

PART 2

Self-Assessment

Overview and Content

How do you get a high score on the SAT? Practice, practice, practice.

Call this chapter “Seventy Minutes to a Better Score on the SAT.” Just a little over an hour from now you will have a much better idea of how well prepared you are to face the critical reading sections of the SAT.

This chapter contains a full test’s worth of critical reading test sections, just like the ones on the official practice test for the SAT. There are three critical reading sections. You are allowed 25 minutes each for Sections 1 and 2, and 20 minutes for Section 3. Make every minute count. Take each test section under exam conditions, or as close to exam conditions as possible—no talking, no consulting dictionaries, no taking soda breaks. Limit yourself to the time allowed; that way you’ll develop a sense of how to pace yourself on the SAT.

As soon as you’ve completed all three sections, see how many questions you’ve answered correctly. Then read the answer explanations and go back over any questions you got wrong. Note unfamiliar words you came across so that you can look them up in your dictionary. Check to see whether any particular question types are giving you special trouble. Do this follow-up thoroughly to get the most out of the time you’ve spent.

Directions for all diagnostic and practice tests are similar to those on the actual exam. Since this is an e-Book, please record all of your answers separately. Answer Sheets are for reference only.

This e-Book contains hyperlinks that help you navigate through content, bring you to helpful resources, and allow you to click between questions and answers.

Answer Sheet 1

ANSWER SHEET FOR SELF - ASSESSMENT

Section 1

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Section 2

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Section 3

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SELF-ASSESSMENT TEST

Section 1

TIME—25 MINUTES
24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. While there were some tasks the candidate could _____, others she had to attend to herself.

- (A) perform
- (B) endorse
- (C) delegate
- (D) misconstrue
- (E) rehearse

2. His dislike of _____ made him regard people who flaunted their wealth or accomplishments as _____.

- (A) flattery...charlatans
- (B) poverty...misers
- (C) boasting...braggarts
- (D) failure...opportunists
- (E) procrastination...spendthrifts

3. Although caterpillars and spiders belong to distinctly different classes of arthropods and come to produce silk quite independently, the silks they produce have remarkably _____ compositions.

- (A) delicate
- (B) diaphanous

(C) mutable

(D) similar

(E) durable

4. Concrete actually is _____, like a sponge—it can absorb up to 10 percent of its weight in water.

(A) delicate

(B) elastic

(C) porous

(D) ubiquitous

(E) washable

5. Some of Kandinsky's artistic innovations are now so much a part of our visual world that they appear on everything from wallpaper to women's scarves without causing the slightest _____.

(A) profit

(B) remorse

(C) boredom

(D) effort

(E) stir

6. Short stories, in Hemingway's phrase, have plots that show only "the tip of the iceberg"; such stories _____ a _____ shape below but do not describe that shape in detail.

(A) cover up...distinctive

(B) hint at...bulkier

(C) depart from...nebulous

(D) thaw out...colder

(E) revolve around...grimmer

7. The title *Rage of a Privileged Class* seems _____, for such a privileged group would seem on the surface to have no _____ sustained anger with anyone.

(A) incongruous...time for

(B) paradoxical...reason for

(C) ambiguous...familiarity with

(D) ironic...indifference to

(E) witty...capacity for

8. Darwin's ideas, which viewed nature as the result of cumulative, _____ change, triumphed over the older, catastrophist theories, which _____ that mountains and species were created by a few sudden and dramatic events.

(A) gradual...maintained

(B) drastic...anticipated

(C) regular...denied

(D) frequent...disproved

(E) abrupt...insinuated

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 9 and 10 are based on the following passage.

How did the term "spam" come to mean unsolicited commercial e-mail? Flash back to 1937, when Hormel Foods creates a new

Line canned spiced ham, SPAM. Then, in World

(5) War II, SPAM luncheon meat becomes a staple of soldiers' diets (often GIs ate SPAM two or three times a day). Next, SPAM's

wartime omnipresence perhaps inspired the 1987 Monty Python skit in which a breakfast-

(10) seeking couple unsuccessfully tries to order a SPAM-free meal while a chorus of Vikings drowns them out, singing “Spam, spam, spam, spam” To computer users drowning in junk e-mail, the analogy was obvious.

(15) “Spam,” they said, “it’s spam.”

9. The tone of the passage can best be characterized as

- (A) nostalgic
- (B) sardonic
- (C) detached
- (D) chatty
- (E) didactic

10. The parenthetical remark in lines 6 and 7 (“often ... day”) serves primarily to

- (A) establish the soldiers’ fondness for SPAM
- (B) provide evidence of SPAM’s abundance
- (C) refute criticisms of wartime food shortages
- (D) illustrate the need for dietary supplements
- (E) point out the difference between military and civilian diets

Questions 11 and 12 are based on the following passage.

How does an artist train his eye? “First,” said Leonardo da Vinci, “learn perspective; then draw from nature.” The self-taught

Line eighteenth century painter George Stubbs followed

(5) Leonardo’s advice. Like Leonardo, he studied anatomy, but, unlike Leonardo, instead of studying human anatomy, he studied the anatomy of the horse. He dissected carcass after carcass, peeling away the five separate

(10) layers of muscles, removing the organs, baring the veins and arteries and nerves. For 18 long months he recorded his observations, and when he was done he could paint horses muscle by muscle, as they had never been painted

(15) before. Pretty decent work, for someone self-taught.

11. The primary purpose of the passage is to

- (A) explain a phenomenon
- (B) describe a process
- (C) refute an argument
- (D) urge a course of action
- (E) argue against a practice

12. The use of the phrase “pretty decent” (line 15) conveys

- (A) grudging enthusiasm
- (B) tentative approval
- (C) ironic understatement
- (D) bitter envy
- (E) fundamental indifference

Questions 13–24 are based on the following passage.

In this excerpt from an essay on the symbolic language of dreams, the writer Erich Fromm explores the nature of symbols.

One of the current definitions of a symbol is that it is “something that stands for something else.” We can differentiate between three

Line kinds of symbols: the *conventional*,

(5) and the *universal* symbol.

