

- (A) It links the ideas of the present to those of the past in an emerging nation.
- (B) It underscores the reason why the United States is “the nation of human progress.”
- (C) It legitimizes the efforts of the aristocracy and monarchy to stop an emerging nation.
- (D) It demonstrates a defiant attitude toward learning from the past.

Answer Explanations

1. **(B)** The author’s point is that the question does not fairly and objectively present the crucial issue for debate because it can only be answered “no.” A person, such as the author, who on balance favored the use of the atomic bomb, is forced to answer “no” because, strictly speaking, dropping the atomic bomb was not really necessary because the war could have been ended by other means.
2. **(D)** The lines from the poem “Gerontion” suggest that when a person acts, it is difficult for the person to know the consequences of those actions and that acting neither from fear nor from courage ensures that history will judge the person’s acts as being virtuous. In the context of the passage, these lines are appropriate because the author is arguing that the people who decided to drop atomic bombs on Japan could not know the full implications of their decision. Perhaps “unnatural vices” (the consequences of the atomic bombings) were “fathered by [their] heroism” in their deciding to drop the bombs, or perhaps their “impudent crimes” (dropping the bombs) resulted in their being considered virtuous.
3. **(A)** The author says that the term “prose poem” leads one to expect a work designated as such to be comprised of “a combination of and tension between prose and poetic elements” but that “these expectations aren’t always met.” The sentence “Examples abound” signals that the two excerpts from “Doubt” are examples in which prose poetry does not meet these expectations.

4. **(D)** As Alsop directly states, the second bomb was “the trigger to all the developments that led to peace.” This is proved by the fact that the peace efforts did not gain momentum until after the Japanese had experienced the dropping of the second bomb.
5. **(C)** The author discusses the phenomenon of poetry becoming more like prose. The “real thing” refers to writing that has not lost the essential character of poetry—that is poetry. The contradiction lies in the idea that “flat, pedestrian prose” can be real poetry, which is set apart by its distinctive meanings, sounds, and rhythms.
6. **(A)** Beginning with the premise that “coastal lands and sediments are constantly in motion,” the writer takes each natural process, one by one, and summarizes the motion. The purpose is found in the last sentence. We can expect that when such complex natural processes combine, they will “create an intricate system that attempts to achieve a dynamic balance.”
7. **(B)** Luo and the narrator are in obvious danger from the headman. At this point, the dramatic tension is broken because Luo’s answer to the headman (“Mozart Is Thinking of Chairman Mao”) worked and the headman smiled.
8. **(C)** This selection describes utopian-type promises implicit in the structure of scientific socialism and isolates the main deterrent to its implementation: most people don’t understand scientific socialism and can’t live the life of self-denial necessitated by it. “A socialist elite, therefore, was indispensable to mobilize the masses for their own ultimate self-transformation.” This elite class, then, would tell the masses how to live.
9. **(B)** The writer uses a question to pique the interest of the readers, thus allowing the definition of zoonoses to satisfy the readers’ sense of curiosity that was stimulated by his question.
10. **(D)** Argumentative purpose is to convince readers of the truth of a proposition, but in this case the writer uses persuasion (persuasive purpose) to convince readers that “these diseases be aggressively dealt

with.” In persuasive writing, the purpose is not only to convince readers of the truth of the proposition but also to convince them that some action needs to be taken. Here that means people should “demand” action concerning zoonoses.

11. **(A)** The author is deductively reaching a conclusion that if justice has been made and sanctioned as a law by the majority of mankind, “The rights of every people are therefore confined within the limits of what is just,” “—in other words, justice. The clue not to be overlooked in this example is the use of “therefore” in the underlined sentence. It is an adverb that suggests a consequential line of reasoning.
12. **(B)** Immediately after posing the question (“If an individual or a party is wronged in the United States, to whom can he apply for redress?”), the writer answers the question piece by piece by examining established American means of redress, including public opinion, legislature, executive power, and so forth. In each case, the answer logically is the same: the majority is in the power position. The majority rules.
13. **(B)** The text begins with “look at the map.” It then poses questions about the Boers: How? Who? At this point, the writer expresses his intent: “No one can know or appreciate the Boer who does not know his past, for he is what his past has made him.” We can assume that the next sentence (“It was in 1652 that. . .”) begins the historical synopsis of the Boers’ background and will continue until it gives the reader some insight into the answers to the questions posed earlier.
14. **(B)** The author says, “[Blake’s] *Songs of Innocence* and *Songs of Experience* . . . [and Whitman’s] *Song of Myself* . . . [straddle] the line between genres.” He then quotes from *Songs of Innocence* and says the lines “practically [beg] to be set to music.”
15. **(C)** An elegy is a serious poem that often contains deep moments of reflection and sometimes laments the dead. Yet, it was turned into a song in *Street Scene*. By calling poetry and music “sister arts,” the author is cleverly accenting a relationship that is so close that the one

art form (poetry) can be converted into the other (a song). Notice, however, that he does not call them twin arts, only sisters. They are each individuals; hence, as with most sisters, there are some points of “significant divergence.”

