

MHSSAT WEEK 1 CHECKLIST

Name: _____

Day (09/23/15 - 09/30/15)	Assignment	Score
Assignment 1	Study the vocabulary from Quizlet (Unit 1). Complete Unit 1 Vocab Quiz.	/15
Assignment 2	Complete Critical Reading (Section 5) - Go to “Free Test” , click on January 2015 - Please use a highlighter and highlight all new vocabularies you found in Section 5	/25
Assignment 3	Outline your response for Essay Week 1. The topic can be found below.	/5
Assignment 4	Study the vocabulary from Quizlet (Unit 2). Complete Unit 2 Vocab Quiz.	/15
Assignment 5	Complete Critical Reading (Section 7) - Go to “Free Test” , click on January 2015 - Please use a highlighter and highlight all new vocabularies you found in Section 7	/23
Assignment 6	Write Week 1 Essay. Topic is below. Please use at least 5 SAT Vocabularies for your essay.	/12
Bonus Assignment	Complete Critical Reading (Section 9) - Go to “Free Test” , click on January 2015 - Please use a highlighter and highlight all new vocabularies you found in Section 9	/19

ESSAY WEEK 1:

Please write an essay for the topic below.

“Most human beings spend their lives doing work they hate and work that the world does not need. It is of prime importance that you learn early what you want to do and whether or not the world needs this service. The return from your work must be the satisfaction that work brings you and the world's need of that work. Income is not money, it is satisfaction; it is creation; it is beauty.”

~ Adapted from: W.E.B. Du Bois,

Is it more important to do work that one finds fulfilling or work that pays well? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

OUTLINE

Your position on issue: _____

Introduction: _____

Topic Sentence 1: _____

Example A: _____

Example B: _____

Example C: _____

Topic Sentence 2: _____

Example A: _____

Example B: _____

Example C: _____

Topic Sentence 3: _____

Example A: _____

Example B: _____

Example C: _____

Conclusion: _____

- | | | | |
|-------------------------|---|-----------------------|--|
| 1. abate | (v.) to reduce in amount, degree, or severity.
"The waves of the great movement ____ and on the calm surface eddies are formed in which float the diplomatists, who imagine that they have caused the floods to ____." | 12. apocryphal | (adj.) of questionable authority or authenticity.
"But it is also probable that these ____ versions are based on a genuine original." |
| 2. accolade | (n.) tribute; honor; praise.
"The ____ was delivered by a barkeeper with a beer glass to the winners of the contest!" | 13. arable | (adj.) fit for growing crops.
"The peasants received their houses and orchards, and allotments of ____ land." |
| 3. acquiesce | (v.) to accept without protest; to agree or submit.
"By this device the Lords were obliged to ____ in the repeal of the paper-duty." | 14. ardent | (adj.) enthusiastic or passionate.
"She clung to his muscular shoulders, returning his ____ embrace." |
| 4. acrid | (adj.) harsh in taste or odor; sharp in manner or temper.
"The ____ smell of cigarette ashes burned her nose and brought tears to her eyes." | 15. assiduous | (adj.) persistent, attentive, diligent.
"They were ____ in their search for all the latest facts and figures." |
| 5. acrimony | (n.) bitterness, discord.
Though they vowed that no girl would ever come between them, Biff and Trevor could not keep ____ from overwhelming their friendship after they both fell in love with the lovely Teresa. | | |
| 6. aggregate | 1. (n.) a whole or total.
"The three branches of the U.S. Government form an ____ much more powerful than its individual parts."
2. (v.) to gather into a mass. "The dictator tried to ____ as many people into his army as he possibly could." | | |
| 7. amorphous | (adj.) shapeless, without definite form; of no particular type or character; without organization, unity, or cohesion.
"It is a black ____ powder soluble in concentrated sulphuric and hydrochloric acids, and when in the moist state readily oxidizes on exposure." | | |
| 8. anachronistic | (adj.) being out of correct chronological order.
"In this book you're writing, you say that the Pyramids were built after the Titanic sank, which is ____." | | |
| 9. anomaly | (n.) deviation from what is normal.
"She has an ____ that makes her immune to young and old immortal magic, all the way back to the Ancients." | | |
| 10. antediluvian | (adj.) extremely old and outdated; prehistoric.
"He has ____ notions about the role of women in the workplace." | | |
| 11. antipathy | (n.) extreme dislike.
"There has always been strong ____ between the two groups." | | |

