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1. The legendary songwriter was regarded as an ----- the romanticized heartland, although some feel that he exaggerated his countrified roots to enhance his -----.
(A) insignia of . . harmony
(B) icon of . . credibility
(C) adversary of . . fortune
(D) opportunist in . . repertoire
(E) imposter from . . renown
2. Describing the link between Martin Luther King, Jr.'s speeches and social change as ----- is absurd: the speeches were profoundly influential.
(A) liberating
(B) egalitarian
(C) protracted
(D) tenuous
(E) draconian
3. The critic's review of Hollister's latest novel was quite -----, predicting that the book would prove to be ----- for even the most devoted of Hollister's fans.
(A) laudatory . . an ordeal
(B) vindictive . . a lark
(C) scathing . . a banquet
(D) caustic . . a trial
(E) insolent . . a repast
4. Since Chen was not ----- person, she recognized immediately that the dubious investment scheme must be a scam.
(A) an ingratiating
(B) a gregarious
(C) a petulant

- (D) an irresolute
(E) a credulous
5. She knew that anything done ----- rather than openly was likely to arouse the suspicions of her superiors.
(A) ingenuously
(B) surreptitiously
(C) obstreperously
(D) scrupulously
(E) habitually
6. Since she was unaccustomed to playing ----- role at school board meetings, Marge did not ----- when asked to take the microphone and voice parents' concerns.
(A) a submissive . . . acquiesce
(B) a confrontational . . . reciprocate
(C) an auxiliary . . . exult
(D) a passive . . . balk
(E) a public . . . demur
7. Line 1 When reading the biographies of the later Roman emperors, the
fourteenth-century poet Francis Petrarch one day came across the statement that Gordian
the Younger (who ruled A.D. 238-244) had been a man
Line 5 of handsome features. "If this is true," he wrote in the margin of his copy of
the *Historia Augusta*, "he employed a feeble sculptor." This apparently trivial comment
constitutes a milestone in the development of historical thought, for Petrarch is here not
only
Line 10 giving almost equal weight to a visual and a literary source, but recognizing
that they are not in agreement.

Question The discussion of Petrarch chiefly serves to

- (A) challenge a line of inquiry that is still pursued by modern historians
(B) demonstrate how Petrarch was inspired by historical figures such as Gordian the Younger
(C) advocate an ancient model of historical investigation into the visual arts
(D) describe an artistic debate that engaged the attention of writers in Petrarch's day
(E) cite a precedent for the comparative study of literary texts and the visual arts
8. Passage 1
- Line 1 At its heart, a genuine food culture is an affinity between people and the land
that feeds them. Our family set out to find ourselves a real culture of food by deliberately
eating food produced in the same place where
Line 5 we worked, loved our neighbors, drank the water, and breathed the air. It's not
at all necessary to live on a food-producing farm to participate in this culture. But it
is necessary to know such farms exist, understand something of what they do, and
consider oneself basically in their
Line 10 court. Will our single-family decision to eat only food that does not
need to travel thousands of miles give a big black eye to the petroleum-hungry behemoth?

Similar choices have been made by many other families. A lot of people at
Line 15 once are waking up to a troublesome truth about cheap fossil fuels: we are
going to run out of them. Our jet-age dependence on petroleum to feed our faces is a
limited- time-only proposition. Dozens or even hundreds of fossil- fuel calories are
needed to supply every food calorie we
Line 20 presently eat. By the time my children are my age, that version of dinnertime
will surely be an unthinkable extravagance. I enjoy denial as much as the next
person, but this isn't rocket science: our kids will eventually have to make food
Line 25 differently. They could be assisted by some familiarity with how vegetables
grow from seeds, how animals grow on pasture, and how whole ingredients can be made
into meals, gee whiz, right in our kitchen. My husband and I decided our children would
not grow up without knowing
Line 30 a potato has a plant part. We would take a food sabbatical, getting our hands
dirty in some of the actual dying arts of food production. We hoped to prove—at least to
ourselves—that a family living on or near green land need not depend for its life on food
produced on a massive scale. We
Line 35 also hoped that a year away from such food would taste so good, we might
actually enjoy it. Doing the right thing, in this case, is not about throwing out bread,
tightening your belt, or dragging around feeling righteous and gloomy. Food is the rare
moral arena in which the ethical choice
Line 40 is generally the one more likely to make you groan with pleasure.

