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

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| **Question #** | **1** |
| **Kaplan QID** | **TLDE1462** |
| Passage ID (file name) | TLDE1462 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to a dialogue between a college senior and a college freshman.   **MALE SENIOR:** If you leave the library from the back exit, you'll be directly in front of the gym. That's it straight ahead, the Clifford Gymnasium.   **FEMALE FRESHMAN:** Gosh, it looks like an airplane hangar!   **MALE SENIOR:** Doesn't it? It was recently renovated for about a million dollars, or so I heard.   **FEMALE FRESHMAN:** What facilities do they have?   **MALE SENIOR:** Just about everything. Tennis court, weight rooms, indoor and outdoor track.   **FEMALE FRESHMAN:** Swimming pool?   **MALE SENIOR:** And how! Olympic-size. Do you swim?   **FEMALE FRESHMAN:** Like a fish. But I’d like to take some swimming courses, if they offer any, especially since phys ed is required.   **MALE SENIOR:** Yes, it is. All students are required to take at least one physical education course while working on their degree.   **FEMALE FRESHMAN:** What are you taking?   **MALE SENIOR:** Oh, I finished my requirement three years ago. I dreaded it because, well, I'm not very athletic.   **FEMALE FRESHMAN:** I guess you got stuck taking some sports or something, right?   **MALE SENIOR:** Not at all. You'll never believe what I ended up taking to avoid sports.   **FEMALE FRESHMAN:** What? Yoga?   **MALE SENIOR:** No, they don't offer that, but I wish they had. I'll tell you - I took "folk dances of the world."   **FEMALE FRESHMAN:** Cool. Like what?   **MALE SENIOR:** We studied the tarantella from Italy, and, uh, I forget what the dances are called anymore - you know the one where they hold hands in the air and go around in a circle?   **FEMALE FRESHMAN:** Oh, like in the movie *Zorba the Greek*.   **MALE SENIOR:** Right. That kind of thing. It was fun and I didn't even feel like I was exercising.   **FEMALE FRESHMAN:** And you got an A in the class?   **MALE SENIOR:** Yeah, just show up and shake around a little - it was easy, and fun, too.   **FEMALE FRESHMAN:** Hmm. I’m not much of a dancer. But I’ll definitely sign up for swimming.   **MALE SENIOR:** And you could play water sports, like water polo or whatever it's called. And there's a whole training program in scuba diving.   **FEMALE FRESHMAN:** Scuba! Now I've always wanted to try that.   **MALE SENIOR:** Well, you said you swim like a fish. Learn how to scuba dive, and you can swim WITH them, too.   **FEMALE FRESHMAN:** That'll motivate me to ask my parents for a trip to Bermuda as a graduation present!   **MALE SENIOR:** Well, you've got a good four more years of college before that happens.   **FEMALE FRESHMAN:** That’s true. I guess I need to graduate from THIS school before I can hang out with a school of fish.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | Which physical education course does the freshman want to take? |
| Correct Answer | 3 |
| Option 1 | Folk dancing |
| Option 2 | Tennis |
| Option 3 | Swimming |
| Option 4 | Track |

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| **Question #** | **2** |
| **Kaplan QID** | **TLDE1463** |
| Passage ID (file name) | TLDE1462 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the dialogue, what is true about physical education courses at the college? |
| Correct Answer | 2 |
| Option 1 | They are not taken for credit. |
| Option 2 | They are required for all students. |
| Option 3 | They are among the most popular courses offered. |
| Option 4 | They require students to pay an additional fee. |

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| **Question #** | **3** |
| **Kaplan QID** | **TLIN1464** |
| Passage ID (file name) | TLDE1462 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What can be inferred about the senior's attitude towards sports? |
| Correct Answer | 3 |
| Option 1 | He prefers individual sports to team sports. |
| Option 2 | He thinks students should support the school's teams. |
| Option 3 | He does not like participating in sports. |
| Option 4 | He feels the school should offer a wider variety of sports. |

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| **Question #** | **4** |
| **Kaplan QID** | **TLIM1465** |
| Passage ID (file name) | TLDE1462 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **MALE SENIOR:** You'll never believe what I ended up taking to avoid sports.   **FEMALE FRESHMAN:** What? Yoga?   **MALE SENIOR:** No, they don't offer that, but I wish they had. I'll tell you - I took "folk dances of the world."<br<> Why does the senior say this:   **MALE SENIOR:** No, they don't offer that, but I wish they had. </br<> |
| Stem / Prompt | Why does the senior say this: |
| Correct Answer | 2 |
| Option 1 | He does not enjoy dancing. |
| Option 2 | He would have taken a yoga class. |
| Option 3 | He does not plan to take another dance class. |
| Option 4 | He doubts that the college offers folk dancing classes. |

