

## PICKING NUMBERS A

It's really important that you read and understand the following:

- 1) **When to “sub in numbers”:** Substitute numbers for variables whenever you see variables in both the problem’s information and answer choices.
- 2) **What numbers to pick: If possible, pick 3 or 5:** If you need even numbers, try 4 or 6!
- 3) **Write down which number you choose for each variable.** If you don’t write down your numbers (for example  $a = 3$ ;  $b = 5$ ), you might mix up which number to sub for which variable when you reach step 5.
- 4) **Write down and box your Target Number:** Subbing your number(s) into the problem will give you a numerical result. That’s your Target Number.
- 5) **Plug your chosen number(s) into the answer choices:** When you do so, one of the choices will return your Target Number.

- 1) A number  $z$  is increased by 5 and the result is multiplied by 5. This result is decreased by 5. Finally, that result is divided by 5. In terms of  $z$ , what is the final result?
 

a) $z - 3$	c) $z$	e) $z + 4$
b) $z - 1$	d) $z + 2$	
- 2) If  $e$  and  $v$  are positive numbers and  $e > v$ , which of the following must be negative?
 

a) $e$ times $\frac{1}{v}$	b) $e + v$	d) $-(v - e)$
	c) $e - v$	e) $-(e - v)$
- 3) When  $n$  is divided by 9, the remainder is 5. What is the remainder when  $3n$  is divided by 9?
 

a) 4	c) 6	e) 8
b) 5	d) 7	

**PLEASE READ THE ANSWERS AND EXPLANATIONS FOR PROBLEMS 1 THROUGH 3 NOW**

- 4) If  $e = dc$ , which of the following must be equal to  $d/e$ ?
 

a) $dec$	c) $d^2c$	e) $1/c$
b) $dc^2$	d) $e/c$	

5) If the sum of 5 consecutive integers is  $z$ , then, in terms of  $z$ , what is the least of these integers?

a)  $\frac{z-2}{5}$

c)  $\frac{z-6}{5}$

e)  $\frac{z-10}{5}$

b)  $\frac{z-4}{5}$

d)  $\frac{z-8}{5}$

6) How many seconds are there in  $m$  minutes and  $s$  seconds?

a)  $60m + s$

c)  $60(m + s)$

e)  $\frac{m}{60s}$

b)  $m + 60s$

d)  $\frac{m+s}{60}$

*Add 5 to  $y$   
Divide this sum by 3  
Subtract 4 from this quotient.*

7) Which of the following is the result obtained by performing the operations described above?

a)  $\frac{y-7}{3}$

c)  $\frac{y-3}{3}$

e)  $\frac{y}{3}$

b)  $\frac{y+1}{3}$

d)  $\frac{3y-7}{3}$

8) If  $b = 5a$  and the value of  $a$  is increased by 3, then the value of  $b$  will increase by how much?

a) 1

c) 5

e) 20

b) 3

d) 15

9) To celebrate Arbor Day, the  $s$  members of the local Treehuggers Club agreed to contribute equally to buy a tree thermometer that costs a total of  $t$  dollars. If  $r$  of the members failed to contribute, which of the following represents the additional amount, in dollars, that each of the remaining members must contribute to pay for the thermometer?

a)  $\frac{t}{s}$

c)  $\frac{rt}{s-r}$

e)  $\frac{t}{s-r}$

b)  $\frac{rt}{s(s-r)}$

d)  $\frac{t(s-r)}{s}$

10) If  $x$  is a prime number greater than 3, which of the following is NOT a factor of  $6x$ ?

a)  $x^2$

c)  $3x$

e) 3

b)  $6x$

d)  $2x$



**PICKING NUMBERS A**

- 1) **E.** I can't imagine why one would want to do this problem without picking numbers. Let's pick 3 for  $z$ . Adding 5, we have 8; multiplying by 5 gives us 40; subtracting 5 gives us 35; dividing by 5 gives us  $\boxed{7}$ , which is what in terms of  $z$ ? Let's plug 3 into our answer choices to find out which one gives us  $\boxed{7}$ .
- 2) **E.** Can we plug in, say, 3 for  $v$  and 5 for  $e$ ? Great. When we do so, we find that (e) gives us  $-(5 - 3)$ , or  $\boxed{-2}$ .
- 3) **C.** Any time you're having trouble coming up with a number that yields a certain remainder (here, 5) when divided by a certain number (here, 9), just add the divisor to the remainder ( $9 + 5 = 14$ )! Let's check: 9 divides into 14 once, and leaves a remainder of 5! So,  $3 \times 14 = 42$ ; 9 divides into 42 four times, leaving a remainder of 6.#

**PLEASE RETURN AND FINISH PROBLEMS 4 THROUGH 10**

- 4) **E.** Here we see three unknowns: One is a product of the other two. Wouldn't it make sense to Pick Numbers for the two that we need to multiply to get the third? So, let's sub in 3 for  $d$  and 5 for  $c$ , which means that  $e$  is 15. Now, using the numbers we've picked (did you write them down or are you trying to remember what they are?), let's find the answer that's the same as our Target Number of  $\boxed{3/15}$ . We can quickly get rid of (a), (b), and (c) because each of them has no denominator and so must be more than 1, while our Target Number is clearly less than 1. Trying (d), we get  $15/5$ , or 3; trying (e), we get  $1/5$ . Bingo.
- 5) **E.** Shall we Pick five consecutive integers (like 1 through 5) and add them to get  $z$ ? Now let's plug in that sum (15) for  $z$  and find the answer choice formula that yields our Target Number of  $\boxed{1}$ .
- 6) **A.** How about we sub in 3 for  $m$  and 5 for  $s$ ? So, 3 minutes equals 180 seconds; add five seconds and we get 185. So,  $\boxed{185}$  is our Target Number. Plugging our values in for  $m$  and  $s$  into (a) gets us to the right answer very quickly. This is the kind of problem that causes many smart test-takers to make "dumb mistakes."
- 7) **A.** Although any number we pick will help us solve this problem, this is our first glimpse at how we can make life easier by picking a convenient number. In this case, after we add 5 to  $y$  we'll need to divide the result by 3; so, wouldn't it be a good idea to pick a number for  $y$  that, when we add 5 to it, becomes a multiple of 3?

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# Here's a way to calculate remainders: Let's find what the remainder is when we divide 87 by 7. First, punch  $87/7$  into your calculator. The answer is 12 and a decimal, right? OK, let's now subtract the whole number (12), leaving just the decimal. Now, multiply that remaining decimal by the number we originally divided by (7). Did you get a remainder of 3? If so, great. If not, be sure to ask! Now try this one: **94/11**.

