



# SweSAT - The Verbal Section

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The verbal section consists of the four subtests WORD, SEC, READ and ERC. Each subtest has twenty items. The eighty items are put in two separate booklets, so that each booklet contains ten items from each of the four subtests.

The test takers have fifty minutes to complete the forty items in a booklet.

Sub-test	Booklet 1		Booklet 2	Total
WORD	10	+	10	20
SEC	10	+	10	20
READ	10	+	10	20
ERC	10	+	10	20
The total test	40	+	40	80 items

## WORD

The new WORD subtest has been reduced from 40 items to 20 items. The reason for this significant reduction is that the WORD test has been criticized for favouring the older test takers. The fact that the old WORD test only took 6 % of the testing time, while it contributed no less than 33 % of the score points, was also considered a problem.

The WORD items are either synonyms or hyponyms, and there are five options to each item.

<b>proclaim</b>	<b>pipette</b>
A guide	A small bottle
B announce	B needlepoint
C clarify	C fine tube
D scrutinize	D metal clamp
E decide	E magnifying glass
<i>Correct answer: B</i>	<i>Correct answer: C</i>

## READ (Swedish Reading Comprehension)

The old READ subtest consisted of five long texts with four questions for each text. In the new READ subtest three long texts have been substituted by six short texts with two questions each. The reason for this reduction in text material is to make the subtest more efficient.

### Writing texts

When it comes to writing longer texts most writers first make some sort of plan, either in their own heads, on paper or on screen. They also give it a final read-through to check that it all holds together.

What is perhaps more interesting about the skilful writer is that they can juggle all these parts throughout the entire writing process. They not only write down the ideas they had before the text began, but generate new ideas from their own writing, adjusting the text and their plans in light of them and they are evaluating and changing the whole time they are writing in order to really adjust it to the reader and the goal for writing it. You could say that they transform both their ideas and their text while they are writing it.

The novice writer on the other hand is fully occupied with principally two things: Perhaps the absolutely most difficult is communicating with a recipient that is not present. Before you learn to write, communication with other people usually means face-to-face communication and sometimes perhaps telephone conversations. In both these situations both parties in the conversation are present at the same time and this means that the speaker immediately receives feedback as to whether the person listening has heard, understood and reacted to what has just been said. You also use language appropriate for when you are, more or less, within the same context

and probably know each other. You can point and refer to things in the surrounding area without having to explain what they look like and where they stand etc. When you are learning to write you have to learn to communicate with someone not present and who you may not even know. This can often affect your choice of words and choice of grammatical structures. The other thing that novice writers often have trouble with is not particularly surprising, namely what is sometimes called the "more mechanical" parts of writing, that is, forming letters, finding letters on the keyboard and, last but not least, spelling. That this is difficult is something most novice writers are well aware of and if you ask a novice writer what writing is most will say something along the lines of spelling or finding the letters. As long as one has not automated those processes they have a tendency to take up the major part of the writer's cognitive resources and there is little chance of spending efforts on anything else. This is because, according to the hypothesis about cognitive capacity, we do not have unlimited cognitive resources at hand but for every task we are to perform (e.g. play a computer game or write a text) there is only a certain limited amount of cognitive capacity to use and if a part of a process takes up a lot of energy there is simply not so much left for the rest.

