**Writing and Language Test**

**44 Questions**

**Turn to Section 2 of your answer sheet to answer the questions in this section.**

**Directions**

Each passage in this section is accompanied by a number of questions. For some questions, you will consider how the passage might be revised to improve the expression of ideas. For other questions, you will consider how the passage might be edited to correct errors in sentence structure, usage, or punctuation. A passage or a question may be accompanied by one or more graphics (such as a table or graph) that you will consider as you make revising and editing decisions.

Some questions will direct you to an underlined portion of a passage. Other questions will direct you to a location in a passage or ask you to think about the passage as a whole.

A pair of brackets containing an uppercase Q and a number — for example, [Q1] — indicates that an associated question refers to that location in the passage or to the following underlined portion of the passage. The number in brackets is the number of the associated question. The bracketed element is hyperlinked to the associated question, and the question heading is hyperlinked back to the related location or portion of the passage.

There are two ways to follow a link. One is to move the flashing text cursor, or caret, into the hyperlinked text and press the Enter key; the other is to place the mouse cursor, or pointer, over the hyperlinked text and press Ctrl+left‑click (that is, press and release the left button on the mouse while holding down the Ctrl key on the keyboard).

After reading each passage, choose the answer to each question that most effectively improves the quality of writing in the passage or that makes the passage conform to the conventions of standard written English. Many questions include a “NO CHANGE” option. Choose that option if you think the best choice is to leave the relevant portion of the passage as it is.

In questions that ask you to consider potential revisions, the list of answer choices is followed by a presentation of each revision in context. A set of revisions in context is surrounded by “**Begin skippable content**” and “**End skippable content**” labels formatted as level‑6 headings. If a question includes a “NO CHANGE” option, that option in the skippable content will present the relevant context of the passage in its original form with the original underlined text. For the following options, the same context will be repeated with the underlined portion replaced by each revision to be considered.

Punctuation is essential to some questions in this test, so we suggest that you either activate the punctuation‑reading function of your software or utilize the character‑by‑character capabilities.

**Questions 1 through 11 are based on the following passage.**

**For the Love of Coffee**

Ever since [[Q1](#_Question_1.)] introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture. [[Q2](#_Question_2.)] However, coffee is so central to Italian culture that one cannot visit any city or town in Italy without seeing several coffeehouses (called *caffetterie* in Italian). Such coffeehouses have existed since 1640, when the first was established in Venice, and [[Q3](#_Question_3.)] it has since become a part of Italy’s national identity. It is not uncommon in Italy for people to make two to three trips a day to their favorite *caffetteria*, and often people are so selective about their coffee that they will frequent only one establishment. But it is not simply the coffee that creates such enthusiasm for coffeehouses among those [[Q4](#_Question_4.)] which love them; the social aspect of the *caffetteria* may play nearly as great a role as the coffee itself.

Each *caffetteria* functions as a social hub in its neighborhood, and the way in which most patrons consume their coffee [[Q5](#_Question_5.)] contribute to this fact. Few *caffetteria* patrons sit at tables, since most coffeehouses in Italy charge a premium for table service, [[Q6](#_Question_6.)] although sometimes it’s worth the cost to be able to sit and rest. Nor can patrons take their drinks elsewhere: to‑go cups are not available at typical coffeehouses. [[Q7](#_Question_7.)] Instead, most regular patrons of a *caffetteria* drink their coffee standing. They do this, often shoulder‑to‑shoulder, at a counter or bar. Normally, those drinking their coffee at a bar will also chat with each other and the person making coffee behind the bar. This practice, which combines social interaction with coffee drinking, is the most popular way to enjoy a cup of coffee in Italy.

[[Q8](#_Question_8.)] Indeed, many Italian coffee enthusiasts agree that there is only one [[Q9](#_Question_9.)] correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso. This type of coffee is drunk in Italy in several forms, either unadulterated or with varying amounts of milk, and each form has a different name. An espresso mixed with frothed and steamed milk [[Q10](#_Question_10.)] is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato. There are also respected traditions about when these different coffee drinks should be consumed: while cappuccino is a popular morning drink, espresso, either plain or diluted with water, is usually the drink of choice for coffee drinkers in Italy in the afternoon and evening. [[Q11](#_Question_11.)]

**[Question 1.](#Q01selection)**

A. NO CHANGE (introducing coffee)

B. they introduced coffee

C. their introduction of coffee

D. coffee was introduced

Answer choices in context:

***Begin skippable content.***

A. Ever since introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture.

B. Ever since they introduced coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture.

C. Ever since their introduction of coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture.

D. Ever since coffee was introduced to Italy several centuries ago, it has been a ubiquitous part of Italian culture.

***End skippable content.***

**[Question 2.](#Q02selection)**

A. NO CHANGE (However,)

B. In fact,

C. Even so,

D. Despite this history,

Answer choices in context:

***Begin skippable content.***

A. Ever since introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture. However, coffee is so central to Italian culture that one cannot visit any city or town in Italy without seeing several coffeehouses (called *caffetterie* in Italian).

B. Ever since introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture. In fact, coffee is so central to Italian culture that one cannot visit any city or town in Italy without seeing several coffeehouses (called *caffetterie* in Italian).

C. Ever since introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture. Even so, coffee is so central to Italian culture that one cannot visit any city or town in Italy without seeing several coffeehouses (called *caffetterie* in Italian).

D. Ever since introducing coffee to Italy several centuries ago, it has been a ubiquitous part of Italian culture. Despite this history, coffee is so central to Italian culture that one cannot visit any city or town in Italy without seeing several coffeehouses (called *caffetterie* in Italian).

***End skippable content.***

**[Question 3.](#Q03selection)**

A. NO CHANGE (it has)

B. it will

C. they have

D. they had

Answer choices in context:

***Begin skippable content.***

A. Such coffeehouses have existed since 1640, when the first was established in Venice, and it has since become a part of Italy’s national identity.

B. Such coffeehouses have existed since 1640, when the first was established in Venice, and it will since become a part of Italy’s national identity.

C. Such coffeehouses have existed since 1640, when the first was established in Venice, and they have since become a part of Italy’s national identity.

D. Such coffeehouses have existed since 1640, when the first was established in Venice, and they had since become a part of Italy’s national identity.

***End skippable content.***

**[Question 4.](#Q04selection)**

A. NO CHANGE (which love)

B. who loves

C. who love

D. whom love

Answer choices in context:

***Begin skippable content.***

A. But it is not simply the coffee that creates such enthusiasm for coffeehouses among those which love them; the social aspect of the *caffetteria* may play nearly as great a role as the coffee itself.

B. But it is not simply the coffee that creates such enthusiasm for coffeehouses among those who loves them; the social aspect of the *caffetteria* may play nearly as great a role as the coffee itself.

C. But it is not simply the coffee that creates such enthusiasm for coffeehouses among those who love them; the social aspect of the *caffetteria* may play nearly as great a role as the coffee itself.

D. But it is not simply the coffee that creates such enthusiasm for coffeehouses among those whom love them; the social aspect of the *caffetteria* may play nearly as great a role as the coffee itself.

***End skippable content.***

**[Question 5.](#Q05selection)**

A. NO CHANGE (contribute)

B. contributes

C. contributing

D. which contributes

Answer choices in context:

***Begin skippable content.***

A. Each *caffetteria* functions as a social hub in its neighborhood, and the way in which most patrons consume their coffee contribute to this fact.

B. Each *caffetteria* functions as a social hub in its neighborhood, and the way in which most patrons consume their coffee contributes to this fact.

C. Each *caffetteria* functions as a social hub in its neighborhood, and the way in which most patrons consume their coffee contributing to this fact.

D. Each *caffetteria* functions as a social hub in its neighborhood, and the way in which most patrons consume their coffee which contributes to this fact.

***End skippable content.***

**[Question 6.](#Q06selection)**

Which choice gives an example that most clearly supports the statement made earlier in [the sentence](#CoffeeP2S2)?

A. NO CHANGE (although sometimes it’s worth the cost to be able to sit and rest.)

B. a fee that can amount to three to four times as much as the price per drink.

C. which can come as a surprise to tourists who are not forewarned.

D. which simply means being waited on at your table.

Answer choices in context:

***Begin skippable content.***

A. Few *caffetteria* patrons sit at tables, since most coffeehouses in Italy charge a premium for table service, although sometimes it’s worth the cost to be able to sit and rest.

B. Few *caffetteria* patrons sit at tables, since most coffeehouses in Italy charge a premium for table service, a fee that can amount to three to four times as much as the price per drink.