Passage 2

As a society, we should resist the urge to panic over our dislocation from agricultural life.
Consider, for example, the stock eulogy for the wholesome farming life: the claim
Line 45 that legions of modern children have never seen a cow. In a typical example,
Illinois Congresswoman Ruth Hanna McCormick noisily donated one of her cattle to
the Chicago Zoo, saying, “It’s for the kids who have never seen one. Thousands . . . have
seen a rhinoceros and a giraffe but
Line 50 have never seen a cow.” That was in 1929. In perhaps a more accurate
survey, a recent chat group on the Internet asked, “Who’s never seen a cow in real life?”
The mostly young, urban, and technologically astute members alternately rolled their eyes
or expressed horror at the
Line 55 question. “That is such a weird concept,” wrote Becca G. “Are there really
people out there who have never seen a cow?” Yet there is a reality behind the anxiety.
The United States has lost two-thirds of its farms since 1920;
Line 60 industrialization accounts for one-half of the farms lost. And the nature of
farming has changed just as radically. Commercial fertilizer use has more than doubled
since World War II. The use of pesticides and herbicides has increased dramatically.
Where once North America’s farms
Line 65 were home to traditional barnyard animals, few are today. The change is
quantifiable: for example, just four percent of American farms today keep chickens. “The
early mornings are strangely silent where once they were filled with the beauty of bird
song,” wrote Rachel Carson in

Line 70 1962, of wild songbirds. On the modern farm, the strange silence is dawn without the rooster's crow. What made us drift away? In 1920 the rural and urban populations of both the United States and Canada were evenly split. Movement toward the cities rapidly

Line 75 accelerated with the boom after World War II. The rural customs—self-sufficiency, buying products from people you know, shopping catalogs for a few trusted products— could not hold. In the cities, hundreds of brands competed with powerful advertising, while emerging chain stores

Line 80 deployed tactics like selling certain items at a loss to break shoppers' old loyalties. There was no going back to the farm. Last year, a United Nations commission reported that half of the world's 6.5 billion people will live in cities in 2007. Most of them, I suspect, will still have seen a cow.

Line 85 Fewer and fewer, however, will have touched one, cared for one, watched one give birth, or seen a cow give milk for our sustenance.

The author of Passage 1 would probably consider which aspect of the shopping patterns described in lines 76-77, Passage 2 ("self-sufficiency . . . products"), as most significant?

- (A) They involved minimal transportation across large distances.
- (B) They worked equally well for urban and rural populations.
- (C) They included most family members in purchasing decisions.
- (D) They limited opportunities for changes in products.
- (E) They discouraged farmers from expanding their businesses.

9. Passage 1

Line 1 While henna body art, or mehndi, as it is called in India, is a tradition that reaches back to ancient Egypt, it is reassuring to know that as an art form it is temporary, usually lasting about a week or two. The intricate designs

Line 5 are part of the celebration of life's transformations: puberty, marriage, childbirth, and so on. Some women think of mehndi like a force field during times when they are particularly vulnerable. Despite its transience, mehndi is a deeply connective and intimate art not only in its physical

Line 10 application but also in the exchanges that occur between women as they celebrate each new stage of life by decorating one another.

Passage 2 Recently, Hollywood celebrities have been wearing mehndi. It appeals as a way of altering and staining the

Line 15 body without the long-term effect of tattoos. The temporary nature of this art form suits Hollywood's momentary obsessions. The purposeful disassociation of mehndi from its history, culture, and ethnicity makes its appropriation easier, less anxious, for those who mark their bodies using

Line 20 this method of beautification. Such a detaching functions to wash and leach away the very traditions in which mehndi is steeped. Its "discovery" by pop culture icons has simplified its meaning, glamorizing its aesthetic qualities above all others.