The *conventional* symbol is the best known of the three, since we employ it in everyday language. If we see the word “table” or hear the sound “table,” the letters *t-a-b-l-e* stand for

(10) something else. They stand for the thing “table” that we see, touch, and use. What is the connection between the *word* “table” and the *thing* “table”? Is there any inherent relationship between them? Obviously not. The

(15) *thing* table has nothing to do with the *sound* table, and the only reason the word symbolizes the thing is the convention of calling this particular thing by a name. We learn this connection as children by the repeated experience

(20) of hearing the word in reference to the thing until a lasting association is formed so that we don’t have to think to find the right word.

There are some words, however, in which the association is not only conventional. When

(25) we say “phooey,” for instance, we make with our lips a movement of dispelling the air quickly. It is an expression of disgust in which our mouths participate. By this quick expulsion of air we imitate and thus express our

(30) intention to expel something, to get it out of our system. In this case, as in some others, the symbol has an inherent connection with the feeling it symbolizes. But even if we assume that originally many or even all words had

(35) their origins in some such inherent connection between symbol and the symbolized, most words no longer have this meaning for us when we learn a language.

Words are not the only illustration for conventional

(40) symbols, although they are the most frequent and best known ones. Pictures also can be conventional symbols. A flag, for instance, may stand for a specific country, and yet there is no intrinsic connection between

(45) the specific colors and the country for which they stand. They have been accepted as denoting that particular country, and we translate the visual impression of the flag into the concept of that country, again on conventional

(50) grounds.

The opposite to the conventional symbol is the *accidental* symbol, although they have one thing in common: there is no intrinsic relationship between the symbol and that which it

(55) symbolizes. Let us assume that someone has had a saddening experience in a certain city; when he hears the name of that city, he will easily connect the name with a mood of sadness, just as he would connect it with a mood

(60) of joy had his experience been a happy one. Quite obviously, there is nothing in the nature of the city that is either sad or joyful. It is the individual experience connected with the city that makes it a symbol of a mood.

(65) The same reaction could occur in connection with a house, a street, a certain dress, certain scenery, or anything once connected with a specific mood. We might find ourselves dreaming that we are in a certain city. We ask

(70) ourselves why we happened to think of that city in our sleep and may discover that we had fallen asleep in a mood similar to the one symbolized by the city. The picture in the dream represents this mood, the city “stands for” the

(75) mood once experienced in it. The connection between the symbol and the experience symbolized is entirely accidental.

The *universal* symbol is one in which there is an intrinsic relationship between the symbol

(80) and that which it represents. Take, for instance, the symbol of fire. We are fascinated by certain qualities of fire in a fireplace. First of all, by its aliveness. It changes continuously, it moves all the time, and yet there is constancy

(85) in it. It remains the same without being the same. It gives the impression of power, of energy, of grace and lightness. It is as if it were dancing, and had an inexhaustible source of energy. When we use fire as a symbol, we

(90) describe the *inner experience* characterized by the same elements which we notice in the sensory experience of fire—the mood of energy, lightness, movement, grace, gaiety, sometimes one, sometimes another of these elements

(95) being predominant in the feeling.

The universal symbol is the only one in which the relationship between the symbol and that which is symbolized is not coincidental, but intrinsic. It is rooted in the experience

(100) of the affinity between an emotion or thought, on the one hand, and a sensory experience, on the other. It can be called universal because it is shared by all men, in contrast not only to the accidental symbol, which is by its very nature

(105) entirely personal, but also to the conventional symbol, which is restricted to a group of people sharing the same convention. The universal symbol is rooted in the properties of our body, our senses, and our mind, which

(110) are common to all men and, therefore, not restricted to individuals or to specific groups. Indeed, *the language of the universal symbol is the one common tongue developed by the human race, a language which it forgot before*

(115) *it succeeded in developing a universal conventional language.*

13. The passage is primarily concerned with

- (A) refuting an argument
- (B) illustrating an axiom
- (C) describing a process
- (D) proving a thesis
- (E) refining a definition

14. In line 9, “stand for” most nearly means

- (A) tolerate
- (B) represent
- (C) withstand
- (D) endorse
- (E) rise

15. According to lines 8–33, “table” and “phooey” differ in that

- (A) only one is a conventional symbol
- (B) “table” is a better known symbol than “phooey”

- (C) “phooey” has an intrinsic natural link with its meaning
- (D) children learn “phooey” more readily than they learn “table”
- (E) only one is used exclusively by children

16. It can be inferred from the passage that another example of a word with both inherent and conventional associations to its meaning is

- (A) hiss
- (B) hike
- (C) hold
- (D) candle
- (E) telephone

17. The author contends that conventional symbols

- (A) are less meaningful than accidental ones
- (B) necessarily have an innate connection with an emotion
- (C) can be pictorial as well as linguistic
- (D) are less familiar than universal symbols
- (E) appeal chiefly to conventionally minded people

18. Which of the following would the author be most likely to categorize as a conventional symbol?

- (A) a country road
- (B) a patchwork quilt
- (C) a bonfire
- (D) the city of London
- (E) the Statue of Liberty

19. According to the author's argument, a relationship between the city of Paris and the mood of joy can best be described as

- (A) innate
- (B) dreamlike
- (C) elemental
- (D) coincidental
- (E) immutable

20. A major factor distinguishing a universal symbol from conventional and accidental symbols is

- (A) its origins in sensory experience
- (B) its dependence on a specific occasion
- (C) the intensity of the mood experienced
- (D) its unmemorable nature
- (E) its appeal to the individual

21. By saying "Take ... the symbol of fire" (lines 80 and 81), the author is asking the reader to

- (A) grasp it as an element
- (B) consider it as an example
- (C) accept it as a possibility
- (D) prefer it as a category
- (E) assume it as a standard

22. Which of the following would the author most likely categorize as a universal symbol?

- (A) the letters f-i-r-e

- (B) the letters p-h-o-o-e-y
- (C) a red dress
- (D) an American flag
- (E) water in a stream

23. In line 108, “properties” most nearly means

- (A) possessions
- (B) attributes
- (C) investments
- (D) titles
- (E) grounds

24. The author contends in lines 112–116 that the language of the universal symbol

- (A) antedates the development of everyday conventional language
- (B) restricts itself to those capable of comprehending symbolism
- (C) should be adopted as the common tongue for the human race
- (D) grew out of human efforts to create a universal conventional language
- (E) developed accidentally from the human desire to communicate



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

Section 2

TIME—25 MINUTES

24 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

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(C) essential	(D) spontaneous
(E) transitory	



1. Though their lack of external ears might suggest otherwise, mole rats are able to use _____ to communicate.

- (A) gestures
- (B) touch
- (C) smells
- (D) sounds
- (E) symbols

2. The word *tephra*, from the Greek word meaning ash, has come into use among geologists to describe the assortment of fragments, ranging from blocks of material to dust, that is _____ into the air during a volcanic eruption.