1. **assuage** (v.) to make something unpleasant less severe.
"He made a mental note to send a piece of jewelry to her hotel room to ___ guilt over the promised phone call that would never happen."
2. **atrophy** (n.) to waste away.
"This is followed by the ___ of many of the larval organs, including the brain, the sense-organ and the ciliated ring."
3. **audacious** (adj.) fearless and daring; bold.
"They have ___ plans for the new school."
4. **avarice** (n.) a greedy desire, particularly for wealth.
"The corporate world is plagued by ___ and a thirst for power."
5. **avert** (v.) to turn away; prevent or avoid.
"But he couldn't ___ his eyes from the white-sheeted form, the last remnants of the warmth of life slipping away."
6. **aviary** (n.) enclosure for birds; large cage.
"He also formed a splendid ___ which, under the name of the "hencoop," was a favorite subject of ridicule with his enemies."
7. **beguile** (v.) to deceive; to charm; to enchant.
"She was cunning enough to ___ her classmates into doing the work for her."
8. **bequeath** (v.) to give or pass on as an inheritance.
"A man might make his wife a settlement by deed of gift, which gave her a life interest in part of his property, and he might reserve to her the right to ___ it to a favorite child, but she could in no case leave it to her family."
9. **bleak** (adj.) bare, dull, dismal.
"The landscape around them was ___, almost as devoid of plant life as the white sands had been."
10. **blighted** (n.) damaged; destroyed; ruined.
"The mines were rigged, and he'd never wanted to think he'd need to destroy his home in order to rid it of the ___ affecting it."
11. **bombastic** (adj.) pompous in speech and manner.
"A ___ speech intended to impress the voters in her congressional district."
12. **buttress** (v.) to support, prop up, strengthen; (n.) a supporting structure.
"The mother had always been the ___ of our family in trying times."
13. **cacophonous** (adj.) harsh sounding.
"The ___ chaos on the floor of the New York Stock Exchange."
14. **cardiologist** (n.) heart specialist.
The ___ has spent countless years researching ways to find cures for heart disease.
15. **carping** (adj.) to find fault; complain.
"A peevisish and ___ old woman who is not a favorite at the nursing home."

Name: _____

Date: _____

SAT VOCAB QUIZ NO. 1

1. Donald Trump is somehow considered by many as a potential candidate for the presidency in 2016, despite his _____ and outdated views on many issues, especially on women and immigration.
 - a. antediluvian
 - b. amorphous
 - c. apocryphal
 - d. arable
 - e. acrid
2. Every team has worked hard to prepare for the new season, but despite all the _____ work, there can only be one winner of the prestigious Premier League trophy.
 - a. amorphous
 - b. assiduous
 - c. anachronistic
 - d. arable
 - e. abated
3. Harry Potter was born with an _____ on his head - an abnormal scar in the shape of a lightning bolt.
 - a. antipathy
 - b. anomaly
 - c. acrimony
 - d. avalanche
 - e. acrid
4. Alexander Hamilton deserved a(n) _____ for his contributions to the early economy of the United States, especially for the important Hamilton Plan.
 - a. abate
 - b. acrimony
 - c. accolade
 - d. acrid
 - e. aggregate
5. Hillary Clinton's loss in the 2008 race to Barack Obama was _____ by her appointment to the post of Secretary of State - at least she did not go home empty like Mitt Romney in 2012.
 - a. aggregated

- b. acquiesced
 - c. assured
 - d. acrimony
 - e. abated
6. Most Russian peasants after the emancipation of 1861 did not receive a large amount of _____ land, and even though many felt disaffected, they had no choice but to _____ to the contract.
- a. acrid / acquiesce
 - b. arable / aggregate
 - c. arable / acquiesce
 - d. amorphous / abate
 - e. assiduous / abate
7. Martin Luther King Jr. was one of W.E.B. Du Bois' most _____ acolyte, but he held many different views to the latter.
- a. ardent
 - b. amorphous
 - c. acrid
 - d. antediluvian
 - e. aggregate
8. While Shakespeare's Julius Caesar did have a few _____ - such as a chime of a clock could be heard on stage while the clock was not yet invented in the Roman era - such flaws were _____ by the masterful plot, characters and especially the acting.
- a. aggregates / abated
 - b. antipathy / acquiesced
 - c. anomalies / aggregated
 - d. anachronisms / abated
 - e. anomalies / abated
9. The cast of "Community" was one of the best in American sitcoms, but the _____ between two of its members caused an early cancellation of the show in its fourth season.
- a. aggregate
 - b. antipathy
 - c. accolade
 - d. anomaly
 - e. acolyte
10. He could still remember the _____ smoke rising from the White House's fire as the British incinerated it to revenge Americans who invaded Canada during the

War of 1812, and he knew the land around it was no longer _____ because trees could not be planted after the demolition.

