

The works fusing³ graffiti, b-boying, MCing, and other hip-hop art forms with traditional Native culture. [A]

The artists strive not only to challenge stereotypes but also to provide a new lens for young people to explore their Indigenous roots.

[2]

Tania Willard, *Beat Nation*'s cofounder, traces the show's origins back to a powwow⁴ she attended in the 1990s. Standing amongst drummers from Canada's Secwepemc nation, an Indigenous break-dancing crew six-stepped and moonwalked to the rhythms of traditional hand drums. For Willard, the powwow represented the culmination of a generational trend. Throughout the 1990s, many Indigenous young people left Canada's rural territories for Vancouver's city streets. There, in Vancouver⁵, they discovered hip-hop and used it as a means of self-expression. [B] In 2006, Willard began highlighting their talents by promoting their work⁶.

[3]

The website took off, becoming⁷ a hub of Indigenous culture while also broadcasting political messages. However⁸, on the site, MC Geronimo Inuitiq raps about pollution that has affected Indigenous territories. [C] Corey Bulpitt, a graffiti artist, to spraypaint⁹ traditional Haida imagery in his mural *Raven*, located in downtown Vancouver. On the Beat Nation website, Bulpitt explains¹⁰, that the mural expresses how Haida natives have reclaimed space within the cityscape.

3. A. NO CHANGE
B. works fuse
C. works to fuse
D. works, which fuse

4. F. NO CHANGE
G. powwow, she attended,
H. powwow, she attended
J. powwow she attended,

5. A. NO CHANGE
B. no longer in Canada's rural territories,
C. now in the city of Vancouver,
D. DELETE the underlined portion.

6. Which choice provides the clearest transition to the next paragraph?
F. NO CHANGE
G. around Vancouver.
H. online.
J. herself.

7. A. NO CHANGE
B. in it becoming
C. for becoming
D. to become

8. F. NO CHANGE
G. For example,
H. Either way,
J. Even so,

9. A. NO CHANGE
B. spraypainter of
C. spraypainting
D. spraypaints

10. F. NO CHANGE
G. Bulpitt explains
H. explains Bulpitt,
J. Bulpitt's explanation

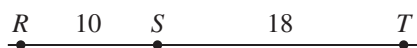


4. Given that 5 pounds of coffee makes exactly 210 servings, how many pounds of coffee makes exactly 70 servings?

DO YOUR FIGURING HERE.

- F. $1\frac{2}{3}$
 G. 2
 H. $4\frac{2}{3}$
 J. $5\frac{1}{3}$
 K. 15

5. For $\overleftrightarrow{RT}$ shown below, point S is on $\overline{RT}$, the length of $\overline{RS}$ is 10 cm, and the length of $\overline{ST}$ is 18 cm. What is the distance, in centimeters, between T and the midpoint of $\overline{RS}$?



- A. 14
 B. 18
 C. 19
 D. 23
 E. 28

6. For all real values of p and r , which of the following expressions is equivalent to $p(2 - r) - 6(p - r)$?

- F. $6p - 9r$
 G. $6p - 8r$
 H. $6p - 8r - pr$
 J. $10p - 2r$
 K. $10p - 8r - pr$

7. Fifty shoppers at a pet store were asked if they owned at least 1 cat or at least 1 dog. Data from their answers were recorded below.

Ownership	Number of shoppers
Cat(s) only	13
Dog(s) only	24
Both cat(s) and dog(s)	7

How many of these shoppers said that they owned NEITHER a cat NOR a dog?

- A. 0
 B. 6
 C. 7
 D. 13
 E. 43



20. One of the following values for a makes the expression

$$\frac{2a+5}{a^2+1}$$

undefined. Which one?

F. -3

G. $-\frac{5}{2}$

H. -1

J. 0

K. i

DO YOUR FIGURING HERE.

21. What is the least positive number that has a remainder of 3 when divided by 5 and a remainder of 7 when divided by 9 ?

