Taking the SAT® I: Reasoning Test

Verbal Test Sections

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SECTION 2
Time — 30 minutes
35 Questions

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

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

Example:

Medieval kingdoms did not become constitutional republics overnight; on the contrary, the change was -------.

(A) unpopular (B) unexpected
(C) advantageous (D) sufficient
(E) gradual

1. The critics reacted to the new book with enthusiasm: not one of their reviews was -------.

(A) derogatory (B) professional (C) episodic
(D) didactic (E) unsolicited

2. Marie Curie's more ------- achievements often ------- the contributions of her daughter, Irène Joliet-Curie, even though each woman won a Nobel Prize for Chemistry.

(A) perplexing . . clarify
(B) famous . . overshadow
(C) pioneering . . duplicate
(D) neglected . . invalidate
(E) inspiring . . complement

3. Oddly, a mere stranger managed to ------- Joanna's disappointment, while even her closest friends remained oblivious.

(A) arouse (B) perceive (C) warrant
(D) discredit (E) misrepresent

4. Although they never referred to it -------, the two actors had a ------- agreement never to mention the film that had almost ended their careers.

(A) vaguely . . clandestine
(B) systematically . . presumptuous
(C) longingly . . haphazard
(D) obliquely . . verbose
(E) directly . . tacit

5. Company employees were quite pleased with their efficient new work area because it provided an ideal climate ------- increased productivity.

(A) inimical to (B) conducive to
(C) shadowed by (D) stifled by
(E) precipitated by

6. Crumbling masonry is ------- of the ------- that long exposure to the elements causes to architecture.

(A) refutation . . damage
(B) reflective . . uniformity
(C) indicative . . amelioration
(D) denial . . weathering
(E) evidence . . havoc

7. At bedtime the security blanket served the child as ------- with seemingly magical powers to ward off frightening phantasms.

(A) an arsenal (B) an incentive (C) a talisman
(D) a trademark (E) a harbinger

8. Military victories brought tributes to the Aztec empire and, concomitantly, made it -------, for Aztecs increasingly lived off the vanquished.

(A) indecisive (B) pragmatic (C) parasitic
(D) beneficent (E) hospitable

9. Unlike sedentary people, ------- often feel a sense of rootlessness instigated by the very traveling that defines them.

(A) athletes (B) lobbyists (C) itinerants
(D) dilettantes (E) idealists

10. The researchers were ------- in recording stories of the town's African American community during the Depression, preserving even the smallest details.

(A) obstreperous (B) apprehensive
(C) compensatory (D) radicalized
(E) painstaking

GO ON TO THE NEXT PAGE

Each question below consists of a related pair of words or phrases, followed by five pairs of words or phrases labeled A through E. Select the pair that best expresses a relationship similar to that expressed in the original pair.

Example:

CRUMB : BREAD ::
(A) ounce : unit
(B) splinter : wood
(C) water : bucket
(D) twine : rope
(E) cream : butter

11. WOOD : ROTTEN ::
(A) soil : sandy
(B) water : frozen
(C) paper : crumpled
(D) bread : moldy
(E) glass : broken

12. RIDDLE : SOLUTION ::
(A) legend : key
(B) puzzle : skill
(C) question : answer
(D) joke : amusement
(E) problem : dilemma

13. CUFF : WRIST ::
(A) cast : arm
(B) collar : neck
(C) belt : trousers
(D) mask : face
(E) zipper : jacket

14. FREIGHTER : CARGO ::
(A) suitcase : clothing
(B) elevator : building
(C) theater : audience
(D) ship : anchor
(E) supermarket : groceries

15. SYMPHONY : INSTRUMENTALISTS ::
(A) jingle : rhymes
(B) illusion : viewers
(C) palace : rooms
(D) poem : verses
(E) play : actors

16. INTERSECTION : STREETS ::
(A) collision : automobiles
(B) crosswalk : lights
(C) corner : blocks
(D) traffic : roads
(E) junction : highways

17. REPUGNANCE : DISTASTE ::
(A) confidence : insecurity
(B) horror : fear
(C) anger : forgiveness
(D) misfortune : pity
(E) trauma : recovery

