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SAT/ACT

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ENGLISH

An American Patriot

Alexander Hamilton was the first United States Secretary of the Treasury, a Founding Father, economist; and
 1
 political philosopher. He led calls for the Philadelphia Convention, was one of America's first Constitutional lawyers, and co-wrote the *Federalist Papers*, a primary source for Constitutional interpretation.

Born in Nevis and educated in New England, Hamilton volunteered for the Revolutionary War militia and was
 2
chosen artillery captain. He became

senior aide-de-camp and confidant to General George Washington, and lead three battalions at the Siege of Yorktown. He was elected to the Continental Congress but resigned to
 3

practice law and launching the Bank of
 4

New York. He served in the New York Legislature. He later returned to Congress, and was the only New York signer at the Philadelphia Convention.

1. A. NO CHANGE
 B. economist, and
 C. economist: and
 D. economist and

2. A. NO CHANGE
 B. were chosen
 C. was the chosen one for
 D. would be chosen

3. A. NO CHANGE
 B. Congress and resigned
 C. Congress, but resigned
 D. Congress; but resigned

4. A. NO CHANGE
 B. and to be the starter of
 C. and commenced
 D. and to found

SAT/ACT

As Washington's Treasury Secretary, he had been widely influenced formative

5

government policy. An admirer of British political systems, Hamilton emphasized strong central government and Implied Powers, under which the new U.S. Congress funded the national debt, assumed state debts, created a national bank, and established an import tariff and whiskey tax.

By 1792, a Hamilton coalition and a Jefferson-Madison coalition had arisen (the formative Federalist and Democratic-Republican Parties), which differed at a strong pace over

6

Hamilton's domestic fiscal goals and his foreign policy of extensive trade and friendly relations with Britain. Exposed in an affair with Maria Reynolds, Hamilton was needed to resign from the

7

Treasury in 1795 to return to Constitutional law and advocacy of strong federalism. In 1798, the Quasi-War with France led Hamilton to argue for, organize, and become *de facto* commander of a national army.

5. A. NO CHANGE
B. Secretary, he was widely
C. Secretary, he widely
D. Secretary: he widely

6. A. NO CHANGE
B. in strong amounts about
C. strongly
D. strongly over

7. A. NO CHANGE
B. resigned
C. had to be resigned
D. was resigned

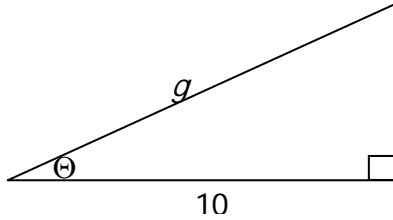
SAT/ACT

Hamilton's opposition to fellow Federalist John Adams contributed to the success of Democratic-Republicans Thomas Jefferson and Aaron Burr in the uniquely deadlocked election of 1800. With his party's defeat, Hamilton's nationalist and industrializing ideas lost its former
8
national prominence. In 1801, Hamilton founded the *New York Post* as the Federalist broadsheet *New-York Evening Post*. His intense rivalry with Vice President Burr eventually resulted in a duel, in which Hamilton was mortally wounded, and then
9
died the following day. Except the
10
War of 1812, Hamilton's former opponents, including Madison and Albert Gallatin, revived some of his federalizing programs, such as a second national bank, national infrastructure, tariffs, and a standing army and navy. Hamilton's federalist and business-oriented economic visions for the country continue to influence party platforms to this day.