16. **(C)** Robert Fenton is suggesting that writing students tend to be one “person”—that is, they think in a certain way—when listening to music and another “person” when writing poems, and thus they do not apply what they know about music to their writing of poetry.
17. **(D)** Even in scientific writing, which is so often confined to technical jargon and advanced-level concepts, you will find elements of narrative writing (telling a story). In this case, after learning the background details (the exposition), the story unfolds as researchers face an issue concerning how to study Titan’s response to solar winds without developing a “unique” (and we can assume expensive and time-consuming) approach. That is the point of conflict. The main character, *Cassini*, comes to the rescue (the resolution to the conflict) with his observations that “hinted at a more elegant solution.” What is the solution? “We can use the same tools to study how vastly different worlds, in different parts of the solar system, interact with the wind from the sun.”
18. **(A)** “First, the real Japanese-Japanese were rounded up. . . . Then the alien Japanese, . . . were transported. . . . The security screen was sifted . . . and . . . this time the lesser lights were plucked and deposited.” The writing is in chronological order, and the approach taken by the government was systematic, meaning that it was intentional and step-by-step.
19. **(C)** Astrology is a form of divination based on the positions of the planets, sun, stars, and moon. As such, it is not given much credence among scientists. Consequently, by saying that a scientist who asserts the effects of stars at great distances on human existence would be accused of believing in astrology serves to emphasize facts that are so amazing they are difficult to believe.

20. **(C)** The author states that the real revolution in medicine was not penicillin or the introduction of science into medicine. He states directly that the revolution began with the discovery that “the greater part of medicine was nonsense.”
21. **(B)** The author states, “In retrospect, this art was really the beginning of the science of medicine. It was based on” At this point, the writer lists examples, such as “observation . . . natural history of illness . . . ,” and so on.
22. **(A)** The reference to a common terrestrial experience helps the reader to visualize a process governed by the same fundamental physical laws but on a far larger scale.
23. **(D)** The writer directly names Henning and Hurford in conjunction with a study on tidal stresses on layered planets. We can assume that Earth would fall into this category because Earth has three layers (crust, mantle, and core). The writer then reveals one of their conclusions: tidal stresses can affect a planet’s orbit.
24. **(A)** It can be described as paradoxical because a thick covering of something very cold—ice—helps the planet become warmer.
25. **(B)** At the point in history when this work was written, the United States of America had no history as a nation other than its struggles to become a nation. Consequently, the author is underscoring the point that as such, the United States will look not to a past that does not exist, but rather to the future as a history about to be written. The author has confidence in that future being one of progress by writing, “We are the nation of human progress, and who will, what can, set limits to our onward march? Providence is with us, and no earthly power can.”

*Ex post facto means “after the fact.”

Cross-Text Connections

Cross-text connections are the relationships we can find in two different pieces of text. The key word here is “connections.” You will know you have come to a Cross-Text Connection question on the exam when you see two small pieces of text labeled “Text 1” and “Text 2.” When these questions pop up on the SAT, try to ask yourself the following after reading:

- What do the two texts have in common?
- How do they differ?
- How are they “connected”?

Remember to keep specific to the point of the question being asked. If you need to refer back to each piece of text while answering the question, it is OK.

Practice

Each question has one or more passages. Carefully read each passage and question, and choose the best answer to the question based on the passage(s).

1. Each of the following passages is from the beginning of short stories by F. Scott Fitzgerald in *Flappers and Philosophers*, originally published in 1920.

Text 1

About half-way between the Florida shore and the golden collar a white steam-yacht, very young and graceful, was riding at anchor and under a blue-and-white awning aft a yellow-haired girl reclined in a wicker settee reading *The Revolt of the Angels*, by Anatole France. She was about nineteen, slender and supple, with a spoiled alluring mouth and quick gray eyes full of a radiant curiosity. Her feet, stockingless, and adorned rather than clad in blue-satin slippers which

swung nonchalantly from her toes, were perched on the arm of a settee adjoining the one she occupied.

Text 2

Up in her bedroom window Sally Carrol Happer rested her nineteen-year-old chin on a fifty-two-year-old sill and watched Clark Darrow's ancient Ford turn the corner . . . Sally Carrol gazed down sleepily. She started to yawn, but finding this quite impossible unless she raised her chin from the windowsill, changed her mind and continued silently to regard the car, whose owner sat brilliantly if perfunctorily at attention as he waited for an answer to his signal. After a moment the whistle once more split the dusty air.

Which of the following words best describes both girls as they are portrayed in Text 1 and Text 2?

- (A) Pretty
- (B) Relaxed
- (C) Intelligent
- (D) Indolent

2. Each of the following passages is from the beginning of short stories by F. Scott Fitzgerald in *Flappers and Philosophers*, originally published in 1920.