- (A) amassed
- (B) ejected

(C) repressed

(D) wafted

(E) absorbed

3. While most commentators' reaction to the candidate's acceptance speech was ____, a highly positive reaction came from columnist William Safire, who called it a rhetorical triumph.

(A) enthusiastic

(B) unrehearsed

(C) tepid

(D) groundless

(E) immediate

4. Scientists are hard-line ____; only after failing to ____ a controversial theory do they accept the evidence.

(A) militarists...exploit

(B) optimists...believe

(C) martinets...punish

(D) innovators...refute

(E) cynics...debunk

5. The founder of the Children's Defense Fund, Marian Wright Edelman, strongly _____ the lack of financial and moral support for children in America today.

(A) advocates

(B) condones

(C) feigns

(D) abets

(E) decries

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

Questions 6–9 are based on the following passages.

Passage 1 is an excerpt from a lecture by American humorist Mark Twain; Passage 2, an excerpt from an essay by English author and critic G. K. Chesterton.

Passage 1

There are several kinds of stories, but only one difficult kind—the humorous. The humorous story is American; the comic story,

Line English; the witty story, French. The humorous

(5) story depends for its effect upon the manner of the telling; the comic story and the witty story upon the matter. The humorous story may be spun out to great length, and may wander around as much as it pleases, and

(10) arrive nowhere in particular; but the comic and witty stories must be brief and end with a point. The humorous story bubbles gently along; the others burst.

Passage 2

Line American humor, neither transfiguringly

(15) lucid and appropriate like the French, nor sharp and sensible like the Scotch, is simply the humor of imagination. It consists in piling towers on towers and mountains on mountains; of heaping a joke up to the stars and extending

(20) it to the end of the world. With this distinctively American humor Bret Harte had little or nothing in common. The wild, sky-breaking humor of America has its fine qualities, but it must in the nature of things be deficient in two

(25) qualities, not only supremely important to life and letters, but also supremely important to humor—reverence and sympathy. And these two qualities were knit into the closest texture of Bret Harte’s humor.

6. Which of the following most resembles the humorous story as described in Passage 1?

- (A) A paradox
- (B) A fairy tale
- (C) An allegory
- (D) A shaggy-dog story
- (E) An amusing limerick

7. In stating that “The humorous story bubbles gently along; the others burst,” the author of Passage 1 is speaking

- (A) melodramatically
- (B) hypothetically
- (C) metaphorically
- (D) nostalgically
- (E) analytically

8. Which generalization about American humor is supported by both passages?

- (A) It is witty and to the point.
- (B) It demonstrates greater sophistication than French humor.
- (C) It depends on a lengthy buildup.
- (D) It is by definition self-contradictory.
- (E) It depends on the subject matter for its effect.

9. The author of Passage 1 would most likely respond to the next-to-last sentence of Passage 2 (lines 22–27) by

- (A) denying that American humor is deficient in any significant way
- (B) apologizing for the lack of reverence in the American humorous story

- (C) noting that Bret Harte was not a particularly sympathetic writer
- (D) arguing that little is actually known about the nature of humor
- (E) agreeing with the author's assessment of the situation

Questions 10–15 are based on the following passage.

In the following excerpt from Jane Austen's Pride and Prejudice, the members of the Bennet family react to news of the marriage of Lydia, the youngest Bennet daughter, to Mr. Wickham. Elizabeth, oldest of the Bennet daughters and the novel's heroine, is in love with Mr. Darcy and worries how this unexpected marriage may affect her relationship with him.

A long dispute followed this declaration; but Mr. Bennet was firm: it soon led to another; and Mrs. Bennet found, with amazement

Line and horror, that her husband would not

(5) advance a guinea¹ to buy clothes for his daughter. He protested that she should receive from him no mark of affection whatever, on the occasion of her marriage. Mrs. Bennet could hardly comprehend it. That his anger

(10) could be carried to such a point of inconceivable resentment, as to refuse his daughter a privilege, without which her marriage would scarcely seem valid, exceeded all that she could believe possible. She was more alive to

(15) the disgrace, which the want of new clothes must reflect on her daughter's nuptials, than to any sense of shame at her eloping and living with Wickham, a fortnight before they took place.

(20) Elizabeth was now most heartily sorry that she had, from the distress of the moment, been led to make Mr. Darcy acquainted with their fears for her sister; for since her marriage would so shortly give the proper termination

(25) to the elopement, they might hope to conceal its unfavorable beginning, from all those who were not immediately on the spot.

She had no fear of its spreading farther, through his means. There were few people on

(30) whose secrecy she would have more confidently depended; but at the same time, there was no one, whose knowledge of a sister's frailty would have mortified her so much. Not, however, from any fear of disadvantage from

(35) it, individually to herself; for at any rate, there seemed a gulf impassable between them. Had Lydia's marriage been concluded on the most honorable terms, it was not to be supposed that Mr. Darcy would connect himself with a

(40) family, where to every other objection would now be added, an alliance and relationship of the nearest kind with the man whom he so justly scorned.

From such a connection she could not

(45) wonder that he should shrink. The wish of procuring her regard, which she had assured herself of his feeling in Derbyshire, could not in rational expectation survive such a blow as this. She was humbled, she was grieved; she

(50) repented, though she hardly knew of what. She became jealous of his esteem, when she could no longer hope to be benefitted by it. She wanted to hear of him, when there seemed the least chance of gaining intelligence. She

(55) was convinced that she could have been happy with him, when it was no longer likely they should meet.

10. All of the following statements about Mrs. Bennet may be inferred from the passage EXCEPT

- (A) She finds a lack of proper attire more shameful than a lack of proper conduct.
- (B) She is ready to welcome home her newly married daughter.
- (C) She is sensitive to the nature of her husband's scruples about the elopement.
- (D) She is unable to grasp the degree of emotion her daughter's conduct has aroused.
- (E) She is primarily concerned with external appearances.

