

TEST 24

SECTION 1

Time—30 minutes

38 Questions

Directions: Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five lettered words or sets of words. Choose the word or set of words for each blank that best fits the meaning of the sentence as a whole.

1. Clearly refuting sceptics, researchers have ----- not only that gravitational radiation exists but that it also does exactly what theory ----- it should do.
(A) doubted. .warranted
(B) estimated. .accepted
(C) demonstrated. .predicted
(D) assumed. .deduced
(E) supposed. .asserted
2. Sponsors of the bill were ----- because there was no opposition to it within the legislature until after the measure had been signed into law.
(A) unreliable (B) well-intentioned
(C) persistent (D) relieved (E) detained
3. The paradoxical aspect of the myths about Demeter, when we consider the predominant image of her as a tranquil and serene goddess, is her ----- search for her daughter.
(A) extended
(B) agitated
(C) comprehensive
(D) motiveless
(E) heartless
4. Yellow fever, the disease that killed 4,000 Philadelphians in 1793, and so ----- Memphis, Tennessee, that the city lost its charter, has reappeared after nearly two decades in ----- in the Western Hemisphere.
(A) terrorized. .contention
(B) ravaged. .secret
(C) disabled. .quarantine
(D) corrupted. .quiescence
(E) decimated. .abeyance
5. Although -----, almost self-effacing in his private life, he displays in his plays and essays a strong ----- publicity and controversy.
(A) conventional. .interest in
(B) monotonous. .reliance on
(C) shy. .aversion toward
(D) retiring. .pendant for
(E) evasive. .impatience with
6. Comparatively few rock musicians are willing to laugh at themselves, although a hint of ----- can boost sales of video clips very nicely.
(A) self-deprecation
(B) congeniality
(C) cynicism
(D) embarrassment
(E) self-doubt
7. Parts of seventeenth-century Chinese pleasure gardens were not necessarily intended to look -----; they were designed expressly to evoke the agreeable melancholy resulting from a sense of the ----- of natural beauty and human glory.
(A) beautiful. .immutability
(B) cheerful. .transitoriness
(C) colorful. .abstractness
(D) luxuriant. .simplicity
(E) conventional. .wildness

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Directions: In each of the following questions, a related pair of words or phrases is followed by five lettered pairs of words or phrases. Select the lettered pair that best expresses a relationship similar to that expressed in the original pair.

8. APPLE : SKIN :: (A) potato : tuber
(B) melon : rind (C) tomato : fruit
(D) maize : cob (E) rhubarb : leafstalk
9. FIRE : INFERNO ::
(A) speech : shout
(B) wind : temperature
(C) storm : hurricane
(D) whale : minnow
(E) plant : flower
10. BODYGUARD : PERSON ::
(A) police officer : traffic (B) teacher : pupil
(C) mayor : city (D) soldier : country
(E) secretary : office
11. LOPE : RUN :: (A) uncover : lose
(B) view : see (C) sigh : moan
(D) chew : drink (E) drawl : speak
12. HOAX : DECEIVE ::
(A) scandal : vilify
(B) lottery : disburse
(C) gimmick : wheedle
(D) filibuster : delay
(E) boast : cajole
13. ALCOVE : RECESS ::
(A) turret : chimney (B) dome : roof
(C) column : entrance (D) foyer : ballroom
(E) foundation : building
14. BALLAST : INSTABILITY ::
(A) buoy : direction (B) purchase : slippage
(C) lathe : metal (D) pulley : leverage
(E) hoist : elevator
15. MUFFLE : SOUND :: (A) assuage : grief
(B) maul : object (C) extract : flavor
(D) endure : agony (E) conceal : secret
16. MITIGATE : SEVERE ::
(A) compile : available
(B) restore : new
(C) contribute : charitable
(D) venerate : reverent
(E) qualify : general

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Directions: Each passage in this group is followed by questions based on its content. After reading a passage, choose the best answer to each question. Answer all questions following a passage on the basis of what is stated or implied in that passage.