Let's try 4; so  $4 + 5 = 9/3 = 3 - 4 = -1$ . What's our Target Number? Right,  $\boxed{-1}$ . When we plug in 4, we find that only (a) works. Now try the problem picking  $y = 7$ . Piece of cake, right?

- 8) **D.** We can pick numbers here even though the answer choices are numerical! Let's make  $a$  3; so  $b$  is 15.  $a + 3 = 6$ ; now  $b$  is 30, which is an increase of  $\boxed{15}$ .
- 9) **B.** This is the problem you've been training for. Let's choose 5 for  $s$ , 30 for  $t$ , and 3 for  $r$ . Using these numbers, the members would each have to pay \$6 if everyone contributed equally. However, if three members don't contribute, then the two who do contribute would have to pay \$15, or  $\boxed{\$9}$  extra. When we plug our numbers into (b), we get a numerator of 90 and a denominator of 10. Nice.
- 10) **A.** A prime number has exactly two different factors, itself and 1 (Is 1 prime? \*). Let's pick 5 and plug it in for  $x$ —what's our Target Number? It's  $6x$  or  $\boxed{30}$ , right? When we plug 5 into the answer choices, the only choice that doesn't work is (a), since  $5^2 = 25$ .

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\* No, since 1 has only 1 distinct factor, itself.







**GEOMETRY: CIRCLES AND TRIANGLES A**

- 1) **D.** If we know one thing about a circle, we know everything about the circle. Here, we our circle has a circumference  $12\pi$ . Let's use the CdrA table to get from C to A:

C	$12\pi$	$C = \pi d$ ; to get C from d, just tack on pi
d	12	To get d from C, just drop the pi
r	6	Divide d by 2
A	$36\pi$	$A = \pi r^2$

- 2) **75.** A triangle's interior angles always add up to  $180^\circ$ . The triangle on the left is an isosceles (the sides opposite both *a* angles are equal and so must be  $45^\circ$ ) right ( $90^\circ$ ) triangle. Because the triangle on the right is equilateral\*, all three angles (*c*) must be the same, or  $60^\circ$ . So, when we subtract 45 from 60, we get 15. Multiplying that by 5 ...
- 3) **50.** Did you draw the circle and inscribed triangle? If so, you found that each angle at the circle's circumference was opposite a side that also served as the circle's radius. Since all radii of any particular circle must be of equal length, those sides must be equal; next, equal angles opposite equal sides, right? After we take the central  $80^\circ$  angle out of the  $180^\circ$  total, we have  $100^\circ$  left to divide between our two equal angles.

**PLEASE RETURN AND FINISH PROBLEMS 4 THROUGH 10**

- 4) **B.** Just remember this: The three sides of any triangle must be long enough to meet (and create a triangle—not two flat lines). This is another way of saying that **the longest side must be shorter than the other two sides combined**. So, with sides of 2, 3, and 5, won't we have one straight line (2 + 3) lying flat on top of another (5)?
- 5) **A.** The perimeter is the sum of the sides. Adding up the sides we get  $3d + 9 = 36$ , which means that  $d = 9$ , making the sides 9, 12, and 15. Notice that we're told that this is a right triangle (if it weren't, wouldn't it be a lot tougher to identify the base and height?), so let's draw it and label the sides. Doing so, we note that in a right triangle, the short sides are always the base and height!!  $A = bh/2$ , so  $9 \times 12 = 108$ ;  $108/2 = 54$ .
- 6) **D.** Please draw the five touching spheres (use circles—like many three-dimensional problems, this can be solved as a two-dimensional problem) in a row. Since the radius of each sphere is 3.5 inches, wouldn't the distance from the first to the second, say, be 3.5

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\* We know this because all of the angles are labeled *c*. While a variable, such as *x* in the inequality  $x < 4$ , can have a range of values, within a problem a single variable will never represent different values.

plus 3.5, or 7 inches? So, the distance from the first to the last (one sphere at a time) must be 4 times that.

- 7) **21/5 or 4.2.** Similar triangles have angles that are exactly the same, which means that their corresponding sides must be proportional. Thinking “real life,” couldn’t we make our own similar triangles by photocopying any triangle at, say, 80% or 150%? We’re told that FGH is a right triangle, so EDC must also be a right triangle. (Did you mark the right angles in both triangles?) Since all we know about FGH is its hypotenuse (which is 7), to compare the triangles we’ll need to calculate the hypotenuse of EDC (using the Pythagorean Theorem,  $3^2 + 4^2 = 5^2$ ), which is 5. OK, now we have two “same” sides to compare; if one is 7 and the other is 5, isn’t their ratio 7 to 5 (or 7/5)? So, the unknown side  $x$  can be found using the equation  $x/3 = 7/5$  and then cross-multiplying.
- 8) **C.** Here, since we have two circles, we’ve added a column to our CdrA table. Note that because the smaller circle touches the edge and center of the larger circle, it must have a diameter half as long as that of the larger circle. Using our table, the rest is easy.

	Large	Small	
C	$20\pi$		
d	20	10	To get d from C, drop the pi
r		5	Divide d by 2
A		$25\pi$	$A = \pi r^2$

- 9) **8.** One of the rules SAT winners know by heart is that, in a triangle, “equal sides opposite equal angles.” If the sides AB and BC are equal, then the angles opposite them are equal, too. If  $\alpha = 60^\circ$ , that leaves  $120^\circ$  for the other two angles (which are equal).
- 10) **A.** To calculate the area we must square the radius, so the ratio of the areas of two circles will equal the ratio of the squares of their radii. How many fourths are there in 1?

	Large	Small	
C			
d			
r	$\frac{1}{2}$	1	Divide d by 2
A	$\frac{1}{4}\pi$	$\pi$	$A = \pi r^2$



**PREVIEW SENTENCE COMPLETION—THE SCARY CHOICE**

More often than you'd like, you can be stumped by the logic of a sentence or the vocabulary in the answer choices. When that's the case, your only hope is that your test-taking savvy will steer you away from wrong choices that look comforting, to strange-looking, scary choices that happen to be right.

Say what? Picking a word you've never seen before feels crazy—I'd rather pick one I think I kinda know, you'd probably reply. Congratulations! You just told yourself why, when you're answering a difficult problem (one that most people are expected to get wrong), the scariest-looking choice is likeliest to be right—and it's going to be shunned by people who don't know how to play the game.

All SAT answer choices are valid English words.