A. 24

B. 35

C. 43

D. 45

E. 78

22. Two warning signs begin flashing at the same time. One sign flashes every 3 seconds, and the other sign flashes every 8 seconds. How many seconds elapse from the moment the 2 signs flash at the same time until they next flash at the same time?

F. 5

G. 5.5

H. 11

J. 12

K. 24

23. Sets A , B , and C are defined below.

$$A = \{1, 2, 3, 4, 5, 6\}$$

$$B = \{2, 4, 6\}$$

$$C = \{1, 2\}$$

A number will be randomly selected from set A . What is the probability that the selected number will be an element of set B and an element of set C ?

A. 0

B. $\frac{1}{6}$

C. $\frac{2}{6}$

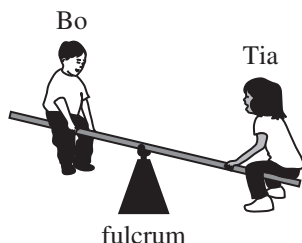
D. $\frac{4}{6}$

E. $\frac{5}{6}$



28. Bo and Tia will balance perfectly on the seesaw shown below if $w_1 \times d_1 = w_2 \times d_2$, where w_1 and d_1 are the weight of Bo and his distance from the fulcrum, respectively, and w_2 and d_2 are similarly defined for Tia. Bo weighs 60 pounds and is sitting $3\frac{1}{2}$ feet from the fulcrum. Tia weighs $\frac{2}{3}$ Bo's weight. What distance, in feet, from the fulcrum must Tia sit in order for Bo and Tia to balance perfectly on the seesaw?

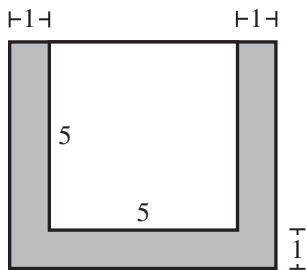
- F. $1\frac{1}{6}$
 G. $2\frac{1}{3}$
 H. $5\frac{1}{4}$
 J. $6\frac{5}{12}$
 K. $10\frac{1}{2}$



29. Given that $3(x - 2) = 6x - 3$, what is the value of $9x - 2$?

- A. -29
 B. -11
 C. -5
 D. 1
 E. 7

30. Ally is planting flowers around her square patio. The region she is planting is a 1-foot-wide strip that runs along 3 sides of her 5-foot-by-5-foot patio, as shown below. What is the area, in square feet, of the shaded region where Ally is planting flowers?



- F. 5
 G. 11
 H. 15
 J. 17
 K. 19

31. Consider 3 circles: A, B, and C. The sum of the radii of Circle A and Circle B is 5 m. The sum of the radii of Circle A and Circle C is 8 m. The sum of the radii of Circle B and Circle C is 7 m. What is the length, in meters, of the radius of Circle C?

- A. 1
 B. 2
 C. 3
 D. 4
 E. 5

DO YOUR FIGURING HERE.

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Use the following information to answer questions 50–52.

DO YOUR FIGURING HERE.

Terri is a dress designer and owns a retail store. She designs, produces, and sells 5 dress styles. These styles and the production cost of 1 dress of each style are shown in the table below.

Style	Production cost of 1 dress
A	\$15.00
B	\$25.00
C	\$45.00
D	\$60.00
E	\$65.00

50. Terri will hang 1 dress of each style along a rod in the window of her store. How many total possible orders (permutations) of these dresses are there for Terri to consider?

F. 1
G. 5
H. 25
J. 120
K. 3,125

51. Terri will offer a coupon in the local newspaper for 20% off the regular price of a dress. What is the regular price Terri must set for a style B dress so that the sale price using the coupon is exactly \$15.00 more than the cost of producing 1 Style B dress?