11. The "privilege" that Mr. Bennet refuses to grant his daughter (line 12) is the privilege of

- (A) marrying Mr. Wickham

- (B) buying a new wardrobe
- (C) running away from home
- (D) seeing her mother and sisters
- (E) having a valid wedding ceremony

12. According to the passage, Elizabeth Bennet presently

- (A) has ceased to crave Darcy's affection
- (B) regrets having told Darcy of her sister's elopement
- (C) no longer desires to conceal Lydia's escapade
- (D) fears Darcy will spread the word about the sudden elopement
- (E) cares more for public opinion than for her family's welfare

13. The expression "a sister's frailty" (lines 32 and 33) refers to Elizabeth's sister's

- (A) delicate health since birth
- (B) embarrassing lack of proper wedding garments
- (C) reluctant marriage to a man whom she disdained
- (D) fear of being considered an old maid
- (E) moral weakness in running away with a man

14. According to lines 38–43, Mr. Darcy feels contempt for

- (A) Lydia's hasty marriage
- (B) secrets that are entrusted to him
- (C) Elizabeth's confession to him
- (D) Lydia's new husband
- (E) Mr. Bennet's harshness

15. The passage can best be described as

- (A) a description of the origins of a foolish and intemperate marriage
- (B) an account of one woman's reflections on the effects of her sister's runaway marriage
- (C) an analysis of the reasons underlying the separation of a young woman from her lover
- (D) a description of a conflict between a young woman and her temperamental parents
- (E) a discussion of the nature of sacred and profane love

Questions 16–24 are based on the following passage.

The following passage is taken from a classic study of tarantulas published in Scientific American in 1952.

A fertilized female tarantula lays from 200 to 400 eggs at a time; thus it is possible for a single tarantula to produce several thousand

Line young. She takes no care of them beyond

(5) weaving a cocoon of silk to enclose the eggs. After they hatch, the young walk away, find convenient places in which to dig their burrows and spend the rest of their lives in solitude. Tarantulas feed mostly on insects and

(10) millipedes. Once their appetite is appeased, they digest the food for several days before eating again. Their sight is poor, being limited to sensing a change in the intensity of light and to the perception of moving objects. They

(15) apparently have little or no sense of hearing, for a hungry tarantula will pay no attention to a loudly chirping cricket placed in its cage unless the insect happens to touch one of its legs.

(20) But all spiders, and especially hairy ones, have an extremely delicate sense of touch. Laboratory experiments prove that tarantulas can distinguish three types of touch: pressure against the body wall, stroking of the body

(25) hair and riffling of certain very fine hairs on the legs called trichobothria. Pressure against the body, by a finger or the end of a pencil, causes the tarantula to move off slowly for a short distance. The touch excites no defensive

(30) response unless the approach is from above, where the spider can see the motion, in which case it rises on its hind legs, lifts its front legs, opens its fangs and holds this threatening posture as long as the object continues to move.

(35) When the motion stops, the spider drops back to the ground, remains quiet for a few seconds, and then moves slowly away.

The entire body of a tarantula, especially its legs, is thickly clothed with hair. Some of it

(40) is short and woolly, some long and stiff. Touching this body hair produces one of two distinct reactions. When the spider is hungry, it responds with an immediate and swift attack. At the touch of a cricket's antennae the

(45) tarantula seizes the insect so swiftly that a motion picture taken at the rate of 64 frames per second shows only the result and not the process of capture. But when the spider is not hungry, the stimulation of its hairs merely

(50) causes it to shake the touched limb. An insect can walk under its hairy belly unharmed.

The trichobothria, very fine hairs growing from disklike membranes on the legs, were once thought to be the spider's hearing organs,

(55) but we now know that they have nothing to do with sound. They are sensitive only to air movement. A light breeze makes them vibrate slowly without disturbing the common hair. When one blows gently on the trichobothria,

(60) the tarantula reacts with a quick jerk of its four front legs. If the front and hind legs are stimulated at the same time, the spider makes a sudden jump. This reaction is quite independent of the state of its appetite.

(65) These three tactile responses—to pressure on the body wall, to moving of the common hair, and to flexing of the trichobothria—are so different from one another that there is no possibility of confusing them. They serve the

(70) tarantula adequately for most of its needs and enable it to avoid most annoyances and dangers. But they fail the spider completely when it meets its deadly enemy, the digger wasp *Pepsis*.

16. According to the author, which of the following attributes is (are) characteristic of female tarantulas?

I. Maternal instincts

II. Visual acuity

III. Fertility

(A) I only

(B) II only

(C) III only

(D) I and III only

(E) II and III only

17. Lines 6–9 primarily suggest that the female tarantula

(A) becomes apprehensive at sudden noises

(B) is better able to discern pressure than stroking

(C) must consume insects or millipedes daily

(D) constructs a cocoon for her young

(E) is reclusive by nature

18. In line 29, “excites” most nearly means

(A) irritates

(B) delights

(C) stimulates

(D) exhilarates

(E) infuriates

19. The author's attitude toward tarantulas would best be described as

- (A) fearful
- (B) sentimental
- (C) approving
- (D) objective
- (E) incredulous

20. The main purpose of the passage is to

- (A) report on controversial new discoveries about spider behavior
- (B) summarize what is known about the physical and social responses of tarantulas
- (C) challenge the findings of recent laboratory experiments involving tarantulas
- (D) explain the lack of social organization in the spider family
- (E) discuss the physical adaptations that make tarantulas unique

21. The description of what happens when one films a tarantula's reaction to the touch of a cricket (lines 44–48) chiefly is intended to convey a sense of the tarantula's

- (A) omnivorous appetite
- (B) photogenic appearance
- (C) graceful movement
- (D) quickness in attacking
- (E) lack of stimulation

22. In line 63, "independent" most nearly means

- (A) individualistic
- (B) self-governing

- (C) affluent
- (D) regardless
- (E) detached

23. In the passage, the author does all of the following EXCEPT

- (A) deny a possibility
- (B) describe a reaction
- (C) correct a misapprehension
- (D) define a term
- (E) pose a question

24. In the paragraphs immediately following this passage, the author most likely will

- (A) explain why scientists previously confused the tarantula's three tactile responses
- (B) demonstrate how the tarantula's three tactile responses enable it to meet its needs
- (C) point out the weaknesses of the digger wasp that enable the tarantula to subdue it
- (D) report on plans for experiments to explore the digger wasp's tactile sense
- (E) describe how the digger wasp goes about attacking tarantulas



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

1A British coin.