Here we have a bunch of answer choices without sentences. Pick the choice that makes you least comfortable—the one that, if you were in a cave, would be way in the back, in the deepest, darkest corner.

1) [Sentence]

(a) condemnation

(c) plaudits

(e) pathos

(b) sarcasm

(d) irony

2) [Sentence]

(a) condensed

(c) exterminated

(e) transcribed

(b) delineated

(d) expurgated

3) [Sentence]

(a) imaginary

(c) elusive

(e) circumscribed

(b) repetitive

(d) eclectic

4) [Sentence]

(a) irrationality

(c) temerity

(e) anthropocentrism

(b) humanity

(d) serendipity

5) [Sentence]

(a) aesthetic

(c) decorous

(e) avant-garde

(b) partisan

(d) cerebral

- 6) [Sentence]
- |                 |               |                 |
|-----------------|---------------|-----------------|
| (a) summary     | (c) consensus | (e) replication |
| (b) fabrication | (d) trove     |                 |
- 7) [Sentence]
- |                  |                 |                  |
|------------------|-----------------|------------------|
| (a) synergistic  | (c) competitive | (e) neutralizing |
| (b) naturalistic | (d) retroactive |                  |
- 8) [Sentence]
- |                |                   |               |
|----------------|-------------------|---------------|
| (a) felicitous | (c) anachronistic | (e) exemplary |
| (b) inevitable | (d) timeless      |               |
- 9) [Sentence]
- |                  |                 |               |
|------------------|-----------------|---------------|
| (a) idealists    | (c) dissemblers | (e) debunkers |
| (b) well-wishers | (d) nitpickers  |               |
- 10) [Sentence]
- |              |                  |                  |
|--------------|------------------|------------------|
| (a) harassed | (c) bilked       | (e) incriminated |
| (b) sullied  | (d) investigated |                  |



**SENTENCE COMPLETION—THE SCARY CHOICE**

After the test maker writes each sentence, including the correct answer, somebody has to write the wrong answers, right? We'll call that person Julia.

The problem is sent down the hall to Julia's office. She's the one who writes tempting wrong answer choices, the ones that make you feel good when you choose them. Julia laughs a lot.

So, now that we've seen Julia at work, what does that suggest about the right answer choices? Well, since they're right, nobody wants to pretty them up or sugarcoat them. Therefore, they'll often be the strangest, meanest-looking choices on the page—the choices that will be a struggling test taker's last choice. Because they're scary!

**One more thing:** As we will discover and prove during our work together, the right answer in each Sentence Completion problem is perfect: If you *know* what a word means, and that word doesn't fit *perfectly* into the sentence, it's wrong. So, as you work through these Sentence Completion problems, if you don't know the right answer, try staying with The Scary Choice you picked in the preview—and choose it confidently. Doing so here will convince you that Plan B—Scary Choice—is better than anything you're using now.

- 1) Blanchard's sculpture has generated only enthusiastic response: praise from the general public and \_\_\_\_\_ from the major critics.
 

(a) condemnation	(c) plaudits	(e) pathos
(b) sarcasm	(d) irony	
  
- 2) Alanna thoroughly \_\_\_\_\_ the text to avoid any lawsuits that might arise because of the new obscenity law.
 

(a) condensed	(c) exterminated	(e) transcribed
(b) delineated	(d) expurgated	
  
- 3) The art collection of the children's museum is quite \_\_\_\_\_, ranging from furniture to sculpture to finger painting.
 

(a) imaginary	(c) elusive	(e) circumscribed
(b) repetitive	(d) eclectic	
  
- 4) It has been suggested that the detailed listings of animals, plants, and minerals by their usefulness to humans indicate the \_\_\_\_\_ of the ancient Egyptians.
 

(a) irrationality	(c) temerity	(e) anthropocentrism
(b) humanity	(d) serendipity	

- 5) Artists who are described as \_\_\_\_\_ are the first to experiment with new forms or concepts.
- (a) aesthetic (c) decorous (e) avant-garde  
(b) partisan (d) cerebral
- 6) The library's collection is a \_\_\_\_\_ of Asian American historical documents, including rare materials about race relations.
- (a) summary (c) consensus (e) replication  
(b) fabrication (d) trove
- 7) When two chemical compounds are combined, a \_\_\_\_\_ effect can be achieved; the resulting combination can be more potent than either of the individual components alone.
- (a) synergistic (c) competitive (e) neutralizing  
(b) naturalistic (d) retroactive
- 8) The use of gospel music in the modern production of the ancient Greek tragedy is effective, in spite of seeming \_\_\_\_\_ to critics interested only in historic accuracy.
- (a) felicitous (c) anachronistic (e) exemplary  
(b) inevitable (d) timeless
- 9) Contemptuous of official myths about great men and women that had been taught to them in school, many postwar writers, with the skepticism expected of \_\_\_\_\_, advanced the idea that there is no such thing as greatness.
- (a) idealists (c) dissemblers (e) debunkers  
(b) well-wishers (d) nitpickers
- 10) According to the report, the investment firm had \_\_\_\_\_ several hundred customers, swindling them out of millions of dollars.
- (a) harassed (c) bilked (e) incriminated  
(b) sullied (d) investigated



**SENTENCE COMPLETION— THE SCARY CHOICE**

Here are the right answers with minimal comment. I hope that you used either Plan A (you knew the meaning of the right choice and it was perfect) or Plan B (you eliminated every choice you knew wasn't perfect and then chose the scariest of the remaining choices).

- 1) **C.** I would imagine that you know (a), (b), and (d).
- 2) **D.** No, she did not exterminate the text. If you chose (e), your reasoning went something like this: In order to take out the dirty words, she would rewrite (a very loose interpretation of transcribe, which means "to copy") the text. However, if (e) were correct, the sentence would have read, "Alanna \_\_\_\_\_ the text so readers wouldn't be confused by her bad handwriting."
- 3) **D.** If you chose (e), remember this: *circum* (like circumference) refers to a circle. And no, there isn't a "full circle" of artwork.
- 4) **E.** You might have liked temerity or serendipity, but where the heck did (e) come from? (Actually, it means "centered on humans.") Do you think Julia inserts scary wrong choices in order to attract you away from the right answer?
- 5) **E.** Would Julia include *avant-garde* to tempt you away from the right answer? Does she figure you're French?
- 6) **D.** Tell me you've seen *trove* before. Where? (It means "collection of valuables.")
- 7) **A.** We know it's not any of the others, as long as you've used the expression "retro" (and knew what it meant) sometime in your life.
- 8) **C.** Try to give the longest unknown word just a little extra attention.
- 9) **E.** Whether you remember what it means or not, I know you've seen dissemblers before (it means "liars").
- 10) **C.** If a choice causes you to doubt that it's even a real word, it's probably right.