- a. ardent / acrimonious
- b. antediluvian / apathetic
- c. assiduous / antipathetic
- d. acrid / amorphous
- e. amorphous / arable

PARAGRAPH

The 1960s was an especially difficult time for African Americans. They had to face a lot of _____ from whites and other immigrants. However, despite the grim picture, many people, not just black activists, fought _____ for civil rights. They all were _____ believers in an America where there would be no segregation, where kids regardless of race can go to the same school on the same bus. They all wanted to eradicate the _____ that had existed for so long between blacks and whites. They were not going to _____ to the social conventions - they believed that society was in desperate need of reform. As a result, many organizations and student groups sprang up, to fight racism together, to somehow make racism become an _____ aspect of America. It was not an easy fight - there were so many obstacles along the way that without a strong _____ of passionate activists, it would have been impossible. Every single one of them deserves an _____ for how they have shaped the landscape of American society.



SECTION 5

Time — 25 minutes

25 Questions

Turn to Section 5 (page 5) of your answer sheet to answer the questions in this section.

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

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

Example:

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

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

(A) (B) (C) (D) ●

- The debate between Ron and Victor was ----- yet -----; in other words, it was heated but adequately courteous.

(A) emotional . . vigorous
(B) moderate . . polite
(C) intense . . civil
(D) restrained . . friendly
(E) charged . . explosive
- Arctic animals have adapted to the cold, Arctic climate in exceptional ways, but humans have ----- them in one respect: the ability to use fire.

(A) surpassed (B) resisted (C) appreciated
(D) assisted (E) undermined
- Because the accused persisted in explaining his actions through an absurd story, he ----- his own -----, creating difficulties for lawyers trying to clear his name.

(A) restored . . reputation
(B) exceeded . . situation
(C) prevented . . downfall
(D) admitted . . innocence
(E) hindered . . defense
- Stress can weaken defenses and ----- the onset of illness, but small amounts of stress may have the opposite effect and ----- the body.

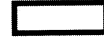
(A) mitigate . . incapacitate
(B) promote . . weaken
(C) facilitate . . fortify
(D) jeopardize . . cure
(E) circumvent . . immunize
- Best known for her children's books, Beatrix Potter was also one of the first naturalists to observe that a lichen results from -----, an interdependent relationship between two different organisms.

(A) parity (B) autonomy (C) symbiosis
(D) similitude (E) synchronicity
- Jerry's praise of his own business ----- was clearly -----: so many inexperienced entrepreneurs who followed his advice failed.

(A) expertise . . pertinent
(B) supremacy . . sincere
(C) ineptitude . . illusory
(D) acumen . . unwarranted
(E) background . . authoritative
- Frida Kahlo's haunting and often brutal self-portraits have such ----- effect that, once seen, they become impossible to forget.

(A) a sporadic (B) a hermetic (C) a mirthful
(D) an indelible (E) an insipid
- Physician and researcher Lewis Mehl-Madrona ----- traditional and modern medicine, thereby combining techniques of each form of medicine.

(A) redresses (B) castigates (C) proffers
(D) amalgamates (E) abjures



The passages below are followed by questions based on their content; questions following a pair of related passages may also be based on the relationship between the paired 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 9-13 are based on the following passages.

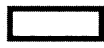
Passage 1

The novelist Jane Austen (1775–1817) wrote about what she understood. But did she understand enough? Her world was not merely small but narrow. Her novels are sometimes referred to as miniatures, but the analogy is not apt. We do not get from *Emma* a condensed and refined sense of a larger entity, nor does the work suggest references far beyond its surface. The limitation and the narrowness of the small English rural towns her novels are often set in is the limitation of class society. And the one important criticism of Jane Austen is that her vision is limited by her unquestioning acceptance of that society.

