given the desire for beauty without an aesthetic ideal; and he has been given a gift for expression without very many ideas to express.

Consider, for example, the novel—This

(80) Side of Paradise—with which he founded his reputation. It has almost every fault and deficiency that a novel can possibly have. It is not only highly imitative but it imitates an inferior model. Fitzgerald, when he wrote the book,

(85) was drunk with Compton Mackenzie, and it sounds like an American attempt to rewrite Sinister Street. Now, Mackenzie, in spite of his gift for picturesque and comic invention and the capacity for pretty writing that he says he

(90) learned from Keats, lacks both the intellectual force and the emotional imagination to give body and outline to the material which he secretes in such enormous abundance. With the seeds he took from Keats's garden, one of the

(95) best-arranged gardens in England, he enfloreated [generated flowers] so profusely that he blotted out the path of his own. Michael Fane, the hero of Sinister Street, was swamped in the forest of descriptions; he was smothered by

(100) creepers and columbines. From the time he went up to Oxford, his personality began to grow dimmer, and, when he last turned up (in Belgrade) he seemed quite to have lost his identity. As a consequence, Amory Blaine, the

(105) hero of This Side of Paradise, had a very poor chance of coherence: Fitzgerald did endow him, to be sure, with a certain emotional life which the phantom Michael Fane lacks; but he was quite as much a wavering quantity in a

(110) phantasmagoria of incident that had no dominating intention to endow it with unity and force. In short, one of the chief weaknesses of This Side of Paradise is that it is really not about anything: its intellectual and moral content

(115) amounts to little more than a gesture—a gesture of indefinite revolt. The story itself, furthermore, is very immaturely imagined: it is always just verging on the ludicrous. And finally, This Side of Paradise is one of the most

(120) illiterate books of any merit ever published (a fault which the publisher's proofreader seems to have made no effort to remedy). Not only is it ornamented with bogus ideas and faked literary references, but it is full of literary words

(125) tossed about with the most reckless inaccuracy.

28. The author of Passage 1 thinks that This Side of Paradise demonstrates Fitzgerald's ability to

(A) compose both long stories and short novels

(B) write short stories

(C) include poetic language in his prose

(D) create an extended tale

(E) manipulate the reader's emotions

29. The author of Passage 1 believes that Fitzgerald's reputation as a writer rests on

(A) his original use of words

(B) his compelling narratives

(C) the suspensefulness of his plots

(D) his use of irony

(E) using bits and pieces to create coherent stories

30. Passage 1 suggests that Amory, the main character of This Side of Paradise,

(A) is a serious and responsible person

(B) is a thinly disguised version of Fitzgerald

(C) represents all that Fitzgerald admired

(D) symbolizes what Fitzgerald wanted to be

(E) is a composite of people that Fitzgerald knew

31. By hoping that people could read his books "blind like Braille" (lines 34 and 35), Fitzgerald meant that his writing was

(A) vivid and sensual

(B) deep and full of meaning

(C) sophisticated and subtle

(D) impressive and forceful

(E) truthful and innocent

32. Throughout Passage 1, the writing of Fitzgerald is characterized as

(A) egotistical

(B) immature

(C) phony

(D) optimistic

(E) deceptively easy to read

33. The author of Passage 2 relates the anecdote of the old woman and the diamond in order to

(A) disturb Fitzgerald's readers

(B) belittle Fitzgerald as a writer

(C) clarify a mistaken view of Fitzgerald

(D) suggest that Fitzgerald is preoccupied with wealth

(E) explain an aspect of Fitzgerald's personality

34. The author's assertion that "Fitzgerald has been left with a jewel which he doesn't know quite what to do with" (lines 72 and 73) most nearly means that

(A) Fitzgerald's exceptional talent as a writer needs polishing

(B) Fitzgerald should take more writing courses

(C) Fitzgerald's writing needs better editing

(D) Fitzgerald will probably become a best-selling author

(E) Fitzgerald is destined to become one of the great American writers

35. According to the author of Passage 2, Sinister Street can best be described as

(A) highly inferior to This Side of Paradise

(B) more engrossing than This Side of Paradise

(C) a pale imitation of This Side of Paradise

(D) an unfortunate model for This Side of Paradise

(E) more realistic than This Side of Paradise

36. The author of Passage 2 bases much of his criticism of Sinister Street on the grounds that

(A) the book's hero is sadly overemotional

(B) its flowery prose overshadows its hero's story

(C) it deals with a conventional subject

(D) the book lacks a sense of the picturesque

(E) the novel will fail to interest most readers

37. This Side of Paradise is called "illiterate" (line 120) because it

(A) is incoherent

(B) uses slang

(C) lacks substance

(D) contains many errors

(E) is trite

38. The authors of Passage 1 and Passage 2 agree that This Side of Paradise

(A) suggests that Fitzgerald is a talented writer

(B) is the worst of Fitzgerald's novels

(C) is a blot on Fitzgerald's career

(D) should have been rewritten

(E) will have a wide audience despite its flaws

39. According to both Passage 1 and Passage 2, a major flaw of This Side of Paradise is its

(A) one-dimensional characters

(B) long-winded descriptions

(C) moralizing

(D) excessive wordiness

(E) lack of artistic focus

40. Based on evidence found in Passage 1 and Passage 2, when were the two passages apparently written?

(A) Both passages were written at about the same time, immediately after the publication of This Side of Paradise.

