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**QUESTION 1**

One reason researchers have long believed that Mars never enjoyed an extensive period of warm and wet climate is that much of the surface not covered by wind-borne dust appears to be composed of unweathered material. If water flowed for an extended period, researchers reasoned, it should have altered and weathered the volcanic minerals, creating clays or other oxidized, hydrated phases (minerals that incorporate water molecules in their crystal structure).

It turns out, though, that the scientists were not looking closely enough. New high-resolution mapping data and close-up surface studies have revealed clays and other hydrated minerals in many regions. The clay deposits are scattered all over, in ancient volcanic surfaces and heavily cratered highland regions, some of which have apparently been exposed by erosion only recently.

Consider each of the choices separately and select all that apply.

The passage indicates which of the following about the clay deposits on Mars?

- A. They are widely distributed.
- B. They are not the only hydrated minerals on Mars.
- C. They have only recently been detected.

Correct Answer: ABC

QUESTION 2

$x + z = y - 1$ and $y - z = 3x$	
<u>Quantity A</u>	<u>Quantity B</u>
x	$\frac{1}{2}$

- A. Quantity A is greater.
- B. Quantity B is greater.
- C. The two quantities are equal.
- D. The relationship cannot be determined from the information given.

Correct Answer: C

QUESTION 3

Writing for the New York Times in 1971, Saul Braun claimed that "today's superhero is about as much like his predecessors as today's child is like his parents." In an unprecedented article on the state of American comics, "Shazam! Here Comes Captain Relevant," Braun wove a story of an industry whose former glory producing jingoistic



fantasies of superhuman power in the 1930s and 1940s had given way to a canny interest in revealing the power structures against which ordinary people and heroes alike struggled following World War II. Quoting a description of a course on "Comparative Comics" at Brown University, he wrote, "New heroes are different--they ponder moral questions, have emotional differences, and are just as neurotic as real people. Captain America openly sympathizes with campus radicals.. Lois Lane apes John Howard Griffin and turns herself black to study racism, and everybody battles to save the environment." Five years earlier, Esquire had presaged Braun's claims about comic books: generational appeal, dedicating a spread to the popularity of superhero comics among university students in their special "College Issue." As one student explained, "My favorite is the Hulk. I identify with him, he's the outcast against the institution." Only months after the New York Times article saw print, Rolling Stone published a six-page expose on the inner workings of Marvel Comics, while Ms. Magazine emblazoned Wonder Woman on the cover of its premier issue--declaring "Wonder Woman for President" no less--and devoted an article to the origins of the latter-day feminist superhero.

Where little more than a decade before comics had signaled the moral and aesthetic degradation of American culture, by 1971 they had come of age as America's "native art": taught on Ivy League campuses, studied by European scholars and filmmakers, and translated and sold around the world, they were now taken up as a new generation's critique of American society. The concatenation of these sentiments among such diverse publications revealed that the growing popularity and public interest in comics (and comic-book superheroes) spanned a wide demographic spectrum, appealing to middle-class urbanites, college-age men, members of the counterculture, and feminists alike. At the heart of this newfound admiration for comics lay a glaring yet largely unremarked contradiction: the cultural regeneration of the comic-book medium was made possible by the revamping of a key American fantasy figure, the superhero, even as that figure was being lauded for its realism and social relevance." As the title of Braun's article suggests, in the early 1970s, "relevance" became a popular buzzword denoting a shift in comic-book content from oblique narrative metaphors for social problems toward direct representations of racism and sexism, urban blight, and political corruption.

It can be inferred that the author of the passage regards the concatenation of sentiments surrounding comics as evidence of

- A. a concerted effort by the comics industry to revamp the comic book superhero
- B. a consensus among critics that comics should be regarded as native art
- C. the influence of international readers on the domestic popularity of comics
- D. the capacity of comics to appeal to readers with a variety of social and political affiliations
- E. the impact of the counterculture on the regeneration of the comic book medium

Correct Answer: B

QUESTION 4

It cost a certain manufacturer a total of \$7,800.00 to make and sell 6,500 units of a certain product. If the manufacturer sold each of the 6,500 units for \$3.50, what was the manufacturer's profit per unit of the product? (Profit is equal to the selling price minus the cost.)

- A. \$2.30

Correct Answer: A

QUESTION 5



The highly dispersed nature of Panzaleo pottery throughout present-day Ecuador has led archaeologists to speculate about the pottery's origins and significance. Jijon y Caamano attributed the pottery's distribution to trade, and based on the large quantities of pottery recovered in the Ambato-Latacunga region of the central Ecuadorian highlands, he proposed that region as the probable locus of production. However, Porras suggests that inhabitants of the subtropical eastern Andean slopes, or montaña, were the original producers of Panzaleo. Porras' theory involves the forced migration of the montañesa population from their homeland in the Quijos River valley into the Ecuadorian highlands. The gradual exodus and ensuing dispersal of the makers of this ware could account for the diffuse distribution of the materials.

The passage cites evidence supporting which of the following hypotheses?

- A. Jijon y Caamano's hypothesis about the relationship between trade and the distribution of Panzaleo pottery
- B. Jijon y Caamano's hypothesis about the probable locus of Panzaleo pottery production
- C. Porras' hypothesis about who the original producers of Panzaleo pottery were
- D. Porras' hypothesis about the forced migration of certain peoples
- E. Porras' hypothesis about the dispersal of the original makers of Panzaleo pottery"

Correct Answer: C

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