Section 3

TIME—20 MINUTES

19 QUESTIONS

For each of the following questions, select the best answer from the choices provided and fill in the appropriate circle on the answer sheet.

Each of the following sentences contains one or two blanks; each blank indicates that a word or set of words has been left out. Below the sentence are five words or phrases, lettered A through E. Select the word or set of words that best completes the sentence.

Example:

Fame is ----; today's rising star is all too soon tomorrow's washed-up has-been.

(A) rewarding	(B) gradual
(C) essential	(D) spontaneous
(E) transitory	



1. Excavation is, in essence, an act of ____: to clear a site down to the lowest level means that all the upper levels are completely obliterated.

(A) exploration

(B) destruction

(C) validation

(D) malice

(E) spontaneity

2. Hummingbirds use spider silk to strengthen nest walls to better _____ the weight and pressure of wriggling hatchlings.

(A) withstand

(B) discern

(C) expose

(D) transmute

(E) induce

3. A map purporting to show that Vikings charted North America long before Columbus, ___ as a fraud in 1974, could turn out to be ___ after all, according to California scientists.

(A) honored...questionable

(B) condemned...superficial

(C) branded...genuine

(D) labeled...fragmentary

(E) dismissed...extant

4. Although the poet Stevie Smith had a childhood that was far from ___, she always envied children, believing they alone had the ideal life.

(A) idyllic

(B) envious

(C) indifferent

(D) dubious

(E) neutral

5. In Christopher's ___ family, ___ begun over dinner frequently carried over for days.

(A) contentious...arguments

(B) abstemious...accusations

(C) garrulous...doubts

(D) assiduous...conversations

(E) irreverent...rituals

6. A prudent, thrifty New Englander, DeWitt was naturally ____ of investing money in junk bonds, which he looked on as ____ ventures.

(A) enamored...worthless

(B) terrified...sound

(C) chary...risky

(D) tired...profitable

(E) cognizant...provincial

The questions that follow the next two passages relate to the content of both, and to their relationship. The correct response may be stated outright in the passage or merely suggested.

Questions 7–19 are based on the following passages.

The following passages describe the settling of the American West during the nineteenth century. The first was written by a social historian and scholar. The second comes from a widely used textbook in American history.

Passage 1

The populating of nearly one billion acres of empty land west of the Mississippi occurred in a series of peristaltic waves, beginning in

Line the 1840s and continuing for the rest of the

(5) century. First to arrive was the advance guard, the trailblazers—explorers, trappers, and mountain men, hide and tallow traders, freelance adventurers, the military. Then the settlers in their wagon trains lumbering over the

(10) Oregon Trail to the lush meadows of the Oregon Territory and the inland valleys of California. Next, the gold-seekers, bowling across the plains and deserts pell-mell in 1848, working up and down the California mountain

(15) ranges, then backtracking to the gold and silver country in the Rockies and the Southwest. And finally, a last great wave, first by wagons, then by railroads, to mop up the leapfrogged Great Plains. By 1890 the great movement

(20) west was over, ending in a final hurraing stampede of boomers into Oklahoma Territory, a rush of humanity that created entire towns in an afternoon.

The vast, empty land demanded new tools,

(25) new social organizations, new men and women. And it produced a new canon of myths and heroes—the stuff of countless dime novels, Wild West shows, movies, and television series for later generations. The heroes

(30) are familiar enough—the cowboys, the law-men, the gamblers, the gold-hearted dance-hall girls, the bad men too, for heroes need evil to conquer. The western town played a part, too, mainly as backdrop and chorus,

(35) before which the central figures enacted their *agon* (struggle; contest). The fictional western town was as rigidly formalized as the set for a Japanese No play—the false-front stores on a dusty street lined with hitching rails, the

(40) saloons with bar, gambling tables, and stage for the dancers, the general store, the jail, and the church. The people of the chorus had a stereotypical form—women in crinolines and the men in frock coats and string ties, their

(45) striped pants tucked into boots. Their lives were projected as dim, ordinary, law-abiding shadows, against which were contrasted the bold-hued dramas of the principals. These were the “decent folk,” whom the heroic law-

(50) men died for; they were the meek who would inherit the set after the leading actors left and the last wild cowboy was interred in Boot Hill. Colorless, sober, conservative, salt-of-the-earth, they represented the future—and a dull one it

(55) was. Occasionally, as in the film *High Noon*, their passive virtues were transmogrified into hypocrisy and timidity, mocking the lonely courage of the marshal they had hired to risk his life for them. The implication was: Are

(60) these dull, cautious folk really the worthy heirs of the noble cowboys? In Steven Crane’s short story *The Bride Comes to Yellow Sky*, the last cowboy is a drunken anachronism, wearing his nobility in tatters, yet not to be

(65) scorned.

Passage 2

It was the miners who established the first outposts of the Far West. The discovery of gold in California had transformed that commonwealth

Line from a pastoral outpost of New

(70) Spain to a thriving American state and had opened up new and varied economic activities —farming, shipping, railroading, and manufacturing. That experience was to be repeated again and again in the history of the mining

(75) kingdom; in the rush to Pike's Peak country in 1859, to Alder Gulch and Last Chance in Montana and the banks of the Sweetwater in Wyoming in the middle sixties, to the Black Hills of the Dakota country in the seventies.

(80) Everywhere the miners opened up the country, established political communities, and laid the foundations for more permanent settlements. As the gold and silver played out or fell into the hands of eastern corporations and mining

(85) fever abated, the settlers would perceive the farming and stock-raising possibilities around them or find work on the railroads that were pushing in from the East and West. Some communities remained almost exclusively

(90) mining, but the real wealth of Montana and Colorado, Wyoming and Idaho, as of California, was in their grass and their soil. Even in mineral wealth the value of the precious metals which had first lured adventurers

(95) was shortly exceeded by that of the copper and coal and oil which were so abundant....