Compared with the overall tone of Passage 1, the overall tone of Passage 2 is more

- (A) celebratory
- (B) satisfied
- (C) indifferent
- (D) critical
- (E) pompous

10. Line 1 When he was younger, Mr. Hosokawa saw the great advantage of languages. When he was older he wished he had made the commitment to learn them. The translators! They were ever changing, some good, some full of
- Line 5 schoolboy stiffness, some utterly, hopelessly stupid. Some could hardly speak their native Japanese and continually halted conversations to look up a word in the dictionary. There were those who could perform their job well enough but were not the sort of people one wished to travel with.
- Line 10 Some would abandon him the moment the final sentence of a meeting was completed, leaving him stranded and speechless if further negotiations were necessary. Others were dependent, wanting to stay with him through every meal, wanting to accompany him on his walks and recount
- Line 15 for him every moment of their own lusterless childhoods. What he went through just for a mouthful of French, a few clear sentences of English. What he went through before Gen. Gen Watanabe had been assigned to him at a
- Line 20 conference in Greece on the worldwide distribution of goods. Normally, Mr. Hosokawa tried to avoid the surprise element local translators so often provided, but his secretary had been unable to locate a Greek translator who could travel on short notice. During the plane ride to
- Line 25 Athens, Mr. Hosokawa did not talk with the two senior vice presidents and three sales managers who accompanied him on the trip. Instead, he listened to Maria Callas sing a collection of Greek songs on his headset, thinking philosophically if the meeting was unintelligible to him
- Line 30 at least he would have seen the country she considered her home. After waiting in line to have his passport stamped and his luggage rifled through, Mr. Hosokawa saw a young man holding a sign, Hosokawa, neatly lettered. The young man was Japanese, which, frankly, was a relief. It was easier
- Line 35 to deal with a countryman who knew a little Greek than a Greek who knew a little Japanese. This translator was tall. His hair was heavy and long in the front and it brushed across the top rims of his small round glasses even as he tried to keep it parted to one side. He appeared to be quite
- Line 40 young. It was the hair. The hair denoted to Mr. Hosokawa a lack of seriousness, or perhaps it was just the fact that the young man was in Athens rather than Tokyo that made him seem less serious. Mr. Hosokawa approached him, gave the slightest bow of acknowledgment that only
- Line 45 included his neck and upper shoulders, a gesture that said, You have found me. The young man reached forward and took Mr. Hosokawa's briefcase, bowing as he did so to the waist. He bowed seriously, though somewhat less deeply, to both of the vice

Line 50 presidents and the three sales managers. He introduced himself as the translator, inquired after the comfort of the flight, gave the estimated driving time to the hotel and the starting time of the first meeting. Mr. Hosokawa heard something in this young man's voice, something familiar and soothing. It was

Line 55 not a musical voice, and yet it affected him like music.

Speak again. . . . Over the next two days, everything Gen touched became a smooth surface. He typed up Mr. Hosokawa's handwritten notes, took care of scheduling, found tickets to an opera

Line 60 that had been sold out for six weeks. At the conference he spoke in Greek for Mr. Hosokawa and his associates, spoke in Japanese to them, and was, in all matters, intelligent, quick, and professional. But it was not his presence that Mr. Hosokawa was drawn to; it was his lack of presence.

Line 65 Gen was an extension, an invisible self that was constantly anticipating his needs. He felt Gen would remember whatever had been forgotten. One afternoon during a private meeting concerning shipping interests, as Gen translated into Greek what he had just that moment said

Line 70 himself, Mr. Hosokawa finally recognized the voice. Something so familiar, that's what he had thought. It was his own voice.

In line 55, the narrator refers to "music" in order to

- (A) praise the mellow tones of Gen's voice
- (B) convey the nature of Mr. Hosokawa's reaction
- (C) note the shared interests of two characters
- (D) evoke Mr. Hosokawa's experience on the flight
- (E) characterize Gen's determination to be pleasant

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