18. MOLT : SKIN ::
(A) shear : wool
(B) shed : hair
(C) stimulate : nerve
(D) fracture : bone
(E) prune : tree

19. COURSE : SWERVE ::
(A) ritual : observe
(B) consensus : agree
(C) topic : digress
(D) arrival : depart
(E) signature : endorse

20. TABLE : DATA ::
(A) ledger : transactions
(B) microscope : specimens
(C) flask : liquids
(D) chart : presentations
(E) experiment : facts

21. GLUTTON : VORACIOUS ::
(A) stickler : fussy
(B) snob : congenial
(C) host : kindly
(D) defector : national
(E) tourist : residential

22. IMMATERIAL : RELEVANCE ::
(A) unnatural : norm
(B) superficial : profundity
(C) improbable : skepticism
(D) polished : refinement
(E) questionable : rebuttal

23. DRONE : INFLECTION ::
(A) shriek : screaming
(B) thunder : subtlety
(C) hush : encouragement
(D) carp : castigation
(E) sip : thirst

GO ON TO THE NEXT PAGE

The two passages below are followed by questions based on their content and on the relationship between the two passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 24-35 are based on the following passages.

The two passages below discuss the detective story. Passage 1 was written by Dorothy Sayers (1893-1957), a British literary critic and writer of detective stories. Passage 2 was written by Raymond Chandler (1888-1959), an American writer of detective stories.

Passage 1

As the detective ceases to be impenetrable and infallible and becomes a person touched with feeling for our infirmities, so the rigid technique of the art necessarily expands a little. In its severest form, the detective story is a pure and analytical exercise and, as such, may be a highly finished work of art, within its highly artificial limits. There is one respect, at least, in which the detective story has an advantage over every other kind of novel. It possesses an Aristotelian perfection of beginning, middle, and end. A definite and single problem is set, worked out, and solved; its conclusion is not arbitrarily conditioned by marriage or death. It has the rounded (though limited) perfection of a triolet.[1] The farther it escapes from pure analysis, the more difficulty it has in achieving artistic unity.

It does not, and by hypothesis never can, attain the loftiest level of literary achievement. Though it deals with the most desperate effects of rage, jealousy, and revenge, it rarely touches the heights and depths of human passion. It presents us only with a *fait accompli*,[2] and looks upon death with a dispassionate eye. It does not show us the inner workings of the murderer's mind—it must not, for the identity of the criminal is hidden until the end of the book. The victim is shown as a subject for analysis rather than as a husband and father. A too-violent emotion flung into the glittering mechanism of the detective story jars the movement by disturbing its delicate balance. The most successful writers are those who contrive to keep the story running from beginning to end upon the same emotional level, and it is better to err in the direction of too little feeling than too much.

Passage 2

In her introduction to the first *Omnibus of Crime*, Dorothy Sayers wrote that the detective story "does not, and by hypothesis never can, attain the loftiest level of literary achievement." And she suggested somewhere else that this is because it is a "literature of escape" and not "a literature of expression." I do not know what the loftiest level of literary achievement is; neither did Aeschylus or Shakespeare; neither did Miss Sayers. Other things being equal, which they never are, books with a more powerful theme will provoke a more powerful performance. Yet some very dull books have been written about God, and some very fine ones about how to make a living and stay fairly honest. It is always a matter of who writes the stuff, and what the individual has to write it with. As for literature of expression and literature of escape, this is critics' jargon, a use of abstract words as if they had absolute meanings. Everything written with vitality expresses that vitality; there are no dull subjects, only dull minds. All people who read escape from something else into what lies behind the printed page; the quality of the dream may be argued, but its release has become a functional necessity. All people must escape at times from the deadly rhythm of their private thoughts. It is part of the process of life among thinking beings. It is one of the things that distinguish them from the three-toed sloth. I hold no particular brief for the detective story as the ideal escape. I merely say that *all* reading for pleasure is escape, whether it be Greek or *The Diary of the Forgotten Man*. To say otherwise is to be an intellectual snob, and a juvenile at the art of living.