## CRITICAL READING—INTENTION AND CONTEXT A

The following is excerpted from the autobiography of a Turkish-American playwright.

In the fifth grade, shortly after a class trip to see George Bernard Shaw’s play, *Saint Joan*, I embarked upon an aggressive reading program. “Give me the names of important novels and plays,” I would say to startled teachers. They soon found out that I had in mind “adult books.” I ignored their suggestion of anything I suspected was written for children. And whatever I read, I read for extra credit. Each time I finished a novel or a play, I reported the achievement to a teacher and basked in the praise my effort earned. Despite my best efforts, however, there seemed to be more and more books I needed to read. At the library I would literally tremble as I came upon whole shelves of books I hadn’t read. So I read and I read and I read. Librarians who initially frowned when I checked out the maximum eight books at a time started saving novels and plays they thought I might like. Teachers would say to the rest of the class, “I only wish that the rest of you took reading as seriously as Ajda obviously does.”

But at home I would hear my father, who was not an educated man, wondering, “What do you see in your books?” (Was reading a hobby like his darts? Was so much reading even healthy for a girl? Was it a sign of “brains”? Or was it just a convenient excuse for not helping around the house in the evenings?) Always, “What do you see?”

What did I see in my books? I had the idea that they were crucial for my academic success, though I couldn’t have said exactly how or why. In the sixth grade I simply concluded that what gave a novel or play its value was some major idea or theme buried deep within. If that core essence could be mined and memorized, I would become learned like my teachers. I decided to record in a notebook the themes of the books that I read. After reading *Hamlet*, I wrote that its theme was “learning to understand your place in the world.” When I completed *Huckleberry Finn*, I noted how “part of growing up is recognizing injustice.” Rereading these brief moralistic appraisals usually left me disheartened. I couldn’t believe that they were really the source of reading’s value. But for several more years, they constituted the only means I had of describing to myself the educational value of books.

In spite of that frustration, I found reading a pleasurable activity. I came to enjoy the lonely good company of books. Early on weekday

mornings, I’d read in my bed. I’d feel a surreptitious comfort then, reading in the dawn quiet. On weekends I’d go to the public library to read, surrounded by old people and college students. Or, if the weather was fine, I would take my books to the park and read and recite in the shade of a tree.

I also had favorite writers. But often those writers I enjoyed most I was least able to value. When I read Dylan Thomas’s *Under Milk Wood*, I was immediately pleased by the narrator’s warmth and the charm of the play. But as quickly I became suspicious. A book so enjoyable couldn’t be very “important.” Another summer I determined to read all the novels of Umberto Eco. Reading his fat novels, I loved the feeling I got—after the first hundred pages—of being at home in a fictional world where I knew the names of the characters and cared about what was going to happen to them. And it bothered me that I was forced away at the conclusion, when the fiction closed tight, like a fortune-teller’s fist—the futures of all the major characters neatly resolved. I never knew how to take such feelings seriously, however. Nor did I suspect that these feelings could be part of a novel’s meaning. Still, there were pleasures to sustain me after I’d finished my books. Carrying a volume back to the library, I would be pleased by its weight. I’d run my fingers along the edges of the pages and marvel at the breadth of my achievement. Around my room, growing stacks of paperback novels and plays reinforced my assurance.

I entered high school having read hundreds of novels and plays. My habit of reading made me a confident speaker and writer of English and in various ways, books brought me academic success as I hoped they would. But I was not a good reader. Merely bookish, I lacked a point of view when I read. Rather, I read in order to acquire a point of view. I vacuumed books for epigrams, scraps of information, ideas, themes—anything to fill the hollow within me and make me feel educated. When one of my teachers suggested to her smirking tenth-grade English class that a person could not have a “complicated idea” until that person had read at least two thousand books, I heard the remark without detecting either its irony or its very complicated truth.

1. The author uses the phrase “embarked upon” (line 3) to emphasize which of the following?
  - a. The transient nature of the fictional world
  - b. Her sense of isolation from her classmates
  - c. Her commitment to an exploration of the world of books
  - d. Her realization that literature can change one’s outlook
  - e. The fear she feels about leaving the familiar world of her parents
2. The author initially believed “important novels and plays” (lines 4-5) to be those that
  - a. had been praised by critics
  - b. were recommended by her mother
  - c. did not contain any references to children
  - d. were directed toward a mature audience
  - e. were written by renowned authors
3. The author would “literally tremble” (line 14) at the library because she
  - a. was worried that she would never be able to read all the books
  - b. did not know which books were important
  - c. was intimidated by the librarians
  - d. felt a personal connection to all the authors represented there
  - e. was excited by the idea of being allowed to borrow books
4. The father’s attitude toward the girl’s interest in reading (lines 23-30) can be best described as
  - a. admiration
  - b. exasperation
  - c. indignation
  - d. perplexity
  - e. sympathy
5. In line 37, “mined” most nearly means
  - a. dug out
  - b. followed
  - c. entrenched
  - d. tunneled
  - e. blown up
6. The author states that she was “disheartened” (line 45) because
  - a. she was unable to find books that were of lasting value
  - b. the tragic themes of the books she was reading were depressing her
  - c. her ability to write descriptions was lagging behind her reading ability
  - d. her teachers were not giving her as much encouragement as she needed
  - e. her desire for meaning was not being met by the themes she wrote down
7. The fourth paragraph (lines 50-59) describes the author as
  - a. comfortable only in the company of fellow scholars
  - b. happy with her books despite her isolation from others
  - c. dissatisfied with the rate at which her reading progressed
  - d. lonely because she often had no other children around her
  - e. determined to get outside and enjoy nature
8. The author uses the phrase “the fiction closed tight” (line 74) in order to
  - a. demonstrate that the endings of the novels were not believable
  - b. blur the distinction between fictional works and real life
  - c. indicate how impenetrable some of the novels were
  - d. criticize the artificiality of Eco’s characters
  - e. show her unhappiness at having to part with a fictional world



9. The author uses the phrase “the breadth of my achievement” (lines 83-84) primarily in order to suggest that
- she believes every child should read as much as possible
  - she was confusing quantity with quality
  - the books she had read varied widely in difficulty
  - she should have been prouder of herself than she was
  - no one else knew how much she was reading
10. The author implies that “a good reader” (line 92) is one who
- engages in a structured reading program
  - reads constantly and widely
  - reads with a critical perspective
  - makes lists of books to be read
  - can summarize a book’s theme simply and concisely



### CRITICAL READING—INTENTION AND CONTEXT A

In the Passages Companion, we have discussed how SAT authors pursue one of three agendas: to Inform, to Reveal, or to Persuade. *Please keep the Companion nearby and refer to it when reviewing your answers.*

Here, the author Reveals her inner life—which, if you think about it, is the only thing in an autobiography that could possibly be interesting. What’s the alternative to the author baring her soul—do you think you could work up much enthusiasm for an author’s discussion of the wide selection of cheeses she keeps in her refrigerator? Didn’t think so. In this case, if the author merely compared the relative merits of Eco or Thomas, this wouldn’t be an autobiography but a book review, right? So, since the author is *revealing* herself to us, let’s see how many correct answer choices mirror that intention.