(B) Both passages were written long after the publication of This Side of Paradise.

(C) Both passages were written sometime between the publication of This Side of Paradise and the publication of Fitzgerald's next novel.

(D) Passage 1 was written long after the publication of This Side of Paradise; Passage 2 was written shortly afterward.

(E) Passage 1 was written shortly after the publication of This Side of Paradise; Passage 2 was written long afterward.

Answers to Passage-Based Reading Exercises

Level A

Exercise 1

1. C	15. E	29. C
2. D	16. E	30. B
3. C	17. B	31. C
4. C	18. C	32. A
5. E	19. D	33. E
6. D	20. C	34. D
7. C	21. A	35. D
8. D	22. B	36. D
9. C	23. A	37. C
10. D	24. B	38. C
11. B	25. D	39. B
12. D	26. E	40. A
13. D	27. D	

14. B	28. E	

Exercise 2

1. E	15. C	29. B
2. D	16. D	30. D
3. A	17. B	31. B
4. B	18. B	32. A
5. C	19. A	33. C
6. E	20. C	34. D
7. E	21. B	35. B
8. E	22. D	36. A
9. A	23. E	37. D
10. D	24. C	38. C
11. B	25. C	39. B
12. D	26. A	40. A
13. E	27. C	
14. E	28. D	

Level B

Exercise 1

1. D	15. E	29. B
2. D	16. B	30. C
3. B	17. E	31. B
4. A	18. D	32. A
5. C	19. D	33. C
6. A	20. C	34. D

7. B	21. A	35. A
8. D	22. E	36. E
9. A	23. B	37. C
10. A	24. C	38. B
11. C	25. B	39. B
12. C	26. E	40. C
13. D	27. C	
14. D	28. C	

Level C

Exercise 1

1. E	15. C	29. A
2. C	16. D	30. B
3. D	17. B	31. E
4. D	18. A	32. B
5. B	19. C	33. C
6. B	20. A	34. A
7. D	21. B	35. D
8. E	22. E	36. B
9. C	23. B	37. D
10. E	24. A	38. A
11. C	25. D	39. E
12. B	26. E	40. D
13. D	27. A	
14. D	28. D	

Answer Explanations

Level A

Exercise 1

1. (C) Ovenden clearly approves of speculation (pondering; evolving theories by taking a fresh look at a subject or concept). However, he approves of purposeful speculation, speculation that has as its goal the discovery of new ways of looking at the universe. Pointless, idle, emptyspeculation or woolgathering he finds unscientific.

2. (D) By asserting that "Speculation is its [science's] very lifeblood," Ovenden says that science cannot exist without speculation. Scientists must speculate, must evolve theories, must form opinions about the data they gather.

3. (C) A mature science tries "to see relationships between previously unrelated aspects of the universe," that is, to connect hitherto unlinked phenomena in significant patterns or meaningful ways.

4. (C) The similarities of the spectrums suggest the possibility of vegetation on Mars.

5. (E) Use the process of elimination to find the correct answer to this question.

• The author makes an approximation: he indicates the temperature zone in which life can exist is "about [approximately] 75,000,000 miles wide." Therefore, you can eliminate (A).

• The author uses a metaphor : he implicitly compares speculation to blood. Therefore, you can eliminate (B).

• The author states a resemblance: in the last sentence of the passage, he says "the infrared spectrum of the Martian markings has been found to be very similar to the spectrum of Earth vegetation." Therefore, you can eliminate (C).

• The author makes a conjecture about the sort of life-forms "without a built-in temperature control" that might exist on Mars: in the last sentence of the next-to-last paragraph, he conjectures (guesses; speculates) they "may be a form of vegetation" that closes its leaves at night. Therefore, you can eliminate (D).

• Only (E) is left. At no time does the author deny a contradiction. The correct answer is (E).

6. (D) As the comment "I shall not soon forget that summer" (line 9) suggests, in this passage Du Bois shares his memories or reminiscences of what was a memorable time in his life.

7. (C) To "learn from hearsay" is to learn not from one's own personal experience but from the comments of others. Why did Du Bois have to learn about hunting from hearsay and not from experiences? The comment in parentheses suggests the reason: his mother was terrified of guns. Therefore, we can assume that he had no chance to learn about hunting because small arms weapons had been forbidden in his home.

8. (D) Use the process of elimination to answer this question.

• Is Du Bois's journey through the countryside gratifying to him? Yes; he enjoys "the pleasures of the chase." Therefore, you can eliminate (A).

• Does his journey seem interminable to him? Yes; the "miles stretch relentlessly ahead," never letting up. Therefore, you can eliminate (B).

• Is his journey tiring to him? Yes; he feels "deep weariness of heart and limb." Therefore, you can eliminate (C).