I think that what was really gnawing at Dorothy Sayers' mind was the realization that her kind of detective story was an arid formula that could not even satisfy its own implications. It was second-rate literature because it was not about the things that could make first-rate literature. If it started out to be about real people (and she could write about them—her minor characters show that), they must very soon do unreal things in order to conform to the artificial pattern required by the plot. When they did unreal things, they ceased to be real themselves. They became puppets and cardboard lovers and papier-mâché villains and detectives of exquisite and impossible gentility. The only kind of writer who could be happy with these properties was the one who did not know what reality was. Dorothy Sayers' own stories show that she was annoyed by this triteness: the weakest element in them is the part that makes them detective stories, the strongest the part that could be removed without touching the "problem of logic and deduction." Yet she could not or would not give her characters their heads and let them make their own mystery.

[1] A poetic stanza form

[2] Accomplished fact

24. In Passage 1, a necessary limitation that Sayers finds in the detective story is its

(A) exclusive concern with the criminal
(B) use of illogical plot developments
(C) emphasis on violent behavior
(D) careless use of language
(E) failure to explore emotions and motivations

GO ON TO THE NEXT PAGE

25. In the first paragraph of Passage 1, Sayers praises the detective story for

(A) the suspense it provides
(B) its adherence to a well-defined pattern
(C) its lack of artificiality
(D) the complexity of its situations and characters
(E) its uniquely straightforward style

26. Sayers says that "it is better to err in the direction of too little feeling than too much" (lines 29-30) because she believes that

(A) the story should focus on the solution of a problem
(B) real emotions appear contrived in a detective story
(C) a complex plot can provide enough emotional satisfaction to readers
(D) the expression of too much emotion implies that the feelings are false
(E) violent passion is not really the cause of most crimes

27. According to Sayers, as the characters in a detective story are made more real, the story becomes

(A) more obviously factual
(B) more likely to meet with critical approval
(C) more open to varying interpretations
(D) less emotionally satisfying
(E) less viable as a detective story

28. In the first paragraph of Passage 2, Chandler regards the distinction between "literature of escape" and "literature of expression" as

(A) more useful for beginning writers than for experienced ones
(B) helpful in establishing the true place of the detective story within the realm of literature
(C) a concept that is less appropriate for critics than for creative writers
(D) an example of literary criticism that means less than it appears to
(E) an example of the separation of a story's structure from its content

29. Chandler indicates that the detective story is like other types of literature in that it

(A) offers an alternative to the reader's own inner world
(B) evokes a feeling of excitement in the reader
(C) is meant to be instructive as well as entertaining
(D) permits the reader to understand the motives of fictional characters
(E) accurately reflects a writer's deepest personal concerns

30. In context, "properties" (line 73) most nearly means

(A) special capabilities
(B) pieces of real estate
(C) articles used on stage
(D) characteristics
(E) titles

31. The primary implication of Chandler's final sentence (lines 78-79) is that

(A) Sayers' characters are far more interesting than Sayers herself
(B) the mystery in Sayers' novels owes too much to her concern with character development
(C) too little prior planning went into the writing of Sayers' novels
(D) authors who are themselves mysterious are able to write good detective stories
(E) plot evolves from character in a well-written detective story

32. What positive element in a good detective story does each passage emphasize?

(A) Passage 1 emphasizes artistic unity; Passage 2 emphasizes a concern for realism.
(B) Passage 1 emphasizes tragic potential; Passage 2 emphasizes literary greatness.
(C) Passage 1 emphasizes emotional impact; Passage 2 emphasizes formal precision.
(D) Passage 1 emphasizes originality of plot; Passage 2 emphasizes ornate style.
(E) Passage 1 emphasizes character development; Passage 2 emphasizes escape from reality.

33. Passage 2 suggests that Chandler would most likely view the writers described by Sayers in lines 26-30 with

(A) awe
(B) envy
(C) disapproval
(D) amusement
(E) tolerance

GO ON TO THE NEXT PAGE

34. Which of the following is a primary difference between the two passages?

(A) Sayers is writing about escapist literature, whereas Chandler is writing about serious literature.
(B) Sayers assumes an obligation to the reader, whereas Chandler does not.
(C) Sayers offers an analysis of a form, whereas Chandler criticizes a particular writer.
(D) Sayers regards the detective story more highly than does Chandler.
(E) Sayers criticizes a literary form that Chandler defends.