Passage 2

How does the fact that Jane Austen depicts in her novels the “class society” that she lived in demonstrate the class basis of her standards or indicate that she calls on us to admire the standards of that society? I would maintain, on the contrary, that her standards, her moral values, have no class basis whatsoever. She values honesty, decency, clear-sightedness, emotional responsiveness in whatever class they occur; her most contemptible characters—Lady Catherine de Bourgh, Sir Walter Elliot, General Tilney—are often the highest in the scale of wealth and social prestige.

9. Which statement best describes the relationship between the two passages?
- (A) The author of Passage 2 poses a possible solution to a problem introduced by the author of Passage 1.
 - (B) The author of Passage 2 refutes an argument presented by the author of Passage 1.
 - (C) The author of Passage 2 discusses the historical context of a situation described by the author of Passage 1.
 - (D) The author of Passage 2 provides data to support a claim made by the author of Passage 1.
 - (E) The author of Passage 2 evaluates a recommendation offered by the author of Passage 1.
10. The authors of both passages would most likely agree that
- (A) Austen’s view of the politics of her time was not influenced by her place in society
 - (B) Austen’s upper-class characters are generally portrayed sympathetically
 - (C) Austen depicted important historical events in her novels
 - (D) Austen did not understand a lot about current social issues
 - (E) Austen wrote about a world with which she was familiar
11. The author of Passage 1 indicates that Austen’s novels cannot be considered “miniatures” (line 4) because they
- (A) treat broad philosophical themes
 - (B) trace characters’ lives over years
 - (C) develop highly complex plots
 - (D) do not convey a sense of the world at large
 - (E) do not distinguish between social classes
12. The author of Passage 2 would most likely consider the statement about Austen’s “vision” (line 10, Passage 1) to be
- (A) contradicted by examples from Austen’s fiction
 - (B) accepted by most critics of Austen’s novels
 - (C) unsupported by recently revealed evidence
 - (D) confirmed by Austen’s basic sense of values
 - (E) reinforced by facts about Austen’s biography
13. In line 21, “scale” most nearly means
- (A) number
 - (B) balance
 - (C) size
 - (D) ratio
 - (E) ranking



Questions 14-25 are based on the following passage.

This passage, adapted from the introduction to a 2004 book, refers to the famous violinmaker Antonio Stradivari (1644-1737).

I gave up the violin when I left school. In the twenty years since, I have come to understand as a listener what I never did as a mediocre player—that the members of the violin family (principally the violin itself, the viola, and the cello) are indisputably the kings of all the instruments. The violin, so deceptively simple, can both portray and inspire every emotion imaginable, imitating the braying of a donkey or delivering a tune of heart-rending beauty. Lyrical and expressive, or harsh and violent, it is the master of adaptability; only the human voice can match it. By comparison, the piano's eighty-odd notes a semi-tone apart may make it a mechanical marvel of polyphony, but where is the ability to thrill with almost imperceptible changes in pitch or volume? As for the other members of the orchestra—woodwind, brass, percussion—the very names hint at the paucity of their tonal range.

Not only do the violin and its sister instruments dominate the orchestra, there remains no question of who is their most famous maker—perhaps the most celebrated craftsman in history. From Melbourne to Milwaukee, the bus driver will ask you, as you struggle with your violin case, “Is that a Stradivarius?” His reputation for excellence is ubiquitous.

This reputation stems from the players themselves. To anyone, but most of all those lucky enough to perform on them, Strads are far more than just instruments. They are works of art, bringing together utility and aesthetics in a way that no other object can quite match. The British cellist Steven Isserlis borrows his Stradivarius from the Nippon Music Foundation: “My heart leaps every day when I take it out of the case. Its beautiful color glows.”

Maxim Vengerov, a Russian who is probably the most admired of the younger generation of violinists, is even more direct about his relationship with his Strad: “It is a marriage.” The violin is such a feminine instrument that the metaphor seems almost inescapable, at least for men. Women are more likely to regard their violins as an extension of themselves. One friend told me this is why she does not use a shoulder-rest. The German virtuosa Anne-Sophie Mutter rests her Stradivarius on her bare shoulder: even clothes are too great a barrier. The exception only seems to prove the rule. When the young Soviet violinist Viktoria Mullova took a taxi across the border from Finland into Sweden in 1983, she left her government-owned Strad on the hotel-room bed. As a result her KGB* minders wasted valuable hours on the assumption that she could not possibly be defecting.