• Does his hunt for a school feel discouraging to him? Yes; he feels "his heart sink heavily" as he hears there is no job opening. Therefore, you can eliminate (E).

• Is his journey a carefree one? No; throughout his journey he has the ongoing anxiety about when and where he will find a job. The correct answer is (D).

9. (C) Note the context in which "stage lines" appears. Du Bois has "wandered beyond railways, beyond stage lines" to the back country. The parallel structure suggests that stage lines, like railways, has to do with transportation, in this case with the horse-drawn form of transportation that took over when travelers went beyond the railroad's extent.

10. (D) To indicate he finds himself way out in the back country, Du Bois adopts a colloquial, down-home manner of speech. For example, he refers to pests or vermin as varmints, a term he would not customarily use.

11. (B) Looking back on those memorable "pleasures of the chase" (line 26), Du Bois clearly feels nostalgia for days gone by.

12. (D) Immediately on learning why Du Bois is in the vicinity, Josie "anxiously," eagerly tells him all about a potential school, stressing how "she herself longed to learn." Living in the backwoods, Josie would have been interested in meeting any

stranger. However, her interest in meeting this stranger was increased when she learned his errand; that is, it was intensified by her desire to gain an education.

13. (D) Making "honest efforts to be decent and comfortable," scolding her husband and children if they do not work to improve their lot and live "like folks," Josie's mother shows her longing for her entire family to better themselves.

14. (B) According to the author, Josie was both "a little nervous and inclined to scold, like her mother" (lines 68–69) and "faithful … like her father (lines 69–70). Thus, she possessed traits of both her parents. Choice A is incorrect: the author describes both Josie and her mother as energetic; he does not portray Josie as more energetic than her mother. Choice C is incorrect: although the author comments on Josie's scolding her brothers, he does not indicate that she does so excessively. Choice D is incorrect: although Josie longs to learn, nothing in the passage suggests she looks down on her parents because they are ignorant. Choice E is incorrect: Josie's father is calm; she, in contrast, is "a little nervous and inclined to scold."

15. (E) The author "grew to love" this family. Clearly, he regards them with distinct affection.

16. (E) The ancient Chinese view of life is described in the opening lines of the passage. People believed in the "mathematically precise order of the universe" and in the "forces that were harmoniously connected." In other words, life was structured according to a well-defined philosophy.

17. (B) By defining feng-shui as a "kind of cosmic surveying tool" (line 15), the author is saying that it is used to locate building sites.

18. (C) As described in lines 1–9 of the passage, the Tao is a way of viewing the world.

19. (D) The main reason for the development of feng-shui is to "affect an individual and his family for generations to come" (lines 12 and 13). Evidently, the Chinese believed in providing for future generations.

20. (C) The function of a geomancer, according to lines 43–46, was to read and interpret the terrain.

21. (A) According to lines 47–57, the best building sites were located between the Dragon (hilly ground) and the Tiger (low ground), that is, on terrain that is partly flat and partly hilly.

22. (B) Because the feng-shui compass is an elaborate instrument with a complicated design, the author compares its center to the bull's-eye of a familiar dartboard in order to clarify its appearance for the reader.

23. (A) Lines 54–57 of the passage describe the setting of Beijing. The city is located where the valley floor begins to slope upward to the mountains.

24. (B) The use of feng-shui in selecting a homesite is intended to protect the residents from misfortune. However, the family, according to lines 77–83, must also be moral and upright because an ideally situated home is no guarantee of good fortune.

25. (D) Believers in feng-shui attentively care for the gardens surrounding their homes, since the various features of the gardens contribute to the well-being of the home and contain symbolic meanings.

26. (E) The author describes feng-shui objectively, as though the concept has aroused his intellectual curiosity.

27. (D) Adherents of feng-shui heed the presence of boulders (lines 58 and 59), design proper access to the main entrance of the house (lines 100–108), consider the placement of trees (line 86) and the shape of nearby mountains (line 58). Only the color of the house is not mentioned.

28. (E) The passage states that the condition of poor people reduces the "possibility of … participation in the larger economic system," made up, for example, of labor unions, political parties, and welfare agencies. Nonparticipation isolates the poor from the mainstream of society.

29. (C) A "culture" may be defined as a group of people sharing a specific set of beliefs and values, customs, and traditions. The phrase "culture of poverty," therefore, signifies a group for whom poverty has become a prevailing way of life.

30. (B) By pointing out that the potential for protest and for being used in political movements resides in the culture of poverty, the author is indirectly citing a reason for eliminating poverty from our society.

31. (C) People in the culture of poverty, despite their intentions, cannot live up to the middle-class values they espouse mainly because they are unable to change the conditions of their lives as much as they may wish to.

32. (A) The discussion of marriage contains several practical and economic reasons why poor men and women avoid legal marriages. Men, for one, don't want "expense

and legal difficulties." Women want to maintain "exclusive rights to a house or any other property."

33. (E) The metaphor suggests the similarity between poverty and imprisonment.

34. (D) Because the speaker talks about the smell of the outdoor privy and about burying the garbage in the ground, she appears to live in the country. However, she worries about her sons being influenced by bad companions. Thus, she is unlikely to live on an isolated farm (where her sons would not have other boys living nearby to influence them).