C. Few *caffetteria* patrons sit at tables, since most coffeehouses in Italy charge a premium for table service, which can come as a surprise to tourists who are not forewarned.

D. Few *caffetteria* patrons sit at tables, since most coffeehouses in Italy charge a premium for table service, which simply means being waited on at your table.

***End skippable content.***

**[Question 7.](#Q07selection)**

Which choice most effectively combines the underlined sentences?

The underlined sentences are:

Instead, most regular patrons of a *caffetteria* drink their coffee standing. They do this, often shoulder‑to‑shoulder, at a counter or bar.

A. Instead, most regular patrons of a *caffetteria* drink their coffee standing, often shoulder‑to‑shoulder, at a counter or bar.

B. Instead, most regular patrons of a *caffetteria* drink their coffee, often standing shoulder‑to‑shoulder, which they do at a counter or bar.

C. Instead, most regular patrons of a *caffetteria* drink their coffee; they do it often standing shoulder‑to‑shoulder at a counter or bar.

D. Most regular patrons of a *caffetteria* drink their coffee shoulder‑to‑shoulder at a counter or bar, standing there instead.

**[Question 8.](#Q08selection)**

Which choice best introduces the paragraph?

A. Coffee consumption does not necessarily have to take place in a *caffetteria*; espresso‑based drinks can also be made in the home.

B. In Italy, the fervor for the coffee‑drinking experience extends beyond the drinking of coffee to the making of it and the timing of its consumption.

C. There are as many different ways to make coffee in Italy as there are coffee drinkers, and there is little agreement about which way is best.

D. Not all Italians share in this enthusiasm for coffee, of course.

Answer choices in context:

***Begin skippable content.***

A. Coffee consumption does not necessarily have to take place in a *caffetteria*; espresso‑based drinks can also be made in the home. Indeed, many Italian coffee enthusiasts agree that there is only one correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso. This type of coffee is drunk in Italy in several forms, either unadulterated or with varying amounts of milk, and each form has a different name. An espresso mixed with frothed and steamed milk is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato. There are also respected traditions about when these different coffee drinks should be consumed: while cappuccino is a popular morning drink, espresso, either plain or diluted with water, is usually the drink of choice for coffee drinkers in Italy in the afternoon and evening.

B. In Italy, the fervor for the coffee‑drinking experience extends beyond the drinking of coffee to the making of it and the timing of its consumption. Indeed, many Italian coffee enthusiasts agree that there is only one correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso. This type of coffee is drunk in Italy in several forms, either unadulterated or with varying amounts of milk, and each form has a different name. An espresso mixed with frothed and steamed milk is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato. There are also respected traditions about when these different coffee drinks should be consumed: while cappuccino is a popular morning drink, espresso, either plain or diluted with water, is usually the drink of choice for coffee drinkers in Italy in the afternoon and evening.

C. There are as many different ways to make coffee in Italy as there are coffee drinkers, and there is little agreement about which way is best. Indeed, many Italian coffee enthusiasts agree that there is only one correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso. This type of coffee is drunk in Italy in several forms, either unadulterated or with varying amounts of milk, and each form has a different name. An espresso mixed with frothed and steamed milk is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato. There are also respected traditions about when these different coffee drinks should be consumed: while cappuccino is a popular morning drink, espresso, either plain or diluted with water, is usually the drink of choice for coffee drinkers in Italy in the afternoon and evening.

D. Not all Italians share in this enthusiasm for coffee, of course. Indeed, many Italian coffee enthusiasts agree that there is only one correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso. This type of coffee is drunk in Italy in several forms, either unadulterated or with varying amounts of milk, and each form has a different name. An espresso mixed with frothed and steamed milk is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato. There are also respected traditions about when these different coffee drinks should be consumed: while cappuccino is a popular morning drink, espresso, either plain or diluted with water, is usually the drink of choice for coffee drinkers in Italy in the afternoon and evening.

***End skippable content.***

**[Question 9.](#Q09selection)**

A. NO CHANGE (correct)

B. correct and proper

C. properly correct

D. appropriate and correct

Answer choices in context:

***Begin skippable content.***

A. Indeed, many Italian coffee enthusiasts agree that there is only one correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso.

B. Indeed, many Italian coffee enthusiasts agree that there is only one correct and proper way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso.

C. Indeed, many Italian coffee enthusiasts agree that there is only one properly correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso.

D. Indeed, many Italian coffee enthusiasts agree that there is only one appropriate and correct way to make coffee: this involves filtering water through freshly ground coffee beans at specific temperatures and pressures, which produces the concentrated form of coffee known as espresso.

***End skippable content.***

**[Question 10.](#Q10selection)**

A. NO CHANGE (is a cappuccino: for example,)

B. is a cappuccino, for example:

C. is, a cappuccino for example—

D. is a cappuccino, for example,

Answer choices in context:

***Begin skippable content.***

A. An espresso mixed with frothed and steamed milk is a cappuccino: for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato.

B. An espresso mixed with frothed and steamed milk is a cappuccino, for example: while an espresso with just a dollop of steamed milk on top is a caffè macchiato.

C. An espresso mixed with frothed and steamed milk is, a cappuccino for example—while an espresso with just a dollop of steamed milk on top is a caffè macchiato.

D. An espresso mixed with frothed and steamed milk is a cappuccino, for example, while an espresso with just a dollop of steamed milk on top is a caffè macchiato.

***End skippable content.***

**[Question 11.](#Q11selection)**

At this point, the writer is considering adding the following sentence.

These espresso‑based coffee drinks have become increasingly popular in the United States over the past several decades.

Should the writer make this addition here?

A. Yes, because it adds force to the writer’s argument about the popularity of coffeehouses in Italy.

B. Yes, because it elaborates on the statement in the [previous sentence](#CoffeeP3S3) about different types of drinks.

C. No, because it suggests that coffee drinking is not as popular in Italy as the writer claims it is.

D. No, because it digresses from the main topic of how coffee is regarded in Italy.

**Questions 12 through 22 are based on the following passage and supplementary material.**

**A Study in Arctic Migration**

Each year, many species of shorebirds migrate from locations in the Southern Hemisphere to their breeding grounds in the [[Q12](#_Question_12.)] Arctic. A journey of thousands of kilometers that requires frequent stops to fuel up. The risk of death is significant, and the Arctic is an inhospitable region for most of the [[Q13](#_Question_13.)] year, yet the shorebirds never failing to make their annual pilgrimage.

Come spring, the Arctic becomes a suitable habitat, providing many benefits: an abundant supply of food, permanent daylight, ample nesting space, fewer pathogens, and fewer predators to invade the nests of these ground‑dwelling birds. These benefits are found in all regions of the [[Q14](#_Question_14.)] Arctic regardless of latitude yet some shorebirds continue on to the high Arctic. If these birds are simply looking for open space and enough food to eat, then why not end their long journey in the low Arctic? Continuing on to the north requires more fuel and carries an even greater risk of [[Q15](#_Question_15.)] mortality if the birds continue on. The most likely reason certain shorebirds head to the high Arctic is to escape their predators.

A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, [[Q16](#_Question_16.)] provide evidence in support of this hypothesis. The scientists created artificial nests that resembled a typical shorebird’s nest. Then each year, during the shorebirds’ breeding season, forty of the nests were placed in each of seven locations that ranged in latitude from the low Arctic to the high Arctic. Each nest had been baited with four [[Q17](#_Question_17.)] quail egg’s, which are similar in size and shape to a shorebird’s eggs. The scientists returned to the nests many times over nine days to check how many eggs remained in the nests. A nest was said to have survived if, at the end of the nine days, it contained at least one undisturbed quail egg. [[Q18](#_Question_18.)]

**Note: The following figure supplements this passage. The passage continues after the skippable figure description.**



Adapted from L. McKinnon and others, “Lower Predation Risk for Migratory Birds at High Latitudes.” ©2010 by American Association for the Advancement of Science.

***Begin skippable figure description.***

The figure presents a graph with 4 lines titled “Nest Survival by Site.” The horizontal axis is labeled “Day,” and the numbers 0 through 10, in increments of 2, are indicated. The vertical axis is labeled “Surviving nests, in percent of initial,” and the numbers 0 through 100, in increments of 20, are indicated. Each line on the graph represents the survival rate of nests at 4 different latitudes across the span of 9 days. The data are as follows. Note that all values are approximate.

The line for nests at 53 degrees north:

Day 0, 100 percent.