Finally, there is the most obvious and concrete way in which violinists put a value on their instruments. Vengerov's Strad—the Kreutzer—set an auction record of \$1.6 million when it was bought for him in 1998. Even that figure is put in the shade by private deals. Scarcity and the need for age have combined to drive a seemingly unstoppable rise in the prices of string instruments. What other profession faces a situation where the tools of its trade have become so expensive as to be almost unobtainable? Every maker has his price—the violin says something about its player's status, even before bow is put to string—but none commands more respect than Antonio Stradivari.

Fame, beauty, history, value, the peculiar devotion that Strads inspire: it is a heady mix. And it all results from their most remarkable characteristic. More than 250 years after his death, Stradivari's violins and cellos remain the best in the world. On song and in the right hands they are magnificent, projecting glorious tone to the back of the largest concert hall. A violinist who is attuned to his Strad, and knows that it will do everything required of it, can relax into playing, confident that he will not have to force to be heard. Strads are the ultimate rebuke to the arrogance of the modern age: science does not have all the answers; Renaissance technology still cannot be bettered.

* The KGB was the national security agency of the Soviet Union that monitored dissent and controlled the activities of Soviet citizens, even entertainers on tour.

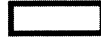
From *Stradivari's Genius* by Toby Faber, copyright © 2005 by Toby Faber. Used by Permission of Random House, Inc.

14. The passage is best described as

- (A) an explanation of a recent discovery
- (B) an analysis of an enigmatic condition
- (C) an investigation of a controversial claim
- (D) a consideration of a remarkable artifact
- (E) a presentation of a personal narrative

15. In line 10, the author compares “the human voice” to

- (A) a flawless design
- (B) a musical instrument
- (C) a familiar presence
- (D) an enduring achievement
- (E) an unforgettable performance



16. Which best describes the effect of the question in lines 12-14 (“but . . . volume”) ?
- (A) It expresses the author’s view about a particular subject.
 (B) It establishes the terms of a puzzle to be solved.
 (C) It highlights the inadequacy of available information.
 (D) It challenges the author’s opinion about a current topic.
 (E) It reveals the author’s lack of knowledge about a particular phenomenon.
17. Which best describes the role of lines 17-23 in presenting the author’s argument?
- (A) They shift the focus of the passage from instruments to performers.
 (B) They introduce an alternative interpretation of information in the opening paragraph.
 (C) They provide a transition from a broad overview to a specific topic.
 (D) They question the assumptions underlying earlier assertions.
 (E) They offer examples in support of previously made claims.
18. Which best describes how “the players themselves” (line 24) determine the reputation of Stradivarius violins?
- (A) They publicize their desire to own one of the violins.
 (B) They ensure the preservation of the violins.
 (C) They treat the violins as exceptional objects.
 (D) They play as many concerts as possible.
 (E) They lecture audiences before performing.
19. In lines 32-47, the author refers to Vengerov, Mutter, and Mullova to
- (A) explore ways that Stradivarius players relate to their violins
 (B) illustrate advantages that Stradivarius players gain from their violins
 (C) reveal innovations that shaped performance styles for Stradivarius players
 (D) cite cases that document the effect of Stradivarius violins on history
 (E) correct misconceptions that have arisen about Stradivarius violins
20. Which hypothetical statement by a violinist who plays a Stradivarius would most directly support the point made in lines 37-41 (“Women . . . barrier”) ?
- (A) “I wish I owned a dozen of these violins.”
 (B) “I needed some time to adjust to my violin’s peculiarities.”
 (C) “I prefer to play my violin only for small audiences.”
 (D) “I think my violin has a will of its own.”
 (E) “I feel incomplete without my violin.”
21. Why does the author consider Mullova an “exception” (line 41) to the rule?
- (A) Mullova was able to leave her violin behind when she left Finland.
 (B) Mullova did not know the full commercial value of her Stradivarius.
 (C) Mullova was one of the few Soviet women who played a Stradivarius.
 (D) The Soviet government was unable to prevent Mullova from escaping her KGB minders.
 (E) The Soviet government did not restrict other violinists from using Mullova’s instrument.
22. In line 61, the author uses a list (“Fame . . . devotion”) primarily to
- (A) reveal the complexity of a proposal
 (B) convey the scope of an international dilemma
 (C) identify the components of an invention
 (D) suggest the richness of a popular reputation
 (E) indicate the predictability of an emotional response
23. In line 62, “heady” most nearly means
- (A) rash
 (B) violent
 (C) intoxicating
 (D) intellectual
 (E) shrewd