Even while the miners were grubbing in the hills of Nevada and Montana, a new and more important chapter was being written in

(100) the history of the West. This was the rise of the cattle kingdom. The physical basis of the kingdom was the grasslands of the West, stretching unbroken from the Rio Grande to the northern frontier, from Kansas and

(105) Nebraska into the Rocky Mountain valleys. Here millions of buffaloes had roamed at will, but within two decades the buffalo was to become almost extinct and its place taken by even more millions of Texas longhorns and

(110) Wyoming and Montana steers....

The cattle kingdom, like the mining, had its romantic side, and the remembrance of this has persisted in the American consciousness after the cattle kingdom itself has vanished.

(115) The lonely life on the plain, the roundup, the hieroglyphic brands, the long drive, the stampede, the war with cattle rustlers, the splendid horsemanship, the picturesque costume designed for usefulness, not effect—the wild

(120) life of the cow towns like Abilene and Cheyenne, all have found their way into American folklore and song. Children array themselves now in imitation cowboy suits, moving-picture ranchmen shoot down rustlers

(125) with unerring aim, and the whole country sings what was reputed to be President Franklin Roosevelt's favorite song:

Home, home on the range,

Where the deer and the antelope play

(130) Where seldom is heard, a discouraging word, And the skies are not cloudy all day.

7. According to Passage 1, the settling of the West took place

- (A) during a steady migration that lasted for 60 years
- (B) intermittently as people went farther and farther west
- (C) in two waves, the first during the 1840s, the last in the 1890s
- (D) in no discernible order
- (E) sometimes slowly and sometimes rapidly during a 50-year period

8. Passage 1 implies that the settlers went to the West largely for

- (A) economic advancement
- (B) adventure
- (C) a desire for more space
- (D) free land

(E) more individual liberty

9. The comparison between western towns and the set of a Japanese No play (line 38) is intended to make the point that

(A) in the Old West, people mattered more than towns

(B) all towns in the Old West looked alike

(C) the towns looked good on the surface but not underneath

(D) in books and films, western towns are all the same

(E) towns were all show and no substance

10. The author of Passage 1 believes that after the westward migration the settlers were portrayed as people who

(A) settled into routine lives

(B) yearned for a return to the romantic days of the past

(C) turned into hypocrites

(D) failed to do what was expected of them

(E) were worthy heirs of their noble cowboy predecessors

11. The allusion to the cowboy in *The Bride Comes to Yellow Sky* (lines 62–65) is meant to show that

(A) the people rejected the heroes of the Old West

(B) many of the myths of the Old West were false

(C) the legendary heroes of the Old West became obsolete

(D) drunkenness and reckless behavior tarnished the image of the heroic cowboys of the Old West

(E) all glamorous and romantic eras eventually die out

12. The center of the so-called “mining kingdom” (lines 67–82), as described in Passage 2,

- (A) was located in California
- (B) stretched from the Mississippi River to the western mountains
- (C) shifted from place to place
- (D) began in the Far West and then jumped to the East
- (E) drifted west throughout the second half of the nineteenth century

13. According to Passage 2, when the gold and silver ran out, the miners switched to

- (A) working on the land
- (B) searching for oil and other fuels
- (C) cattle rustling
- (D) their previous occupations
- (E) digging for other minerals

14. The author of Passage 2 believes that the defining event in the history of the West was

- (A) the founding of new cities and towns
- (B) the discovery of precious metals
- (C) the growth of the cattle industry
- (D) the development of the mining kingdom
- (E) the coming of the railroad

15. Passage 2 implies that the buffalo became almost extinct in the Great Plains because

- (A) they roamed westward
- (B) their land was fenced off for agriculture
- (C) the land could no longer support huge buffalo herds

- (D) they were killed to make room for cattlegrazing
- (E) they were driven north to Canada and south to Mexico

16. According to Passage 2, the cowboy of the Old West is remembered today for all of the following EXCEPT his

- (A) distinctive clothing
- (B) ability to ride horses
- (C) law-abiding nature
- (D) fights with cattle thieves
- (E) rugged individualism

17. Both passages suggest that settlers were attracted to California because of its

- (A) gold
- (B) mountains
- (C) seacoast
- (D) scenic splendor
- (E) fertile valleys

18. The authors of Passage 1 and Passage 2 seem to have a common interest in

- (A) defining the American dream
- (B) political history
- (C) mining
- (D) American folklore and legend
- (E) the social class structure in America

19. Compared to the account of the westward movement in Passage 1, Passage 2 pays more attention to the role of

- (A) pioneer families
- (B) miners
- (C) politicians
- (D) entrepreneurs
- (E) outlaws discussion of the *miner*.



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

Answer Key

Section 1

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

Section 2

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

Section 3

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

Analysis of Test Results

I. Check your answers against the answer key.

II. Fill in the following chart.

Sentence Completion Number Correct	Section 1 (Questions 1–8) _____		Section 2 (Questions 1–5) _____	Section 3 (Questions 1–6) _____		Total _____
Passage-Based Reading Number Correct	Section 1 (Questions 9–24) _____		Section 2 (Questions 6–24) _____	Section 3 (Questions 7–19) _____		Total _____

III. Interpret your results.

Sentence Completion Number Correct _____

Passage-Based Reading Number Correct _____

Subtotal _____

Guessing Penalty: Subtract 1/4 point for each incorrect answer. _____
(Do not take off points for questions you left blank.)

TOTAL SCORE _____

	Sentence Completion Score	Passage-Based Reading Score	Total
Excellent	18–19 Correct	43–48 Correct	60–67
Very Good	14–17 Correct	33–42 Correct	46–59
Good	11–13 Correct	25–32 Correct	35–45
Fair	9–10 Correct	20–24 Correct	28–34
Poor	6–8 Correct	12–19 Correct	17–27
Very Poor	0–5 Correct	0–11 Correct	0–16

You can get a rough idea of which areas you most need to work on by comparing your sentence completion and passage-based reading scores.

The College Board uses a guessing formula to compensate for the effect of wild guesses on people's scores. The formula is

$$\text{Raw score} = \frac{\text{no. correct}}{\text{no. correct}} - \left(\frac{\text{no. incorrect}}{\text{no. incorrect}} \text{ divided by } 4 \right)$$

In calculating your raw score, do not count any questions you left blank as incorrect.

Raw scores of 60 to 67 (Critical Reading) are excellent.