1. **C.** Remembering *The Glass Wall*, we can eliminate any choice, such as (b) and (e), that isn’t discussed explicitly in the passage. Next, this entire Reveal essay is organized around the author’s active relationship with literature. Which Reveals more about the author, that she realized something (d) or that she made a commitment (c)? Answer choice (a) is literary criticism (we’ll see that particular characteristic in several incorrect answer choices).
2. **D.** Staying with the author’s theme, she wants to read “the books that adults read.” The most popular wrong answer choice here is (c). However, don’t many “mature” books, such as *The Lord of the Flies* or *The Catcher in the Rye*, contain references to children? Now that you think about it, isn’t (c) a pretty strange choice?
3. **A.** The clue here comes when the author writes in lines 12-13 that “there seemed to be more and more books I needed to read.” You can put choice (b) aside because the author knew that “adult” books were important—also, she had enlisted the aid of the librarians.
4. **D.** If you’ve read the passage, including the italicized introduction, from the beginning, you can understand why the author’s father, who is the product of a much different culture and tradition, might be *perplexed* by her very American decision. Remember The Reasonable Rule: Authors won’t portray those who can’t respond in a negative light. So, SAT authors don’t vilify their Moms and Dads. If you chose (b) or (c), you said that she did.
5. **A.** Go to line 37. Blacken out the word ~~mined~~. Now, substitute the answer choice words into the sentence. We know the author wanted to *extract* a kernel of truth “buried deep within” each book, so it makes sense that she’d have to *dig* that kernel out. While some find (d) attractive, “tunneled” doesn’t really work because, although it has digging in common with (b), the reasons for digging a tunnel are different than those for digging a mine, wouldn’t you say?



6. **E.** First, please note that only two of the five choices, (c) and (e), fit the author's Intention to Reveal. The rest focus on the books, not herself. Next, what comes right before this sentence? An account of her attempt to reduce great fiction to bumper stickers. Such a practice could not possibly lead to long-term satisfaction—else we should throw out the Great Books. Choice (c) suggests a comparison between her descriptions and reading ability that just isn't anywhere in the text.
7. **B.** "I came to enjoy the lonely good company of books." Pretty much a restatement. Once again, this essay is about the author and her relationship with literature. So, (d) is irrelevant to the point of the essay, and (a) may be true but the author doesn't say so anywhere in the passage.
8. **E.** Here's where having made the effort to understand the author's Intention pays off big time. During a conversation with a college counselor, after explaining the three Intentions, I asked her to answer this question without reading any part of the passage—telling her only that this was a Reveal passage. After laughing at the futility of choosing an answer based only on that knowledge, she scanned the choices for no more than ten seconds and looked up. "It's (e), isn't it?" she asked. It is (e). If you examine the choices, the rest don't fit the Reveal theme.
9. **B.** Again, the correct choice here reveals the author's Intention. Often, students are torn between (b) and (c), but while (c) assesses the books, (b) assesses the author. Interestingly, question 10 clarifies what this question is asking.
10. **C.** It's clear that the author doesn't fully approve of her youthful ambitions. Here, the context comes immediately after the reference: "I lacked a point of view when I read."



**PREVIEW DEDICATED TO THE PREPOSITION**

**Find the preposition:** The test writer uses prepositional phrases, which are used to modify nouns, in order to obscure subject/verb agreement and comparisons. So, let's start by identifying prepositions (the ones most used on the SAT are often the same as those used on this page: **of, in, for, by, on,** and **to**). Next, please find the noun that is the object of the preposition (every prepositional phrase contains a noun that is the object of the preposition, and that noun can't be the subject of the sentence).

- 1) Although the specifics of the agreement has not yet been announced, it is likely that labor officials will accept the proposed lunchroom regulations for veteran employees.
- 2) Study of diverse plant species show that the most successful in the quest for survival are those that are most adaptable to changes in their world.
- 3) In North America, the industrial use of plastics is greater than steel, zinc, and bronze combined.
- 4) In the shadow of Lookout Point Mountain is the sources of a river whose origin was not discovered until recently.
- 5) The message in her novels is clear: unless we restore the dignity of the workman, all contact with our cultural past will disappear.
- 6) Mastery of CPR and other life-saving techniques are mandatory for police officers and firefighters as well as rescue squad volunteers.
- 7) The introduction of elevators in hotels meant that previously undesirable rooms on the top floors, away from the bustle and noise of the street, became sought after and more expensive than the lower floors.
- 8) The record left by fossils, the prehistoric remains of animals and plants, provide researchers with their most important source of knowledge about the Earth's ancient history.
- 9) The number of certificates given recently to accountants accentuate the significant gains being made in the study of creative bookkeeping.
- 10) Commentators agree that reforms in congressional oversight has not managed to slow the increase of our nation's spending on military hardware that, all evidence to the contrary, the Pentagon deems necessary to its well-being.

**Answers:** 1) of the agreement, for veteran employees; 2) of diverse plant species, in the quest, for survival, to changes, in their world; 3) in North America, of plastics; 4) in the shadow, of Lookout Point Mountain, of a river; 5) in her novels, of the workman, with our cultural past; 6) of CPR and other life-saving techniques, for police officers and firefighters as well as rescue squad volunteers; 7) of elevators, in hotels, on the top floors, away from the bustle and noise, of the street; 8) by fossils, of animals and plants, with their most important source of knowledge, about the Earth's ancient history; 9) of certificates, to accountants, in the study, of creative bookkeeping; 10) in congressional oversight, of our nation's spending, on military hardware, to the contrary, to its well-being.





### DEDICATED TO THE PREPOSITION

**Quick shortcut:** In subject/verb agreement problems, the subject is the word immediately to the left of the preposition!