35. The two passages differ in that the tone of Passage 1 is

(A) explanatory, whereas the tone of Passage 2 is confrontational
(B) reflective, whereas the tone of Passage 2 is defensive
(C) tentative, whereas the tone of Passage 2 is assertive
(D) scholarly, whereas the tone of Passage 2 is amusing
(E) apologetic, whereas the tone of Passage 2 is detached

STOP

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

SECTION 5

Time — 30 minutes
30 Questions

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

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

Example:

Medieval kingdoms did not become constitutional republics overnight; on the contrary, the change was -------.

(A) unpopular (B) unexpected (C) advantageous (D) sufficient (E) gradual

1. With scant rainfall and a history of -------, the country is one of the world's most arid.

(A) monsoons (B) farming (C) drought (D) manufacturing (E) conservation

2. The three designers ------- the new project, ------- their individual talents and many years of experience.

(A) boycotted . . brandishing
(B) commended . . belittling
(C) agonized over . . compensating
(D) quarreled over . . combining
(E) collaborated on . . pooling

3. Scratching, though a useful self-remedy for an occasional itch, can ------- a problem by damaging the skin if performed too -------.

(A) exacerbate . . vigorously
(B) cure . . carefully
(C) worsen . . refreshingly
(D) clarify . . abrasively
(E) exonerate . . violently

4. Climate models do not yield ------- forecasts of what the future will bring; such models serve only as a clouded crystal ball in which a range of ------- possibilities can be glimpsed.

(A) meteorological . . discarded
(B) definitive . . plausible
(C) practical . . impeccable
(D) temporal . . scientific
(E) conventional . . forgotten

5. To her great relief, Jennifer found that wearing sunglasses in bright sunlight helped to ------- her headaches.

(A) ascertain (B) dislocate (C) mitigate (D) extend (E) propagate

6. The cellist Yo-Yo Ma performs both classical and contemporary works; he is honored both as an active ------- of the new and as ------- interpreter of the old.

(A) excluder . . a disciplined
(B) reviler . . an unparalleled
(C) disparager . . a pathetic
(D) champion . . an inadequate
(E) proponent . . an incomparable

7. The ------- of the program charged with developing a revolutionary reactor based on nuclear fusion confidently predicted that there would soon be proof of the reactor's ------- .

(A) directors . . redundancy
(B) adversaries . . profitability
(C) originators . . futility
(D) critics . . efficiency
(E) advocates . . feasibility

8. Despite his frequent shifting of allegiance, Johnson is not a flagrant -------, but he is nonetheless a striking specimen of moral -------.

(A) novice . . excellence
(B) malefactor . . earnestness
(C) idealist . . ignorance
(D) opportunist . . equivocation
(E) paragon . . immaturity

9. Through a series of -------, Professor Juárez presented a dramatic narrative that portrayed life in the ancient Mayan city.

(A) conundrums (B) vignettes (C) dynamics (D) factors (E) tangents

GO ON TO THE NEXT PAGE

Each question below consists of a related pair of words or phrases, followed by five pairs of words or phrases labeled A through E. Select the pair that best expresses a relationship similar to that expressed in the original pair.

Example:

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(A) ounce : unit
(B) splinter : wood
(C) water : bucket
(D) twine : rope
(E) cream : butter

10. BATON : CONDUCTOR ::
(A) brush : painter
(B) rhythm : dancer
(C) desk : clerk
(D) book : author
(E) costume : actor

11. SCENT : SKUNK ::
(A) tail : ferret
(B) mane : horse
(C) lungs : dolphin
(D) plumage : cardinal
(E) quills : porcupine

12. PRECINCT : CITY ::
(A) area : perimeter
(B) department : company
(C) cubbyhole : belongings
(D) neighborhood : residents
(E) library : repository

13. SOMNOLENT : WAKEFUL ::
(A) envious : fortunate
(B) benevolent : kind
(C) adamant : rigid
(D) graceful : clumsy
(E) defiant : autocratic

14. SYMMETRY : EYE ::
(A) melody : voice
(B) choreography : feet
(C) applause : hands
(D) pungency : tongue
(E) harmony : ear

15. QUACK : DOCTOR ::
(A) charlatan : impostor
(B) pretender : monarch
(C) defendant : prosecutor
(D) arbitrator : judge
(E) professional : amateur

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

Questions 16-24 are based on the following passage.