A. \$32.00
B. \$45.00
C. \$48.00
D. \$50.00
E. \$55.00

52. The labor cost of each dress is 40% of the production cost. What is the *average* labor cost per dress for 1 dress of each of the 5 styles?

F. \$ 16.80
G. \$ 25.20
H. \$ 42.00
J. \$ 84.00
K. \$126.00

53. It took 0.5 second for an object to travel 60.5 feet. To the nearest 0.01 *mile* per hour, what was the speed of the object?

(Note: 1 mile = 5,280 feet)

A. 30.25
B. 61.00
C. 82.50
D. 87.30
E. 121.00

1. The point of view from which the passage is told is best described as that of a first person narrator who:
 - A. used to work with Portillo and Juan Emilio.
 - B. heard about Portillo from Juan Emilio, who was his close friend.
 - C. worked with Portillo and interacted with Juan Emilio over the phone.
 - D. became acquainted with Portillo and Juan Emilio through his teaching job.
2. Based on the passage, which of the following statements lists the events of the narrator's typical work schedule in chronological order?
 - F. He worked at the insurance company overnight, talked to Portillo the following morning, and taught just afterward.
 - G. He talked to Portillo in the evening, worked at the insurance company overnight, and taught the following morning.
 - H. He taught in the afternoon, worked at the insurance company in the evening, and talked to Portillo in the middle of the night.
 - J. He taught in the evening, worked at the insurance company overnight, and talked to Portillo the following morning.
3. Based on the passage, Portillo can best be described as a boss who was mostly:
 - A. kind and caring, unless he caught the narrator sleeping.
 - B. abrasive and distant, though he liked him of the narrator.
 - C. friendly and generous, requiring that the narrator meet simple standards.
 - D. boisterous and fun, though he had exacting standards.
4. Based on the passage, where and for what purpose did the clients who called the narrator purchase their insurance?
 - F. In Santiago to prepare for travelling to Europe
 - G. In Santiago to prepare for travelling in South America
 - H. In either Europe or Santiago in order to travel internationally
 - J. In Paris to prepare for an extended stay in Santiago
5. According to the passage, the narrator regarded his conversations with Portillo as pointless because:
 - A. Portillo did not understand the narrator's job.
 - B. nothing notable happened during the narrator's work shift.
 - C. Portillo did not pay attention to the narrator's report.
 - D. the narrator had too many calls to summarize.
6. The main idea of the fifth paragraph (lines 52–60) is that:
 - F. the narrator generally tried to have reasonable conversations with his clients.
 - G. Juan Emilio lived overseas with his daughter, son-in-law, and grandchildren.
 - H. the narrator could tell from Juan Emilio's voice that he needed someone to talk to.
 - J. Juan Emilio sounded tired and slightly ill, though he was usually in good health.
7. In the fifth paragraph (lines 52–60), the details in parentheses primarily serve to:
 - A. provide a sense of the information the narrator gathered while talking with Juan Emilio.
 - B. relate facts pertaining to the specific illness Juan Emilio was experiencing.
 - C. imply that Juan Emilio's health was better than he believed it to be.
 - D. emphasize the narrator's sense that Juan Emilio was different from most clients.
8. According to Juan Emilio, la Moño was struggling with:
 - F. finding time to spend with her father because of her academic obligations.
 - G. meeting the academic obligations of her doctoral program.
 - H. finding a job in Paris that related to her academic expertise.
 - J. learning enough French to succeed in her academic program.
9. Based on the passage, Juan Emilio says that the world "sometimes seems so strange nowadays, so different" (lines 74–75) while thinking about:
 - A. contemporary Paris.
 - B. modern-day parenthood.
 - C. changes in health care.
 - D. doctoral programs.
10. The passage indicates that what the narrator remembers most about Portillo is Portillo's:
 - F. pompous nature.
 - G. managerial style.
 - H. distinctive clothes.
 - J. high-pitched voice.