- 1) **A.** Because “agreement” is the object of the preposition “of,” we need to look elsewhere for our subject. If you bracketed “of the agreement,” you were left with “Although the specifics has not ....”
- 2) **A.** Bracketing the prepositional phrase “of diverse plant species” leaves “Study show ...” If you haven’t bracketed, will you start?
- 3) **C.** The test maker uses prepositions to create improper comparisons. Here, what’s compared? Isn’t it the industrial use [of various materials]? So, shouldn’t the second half of the comparison read, “greater than the industrial use [of steel, zinc] ...”? Or, we can use a demonstrative pronoun for “industrial use” by writing the sentence, “greater than that [of steel, zinc] ....”

### PLEASE RETURN AND FINISH PROBLEMS 4 THROUGH 10

- 4) **A.** Prepositional phrases that affect subject/verb agreement tend to show up in the first line. Here we are faced with a double prepositional phrase: “In the shadow” is followed by “of Lookout Point Mountain.” So, where’s the subject? Whenever a sentence seems to be written “backward,” try rewriting it in the classic “subject, verb, etc.” order. So, wouldn’t this sentence read, “The *sources* [of a river] whose origin was not discovered until recently *is* [in the shadow of Lookout Point Mountain]”? So, “sources,” which is plural, turns out to be the subject.
- 5) **E.** Yes, the test writer can play on your prepositional paranoia—here, “in her novels” can’t be used for agreement; the subject must be “message,” which agrees with the verb “is.” If you thought “workman” was wrong, it’s actually a singular noun that refers to an undefined group of people, as when the president says that he would like to help “the auto worker.”
- 6) **B.** Any object of a preposition (and this is a long prepositional phrase, “of CPR and other life-saving techniques”) cannot be the subject of the sentence! So, what’s to the left of “of”? Why, “mastery,” of course. Is that a noun? Yep.
- 7) **D.** First, bear with me as I put brackets around all the prepositional phrases in this sentence: ***The introduction [of elevators] [in hotels] meant that previously undesirable rooms [on the top floors], [away from the bustle and noise] [of the street], became sought after and more expensive than the lower floors.*** Note that what’s left doesn’t make sense; then we notice that “the top floors” is the object of a preposition, so we try adding “on” before “the lower floors.” That by itself doesn’t work, but it gives us an idea. What if we added “rooms” before “on,” leaving us with “more expensive than **rooms on** the lower floors”?

- 8) **A.** First off, we need to cross out unused portions of the sentence that the test writer has set off with commas. Here, we can get rid of, "the prehistoric remains of animals and plants," right? So, now we have "The record left [by fossils] provide ...," which doesn't sound so bad except that "fossils" can't be the subject since it's the object of "by." So what's our subject? Record? It is. When in doubt, always at least consider the first noun in the sentence, OK?
- 9) **B.** In this sentence, we can eliminate "of certificates" and "to accountants," leaving "number" as the only possible subject.
- 10) **B.** We should be getting good at this by now. We note that "in congressional oversight" is weighty but still a prepositional phrase. So, "reforms has not ..."



## WRITING EXERCISE—PARALLEL POSSESSIVES

The car <b>of</b> my uncle [preposition]	My uncle's car [possessive]
<b>That</b> of my uncle [demonstrative pronoun]	<b>His</b> car [possessive pronoun]

The table above shows four ways we can refer to the same car, which, if you haven't noticed, belongs to my uncle.

The crops <b>of</b> Italy [preposition]	Italy's crops [possessive]
<b>Those</b> of Italy [demonstrative pronoun]	<b>Its</b> crops [possessive pronoun]

A thing can "possess" another thing. So, we can use the same four methods.

Let's try a few "parallel possessive" exercises. Some of the following comparisons are legal and should be marked "OK." The others are flawed and should be marked "not OK."

1. Like Mike's skis, Hannah's skis are red.
2. Like Mike, Hannah owns red skis.
3. Like Mike's skis, Hannah owns red skis.
4. Like Mike, Hannah's skis are red.
5. Like the skis of Mike, Hannah's skis are red.
6. Like Mike's skis, Hannah is red.
7. Like the skis of Mike, those of Hannah are red.
8. Like Mike's skis, Hannah's are red.
9. Like his, her skis are red.
10. Like Mike's skis, those of Hannah are red.
11. Like him, her skis are red.
12. Like Mike's, Hannah's skis are red.
13. Like those of Mike, Hannah's skis are red.
14. Like his skis, Hannah's skis are red.
15. Like his skis, her skis are red.

After you check the explanations, try another set:

16. Like Japan, America is a major manufacturing power.
17. Like Japan's industry, America is a major manufacturing power.
18. Like the industry of Japan, American industry is a strong economic force.
19. Like Japan's industry, America's industry is a strong economic force.
20. Like that of Japan, American industry is a strong economic force.
21. Like the industry of Japan, that of America is a strong economic force.
22. Like its industry, the American monetary system is a strong economic force.
23. Like that of Japan, America's is a strong economic force.
24. Like Japan's, the industry of America is a strong economic force.
25. Like its industry, Japan's services sector is very strong.
26. Like the industry of Japan, American is a strong economic force.
27. Like Japan, American industry is a strong economic force.
28. Like that of Japan, America is a major manufacturing power.
29. Like its industry, America is a major manufacturing power.
30. Like Japan's, that of America is a strong economic force.