A Marxist sociologist has argued that racism stems from the class struggle that is unique to the capitalist system—that racial prejudice is generated by capitalists as a means of controlling workers. His thesis works relatively well when applied to discrimination against Blacks in the United States, but his definition of racial prejudice as “racially-based negative prejudgments against a group generally accepted as a race in any given region of ethnic competition,” can be interpreted as also including hostility toward such ethnic groups as the Chinese in California and the Jews in medieval Europe. However, since prejudice against these latter peoples was not inspired by capitalists, he has to reason that such antagonisms were not really based on race. He disposes thusly (albeit unconvincingly) of both the intolerance faced by Jews before the rise of capitalism and the early twentieth-century discrimination against Oriental people in California, which, inconveniently, was instigated by workers.

17. The passage supplies information that would answer which of the following questions?
- (A) What accounts for the prejudice against the Jews in medieval Europe?
 - (B) What conditions caused the discrimination against Oriental people in California in the early twentieth century?
 - (C) Which groups are not in ethnic competition with each other in the United States?
 - (D) What explanation did the Marxist sociologist give for the existence of racial prejudice?
 - (E) What evidence did the Marxist sociologist provide to support his thesis?

18. The author considers the Marxist sociologist's thesis about the origins of racial prejudice to be
- (A) unoriginal
 - (B) unpersuasive
 - (C) offensive
 - (D) obscure
 - (E) speculative
19. It can be inferred from the passage that the Marxist sociologist would argue that in a noncapitalist society racial prejudice would be
- (A) pervasive
 - (B) tolerated
 - (C) ignored
 - (D) forbidden
 - (E) nonexistent
20. According to the passage, the Marxist sociologist's chain of reasoning required him to assert that prejudice toward Oriental people in California was
- (A) directed primarily against the Chinese
 - (B) similar in origin to prejudice against the Jews
 - (C) understood by Oriental people as ethnic competition
 - (D) provoked by workers
 - (E) nonracial in character

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By 1950, the results of attempts to relate brain processes to mental experience appeared rather discouraging. Such variations in size, shape, chemistry, conduction speed, excitation threshold, and the like as had been demonstrated in nerve cells remained negligible in significance for any possible correlation with the manifold dimensions of mental experience.

- (10) Near the turn of the century, it had been suggested by Hering that different modes of sensation, such as pain, taste, and color, might be correlated with the discharge of specific kinds of nervous energy. However, subsequently developed methods of recording and analyzing nerve potentials failed to reveal any such qualitative diversity. It was possible to demonstrate by other methods refined structural differences among neuron types; however, proof was lacking that the quality of the impulse or its conduction was influenced by these differences, which seemed instead to influence the developmental patterning of the neural circuits. Although qualitative variance among nerve energies was never rigidly disproved, the doctrine was generally abandoned in favor of the opposing view, namely, that nerve impulses are essentially homogeneous in quality and are transmitted as "common currency" throughout the nervous system. According to this theory, it is not the quality of the sensory nerve impulses that determines the diverse conscious sensations they produce, but rather the different areas of the brain into which they discharge, and there is some evidence for this view. In one experiment, when an electric stimulus was applied to a given sensory field of the cerebral cortex of a conscious human subject, it produced a sensation of the appropriate modality for that particular locus, that is, a visual sensation from the visual cortex, an auditory sensation from the auditory cortex, and so on. Other experiments revealed slight variations in the size, number, arrangement, and interconnection of the nerve cells, but as far as psychoneural correlations were concerned, the obvious similarities of these sensory fields to each other seemed much more remarkable than any of the minute differences.

- (55) However, cortical locus, in itself, turned out to have little explanatory value. Studies showed that sensations as diverse as those of red, black, green, and white, or touch, cold, warmth, movement, pain, posture, and pressure apparently may arise through activation of the same cortical areas. What seemed to remain was some kind of differential patterning effects in the brain excitation: it is the difference in the central distribution of impulses that counts. In short, brain theory suggested a correlation between mental experience and the activity of

relatively homogeneous nerve-cell units conducting essentially homogeneous impulses through homogeneous cerebral tissue. To match the multiple dimensions of mental experience psychologists could only point to a limitless variation in the spatiotemporal patterning of nerve impulses.