35. (D) Although all the listed emotions are evident in the passage, hopelessness and despair are prevalent. Near the end, the speaker actually says, "I have come out of my despair to tell you this."

36. (D) The silence of the poor reaffirms their sense of despair. They feel powerless to alter their condition. Therefore, they listen but don't say anything.

37. (C) The last paragraph summarizes the speaker's intent—to arouse the audience into action: "Look at us with an angry heart, anger that will help you help me."

38. (C) Each of the choices describes Passage 2. The quality of the passage to which the audience is most likely to respond, however, is that the speaker herself shows intense emotion.

39. (B) Both authors show that poverty means more than lack of money. Passage 1 stresses the whole "culture of poverty." Passage 2 highlights the smells, the weariness, and the hopelessness that accompany poverty.

40. (A) The speaker in Passage 2 says she has had no money to fix the refrigerator, to buy a shovel, to purchase iron pills, and so forth. Each of these examples indicate a chronic shortage of cash.

Exercise 2

1. (E) Her father scorned her successes in the world outside the home because he felt "undermined by" her clear surrender or "capitulation to the ways of the West." She had given in to Western ways, disobeying his wishes. Thus, he felt her Westernization was costing him his authority over her.

2. (D) In her Japanese home, her immediate family (including her Westernized brothers) customarily referred to Caucasians by using the Japanese term Hakujin. In explaining the conflicts she experienced as someone caught between two cultures, she uses the Japanese term for its authenticity.

3. (A) The author was careful not to show her aggressiveness and assertiveness to her father because these traits were unacceptable to him. Rather, he expected his daughter to be tranquil (calm; serene) and passive (submissive; not initiating action).

4. (B) "Not seeing" refers to the white boys' inability to see the author as she truly was. Instead of seeing the actual Japanese-American adolescent girl, with her worries about fitting in with her friends and her embarrassment about her father's conservatism, they saw a stereotypical Oriental geisha, someone straight out of a paperback fantasy. Clearly, they had no idea what she was like as an individual human being.

5. (C) The term "double standard" generally refers to male-female roles, and to the different expectations society has for male and female behavior. In referring to her "double identity within a 'double standard,'" the author indicates that she was Japanese at home and Hakujin outside the home.

6. (E) Madame Butterfly, the heroine of the opera of that name, is a classic example of submissive, obedient Japanese womanhood. Thus, over the years, she has grown from a simple literary figure to become (like Stowe's Uncle Tom or Puzo's Godfather) an ethnic stereotype.

7. (E) The last sentence of the passage states that the author "was not comfortable in either role" she had to play. In other words, her reaction to these roles was primarily one of discomfort or unease.

8. (E) To be riddled with lacunae (that is, gaps or holes) is to be permeated with holes, filled with holes, the way a sieve is full of holes.

9. (A) There are major gaps in our knowledge of pre-Spanish history in Mexico. Thus, our knowledge is incomplete.

10. (D) Use the process of elimination to answer this question.

- While the passage states art in the period "served a religious function," the passage stresses the art itself, not the religious basis for the art. Therefore, you can eliminate (A).

- Though the early Mexican artists excelled in decorative composition, they created sculptures that went far beyond mere decoration. Therefore, you can eliminate (B).

• The author states that Mexican art "is comparable to" great Chinese art, rivals Egyptian art, foreshadows modern European art. He does not say it exceeds or surpasses European and Asian art. Therefore, you can eliminate (C).

• The author never discusses modern Mexican art. Therefore, you can eliminate (E).

• Throughout the passage, particularly in the final two paragraphs, the author cites masterpiece after masterpiece of pre-Spanish Mexican art. The correct answer is (D).

11. (B) The author insists that the "bold simplifications or wayward conceptions" of early Mexican art were the result of creative decisions made by skilled artists and not the unfortunate consequences of sloppy technique. Thus, these supposed distortions were deliberate (intentional).

12. (D) In marveling at the artist's plastic feeling, the author is awed by the sculptor's feel for carving and shaping works of art. In other words, the author feels admiration for both the artist's technical expertise and artistic sensibility.

13. (E) The passage is discussing the Mexican artists' gift for sculpture, for fashioning or shaping objects into works or art. That is the sense in which "modeling" is used here.

14. (E) The author refers to the "surprising … modernity" of early Mexican sculpture. He indicates these works "anticipate" more modern, and therefore more familiar to the reader, works by Brancusi, Lehmbruck, and Moore.

15. (C) The emphasis on sculpture (masks, reclining figures, statuettes) suggests that much of Mexican art depicted people.

16. (D) The first paragraph of the passage says that the administration of every president has ended with "recriminations and mistrust." Presidents, like everyone else, hate to be criticized in public. Therefore, they all have experienced hostility between themselves and the press.

17. (B) Conflict between the president and the press is the "best proof" (line 11) that freedom of the press is alive and well in the United States.

18. (B) In the days of the Founding Fathers, there was an expectation that the press would act "like a watchdog" (lines 20 and 21) that would carefully observe and report on the work of all elected officials.