Raw scores of 46 to 59 (Critical Reading) are very good.

Raw scores of 35 to 45 (Critical Reading) are above average.

Raw scores of 23 to 34 (Critical Reading) are below average to average.

If your raw score differs from your total number of correct answers by more than 3 points, you should be very cautious about guessing on this test. Guess intelligently. Guess only when you can eliminate one or more of the five answer choices to the question.

IV. List any unfamiliar words you came across. Then look the words up in a dictionary and write down their definitions.

Word	Definition

V. Read the answer explanations and think about your performance.

Go over the questions you omitted as well as the ones you got wrong. Did you mark any answers in the wrong spot? Did you run out of time and have to leave out questions you could have answered correctly? Did you misread any questions, overlooking key words such as “except” and “best”? Were you too cautious about guessing, omitting questions that you had a chance of getting right if you had guessed? If necessary, reread the relevant sections in Part I. Then get to work on mastering the different question types.

*A very precise formula is used to convert raw scores to scaled scores for the SAT, and the results may vary slightly from test to test. This book uses a broad-range approximation to give you a ballpark estimate of how you will perform on an actual SAT.

Answer Explanations

Section 1

1. (C) If you *delegate* or assign a task to someone else, you do not have to attend to it yourself.

2. (C) Someone who flaunts or shows off his or her achievements or possessions is by definition a *braggart*, one who *boasts*.

3. (D) If you realize how very different caterpillars and spiders are, you will find it remarkable that they produce silks that are *similar*.

4. (C) Like a sponge, concrete can soak up water because it is *porous*, or permeable to fluids.

5. (E) We are now so used to Kandinsky's innovative designs that they can turn up anywhere without causing any widespread notice, or *stir*.

6. (B) Just as the tip of the iceberg suggests or hints at the greater mass of the iceberg under the water, to Hemingway short stories *hint at a bulkier*, heavier tale underlying the small part of the story the reader gets to see.

7. (B) To have so many advantages that one would have no reason for anger and yet to be angry all the same is clearly *paradoxical* (puzzling; contradictory).

8. (A) The catastrophist theories hypothesized or *maintained* that mountains and species were created by sudden dramatic events or catastrophes. Darwin, however, theorized that nature was the result of cumulative, *gradual* change.

9. (D) From its casual direction, "Flash back to 1937," to its quotes from computer users, the passage has a *chatty*, informal tone.

10. (B) Given that SPAM was available for the soldier to eat three times a day, clearly it was *abundant* (plentiful).

11. (B) The author's primary purpose is to *describe a process*—the process by which Stubbs taught himself to draw horses.

12. (C) It is clear that the author admires Stubbs's achievement. To teach oneself to paint horses as they had never been painted before is a major accomplishment. To term that accomplishment only "pretty decent" is an example of *ironic understatement*.

13. (E) The author begins by giving a definition of the term *symbol* and proceeds to analyze three separate types of symbols. Thus, he is *refining* or further defining his somewhat rudimentary original definition.

14. (B) For a group of letters to stand for an object, the letters must in some way *represent* that object to the people who accept the letters as a conventional symbol for the object.

15. (C) In describing the associations of the word "phooey," the author states that "the symbol has an inherent connection with the feeling it symbolizes." In other words, there is an *intrinsic natural link* between the symbol and its meaning.

16. (A) When we say “hiss,” we expel air in a sibilant manner, making a sharp “s” sound as we thrust our tongue toward the tooth ridge and dispel the air quickly. Thus we express our disapproval of something, our desire to push it away from us, so that the meaning of “hiss” has both inherent and conventional associations.

17. (C) The author gives the example of the flag as a conventional symbol that is *pictorial* rather than linguistic.

18. (E) To the author, the *Statue of Liberty* would be a conventional symbol, one agreed upon by a group of people to stand for the abstract idea of freedom.

19. (D) If by some accident you were to have a memorably joyful time in Paris, the city of Paris might come to have some symbolic value for you, bringing a mood of joy to your mind. However, the relationship between the city and the mood is not an inherent, built-in one; it is purely *coincidental*.

20. (A) The author describes how one’s inner experience of a universal symbol is rooted in or grows out of one’s *sensory experience*.

21. (B) The author offers fire as an *example* of a universal symbol and asks the reader to consider it.

22. (E) Like fire, *water* is a universal symbol that we experience through our senses, feeling its fluidity, its movement, its power. The words “*fire*” and “*phooey*” are conventional symbols, as is the flag. A red dress, if it has any symbolic value at all, is an accidental symbol at best.

23. (B) The “*properties*” mentioned here are our body’s *attributes* or characteristics. To answer vocabulary-in-context questions, substitute each of the answer choices in the sentence in place of the word in quotes.

24. (A) The closing sentence states that the human race forgot the language of universal symbols before it developed conventional language. Thus, the language of the universal symbol *antedates* or comes before the development of our everyday conventional tongues.

Section 2

1. (D) Our experience suggests to us that a creature without visible ears would be unable to hear *sounds*.

2. (B) In a volcanic eruption, ash and other matter is *ejected* or forced out of the volcano.

3. (C) The opposite of a highly positive response is a *tepid* or lukewarm one. Note that *while* signals a contrast.

4. (E) *Cynics* distrust human nature and motives. Such persons would suspect the motives of anyone advancing a controversial theory and would accept evidence in favor of that theory only after having tried hard to *debunk* that evidence (expose it as a sham or false).

5. (E) As the founder of a fund for children, Edelman would be likely to *decry* (condemn) a lack of support for young people.

6. (D) Twain states that the “humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular.” In this way it resembles the *shaggy-dog story*, by definition a long, rambling joke whose humor derives from its pointlessness.

7. (C) Twain is using figurative language to contrast a humorous story and a witty or comic story. He is speaking *metaphorically*.

8. (C) In Passage 1, Twain states that the American “humorous story may be spun out to great length”; in Passage 2, Chesterton states that American humor “consists in piling towers on towers and mountains on mountains; of heaping a joke up to the stars and extending it to the end of the world.” Both passages thus support the generalization that American humor *depends on a lengthy buildup*.