8. A. NO CHANGE
B. was about to lose their
C. were losing its
D. lost their
9. A. NO CHANGE
B. was mortally wounded but died
C. were mortally wounded, and died
D. was mortally wounded, and the next day he died
10. A. NO CHANGE
B. After
C. However,
D. Hence

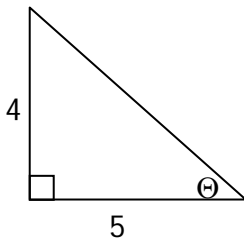
Directions: Choose the grammar error. If all is correct, choose E, No Error

11. It's almost incomprehensible to hear
 A
 that there is entire villages in Africa
 B C
infected with HIV. No error
 D F
12. After Picasso's father gave his son
 A B
 paintbrushes for his fifth birthday,
 Picasso immediately began using
 C
them to create beautiful paintings.
 D
No error
 F
13. The closed-circuit camera mounted
conspicuously in the corner of the
 A
 room frightened everybody except
 B C
 Terika and I. No error
 D F
14. If I had to choose among taking
 A
 Grand Avenue or Bristol Boulevard, I
would pick the one that would get
 B
 me to my destination more quickly.
 C D
No error
 F
15. Given the skyrocketing costs of
 A
 moviemaking today, producers often
 B
 can't find investors until there's a
 C
- real big movie star attached to the
 D
 project. No error
 F
16. According to a recent paper in
 Cosmetic Dermatology, people who
receive Botox injections may work
 A B
 previously unused muscle areas
 when frowning, thereby giving
 C D
 themselves new wrinkles. No error
 E
17. Fruit farmers will tell you that
 A B
harvesting strawberries is much
 C
 easier than raspberries. No error
 D E
18. New research that will have to be
 A
 done on the brains of habitual
 B
 Ecstasy users suggests that the drug
irreversibly damages important
 C
neural pathways. No error
 D E
19. The family of the accused killer were
 A B
 crying after they heard the jury's
 C D
 verdict. No error
 E

MATH

20. If $\cos \theta = 0.7$, the value of g is

- (A) 14.29
- (B) 13.45
- (C) 12.34
- (D) 11.92
- (E) 10.23

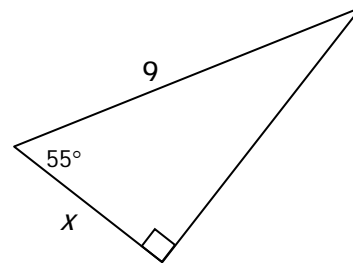


21. What is $\sin \theta$?

- (A) 0.62
- (B) 0.54
- (C) 0.48
- (D) 0.38
- (E) 0.32

22. $\sin 30 + \cos 30 =$

- (A) 1.82
- (B) 1.74
- (C) 1.59
- (D) 1.51
- (E) 1.37



23. What is the value of x ?

- (A) 3.84
- (B) 4.10
- (C) 4.85
- (D) 5.16
- (E) 5.97

24. A bag weighs x pounds. If y pounds are added to the bag, it is now three times as heavy as a box weighing z . What is the weight of the box in terms of x and y ?

- (A) $x + y$
- (B) $3x + y$
- (C) $3(x + y)$
- (D) $(x - y)/3$
- (E) $(x + y)/3$

SAT/ACT

25. Jeff is 4 years younger than Stacy, who is half as old as Jason. If Jason is 28, how old is Jeff?

- (A) 24
 - (B) 14
 - (C) 10
 - (D) 8
 - (E) 6
-

26. If n is an integer, which of the following CANNOT be an integer?

- (A) $2n$
 - (B) $n + 2$
 - (C) $n \times \frac{1}{2}$
 - (D) $n \div \frac{1}{2}$
 - (E) $n + \frac{1}{2}$
-

27. If a cards are divided among b people, how many cards will each person get in terms of a and b ?

- (A) $a + b$
 - (B) $\frac{b}{a}$
 - (C) $\frac{a}{b}$
 - (D) $a - b$
 - (E) ab
-

28. The tens digit of a 2 digit number is half of the units digit, and the product of the two digits is 16 less than the original number. What is the original number?