Day 0.75, 38 percent.

Day 2, 0 percent.

The line for nests at 63 degrees north:

Day 0, 100 percent.

Day 1.75, 30 percent.

Day 4.5, 28 percent.

Day 5, 10 percent.

Day 7.5, 10 percent.

Day 9, 10 percent.

The line for nests at 73 degrees north:

Day 0, 100 percent.

Day 0.5, 90 percent.

Day 1.25, 78 percent.

Day 1.75, 58 percent.

Day 2, 42 percent.

Day 3, 41 percent.

Day 4, 40 percent.

Day 4.5, 30 percent.

Day 5.5, 28 percent.

Day 7.5, 24 percent.

Day 8.5, 22 percent.

Day 9, 22 percent.

The line for nests at 82 degrees north:

Day 0, 100 percent.

Day 1.25, 95 percent.

Day 2, 82 percent.

Day 2.5, 78 percent.

Day 5.5, 70 percent.

Day 7.5, 62 percent.

Day 8.5, 55 percent.

Day 9, 55 percent.

***End skippable figure description.***

The figure shows the results for the nesting [[Q19](#_Question_19.)] sites, furthermore, at four of the seven locations, averaged over the four years of the study. The [[Q20](#_Question_20.)] number of predators invading the nests increased over time at each location. This result confirmed that predators were present at the researchers’ chosen locations. The researchers found that the percent of [[Q21](#_Question_21.)] surviving nests was greater at locations having higher latitudes. For example, on day 9, approximately 55 percent of nests were found to have survived at the 82° north location compared to approximately 10 percent of nest survival at the 63° north location. This study provides the first known quantifiable evidence for the previously unanswered question of why shorebirds continue on to the high Arctic. [[Q22](#_Question_22.)] The shorebirds risk their own survival by flying farther. Their offspring have a better chance of survival because fewer predators invade the nests.

**[Question 12.](#Q12selection)**

A. NO CHANGE (Arctic. A)

B. Arctic, a

C. Arctic; a

D. Arctic; which is a

Answer choices in context:

***Begin skippable content.***

A. Each year, many species of shorebirds migrate from locations in the Southern Hemisphere to their breeding grounds in the Arctic. A journey of thousands of kilometers that requires frequent stops to fuel up.

B. Each year, many species of shorebirds migrate from locations in the Southern Hemisphere to their breeding grounds in the Arctic, a journey of thousands of kilometers that requires frequent stops to fuel up.

C. Each year, many species of shorebirds migrate from locations in the Southern Hemisphere to their breeding grounds in the Arctic; a journey of thousands of kilometers that requires frequent stops to fuel up.

D. Each year, many species of shorebirds migrate from locations in the Southern Hemisphere to their breeding grounds in the Arctic; which is a journey of thousands of kilometers that requires frequent stops to fuel up.

***End skippable content.***

**[Question 13.](#Q13selection)**

A. NO CHANGE (year, yet the shorebirds never failing)

B. year, the shorebirds never fail

C. year, yet the shorebirds never fail

D. year; yet the shorebirds never failing

Answer choices in context:

***Begin skippable content.***

A. The risk of death is significant, and the Arctic is an inhospitable region for most of the year, yet the shorebirds never failing to make their annual pilgrimage.

B. The risk of death is significant, and the Arctic is an inhospitable region for most of the year, the shorebirds never fail to make their annual pilgrimage.

C. The risk of death is significant, and the Arctic is an inhospitable region for most of the year, yet the shorebirds never fail to make their annual pilgrimage.

D. The risk of death is significant, and the Arctic is an inhospitable region for most of the year; yet the shorebirds never failing to make their annual pilgrimage.

***End skippable content.***

**[Question 14.](#Q14selection)**

A. NO CHANGE (Arctic regardless of latitude)

B. Arctic, regardless of latitude

C. Arctic, regardless of latitude,

D. Arctic: regardless of latitude,

Answer choices in context:

***Begin skippable content.***

A. These benefits are found in all regions of the Arctic regardless of latitude yet some shorebirds continue on to the high Arctic.

B. These benefits are found in all regions of the Arctic, regardless of latitude yet some shorebirds continue on to the high Arctic.

C. These benefits are found in all regions of the Arctic, regardless of latitude, yet some shorebirds continue on to the high Arctic.

D. These benefits are found in all regions of the Arctic: regardless of latitude, yet some shorebirds continue on to the high Arctic.

***End skippable content.***

**[Question 15.](#Q15selection)**

A. NO CHANGE (mortality if the birds continue on.)

B. mortality if they keep going.

C. mortality and death.

D. mortality.

Answer choices in context:

***Begin skippable content.***

A. Continuing on to the north requires more fuel and carries an even greater risk of mortality if the birds continue on.

B. Continuing on to the north requires more fuel and carries an even greater risk of mortality if they keep going.

C. Continuing on to the north requires more fuel and carries an even greater risk of mortality and death.

D. Continuing on to the north requires more fuel and carries an even greater risk of mortality.

***End skippable content.***

**[Question 16.](#Q16selection)**

A. NO CHANGE (provide)

B. provides

C. are providing

D. have provided

Answer choices in context:

***Begin skippable content.***

A. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provide evidence in support of this hypothesis.

B. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provides evidence in support of this hypothesis.

C. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, are providing evidence in support of this hypothesis.

D. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, have provided evidence in support of this hypothesis.

***End skippable content.***

**[Question 17.](#Q17selection)**

A. NO CHANGE (quail egg’s,)

B. quail eggs,

C. quail eggs’,

D. quails eggs,

Answer choices in context:

***Begin skippable content.***

A. Each nest had been baited with four quail egg’s, which are similar in size and shape to a shorebird’s eggs.

B. Each nest had been baited with four quail eggs, which are similar in size and shape to a shorebird’s eggs.

C. Each nest had been baited with four quail eggs’, which are similar in size and shape to a shorebird’s eggs.

D. Each nest had been baited with four quails eggs, which are similar in size and shape to a shorebird’s eggs.

***End skippable content.***

**[Question 18.](#Q18selection)**

To make [this paragraph](#MigrationP3) most logical, sentence 5 should be placed

A. [where it is now.](#Q18sent5stet)

B. [after sentence 1.](#Q18aftersent1)

C. [after sentence 2.](#Q18aftersent2)

D. [after sentence 6.](#Q18aftersent6)

Answer choices in context:

***Begin skippable content.***

A. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provide evidence in support of this hypothesis. The scientists created artificial nests that resembled a typical shorebird’s nest. Then each year, during the shorebirds’ breeding season, forty of the nests were placed in each of seven locations that ranged in latitude from the low Arctic to the high Arctic. Each nest had been baited with four quail egg’s, which are similar in size and shape to a shorebird’s eggs. The scientists returned to the nests many times over nine days to check how many eggs remained in the nests. A nest was said to have survived if, at the end of the nine days, it contained at least one undisturbed quail egg.

B. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provide evidence in support of this hypothesis. The scientists returned to the nests many times over nine days to check how many eggs remained in the nests. The scientists created artificial nests that resembled a typical shorebird’s nest. Then each year, during the shorebirds’ breeding season, forty of the nests were placed in each of seven locations that ranged in latitude from the low Arctic to the high Arctic. Each nest had been baited with four quail egg’s, which are similar in size and shape to a shorebird’s eggs. A nest was said to have survived if, at the end of the nine days, it contained at least one undisturbed quail egg.

C. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provide evidence in support of this hypothesis. The scientists created artificial nests that resembled a typical shorebird’s nest. The scientists returned to the nests many times over nine days to check how many eggs remained in the nests. Then each year, during the shorebirds’ breeding season, forty of the nests were placed in each of seven locations that ranged in latitude from the low Arctic to the high Arctic. Each nest had been baited with four quail egg’s, which are similar in size and shape to a shorebird’s eggs. A nest was said to have survived if, at the end of the nine days, it contained at least one undisturbed quail egg.

D. A four‑year study by a team of Canadian scientists, headed by student Laura McKinnon of the Université du Québec, provide evidence in support of this hypothesis. The scientists created artificial nests that resembled a typical shorebird’s nest. Then each year, during the shorebirds’ breeding season, forty of the nests were placed in each of seven locations that ranged in latitude from the low Arctic to the high Arctic. Each nest had been baited with four quail egg’s, which are similar in size and shape to a shorebird’s eggs. A nest was said to have survived if, at the end of the nine days, it contained at least one undisturbed quail egg. The scientists returned to the nests many times over nine days to check how many eggs remained in the nests.