In this excerpt from a 1994 article, a biologist discusses his research expedition to Indonesia.

Over the course of millions of years, humans throughout the world have built up a knowledge of their local natural environment so extensive that not even professional biologists can hope to capture more than a small fraction of it, and other members of urban and industrialized societies can scarcely imagine it. At the end of the twenty-four days that I spent with the Ketengban people of New Guinea, I felt like a narrow-minded boor because I had so often nudged the subject back to birds when they began to talk of anything else. Even for very rare bird species, such as New Guinea's leaden honey-eater and garnet robin, the Ketengbans rattled off the altitudes at which the birds lived, the other species with which they associated, the height above the ground at which they foraged, their diet, adult call, juvenile call, seasonal movements, and so on. Only by cutting short the Ketengbans' attempts to share with me their equally detailed knowledge of local plant, rat, and frog species could I record even fragments of their knowledge of birds in twenty-four days.

Traditionally, the Ketengbans acquired this knowledge by spending much of their time in the forest, from childhood on. When I asked my guide, Robert Uropka, how, lacking binoculars and the sight of one eye, he had come to know so much about a tiny, dull-plumed warbler species that lives in the treetops, he told me that as children he and his playmates used to climb trees, build blinds* in the canopy, and observe and hunt up there. But all that is changing, he explained, as he pointed to his eight-year-old son. Children go to school now, and only at vacation times can they live in the forest. The results, as I have seen elsewhere in New Guinea, are adult New Guineans who know scarcely more about birds than do most American city dwellers.

Compounding this problem, education throughout Indonesian New Guinea is in the Indonesian national language, not in Ketengban and the 300 other indigenous languages. Radio, TV, newspapers, commerce, and government also use the Indonesian national language. While the reasoning behind such decisions is, of course, understandable, the outcome is that all but 200 of the modern world's 6,000 languages are likely to be extinct or moribund by the end of the next century. As humanity's linguistic heritage disintegrates, much of our traditional, mostly unrecorded knowledge base vanishes with it.

The analogy that occurs to me is the final destruction, in 391 A.D., of the largest library of the ancient world, at Alexandria. The library housed all the literature of Greece, plus much literature of other cultures, most of which, as a result of that library's burning, was lost to later generations.

GO ON TO THE NEXT PAGE

The ongoing loss today that draws most public attention is the loss of biodiversity; that is, the loss of variety in nature. In that loss, nature is viewed as the victim, humans as the villains. But there is also a parallel loss in which humans are both victims and unwitting villains. Not only are species going extinct, but so is much of our information about those species that survive. In the future, no children will grow up in the forest, where they could receive or rediscover that knowledge. Certainly, professional biologists don't have the necessary time—I count myself lucky if I can spend one month every year or two in New Guinea. It is as if we are burning most of our books, while the languages of those books that remain become as lost to us as the texts written 3,000 years ago in ancient Crete in what is the still-undecipherable ancient Greek script.

* A blind is an enclosure for observing wildlife.

16. In line 4, "capture" most nearly means

(A) control
(B) grab
(C) acquire
(D) win
(E) attract

17. The author mentions "New Guinea's leaden honey-eater and garnet robin" (lines 10-11) primarily in order to illustrate

(A) critical information affecting the Ketengbans' daily lives
(B) the number of bird species now in danger of becoming extinct
(C) the difficulty biologists encounter in finding and observing rare bird species
(D) the Ketengbans' ability to observe and recollect details about their environment
(E) the Ketengbans' exclusive interest in rare species of birds

18. In recounting his conversation with Robert Uropka (lines 22-32), the author suggests that

(A) the Ketengbans lead simple lives far from civilization
(B) the Ketengbans' natural environment is rapidly being destroyed
(C) only through sustained intimacy with nature can one really know it
(D) children are usually more interested in nature than are adults because they study biology in school
(E) New Guineans without formal education will remain oblivious to issues of biodiversity

19. In line 33, "Compounding" most nearly means

(A) adjusting to (B) adding to (C) combining (D) computing (E) comprising

20. The analogy mentioned in lines 44-48 primarily supports the author's argument by

(A) linking the glory of past cultures with the achievements of modern technology
(B) contrasting the effect of a catastrophic event with the deliberate destruction of large forests
(C) connecting two historical movements that serve as dramatic illustrations
(D) comparing the scale of an ancient disaster to the projected impact of a current trend
(E) presenting two contradictory views of an eternal human impulse

21. According to the author, as indigenous languages disappear, which of the following is most likely to occur?

(A) Natural environments will be less effectively managed.
(B) The popularity of electronic and print media will increase.
(C) Linguists and biologists will begin to share their findings.
(D) Human beings will become estranged from their natural environment.
(E) Libraries will become repositories for the literature of extinct languages.