- (60) 21. The author suggests that, by 1950, attempts to correlate mental experience with brain processes would probably have been viewed with
(A) indignation (B) impatience (C) pessimism (D) indifference (E) defiance
22. The author mentions "common currency" in line 26 primarily in order to emphasize the
(A) lack of differentiation among nerve impulses in human beings
(B) similarity of the sensations that all human beings experience
(C) similarities in the views of scientists who have studied the human nervous system
(D) continuous passage of nerve impulses through the nervous system
(E) recurrent questioning by scientists of an accepted explanation about the nervous system
23. The description in lines 32-38 of an experiment in which electric stimuli were applied to different sensory fields of the cerebral cortex tends to support the theory that
(A) the simple presence of different cortical areas cannot account for the diversity of mental experience
(B) variation in spatiotemporal patterning of nerve impulses correlates with variation in subjective experience
(C) nerve impulses are essentially homogeneous and are relatively unaffected as they travel through the nervous system
(D) the mental experiences produced by sensory nerve impulses are determined by the cortical area activated
(E) variation in neuron types affects the quality of nerve impulses

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24. According to the passage, some evidence exists that the area of the cortex activated by a sensory stimulus determines which of the following?
- I. The nature of the nerve impulse
 - II. The modality of the sensory experience
 - III. Qualitative differences within a modality
- (A) II only (B) III only (C) I and II only
(D) II and III only (E) I, II, and III
25. The passage can most accurately be described as a discussion concerning historical views of the
- (A) anatomy of the brain
 - (B) manner in which nerve impulses are conducted
 - (C) significance of different cortical areas in mental experience
 - (D) mechanics of sense perception
 - (E) physiological correlates of mental experience
26. Which of the following best summarizes the author's opinion of the suggestion that different areas of the brain determine perceptions produced by sensory nerve impulses?
- (A) It is a plausible explanation, but it has not been completely proved.
 - (B) It is the best explanation of brain processes currently available.
 - (C) It is disproved by the fact that the various areas of the brain are physiologically very similar.
 - (D) There is some evidence to support it, but it fails to explain the diversity of mental experience.
 - (E) There is experimental evidence that confirms its correctness.
27. It can be inferred from the passage that which of the following exhibit the LEAST qualitative variation?
- (A) Nerve cells
 - (B) Nerve impulses
 - (C) Cortical areas
 - (D) Spatial patterns of nerve impulses
 - (E) Temporal patterns of nerve impulses

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Directions: Each question below consists of a word printed in capital letters, followed by five lettered words or phrases. Choose the lettered word or phrase that is most nearly opposite in meaning to the word in capital letters.

Since some of the questions require you to distinguish fine shades of meaning, be sure to consider all the choices before deciding which one is best.

38. LAG: (A) look around (B) dodge easily
(C) seem hard (D) forge ahead
(E) change radically
39. RANDOMIZE: (A) distribute (B) analyze
(C) systematize (D) blend (E) prepare
40. SURCHARGE: (A) loss (B) liability
(C) decrease (D) shortfall (E) discount
41. SYNCHRONOUS: (A) off-key
(B) out-of-shape (C) without pity
(D) out-of-phase (E) without difficulty
42. PROFUSE: (A) recurrent (B) rare
(C) comprehensible (D) scanty (E) flawed
33. INERTIA: (A) short duration
(B) massless particle
(C) resistant medium
(D) ability to maintain pressure
(E) tendency to change motion
34. DIN: (A) silence (B) slowness
(C) sharpness (D) essence (E) repose
35. GAUCHENESS: (A) probity (B) sophistry
(C) acumen (D) polish (E) vigor
36. INCHOATE: (A) sordid (B) modern
(C) improvised (D) exceptionally quick
(E) completely formed
37. ENDEMIC: (A) exotic (B) shallow
(C) episodic (D) manifest (E) treatable
38. REDOUBTABLE: (A) unsurprising
(B) unambiguous (C) unimpressive
(D) inevitable (E) immovable

SECTION 2
Time—30 minutes
38 Questions

Directions: Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five lettered words or sets of words. Choose the word or set of words for each blank that best fits the meaning of the sentence as a whole.