Text 1

The second half-lemon was well-nigh pulpless and the golden collar had grown astonishing in width, when suddenly the drowsy silence which enveloped the yacht was broken by the sound of heavy footsteps and an elderly man topped with orderly gray hair and clad in a white-flannel suit appeared at the head of the companionway. There he paused for a moment until his eyes became accustomed to the sun, and then seeing the girl under the awning he uttered a long even grunt of disapproval. If he had intended thereby to obtain a rise of any sort he was doomed to disappointment. The girl calmly turned over two pages, turned back one, raised the lemon mechanically to tasting distance, and then very faintly but quite unmistakably yawned.

Text 2

Up in her bedroom window Sally Carol Happer rested her nineteen-year-old chin on a fifty-two-year-old sill and watched Clark Darrow's ancient Ford turn the corner. The car was hot—being partly metallic it retained all the heat it absorbed or evolved—and Clark Darrow sitting bolt upright at the wheel wore a pained, strained expression as though he considered himself a spare part, and rather likely to break. He laboriously crossed two dust ruts, the wheels squeaking indignantly at the encounter, and then with a terrifying expression he gave the steering-gear a final wrench and deposited self and car approximately in front of the Happer steps. There was a heaving sound, a deathrattle, followed by a short silence; and then the air was rent by a startling whistle.

In both Text 1 and Text 2, the arrival of a male character

- (A) primarily helps to create humor.
- (B) is followed by a condemnation of self-indulgence.
- (C) interrupts a tranquil mood.
- (D) establishes a serious atmosphere.

3. Each of the following passages is from the beginning of short stories by F. Scott Fitzgerald in *Flappers and Philosophers*, originally published in 1920.

Text 1

This unlikely story begins on a sea that was a blue dream, as colorful as blue-silk stockings, and beneath a sky as blue as the irises of children's eyes. From the western half of the sky the sun was shying little golden disks at the sea—if you gazed intently enough you could see them skip from wave tip to wave tip until they joined a broad collar of golden coin that was collecting half a mile out and would eventually be a dazzling sunset.

Text 2

The sunlight dripped over the house like golden paint over an art jar, and the freckling shadows here and there only intensified the rigor of the bath of light. The Butterworth and Larkin houses flanking were entrenched behind great stodgy trees; only the Happer house took the full sun, and all day long faced the dusty road-street with a tolerant kindly patience. This was the city of Tarleton in southernmost Georgia, September afternoon.

What do these two narrative texts have in common?

- (A) They are both describing places that have an otherworldly atmosphere.
- (B) They both provide a setting that focuses on the sun.
- (C) They have nothing in common because Text 1 is set at sea and Text 2 is set in Georgia.
- (D) They both use personification to describe the sunlight.

4. Text 1 is from Samuel P. Huntington, “The Clash of Civilizations?” copyright © 1993 by the Council on Foreign Relations, Inc. Text 2 is from Albert L. Weeks, “Do Civilizations Hold?” copyright © 1993 by Albert L. Weeks.

Text 1

Civilization identity will be increasingly important in the future, and the world will be shaped in large measure by the interactions among seven or eight major civilizations. These include Western, Confucian, Japanese, Islamic, Hindu, Slavic-Orthodox, Latin American, and possibly African civilization. The most important conflicts of the future will occur along the cultural fault lines separating these civilizations from one another. Why will this be the case?

Text 2

Huntington’s classification identifies determinants on a grand scale by “civilizations.” His endeavor, however, has its fault lines. The lines are the borders encompassing each distinct nation-state and mercilessly chopping the alleged civilizations into pieces. With the cultural and religious glue of these “civilizations” thin and cracked,

with the nation-state's political regime providing the principal bonds, crisscross fracturing and cancellation of Huntington's macro-scale, somewhat anachronistic fault lines are inevitable.

How does the author of Text 2's use of the term "fault lines" differ from that of the author of Text 1?

- (A) The author of Text 2 is repeating the term "fault lines" as a play on words, suggesting that the true "fault lines" are elsewhere and that Huntington's theory is faulty.
- (B) The author of Text 1 uses the term "fault lines" to become the first to use it in this application; however, the author of Text 2 reuses the term as a means of criticism.
- (C) The author of Text 2 takes the term "fault lines" into the areas of geopolitical theory rather than only as a geological feature.
- (D) The author of Text 1 displays a sense of candor in directly calling differences in cultures "fault lines" that could end in the earthquakes of war, yet the author of Text 2 is more covert in his rationale, attacking the author of Text 1 rather than directly addressing the issue.

5. Text 1 is from Samuel P. Huntington, "The Clash of Civilizations?" copyright © 1993 by the Council on Foreign Relations, Inc. Text 2 is from Albert L. Weeks, "Do Civilizations Hold?" copyright © 1993 by Albert L. Weeks.

Text 1

First, differences among civilizations are not only real; they are basic. Civilizations are differentiated from each other by history, language, culture, tradition and, most important, religion. . . . They are far more fundamental than differences among political ideologies and political regimes. Differences do not necessarily mean conflict, and conflict does not necessarily mean violence. Over the centuries, however, differences among civilizations have generated the most prolonged and the most violent conflicts.

Text 2