24. In lines 70-72 (“Strads . . . bettered”), the author characterizes the spirit of the modern age as being
- (A) incomprehensible
 - (B) overbearing
 - (C) ominous
 - (D) logical
 - (E) belligerent
25. The author’s point of view in the passage is that of
- (A) a meticulous analyst
 - (B) an experienced arbiter
 - (C) a knowledgeable fan
 - (D) an aspiring scholar
 - (E) a disappointed reviewer

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 — 25 minutes

23 Questions

Turn to Section 7 (page 6) of your answer sheet to answer the questions in this section.

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

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

Example:

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

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

(A) (B) (C) (D) ●

1. By authorizing programs that ----- people with a wide range of interests, the city council has managed to ----- the long-neglected downtown area.

- (A) engage . . revitalize
- (B) deter . . consolidate
- (C) fascinate . . dismantle
- (D) occupy . . marginalize
- (E) offend . . refurbish

2. Writer Paule Marshall often creates characters who experience -----, moments of revelation in which self-understanding dawns.

- (A) triumphs (B) indignities (C) epiphanies
- (D) tribulations (E) contingencies

3. Manfred's attitude was one of -----, but his classmates refused to pay any attention to his airs of superiority.

- (A) severity (B) solicitousness (C) frivolity
- (D) condescension (E) contrition

4. Although often -----, Carmen was nonetheless -----; for instance, while disinclined to talk about her goals, she pursued them relentlessly.

- (A) unabashed . . resolute
- (B) diffident . . dilatory
- (C) pretentious . . unswerving
- (D) succinct . . impetuous
- (E) taciturn . . tenacious

5. The electronic-media entrepreneur maintained that traditional newspapers, books, and magazines are -----: not quite dead, but in rapid decline.

- (A) moribund (B) defunct (C) redundant
- (D) improvident (E) tendentious



The passages below are followed by questions based on their content; questions following a pair of related passages may also be based on the relationship between the paired 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 6-7 are based on the following passage.

The initial exhibition of quilts by the women of Gee's Bend exploded into the world of modern art with great fanfare, rocking critics who generally dismiss cloth art. The quilts are made by descendants of slaves, who live in the small rural community in Alabama called Gee's Bend, once the site of cotton plantations. These women spend their spare time splicing scraps of old cloth to make robust objects of refined, abstract designs. The best of them, unusually minimalist and spare, are so gorgeous that it is hard to know how to begin to account for them. But then, good art can never be fully accounted for, just described.

6. The primary purpose of the passage is to

- (A) describe the accomplishments of a famous artist
- (B) recount the historical origins of a rural community
- (C) explain the technique of quilt making to beginners
- (D) call attention to a set of impressive works of art
- (E) argue for a greater appreciation of cloth art

7. In line 3, "rocking" most nearly means

- (A) infuriating
- (B) amusing
- (C) swaying
- (D) astonishing
- (E) lulling

Questions 8-9 are based on the following passage.

How do children learn so much? Through experience, experimentation, and observation: tasting, smelling, hearing, touching. It is the real-life lessons—the climbing over and scooting under, putting one cup inside another, and chasing grapes around the kitchen floor—that teach children how the world and their bodies work. Pushing a computer key to make an animated monkey dance does not have the same effect. "Two-dimension play is not as good as three-dimension play," says Kathy Hirsh-Pasek, director of the Infant Laboratory at a Philadelphia university. "For young children, seeing circles and squares is not as good as manipulating circles and squares."

8. The quote from Kathy Hirsh-Pasek (lines 8-12) functions primarily as a

- (A) detailed example
- (B) contrasting argument
- (C) flippant reply
- (D) speculative interpretation
- (E) supporting statement

9. The passage suggests that Kathy Hirsh-Pasek would most likely DISAGREE with which claim about young children?

- (A) They need to spend more time creating their own stories.
- (B) They appreciate being encouraged to explore their surroundings.
- (C) They learn best when engaging their primary senses.
- (D) They benefit greatly from extensive exposure to computers.
- (E) They benefit from active play with one another.