19. (A) The relationship between the press and the presidency has become increasingly complicated by changes in the nature of the presidency (lines 26–36),

including the creation of the position of Press Secretary and the fact that the president is a world leader. The press itself now includes television, and reporters from all over the world cover the president. What hasn't altered the relationship between the press and the president is the fact that the president's term of office has remained four years.

20. (C) The author advises the reader (lines 40 and 41) "not to view the past in terms of our own times" because to do so violates the historical context. In other words, we can't fully grasp the context of the past.

21. (B) Basic to the beliefs of the colonists was that "whoever controlled the printing press was in the best position to control the minds of men" (lines 59–61), which meant that the press influenced what people thought and did.

22. (D) Early on, both the church and the state realized the power inherent in the printing press. It was to their mutual advantage to have a printing press set up in South America as quickly as possible. Using the printing press, the state gained control of territory, and the church spread the word of God.

23. (E) The passage says that in North America secular publishing "was soon dominant" (line 96). In other words, printing quickly became less religious in nature.

24. (C) The opening sentence of the final paragraph concludes with the clause "but the facts are quite different." Many Americans believe that the colonists immediately established a free society. The author says that this belief is incorrect. Thus, he is trying to correct a misconception or mistaken idea.

25. (C) The quotation by Berkeley suggests that the governor of Virginia took a dim view of antiestablishment activities, including printing anything that criticized the church. Evidently, he viewed the press as a tool for spreading heresy.

26. (A) Those who agree with Berkeley would support his general view that limits should be set on freedom of the press.

27. (C) The passage says that some twentieth-century people agree with Berkeley's sentiments about the free press. Issues of free press, even today raise controversy in the United States.

28. (D) In the last sentence of the first paragraph the author explains why the Grand Canyon is the "sublimest thing on earth." It is sublime "by virtue of the whole—its ensemble," or its overall appearance.

29. (B) The first paragraph implies that the Grand Canyon's incomparable size is what is likely to impress a visitor. Only after long and careful study do observers begin to understand that the canyon has more to offer than magnitude. The distinctive quality of its overall appearance—itsensemble, in the author's words—lends it majesty.

30. (D) Lines 16–39 explain the author's view that the Grand Canyon transcends the common notion of the word canyon. The Grand Canyon is markedly different from other places we call canyons.

31. (B) To heighten the contrast between the Grand Canyon and ordinary canyons, the author makes a contrast between St. Mark's and a "rude (that is, crude) dwelling" on the frontier. Since a frontier dwelling is apt to be primitive and unadorned, this suggests that St. Mark's must be a refined, ornate structure.

32. (A) The passage calls the Grand Canyon an "expansion of the simple type of drainage channels peculiar to Plateau Country," implying that large canyons at one time were very small. Earlier in the passage the author cited the example of a huge building. It, too, is an expansion—an enlargement of a small house.

33. (C) As described in the third paragraph, the rain promotes the growth of vegetation, described as "a veil of green." The rain also prepares the ground "for another planting."

34. (D) The last of the sun's light dissipates or vanishes as darkness falls.

35. (B) To the author, the coming of the rains changes the world, transforming the desert into a revitalized landscape filled with creatures mating and giving birth. This transformation fills him with awe.

36. (A) Several distinctive qualities of the spadefoot toad are mentioned. The toads chant throughout the night. The female toads "spew out egg masses" as they reproduce. The male toads "bellow," in their characteristic mating call, and their "burnt-peanut-like" odor fills the air. Only therelative size of the toad is not mentioned in the passage.

37. (D) To most people, the youngster's reply "is a contradiction." In other words, it seems paradoxical to them that a desert could smell like rain.

38. (C) In describing the Grand Canyon, the author uses only his sense of sight.

39. (B) The author of Passage 2 writes in the first person. He recounts his personal experiences with rainshowers, with toads and turtles, and with members of the Papago tribe. The author of Passage 1, on the other hand, while

equally passionate about his subject, removes himself from the writing. Both authors write poetically, using figures of speech, and both respect nature's wonders. The author of Passage 2 clearly includes far less geological data than does the author of Passage 1.

40. (A) Except for the facts and figures of the first paragraph, Passage 1 lacks the concrete details of Passage 2. The author of Passage 1 writes in more abstract language about the nature of canyons and the uniqueness of the Grand Canyon. Passage 2, in contrast, is filled with specific down-to-earth images of the sights and sounds of the desert, from the "veil of green" of nascent vegetation to the incessant chanting of the spadefoot toads.

Level B

Exercise 1

1. (D) To pretend that Indians are a primitive people is to choose to see them as unlettered and barbaric. To view them as a "first" or primal people is to choose to see them as linked to ancient truths. Thus, to the author, the distinction between "primitive" and "primal" is that, while the former has some negative connotations, the latter has neutral or positive ones.

2. (D) Matthiessen rejects those who would patronizingly dismiss Indian spirituality as simple hearted (or simpleminded) in any way. Thus, he puts animism and naturalism in quotes because he disagrees with their being applied to something as profound as the Indian concept of earth and spirit.