22. The "unwitting villains" (line 53) will eventually cause the

(A) neglect of plant and animal life
(B) restriction of free speech in certain societies
(C) shift from intuition to hard science
(D) eradication of crucial oral traditions
(E) destruction of texts produced by indigenous cultures

23. According to the author, which of the following would best advance the kind of work he has done with the Ketengbans?

(A) Increasing the literacy rate among indigenous peoples
(B) Improving the economic conditions of rural Indonesians
(C) Overcoming the Ketengbans' suspicions about the motives of researchers
(D) Achieving greater access to the Ketengbans in their natural habitat
(E) Extending the time that researchers spend interviewing indigenous peoples

GO ON TO THE NEXT PAGE

24. The primary purpose of the passage is to

(A) warn readers about the consequences of urban living
(B) convey the sense of adventure associated with research
(C) reveal how certain detailed knowledge may disappear
(D) elicit sympathy for the Ketengban children
(E) credit its author for his appreciation of Ketengban culture

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Questions 25-30 are based on the following passage.

In 1927 Charles Lindbergh, a pilot from the United States, became the first person to fly solo across the Atlantic Ocean. When he landed in France, he was hailed as a hero of the age. In this passage, a historian considers the reaction to Lindbergh's achievement.

Was Lindbergh in any sense a creation of the press? The press was at its apogee in the 1920's. Never before or since have there been as many newspapers or as many readers of the printed word. The press was the source of news, information, and entertainment. Every European capital had dozens of newspapers. Many editors, moreover, did judge the Lindbergh flight to be the biggest news story since the First World War.

But though it played an important role in informing the world of Lindbergh's feat and the acclaim it met, the press can scarcely be charged with creating the American's renown. At most one can say that the printed word and the paucity of pictorial evidence encouraged some people to venture forth to the airfield and into the streets to try to catch a glimpse of the modern hero. On the whole, the press followed the excitement rather than created it. In fact, before Lindbergh's departure from New York there was scant mention in the European press of the impending venture. The sensational story blossomed in people's minds before it reached the front pages, while Lindbergh was over the Atlantic.

The acclaim, then, has to be put into a broader context if its dimensions are to be appreciated. Lindbergh, through his achievements and character, seemed to satisfy the needs of many Europeans who believed that their world was in the throes of decline. Since the end of the war, eight and a half years earlier, Europe had slumped into a monumental melancholy. What was being lost, many felt, was the prewar world of values, of decorum, of positive accomplishment, of grace. It was a world that had room and ready recognition for individual achievement based on effort, preparation, courage, staying power. It was a world in which people used the machine and technology to conquer nature, in which means were subordinate to ends. It was a world revolving around family, religion, and the good and moral life.

For those who remembered this world, what a hero Lindbergh was! He was homespun to the core. He was solicitous about mothers, children, animals. He did not drink or smoke or even dance. He rejected all the monetary and material rewards and temptations that were dangled before him: not only free clothes and meals, but houses and enormous sums of money offered for appearances in film, on stage, on radio, or in advertisements. Lindbergh was interpreted as a model for the old order in meeting and overcoming the challenges of the modern age. Europeans adored him for his restraint, and they adopted this heroic individual from small-town, midwestern America as one of their own.