1. Since it is now ----- to build the complex central processing unit of a computer on a single silicon chip using photolithography and chemical etching, it seems plausible that other miniature structures might be fabricated in ----- ways.
(A) unprecedented. .undiscovered
(B) difficult. .related
(C) permitted. .unique
(D) mandatory. .congruent
(E) routine. .similar
2. Given the evidence of Egyptian and Babylonian ----- later Greek civilization, it would be incorrect to view the work of Greek scientists as an entirely independent creation.
(A) disdain for
(B) imitation of
(C) ambivalence about
(D) deference to
(E) influence on
3. Laws do not ensure social order since laws can always be -----, which makes them ----- unless the authorities have the will and the power to detect and punish wrongdoing.
(A) contested. .provisional
(B) circumvented. .antiquated
(C) repealed. .vulnerable
(D) violated. .ineffective
(E) modified. .unstable
4. Since she believed him to be both candid and trustworthy, she refused to consider the possibility that his statement had been -----.
(A) irrelevant (B) facetious (C) mistaken
(D) critical (E) insincere
5. Ironically, the party leaders encountered no greater ----- their efforts to build a progressive party than the ----- of the progressives already elected to the legislature.
(A) support for. .advocacy
(B) threat to. .promise
(C) benefit from. .success
(D) obstacle to. .resistance
(E) praise for. .reputation
6. It is strange how words shape our thoughts and trap us at the bottom of deeply ----- canyons of thinking, their imprisoning sides carved out by the ----- of past usage.
(A) cleaved. .eruptions
(B) rooted. .flood
(C) incised. .river
(D) ridged. .ocean
(E) notched. .mountains
7. That his intransigence in making decisions ----- no open disagreement from any quarter was well known; thus, clever subordinates learned the art of ----- their opinions in casual remarks.
(A) elicited. .quashing
(B) engendered. .recasting
(C) brooked. .intimating
(D) embodied. .instigating
(E) forbore. .emending

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Directions: In each of the following questions, a related pair of words or phrases is followed by five lettered pairs of words or phrases. Select the lettered pair that best expresses a relationship similar to that expressed in the original pair.

8. **BABBLE : TALK ::** (A) chisel : sculpt
(B) harmonize : sing (C) scribble : write
(D) hint : imply (E) quibble : elude
9. **SYLLABUS : COURSE ::** (A) rules : jury
(B) map : destination (C) recipe : ingredients
(D) appetizer : meal (E) agenda : meeting
10. **VARNISH : WOOD ::**
(A) etch : glass
(B) tarnish : silver
(C) wax : linoleum
(D) burnish : metal
(E) bleach : fabric
11. **PITCH : SOUND ::** (A) color : light
(B) mass : weight (C) force : pressure
(D) energy : heat (E) velocity : time
12. **DISCOMFITED : BLUSH ::**
(A) nonplussed : weep (B) contemptuous : sneer
(C) affronted : blink (D) sullen : groan
(E) aggrieved : gloat
13. **INVINCIBLE : SUBDUED ::**
(A) inconsistent : expressed
(B) impervious : damaged
(C) imprudent : enacted
(D) bolted : separated
(E) expensive : bought
14. **STRIATED : GROOVE ::**
(A) adorned : detail
(B) woven : texture
(C) engraved : curve
(D) constructed : design
(E) braided : strand
15. **DOGGEREL : VERSE ::** (A) burlesque : play
(B) sketch : drawing (C) operetta : symphony
(D) fable : narration (E) limerick : sonnet
16. **DROLL : LAUGH ::** (A) grisly : flinch
(B) bland : tire (C) shrill : shriek
(D) coy : falter (E) wily : smirk

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Directions: Each passage in this group is followed by questions based on its content. After reading a passage, choose the best answer to each question. Answer all questions following a passage on the basis of what is stated or implied in that passage.