- (A) 84
- (B) 63
- (C) 42
- (D) 36
- (E) 24

29. If $4^{x-2} = 64$, what is the value of x ?

- (A) 7
 - (B) 6
 - (C) 5
 - (D) 4
 - (E) 3
-

30. If $f(x) = x^2 + x$, what is the value of $f(3)$?

- (A) 3
 - (B) 9
 - (C) 10
 - (D) 11
 - (E) 12
-

31. The sum of two consecutive positive even integers is n . What is the value of the larger integer, in terms of n ?

- (A) $\frac{1}{2}n - 1$
 - (B) $\frac{1}{2}n + 1$
 - (C) $\frac{1}{2}n$
 - (D) $\frac{n+1}{2}$
 - (E) $\frac{n-1}{2}$
-

32. If $6 - y = x$, then what is the value of $x^2 + 2xy + y^2$?

- (A) 18
- (B) 24
- (C) 36
- (D) 48
- (E) 60

SCIENCE

Meteorologists used an automated weather station in three cities over the course of a year in order to show 24-hour average temperature ($^{\circ}\text{F}$) during each month for Paris, New York, and Tokyo. An automated weather station is an unmanned station with various sensors that measure weather elements such as temperature, wind, and pressure and transmit these readings for use by meteorologists. The following chart shows the results from the automated weather station.

Chart 1

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sep.	Oct.	Nov.	Dec.
London	39.0	39.6	42.3	47.3	53.4	59.4	62.6	61.9	57.6	50.5	43.9	40.6
New York	31.3	31.8	39.4	40.2	51.0	58.3	61.7	60.9	57.1	46.3	43.1	34.7
Tokyo	38.5	39.7	45.3	55.4	63.1	69.4	76.5	79.0	72.3	66.7	45.0	43.0

A meteorologist in the southern hemisphere also collected data using an automated weather station. Due to a system malfunction, there is no data available for the month of March. These results are shown in chart below.

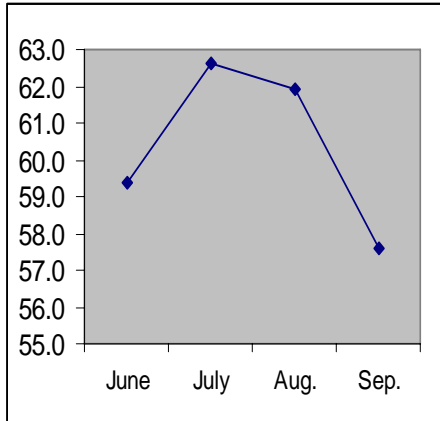
Chart 2

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sep.	Oct.	Nov.	Dec.
Sydney	71.8	71.6	--	64.9	59.4	55.0	53.2	55.4	59.4	63.7	66.9	70.2

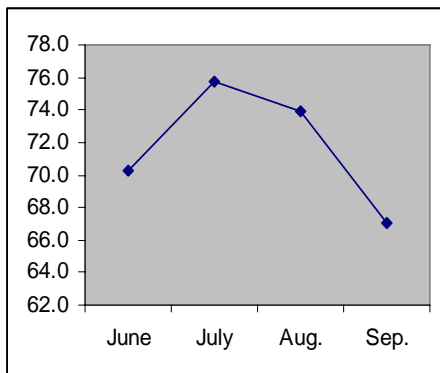
33. Based on the data collected in Chart 1, which city recorded the lowest temperatures in each month?
 (A) It cannot be determined
 (B) London
 (C) Tokyo
 (D) New York
34. Based on Chart 1, which city recorded the highest average temperatures from July to October?
 (A) London
 (B) Tokyo
 (C) New York
 (D) None of them.
35. In which month did New York experience the greatest drop in 24-hour average temperature?
 (A) January
 (B) May
 (C) September
 (D) October
36. Based on the trends in chart 2, which of the following is most likely the temperature in March for Sydney.
 (A) 69.6
 (B) 72.5
 (C) 59.4
 (D) 63.2