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| **Question #** | **5** |
| **Kaplan QID** | **TLIM1466** |
| Passage ID (file name) | TLDE1462 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **MALE SENIOR:** Yeah, just show up and shake around a little - it was easy, and fun, too. |
| Stem / Prompt | What does the senior imply about the dance class? |
| Correct Answer | 4 |
| Option 1 | It involves a lot of homework. |
| Option 2 | It is very time-consuming and stressful. |
| Option 3 | It is physically demanding. |
| Option 4 | It requires little knowledge or preparation. |

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| **Question #** | **6** |
| **Kaplan QID** | **TLDE1240** |
| Passage ID (file name) | TLDE1240 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to a dialogue between a student and a professor.   **Student (female):** Um, Professor Rosen? Do you have a minute?   **Professor (male):** Well, I was on my way out, but... sure, Kim, what can I do for you?   **Student:** Uh...Well, um, I'm really enjoying your class and, uh, I'd like to do my best in it, but...I'm having some pain in my hands that's making it difficult for me to keep up with the work....   **Professor:** Oh. I'm sorry to hear that. How did this start?   **Student:** Well...Health Services told me it's some sort of repetitive strain injury from using the computer so much. My fingers start to tingle or go numb after just a few minutes of typing these days. I can't get anything done....   **Professor:** Hmm, yeah, that is a problem. So I guess your term paper is still in the works.... That's a problem.... So...what does health services say you should do about it? Can you maybe get a typist to help you out?   **Student:** Well, um, I asked about assistance for students with disabilities, and there's a... a waiting list of students who need help typing their papers. The next available person can only start after the paper's deadline passes....   **Professor:** Uh-huh, I got you. Well, if you need an extension, I understand.... When would the first typist be available?   **Student:** Um, there's one who can start working with me on November 5th. I've also looked into using voice-activated software - it's a... a computer program that types what you dictate. But...I don't know how long it would take me to write the paper on voice software... it seems pretty complicated.   **Professor:** Yes, a colleague of mine tried to use a program like that - he had to correct quite a bit of what he dictated, you have to train the software to recognize your voice, which can take a while. Anyway, if the term paper's due in two weeks, how about we extend that to November 15th? That'll give you time to familiarize yourself with the voice-activated software for my other assignments and also get sufficient help from a typist.   **Student:** Thanks, Professor Rosen. An extension would be great. I really appreciate it....   **Professor:** Don't mention it. I want you to do well in this class, and I'm happy to help you to do that however I can.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | Why does the woman go to see her professor? |
| Correct Answer | 1 |
| Option 1 | To get an extension on a paper |
| Option 2 | To ask for advice about her major |
| Option 3 | To discuss a project she would like to do |
| Option 4 | To see about opportunities for extra credit |

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| **Question #** | **7** |
| **Kaplan QID** | **TLDE1241** |
| Passage ID (file name) | TLDE1240 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Why did the student go to the Student Assistance office? |
| Correct Answer | 2 |
| Option 1 | To find out which professors do research on her paper topic |
| Option 2 | To get help typing an assignment |
| Option 3 | To find out about volunteering to help disabled students |
| Option 4 | To get training on voice-activated software |

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| **Question #** | **8** |
| **Kaplan QID** | **TLIM1242** |
| Passage ID (file name) | TLDE1240 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **Student:** Well, um, I asked about assistance for students with disabilities, and there's a... a waiting list of students who need help typing their papers. The next available person can only start after the paper's deadline passes...   **Professor:** Uh-huh, I got you. |
| Stem / Prompt | What does the professor imply? |
| Correct Answer | 2 |
| Option 1 | He does not think the student's plan is a good one. |
| Option 2 | He understands that the student will need more time. |
| Option 3 | He has a better topic for the student to write about. |
| Option 4 | He thinks the student should have come to see him earlier. |

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| **Question #** | **9** |
| **Kaplan QID** | **TLDE1243** |
| Passage ID (file name) | TLDE1240 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say regarding voice-recognition software? |
| Correct Answer | 3 |
| Option 1 | It was purchased for him by one of his colleagues. |
| Option 2 | It has not helped him as much as he thought it would. |
| Option 3 | It takes time to train the software to recognize a user's voice. |
| Option 4 | It requires a fast computer and the use of a high-quality microphone. |