***End skippable content.***

**[Question 19.](#Q19selection)**

A. NO CHANGE (sites, furthermore,)

B. sites

C. sites, however,

D. sites, in addition,

Answer choices in context:

***Begin skippable content.***

A. The figure shows the results for the nesting sites, furthermore, at four of the seven locations, averaged over the four years of the study.

B. The figure shows the results for the nesting sites at four of the seven locations, averaged over the four years of the study.

C. The figure shows the results for the nesting sites, however, at four of the seven locations, averaged over the four years of the study.

D. The figure shows the results for the nesting sites, in addition, at four of the seven locations, averaged over the four years of the study.

***End skippable content.***

**[Question 20.](#Q20selection)**

Which choice makes the writer’s description of data represented in [the figure](#Migration_figure) most accurate?

A. NO CHANGE (number of predators invading the nests increased)

B. numbers of predators invading the nests decreased

C. percent of surviving nests decreased

D. percent of surviving nests increased

Answer choices in context:

***Begin skippable content.***

A. The number of predators invading the nests increased over time at each location.

B. The numbers of predators invading the nests decreased over time at each location.

C. The percent of surviving nests decreased over time at each location.

D. The percent of surviving nests increased over time at each location.

***End skippable content.***

**[Question 21.](#Q21selection)**

Which choice makes the writer’s description of data represented in [the figure](#Migration_figure) most accurate?

A. NO CHANGE (surviving nests was greater)

B. surviving nests was smaller

C. surviving nests remained the same

D. eggs was much lower

Answer choices in context:

***Begin skippable content.***

A. The researchers found that the percent of surviving nests was greater at locations having higher latitudes.

B. The researchers found that the percent of surviving nests was smaller at locations having higher latitudes.

C. The researchers found that the percent of surviving nests remained the same at locations having higher latitudes.

D. The researchers found that the percent of eggs was much lower at locations having higher latitudes.

***End skippable content.***

**[Question 22.](#Q22selection)**

Which choice most effectively combines the underlined sentences?

The underlined sentences are:

The shorebirds risk their own survival by flying farther. Their offspring have a better chance of survival because fewer predators invade the nests.

A. Although the shorebirds risk their own survival by flying farther, their offspring have a better chance of survival because fewer predators invade the nests.

B. The shorebirds risk their own survival because they fly farther; in addition, their offspring have a better chance of survival because fewer predators invade the nests.

C. Flying farther and risking their own survival is what the shorebirds do, and this gives their offspring a better chance of survival because fewer predators invade the nests.

D. The shorebirds’ offspring have a better chance of survival, fewer predators invade their nests, and they risk their own survival by flying farther.

**Questions 23 through 33 are based on the following passage.**

**Teaching the World to Swing**

In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson’s band for the first time, he shocked Henderson by refusing to [[Q23](#_Question_23.)] bond with the score as written and playing notes at whatever volume he wanted. The other band members, who were used to playing standard dance music in meticulous, predictable arrangements, purportedly responded to Armstrong’s untraditional methods with skepticism and derision. Over a short time, though, Armstrong won over Henderson and the band with his undeniably brilliant musical talent.

As band members grew to admire Armstrong’s masterful [[Q24](#_Question_24.)] improvisations. They in turn began to experiment with incorporating improvised solos of their own. In one of the earliest recordings of Armstrong playing with Henderson’s band, the band mainly follows the standard written arrangement of a dance song. The exceptions are a couple of short solos—not only [[Q25](#_Question_25.)] Armstrong’s performances but also by saxophonist Coleman Hawkins. Not long afterward, the group’s style transformed dramatically. A 1925 recording of “Sugarfoot Stomp” by Henderson’s band features an extended solo by Armstrong, his trumpet blazing out against the saxophone backup. [[Q26](#_Question_26.)] Band member Howard Scott recalls a particular night at the Roseland Ballroom: “My goodness, people stopped dancing to come around and listen to him. . . . The next night you couldn’t get into the place.”

[[Q27](#_Question_27.)] In addition to incorporating solos into its performances, the band evolved in other ways. Henderson had been working with musician and composer Don Redman to develop arrangements of songs that used a call‑and‑response [[Q28](#_Question_28.)] structure. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, [[Q29](#_Question_29.)] adjusted and altered the structure of his musical arrangements in part to accommodate Armstrong’s distinct style. Giddins and DeVeaux describe the result as music [[Q30](#_Question_30.)] that, “began to take on a commanding directness and sharper rhythmic gait.”

Armstrong left Henderson’s band in 1925. His influence, [[Q31](#_Question_31.)] for instance, is discernible in the band’s later recordings. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given [[Q32](#_Question_32.)] away to the prominent solo features and call‑and‑response [[Q33](#_Question_33.)] arrangements, that would become hallmarks of the 1930s swing era music.

**[Question 23.](#Q23selection)**

A. NO CHANGE (bond with)

B. emulate

C. adhere to

D. cohere with

Answer choices in context:

***Begin skippable content.***

A. In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson’s band for the first time, he shocked Henderson by refusing to bond with the score as written and playing notes at whatever volume he wanted.

B. In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson’s band for the first time, he shocked Henderson by refusing to emulate the score as written and playing notes at whatever volume he wanted.

C. In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson’s band for the first time, he shocked Henderson by refusing to adhere to the score as written and playing notes at whatever volume he wanted.

D. In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson’s band for the first time, he shocked Henderson by refusing to cohere with the score as written and playing notes at whatever volume he wanted.

***End skippable content.***

**[Question 24.](#Q24selection)**

A. NO CHANGE (improvisations. They)

B. improvisations they

C. improvisations; they

D. improvisations, they

Answer choices in context:

***Begin skippable content.***

A. As band members grew to admire Armstrong’s masterful improvisations. They in turn began to experiment with incorporating improvised solos of their own.

B. As band members grew to admire Armstrong’s masterful improvisations they in turn began to experiment with incorporating improvised solos of their own.

C. As band members grew to admire Armstrong’s masterful improvisations; they in turn began to experiment with incorporating improvised solos of their own.

D. As band members grew to admire Armstrong’s masterful improvisations, they in turn began to experiment with incorporating improvised solos of their own.

***End skippable content.***

**[Question 25.](#Q25selection)**

A. NO CHANGE (Armstrong’s performances)

B. Armstrong‑performed solos

C. by Armstrong

D. Armstrong solos

Answer choices in context:

***Begin skippable content.***

A. The exceptions are a couple of short solos—not only Armstrong’s performances but also by saxophonist Coleman Hawkins.

B. The exceptions are a couple of short solos—not only Armstrong‑performed solos but also by saxophonist Coleman Hawkins.

C. The exceptions are a couple of short solos—not only by Armstrong but also by saxophonist Coleman Hawkins.

D. The exceptions are a couple of short solos—not only Armstrong solos but also by saxophonist Coleman Hawkins.

***End skippable content.***

**[Question 26.](#Q26selection)**

At this point, the writer is considering adding the following sentence.

With these stunning solos, Armstrong became a sensation with the patrons of local dance halls.

Should the writer make this addition here?

A. Yes, because it sets up the quotation in the [following sentence](#SwingP2S7).

B. Yes, because it explains why Armstrong was skilled at improvisation.

C. No, because it merely repeats an idea stated earlier in the paragraph.

D. No, because it blurs the focus of the paragraph.

**[Question 27.](#Q27selection)**

The writer wants a transition that makes a connection to the main topic of the [previous paragraph](#SwingP2). Which choice best accomplishes this goal?

A. NO CHANGE (In addition to incorporating solos into its performances,)

B. Thanks to the enthusiastic patrons of New York City dance halls,

C. In addition to performing music arranged by Don Redman,

D. Despite their reputation as a somewhat conservative dance orchestra,

Answer choices in context:

***Begin skippable content.***

A. In addition to incorporating solos into its performances, the band evolved in other ways.

B. Thanks to the enthusiastic patrons of New York City dance halls, the band evolved in other ways.

C. In addition to performing music arranged by Don Redman, the band evolved in other ways.

D. Despite their reputation as a somewhat conservative dance orchestra, the band evolved in other ways.

***End skippable content.***

**[Question 28.](#Q28selection)**

The writer is considering revising the underlined portion to the following.

structure that, for example, featured a melody played by the saxophone section followed by an answer from the trumpet section.

The complete revised sentence would be the following.

Henderson had been working with musician and composer Don Redman to develop arrangements of songs that used a call‑and‑response structure that, for example, featured a melody played by the saxophone section followed by an answer from the trumpet section.