25. The author's primary purpose in the passage is to

(A) suggest why Lindbergh's feat appealed to Europeans
(B) suggest that Lindbergh's fame was not deserved
(C) suggest that the press created Lindbergh's celebrity
(D) question other historians' accounts of Lindbergh's flight
(E) question Lindbergh's motivation for making the flight

26. Which answer best summarizes the author's response to the opening question in line 1 ?

(A) Yes, because the press publicized Lindbergh's activities in Europe
(B) Yes, because Lindbergh would never have attempted the flight without the support of the press
(C) No, because Lindbergh's fame was due to film appearances rather than press coverage
(D) No, because Lindbergh's fame developed among the people of Europe before extensive press coverage began
(E) No, because Lindbergh's fame lasted long after the press ceased reporting about him

GO ON TO THE NEXT PAGE

27. The author characterizes the European press of the 1920's as

(A) a sensationalistic institution unconcerned with objectivity and truth
(B) an inconsequential institution that too often published articles devoid of social commentary
(C) a respectable institution that rarely went beyond covering political and business news
(D) a powerful institution that made huge profits for its owners
(E) a thriving institution that fulfilled public needs

28. Lines 22-36 suggest that the author would most likely agree with which of the following statements?

(A) Historical events should be assessed from an objective rather than a subjective standpoint.
(B) Historical events should be studied in relation to the social context of the times.
(C) Historical interpretations are best understood when personal accounts augment quantitative data.
(D) Biographical accounts are usually more expansive than autobiographical ones.
(E) Biographical accounts should be written by scholars with a broad knowledge of the subject's early years.

29. The author provides the information in lines 38-44 in order to show that Lindbergh was a

(A) hero with idiosyncratic habits
(B) typical American of the 1920's
(C) man who enjoyed notoriety
(D) man with strongly held principles
(E) natural-born actor

30. The author believes that the response in Europe to Lindbergh's flight was chiefly a result of

(A) the flight's implications for economic progress
(B) a fascination with the technological achievement
(C) the public's need for a positive role model
(D) the public's awareness of Lindbergh through press coverage
(E) the public's high regard for a military hero from the First World War

STOP

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

SECTION 7
Time — 15 minutes
13 Questions

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

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

Questions 1-13 are based on the following passage.

This passage comes from the autobiography of a Black woman who grew up in Florida at the end of the nineteenth century.

Grown people know that they do not always know the why of things, and even if they think they know, they do not know where and how they got the proof. Hence the irritation they show when children keep on demanding to know if a thing is so and how the grown folks got the proof of it. It is so troublesome because it is disturbing to the pigeonhole way of life. It is upsetting because until the elders are pushed for an answer, they have never looked to see if it was so, nor how they came by what passes for proof to their acceptances of certain things as true. So, if telling their questioning young to run off and play does not suffice for an answer, a good swat on the child's bottom is held to be proof positive for anything from spelling "Constantinople" to why the sea is salt. It was told to the old folks and that had been enough for them, or to put it in Black idiom, nobody didn't tell 'em, but they heard. So there must be something wrong with a child that questions the gods of the pigeonhole.

I was always asking and making myself a crow in a pigeon's nest. It was hard on my family and surroundings, and they in turn were hard on me. I did not know then, as I know now, that people are prone to build a statue of the kind of person that it pleases them to be. And few people want to be forced to ask themselves, "What if there is no me like my statue?" The thing to do is to grab the broom of anger and drive off the beast of fear.

I was full of curiosity like many other children, and like them I was as unconscious of the sanctity of statuary as a flock of pigeons around a palace. I got few answers from other people, but I kept on asking, because I couldn't do anything else with my feelings.

Naturally, I felt like other children in that death, destruction, and other agonies were never meant to touch me. Things like that happened to other people, and no wonder. They were not like me and mine. Naturally, the world and the firmaments careened to one side a little so as not to inconvenience me. In fact, the universe went further than that—it was happy to break a few rules just to show me preferences.

For instance, for a long time I gloated over the happy secret that when I played outdoors in the moonlight the moon followed me, whichever way I ran. The moon was so happy when I came out to play that it ran shining and shouting after me like a pretty puppy dog. The other children didn't count.

But, I was rudely shaken out of this when I confided my happy secret to Carrie Roberts, my chum. It was cruel. She not only scorned my claim, she said that the moon was paying me no mind at all. The moon, my own happy private-playing moon, was out in its play yard to race and play with her.

We disputed the matter with hot jealousy, and nothing would do but we must run a race to prove which one the moon was loving. First, we both ran a race side by side, but that proved nothing because we both contended that the moon was going that way on account of us. I just knew that the moon was there to be with me, but Carrie kept on saying that it was herself that the moon preferred. So then it came to me that we ought to run in opposite directions so that Carrie could come to her senses and realize the moon was mine. So we both stood with our backs to our gate, counted three, and tore out in opposite directions.