Passage III

HUMANITIES: This passage is from the book *Apollo's Angels: A History of Ballet* by Jennifer Homans.

I never thought of ballet as anything but contemporary, a here-and-now art. Even the oldest of ballets are of necessity performed by young people and take on the look of their generation. Besides, unlike theater or music, ballet has no texts and no standardized notation, no scripts or scores, and only the most scattered written records; it is unconstrained by tradition and the past. Choreographer George Balanchine encouraged this idea. In countless interviews he explained that ballets are here and gone, like flowers or butterflies, and that dance is an ephemeral art of the present; *carpe diem*. The point, he seemed to be saying, was not to bring back old musty dances such as *Swan Lake*: it was to “make it new.” For the dancers, however, this was a paradoxical injunction: history was all around us—in our teachers and the dances, but also in Balanchine’s own ballets, many of which were suffused with memories and a Romantic ethos. But we nonetheless made a cult of never looking back, of setting our sights resolutely on the present.

And yet it is because ballet has no fixed texts, because it is an oral and physical tradition, a story-telling art passed on, like Homer’s epics, from person to person, that it is more and not less rooted in the past. For it does have texts, even if these are not written down: dancers are required to master steps and variations, rituals and practices. These may change or shift over time, but the process of learning, performing, and passing them on remains deeply conservative. When an older dancer shows a step or a variation to a younger dancer, the ethics of the profession mandate strict obedience and respect: both parties rightly believe that a form of superior knowledge is passing between them. I never for a moment, for example, questioned the steps or style Alexandra Danilova conveyed when she taught us variations from *The Sleeping Beauty*: we clung to her every movement. The teachings of the master are revered for their beauty and logic, but also because they are the *only* connection the younger dancer has to the past—and she knows it. It is these relationships, the bonds between master and student, that bridge the centuries and give ballet its foothold in the past.

Ballet, then, is an art of memory, not history. No wonder dancers obsessively memorize everything: steps, gestures, combinations, variations, whole ballets. It is difficult to overstate this. Memory is central to the art, and dancers are trained, as the ballerina Natalia Makarova once put it, to “eat” dances—to ingest them and make them part of who they are. These are physical memories; when dancers know a dance, they know it in their muscles and bones. Recall is sensual and brings back not just the steps but also the gestures and feel of the movement, the “perfume,” as Danilova said, of the dance—and the older dancer. Thus ballet repertory is not recorded in books or libraries: it is held instead in the bodies of dancers. Most ballet companies even

appoint special “memorizers”—dancers whose prodigious recall sets them apart from their peers—to store its works: they are ballet’s scribes (and pedants) and they keep whole oeuvres in their limbs, synchronized (usually) to music that triggers the muscles and helps to bring back the dance. But even dancers with superlative memories are mortal, and with each passing generation, ballet loses a piece of its past.

As a result, the ballet repertory is notoriously thin. The “classics” are few and the canon is small. We have only a handful of past ballets, most of which originated in nineteenth-century France or late Imperial Russia. The rest are relatively new: twentieth- and twenty-first-century works. There is some record of seventeenth-century court dances, but the notation system recording these dances died out in the eighteenth century and has never been fully replaced. These court dances are thus an isolated snapshot; the before and after are missing. The rest is spotty and full of holes. One might suppose that French ballet would be well preserved: the fundamental precepts of classical ballet were codified in seventeenth-century France and the art form has enjoyed an unbroken tradition there to the present day. But we have almost nothing. *La Sylphide* premiered in Paris in 1832, but that version was soon forgotten: the version we know today originated in Denmark in 1836. *Coppélia*, created in 1870, is in fact the only nineteenth-century French ballet still widely performed in its (more or less) original form.

Introduction: Masters and Traditions from *APOLLO'S ANGELS: A HISTORY OF BALLET* by Jennifer Homans, copyright © 2010 by Jennifer Homans. Used by permission of Random House, an imprint and division of Penguin Random House LLC. All rights reserved.