9. (A) Twain considers the American humorous story difficult to bring off properly; to him, that is its challenge and its charm. He speaks positively about the humorous story’s “bubbling gently along.” He finds the manner of its telling pleasing rather than irreverent or unsympathetic. Thus he would most likely respond to Chesterton’s criticism by *denying* that this distinctively *American humor is deficient in any significant way*.

10. (C) Far from being *sensitive to the nature of her husband’s scruples* or ethical considerations about his daughter’s elopement, Mrs. Bennet can hardly comprehend them.

11. (B) The “privilege” Mr. Bennet refuses his daughter is *buying a new wardrobe*. In the opening sentence, we learn that Mr. Bennet would not come up with any money (“would not advance a guinea”) to buy his daughter new clothes. To Mrs. Bennet, the purchase of new clothes on the occasion of a wedding was a privilege automatically granted the bride.

12. (B) The opening sentence of the second paragraph indicates Elizabeth's *regret*: she "was most heartily sorry."

13. (E) Frailty here is the *moral weakness* of giving way to temptation and running off to "live in sin" with a man.

14. (D) The concluding sentence of the third paragraph indicates that Darcy scorned or felt contempt for *Lydia's new husband*.

15. (B) Three of the four paragraphs trace Elizabeth's *reflections* or thoughts in detail.

16. (C) Neither maternal instincts nor visual acuity is characteristic of female tarantulas. Only *fertility* (the quality of being prolific) is.

17. (E) Since it is stated that young tarantulas go off to spend their lives in solitude, it follows that female tarantulas are *reclusive* or solitary by nature.

18. (C) To excite a defensive response is to *stimulate* that kind of reaction.

19. (D) The author's presentation of factual information about tarantulas is evidence of a scientifically *objective* (impartial) attitude toward them.

20. (B) Rather than covering new ground or challenging current theories, the passage *summarizes* general knowledge.

21. (D) The key words here are "seizes the insect so swiftly," which describe the spider's quickness in attacking.

22. (D) Under these conditions, the spider will jump whether or not it is hungry. Thus its reaction occurs quite *regardless* of the state of its appetite.

23. (E) Use the process of elimination to answer this question.

- In lines 65–69 the author *denies the possibility* that the viewer could confuse the spider's three tactile responses. You can eliminate (A).

- In the second, third, and fourth paragraphs the author *describes* the spider's three tactile responses or *reactions*. You can eliminate (B).

- In lines 52–56 the author *corrects the misapprehension* that the trichobothria might be hearing organs. You can eliminate (C).

- In lines 52 and 53, the author *defines* trichobothria as very fine hairs growing from disklike membranes on the spider's legs. You can eliminate (D).

- Only (E) is left. At no time does the author *pose* or ask *a question*. By elimination, (E) is the correct answer.

24. (E) The concluding sentence of the passage states that the tarantula's tactile responses do not help it when it meets (that is, is attacked by) its deadly enemy, the digger wasp. It follows that subsequent paragraphs will discuss *digger wasp attacks* in more detail.

Section 3

1. (B) If, during an archeological excavation, a site's upper levels are obliterated or destroyed, then excavation is an act of *destruction*.

2. (A) If the silk makes the nest walls stronger, they will be more able to *withstand* or resist the weight and pressure of the small birds.

3. (C) Although once *branded* (stigmatized or discredited) as a fake, the map may turn out to be authentic or *genuine* after all.

4. (A) Despite Stevie Smith's belief in an ideal childhood, her childhood was not *idyllic* or charmingly simple.

5. (A) A *contentious* (quarrelsome, disputatious) family by definition is given to *arguments*.

6. (C) Someone prudent or cautious would look on junk bonds as *risky*, uncertain investments. Such a person would be *chary* of (cautiously hesitant about) investing in such poor risks.

7. (E) As described in the first paragraph of Passage 1, the settling of the West occurred in "peristaltic waves." In other words, it did not occur at a steady rate. Rather, it took place *sometimes slowly and sometimes rapidly during a 50-year period* from the 1840s to the 1890s. Nor did the settlers go farther and farther west. California was settled before the Rockies and the Great Plains.

8. (A) Those who went west were, among others, trappers and traders, gold- and oil-seekers, all hoping for *economic advancement* by cashing in on the rich resources of the area.

9. (D) The “fictional western town was as rigidly formalized (lines 36 and 37) as the set for a Japanese No play.” It follows, therefore, *that in books and films, western towns are all the same*. In reality, of course, towns vary considerably.

10. (A) The passage describes a stereotype of townspeople frequently used in books, movies, and plays set in the period. The people seem always to be portrayed as “decent folk” (line 49) who had *settled into routine lives*.

11. (C) The cowboy in Crane’s story is called a “drunken anachronism” (line 63), a label implying that he is a sad relic of a bygone era. In other words, he’s a *hero of the Old West who became obsolete*.

12. (C) The original center of the mining kingdom was California. Then, the center shifted to Colorado (Pike’s Peak), to Montana, Wyoming, and the Black Hills of South Dakota. As new sources of precious metals were discovered throughout the nineteenth century, the center *shifted from place to place*.

13. (A) Many ex-miners turned to farming and to raising cattle, occupations that required them to *work on the land*.

14. (C) Passage 2 says that, although mining had been a major influence in shaping the history of the American West, the *growth of the cattle industry* was an even “more important chapter” (line 99).

15. (D) The passage indicates that, before becoming “almost extinct” (line 108), millions of buffalo had “roamed at will” (line 106) throughout the Great Plains. Because ranchers needed the land to graze their “Texas longhorns and Wyoming and Montana steers,” the buffalo *were killed to make room for cattle*.

16. (C) The qualities of the cowboy mentioned in the passage are his “picturesque costume,” his “splendid horsemanship,” his “war with cattle rustlers,” and his “lonely life on the plain.” Only the cowboy’s *law-abiding nature* is not mentioned.

17. (A) Passage 1 tells of *gold*-seekers “working up and down the California mountain ranges” (lines 14 and 15). Passage 2 says that “the discovery of *gold* in California” (lines 67 and 68) triggered a rush of settlers to the area.

18. (D) Both authors discuss the impact of the westward movement on American culture, *folklore and legend*. In particular, the cowboy epitomizes the romanticism of the westward movement.

19. (B) In Passage 1 the *miner* is mentioned as one of several figures who participated in the settling of the West. On the other hand, almost half of Passage 2 is devoted to a discussion of the *miner*.