"Look! Look, Carrie!" I cried exultantly. "You see the moon is following me!"

"Ah, youse a tale-teller! You know it's chasing me."

So Carrie and I parted company, mad as we could be with each other. When the other children found out what the quarrel was about, they laughed it off. They told me the moon always followed them. The unfaithfulness of the moon hurt me deeply. My moon followed Carrie Roberts. My moon followed Matilda Clark and Julia Mosley, and Oscar and Teedy Miller. But after a while, I ceased to ache over the moon's many loves. I found comfort in the fact that though I was not the moon's exclusive friend, I was still among those who showed the moon which way to go. That was my earliest conscious hint that the world didn't tilt under my footfalls, nor careen over one-sided just to make me glad.

But no matter whether my probings made me happier or sadder, I kept on probing to know.

1. In lines 1-17, the narrator's tone in discussing "grown people" is best described as

(A) embarrassed and contrite
(B) tentative and reasonable
(C) amused and childlike
(D) playfully disapproving
(E) defiantly resentful

GO ON TO THE NEXT PAGE

2. In context, the phrase "pigeonhole way of life" (lines 6-7) refers to a

(A) frustrated longing for more specialized knowledge
(B) complacency about a particular way of thinking
(C) compulsive desire to maintain family unity
(D) recurrent tendency to ask petty questions
(E) general tendency to avoid unpleasant truths

3. According to the narrator, adults often respond to children's difficult questions by

(A) rebuffing and punishing the children
(B) changing the topic to more familiar subjects
(C) referring the children to traditional oral tales
(D) pretending to be too busy to answer
(E) challenging the children to discover their own answers

4. The discussion of statues in lines 20-25 expresses the narrator's view that most people

(A) look forward to improving their lives
(B) fear new experiences in the world
(C) wish to challenge social mores
(D) doubt their childhood fantasies
(E) cling to self-promoting illusions

5. The phrase "a flock of pigeons" (lines 27-28) refers to

(A) adults who ignore the aesthetic beauty of their environment
(B) adults who think and act alike when among their friends
(C) children who often ignore parental directions
(D) children who unwittingly disturb what is sacred to adults
(E) children who are unable to focus on a single idea for an extended period of time

6. In lines 31-38, the narrator portrays children as

(A) convinced adults do not understand them
(B) unconscious of their own vulnerability
(C) constantly seeking the meaning of life
(D) impatient with adults' simplistic answers
(E) frightened of the world around them

7. In line 32, "touch" most nearly means

(A) affect (B) rival (C) transfer
(D) press (E) tap

8. The description of "the world and the firmaments" in lines 34-35 serves to emphasize the

(A) sense of grandeur some adults enjoy
(B) child's perception of an adult understanding
(C) erroneous explanations put forth by adults
(D) subjects the author worried about as a child
(E) author's self-centered confidence as a child

9. The "rules" mentioned in line 37 are

(A) parental expectations
(B) social customs
(C) adult delusions
(D) childhood rituals
(E) natural laws

10. The phrase "happy to break a few rules" (line 37) helps to develop the narrator's

(A) childhood view of the world
(B) childlike trust in her family and her society
(C) view of the world's random unpredictability
(D) hope for an adult life happier than that of her childhood
(E) strong identification with other children

11. In line 51, "hot" most nearly means

(A) lucky (B) spicy (C) ardent
(D) extremely warm (E) electrically charged

12. The statement in lines 75-77 ("That was . . . glad") suggests that the narrator

(A) had yet to learn to determine her own definition of "truth"
(B) now understood that her actions would have a vast impact on her surroundings
(C) realized that her responsibilities were greater than she had initially believed
(D) had revised her perception of her place in the world
(E) would probably not accept a more balanced view of her role in her family

13. The statement in the last paragraph (lines 78-79) reinforces the narrator's earlier discussion about

(A) adult idealism
(B) childhood friendships
(C) her persistent curiosity
(D) her strong ego
(E) her disillusionment with life

STOP

If you finish before time is called, you may check your work on this section only.
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