### PARALLEL POSSESSIVES

1. OK. **Like Mike's skis, Hannah's skis are red.** This couldn't be better—it's a perfect match of comparative possessive nouns.
2. OK. **Like Mike, Hannah owns red skis.** A perfect comparison—this time of ski owners.
3. Not OK. **Like Mike's skis, Hannah owns red skis.** This sentence says that Hannah is like Mike's skis. This is a classic improper comparison.
4. Not OK. **Like Mike, Hannah's skis are red.** We're comparing a person (Mike) to another person's possession (Hannah's skis). You might ask, "But what if Mike is has been reddened by the sun while on the ski slopes?" Yes, Mike may be red, but you'll just have to find another way to communicate that fact, because doing so this way will confuse the reader, who will expect Mike to be as red as Hannah's skis.
5. OK. **Like the skis of Mike, Hannah's skis are red.** This seems to be English as a second (or possibly third) language, but the possessive preposition (of) is parallel with the possessive noun (Hannah's).
6. Not OK. **Like Mike's skis, Hannah is red.** As we saw in #4, a person can be red. That fact doesn't justify this comparison.
7. OK. **Like the skis of Mike, those of Hannah are red.** This is perfectly legal, since both halves of the comparison make use of the possessive preposition (of), and the second half uses the demonstrative pronoun (those) to stand in for "skis."
8. OK. **Like Mike's skis, Hannah's are red.** When we read #7, this is probably the way we wanted to rewrite it. Since the first half of the comparison uses a possessive noun (Mike's), when we see parallel possessive noun in the second half (Hannah's) we can assume (legally) that both possessive nouns modify "skis."
9. OK. **Like his, her skis are red.** This sentence is intended to show you a legal if slightly confusing parallel possessive comparison that you'd never use in real life unless you were being charged by the word.
10. OK. **Like Mike's skis, those of Hannah are red.** We can use the possessive noun (Mike's) and a demonstrative pronoun (those) with the possessive preposition (of).
11. Not OK. **Like him, her skis are red.** As we saw in #4, Mike may indeed be red, but because confusing the reader is severely frowned upon, it's improper to compare a person to another person's possession.
12. OK. **Like Mike's, Hannah's skis are red.** Note how similar this is to #9; however, since as readers we're more comfortable comparing possessive nouns than possessive pronouns, this comparison is much less likely to confuse the reader.
13. OK. **Like those of Mike, Hannah's skis are red.** This is a variation on #5; here, we're using a demonstrative pronoun (those) to create a parallel construction with a possessive noun (Hannah's).
14. OK. **Like his skis, Hannah's skis are red.** This is fine as long as Mike has been identified earlier in the story.
15. OK. **Like his skis, her skis are red.** Again, like #14, this is fine as long as we can identify the people to whom this refers as "his" and "hers."

How's it going so far? Head back to the sentences for one more set ...

16. OK. Like **Japan**, **America** is a major manufacturing power. Note that we can only compare things that are comparable. Here, Japan is compared to America—they're both countries!!
17. Not OK. Like **Japan's industry**, **America** is a major manufacturing power. This sentence says that **America** is like **Japan's industry**. Note the difference from sentence 16, where one country was compared to another. We can compare one country to another, and we can compare one country's industry to another country's industry, but we cannot compare a country to an industry.
18. OK. Like **the industry of Japan**, **American industry** is a strong economic force. This sentence is legal. Note that "of Japan" is a possessive modifying "industry"; similarly, in the second half of the comparison, "American" modifies "industry." So, this sentence compares one industry to another—pretty easy once you get the hang of it, eh?
19. OK. Like **Japan's industry**, **America's industry** is a strong economic force. This is a variation on sentence 18; note that we can use "the industry of Japan" and "Japan's industry" interchangeably. Also, we could substitute "Japanese" for "Japan's" and/or "American" for "America's" here, although matching the format of the modifiers is stronger than mixing, say, "Japanese" with "America's."
20. OK. Like **that of Japan**, **American industry** is a strong economic force. This is the same comparison we just saw in sentences 18 and 19. Here, we're using a demonstrative pronoun (that) to stand in for "industry."
21. OK. Like **the industry of Japan**, **that of America** is a strong economic force. This isn't the smoothest way to make this comparison, but it's legal. Note that the demonstrative pronoun "that" is parallel to (and stands in for) "the industry."
22. OK. Like **its industry**, **the American monetary system** is a strong economic force. The possessive can create the parallel construction ("Like Hannah's skis, her ski hat is blue"). Here, "its" is parallel with "American"; "industry" is parallel with "monetary system."
23. Not OK. Like **that of Japan**, **America's** is a strong economic force. This could be usable if the essay's subject were the industries or economies (or something) of both countries. However, we need to know what we're comparing.
24. OK. Like **Japan's**, **the industry of America** is a strong economic force. Here, it's clear that "Japan's" refers to that country's industry, and as we've noticed, it's legal to compare one country's industry to that of another.
25. OK. Like **its industry**, **Japan's services sector** is very strong. Here, the possessive pronoun clearly refers to Japan, which allows a legal comparison between two sectors of the Japanese economy.
26. Not OK. Like **the industry of Japan**, **American** is a strong economic force. You're unlikely to run into this sort of sentence, because even though the possessives (the



- preposition “of” and “American”) seem to be parallel, the sentence itself makes no sense? American what?
27. Not OK. **Like Japan, American industry is a strong economic force.** This is a classic SAT-type error, which says that **Japan** is like **American industry**. We make this mistake all the time when we say something like, “Our football team is better than Deering.”
28. Not OK. **Like that of Japan, America is a major manufacturing power.** This is the flip side of #27, since it compares a possessive (that of) with America.
29. Not OK. **Like its industry, America is a major manufacturing power.** I have no idea what this one means (and I wrote it!), so remember the editor’s rule #1, “Don’t confuse the reader.” How about this? “Like his ski hat, Bob’s family is close-knit.”
30. Not OK. **Like Japan’s, that of America is a strong economic force.** As opposed to #21, which told us what was being compared, here we don’t have a clue.



## SAT ESSAY WORKSHOP

Two readers each score your 25-minute SAT essay holistically on a 1-6 scale—that means each reader doesn't take "half a point off here, a quarter point off there," but rather gives you a number grade that sums up the reader's overall impression of your essay. Your score is the sum of those two assessments, and comprises 30% of your Writing score.

Let's face it, even the best SAT essays are no more than well-organized first drafts. In school, you're taught to improve your essay through several drafts. In the first draft, you assemble the raw material that you can then edit and polish through subsequent drafts to end up with something substantial and readable. Nobody's ever taught you how to write a reasonable first draft in 25 minutes—that's why you're not so good at it right now.

### THE COURAGE TO BE SPECIFIC

In your essay you will be tempted to use hypothetical evidence, in which you refer in a general way to an individual or group, trusting the reader to supply her own specifics. Using hypothetical evidence is a losing strategy, however, because your reader knows that if you felt confident using specific evidence you would have done so.

Did you know that SAT readers are instructed not to hold historical inaccuracy against the essay writer? During a seminar on how to teach SAT essay writing, I asked The College Board's representative how inaccurate one might be without losing points. "What if," I asked her, "I said that I admired Abraham Lincoln because he was the first American on the moon?" She replied that such "evidence" should not be held against me.

Now remember, The College Board issues guidelines, but two independent readers, who could be in Montana and Fiji, produce your essay grade, and as long as the grade each one gives you differs from the other by no more than one point, there's no review by anybody higher in The College Board's food chain. So, I wouldn't go crazy and make, say, George W. Bush a Renaissance painter.