The transfer of heat and water vapor from the ocean to the air above it depends on a disequilibrium at the interface of the water and the air. Within about a millimeter of the water, air temperature is close to that of the surface water, and the air is nearly saturated with water vapor. But the differences, however small, are crucial, and the disequilibrium is maintained by air near the surface mixing with air higher up, which is typically appreciably cooler and lower in water-vapor content. The air is mixed by means of turbulence that depends on the wind for its energy. As wind speed increases, so does turbulence, and thus the rate of heat and moisture transfer. Detailed understanding of this phenomenon awaits further study. An interacting—and complicating—phenomenon is wind-to-water transfer of momentum that occurs when waves are formed. When the wind makes waves, it transfers important amounts of energy—energy that is therefore not available to provide turbulence.

17. The primary purpose of the passage is to

- (A) resolve a controversy
- (B) describe a phenomenon
- (C) outline a theory
- (D) confirm research findings
- (E) classify various observations

18. According to the passage, wind over the ocean generally does which of the following?

- I. Causes relatively cool, dry air to come into proximity with the ocean surface.
- II. Maintains a steady rate of heat and moisture transfer between the ocean and the air.
- III. Causes frequent changes in the temperature of the water at the ocean's surface.

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

19. It can be inferred from the passage that the author regards current knowledge about heat and moisture transfer from the ocean to air as

- (A) revolutionary
- (B) inconsequential
- (C) outdated
- (D) derivative
- (E) incomplete

20. The passage suggests that if on a certain day the wind were to decrease until there was no wind at all, which of the following would occur?

- (A) The air closest to the ocean surface would become saturated with water vapor.
- (B) The air closest to the ocean surface would be warmer than the water.
- (C) The amount of moisture in the air closest to the ocean surface would decrease.
- (D) The rate of heat and moisture transfer would increase.
- (E) The air closest to the ocean would be at the same temperature as air higher up.

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Extraordinary creative activity has been characterized as revolutionary, flying in the face of what is established and producing not what is acceptable but what will become accepted. According to this formulation, highly creative activity transcends the limits of an existing form and establishes a new principle of organization. However, the idea that extraordinary creativity transcends established limits is misleading when it is applied to the arts, even though it may be valid for the sciences. Differences between highly creative art and highly creative science arise in part from a difference in their goals. For the sciences, a new theory is the goal and end result of the creative act. Innovative science produces new propositions in terms of which diverse phenomena can be related to one another in more coherent ways. Such phenomena as a brilliant diamond or a nesting bird are relegated to the role of data, serving as the means for formulating or testing a new theory. The goal of highly creative art is very different: the phenomenon itself becomes the direct product of the creative act. Shakespeare's *Hamlet* is not a tract about the behavior of indecisive princes or the uses of political power; nor is Picasso's painting *Guernica* primarily a propositional statement about the Spanish Civil War or the evils of fascism. What highly creative artistic activity produces is not a new generalization that transcends established limits, but rather an aesthetic particular. Aesthetic particulars produced by the highly creative artist extend or exploit, in an innovative way, the limits of an existing form, rather than transcend that form.

This is not to deny that a highly creative artist sometimes establishes a new principle of organization in the history of an artistic field; the composer Monteverdi, who created music of the highest aesthetic value, comes to mind. More generally, however, whether or not a composition establishes a new principle in the history of music has little bearing on its aesthetic worth. Because they embody a new principle of organization, some musical works, such as the operas of the Florentine Camerata, are of signal historical importance, but few listeners or musicologists would include these among the great works of music. On the other hand, Mozart's *The Marriage of Figaro* is surely among the masterpieces of music even though its modest innovations are confined to extending existing means. It has been said of Beethoven that he toppled the rules and freed music from the stifling confines of convention. But a close study of his compositions reveals that Beethoven overturned no fundamental rules. Rather, he was an incomparable strategist who exploited limits—the rules, forms, and conventions that he inherited from predecessors such as Haydn and Mozart, Handel and Bach—in strikingly original ways.