37. Which of the following graphs shows the 24-hour average temperatures from June-September for Tokyo?

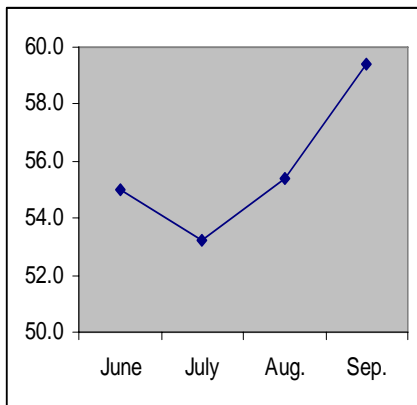
(A)



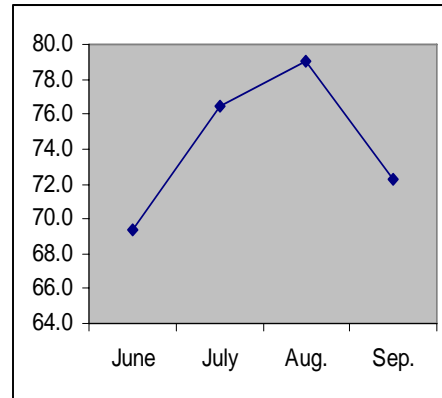
(B)



(C)



(D)



SAT/ACT

38. The East African parrot is extremely talented and can ----- everything its owner says.

- (A) execute
- (B) imitate
- (C) reprimand
- (D) preview
- (E) intimidate

39. The 1957 Chevrolet is considered ----- by car enthusiasts who love its style.

- (A) obsolete
- (B) a distraction
- (C) a fiasco
- (D) a classic
- (E) an occurrence

40. Although the computer was slow at processing the database, it ----- calculated the spreadsheet.

- (A) helplessly
- (B) informally
- (C) instantaneously
- (D) cheerfully
- (E) sluggishly

41. Terry ----- lima beans and would never eat them with his dinner.

- (A) adored
- (B) lauded
- (C) extolled
- (D) loathed
- (E) derived

42. The director added ----- scene to the movie that wasn't necessary at all.

- (A) a gratuitous
- (B) an essential
- (C) a defining
- (D) a compulsory
- (E) a reasonable

43. Only 35% of the population voted in the election; the other 65% didn't care and were considered -----.

- (A) energetic
- (B) apathetic
- (C) charming
- (D) chastised
- (E) arduous

READING

HUMANITIES: *This passage is adapted from A Textbook of the History of Painting by John C. Van Dyke (©)*

Neither the monarchy nor the priesthood commanded the services of the artist in Greece, as in Assyria and Egypt. There was no monarch in an oriental sense, and the chosen leaders of the Greeks never, until the late days, arrogated art to themselves. It was something for all the people.

In religion there was a pantheon of gods established and worshipped from the earliest ages, but these gods were more like epitomes of Greek ideals than spiritual beings. They were the personified virtues of the Greeks, exemplars of perfect living; and in worshipping them the Greek was really worshipping order, conduct, repose, dignity, perfect life. The gods and heroes, as types of moral and physical qualities, were continually represented in an allegorical or legendary manner. Athene represented noble warfare, Zeus was majestic dignity and power, Aphrodite love, Phœbus song, Niké triumph, and all the lesser gods, nymphs, and fauns stood for beauties of nature or of life. The great bulk of Greek architecture, sculpture, and painting was put forth to honor these gods or heroes, and by so doing the artist repeated the national ideals and honored himself. The first motive of Greek art, then, was to praise Hellas and the Hellenic view of life. In part it was a religious motive, but with little of that spiritual significance and belief which ruled in Egypt, and later on in Italy.

A second and ever-present motive in Greek painting was decoration. This appears in the tomb pottery of the earliest ages, and was carried on down to the latest times. Vase painting, wall painting, tablet and sculpture painting were all done with a decorative motive in view. Even the easel or panel pictures had some decorative effect about them, though they were primarily intended to convey ideas other than those of form and color.