Questions 10-15 are based on the following passage.

The passage is adapted from a 1998 nonfiction book about orchids in Florida.

You have to want something very badly to go looking for it in the Fakahatchee Strand. For me, it was the *Polyrrhiza lindenii*, the ghost orchid, the only really pretty orchid in the Fakahatchee. The ghost orchid usually grows
5 around the trunks of pop ash and pond apple and custard apple trees. It normally blooms no more than once a year. It has no foliage. It is nothing but roots, a tangle of flat green roots about the width of linguine wrapped around a tree. The roots are chlorophyllous; that is, they serve as both
10 roots and leaves. The flower is a lovely papery white. It has the intricate lip that is characteristic of all orchids, but its lip is especially pronounced and pouty, and each corner tapers into a long, fluttery tail. These tails are so delicate that they tremble in a light breeze. The whiteness of the
15 flower is as startling as a spotlight in the grayness and greenness of a swamp. Because the plant has no foliage and its roots are almost invisible against tree bark, the flower looks like it is magically suspended in midair. People say a ghost orchid in bloom looks like a flying white frog—an
20 ethereal and beautiful flying white frog. Carlyle Luer, the author of *The Native Orchids of Florida*, once wrote of the ghost orchid, “Should one be lucky enough to see this flower, all else will seem eclipsed.”

Near a large sinkhole, Tony, my guide, pointed out some
25 little green straps on a tree and said they were ghost orchids that were done blooming for the year. We walked for another hour, and he pointed out more green ghost-orchid roots on more trees. The light was flattening out, and I was muddy and scratched and scorched. Finally we turned
30 around and walked 5,000 miles back to Tony’s Jeep. It had been a hard day, and I hadn’t seen what I had come to see. I kept my mind busy as we walked out by wondering if the hard-to-find, briefly seen, irresistibly beautiful ghost orchid was just a fable and not a real flower at all.

35 Yet if the ghost orchid was really only a phantom, it was still such a bewitching one that it could seduce people to pursue it year after year and mile after miserable mile. If it was a real flower, I wanted to keep coming back to Florida until I could see one. The reason was not that I love
40 orchids. I don’t even especially *like* orchids. What I wanted was to see this thing that people were drawn to in such a singular and powerful way. Everyone I was meeting connected to orchids had circled their lives around some great desire, a desire that then answered questions for them
45 about how to spend their time and their money and who their friends would be and where they would travel and

what they did when they got there. It was religion. I wanted to want something as much as these people wanted these plants. I wanted to know what it feels like to care about something so passionately.

10. The passage is best characterized as an account of

- (A) a personal quest
- (B) a business enterprise
- (C) a disastrous misadventure
- (D) a particular ecosystem
- (E) an unexpected discovery

11. The discussion in lines 14-20 (“The whiteness . . . frog”) creates an impression of the ghost orchid by using

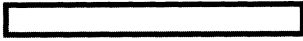
- (A) broad generalizations
- (B) evocative comparisons
- (C) hypothetical statements
- (D) authoritative sources
- (E) scientific data

12. Lines 28-31 (“The light . . . see”) present the author as

- (A) morose
- (B) dispirited
- (C) dismissive
- (D) incredulous
- (E) acrimonious

13. In line 30, the author’s use of “5,000 miles” is best described as

- (A) blunt conjecture
- (B) careful euphemism
- (C) dramatic speculation
- (D) humorous exaggeration
- (E) objective reporting



14. Which statement best summarizes the perspective presented in lines 39-42 (“The reason . . . way”)?
- (A) The author finds orchids objectionable.
 - (B) The author wants to meet people who have successfully cultivated orchids.
 - (C) The author regrets having decided to search for the ghost orchid.
 - (D) The ghost orchid is less important to the author than the state of mind it sometimes inspires.
 - (E) The ghost orchid is more important to the author than its ecology.

15. The author refers to “religion” (line 47) in order to
- (A) show that orchid collecting involves a certain set of rituals
 - (B) suggest that an attraction to orchids automatically involves a set of shared beliefs
 - (C) indicate that orchid enthusiasts routinely join organized societies
 - (D) underscore how people connected to orchids are especially devoted to environmental causes
 - (E) emphasize the importance of orchids in some people’s lives