21. The author considers a new theory that coherently relates diverse phenomena to one another to be the
 - (A) basis for reaffirming a well-established scientific formulation
 - (B) byproduct of an aesthetic experience
 - (C) tool used by a scientist to discover a new particular
 - (D) synthesis underlying a great work of art
 - (E) result of highly creative scientific activity
22. The author implies that Beethoven's music was strikingly original because Beethoven
 - (A) strove to outdo his predecessors by becoming the first composer to exploit limits
 - (B) fundamentally changed the musical forms of his predecessors by adopting a richly inventive strategy
 - (C) embellished and interwove the melodies of several of the great composers who preceded him
 - (D) manipulated the established conventions of musical composition in a highly innovative fashion
 - (E) attempted to create the illusion of having transcended the musical forms of his predecessors
23. The passage states that the operas of the Florentine Camerata are
 - (A) unjustifiably ignored by musicologists
 - (B) not generally considered to be of high aesthetic value even though they are important in the history of music
 - (C) among those works in which popular historical themes were portrayed in a musical production
 - (D) often inappropriately cited as examples of musical works in which a new principle of organization was introduced
 - (E) minor exceptions to the well-established generalization that the aesthetic worth of a composition determines its importance in the history of music

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24. The passage supplies information for answering all of the following questions EXCEPT:

- (A) Has unusual creative activity been characterized as revolutionary?
- (B) Did Beethoven work within a musical tradition that also included Handel and Bach?
- (C) Is Mozart's *The Marriage of Figaro* an example of a creative work that transcended limits?
- (D) Who besides Monteverdi wrote music that the author would consider to embody new principles of organization and to be of high aesthetic value?
- (E) Does anyone claim that the goal of extraordinary creative activity in the arts differs from that of extraordinary creative activity in the sciences?

25. The author regards the idea that all highly creative artistic activity transcends limits with

- (A) deep skepticism
- (B) strong indignation
- (C) marked indifference
- (D) moderate amusement
- (E) sharp derision

26. The author implies that an innovative scientific contribution is one that

- (A) is cited with high frequency in the publications of other scientists
- (B) is accepted immediately by the scientific community
- (C) does not relegate particulars to the role of data
- (D) presents the discovery of a new scientific fact
- (E) introduces a new valid generalization

27. Which of the following statements would most logically conclude the last paragraph of the passage?

- (A) Unlike Beethoven, however, even the greatest of modern composers, such as Stravinsky, did not transcend existing musical forms.
- (B) In similar fashion, existing musical forms were even further exploited by the next generation of great European composers.
- (C) Thus, many of the great composers displayed the same combination of talents exhibited by Monteverdi.
- (D) By contrast, the view that creativity in the arts exploits but does not transcend limits is supported in the field of literature.
- (E) Actually, Beethoven's most original works were largely unappreciated at the time that they were first performed.

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Directions: Each question below consists of a word printed in capital letters, followed by five lettered words or phrases. Choose the lettered word or phrase that is most nearly opposite in meaning to the word in capital letters.

Since some of the questions require you to distinguish fine shades of meaning, be sure to consider all the choices before deciding which one is best.

28. **BRILLIANCE:** (A) dullness (B) emptiness
(C) awkwardness (D) state of immobility
(E) excess of information
29. **QUANDARY:**
(A) state of suppressed enmity
(B) state of complete certainty
(C) state of mild hysteria
(D) state of unprovoked anger
(E) state of feeble opposition
30. **AGGREGATE:**
(A) altered plans
(B) intended actions
(C) unexplained occurrences
(D) isolated units
(E) unfounded conclusions
31. **SUBSTANTIATION:** (A) disproof (B) dissent
(C) delusion (D) debate (E) denial
32. **IMPUDENT:** (A) compelling (B) mature
(C) respectful (D) thorough (E) deliberate
33. **RECAAT:** (A) propose (B) respond
(C) instruct (D) affirm (E) disclose
34. **DIVEST:** (A) multiply (B) initiate
(C) triumph (D) persist (E) endow
35. **BANALITY:**
(A) accurate portrayal
(B) impromptu statement
(C) original expression
(D) succinct interpretation
(E) elaborate critique
36. **UBIQUITOUS:** (A) uniform (B) unanimous
(C) unique (D) anachronistic (E) mediocre
37. **ESCHEW:** (A) invest (B) consume
(C) maintain (D) condemn (E) seek
38. **BELIE:** (A) flaunt (B) distend
(C) attune (D) obviate (E) aver