Should the writer make this revision?

A. Yes, because it mentions the musical instrument that was associated with Armstrong.

B. Yes, because it clarifies a term used to describe Redman’s arrangements.

C. No, because it interrupts the discussion of Redman’s arrangements with irrelevant information.

D. No, because it diverges from [the paragraph’s](#SwingP3) point about Henderson.

**[Question 29.](#Q29selection)**

A. NO CHANGE (adjusted and altered)

B. adjusted and changed

C. adjusted, through reworking,

D. adjusted

Answer choices in context:

***Begin skippable content.***

A. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, adjusted and altered the structure of his musical arrangements in part to accommodate Armstrong’s distinct style.

B. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, adjusted and changed the structure of his musical arrangements in part to accommodate Armstrong’s distinct style.

C. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, adjusted, through reworking, the structure of his musical arrangements in part to accommodate Armstrong’s distinct style.

D. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, adjusted the structure of his musical arrangements in part to accommodate Armstrong’s distinct style.

***End skippable content.***

**[Question 30.](#Q30selection)**

A. NO CHANGE (that,)

B. that—

C. that

D. that:

Answer choices in context:

***Begin skippable content.***

A. Giddins and DeVeaux describe the result as music that, “began to take on a commanding directness and sharper rhythmic gait.”

B. Giddins and DeVeaux describe the result as music that—“began to take on a commanding directness and sharper rhythmic gait.”

C. Giddins and DeVeaux describe the result as music that “began to take on a commanding directness and sharper rhythmic gait.”

D. Giddins and DeVeaux describe the result as music that: “began to take on a commanding directness and sharper rhythmic gait.”

***End skippable content.***

**[Question 31.](#Q31selection)**

A. NO CHANGE (for instance,)

B. therefore,

C. likewise,

D. however,

Answer choices in context:

***Begin skippable content.***

A. Armstrong left Henderson’s band in 1925. His influence, for instance, is discernible in the band’s later recordings.

B. Armstrong left Henderson’s band in 1925. His influence, therefore, is discernible in the band’s later recordings.

C. Armstrong left Henderson’s band in 1925. His influence, likewise, is discernible in the band’s later recordings.

D. Armstrong left Henderson’s band in 1925. His influence, however, is discernible in the band’s later recordings.

***End skippable content.***

**[Question 32.](#Q32selection)**

A. NO CHANGE (away to)

B. way to

C. in to

D. away for

Answer choices in context:

***Begin skippable content.***

A. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away to the prominent solo features and call‑and‑response arrangements, that would become hallmarks of the 1930s swing era music.

B. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given way to the prominent solo features and call‑and‑response arrangements, that would become hallmarks of the 1930s swing era music.

C. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given in to the prominent solo features and call‑and‑response arrangements, that would become hallmarks of the 1930s swing era music.

D. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away for the prominent solo features and call‑and‑response arrangements, that would become hallmarks of the 1930s swing era music.

***End skippable content.***

**[Question 33.](#Q33selection)**

A. NO CHANGE (arrangements, that)

B. arrangements, which

C. arrangements, these

D. arrangements that

Answer choices in context:

***Begin skippable content.***

A. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away to the prominent solo features and call‑and‑response arrangements, that would become hallmarks of the 1930s swing era music.

B. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away to the prominent solo features and call‑and‑response arrangements, which would become hallmarks of the 1930s swing era music.

C. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away to the prominent solo features and call‑and‑response arrangements, these would become hallmarks of the 1930s swing era music.

D. The collaboration between Armstrong and Henderson had put into motion a significant stylistic shift in jazz music: the polished sound of dance‑hall music had given away to the prominent solo features and call‑and‑response arrangements that would become hallmarks of the 1930s swing era music.

***End skippable content.***

**Questions 34 through 44 are based on the following passage.**

**Cleveland Rocks (for Artists)**

It used to be that a move to a metropolis such as New York City was an inevitable step for aspiring artists. Back when geography was everything, an artist had to get her painting, song, poem, or dance in front of as large an audience as possible. To some degree, these tales may have been true. That was much easier in a city with a teeming population. Geographical proximity helped artists meet other artists, be inspired by them, and compete with them. Stories of talented, ambitious young people getting by on “pluck and luck” in the big city were commonplace. These days, however, they are more fiction than fact. [[Q34](#_Question_34.)]

Today the United States economy is much less forgiving. Once [[Q35](#_Question_35.)] an artist could make a living as a temporary office worker or a waiter, leaving plenty of time to practice your art. In many of the nation’s largest cities, [[Q36](#_Question_36.)] therefore, this life is no longer possible. There are very few cheap, empty lofts waiting to be transformed with an attitude and a paintbrush. Real estate prices have skyrocketed, and survival, for all but the luckiest few, has become more difficult. In many large cities, affordable theaters, jazz cafes, and art galleries are being replaced by [[Q37](#_Question_37.)] other places, including expensive restaurants, couture boutiques, and exclusive nightclubs, so there are fewer and fewer opportunities for the artist just starting out. When business leaders in New York, for example, go [[Q38](#_Question_38.)] so far as to declare the city a “luxury brand,” they are not appealing to potential customers who struggle to survive as artists.

One exception to this trend [[Q39](#_Question_39.)] is Cleveland, Ohio; a great place for young artists. Once a center for manufacturing, Cleveland still boasts a well‑maintained infrastructure though many factories and jobs have moved overseas. The city is working hard to attract artists. In 2013 it hosted a “Welcome to Cleveland” weekend, providing a steep discount for hotels, paying fully for ground transportation, and offering an array of meals and free cultural events to artists who were willing to visit the city and consider [[Q40](#_Question_40.)] moving to Cleveland. Perhaps the real sign of welcome is Cleveland’s artist housing plan: homes will be sold to qualifying artists at prices similar to [[Q41](#_Question_41.)] an economy car. Cleveland may be doing the most to attract the creative class, but many other smaller cities, including Pittsburgh, Pennsylvania; Corvallis, Oregon; and Burlington, Vermont, are following [[Q42](#_Question_42.)] its lead. [[Q43](#_Question_43.)]

If you’re an artist trying to reach an audience, move to a place where you can live well and where you are needed. Don’t [[Q44](#_Question_44.)] undermine smaller cities such as Cleveland as you search for your place of inspiration.

**[Question 34.](#Q34selection)**

To make [this paragraph](#ClevelandP1) most logical, sentence 3 should be placed

A. [where it is now.](#Q34sent3stet)

B. [after sentence 1.](#Q34aftersent1)

C. [after sentence 4.](#Q34aftersent4)

D. [after sentence 6.](#Q34aftersent6)

Answer choices in context:

***Begin skippable content.***

A. It used to be that a move to a metropolis such as New York City was an inevitable step for aspiring artists. Back when geography was everything, an artist had to get her painting, song, poem, or dance in front of as large an audience as possible. To some degree, these tales may have been true. That was much easier in a city with a teeming population. Geographical proximity helped artists meet other artists, be inspired by them, and compete with them. Stories of talented, ambitious young people getting by on “pluck and luck” in the big city were commonplace. These days, however, they are more fiction than fact.

B. It used to be that a move to a metropolis such as New York City was an inevitable step for aspiring artists. To some degree, these tales may have been true. Back when geography was everything, an artist had to get her painting, song, poem, or dance in front of as large an audience as possible. That was much easier in a city with a teeming population. Geographical proximity helped artists meet other artists, be inspired by them, and compete with them. Stories of talented, ambitious young people getting by on “pluck and luck” in the big city were commonplace. These days, however, they are more fiction than fact.

C. It used to be that a move to a metropolis such as New York City was an inevitable step for aspiring artists. Back when geography was everything, an artist had to get her painting, song, poem, or dance in front of as large an audience as possible. That was much easier in a city with a teeming population. To some degree, these tales may have been true. Geographical proximity helped artists meet other artists, be inspired by them, and compete with them. Stories of talented, ambitious young people getting by on “pluck and luck” in the big city were commonplace. These days, however, they are more fiction than fact.

D. It used to be that a move to a metropolis such as New York City was an inevitable step for aspiring artists. Back when geography was everything, an artist had to get her painting, song, poem, or dance in front of as large an audience as possible. That was much easier in a city with a teeming population. Geographical proximity helped artists meet other artists, be inspired by them, and compete with them. Stories of talented, ambitious young people getting by on “pluck and luck” in the big city were commonplace. To some degree, these tales may have been true. These days, however, they are more fiction than fact.

***End skippable content.***

**[Question 35.](#Q35selection)**

A. NO CHANGE (an artist)

B. artists

C. one

D. you

Answer choices in context:

***Begin skippable content.***

A. Once an artist could make a living as a temporary office worker or a waiter, leaving plenty of time to practice your art.

B. Once artists could make a living as a temporary office worker or a waiter, leaving plenty of time to practice your art.

C. Once one could make a living as a temporary office worker or a waiter, leaving plenty of time to practice your art.

D. Once you could make a living as a temporary office worker or a waiter, leaving plenty of time to practice your art.

***End skippable content.***

**[Question 36.](#Q36selection)**

A. NO CHANGE (therefore,)

B. however,

C. consequently,

D. for instance,

Answer choices in context:

***Begin skippable content.***

A. In many of the nation’s largest cities, therefore, this life is no longer possible.

B. In many of the nation’s largest cities, however, this life is no longer possible.

C. In many of the nation’s largest cities, consequently, this life is no longer possible.

D. In many of the nation’s largest cities, for instance, this life is no longer possible.

***End skippable content.***

**[Question 37.](#Q37selection)**

Which choice most effectively sets up the list of examples that follows in the sentence and completes the contrast introduced earlier in the sentence?

A. NO CHANGE (other places, including)

B. locations where artists are unlikely to spend money:

C. upscale venues such as

D. attractive options such as

Answer choices in context:

***Begin skippable content.***

A. In many large cities, affordable theaters, jazz cafes, and art galleries are being replaced by other places, including expensive restaurants, couture boutiques, and exclusive nightclubs, so there are fewer and fewer opportunities for the artist just starting out.

B. In many large cities, affordable theaters, jazz cafes, and art galleries are being replaced by locations where artists are unlikely to spend money: expensive restaurants, couture boutiques, and exclusive nightclubs, so there are fewer and fewer opportunities for the artist just starting out.

C. In many large cities, affordable theaters, jazz cafes, and art galleries are being replaced by upscale venues such as expensive restaurants, couture boutiques, and exclusive nightclubs, so there are fewer and fewer opportunities for the artist just starting out.

D. In many large cities, affordable theaters, jazz cafes, and art galleries are being replaced by attractive options such as expensive restaurants, couture boutiques, and exclusive nightclubs, so there are fewer and fewer opportunities for the artist just starting out.

***End skippable content.***

**[Question 38.](#Q38selection)**

A. NO CHANGE (so far as)

B. too far

C. farther

D. DELETE the underlined portion.

Answer choices in context:

***Begin skippable content.***

A. When business leaders in New York, for example, go so far as to declare the city a “luxury brand,” they are not appealing to potential customers who struggle to survive as artists.

B. When business leaders in New York, for example, go too far to declare the city a “luxury brand,” they are not appealing to potential customers who struggle to survive as artists.

C. When business leaders in New York, for example, go farther to declare the city a “luxury brand,” they are not appealing to potential customers who struggle to survive as artists.

D. When business leaders in New York, for example, go to declare the city a “luxury brand,” they are not appealing to potential customers who struggle to survive as artists.

***End skippable content.***

**[Question 39.](#Q39selection)**

A. NO CHANGE (is Cleveland, Ohio; a)

B. is: Cleveland, Ohio, a

C. is Cleveland, Ohio—a

D. is Cleveland, Ohio (a

Answer choices in context:

***Begin skippable content.***

A. One exception to this trend is Cleveland, Ohio; a great place for young artists.

B. One exception to this trend is: Cleveland, Ohio, a great place for young artists.

C. One exception to this trend is Cleveland, Ohio—a great place for young artists.

D. One exception to this trend is Cleveland, Ohio (a great place for young artists.

***End skippable content.***

**[Question 40.](#Q40selection)**

A. NO CHANGE (moving to Cleveland.)

B. the possibility of a potential move to Cleveland.

C. what it would be like to move there.

D. moving there.

Answer choices in context:

***Begin skippable content.***

A. In 2013 it hosted a “Welcome to Cleveland” weekend, providing a steep discount for hotels, paying fully for ground transportation, and offering an array of meals and free cultural events to artists who were willing to visit the city and consider moving to Cleveland.

B. In 2013 it hosted a “Welcome to Cleveland” weekend, providing a steep discount for hotels, paying fully for ground transportation, and offering an array of meals and free cultural events to artists who were willing to visit the city and consider the possibility of a potential move to Cleveland.

C. In 2013 it hosted a “Welcome to Cleveland” weekend, providing a steep discount for hotels, paying fully for ground transportation, and offering an array of meals and free cultural events to artists who were willing to visit the city and consider what it would be like to move there.

D. In 2013 it hosted a “Welcome to Cleveland” weekend, providing a steep discount for hotels, paying fully for ground transportation, and offering an array of meals and free cultural events to artists who were willing to visit the city and consider moving there.

***End skippable content.***

**[Question 41.](#Q41selection)**

A. NO CHANGE (an economy car.)

B. that of an economy car.

C. an economy car’s.

D. those of economy cars.

Answer choices in context:

***Begin skippable content.***

A. Perhaps the real sign of welcome is Cleveland’s artist housing plan: homes will be sold to qualifying artists at prices similar to an economy car.

B. Perhaps the real sign of welcome is Cleveland’s artist housing plan: homes will be sold to qualifying artists at prices similar to that of an economy car.

C. Perhaps the real sign of welcome is Cleveland’s artist housing plan: homes will be sold to qualifying artists at prices similar to an economy car’s.

D. Perhaps the real sign of welcome is Cleveland’s artist housing plan: homes will be sold to qualifying artists at prices similar to those of economy cars.

***End skippable content.***

**[Question 42.](#Q42selection)**

A. NO CHANGE (its)

B. they’re

C. it’s

D. their

Answer choices in context:

***Begin skippable content.***

A. Cleveland may be doing the most to attract the creative class, but many other smaller cities, including Pittsburgh, Pennsylvania; Corvallis, Oregon; and Burlington, Vermont, are following its lead.

B. Cleveland may be doing the most to attract the creative class, but many other smaller cities, including Pittsburgh, Pennsylvania; Corvallis, Oregon; and Burlington, Vermont, are following they’re lead.

C. Cleveland may be doing the most to attract the creative class, but many other smaller cities, including Pittsburgh, Pennsylvania; Corvallis, Oregon; and Burlington, Vermont, are following it’s lead.

D. Cleveland may be doing the most to attract the creative class, but many other smaller cities, including Pittsburgh, Pennsylvania; Corvallis, Oregon; and Burlington, Vermont, are following their lead.

***End skippable content.***

**[Question 43.](#Q43selection)**

At this point, the writer is considering adding the following sentence.

In many cases, communities that are arts friendly are bicycle friendly too.

Should the writer add this sentence here?

A. Yes, because it adds support to the writer’s stated claim that Cleveland is a great place for artists to live.

B. Yes, because it helps define the lifestyle priorities of those to whom the writer refers as the “creative class.”

C. No, because it adds a loosely related detail that the writer doesn’t connect to the claims made in [the paragraph](#ClevelandP3).

D. No, because it should be placed instead in the passage’s [final paragraph](#ClevelandP4) to support the claim that artists can live well in smaller cities.

**[Question 44.](#Q44selection)**

A. NO CHANGE (undermine)

B. discount

C. blow off

D. give the cold shoulder to

Answer choices in context:

***Begin skippable content.***

A. Don’t undermine smaller cities such as Cleveland as you search for your place of inspiration.

B. Don’t discount smaller cities such as Cleveland as you search for your place of inspiration.

C. Don’t blow off smaller cities such as Cleveland as you search for your place of inspiration.

D. Don’t give the cold shoulder to smaller cities such as Cleveland as you search for your place of inspiration.

***End skippable content.***

**Stop.**

**If you finish before time is called, you may check your work on this section only. Do not go on to any other section.**

**P S A T™ 10**

Assistive Technology Compatible Test Form

**Answers and explanations**

**For section 2, Writing and Language Test**

**Explanation for question 1.**

**Best answer**

Choice D is the best answer because the pronoun “it” in the independent clause that begins “it has been . . .” needs the antecedent “coffee.” The passive‑voice phrase “coffee was introduced” is acceptable in this context because indicating who introduced coffee to Italy is not important to the passage.

**Incorrect answers**

Choices A, B, and C are incorrect because each results in a vague or ambiguous pronoun (“it,” “they,” “their”).

**Explanation for question 2.**

**Best answer**

Choice B is the best answer because the phrase “in fact” signals the relationship between the preceding sentence, which states a fact (coffee “has been a ubiquitous part of Italian culture”), and the following sentence, which provides evidence for the fact (“one cannot visit . . .”).

**Incorrect answers**

Choices A, C, and D are incorrect because these transitional expressions don’t signal an accurate relationship between the two sentences they connect. “However,” “even so,” and “despite” indicate that a contrast will follow, not support for a previous statement.

**Explanation for question 3.**

**Best answer**

Choice C is the best answer because the plural pronoun “they” agrees in number with the plural noun “coffeehouses,” and the plural verb “have become” is used correctly to show that the action is current and ongoing.

**Incorrect answers**

Choices A and B are incorrect because the singular pronoun “it” does not agree in number with the plural noun “coffeehouses.” Choice D is incorrect because the helping verb “had” cannot describe an action that began in the past and continues into the present.

**Explanation for question 4.**

**Best answer**

Choice C is the best answer because the subjective pronoun “who” is used correctly as the subject of the clause to refer to those people who frequent coffeehouses, and the plural verb “love” agrees with the plural pronoun “those.”

**Incorrect answers**

Choice A is incorrect because “which” is not the correct pronoun to use when referring to people. Choice B is incorrect because “loves” is a singular verb and a plural one is needed to agree with the plural pronoun “those.” Choice D is incorrect because “whom” is the objective case of the pronoun; in this instance the subjective case “who” is needed.

**Explanation for question 5.**

**Best answer**

Choice B is the best answer because the singular present tense verb “contributes” agrees with the singular noun “way” and is consistent with the previous verb in the sentence, “functions.”

**Incorrect answers**

Choice A is incorrect because the plural verb “contribute” doesn’t agree in number with the singular noun“way*.*” Choice C is incorrect because it offers a participle instead of the basic present tense verb needed for the clause. Choice D is incorrect; the pronoun “which”is unnecessary since a clause isn’t being introduced.

**Explanation for question 6.**

**Best answer**

Choice B is the best answer because the example of a fee that is “three to four times as much as the price per drink” most clearly supports the statement that coffeehouses “charge a premium for table service.”

**Incorrect answers**

Choices A, C, and D are incorrect because they do not support or explain what “charge a premium” means. Choice A focuses on being able to sit and rest; choice C focuses on the surprise of tourists; and choice D focuses on being waited on at a table.

**Explanation for question 7.**

**Best answer**

Choice A is the best answer because it most concisely and clearly combines the two sentences (the two sentences need to be combined because “They do this” is a clunky beginning for the second sentence). The new sentence is clear in its description of standing at a coffeehouse bar and being physically very close to others drinking coffee at the bar.

**Incorrect answers**

Choices B, C, and D are incorrect either because they are wordy or because the syntax does not result in a cohesive sentence.

**Explanation for question 8.**

**Best answer**

Choice B is the best answer because it provides a transition from the previous paragraph’s focus on “the coffee‑drinking experience” to the topic of this paragraph, “the making of” coffee “and the timing of its consumption.”

**Incorrect answers**

Choices A, C, and D are incorrect either because they don’t provide a transition between the topics of the two paragraphs or because they include irrelevant information.

**Explanation for question 9.**

**Best answer**

Choice A is the best answer because the adjective “correct” is clear and concise.

**Incorrect answers**

Choices B, C, and D are incorrect because they all include redundant words. “Correct,” “proper,” “properly,” and “appropriate” all convey the same idea, and any combination of these words should not be used together.

**Explanation for question 10.**

**Best answer**

Choice D is the best answer because two commas are necessary to set off a transitional phrase such as “for example” when it is used in the middle of a sentence.

**Incorrect answers**

Choices A, B, and C are incorrect because they all include incorrect punctuation. When needed, commas should be used in pairs to set off transitions and cannot be partnered with colons or dashes.

**Explanation for question 11.**

**Best answer**

Choice D is the best answer because the sentence should not be added. The passage focuses on coffee drinking in Italy and this suggested addition is about the United States. Choice D correctly addresses the reason the sentence should not be added: “because it digresses from the main topic.”

**Incorrect answers**

Choices A and B are incorrect because they result in adding a sentence that does not fit with the passage. Choice C is incorrect because it gives a reason that is not supported by the passage.

**Explanation for question 12.**

**Best answer**

Choice B is the best answer because a comma is needed to connect the independent clause “Each year . . . Arctic” to the appositive that follows (“A journey . . . fuel up”).

**Incorrect answers**

Choices A and C are incorrect because a period or semicolon can’t be used to connect an independent clause to an appositive. Choice D is incorrect because a semicolon should be used to connect two independent clauses, not an independent clause and a dependent clause or phrase.

**Explanation for question 13.**

**Best answer**

Choice C is the best answer because a comma and a conjunction are needed to connect the independent clauses “and the Arctic . . . the year” and “the shorebirds . . . pilgrimage.” Additionally, a verb (“fail”) is needed to complete the second independent clause, not a participle (“failing”).

**Incorrect answers**

Choice A is incorrect because a participle cannot be used to replace the basic present tense verb“fail.*”* Choice B is incorrect because a conjunction is needed between the independent clauses. Choice D is incorrect because if a semicolon is used, what follows must be an independent clause.

**Explanation for question 14.**

**Best answer**

Choice C is the best answer because a pair of commas is needed to set off the nonrestrictive phrase “regardless of latitude” in the middle of the sentence.

**Incorrect answers**

Choices A, B, and D are incorrect because none contains a pair of commas to set off the nonrestrictive phrase.

**Explanation for question 15.**

**Best answer**

Choice D is the best answer because the word “mortality” is clear and concise, and no ideas or words are repeated.

**Incorrect answers**

Choices A, B, and C are incorrect because they contain redundant words or ideas. “Continuing on” and “continue on” should not be used in the same sentence. “Keep going” and “continuing on” repeat the same idea, as do “mortality” and “death.”

**Explanation for question 16.**

**Best answer**

Choice B is the best answer because the singular verb “provides” agrees in number with the singular noun “study.”

**Incorrect answers**

Choices A, C, and D are incorrect because the plural verbs “provide,” “are providing,” and “have provided” don’t agree with the singular noun “study.”

**Explanation for question 17.**

**Best answer**

Choice B is the best answer because the phrase “four quail eggs” is plural, not possessive, and needs no apostrophe.

**Incorrect answers**

Choices A and C are incorrect because no apostrophe is needed in the plural “eggs.” Choice D is incorrect because “quail” should not be plural.

**Explanation for question 18.**

**Best answer**

Choice A is the best answer because sentence 5 (the scientists returning to count the eggs “many times over nine days”) logically joins sentence 4 (how many eggs were used to bait the nests at the beginning of the nine‑day period) with sentence 6 (how many eggs were required to consider a nest to have survived at the end of the nine‑day period).

**Incorrect answers**

Choices B, C, and D are incorrect because moving sentence 5 would result in a paragraph that doesn’t make sense logically or chronologically.

**Explanation for question 19.**

**Best answer**

Choice B is the best answer because it doesn’t contain a conjunctive adverb or transitional phrase, neither of which is needed here.

**Incorrect answers**

Choices A, C, and D are incorrect because they contain conjunctive adverbs or transitional phrases that are not needed in the middle of this sentence.

**Explanation for question 20.**

**Best answer**

Choice C is the best answer because the figure indicates that the percent of surviving nests decreased over time at each of the four locations (all four lines show a decrease over the nine‑day period).

**Incorrect answers**

Choices A, B, and D are incorrect because they do not correctly represent the information conveyed in the figure. The figure does not indicate that the number of predators invading the nests either increased or decreased, nor does it indicate that the percent of surviving nests increased.

**Explanation for question 21.**

**Best answer**

Choice A is the best answer because it accurately describes the data represented in the figure. The percent of surviving nests was greater at higher latitudes (for example, 82 degrees North) than at lower latitudes (for example, 63 degrees North).

**Incorrect answers**

Choices B, C, and D are incorrect because the figure does not indicate that the percent of surviving nests at locations having higher latitudes was smaller or remained the same, or that the percent of eggs was lower.

**Explanation for question 22.**

**Best answer**

Choice A is the best answer because it most clearly and concisely combines the underlined sentences to indicate the relationship between the risks to the shorebirds and rewards for their offspring.

**Incorrect answers**

Choices B, C, and D are incorrect because they are wordy or combine ideas in a way that is not logical. Additionally, none indicates the risk‑reward relationship as clearly as choice A does.