The gods and heroes, their lives and adventures, formed the early subjects of Greek painting. Certain themes taken from the "Iliad" and the "Odyssey" were as frequently shown as afterward, the Annunciations in Italian painting. The traditional subjects, the Centaurs and Lapiths, the Amazon war, Theseus and Ariadne,

Perseus and Andromeda, were frequently depicted. Humanity and actual Greek life came in for its share. Single figures, still-life, *genre*, caricature, all were shown, and as painting neared the Alexandrian age a semi-realistic portraiture came into vogue.

The materials employed by the Greeks and their methods of work are somewhat difficult to ascertain, because there are few Greek pictures, except those on the vases, left to us. From the confusing accounts of the ancient writers, the vases, some Greek slabs in Italy, and the Roman paintings imitative of the Greek, we may gain a general idea. The early Greek work was largely devoted to pottery and tomb decoration, in which much in manner and method was borrowed from Asia, Phœnicia, and Egypt. Later on, painting appeared in flat outline on stone or terra-cotta slabs, sometimes representing processional scenes, as in Egypt, and doubtless done in a hybrid fresco-work similar to the Egyptian method. Wall paintings were done in fresco and distemper, probably upon the walls themselves, and also upon panels afterward let into the wall. Encaustic painting (color mixed with wax upon the panel and fused with a hot spatula) came in with the Sikyonian school. It is possible that the oil medium and canvas were known, but not probable that either was ever used extensively.

There is no doubt about the Greeks being expert draughtsmen, though this does not appear until late in history. They knew the outlines well, and drew them with force and grace. That they modelled in strong relief is more questionable. Light-and-shade was certainly employed in the figure, but not in any modern way. Perspective in both figures and landscape was used; but the landscape was at first symbolic and rarely got beyond a decorative background for the figure. Greek composition we know little about, but may infer that it was largely a series of balances, a symmetrical adjustment of objects to fill a given space with not very much freedom allowed to the artist. In atmosphere, sunlight, color, and those peculiarly sensuous charms that belong to painting, there is no reason to believe that the Greeks approached the moderns. Their interest was chiefly centered in the human figure. Landscape, with its many beauties, was reserved for modern hands to disclose. Color was used in abundance, without doubt, but it was probably limited to the leading hues, with little of that refinement or delicacy known in painting today.

44. Greeks primarily worshipped gods because the gods:

- (A) offered protection.
- (B) provided an example of ideal Greek living.
- (C) endowed the worshipper with dignity and power.
- (D) were spiritually significant .

45. According to the passage, panel paintings (line 37) differed from other decorative pieces of art in that they:

- (A) ignored form and color.
- (B) were primarily meant to communicate ideas.
- (C) focused on genre, caricature, and still-life.
- (D) were created at a later time.

46. The passage states that Greek art was intended to:

- I. decorate
- II. convey the messages of ancient Greek writers
- III. promote the Hellenic way of life

- (A) II only
- (B) III only
- (C) I and III only
- (D) I, II, and III

47. According to paragraph 5, little is known about the methods and materials of Greek artists because:

- (A) Greek vases have been destroyed.
- (B) there are scant pictures
- (C) Greek writers' accounts are mostly confusing.

(D) little has been done to preserve ancient Greek art.

48. When comparing the Greek artist to the modern artist, the author says that:

- (A) Greek art is vastly superior.
- (B) Landscape plays a larger role in the hands of the modern artist.
- (C) Modern art methods have surpassed Greek methods in every way.
- (D) The Greeks were more highly skilled in relief.

49. It can be inferred that the Greek artist:

- I. was concerned with symmetry and space
- II. was largely focused on the human body
- III. had less interest in landscape than modern artists

- (A) I, II, and III
- (B) I and II only
- (C) III only
- (D) I only

50. The passage indicates that the use of color in today's art is:

- I. more refined than the use of color in Greece.
- II. quite abundant when compared to monochromatic Greek art.
- III. not as delicate as the use of color by the Greeks.

- (A) I, II, and III
- (B) II and III only
- (C) I and II only
- (D) I only