FOR GENERAL TEST 24 ONLY

Answer Key and Percentages* of Examinees Answering Each Question Correctly

VERBAL ABILITY					
Section 1			Section 2		
Number	Answer	P +	Number	Answer	P +
1	C	90	1	E	91
2	D	85	2	E	91
3	B	63	3	D	89
4	E	58	4	E	66
5	D	49	5	D	57
6	A	45	6	C	53
7	B	25	7	C	26
8	B	83	8	C	91
9	C	82	9	E	85
10	D	67	10	C	75
11	E	56	11	A	55
12	D	52	12	B	47
13	B	46	13	B	59
14	B	34	14	E	50
15	A	33	15	A	24
16	E	19	16	A	22
17	D	82	17	B	83
18	B	67	18	A	33
19	E	82	19	E	81
20	E	41	20	A	55
21	C	78	21	E	48
22	A	63	22	D	53
23	D	73	23	B	74
24	A	29	24	D	45
25	E	40	25	A	36
26	D	52	26	E	46
27	B	50	27	B	49
28	D	87	28	A	91
29	C	85	29	B	78
30	E	77	30	D	73
31	D	70	31	A	75
32	D	54	32	C	67
33	E	58	33	D	53
34	A	44	34	E	47
35	D	32	35	C	45
36	E	43	36	C	37
37	A	25	37	E	18
38	C	17	38	E	16

QUANTITATIVE ABILITY					
Section 3			Section 4		
Number	Answer	P +	Number	Answer	P +
1	A	95	1	D	83
2	C	87	2	B	86
3	A	89	3	D	93
4	B	90	4	C	83
5	D	85	5	A	80
6	B	92	6	A	82
7	A	71	7	D	76
8	B	76	8	B	73
9	A	64	9	A	62
10	C	63	10	B	66
11	D	57	11	C	54
12	A	65	12	A	47
13	C	49	13	D	52
14	B	41	14	A	33
15	D	49	15	C	23
16	E	88	16	D	93
17	C	79	17	A	87
18	A	82	18	E	89
19	C	77	19	E	63
20	E	73	20	C	79
21	D	86	21	A	87
22	C	81	22	E	76
23	C	48	23	B	52
24	A	29	24	B	73
25	E	37	25	C	43
26	B	64	26	E	52
27	E	54	27	A	42
28	D	51	28	B	36
29	B	40	29	A	48
30	D	18	30	D	37

ANALYTICAL ABILITY					
Section 5			Section 6		
Number	Answer	P +	Number	Answer	P +
1	A	94	1	B	74
2	D	76	2	A	79
3	D	68	3	B	86
4	C	90	4	B	82
5	E	72	5	C	60
6	B	72	6	E	84
7	B	76	7	D	75
8	B	58	8	B	69
9	D	60	9	C	61
10	A	68	10	C	59
11	C	68	11	A	76
12	C	65	12	C	59
13	B	56	13	A	61
14	E	55	14	C	50
15	A	57	15	D	31
16	C	54	16	A	66
17	D	48	17	A	49
18	A	34	18	E	67
19	E	34	19	E	40
20	E	42	20	A	54
21	A	32	21	E	37
22	E	20	22	E	50
23	D	49	23	D	57
24	B	55	24	D	43
25	D	33	25	B	43

*Estimated P+ for the group of examinees who took the GRE General Test in a recent three-year period.