**Explanation for question 23.**

**Best answer**

Choice C is the best answer because in this context “adhere to” means to follow or to stick to, which is the right connotation when referring to a musical score.

**Incorrect answers**

Choices A, B, and D are incorrect because they offer options that do not work connotatively when substituted into the sentence.

**Explanation for question 24.**

**Best answer**

Choice D is the best answer because it creates a complete sentence by attaching the dependent clause (“As . . . improvisations”) to the independent clause (“they . . . own”) with a comma.

**Incorrect answers**

Choices A and C are incorrect because a period or a semicolon cannot be used to end a dependent clause. Choice B is incorrect because a comma is needed between an introductory dependent clause and the independent clause that follows it.

**Explanation for question 25.**

**Best answer**

Choice C is the best answer because the correlative conjunctions “not only” and “but also” must be followed by parallel phrases. Since “by saxophonist Coleman Hawkins” follows “but also,” “by Armstrong” needs to follow “not only.”

**Incorrect answers**

Choices A, B, and D are incorrect because none contains the preposition “by,” which is needed to be consistent with the same preposition used later in the sentence.

**Explanation for question 26.**

**Best answer**

Choice A is the best answer. The sentence should be added to provide a transition from the idea that Armstrong played solos in recordings to the idea that he played them in dance halls as well.

**Incorrect answers**

Choice B is incorrect because the sentence doesn’t explain why Armstrong was skilled at improvisation. Choices C and D are incorrect because the sentence should be added to provide a transition between two ideas in the paragraph.

**Explanation for question 27.**

**Best answer**

Choice A is the best answer because it makes a connection to the main topic of the previous paragraph, the band’s solos.

**Incorrect answers**

Choices B, C, and D are incorrect because they do not refer to the band’s solos, which is the main topic of the previous paragraph.

**Explanation for question 28.**

**Best answer**

Choice B is the best answer because the suggested revision provides an explanation of what a “call‑and‑response structure”is.

**Incorrect answers**

Choice A is incorrect because, while Armstrong was a trumpeter and the suggested revision does mention the trumpet section, this is not the main reason to make the revision. Choices C and D are incorrect because the sentence should be revised as suggested.

**Explanation for question 29.**

**Best answer**

Choice D is the best answer because it clearly and concisely identifies what Redman did to accommodate Armstrong’s style.

**Incorrect answers**

Choices A, B, and C are incorrect because they are redundant. The verbs “adjust,” “alter,” “change,” and “rework” have essentially the same meaning and should not be used together.

**Explanation for question 30.**

**Best answer**

Choice C is the best answer because no punctuation is needed before the quotation.

**Incorrect answers**

Choices A, B, and D are incorrect because they all include unnecessary punctuation.

**Explanation for question 31.**

**Best answer**

Choice D is the best answer because only “however” indicates the contrast between the information in the previous sentence and the information in this sentence. The previous sentence states that in 1925 Armstrong left Henderson’s band, while this sentence says that though he had left, his influence continued to be noticeable in the band’s music.

**Incorrect answers**

Choices A, B, and C are incorrect because they do not indicate a contrast between the first two sentences in the paragraph.

**Explanation for question 32.**

**Best answer**

Choice B is the best answer because it is idiomatic. When one situation changes to another, it can be said that the situation “gives way” to another.

**Incorrect answers**

Choices A, C, and D are incorrect because they are not idiomatic and do not make sense when substituted into the sentence.

**Explanation for question 33.**

**Best answer**

Choice D is the best answer because the pronoun “that”is used correctly to refer to“arrangements.”A comma isn’t used in this context because the clause following the main clause is needed to complete the meaning of the sentence.

**Incorrect answers**

Choices A, B, and C are incorrect because each uses a comma inappropriately. Because the clause that follows “arrangements” is essential to the formation of the sentence, no comma should be used.

**Explanation for question 34.**

**Best answer**

Choice D is the best answer because sentence 6 refers to commonplace “stories” about young artists being able to survive in big cities, and sentence 3 explains that “these tales” may have been true to some degree. Sentence 3 should be placed after sentence 6.

**Incorrect answers**

Choices A, B, and C are incorrect because “these tales” in sentence 3 must refer to something that has been discussed previously. No stories or tales are mentioned in sentences 1, 2, or 4.

**Explanation for question 35.**

**Best answer**

Choice D is the best answer because the pronoun “you,” which refers in this context to people in general, is consistent with the other pronoun, “your,” in the sentence (“time to practice your art”).

**Incorrect answers**

Choices A, B, and C are incorrect because the pronoun “one” and the nouns “artist” and “artists” are not consistent in person with the pronoun “your.”

**Explanation for question 36.**

**Best answer**

Choice B is the best answer because “however” indicates the appropriate relationship between the claim in the previous sentence (artists could once get by in a big city) and the claim in this sentence (“this life is no longer possible”). It signals the contrast between the past and present.

**Incorrect answers**

Choices A, C, and D are incorrect because the claim in this sentence is not a result or an example of the claim in the previous sentence.

**Explanation for question 37.**

**Best answer**

Choice C is the best answer because “such as” indicates that examples will follow, and “upscale venues” completes the contrast with “affordable theaters, jazz cafes, and art galleries.”

**Incorrect answers**

Choices A, B, and D are incorrect. In choice A, “other places” is vague and doesn’t emphasize the contrast between the old and new businesses. Choice B mischaracterizes the examples as places “where artists are unlikely to spend money.” The contrast in this sentence is not between places where artists spend money and places where they don’t; rather, it is between places where artists have opportunities to perform or display their art (“affordable theaters, jazz cafes, and art galleries”) and places that do not accommodate “the artist just starting out” (“expensive restaurants, couture boutiques, and exclusive nightclubs”). Choice D is incorrect because “attractive” does not complete the contrast with “affordable.”

**Explanation for question 38.**

**Best answer**

Choice A is the best answer because “so far as,” meaning “to the extent or degree,” is idiomatic in this context.

**Incorrect answers**

Choices B, C, and D are incorrect because the resulting phrases (“go too far to declare,” “go farther to declare,” “go to declare”) are unidiomatic in this context.

**Explanation for question 39.**

**Best answer**

Choice C is the best answer because the dash is appropriate in this sentence. In this case, it draws attention to the idea that Cleveland, unlike cities that are too expensive, is a great place for young artists.

**Incorrect answers**

Choices A, B, and D are incorrect because the semicolon, colon, and single parenthesis are all used inappropriately in this sentence. In choice A, the semicolon links an independent clause to a dependent clause. In choice B, the colon is unnecessary and should be deleted. In choice D, the single parenthesis must be paired with another parenthesis after “artists.”

**Explanation for question 40.**

**Best answer**

Choice D is the best answer because it is clear and doesn’t repeat information already provided in the sentence.

**Incorrect answers**

Choices A, B, and C are incorrect because they either repeat information or add unnecessary words.

**Explanation for question 41.**

**Best answer**

Choice D is the best answer because the plural pronoun “those” agrees with its antecedent “prices,” and two similar things are being compared: the prices of homes and the prices of cars.

**Incorrect answers**

Choice A is incorrect because it compares the prices of homes to “an economy car” rather than to other prices. Choice B is incorrect because the pronoun and noun, “that” and “car,” need to be plural to be consistent with “prices” of “homes.” Choice C is incorrect because the singular possessive “car’s” doesn't make sense in the comparison. In this context, the phrase “an economy car’s” would be understood to refer to a price, but “price” does not appear as an antecedent in the sentence. The comparison should be to “prices.”

**Explanation for question 42.**

**Best answer**

Choice A is the best answer because the singular possessive pronoun “its” agrees in number with the antecedent “Cleveland.”

**Incorrect answers**

Choices B and C are incorrect because they are contractions, not possessive pronouns. Choice D is incorrect because it is a plural possessive pronoun. The correct answer needs to be singular to agree with the singular antecedent “Cleveland.”

**Explanation for question 43.**

**Best answer**

Choice C is the best answer because the sentence should not be added. It contains an irrelevant detail that doesn’t support previous statements.

**Incorrect answers**

Choices A and B are incorrect because the sentence is irrelevant and shouldn’t be added. Choice D is incorrect because the sentence would not be relevant in the final paragraph either.

**Explanation for question 44.**

**Best answer**

Choice B is the best answer because “discount” in this context means “disregard.”

**Incorrect answers**

Choice A is incorrect because “undermine” means “weaken or impair,” which does not make sense in the context of the sentence. Choices C and D are incorrect because their tone is too colloquial and inconsistent with the tone of the passage.