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| **Question #** | **10** |
| **Kaplan QID** | **TLIN1244** |
| Passage ID (file name) | TLDE1240 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | How does the student feel about using voice-activated software? |
| Correct Answer | 3 |
| Option 1 | She is enthusiastic about trying out the new technology. |
| Option 2 | She doubts claims about how well it understands dictation. |
| Option 3 | She is not confident she can learn to use it quickly and efficiently. |
| Option 4 | She does not believe it is the right tool for the task she plans to do. |

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| **Question #** | **11** |
| **Kaplan QID** | **TLMI1302** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in an art history class.   **FEMALE Professor:** Today, ah, we want to continue our discussion about the Renaissance painters. In our last class, we talked about Leonardo da Vinci and his proteges. His drawings of the human body were remarkable, um, the results of his work on cadavers. Although many people thought this was bizarre, it did gave him a firsthand understanding of the shapes of muscles and of the human skeletal structure.   And he was able to accurately produce what he had observed. Leonardo da Vinci once said, &quot;The most praiseworthy form of painting is the one that most resembles what it imitates.&quot; He truly believed that art should be realistic, even more realistic than reality, which would in his view be an elevation of ideals and values.   We also talked about Leonardo da Vinci's integration of horizon and vanishing point in his paintings. Can anyone describe da Vinci's use of perspective?   **FEMALE student:** Well, um, he almost always placed his horizon at what he thought would be eye level in his paintings. And then he, uh, he would place a vanishing point near the mid-center of his work.   **Professor:** Good Sarah. Anything else? Yes, Tim?   **MALE student:** Yes, um, and he would, um, he created a series of outside-edge lines, I think they're called orthogonal lines, and they would lead the viewer's eye directly to the vanishing point. This gave his paintings a sense of scale.   **Professor:** Right. Okay. Now let's move on to the evolution of da Vinci's work. We need to explore not just the drawings and the paintings of da Vinci, but his exploration of science and technology. Do you remember the recent installation of da Vinci's drawings at the Gallery of Fine Arts?   **MALE Student:** Oh, uh, yes. That was a great show! I went several times. I was struck by da Vinci's incredible genius. I'm still amazed when I think about his drawings of flying machines. Uh, I saw this drawing that looks just like a modern helicopter - it's almost eerie. It makes me think maybe he was able to see the future!   **Professor:** Well, you're not the first to think that, Tim! In fact, throughout history many people have said da Vinci was a visionary, with an almost psychic understanding of the future.   But I'd say he was more of a dreamer, uh, a dreamer with a vision based on technically sound concepts. What he drew and what he proposed in his writings were ideas that were just so far ahead of their time that it's no wonder people were tempted to think of him as some kind of seer. At the same time you can see that much of what he dreamt has now become reality.   **Narrator:** Now get ready to answer the questions. You may use your notes to help you answer. |
| Stem / Prompt | What is the professor mainly discussing? |
| Correct Answer | 4 |
| Option 1 | Leonardo da Vinci's unusual ideas |
| Option 2 | The events and times surrounding Leonardo da Vinci |
| Option 3 | Leonardo da Vinci's early influences |
| Option 4 | The work of Leonardo da Vinci |

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| **Question #** | **12** |
| **Kaplan QID** | **TLDE1303** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | How did da Vinci learn about the muscles in the human body? |
| Correct Answer | 1 |
| Option 1 | From studying human cadavers |
| Option 2 | From helping doctors and nurses |
| Option 3 | From detailed study of his models |
| Option 4 | From his mentors and their paintings |

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| **Question #** | **13** |
| **Kaplan QID** | **TLRF1304** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **Professor:** Leonardo da Vinci once said, &amp;quot;The most praiseworthy form of painting is the one that most resembles what it imitates.&amp;quot; |
| Stem / Prompt | Why does the professor refer to this quote? |
| Correct Answer | 3 |
| Option 1 | To remind students that da Vinci studied the human body |
| Option 2 | To promote da Vinci's unique style of painting |
| Option 3 | To explain da Vinci's theory of great painting |
| Option 4 | To encourage students to study da Vinci's paintings |

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| **Question #** | **14** |
| **Kaplan QID** | **TLDE1305** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the female student say about da Vinci's use of perspective? |
| Correct Answer | 2 |
| Option 1 | His subjects were usually at the center of his paintings. |
| Option 2 | He placed his horizon at eye level. |
| Option 3 | He was the first painter to use orthogonal lines. |
| Option 4 | He often put his vanishing point near the edges of paintings. |