However, this frees you to use what you know, even if you're sketchy about the details, because you're OK whether you contend that the great artist Georgia O'Keeffe lived in Arizona or New Mexico (or even Cleveland!). Just write the specifics as you remember them; anything specific is better than referring to "a female artist who painted in the southwestern United States."

Every opinion you have is generated in one of three ways: (1) General opinions you have developed by witnessing actual events (you have seen historical footage of white people using dogs to terrorize their black neighbors; you have developed an opinion that doing so is wrong); (2) imitation (your mother hated spiders so you do too); or (3) exposure to media propaganda (you have heard so often from our leaders and sympathetic television commentators that normally evil actions aren't so bad when Americans perform them that you're at least partially convinced, aren't you?). In your essay, you should stick to (1).

Here's an actual prompt: "Is criticism—judging or finding fault with the ideas and actions of others—essential for personal well-being and social progress?" We all have different experience sets, so ask yourself: What kind of evidence can I generate to support either side of this argument?

Although SAT essay prompts can almost always be discussed on the "micro" (small) or the "macro" (big) level, choosing the micro level often leads quickly to hypothetical evidence. Unless you want to discuss how liberating it was for your Aunt Polly when she started criticizing everything your Uncle Jim did, you'll be reduced to statements like, "If a person criticizes someone, the person who is criticizing can feel clean and truthful ..." or similar nonsense. Note that that "hypothetical evidence" isn't really evidence at all but merely disguised argument.

So, let's look on the macro level. Where in our society do we locate criticism? It would appear most often in the opinion columns in newspapers, on partisan television shows (Fox News and The Daily Show come to mind), and in political debates. We can also find criticism in works of fiction, for a story without conflict of any kind is confusing, very short, or both. What books have you read this year? Do any of those books contain no criticism (either expressed or implied)?

In the real world, is criticism beneficial to the individual? How about to the society? Let's consider its opposite—no criticism. Throughout history, as you may have read, criticism of one's government usually leads to danger to one's well-being and only occasionally social progress. In much of the world today (we can use China here although there are examples closer to home), criticism of many governments' actions often has been equated with a lack of patriotism, even treason.

So, keep it real. Examples abound, and later we'll work on generating some you can use again and again.

Let's see how preparation can help us write a more complex and interesting 25-minute essay. As we'll discover, pre-writing sample evidence in an "example generator" can help us save minutes that we might have spent brainstorming and reallocate them to our thesis statement, sentence structure, and transitions.

First, let's learn to organize and write a well-organized, readable first draft.

### **PART ONE: BUILDING A STRONG ESSAY BODY**

A short essay such as the one we need to write for the SAT consists of three parts: Introduction (including thesis statement), body paragraphs (in which you support your thesis with evidence), and conclusion. While a brilliant introduction or conclusion might impress a reader, you'll score most of your points in the body of the essay. To score those points, you'll need evidence—real evidence.

Often, SAT essay writers hold back evidence because they're afraid the evidence is inaccurate. Not to fear—as I said earlier, SAT essay graders are instructed not to hold "historical inaccuracy" against you. This means that you can use facts to support your thesis, even if you get those facts wrong.

#### **THE REASONABLE RULE**

If you're going to remember one thing about being reasonable, remember this:

A reasonable argument ("Criticism is often necessary to progress.") backed up by strong evidence ("Criticism by Hamilton and others of the inadequacies of the confederation system led to an American federal system.") scores well; an unreasonable argument ("Everybody agrees that criticism is necessary.") backed up by disguised argument in place of evidence ("If no one in America told the truth, then nobody would ever know what their truth was.") scores very badly. If you want a high essay score, be willing to keep your argument reasonable and provide the best evidence you can.

### **Evidence Is the Key**

First, let's work on the "body" of the essay. No matter how well you write your opening paragraph, if what you write after that is vague and wanders aimlessly you will not score well. Often, students tell me, "I couldn't think of anything to write about." We've all been there. However, after finishing the following exercise, you'll be able to avoid that particularly empty feeling on test day.

So, let's generate the kind of specific "evidence" that you can use to support your point of view. What's your point of view? Well, you don't know yet, but wouldn't it be great to have something specific to call upon the moment you do know?

If you work through the following “generator” enthusiastically, I guarantee that you will be able to say “for instance” and “for example” in future 25-minute first drafts a whole lot more confidently than you’re able to do now.

**First, list three novels that you would feel comfortable discussing in an essay.**

#	Novel	Author	Main Character(s)
1N			
2N			
3N			

**Next, list three periods of history that you feel you can discuss in an essay.**

#	Period in History	Main figures
1H		
2H		
3H		

**Next, list two scientists that you feel you can discuss in an essay.**

#	Scientist	Principal discovery or invention
1S		
2S		

**Finally, list two important personal experiences that you feel you can discuss in an essay.**

#	Experience

1P	
2P	

**Developing Your “Example Generator”**

Summarize each of the three novels that you listed (25-50 words each):

1N \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2N \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3N \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Summarize each of the three periods in history (25-50 words each):

1H \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2H \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3H \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Tell us something about each scientist (25-50 words each—you can use a reference):

1S \_\_\_\_\_

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2S \_\_\_\_\_

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Summarize each of your two personal experiences (25-50 words each):

1P \_\_\_\_\_

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2P \_\_\_\_\_

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Anything you'd like to add about any of the above?

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## Applying Your Examples to Real Prompts

Here are five recent SAT essay prompts. After each prompt, please list the initials of three discussion topics ("DTs").<sup>^</sup> Then feel free to elaborate on each choice.

Certainly anyone who insists on condemning all lies should think about what would happen if we could reliably tell when our family, friends, colleagues, and government leaders were deceiving us. It is tempting to think that the world would become a better place without the deceptions that seem to interfere with our attempts at genuine communication. On the other hand, perhaps there is such a thing as too much honesty.

Adapted from Allison Kornet, "The Truth About Lying"

**Assignment:** Would the world be a better place if everyone always told the complete truth?

DT #1 \_\_\_\_\_

DT #2 \_\_\_\_\_

DT #3 \_\_\_\_\_

Many people deny that stories about characters and events that are not real can teach us about ourselves or about the world around us. They claim that literature does not offer us worthwhile information about the real world. These people argue that the feelings and ideas we gain from books and stories obstruct, rather than contribute to, clear thought.

Adapted from Jennifer L. McMahon, "The Function of Fiction".

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<sup>^</sup> An example would be "2N, 1H, 2S," which would stand for "Novel 2, Historical Period 1, Scientist 2." Please ask if you have any questions.

\* Please note that all prompts continue: "Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations."