**Kaplan Progress Test 1 (#15) -- 1/6/2014**

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| **Question #** | **1** |
| **Kaplan QID** | **TLDE1472** |
| Passage ID (file name) | TLDE1472 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to a dialogue between a college senior and a first-year student.   **Senior (female):** Hello, anyone here?   **Freshman (male):** Oh, hi. You startled me.   **Senior:** Sorry. I saw you moving in your boxes and thought I'd stop by and welcome you to the floor.   **Freshman:** Thanks, that's nice of you.   **Senior:** Can I help?   **Freshman:** Uh, nah, except for a couple more boxes, I'm just about finished.   **Senior:** So, my name is Anne.   **Freshman:** Hi, Anne. I'm Jerry. So are you a freshman too?   **Senior:** No. Not even close. This is my last year. I'm graduating in May.   **Freshman:** That's great. Well, this is my first year.   **Senior:** I figured. Say, have you explored the place yet? Like, do you know where the kitchen is and everything else?   **Freshman:** Yeah, someone from the Housing Office showed me around when I first visited the campus.... It's a nice dorm, isn't it?   **Senior:** Yeah. And I see you have one of the larger rooms. I'm just down the hall, in a suite with four other girls.   **Freshman:** Oh. So how is the communal kitchen?   **Senior:** It's, uh, it's pretty good, I guess. I'm just glad I have a kitchen in my suite. Only us five use it, not all thirty students who live on this floor!   **Freshman:** Is there a problem with the kitchen?   **Senior:** It can be noisy. A lot of traffic comes through, especially at dinner hour-like around six or seven o'clock it can be pretty tough to find an open burner on the stove.   **Freshman:** I think I'll be stuck in the library a lot at that time. Besides, I want to try all the great restaurants in the neighborhood.   **Senior:** They are good. Practically every cuisine you can think of.   **Freshman:** That's great. And what about the recreation room? Do a lot of people use it?   **Senior:** Well, the TV and other stuff in there isn't exactly state of the art-there've probably been five presidents since that stuff was bought, but every now and then we'll hang out there and play pool or ping-pong or something.   **Freshman:** That's cool. I guess I can get used to that.   **Senior:** Yeah. You'll soon learn to go with the flow... like getting used to hallway noises in the middle of the night.   **Freshman:** What noises?   **Senior:** Weekend revelers. Or people who pull all-nighters in the library and come in talking loudly on their cell phones at four or five a.m.   **Freshman:** I'll have to get earplugs.   **Senior:** After a while you won't even notice. Oh, by the way, if you're hungry later on, I can recommend a great restaurant to start off with.   **Freshman:** Which one?   **Senior:** It's called "Chez Anne." At the end of the hall.   **Freshman:** Oh, your place! Sounds good.   **Senior:** Yes, stop by later and have a bite with us. We always like to welcome someone new on board. |
| Stem / Prompt | Why does the senior stop by the first-year student's room? |
| Correct Answer | 3 |
| Option 1 | To help him unpack boxes |
| Option 2 | To bring her some dinner |
| Option 3 | To welcome him to the dormitory |
| Option 4 | To take him on a tour of the building |

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| **Question #** | **2** |
| **Kaplan QID** | **TLDE1473** |
| Passage ID (file name) | TLDE1472 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Why does the senior prefer cooking in the kitchen in her suite? |
| Correct Answer | 2 |
| Option 1 | She does not like the other students on her floor. |
| Option 2 | She only has to share it with four people. |
| Option 3 | She cannot afford the neighborhood restaurants. |
| Option 4 | She can cook a variety of dishes there. |

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| **Question #** | **3** |
| **Kaplan QID** | **TLIN1474** |
| Passage ID (file name) | TLDE1472 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What will the first-year student probably do in the evening? |
| Correct Answer | 4 |
| Option 1 | Go out to a restaurant |
| Option 2 | Study at the library |
| Option 3 | Cook dinner in the shared kitchen |
| Option 4 | Visit the senior and her roommates |

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| **Question #** | **4** |
| **Kaplan QID** | **TLIM1475** |
| Passage ID (file name) | TLDE1472 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Stem / Prompt | What does the senior say about noise in the dormitory? |
| Correct Answer | 1 |
| Option 1 | The first-year student will get used to it. |
| Option 2 | The noisiest area is in the kitchen. |
| Option 3 | There are rules to prevent noise late at night. |
| Option 4 | The traffic on the street can be very loud. |

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| **Question #** | **5** |
| **Kaplan QID** | **TLIM1476** |
| Passage ID (file name) | TLDE1472 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | Listen to part of the dialogue, and then answer the question.   **Senior:** Well, the TV and other stuff in there isn't exactly state of the art - there've probably been five presidents since that stuff was bought.... |
| Stem / Prompt | What does the senior imply about the equipment in the recreation room? |
| Correct Answer | 2 |
| Option 1 | It used to belong to the college president. |
| Option 2 | It is not very new. |
| Option 3 | Only the TV works. |
| Option 4 | Only the art students use it. |

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| **Question #** | **6** |
| **Kaplan QID** | **TLDE1576** |
| Passage ID (file name) | TLDE1576 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to dialogue between a student and a sales clerk in the college bookstore.   **Sales clerk (male):** Hi. How can I help you?   **Student (female):** Umm... I need a 247-B lab set, but you don't seem to have any in the aisle where they usually are. I asked a couple of weeks ago, and they said they should be in before classes start.  **Sales Clerk:** Oh yes, the 247-B. Uh, I'm afraid we've been having some problems with those. None of our suppliers or the other stores in town has any in stock, so we checked with the manufacturer. Apparently there was a problem with some of the instruments. Uh... there was one that had a flaw in the metal - a couple of them actually shattered and some people got hurt, so the manufacturer had to recall them. I'm afraid it'll be three or four weeks before we get the new supplies in - they have to come from overseas, you know. And usually we have used sets for sale, but of course those have all gone.   **Student:** So what am I going to do? My class starts Monday. How am I supposed to do my lab assignments without the instruments?   **Sales Clerk:** Well, we do have the 387-C set in stock.   **Student:** Sure, but that's more than twice the price, isn't it?   **Sales Clerk:** That's true, umm... but we've checked with your department and you would need the 387-C if you were continuing this option next year. So in a way it would make sense to get the extra instruments now. Professor Jones recommends getting the larger set, but she does realize that not all students are planning to take her class next year, and of course we don't have all that many of the larger sets in stock. And she's aware of this problem. She also did say it would be possible to reschedule lab assignments if necessary.   **Student:** So I guess the choice is either shell out extra cash for stuff I may not ever use or put up with having all my assignments crammed into the second half of the semester.   **Sales Clerk:** Uh... I guess so. And you might want to decide fairly soon. We've sold six of the large sets already today and I think we probably only have about three or four more in stock.   **Student:** I haven't really thought about next year's options yet... I think maybe I should give my dad a call. If he can send me the money for the 387-C, I'll get it. If not, I'll have to wait for the 247-B to get here.   **Sales Clerk:** Okay. Let me know what you decide. I'll be here. |
| Stem / Prompt | Why doesn't the student buy a 247-B instrument set? |
| Correct Answer | 3 |
| Option 1 | The student preferred to buy one of the 387-C sets. |
| Option 2 | The bookstore already sold all the 247-B instrument sets they had. |
| Option 3 | There was a problem with the bookstore's sets. |
| Option 4 | The student did not like the bookstore's sets. |

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| **Question #** | **7** |
| **Kaplan QID** | **TLIM1577** |
| Passage ID (file name) | TLDE1576 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | Listen to part of the dialogue again, and then answer the question.   **Sales Clerk:** That's true, umm... but we've checked with your department and you would need the 387-C if you were continuing this option next year. So in a way it would make sense to get the extra instruments now. Professor Jones recommends getting the larger set, but she does realize that not all students are planning to take her class next year, and of course we don't have all that many of the larger sets in stock. |
| Stem / Prompt | What does the sales clerk imply? |
| Correct Answer | 3 |
| Option 1 | That the student should not buy a set of instruments |
| Option 2 | That the professor will buy her a set of instruments |
| Option 3 | That the student should purchase the larger set of instruments |
| Option 4 | That the bookstore will sell her a used set of instruments |

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| **Question #** | **8** |
| **Kaplan QID** | **TLIM1578** |
| Passage ID (file name) | TLDE1576 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | Listen to part of the dialogue again, and then answer the question.   **Sales Clerk:** And you might want to decide fairly soon. |
| Stem / Prompt | What does the sales clerk imply? |
| Correct Answer | 4 |
| Option 1 | That the bookstore can provide more information about the lab assignments |
| Option 2 | That the student should think carefully before buying a set of instruments |
| Option 3 | That the bookstore will be closing shortly |
| Option 4 | That the student should buy the set soon |

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| **Question #** | **9** |
| **Kaplan QID** | **TLDE1579** |
| Passage ID (file name) | TLDE1576 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Why does the student want to buy the 247-B instrument set? |
| Correct Answer | 1 |
| Option 1 | To complete her lab assignments |
| Option 2 | To give to her father as a gift |
| Option 3 | To return it to the manufacturer |
| Option 4 | To use at her part-time job |

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| **Question #** | **10** |
| **Kaplan QID** | **TLIN1580** |
| Passage ID (file name) | TLDE1576 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What will the student probably do next? |
| Correct Answer | 2 |
| Option 1 | See if another store has a 247-B instrument set |
| Option 2 | Ask her father what to do |
| Option 3 | Go and talk to her professor |
| Option 4 | Try to purchase a used 247-B instrument set |

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| **Question #** | **11** |
| **Kaplan QID** | **TLMI2041** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to part of a talk in a literature class.   **Professor (female):** All right, okay. Today we're going to talk about picaresque literature. Let me put the word *picaresque* on the board for you... it's not a common word.   Okay, this word comes from the Spanish word, *picaresco*, from *picaro*, for "rogue"or "rascal." So when we refer to something as "picaresque," part of what we're implying is that it has to do with a rogue or rascal... you know, someone who's a troublemaker. Now the word picaresque is generally used to refer to a popular style of novel that originated in Spain in the 16th century. Picaresque novels are one of the earliest forms of the novel, and they've been very popular since the first one was published in 1554. The first known picaresque novel was an anonymously published book entitled *Lazarillo de Tormes*. This novel describes the adventures of a boy named Lazaro.   Even when the picaresque novel flourished in Europe in the 17th and 18th centuries, many people didn't think of it as fiction at all. This is because of the autobiographical nature of this type of novel. Picaresque novels are usually told from the first-person point of view. This makes them sound autobiographical, as if the main character of the story is the same person who is telling the story. So, um, for a long time, readers just assumed that picaresque novels were written by people who were just telling stories about themselves - people actually believed that these were true stories.   Okay, now remember that the term picaresque refers to a type of usually satiric prose fiction and picaresque novels usually depict the adventures of a roguish hero of low social status who has to live by his or her wits in a corrupt society. Picaresque novels do this using realistic, often humorous details. This roguish hero - who is both the main character and the narrator - is, basically, a social outcast who chooses to make a living by doing anything but real work. The hero of the picaresque novel is a master of trickery and deception. Does that sound familiar? Do any of the novels we've read so far fit this description? Anyone?   **Student A (female):** Uh... what about Huckleberry Finn? He seemed like he was always up to something that wasn't, uh, exactly aboveboard.   **Professor:** Great! Huck Finn, uh, Twain's *Adventures of Huckleberry Finn* is probably the most well-known American example of picaresque literature.   Now, the hero of a picaresque novel lives for the sole purpose of outwitting others by lying, cheating, and stealing. There are times when he takes on false personas and pretends to be someone he's not. He can even appear to conform to society, but he only does this to achieve his own ends - it's all strictly for the sake of appearances and profit. His adventures allow the reader to observe all the different parts of society from the point of view of the adventurer. But, even though he sounds terribly villainous, he presents himself as justified, and, uh, since the story is told in a first-person narrative from the rogue or villain's perspective, it's sometimes hard to figure out exactly what is going on. It's even more confusing when the first-person character - the villain - charms and amuses the reader. The effect is ironic and satirical, because the corruption of the villain usually doesn't offend readers. Instead, readers can end up liking this charming and funny villain.   **Student B (male):** Sounds like that movie, oh, what was it called-oh, yeah, *Catch Me If You Can*. The audience cheered for the main character, even though he was stealing money.   **Professor:** Hmm. Well, that's a good example. But wait - I think Catch Me If you Can was actually based on a true story, so it isn't fiction, like the picaresque novel. And, and, also, as I recall, it was the FBI guy who told the story in the movie. Picaresque novels always have the villain or rogue as the narrator, um, the one who offers the narrative point of view. Good analogy, though.   Let's see, uh, sometimes these novels are also referred to as "road fiction" or "adventure fiction," because the *picaro*, or hero, tells the story of his travels and amoral activities. It's usually very entertaining and humorous. Sometimes, the rogue even ends up joining the ranks of moral society. Like in *Huckleberry Finn*.   What can be really interesting about picaresque novels is that their main purpose seems to be to point out and mock the conventions of society. Here we have a dynamic character who travels around, observing and embezzling from society by pretending to fit in. He plays everyone else for fools, but he may ultimately become one of them. So, the theme of picaresque novels would be... uh... what?   **Student B:** How about the individual versus society?   **Professor:** Excellent. This is exactly the case in picaresque novels, and in *Don Quixote*, a picaresque novel that we're going to read. In *Don Quixote*, the wanderer - the rogue or villain - challenges society but ultimately becomes a member of it, and with a great deal of humor along the way. |
| Stem / Prompt | What is the talk mainly about? |
| Correct Answer | 3 |
| Option 1 | Famous rogues |
| Option 2 | Autobiographical writing |
| Option 3 | The picaresque novel |
| Option 4 | Early American fiction |

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| **Question #** | **12** |
| **Kaplan QID** | **TLIN2042** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | Why wasn't the picaresque novel initially considered fiction? |
| Correct Answer | 2 |
| Option 1 | It was full of interesting adventures. |
| Option 2 | It was presented as autobiographical. |
| Option 3 | Its central character was a rogue. |
| Option 4 | It was initially published in Europe. |

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| **Question #** | **13** |
| **Kaplan QID** | **TLDM2043** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LDM |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Professor:** But, even though he sounds terribly villainous, he presents himself as justified, and, uh, since the story is told in a first-person narrative from the rogue or villain's perspective, it's sometimes hard to figure out exactly what is going on. It's even more confusing when the first-person character - the villain - charms and amuses the reader. |
| Stem / Prompt | According to the professor's comment, why doesn't the corruption of the villain offend the audience? |
| Correct Answer | 4 |
| Option 1 | The villain is typically very young. |
| Option 2 | The villain does not seem to know what is going on. |
| Option 3 | The villain usually manages to act amused. |
| Option 4 | The villain tells the story from his point of view. |

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| **Question #** | **14** |
| **Kaplan QID** | **TLDE2044** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the talk, what is another name for picaresque fiction? |
| Correct Answer | 3 |
| Option 1 | Spanish fiction |
| Option 2 | Amoral fiction |
| Option 3 | Adventure fiction |
| Option 4 | First-person fiction |

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| **Question #** | **15** |
| **Kaplan QID** | **TLRF2045** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | Listen to part of the talk again and then answer the question.   **Professor:** Well, that's a good example. But wait - I think *Catch Me If you Can* was actually based on a true story, so it isn't fiction, like the picaresque novel. And, and, also, as I recall, it was the FBI guy who told the story in the movie. Picaresque novels always have the villain or rogue as the narrator, um, the one who offers the narrative point of view. Good analogy, though. |
| Stem / Prompt | What is the purpose of the professor's comment? |
| Correct Answer | 3 |
| Option 1 | To indicate that the student's answer is acceptable |
| Option 2 | To show that the student's response is disrespectful |
| Option 3 | To explain that the student is not completely correct |
| Option 4 | To prove that the student has understood the definition |

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| **Question #** | **16** |
| **Kaplan QID** | **TLII2046** |
| Passage ID (file name) | TLMI2041 |
| Question Type | Listening Comprehension |
| SkillCode | LII |
| Stem / Prompt | In the talk, the characteristics of the narrator of a picaresque novel are described. Indicate whether the characteristics listed below are typical of the narrator in picaresque novels. |
| Correct Answer | 135 |
| Option 1 | They are charming. |
| Option 2 | They like to stay in one place. |
| Option 3 | They are amusing. |
| Option 4 | They wish to improve society. |
| Option 5 | They try to fool the people around them. |

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| **Question #** | **17** |
| **Kaplan QID** | **TLMI2047** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a part of a talk in a film studies class.   **Professor (male):** Some people get two terms constantly confused: *review* and *critique*. We're going to spend the next few days discussing these differences and writing some samples - oh, don't groan. How can we not write? Learning by doing is the key to understanding.   **Student A (female):** It just seems like there's such a small difference between the two forms. It's hard to keep them straight.   **Student B (male):** I think they really just both serve the same purpose.   **Professor:** Well, let's see if you'll feel the same way once we do a little comparison. We're going to practice on one of my favorite films, so please indulge me. Now listen carefully to what I'm about to say.   This 1961 film, *Breakfast at Tiffany's*, stars Audrey Hepburn and George Peppard, and is directed by Blake Edwards. It features much glitter and shimmer and smiles and giggles about life in New York City. But under the allure of the great big city is a deep poignancy. This emotion is all the more intensified by the gorgeous Hepburn, who captures Truman Capote's fictitious Holly Golightly character with a breathless mix of, of waif and sophisticate in every move she makes.   Now, what did I just do?   **Student A:** You gave us names and a date. You talked about the acting style.   **Student B:** There's an opinion too. You made some kind of an evaluation about the acting.   **Student A:** Well, it's all personal, right? That's why sometimes I go to see a movie that some reviewer hated, and I end up liking it.   **Professor:** Yes, that happens a lot. And yes, in my review just now, I essentially told you the *who*, *what*, *when*, *where*, and *how* of the film, didn't I? But I also pointed out a twist, suggesting that something else lies under the surface. And I said that this twist is captured by the actress Hepburn, who does something special with her character - and I provided the name of the character in the same breath.   If you think about reviews you read in daily tabloids, many begin just this way. They give you general details so that readers - who're probably debating whether they want to see the movie this weekend - will know in a minute what's in it that might be worth seeing. From my short paragraph, you can figure out that this movie is set in an exciting place, with a mix of emotions as part of the story. Not completely happy, not completely sad.   **Student B:** So maybe the movie's worth the price of admission. Otherwise, save your 10 bucks.   **Professor:** Yes, a review's practical that way. Now I'll switch gears a little. Listen. With the opening long shot of a rarely empty Fifth Avenue and a solitary figure in a full-length black evening gown, tiara, and giant sunglasses, *Breakfast at Tiffany'*s turns a potentially comic moment into a hauntingly poignant one that replays in the mind long after the movie ends. Underscored by the heart-rending melody of Henry Mancini's "Moon River," we watch Hepburn, in close-up, study the gorgeous baubles in Tiffany's windows as she munches on a Danish held in her long-gloved hand. The director Blake Edwards immediately and wordlessly sets up an unreal reality lived on the usually vibrant - but for this scene, dormant - streets of New York.   Okay, I'll stop there. But see, I'm not just a reviewer anymore, trying to get you into the movies this weekend.   **Student A:** You're using more complicated language. And more details about the character.   **Student B:** It's definitely more analytical. It's almost like you have to know the movie more in advance.   **Professor:** Good. It isn't just the *who*, *what*, *when*, *where*, and *how* of reporting. It's *why* now. Why did the director do what he did? He wanted to create a feeling about the city and his character from the opening shots. And as a critic, I want to use film terms like *long shot* and *close-up* - the vocabulary a director employs to make his film a work of art.   So a big difference between review and criticism is the intensity of the analysis. Even with exceptions to the rule, a review displays more of the story and general nature of the movie in less formal language. By contrast, in a critique, the writer makes more detailed thematic statements about key scenes, even discussing them shot-by-shot to clarify the director's intention and the movie's significance. In addition, film criticism can cite other sources from film literature to substantiate the arguments being made. And as I demonstrated, using film terminology is crucial.   These are the basics. Now let's see the movie itself and be sure to note down information that you'll need in order to write both a review and a critique. |
| Stem / Prompt | What is the talk mainly about? |
| Correct Answer | 4 |
| Option 1 | The significance of the movie *Breakfast at Tiffany's* |
| Option 2 | The film vocabulary used in a film criticism |
| Option 3 | Questions to ask in writing a film review |
| Option 4 | Two different ways to write about films |

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| **Question #** | **18** |
| **Kaplan QID** | **TLDE2048** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Which question word is usually asked in analytic writing? |
| Correct Answer | 2 |
| Option 1 | How |
| Option 2 | Why |
| Option 3 | Where |
| Option 4 | When |

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| **Question #** | **19** |
| **Kaplan QID** | **TLRF2049** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Professor:** We're going to spend the next few days discussing these differences and writing some samples - oh, don't groan. How can we not write? Learning by doing is the key to understanding.   What does the professor means when he says this:   **Professor:** How can we not write? |
| Stem / Prompt | What does the professor means when he says this: |
| Correct Answer | 2 |
| Option 1 | He wants the students to talk about how they write. |
| Option 2 | He believes writing is the best way to learn how to write. |
| Option 3 | He does not plan to give any writing assignments in the class. |
| Option 4 | He is surprised that no one has completed the assignment yet. |

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| **Question #** | **20** |
| **Kaplan QID** | **TLIE2050** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LIE |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Professor:** Yes, a review's practical that way. Now I'll switch gears a little. Listen...   Why does the professor say this:   **Professor:** Now I'll switch gears a little. |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 3 |
| Option 1 | He wants a student to help him fix a film projector. |
| Option 2 | He will move to the other side of the classroom. |
| Option 3 | He will change his approach to talking about the film. |
| Option 4 | He wants to talk about the mechanics of making a film. |

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| **Question #** | **21** |
| **Kaplan QID** | **TLIM2051** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Student B:** There's an opinion too. You made some kind of an evaluation about the acting.  **Student A:** Well, it's all personal, right? That's why sometimes I go to see a movie that some reviewer hated, and I end up liking it.   What does the student suggest when she says:   **Student A:** That's why sometimes I go to see a movie that some reviewer hated, and I end up liking it. |
| Stem / Prompt | What does the student suggest when she says: |
| Correct Answer | 4 |
| Option 1 | She will end up writing a review for the professor. |
| Option 2 | She thinks reviewers like to write negative movie reviews. |
| Option 3 | She always agrees with movie reviewers. |
| Option 4 | She trusts her own opinion more than that of a reviewer. |

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| **Question #** | **22** |
| **Kaplan QID** | **TLII2052** |
| Passage ID (file name) | TLMI2047 |
| Question Type | Listening Comprehension |
| SkillCode | LII |
| Stem / Prompt | In the lecture, the professor describes characteristics of a film review. Indicate whether each of the following is characteristic of a review. |
| Correct Answer | 235 |
| Option 1 | Shot-by-shot analysis |
| Option 2 | Names of actors |
| Option 3 | Location of the film |
| Option 4 | Significance of symbolism |
| Option 5 | Discussion of plot twists |

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| **Question #** | **23** |
| **Kaplan QID** | **TLMI2053** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to part of a talk in a philosophy class.   **Professor (female):** Okay, today we're going to talk about Frege. In the early 20th century, philosophers were becoming very interested in language - how words refer to objects, the meanings of words, etcetera. One of the earliest innovators in this area was a German logician named Gottlob Frege.   Frege's important contribution to the study of language was to point out that if language is to be the tool we use to express objective, scientific knowledge of the world, then the, um, the meaning of an expression must be the same for all users of the language. Moreover, this meaning must also be determined independently of an individual's psychological state. For language to express scientific reality, the expression must have objective meaning.   First, let me ask you, can we have such objectivity in language? It's a debatable question. But according to Frege, language can be used objectively. And the key to understanding how it can be is Frege's idea that words have both a sense and a reference. Let's explore these terms further.   Here's an example Frege himself used. Have you heard of the terms *morning star* and *evening star*? The morning star and the evening star refer to the same thing, that is, the planet Venus. However, morning star refers to the planet Venus as it appears at dawn, and evening star refers to Venus as it appears at dusk. So, although they both refer to the same object, the two terms actually mean different things.   To put this into Frege's terms, they have the same referent, but different senses. The sense is the mode of presentation, how the planet Venus is presented to us. The referent is the thing that is being referred to, in this case, the planet Venus. So, the senses expressed by the terms *evening star* and *morning star* are clearly different, even though they both refer to the same planet. And they mean different things! So basically, what Frege says is that meaning has both a dimension of sense, that is mode of presentation, and a dimension of reference, that is something objective being referred to.... Um, yes...?   **Student A (male):** It sounds to me like meaning is primarily determined by sense, as Frege uses the term. Evening star and morning star clearly mean different things....   **Student B (female):** Yeah, meaning is all about sense, isn't it?   **Professor:** Actually, both sense and reference are important in determining if a sentence is true or not. And truth is one of the logical tests we must apply to a statement to measure whether or not it conveys objective meaning. Remember, Frege's trying to unearth logical principles that help language convey objective meaning. Both sense and reference are part of the underlying logical structure of a sentence.   Here, let's consider an example... what is going on these two sentences?   **Professor:** Sentence One: Mark Twain wrote *Tom Sawyer*. Sentence Two: Samuel Clemens wrote *Tom Sawyer*.   Both sentences are true, since Samuel Clemens was Mark Twain's real name. Because both names refer to the same person, or have the same referent, we can substitute the name Samuel Clemens for Mark Twain and vice versa, without changing the truth of the sentence one bit. Right? Unlike the evening and morning stars, where the senses convey different meanings, in this case, the two senses have not changed the meaning of the sentence at all.   **Student B:** Okay, so objective meaning is a product of both sense and reference.   **Professor:** Right. Now, let's get into this further. Let's imagine we have a friend. We'll call him Alex. Alex has heard of Mark Twain and Samuel Clemens but doesn't know they are the same person. In fact, he doesn't even know Samuel Clemens was a writer. Now, if we talk about Alex's beliefs, we can make two sentences:   Sentence one: Alex believes that Mark Twain was a good writer. Sentence two: Alex believes that Samuel Clemens was a good writer. Would both sentences be true?   **Student B:** No. The first would be true, but the second would be false, because if Alex doesn't know Samuel Clemens was even a writer, he would not have an opinion about his writing.   **Professor:** Right. So how does Frege explain this logical contradiction? Very simply. He said that in sentences involving belief, the referent of "Mark Twain" is whatever Alex believes about Mark Twain, not what is true of Mark Twain.   What this reinforces, in Frege's view, is that logically perfect language requires that every proper name or sign refer, uh, um, unequivocally to an object. Logical errors in language may be caused by using ambiguous words or by using words... which do not refer to definite objects. Logical errors may be avoided by not using words that do not refer to definite objects. |
| Stem / Prompt | What is the theory that the professor explains mainly about? |
| Correct Answer | 1 |
| Option 1 | The meaning of words |
| Option 2 | The truth value of sentences |
| Option 3 | The different referents of words |
| Option 4 | The confusion between sense and reference |

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| **Question #** | **24** |
| **Kaplan QID** | **TLRF2054** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor mention the morning star and the evening star? |
| Correct Answer | 3 |
| Option 1 | To illustrate a logical function of language |
| Option 2 | To highlight the importance of astronomy to Frege |
| Option 3 | To introduce the concepts of sense and reference |
| Option 4 | To demonstrate how different words convey objective meanings |

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| **Question #** | **25** |
| **Kaplan QID** | **TLDE2055** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Which of the following terms does Frege use to refer to a word's *mode of presentation*? |
| Correct Answer | 3 |
| Option 1 | Belief |
| Option 2 | Object |
| Option 3 | Sense |
| Option 4 | Reference |

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| **Question #** | **26** |
| **Kaplan QID** | **TLDM2056** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LDM |
| Stem / Prompt | What is Frege's major concern about language? |
| Correct Answer | 4 |
| Option 1 | That it accurately reflect belief systems |
| Option 2 | That it maintain a logical grammatical structure |
| Option 3 | That it use senses and references correctly |
| Option 4 | That it objectively convey meaning |

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| **Question #** | **27** |
| **Kaplan QID** | **TLRF2057** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Professor:** Sentence one: Alex believes that Mark Twain was a good writer. Sentence two: Alex believes that Samuel Clemens was a good writer. |
| Stem / Prompt | Why does the professor give this example? |
| Correct Answer | 1 |
| Option 1 | To demonstrate the structure of sentences involving belief |
| Option 2 | To show how sense and reference can both be true |
| Option 3 | To clarify the importance of sense in determining meaning |
| Option 4 | To suggest an error in Frege's argument |

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| **Question #** | **28** |
| **Kaplan QID** | **TLIN2058** |
| Passage ID (file name) | TLMI2053 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What is the contribution of Frege's ideas to the philosophy of language? |
| Correct Answer | 4 |
| Option 1 | They explain the complexity of references. |
| Option 2 | They clarify the senses of different references. |
| Option 3 | They address the value of truth in sentences. |
| Option 4 | They address the need for unambiguous language. |

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| **Question #** | **29** |
| **Kaplan QID** | **TLMI2059** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a part of a talk in an earth science class.   **Professor (male):** Harnessing the power of water has been one of mankind's goals since the dawn of recorded history. Dams have made this goal a reality. A dam is basically, um... ah... a wall that holds back the flow of an already existing water source.   Dam construction and operation can create thousands of jobs and can also create an enormous amount of hydroelectric energy, that is electricity that's generated by waterpower.   But dams also have a darker history. When dams are built, they disrupt the natural flow of water and displace people and animals, and when they fail, many can die as a result.   The Saddle... uh...The Sadd el-Kafara Dam was built in Egypt forty-five hundred years ago and is the first dam construction known to man.   Now, various cultures from that time on have used dams to provide drinking water, irrigate crops, and turn water wheels for making flour and cutting wood. It wasn't until 1895 that a hydroelectric generator was installed at Niagara Falls to create electric energy. Ever since then, dams have been built to generate electricity. Is everyone following me so far?   So how did we come to need all this electricity? Electric motors became popular during the early 1900s. This spurred an increasing demand for electricity to power domestic and industrial appliances and machines. As the United States grew larger and expanded westward, river power was harnessed and used to create irrigation systems. These irrigation systems helped farmers supply our developing nation with food. An increased food supply could support a larger population and, once this increased food supply became available, the newly developed states of the western United States began to grow - more and more people began to move to the West. And, like their fellow citizens in the East, these people were also keen to enjoy the benefits of electricity. In order to assist in the building of dams and provide for the mounting electricity needs of our growing nation, the federal government created the Board... um... excuse me, the Bureau of Reclamations. Now, the Bureau of Reclamations helped build hydroelectric power stations along with the dams. These hydroelectric power stations gathered electricity, which could then be sold to help pay the construction costs of other dams. What a great business plan, huh?   The widespread droughts of the 1930s, combined with the Great Depression, helped to create the "big dam" building period. You see, the U.S. government needed to build more dams and, because of the Great Depression, thousands of people were out of work. So the government hired thousands of these workers to build new dams.   All these new dams, and the increased electricity they produced, did wonders for urban and industrial growth in America. The increased availability of electricity... um... allowed more homes and factories to be built, which in turn further boosted the demand for electrical power. Later, World War II created a national need for 154 billion kilowatt hours of electricity per year just to produce the materials needed to equip our military. Although the electricity generated by dams has allowed America to grow and prosper, dams have also destroyed ecological habitats, ancient archaeological sites, and many human lives.   Earthquakes and flooding are two of the main problems created by dams. On top of these two problems, nine major dams failed worldwide between 1959 and 1965. As a result of all these problems, the United States Congress enacted legislation that created strict standards and called for inspections of the nation's dams. Over the years, dam construction has become safer, but this hasn't fixed all the problems connected to new dam construction. People can still be uprooted from their homes, and wildlife populations can still be destroyed or displaced, when a new dam is built.   When a dam is built the water level slowly rises, killing and displacing dozens of native species. Not only does dam construction cause havoc on the land - based animals, but the construction of new dams can also wipe out aquatic species and kill plants in the area. The deaths of animals and plants might sound trivial to some, but these deaths can and do destroy naturally occurring... uh... ecosystems, and can have much wider effects including serious impacts on animals and plants in other areas, and ultimately on humans. |
| Stem / Prompt | What is the main point of this talk? |
| Correct Answer | 3 |
| Option 1 | Most of America's existing dams were built during and after World War II. |
| Option 2 | Dams are a danger to humans and wildlife. |
| Option 3 | Dams bring both benefits and disadvantages. |
| Option 4 | Older dams are now becoming increasingly expensive to maintain. |

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| **Question #** | **30** |
| **Kaplan QID** | **TLDE2060** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say about dams before the development of hydroelectric power? |
| Correct Answer | 4 |
| Option 1 | They were almost never built. |
| Option 2 | They were important to the foundation of Egyptian civilization. |
| Option 3 | They were only intended to provide power for water wheels. |
| Option 4 | They were used for a variety of purposes. |

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| **Question #** | **31** |
| **Kaplan QID** | **TLIE2061** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LIE |
| Listening Stimulus | Listen to part of the talk again, and then answer the question.   **Professor:** But dams also have a darker history. |
| Stem / Prompt | What does the professor mean? |
| Correct Answer | 1 |
| Option 1 | Not all of the results of dams have been positive. |
| Option 2 | There are many archeological remains of ancient dams. |
| Option 3 | We know little about the early development of dams. |
| Option 4 | In earlier times, dams were thought to be unlucky. |

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| **Question #** | **32** |
| **Kaplan QID** | **TLRF2062** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Reading Passage | **Professor:** So how did we come to need all this electricity? |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 2 |
| Option 1 | To find out if the students know the answer |
| Option 2 | To offer his own explanation |
| Option 3 | To raise questions about an established theory |
| Option 4 | To introduce a new topic |

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| **Question #** | **33** |
| **Kaplan QID** | **TLIN2063** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What can be inferred about the development of the western United States? |
| Correct Answer | 4 |
| Option 1 | Development in the West was established long before the commercial application of electricity. |
| Option 2 | With the development of irrigation, western states could produce surplus food to ship east and support development there. |
| Option 3 | Domestic consumption of electricity in the West only became possible because new dams were being built. |
| Option 4 | Dam-building accelerated development in the West by allowing increases in food and electricity production. |

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| **Question #** | **34** |
| **Kaplan QID** | **TLDE2064** |
| Passage ID (file name) | TLMI2059 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say about the problems associated with dams? |
| Correct Answer | 13 |
| Option 1 | A major impact of dam construction is on wildlife. |
| Option 2 | Earthquakes have prevented the construction of dams in many areas. |
| Option 3 | The United States has passed strict safety laws to reduce accidents. |
| Option 4 | Dam failures have led to the evacuation of hundreds of U.S. towns. |

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| **Question #** | **1** |
| **Kaplan QID** | **TRKT2140** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RKT |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  -->Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Based on information in paragraph 1, which of the following best describes the term *imaginative art?*  An arrow [ ] marks paragraph 1. |
| Correct Answer | 3 |
| Option 1 | A 20th-century style of art that is concerned with inexpressible images and ideas |
| Option 2 | A modern artistic movement that emphasizes the mysterious and unknowable nature of reality |
| Option 3 | A style of art that has for centuries attempted to depict the mysterious and hidden aspects of our world |
| Option 4 | An artistic movement that emphasizes personal interpretations over objective "truth" |

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| **Question #** | **2** |
| **Kaplan QID** | **TRRE2141** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   -->Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | The word *some* in the passage refers to |
| Correct Answer | 1 |
| Option 1 | artists |
| Option 2 | paintings |
| Option 3 | mysteries |
| Option 4 | visions |

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| **Question #** | **3** |
| **Kaplan QID** | **TRCO2142** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. **~~+~~** Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? **~~+~~** Or are we seeing a view through an empty frame? **~~+~~** As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." **~~+~~** |
| Stem / Prompt | This willingness to let his paintings remain fundamentally incomprehensible is what distinguishes Magritte as the 20th century's foremost imaginative artist. |
| Correct Answer | 4 |

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| **Question #** | **4** |
| **Kaplan QID** | **TRWM2143** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   -->The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | The word *metaphorically* in paragraph 6 is closest in meaning to  An arrow [ ] marks paragraph 6. |
| Correct Answer | 3 |
| Option 1 | literally |
| Option 2 | quickly |
| Option 3 | figuratively |
| Option 4 | stealthily |

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| **Question #** | **5** |
| **Kaplan QID** | **TRPA2144** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Choose the sentence below that most closely represents the information in the highlighted sentence in the passage.  Answer choices that are wrong do not contain all the information that is in the highlighted sentence or change the meaning in an important way. |
| Correct Answer | 2 |
| Option 1 | Because his work was populated with suffering people and horrifying creatures, Bosch became fixated on morality and punishment. |
| Option 2 | The horrifying creatures and tortured people in his work reflected his intense concern with sin and its consequences. |
| Option 3 | Bosch filled his paintings with horrible creatures and suffering people obsessed with sin and punishment. |
| Option 4 | Tormented by frightening monsters and torture, Bosch became fixated on the consequences of violating morality. |

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| **Question #** | **6** |
| **Kaplan QID** | **TRDE2145** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Which painting depicts a deity ringed by fire, floating over a dark abyss? |
| Correct Answer | 2 |
| Option 1 | *Paradise and Hell* |
| Option 2 | *The Ancient of Days* |
| Option 3 | *The Persistence of Memory* |
| Option 4 | *The Promenades of Euclid* |

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| **Question #** | **7** |
| **Kaplan QID** | **TRDE2146** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Whose paintings were concerned with exposing the imaginary nature of reality? |
| Correct Answer | 4 |
| Option 1 | Hieronymus Bosch |
| Option 2 | William Blake |
| Option 3 | Salvador Dali |
| Option 4 | René Magritte |

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| **Question #** | **8** |
| **Kaplan QID** | **TRWM2147** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   -->Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | The word *populated* in paragraph 3 is closest in meaning to  An arrow [ ] marks paragraph 3. |
| Correct Answer | 1 |
| Option 1 | inhabited |
| Option 2 | haunted |
| Option 3 | visited |
| Option 4 | numbered |

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| **Question #** | **9** |
| **Kaplan QID** | **TRRF2148** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   -->The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | In paragraph 6, why does the author ask a series of questions about Magritte's painting *The Promenades of Euclid*?  An arrow [ ] marks paragraph 6. |
| Correct Answer | 3 |
| Option 1 | To contrast the various layers of meaning the author sees in the painting |
| Option 2 | To provoke the reader into criticizing the painting |
| Option 3 | To show the kind of confusion Magritte's paintings are supposed to generate |
| Option 4 | To emphasize the fact that only Magritte knows the answer to these questions |

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| **Question #** | **10** |
| **Kaplan QID** | **TRDE2149** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Hieronymus Bosch differed from his contemporaries in that |
| Correct Answer | 3 |
| Option 1 | he painted peaceful landscapes |
| Option 2 | they were concerned with religious themes |
| Option 3 | his work was frightening and otherworldly |
| Option 4 | they expressed the fears of the medieval mind |

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| **Question #** | **11** |
| **Kaplan QID** | **TRMI2150** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RMI |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | According to the passage, imaginary art is concerned with all of the following themes EXCEPT |
| Correct Answer | 4 |
| Option 1 | the hidden and shameful aspects of human nature |
| Option 2 | human images of heaven and hell |
| Option 3 | the nature of reality |
| Option 4 | social and political revolution |

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| **Question #** | **12** |
| **Kaplan QID** | **TRII2151** |
| Passage ID (file name) | TRKT2140 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *Themes and Purposes of Art: Imagination and Fantasy*  Imaginative art expresses the unconscious mind: the realm of imagination and fantasy, the world of dreams, visions, and madness. Dating back to the 1500s, imaginative art has been provocative, forcing its viewers to examine inner demons and to see things in ways that they never have before. In some cases, the meaning of such art remains a mystery, unknown even to the artist.   Artists of the imagination are often as interesting as their work. For some, the drive to represent the terrain of the inner life stems from uncontrolled visions; for others, it is a conscious exploration of altered states of consciousness. Attention to the unconscious mind at first may seem to be a modern phenomenon, informed by 20th-century psychoanalysis or other modern movements. However, one of the earliest painters of the fantastic was the 16th-century Flemish artist Hieronymus Bosch.   Not much is known about Bosch's life. Born around 1450, he spent his entire life in a small Dutch town and died in 1516. Unlike other Flemish painters of his day, who were known for representing tranquil, realistic scenes of everyday life, Bosch often depicted demonic scenes of the underworld. Seemingly obsessed with sin and punishment, he populated his work with tortured beings and terrifying monsters. In one of the panels of his painting *Paradise and Hell* (c. 1510), we see a vision of hell, populated by a large number of monstrous creatures, part human and part animal, torturing the sinful for all eternity. Scholars disagree on Bosch's inspirations, but some say that he expressed - perhaps for the first time - the fears of the medieval mind in a time of great upheaval, the eve of the Reformation.   While Bosch's life and motivations remain much of a mystery, we know a great deal about another visionary, the English poet and artist William Blake. Born in 1757, Blake had a strong connection with the spiritual world, having had religious visions since early childhood. Much of Blake's art consisted of illustrations of literary works, both his own and those of others. *The Ancient of Days* (1794), for example, which illustrated Blake's poem, "Europe: A Prophecy," depicts a fantastic image of a godlike being framed by a fiery halo, who is placing a compass over a black void. This is not, however, the Lord of the Old Testament, but rather a product of Blake's mind, described in his writings as an evil rationalist who creates a world devoid of imagination.   Fantastic interpretations of religious themes are also found in the work of the Spanish painter Salvador Dali (1904-1989). Dali, however, was a shrewd and rational student of the mind. Intensely interested in dreams, he studied the work of Sigmund Freud - who was in turn an admirer of Dali - and read case histories of the mentally ill. Dali is often identified with Surrealism, the artistic movement most commonly associated with the expression of dreams and fantasies. Capable of accessing and interpreting his own hallucinations, Dali devoted himself to perfecting a method he called "paranoiac-critical," in which the unreal is juxtaposed with - or contextualized by - the real. For example, in *The Persistence of Memory* (1931) we see a perfectly believable stretch of seashore adorned with melting watches, one of which is draped over a beached profile of the artist himself.   The Belgian painter René Magritte (1898-1967) was also interested in the juxtaposition of the ordinary and the extraordinary. Considered the master of 20th-century imaginative painting, Magritte depicts scenes of the impossible that often serve to metaphorically pull the rug out from under the viewer's rational mind, reminding us that reality is simply a mental construct. *The Promenades of Euclid* (1955) for example, makes us ask what is real and what is illusory. Is this a picture within a picture? Does the painting in front of the window depict the view it blocks? Or are we seeing a view through an empty frame? As Magritte stated: "My painting is visible images which conceal nothing; they evoke mystery and, indeed, when one sees one of my pictures, one asks oneself this simple question 'What does that mean?' It does not mean anything, because mystery means nothing either, it is unknowable." |
| Stem / Prompt | Imaginative art, which is concerned with the mysterious and unseen forces of the world, has long been a part of Western culture. |
| Correct Answer | 136 |
| Option 1 | One of the first exemplars of the style was Hieronymus Bosch, a 16th-century Flemish painter concerned with images of hell and demons. |
| Option 2 | The Dali painting The Persistence of Memory, based on Dali's hallucinations, is a fusion of the realistic with the symbolic. |
| Option 3 | Two of the most famous imaginative artists of the 20th century are Salvador Dali, known for his surrealist work, and Rene Magritte. |
| Option 4 | Imaginative art has always been informed by the scientific and philosophical movements of its day. |
| Option 5 | The work of Rene Magritte introduced metaphor to imaginative art, forcing viewers to decipher symbols and mental constructs. |
| Option 6 | Another imaginative artist, William Blake, was also concerned with religious imagery, although he portrayed it from a very personal perspective. |

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| **Question #** | **13** |
| **Kaplan QID** | **TRWM2152** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's \"peculiar institution.\"   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | The word *woo* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | persuade |
| Option 2 | avoid |
| Option 3 | allow |
| Option 4 | identify |

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| **Question #** | **14** |
| **Kaplan QID** | **TRWM2153** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's \"peculiar institution.\"   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | The phrase *In hindsight* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | Unhappily |
| Option 2 | Looking back |
| Option 3 | In particular |
| Option 4 | Traditionally |

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| **Question #** | **15** |
| **Kaplan QID** | **TRRF2154** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *The Civil War*  -->The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | In Paragraph 1, the author describes a popular belief about the causes for the Civil War as  An arrow [ ] marks paragraph 1. |
| Correct Answer | 1 |
| Option 1 | being somewhat simplistic |
| Option 2 | having changed over time |
| Option 3 | no longer being accepted by Southerners |
| Option 4 | having recently gained support among historians |

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| **Question #** | **16** |
| **Kaplan QID** | **TRPA2155** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | Choose the sentence below that most closely represents the information in the highlighted sentence in the passage.  Answer choices that are wrong do not contain all the information that is in the highlighted sentence or change the meaning in an important way. |
| Correct Answer | 1 |
| Option 1 | For 40 more years, the problems continued unresolved, making their presence known by various means. |
| Option 2 | The subsequent tensions became evident in terms of superficial conflicts that went on for 40 years. |
| Option 3 | Obviously, for 40 years or more, there were a wide variety of ways in which troubles could erupt. |
| Option 4 | Barely visible, but no doubt close at hand, the struggle lasted for at least 40 years without a suitable conclusion. |

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| **Question #** | **17** |
| **Kaplan QID** | **TRWM2156** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | The word *petitioned* in the passage is closest in meaning to |
| Correct Answer | 4 |
| Option 1 | voted |
| Option 2 | demanded |
| Option 3 | considered |
| Option 4 | asked |

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| **Question #** | **18** |
| **Kaplan QID** | **TRCO2157** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   **~~+~~** Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. **~~+~~** The Southern economy remained largely tied to agriculture. **~~+~~** Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery. **~~+~~**   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | One of its main crops was cotton, which was transported to Northern factories to be woven into thread and fabric. |
| Correct Answer | 3 |

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| **Question #** | **19** |
| **Kaplan QID** | **TRIN2158** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | It can be inferred from the passage that which of the following opposed slavery? |
| Correct Answer | 3 |
| Option 1 | John Breckinridge |
| Option 2 | The president of the Confederacy |
| Option 3 | Stephen Douglas |
| Option 4 | The governor of Missouri |

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| **Question #** | **20** |
| **Kaplan QID** | **TRDM2159** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RDM |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | All of the following are described as being different in the North and South EXCEPT |
| Correct Answer | 3 |
| Option 1 | cultural norms |
| Option 2 | economies |
| Option 3 | religious beliefs |
| Option 4 | congressional representation |

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| **Question #** | **21** |
| **Kaplan QID** | **TRDE2160** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | Which of the following resulted in the actual start of the war? |
| Correct Answer | 3 |
| Option 1 | The abolition of slavery |
| Option 2 | The election of President Lincoln |
| Option 3 | The destruction of a supply ship |
| Option 4 | The entrance of Maine and Missouri into the Union |

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| **Question #** | **22** |
| **Kaplan QID** | **TRDE2161** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | According to the passage, why did the Northern states have an advantage in Congress? |
| Correct Answer | 3 |
| Option 1 | They had greater income and stability. |
| Option 2 | They allowed former slaves to vote. |
| Option 3 | They had more representatives. |
| Option 4 | They elected Lincoln as president. |

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| **Question #** | **23** |
| **Kaplan QID** | **TRIN2162** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   -->As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | Based on information in paragraph 3, what can be inferred about free and slave states in the Union between 1800 and 1850?  An arrow [ ] marks paragraph 3. |
| Correct Answer | 4 |
| Option 1 | New slave states could be established only west of Missouri. |
| Option 2 | Slave states were more prosperous than free states. |
| Option 3 | The political power of slave states was greater than that of free states. |
| Option 4 | The number of free states and slave states was equal. |

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| **Question #** | **24** |
| **Kaplan QID** | **TRKT2163** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RKT |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | Based on the information in the passage, which of the following best defines the word *emancipation*? |
| Correct Answer | 1 |
| Option 1 | To make someone free from social, political, or legal restrictions |
| Option 2 | An expression of very strong disapproval of something |
| Option 3 | The act of imprisoning a person for political reasons |
| Option 4 | The enforced separation of two different groups of people |

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| **Question #** | **25** |
| **Kaplan QID** | **TRRE2164** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | The word *they* in the passage refers to |
| Correct Answer | 4 |
| Option 1 | economic and political factors |
| Option 2 | slaves |
| Option 3 | issues |
| Option 4 | Confederate states |

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| **Question #** | **26** |
| **Kaplan QID** | **TRII2165** |
| Passage ID (file name) | TRWM2152 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *The Civil War*  The Civil War of the United States of America took place between 1861 and 1865. The causes of the war are still widely debated among U.S. historians. While many people believe that the sole cause of the Civil War was the debate over whether slavery should continue, others argue that the war was a secessionist conflict, waged as a result of the Southern states' desire to create their own confederate nation and the Northern states' equally strong desire to retain the sanctity of the Union. In reality, the war was the result of myriad events and differing attitudes between residents of the Northern states and their Southern counterparts.   Throughout the early 1800s, the Northern economy was expanding to include industry and commerce. The Southern economy remained largely tied to agriculture. Because agriculture was labor intensive, the South became heavily reliant on slave labor while the North, with its new sources of income and greater stability, opposed slavery.   As the United States expanded to the north and west between 1800 and 1850, the question of slavery began to gain more significance. When new states entered the Union, both free and slave states tried to woo the new state to enter on their side, in an effort to influence political policy in favor of their own beliefs. Nevertheless, the number of pro-slavery and anti-slavery states remained in balance. Since each state sent two senators to Congress, neither side could gain an advantage. However, in the House of Representatives, where the number of representatives from a state was based on population, the North was able to block much of the legislation aimed at supporting the South's "peculiar institution."   However, in 1818, this balance was threatened when the Missouri Territory petitioned Congress for admission to the Union as a slave state. The following year, a Northern member of the House of Representatives proposed a bill to prohibit slavery in Missouri. This bill passed in the Northern-dominated House but stalled in the more balanced Senate. Eventually, the Missouri Compromise was passed, allowing Missouri to enter the Union as a slave state at the same time that Maine entered as a free state. The South had won a small battle, but the law indicated that all new lands settled north of the northern boundary of Missouri would be free, rather than slave, states.   In hindsight, historians see that this compromise postponed the battle between North and South for several years but could not prevent the inevitable resurfacing of this volatile issue. The issues simmered just under the surface for the next 40 years, manifesting themselves in different ways. Tensions came to a head right before the presidential election of 1860. The Democratic Party split along territorial lines over the issue of slavery and nominated two separate candidates for the presidency - Stephen Douglas from the North and John Breckinridge from the South. A new party, called the Republican Party, nominated Abraham Lincoln. Lincoln was not in favor of immediate emancipation of slaves, but he was determined to stop slavery from spreading any further than it already had and wanted to eliminate it altogether eventually.   South Carolina, a Southern slave state, vowed to secede from the Union if Lincoln was elected. In the four months between Lincoln's election and the day he took office, South Carolina and six other Southern states seceded and formed the United States of the Confederacy. Lincoln did not act immediately but understood that the Confederacy, in asserting its ability to leave the Union, had set a dangerous precedent. When the secessionists opened fire on a Northern supply ship on April 12, 1861, Lincoln was forced to act, and war began in earnest.   Therefore, while slavery was a major cause of the War Between the States, other economic and political factors also proved important. With the election of a president who supported the eventual emancipation of slaves, these issues became paramount and gave the Confederate states a reason to attack the North and fight for a way of life that they imagined would disappear with the election of Lincoln. |
| Stem / Prompt | A number of causes contributed to the Civil War in the United States of America. |
| Correct Answer | 134 |
| Option 1 | There was a power imbalance between the Northern and Southern states. |
| Option 2 | Compromises on a number of issues kept the Union together for several decades despite deep disagreements. |
| Option 3 | The Republican Party, to be lead by Abraham Lincoln, was born out of a division of the Democratic Party. |
| Option 4 | Seven Southern states seceded during the four months between Lincoln's election and his taking office. |
| Option 5 | A member of the House of Representatives proposed that slavery should be outlawed in a new state. |
| Option 6 | President Lincoln believed that the secession of the Southern states established a grave precedent. |

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| **Question #** | **27** |
| **Kaplan QID** | **TRWM2166** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | The phrase *fraught with* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | overcome by |
| Option 2 | accompanied by |
| Option 3 | frightened by |
| Option 4 | marginalized by |

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| **Question #** | **28** |
| **Kaplan QID** | **TRRE2167** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | The word *It* in the passage refers to |
| Correct Answer | 2 |
| Option 1 | a learning experience |
| Option 2 | the failure to accept alternating current |
| Option 3 | direct current |
| Option 4 | his career |

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| **Question #** | **29** |
| **Kaplan QID** | **TRPA2168** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | Choose the sentence below that most closely represents the information in the highlighted sentence in the passage.  Answer choices that are wrong do not contain all the information that is in the highlighted sentence or change the meaning in an important way. |
| Correct Answer | 4 |
| Option 1 | Joseph Swan, not Edison, was the first to produce electric light in England only a few months previously. |
| Option 2 | Many other scientists, including Joseph Swan of England, had patented electric bulbs before Edison did. |
| Option 3 | Edison patented his light bulb and electric light months before British inventor Joseph Swan. |
| Option 4 | Joseph Swan patented a light bulb in England months before Edison did, although neither one was the first to produce electric lighting. |

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| **Question #** | **30** |
| **Kaplan QID** | **TRRF2169** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   -->By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | In paragraph 3, why does the author describe Edison's relationship with Tesla?  An arrow [ ] marks paragraph 3. |
| Correct Answer | 4 |
| Option 1 | To show that Edison's character had changed over the years |
| Option 2 | To argue that Tesla was more intelligent than Edison |
| Option 3 | To demonstrate that Edison gave credit to his employees for their inventions |
| Option 4 | To introduce the conflict between Edison and Westinghouse |

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| **Question #** | **31** |
| **Kaplan QID** | **TRDE2170** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   -->By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | According to paragraph 3, what is one reason that Tesla left Edison Laboratories?  An arrow [ ] marks paragraph 3. |
| Correct Answer | 1 |
| Option 1 | Edison took credit for one of Tesla's discoveries. |
| Option 2 | Edison hired other scientists who were superior to Tesla. |
| Option 3 | George Westinghouse offered Tesla more money. |
| Option 4 | Edison favored alternating current over direct current. |

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| **Question #** | **32** |
| **Kaplan QID** | **TRIN2171** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   -->By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | What can the reader infer from paragraph 3 about the large number of patents Edison claimed?  An arrow [ ] marks paragraph 3. |
| Correct Answer | 1 |
| Option 1 | Many of the patents were the result of Edison's employees' efforts. |
| Option 2 | All of the patents involved direct current electricity. |
| Option 3 | Edison was the originator of most of the inventions that were successful. |
| Option 4 | There are even more inventions that Edison should have patented, but he did not. |

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| **Question #** | **33** |
| **Kaplan QID** | **TRWM2172** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | The word *botched* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | secret |
| Option 2 | failed |
| Option 3 | popular |
| Option 4 | useful |

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| **Question #** | **34** |
| **Kaplan QID** | **TRWM2173** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | The word *embraced* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | expanded |
| Option 2 | accepted |
| Option 3 | fixed |
| Option 4 | improved |

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| **Question #** | **35** |
| **Kaplan QID** | **TRDE2174** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   -->Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | According to paragraph 5, all of the following happened after the first electrocution EXCEPT  An arrow [ ] marks paragraph 5. |
| Correct Answer | 4 |
| Option 1 | Edison was publicly embarrassed |
| Option 2 | Westinghouse was chosen to light the Chicago World's Fair |
| Option 3 | Alternating current became the American standard |
| Option 4 | Edison promoted the use of alternating current in New York |

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| **Question #** | **36** |
| **Kaplan QID** | **TRDE2175** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   -->Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | According to paragraph 6, Edison offered to electrocute an elephant named Topsy because  An arrow [ ] marks paragraph 6. |
| Correct Answer | 2 |
| Option 1 | he believed that electrocution was humane |
| Option 2 | he wanted to show the weakness of alternating current |
| Option 3 | he wanted to become more well-known |
| Option 4 | he believed that the elephant was dangerous |

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| **Question #** | **37** |
| **Kaplan QID** | **TRCO2176** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it \"stubbornness\") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. \"I haven't failed,\" he once said. \"I just found 10,000 ways that didn't work.\" However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. **~~+~~** At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. **~~+~~** Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. **~~+~~** They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. **~~+~~** The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | A public that was fearful of AC would be unlikely to bring it into their homes. |
| Correct Answer | 2 |

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| **Question #** | **38** |
| **Kaplan QID** | **TRAO2177** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RAO |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | Which of the following statements most accurately reflects the author's opinion about Thomas Edison? |
| Correct Answer | 1 |
| Option 1 | He was a great inventor who would have been even more successful if he had accepted alternating current. |
| Option 2 | Helping to develop the electric chair and electrocuting animals ruined Edison's reputation. |
| Option 3 | Edison deserved to take credit for other people's inventions and ideas. |
| Option 4 | The public should have heeded Edison's warnings about the dangers of alternating current. |

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| **Question #** | **39** |
| **Kaplan QID** | **TRDT2178** |
| Passage ID (file name) | TRWM2166 |
| Question Type | Reading Comprehension |
| SkillCode | RDT |
| Listening Stimulus | Alternating Current\_4Direct Current\_3 |
| Reading Passage | *Edison's Struggle to Electrify America*  With over 1,000 patents to his credit, Thomas Alva Edison was undoubtedly one of the most successful inventors ever, but his prolific career was also fraught with failure. The same persistence of character (some called it "stubbornness") that led the inventor to his greatest successes also took him down wrong paths that he refused to abandon. Edison philosophically looked at his failures as learning experiences. "I haven't failed," he once said. "I just found 10,000 ways that didn't work." However, there was one mistake from which he didn't learn: the failure to accept alternating current (AC) over direct current (DC) as the means to electrify America. It haunted him through much of his career.   In 1879, Edison produced the first commercially viable electric lightbulb in the United States. Other scientists had produced electric lighting before, and British inventor Joseph Swan had patented a similar device in England just months prior to Edison's version. However, Edison made such a show of his product that people still mistakenly credit him with invention of the lightbulb. Now Edison faced a great challenge: delivering electric power to homes and businesses that would then buy his lightbulbs.   By the early 1880s, Edison had progressed far from the solitary inventor he started as. He employed many mechanics, chemists, and other scientists at Edison Laboratories in New Jersey. Edison would sometimes work with them and steer their research, but often they made discoveries on their own. Among the employees hired to work on electrical generating systems was a young immigrant named Nikola Tesla. Unlike his boss, Tesla believed that alternating current would be more effective and efficient than direct current for delivering electrical power. Edison insisted that only DC be explored at his laboratory. This, and a falling out over credit for one of Tesla's discoveries - Edison usually claimed the patent for employees' inventions - led Tesla to defect to rival George Westinghouse.   In 1882, the Edison Electric Light company secured a contract to wire and light a square mile of New York's financial district, the first electrically lit public area in the United States. One of his customers there was financier J.P. Morgan, who would later invest millions in the Edison General Electric Company, which was created to supply generating equipment for Edison's lighting ventures. Though Edison and direct current had the head start, his competitive edge didn't last long. Using Tesla's innovations and alternating current, Westinghouse found that he could deliver electricity more economically over greater distances.   Just after Westinghouse's company surpassed Edison's as the prime supplier of electrical generating equipment, representatives from the New York State Legislature contacted Edison about consulting on a new project: using electrocution as a more humane means of execution. At first, Edison, who was against capital punishment, refused to cooperate; but then he began to see this as an opportunity to discredit alternating current as being dangerous and deadly. Edison and his associate Harold Brown began experimenting by electrocuting animals using AC. They then surreptitiously obtained two used Westinghouse AC generators to help develop the first electric chair. The first electrocution in August 1890, however, turned out to be a botched affair - Far Worse Than Hanging, claimed a *New York Times* headline - and a public embarrassment for Edison. After that, Westinghouse's (and AC's) position solidified, and Westinghouse was chosen to light the 1893 Chicago World's Fair.   Edison made one last desperate effort to discredit AC in 1903. Topsy, an elephant kept at a Coney Island amusement park, had killed its handler and two other park employees. The park management wanted to hang the elephant but Edison offered to electrocute Topsy. On a cold January day, a small crowd gathered to watch Edison send 6,000 volts of alternating current through the elephant, which collapsed after 22 seconds. Thousands more got to witness the event thanks to a recent invention from Edison Laboratories: the motion picture camera. However, these efforts proved too little, too late; alternating current had become the accepted form of electricity in the United States. J.P. Morgan wrested control of Edison General Electric and dropped Edison's name from it. The General Electric Company then embraced alternating current and became one of the most successful companies in history. |
| Stem / Prompt | Choose the phrases from the answer choices list and then match them to the type of electrical current to which they relate. You will NOT use TWO of the answer choices. ***This question is worth 4 points.*** |
| Correct Answer | 3689247 |
| Option 1 | Used to power Joseph Swan's light bulb |
| Option 2 | Favored by Thomas Edison |
| Option 3 | Favored by George Westinghouse |
| Option 4 | Used to light New York's financial district in 1882 |
| Option 5 | Favored by the New York Times |
| Option 6 | Used to power the first electric chair |
| Option 7 | Explored in Edison Laboratories |
| Option 8 | Used to light Chicago World's Fair in 1893 |
| Option 9 | Used to electrocute Topsy the Elephant |

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| **Question #** | **1** |
| **Kaplan QID** | **TSFE1570** |
| Passage ID (file name) | TSFE1570 |
| Question Type | Speaking |
| SkillCode | SFE |
| Listening Stimulus | **Narrator:** Number One. For this task, you will be asked to speak about a topic that is familiar to you. You will hear a question. You will then have 15 seconds to prepare your response and 45 seconds to speak. |
| Stem / Prompt | Describe your favorite kind of music and explain why you like to listen to it. Include details and examples to support your explanation. |

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| **Question #** | **2** |
| **Kaplan QID** | **TSOP1559** |
| Passage ID (file name) | TSOP1559 |
| Question Type | Speaking |
| SkillCode | SOP |
| Listening Stimulus | **Narrator:** Number Two. For this task, you will be asked to speak about a topic that is familiar to you. You will hear a question. You will then have 15 seconds to prepare your response and 45 seconds to speak. |
| Stem / Prompt | Some university students choose their major field of study based on their personal interests. Other students choose the field of study they think offers the best job prospects. Which approach do you favor and why? Provide details in support of your choice. |

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| **Question #** | **3** |
| **Kaplan QID** | **TSSS1560** |
| Passage ID (file name) | TSSS1560 |
| Question Type | Speaking |
| SkillCode | SSS |
| Listening Stimulus | **Narrator:** Now listen to two students discussing the announcement.   **Female student:** What do you think about this new rule?   **Male student:** I think it's ridiculous - I have some classes in the evening. My last final ends at ten p.m. This new rule means that now I have to be out of my dorm room two hours later! When am I going to have time to pack my things?   **Female student:** I don't know... I suppose you'll have to do it before your last final.   **Male student:** I guess, but why should I have to worry about packing my stuff when I should be studying for my final exams? Because of this terrible rule, I have to give up some of my studying time!   **Female student:** Hmmm. I see your point. That is a problem.   **Male student:** Yeah, and to make matters worse, I already bought a plane ticket home. My flight leaves the day after my last final. So now I have no place to stay that night!   **Female student:** Well, the notice says that you can stay, but you have to pay extra....   **Male student:** That's just not fair. I already paid the school a lot for my room. They shouldn't change the rules like this. |
| Reading Passage | **Announcement from the Housing Office**  The university has decided that all students currently living on campus must vacate their dormitories by midnight on the day of their last exams. This will ensure that the university maintenance crew has sufficient time to clean all university facilities and make any needed repairs in preparation for the new term. Students who do not intend to leave campus during winter break must apply to the housing office for authorization to remain in their dormitories. These students will be assessed an additional fee for using the dormitories during winter break. |
| Stem / Prompt | The man expresses his opinion of the announcement made by the housing office. State his opinion and explain the reasons he gives for holding that opinion. |
| Option 1 | **Narrator:** Number Three. For this task, you will read a short text and then listen to a dialogue about the same topic. You will hear a question about what you have read and heard. You will then have 30 seconds to prepare your response and 60 seconds to speak.     **Narrator:** The university has made a change regarding its dormitories. Read the announcement about the change. |

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| **Question #** | **4** |
| **Kaplan QID** | **TSSS2133** |
| Passage ID (file name) | TSSS2133 |
| Question Type | Speaking |
| SkillCode | SSS |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on this topic in a psychology class.   **Professor (female):** In our last class, we discussed the type approach to describing personality, which is the oldest approach. I'd like to turn our attention now to the "trait approach," which is the second oldest approach to describing personality, dating back almost as far as the type approach.   Now, the trait approach sees personality as a set of traits, or internal characteristics, or tendencies. You probably already use a lot of the language of the type approach in your own discussions of personality - for instance, when you describe the personality of your friends or family. The trait approach uses words like *open*, *aggressive*, *generous*, *warm* - familiar words you probably use every day.   The trait approach also focuses on identifying those traits that are most important in determining overall personality. There are several theories of personality that stem from the trait approach, and depending on which one we're talking about, they estimate that there are up to thirty-two core traits that are really central to personality.   The trait approach, like the type approach, assumes that we are born with whatever personality traits we have. Again, like the type approach, this means there is little room for personality change, so trait theories do not talk much about personality development, and are not used much by professional counselors or psychotherapists. |
| Reading Passage | **Classifying Personality**  While for centuries people have attempted to make sense of the various kinds of human personalities, there are only a few general approaches to understanding personality. Each approach is a set of assumptions about what personality is, how it develops, and how it should be studied.   The oldest approach is the "type approach," which assumes that people exhibit only one of a small number of distinct personality types. The type approach has its origins in classical Greek philosophy, and dominated Western thinking about personality until well into the 17th century.   The type approach also assumes that each person is born with a particular personality type. Because biology, rather than the environment and experience are responsible for personality, the type approach downplays the possibility of meaningful personality change during a person's life.   Because it discounts the notion of personality change, the type approach has not been the basis for practical counseling or psychotherapy. Today, very few influential theories adopt the type approach. |
| Stem / Prompt | The professor describes the trait approach to classifying personality. Explain its similarities and differences with the type approach. |
| Option 1 | **Narrator:** Number Four. For this task, you will read a short text and then hear a talk about the same topic. You will hear a question about what you have read and heard. After you hear the question, you will then have 30 seconds to prepare your response and 60 seconds to speak.     **Narrator:** Now read the passage about classifying personality. You have 45 seconds to read the passage. Begin reading now. |

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| **Question #** | **5** |
| **Kaplan QID** | **TSSO2134** |
| Passage ID (file name) | TSSO2134 |
| Question Type | Speaking |
| SkillCode | SSO |
| Listening Stimulus | **Narrator:** Number Five. For this task, you will listen to a dialogue. You will hear a question about it. You will then have 20 seconds to prepare your response and 60 seconds to speak.   **Narrator:** Now listen to a dialogue between two students.   **Male student:** Can you believe it? The university's raising tuition again next year!   **Female student:** Yeah - by twenty-five percent!   **Male student:** I honestly don't know what to do - I can barely afford tuition now. I think I'm going to have to transfer to a cheaper school....   **Female student:** Really? Are you serious?   **Male student:** Yeah, I really can't afford to pay another twenty-five percent on top of what I'm already paying. There's just no way.   **Female student:** I wouldn't do that if I were you - it'll cost you more in the long run.   **Male student:** What do you mean?   **Female student:** Well, if you transfer to another school, you'll probably lose a few credits - some of the classes you took here won't count at the new school.   **Male student:** Yeah, that's true. But so what?   **Female student:** Think about it a minute: If you lose some credits transferring to another school, that means you'll have to stay in school longer to get enough credits to graduate. What if you have to stay an extra semester - or even two semesters? Wouldn't that be more expensive than just paying the tuition increase here?   **Male student:** Hmmm. Maybe you're right. But even so... I can't afford the increase here.   **Female student:** Well, maybe you should look into borrowing the money.   **Male student:** I don't know. I don't want to graduate owing a lot of money. I think I should just transfer to a cheaper school. Even if it costs me more in the long run, I can still afford it in the short run.   **Female student:** I'd think about that some more. If you borrow the money, sure, you'll be in debt when you graduate, but you'll graduate on time. And you'd only be borrowing the difference between what you're paying now and what next year's increase will be. You can get a low-interest college loan from a bank, and since you'll probably be working after you graduate, you can pay it off in a couple of years at the most.   **Male student:** That's true. I guess I need to think about all this some more.   **Female student:** Yeah, but either way, it's a big decision. |
| Stem / Prompt | The students discuss two possible solutions to the man's problem. Describe the problem. Then state which of the two solutions you prefer and explain why. |

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| **Question #** | **6** |
| **Kaplan QID** | **TSSI1563** |
| Passage ID (file name) | TSSI1563 |
| Question Type | Speaking |
| SkillCode | SSI |
| Listening Stimulus | **Narrator:** Number Six. For this task, you will hear a short academic talk. You will hear a question about it. You will then have 20 seconds to prepare your response and 60 seconds to speak.   **Narrator:** Now listen to part of a talk in a photography class.   **Professor (male):** America's first photojournalist was a man named Jacob Riis, who immigrated to the United States from Denmark in 1870. Riis moved to New York, and eventually got a job as a newspaper reporter working at a police station. Riis's job was to follow the police around and write news stories about crime in the city. His work gave him access to things most people never see, or don't want to see - at least not in person.   What Riis saw was the miserable living conditions of the poor in the city's slums - its poorest neighborhoods - and he was deeply moved by what he saw there. He decided he would document life in the slums. At first, he wrote about what he saw. But Riis soon found that he couldn't convey his message adequately using only words, so he tried photography.   Now, in those days - we're talking about the 1880s - the quality of photographs was quite poor, and it was nearly impossible to reproduce them in newspapers or magazines. So, often it wasn't Riis's photographs that appeared in the newspaper, but an artist's drawing of the photographs.   As a result, Riis did not get much recognition in his day as a photographer. Later, in the 1940s, as what came to be known as photojournalism developed, Riis's work was rediscovered by other photographers and artists. Now, he's known as America's first photojournalist, and his work is celebrated for its artistic value, and maybe more importantly, for the stories his photos tell.   Riis published a book of his slum photos in 1890, titled *How the Other Half Lives*. When we look at Riis's photographs today, we can see that he had great sympathy - and even affection for his subjects. He wrote in his book that his subjects were, quote, &quot;victims rather than the makers of their fate.&quot;   And Riis's photographs did a lot to educate the public - to get the public to think about the problem of urban poverty - and his worked helped the push for reforms in housing, education, and child labor laws. |
| Stem / Prompt | Why and how did Jacob Riis use photography? Use details and examples from the lecture to describe Riis's work as a photojournalist. |

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| **Question #** | **1** |
| **Kaplan QID** | **TWSC2125** |
| Passage ID (file name) | TWSC2125 |
| Question Type | Writing |
| SkillCode | WSC |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on the topic you just read about.  **Professor (female):** The Mexican-American War is usually portrayed as, essentially, a struggle over Texas. But it was much bigger than that. The United States in 1846 wanted the land owned by Mexico on the North American continent, everything north of the Rio Grande River. What Texas did was provide an excuse that allowed the U.S. to take military action.   Go back to the early history. What was it that led American settlers to move into Texas in the early nineteenth century? Put simply, it was the land. Early Texas settlers were basically real estate speculators, playing a very risky game. They knew it was dangerous to grab lands on Mexican soil, but they also assumed that Texas would eventually *[emphasize]* become part of the U.S. And when it did, they figured they would be able to sell their land at higher prices to farmers, ranchers... whoever moved in after them.  How could these settlers assume that the U.S. would eventually take over Texas? Because the U.S. government encouraged them! Washington policy-makers were anxious to expand the country's boundaries all the way to the Pacific Ocean. They believed that the U.S. had a &quot;destiny&quot; to cover the continent, and they were keenly interested in the Pacific ports of San Francisco and Los Angeles. The problem was, who did these lands and these ports belong to? They belonged to Mexico.   You begin to see the bigger picture, don't you? Texas was important, of course. But it was important because it gave the U.S. a foothold in the Mexican-controlled west. So while the war began in Texas, the ultimate goal of the United States was never Texas. It was California. |
| Reading Passage | The Mexican-American War began as a struggle over control of Texas. This struggle had its roots in the western migration of American settlers after the purchase of the Louisiana Territory from France in 1803. As the newly purchased territory filled up, American settlers began to push into neighboring Texas. This was a problem because most of Texas belonged to Mexico.  Tensions came to a head in 1835, when Texas declared its independence from Mexico. The Texas Republic was formed, with Sam Houston as its president. When Mexican protests to the U.S. government were ignored, Mexico attacked. American soldiers fought back on the side of the Texans, and the result was an American-controlled Texas into which settlers continued to pour.  In 1844, the U.S. formally annexed Texas. Two years later, war began. The first skirmishes between Mexican and American forces took place in Texas, but the war rapidly expanded. Battles took place all across the Mexican territory, from the city of Veracruz all the way to Los Angeles, California. In September 1847, American forces captured Mexico City.  With the occupation of Mexico City by American forces, the Mexican government surrendered. On February 2, 1848, both sides signed the Treaty of Guadalupe Hidalgo, effectively ending the war. Mexico agreed to give up 55 percent of its territory, in exchange for $15 million. This territory included all of the present-day states of California, Nevada, and Utah, and also parts of Arizona, Colorado, New Mexico, Utah, and Wyoming.  Relations between the countries remained tense for years, but war did not resume. American settlers continued to flock to Texas and the rest of the new territories. |
| Stem / Prompt | Summarize the points made in the talk you just heard, and compare the professor's views on the Mexican-American War to the views expressed in the reading. |
| Sample Response | The professor states that the Mexican-American War wasn't about the struggle to gain the territory that eventually became Texas, but about the United States government wanting to expand its borders all the way to the Pacific Ocean, coveting the ports of Los Angeles and San Francisco. These ports were controlled by Mexico at that time. Early settlers in the territories that eventually became Texas wanted to hold onto the land, so that when the U.S. government felt its "destiny" had come to control the continent from coast to coast, they could sell their real estate at a higher price to those who wished to move there. The reading suggests the Mexican-American War was primarily caused by the struggle of the Texas Republic claiming its independence from Mexico, and the U.S. government's support of the new republic. The ensuing battles ended up with the U.S. capturing Mexico City, which effectively ended the war. This caused Mexico to agree to surrender 55 percent of its territories while being compensated 15 million dollars. The lecture is more about the desire of the U.S. government to expand all the way to the Pacific Ocean, while the reading focuses more on the significance of Texas claiming its independence and how that set up the U.S. government's control of the west. |

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| **Question #** | **2** |
| **Kaplan QID** | **TWOP2126** |
| Passage ID (file name) | TWOP2126 |
| Question Type | Writing |
| SkillCode | WOP |
| Stem / Prompt | Do you agree or disagree with the following statement?  Job satisfaction is more important than making a lot of money.  Use specific reasons and examples to support your answer. |
| Sample Response | I feel that having a job that you enjoy doing is more important than making a lot of money, but having a lot of money allows you more autonomy to pursue a lifestyle that is more comfortable for you and your family.   Ultimately, I feel that finding a job that satisfies you is one of the most important pursuits in life. You spend about half of the hours you are awake at work. If you do not get satisfaction during that time, you may end up wondering if life is worth living.   I don't understand how some people can feel that financial success as an exclusive goal can make you happy. I think that few of us actually feel that money is the be-all and end-all of happiness. Short of winning the lottery or inheriting a lot of money all at once, the primary objective is how you feel your quality of life is affected by your pursuit of money and job satisfaction.   If you are in a job that you are not satisfied with, I think your feeling of self-worth goes down. As you feel less self-assured and less worthy, your general energy level decreases. Your pursuit of outside interests will not be as passionate. And, if a job you are not passionate about also takes up all of your time away from other interests, such as your family, friends, hobbies, etc., you cannot feel that your quality of life is enhanced by the larger amount of income you are making now as opposed to before. With a job you enjoy doing, your sense of worth is greater and can only accentuate the positives in other aspects of your life in which you are interested.   I think that your happiness is the most important factor in life, whether in finding a job or any other important pursuit. |