Åsa Wengelin

### Questions

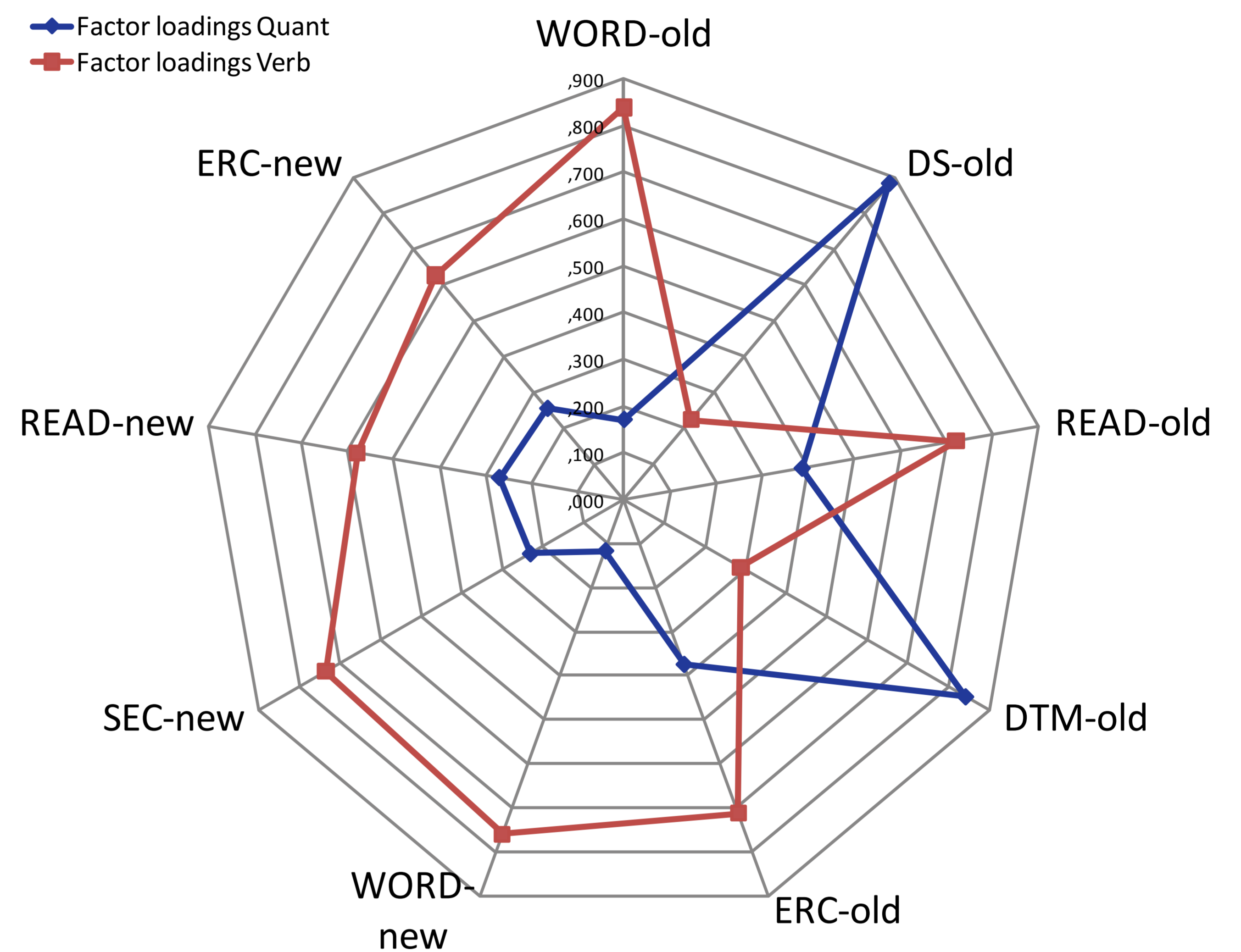
11. What is it that, according to the text, characterizes the writing of a beginner? 12. What, according to the text, characterizes the writing process of a skilled writer?

- A Unnecessary extra work with stuff not part of the writing process.  
B Unnecessary extra work with the writing itself.  
C Unnecessary extra work formulating views already expressed by others.  
D Unnecessary extra work with planning compared to the writing itself.
- A Thorough preparatory work and careful planning.  
B Continuous editing and correction.  
C Careful matching of content and style.  
D Critical use of sources and references.

*Correct answer: 11 12  
B B*

## Factor analysis of the new and the old SweSAT

Factor loadings after extraction method: Principal Component Analysis and rotation method: Varimax with Kaiser Normalization. Two factors were found: One "verbal" and one "quantitative".



## SEC (Sentence Completion)

SEC is a new subtest in the verbal section. Together with the WORD subtest it measures word knowledge. What differs between these two subtests is that SEC includes an analytical dimension, which is likely to improve the predictive validity of the test.

The items consist of a short text with one, two or three blanks, to which there are four options.

Dr. Cole needs to \_\_\_\_\_ his argument with more experimental data; as it stands his thesis is \_\_\_\_\_ .

A support - profound  
B define - succinct  
C refine - satisfactory  
D buttress - inadequate

*Correct answer: D*

## ERC (English Reading Comprehension)

ERC is of the same general type as the subtest READ. It consists of eight to ten texts of varying length followed by one or more four-choice questions. The last text in the subtest has sentences where a word or a set of words has been omitted. The test taker is requested to choose the one of four options that best fits the rest of the sentence.

### In Harmony At Last

In Mozart's time, most music was new music. Almost nobody listened to earlier composers besides a few antiquarians such as Baron van Swieten, who introduced Mozart to old J.S. Bach's scores.

Nowadays, ..... 16 ....., "modern" music usually means 20th-century music, and a "contemporary" composer is anyone writing since 1945. Not even car-dealers and house-agents stretch words that far. Yet this wretched usage reflects a melancholy truth. For most of the century new classical music has had to struggle to win acceptance as the music of its time.

Happily, the gap between composers and audiences shows signs of narrowing at last. Professionals and listeners are adjusting to each other's ..... 17 ....., Since Mozart, if not before, the best composers have always made technical and expressive originality their benchmark of success. Western music, as a rule, has been an innovating, not a conservative, tradition. Yet, audiences, who naturally want a musical language they can understand, have not always kept up.

The story of musical avant-gardes racing ahead of audiences is often told as if it were a peculiarly 20th-century problem. .... 18 ....., novelty has always caused trouble with the musical public, just as over-complication has with professionals. After the involved mathematics and ever-more tangled strands of Renaissance choral music, Monteverdi simplified things with a single expressive line. Then came competing lines and the intricacies of Bach. His style gave way in turn to simple tunes over a clear harmony which would shift at crucial points. For the next 100 years or so after Haydn and Mozart, composers explored ever subtler or more brutal shifts of harmony.

- 16 A if possible  
B in addition  
C for instance  
D by contrast
- 17 A performances  
B careers  
C needs  
D environment
- 18 A However  
B Likewise  
C Fortunately  
D Consequently

*Correct answer: 16 17 18  
D C A*