3. (B) In the first and third paragraphs, Matthiessen is making assertions about the nature of Indian spirituality. In the second paragraph, however, he moves away from the subject of religion to exploring various theories of Indian origins in North America. Thus, the second paragraph is adigression from the argument made in the opening and closing paragraphs of the passage.

4. (A) Refusing to adopt a patronizing or condescending attitude toward Indian religion, comparing it to the most venerated or revered religions of the world, Matthiessen clearly views Indian religion with respect.
(B) is incorrect. Though Matthiessen has great respect for Indian religion, his attachment to it is not so immoderate as to be termed idolatry (giving absolute religious devotion to something that is not actually God, for example, a physical object or man-made image).

5. (C) Sages in their wisdom understand or apprehend the universe's true nature.

6. (A) A miracle is by definition an act or event so extraordinary that it seems a manifestation of God's supernatural power. Thus, to call the ordinary, common acts of every day miraculous is to be self-contradictory or paradoxical.

7. (B) Lines 4 and 5 of the passage say that the hierarchy consists of the troop's males.

8. (D) Lines 9–11 of the passage say that, in primate troops, males "defend, control, and lead the troop." Therefore, the troops are dominated by adult males.

9. (A) The passage says that the strong social bond in the troop is maintained for safety (line 12). Therefore, it is meant to protect the members of the troop.

10. (A) According to lines 13 and 14, "chimpanzees lack a stable social troop." Rather, they form temporary groups (lines 16 and 17). Therefore, unlike other primates, chimpanzees are not bound to troops.

11. (C) The second paragraph of the passage contrasts the social organization of chimpanzees and the social organization of other primates. Clearly, chimpanzees are different.

12. (C) The discussion of chimpanzee social organization (lines 21–24) implies that each chimpanzee develops a distinct personality.

13. (D) The two social structures differ markedly in the amount of individual freedom afforded to members. In a rigidly hierarchical society, individuals must adjust their behaviors to those of the troop. In a flexible society, individuals have more freedom to follow their personal desires.

14. (D) Population size, according to lines 72–76, is partly controlled by the size of the food supply.

15. (E) The Budongo Forest is called a "continuous habitat" (lines 80 and 81) in which several regional populations of chimpanzees have developed.

16. (B) The opening paragraph of the passage describes the goal of the project. The project's objective is not to use a new research method but to use a different technique in order to develop a superior theory to explain the causes of war.

17. (E) The reason given in lines 2–6 for reversing the customary research method is that existing theories fail to coincide with facts.

18. (D) Although the phrase has a negative ring, the author explains that all definitions are "somewhat arbitrary." Therefore, the scholars had no better alternatives.

19. (D) The author takes pains to describe the care with which the researchers defined the terms of the study. Of particular note is that the researchers drew up their definitions "before arriving at their conclusions" (lines 21 and 22) so that they would not define events in a way to support their hypotheses. Instead, they defined their terms as objectively as possible.

20. (C) By looking up the assertions of the street corner preacher in The Wages of War, one can check the facts. Ultimately, the author is suggesting, facts speak louder than opinions.

21. (A) The next step taken by the researchers was "to identify conditions or events … associated with wars" (lines 45–47) because of the assumption that there have been certain political and social conditions that have often led to war.

22. (E) The basic premise of the study is that there may be correlations of conditions or events that often lead to war. Seeking correlations is the basic research method used by the participants in the study.

23. (B) The author argues that correlations do not necessarily constitute proof (lines 66–69). With so many variables at play in the conditions and events leading to war, correlations may be misinterpreted.

24. (C) Lines 74–77 raise the possibility that the project may find that there is insufficient evidence to warrant a final theory of war. In other words, in spite of the participants' best intentions, the findings may fail to produce definitive results.

25. (B) The discussion of Bismarck and Hitler (lines 83–94) is presented as an example of a potential problem. Because of faulty design (e.g., a definition of war), one or more conclusions can be dead wrong. Consequently, the research design and procedure may invalidate the findings.

26. (E) Despite problems and flaws in "The Correlates of War" project, the author still maintains—in the last lines of the passage—that the study is the best of its kind.

27. (C) Regardless of his doubts about some research techniques being used by the scholars engaged in the project, the author takes a generally positive position regarding the outcomes of the project. He is largely optimistic and hopeful.

28. (C) The man "with his eyes fixed on the ground" is the artist who "searches." To Picasso, the search means nothing in painting. Artists who contemplate their subjects too much before painting may have good intentions, but they are likely to fail. After all, results, not intentions, count.

29. (B) Picasso's statement is a denial of the accusation that the principal objective of his work is "the spirit of research," discussed in lines 12–15.

30. (C) The idea that art gives us more than truth; it gives us understanding is made clear by the statement "Art is a lie that makes us realize truth, at least the truth that is given us to understand" (lines 22–24).

31. (B) Picasso says that his object in art is to show what he has found, not what he was looking for. Therefore, in Picasso's opinion a successful piece of art reveals what the artist has found.