21. The passage most closely conveys the perspective of an experienced dancer who is primarily:
 - A. recalling ballet lessons she had with particularly challenging teachers.
 - B. reflecting on the nature of ballet as an art form.
 - C. discussing how ballet as an art has changed in recent years.
 - D. documenting her quest to preserve ballet’s remaining written records.
22. Based on the passage, Balanchine compared ballets to flowers and butterflies primarily to highlight the idea that:
 - F. every ballet is unique and fleeting.
 - G. ballets must be danced lightly and delicately.
 - H. ballets are natural and beautiful.
 - J. every ballet requires investments of energy and time before “growing” into its final form.



11. Suppose Trial 1 lasted 3 months. How many months did Trial 8 last?

- A. 3 months
- B. 8 months
- C. 24 months
- D. Cannot be determined from the given information

12. What was the average C_T , in *kilograms* (kg), for fish kept at a temperature of 22°C and a salinity of 25 ppt ?

- F. 0.0521 kg
- G. 0.521 kg
- H. 52.1 kg
- J. 52,100.0 kg

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*Student 2*

Gene R is not located on the X chromosome or the Y chromosome. All individuals with Trait R inherited 2 copies of the *r* allele.

Student 3

Gene R is not located on the X chromosome or the Y chromosome. All individuals with Trait R inherited either 1 or 2 copies of the *R* allele.

27. Which student, if any, would be likely to predict that the Gene R genotype of Individual 5 is *rr*?

- A. Student 1
- B. Student 2
- C. Student 3
- D. None of the students

28. Which of the following tables is most consistent with the hypothesis of Student 3?

F.

Gene R genotype	Trait R present?
<i>RR</i>	yes
<i>Rr</i>	yes
<i>rr</i>	yes

G.

Gene R genotype	Trait R present?
<i>RR</i>	yes
<i>Rr</i>	yes
<i>rr</i>	no

H.

Gene R genotype	Trait R present?
<i>RR</i>	yes
<i>Rr</i>	no
<i>rr</i>	no

J.

Gene R genotype	Trait R present?
<i>RR</i>	no
<i>Rr</i>	no
<i>rr</i>	yes

29. Which of Student 2 or Student 3 implied that Trait R is a recessive trait?

- A. Student 2, because Student 2 predicted that individuals with 2 copies of the recessive allele of Gene R will have Trait R.
- B. Student 2, because Student 2 predicted that individuals with only 1 copy of the recessive allele of Gene R will have Trait R.
- C. Student 3, because Student 3 predicted that individuals with 2 copies of the recessive allele of Gene R will have Trait R.
- D. Student 3, because Student 3 predicted that individuals with only 1 copy of the recessive allele of Gene R will have Trait R.

30. Suppose that Individual 20 and Individual 21 have a biological child. Based on Student 2's hypothesis, what is the probability that the child will have Trait R?

- F. 0%
- G. 25%
- H. 50%
- J. 100%

31. Based on Student 1's hypothesis, is an individual with the Gene R genotype *RR* female or male, and does the individual have Trait R?

- A. Female; yes
- B. Female; no
- C. Male; yes
- D. Male; no

32. Which of the students proposed a pattern of inheritance that would most likely result in Trait R being rarer in females than in males?

- F. Student 1 only
- G. Student 2 only
- H. Students 2 and 3 only
- J. Students 1, 2, and 3

33. Consider Individuals 3 and 4 and their offspring. Is this portion of the pedigree more consistent with the hypothesis of Student 1 or the hypothesis of Student 3?

- A. Student 1; this portion of the pedigree suggests that Trait R is a dominant trait.
- B. Student 1; this portion of the pedigree suggests that Trait R is a recessive trait.
- C. Student 3; this portion of the pedigree suggests that Trait R is a dominant trait.
- D. Student 3; this portion of the pedigree suggests that Trait R is a recessive trait.