32. (A) The word "naturalism" in this context means realism. Realists in art, as the name suggests, try to recreate as accurately as they can three-dimensional objects on a two-dimensional surface, an impossible undertaking in Picasso's view. As he writes, "Nature and art … cannot be the same thing."

33. (C) Much of the passage describes Picasso's innovations, his new notions, such as "freeing the technique of painting from its slavish adherence to the description of nature" and making the painter "a free creator, a poet."

34. (D) The passage explains that, once Picasso burst onto the art scene, the strict rules of art no longer applied. Among other things, Picasso broke with such past traditions as painting with "slavish adherence to the description of nature."

35. (A) Picasso gave painting "new laws of harmony and balance," but he was careful not to ignore the need for harmony and balance.

36. (E) The notion that patching up a picture restricts artists' freedom of expression is supported by the paragraph beginning on line 95. When an artist has "no regard for the nature of anything he has painted before," he has the "freedom to move at will in the boundless spaces of free expression."

37. (C) Throughout Passage 2, but particularly in the last paragraph, Picasso is portrayed as a bold experimenter. For example, the author says Picasso tested the foundations on which his own art rested.

38. (B) Eluard's phrase reminds us of Picasso's statement in Passage 1 that "my object is to show what I have found." In other words, Picasso wants to see objects anew, with fresh eyes, or to "attain sight."

39. (B) Both passages allude to Picasso's "aphorism," that the artist "does not seek, but finds": In Passage 1, see the first paragraph; in Passage 2, see lines 86 and 87.

40. (C) Passage 2 is an appreciation of Picasso as artist. Throughout Passage 1, Picasso defends himself from false accusations and clarifies misconceptions about

art. The tone of Passage 1, therefore, is more contentious, more argumentative than the tone of Passage 2.

Level C

Exercise 1

1. (E) Both paragraphs humorously portray the female residents of Cranford, describing at length their idiosyncrasies of dress and behavior.

2. (C) In stating that "whatever does become of the gentlemen, they are not at Cranford," the author indicates that the men are distinguished chiefly by their absence.

3. (D) The "tender good offices [performed for] each other whenever they are in distress" are the kind acts done by the good ladies of Cranford on behalf of others needing their help.

4. (D) In showing both the eccentricities and the virtues that characterize the ladies of Cranford, the author exhibits an attitude that is mocking, but only gently so.

5. (B) Note the context in which the author refers to "Miss Tyler, of cleanly memory." The author has just been talking about the unfashionable attire of Cranford ladies, emphasizing that their clothes are made of good (that is, long-lasting) material. The Cranford ladies wear their clothes for years, but they are scrupulous about keeping them clean. In this they resemble Miss Tyler, known for her spotless attire.

6. (B) Since the bulk of the last paragraph concerns the ladies' eccentricities of dress and indifference to current fashion, it can be inferred that "the last gigot" most likely is an outmoded article of apparel (leg-of-mutton sleeve) worn well after its time by the unfashionable ladies of Cranford.

7. (D) Arbitrarily ready to decide issues "without troubling themselves with unnecessary reasons," dictatorial or overbearing to their dependents, and quite able to do without men, the ladies of Cranford do not seem in the least submissive (yielding).

8. (E) By providing background on how the theory of a dynamic abyss came to take hold in the scientific community and on how the forces that activate the global patterns of ocean currents actually work, the passage serves to summarize evidence supporting oceanic circulation.

9. (C) The opening sentence states that "many investigators were initially reluctant" to accept the evidence in favor of this controversial hypothesis.

Committed to the belief that the depths of the ocean were calm ("the notion of a tranquil abyss"), these scientists at first viewed the idea that the abyss could be dynamic with marked skepticism (distinct doubt).

10. (E) The passage states that the first argument for the existence of dynamic currents in the deeps came from theory, based on "models of ocean circulation" involving the tendency of cold water to sink.

11. (C) The weathering of rocks is the source of detritus (debris; fragmented rock particles). These bits of debris are produced by the elements' gradual wearing away of the rocks, which disintegrates them over time.

12. (B) Both minute particles of rock and grains of wind-blown soil belong to the first type of sediment discussed ("detritus whose source is the weathering of rocks on continents and islands"). Only the fragmentary shells of dead microscopic organisms belong to the second type.

13. (D) Because they need to take into account the effects of strong sea-floor currents on the structures they plan to build, designers of sea-floor structures are most likely to be interested in this particular article.

14. (D) The authors approximate an amount ("about three billion tons per year"), refer to a model of ocean circulation, give several examples ("such as the…"), and list evidence to support a theory. They never propose a solution to a problem.

15. (C) The authors are objective and factual. Their style can best be described as espository (explanatory).

16. (D) The author asks this question, not because readers don't know what money is, but because he wishes them to consider a definition different from the usual one. By the end of the paragraph the author introduces an unfamiliar (to most readers) definition of the word.

17. (B) At the beginning of the second paragraph the author writes that "Three such functions are usually specified," which amounts to saying that these three functions are common knowledge among informed people.

18. (A) The sticker price on a car informs prospective buyers of the cost, or value, of the car. Therefore, the sticker price qualifies as a unit of account, as defined in lines 23–27.

19. (C) The definition of "archetype" is a pattern or model on which others are based. Consequently, barter is a model for economic exchanges.

20. (A) In line 46 the author says that bartering required “large amounts of time.” The expenditure of time is reiterated in lines 53 and 54. Clearly, the chief shortcoming of barter is that making deals is too time-consuming.

21. (B) A Gordian knot, an allusion to an ancient Greek myth, has come to refer to anything that is difficult to untie or unravel. Hence, it was difficult to change the barter system to a monetary system.

22. (E) The passage cites several advantages of money over barter: the double coincidence of wants is eliminated by a monetary system (lines 63–68); when money is the medium of exchange, the cost of doing business is lower (lines 68–70); supply and demand determine the cost of goods and services (70–72)—a basic principle of economics; and in a monetary system a greater division of labor is possible (72–75), which increases efficiency.

Only (E), opportunities of advantageous trade are reduced, is not mentioned in the passage.

23. (B) According to the passage, “The usefulness of money is inversely proportional to the number of currencies in circulation” (lines 77–79). In other words, the presence of a large number of currencies reduces the efficiency of the international economy.

24. (A) Line 96 of the passage indicates that one of the benefits of a single national currency is a reduction in the cost of monetary transactions.

25. (D) After citing several reasons for streamlining the international economy by reducing the number of currencies, the next logical step is to create a single world currency. The author, however, demurs from proposing that step because, as the remainder of the passage explains, the most obvious solution may not be the best solution.

26. (E) The one most desirable benefit to be derived from a single world currency, which the author reiterates throughout the discussion, is reducing transaction costs.

27. (A) The conclusion to be drawn from all the arguments about a single world currency, particularly the high cost of introducing a single standard, is that it may cause more problems than it will solve.

28. (D) Passage 1 says that in This Side of Paradise, Fitzgerald managed to turn a mass of diverse material “into a sustained narrative” (line 15), indicating that Fitzgerald knew how to create an extended tale.

29. (A) Passage 1 says that "freshness of language" (lines 19 and 20) is Fitzgerald's "identifying mark." In other words, Fitzgerald built his reputation on his original use of words.

30. (B) The author of Passage 1 claims that This Side of Paradise helped "Fitzgerald thrash out those 'ideas still in riot' that he attributes to Amory" (lines 24–27). Amory, therefore, seems to be a thinly disguised version of Fitzgerald himself—a young man trying to find himself and make sense of life.

31. (E) In Passage 1, Fitzgerald's words are quoted in the context of a discussion of the "naiveté and honesty" of his work. The quotation confirms that Fitzgerald's writing is characteristically truthful and innocent.

32. (B) The entire passage describes the problems of Fitzgerald's immature writing. In comparison to the writing in Fitzgerald's earlier work, the writing in This Side of Paradise had "improved greatly" (line 17). Nevertheless, the author of the passage still regarded Fitzgerald as an "ambitious amateur" (line 44).

33. (C) The paragraph following the anecdote rebuts a mistaken view of Fitzgerald. Lines 63–70 portray Fitzgerald as anything but a "stupid old woman."

34. (A) The "jewel" refers to Fitzgerald's exceptional talent with words. Talent is not enough, however. Fitzgerald's talent needed polishing.

35. (D) Stating that This Side of Paradise "is not only highly imitative but … imitates an inferior model" (lines 82–84), the author indicates that Sinister Street was an unfortunate choice for a model on which Fitzgerald might base his book.

36. (B) The author describes how the hero of Sinister Street is "swamped in the forest of descriptions" (lines 98 and 99). The author of the novel uses so many flowery descriptive phrases that the reader cannot keep track of the novel's plot. In other words, his pretty writing or flowery prose overshadows the hero's story.

37. (D) One reason, among others explained in lines 121–125, that the author calls Fitzgerald's novel "illiterate" is that it contains many errors that should have been caught by the publisher's proofreader.

38. (A) Despite the flaws of This Side of Paradise, the authors of both passages apparently recognize Fitzgerald's talent as a writer. More specifically, Passage 1 concludes with the words "Fitzgerald had found his craft." Passage 2 says that Fitzgerald has "imagination" (line 74) and a "gift for expression" (line 77).

39. (E) Passage 1 describes This Side of Paradise as "clumsy and pasted together" (line 4). Passage 2 says the book has "no dominating intention to endow it with

unity and force" (lines 110–112). Both criticisms refer to the book's lack of artistic focus.

40. (D) Passage 1 was written long after Fitzgerald became an important literary figure, long after his death, in fact. The author speaks of Fitzgerald in the past tense: "All his life he was to think of himself …" (lines 6–10), etc. Passage 2 discusses Fitzgerald as a figure on the contemporary scene: "Scott Fitzgerald is, in fact, … a very good-looking young man …" (lines 67 and 68). It also suggests that This Side of Paradise illustrates Fitzgerald's talent as a writer, but that his work still needs improvement. The evidence in both passages shows that Passage 1 was written long after the publication of This Side of Paradise; Passage 2 was written shortly afterward.