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| **Question #** | **15** |
| **Kaplan QID** | **TLIM1306** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **Professor:** What he drew and what he proposed in his writings were ideas that were just so far ahead of their time that it's no wonder people were tempted to think of him as some kind of seer. |
| Stem / Prompt | What is the professor implying? |
| Correct Answer | 1 |
| Option 1 | That da Vinci's ideas were different from those of his peers |
| Option 2 | That what da Vinci proposed would have worked during his time |
| Option 3 | That what da Vinci imagined has been created in recent times |
| Option 4 | That da Vinci's ideas were based on the supernatural |

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| **Question #** | **16** |
| **Kaplan QID** | **TLDE1307** |
| Passage ID (file name) | TLMI1302 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What impressed the male student the most at the recent Gallery of Fine Arts show? |
| Correct Answer | 2 |
| Option 1 | da Vinci's writings |
| Option 2 | da Vinci's drawings of machines that fly |
| Option 3 | da Vinci's use of perspective in his paintings |
| Option 4 | da Vinci's realistic drawings of the human form |

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| **Question #** | **17** |
| **Kaplan QID** | **TLMI1581** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a music class.   **MALE PROFESSOR:** This morning we're going to discuss some of the issues around vocal and instrumental performance in secular music in the fifteenth century.   Of course we won't be able to cover everything in one session, but I do hope to introduce you to some of the major issues. Now, for starters, how did fifteenth century music manuscripts indicate what was to be played or sang?   **MALE STUDENT:** Umm...but isn't it fairly, well...straightforward? I mean, some people played the music on instruments and some people sang it, so people would have just followed the manuscript - if a line of the music had words it was sung and if it didn't it was played.   **MALE PROFESSOR:** Well, it would be nice if life were so simple. There are a number of factors complicating matters, some of which I'm going to talk about today. For example, what was one of the major differences between singers and instrumentalists up to the late fifteenth century?   **FEMALE STUDENT:** Well, I guess singers were often attached to churches and they could read music. A lot of instrumentalists improvised or played from memory. Oh, I see the problem. If the instrumentalists couldn't read music, maybe the parts without words weren't meant for them.   **MALE PROFESSOR:** That's right. Maybe the instrumentalists were taught their parts by musicians who could read, or maybe singers vocalized - that is, they sang without words. In any case, it's not obvious whether the manuscripts we have today were actually used for performance. A lot of the surviving copies are in what might be called presentation manuscripts, which are often lavishly decorated. These were designed as gifts to important individuals, or may have been intended to preserve a musical repertoire that was a favorite of a particular person. Many of them were compiled many years after the repertoire they contain was written, so we have to be very careful in drawing conclusions from them about performance practice.   Part of the reason these manuscripts were preserved is because of their beauty - because of the quality of the illustrations they contain. We're very lucky that some of the owners kept the books even if they were no longer interested in - or indeed, able to read - the music itself. Even though they may not be totally representative of materials intended for performance, these manuscripts are now the sole surviving sources for many compositions.   As you all know, these music manuscripts were all copied by hand by people know as scribes. Interestingly, one of the major factors influencing how much text - how many words or lyrics are actually written in a music manuscript - is how much space the scribe had.   Many of the surviving manuscripts that have full text for all the vocal parts are the ones that start at the top of a page, while the ones starting lower down - and thus having less space available - tend to have less text. Of course it's maybe a bit of a chicken-and-egg situation, umm...did the scribe put more words in because he had more space, or did he allow himself more space because he wanted to include more words?   There's a lot of research still to be done on this, but it appears that there are links between changes in performance practice and changes in the way music is written in the manuscripts. For example, Louise Litterick suggests that certain compositions from France and Burgundy, known as *chansons in formes fixes*, where the same music is repeated for different verses, tend to have text written out only for the top voice, usually soprano or alto, in manuscripts up to about 1490. We're still not entirely sure whether the two lower voices were performed on instruments or sung wordlessly. After this date, they rather consistently start to have words in all three voices, which it is thought shows a clear change in performing practice.   **FEMALE STUDENT:** Professor, we know that in the fifteenth century, the French and Burgundians were the leading composers, and their chansons were popular and performed all over Europe. Was the performing style similar everywhere?   **MALE PROFESSOR:** That's a good question. The short answer is probably not. One interesting case is Italy. Before about 1480, a number of French and Burgundian composers were working there and sources prepared probably under their supervision have full lyrics in the top voice. We suspect the involvement of the composers - or at least native French speakers - because of the accuracy of the French. After 1480, only pieces written with Italian words have texts. It seems that French music was performed instrumentally after this time, which in turn inspired Italian composers to write purely instrumental music.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the main point of the talk? |
| Correct Answer | 3 |
| Option 1 | Certain French music has not been widely performed since the 15th century. |
| Option 2 | Music performances in 15th century Italy were different from those in other countries. |
| Option 3 | It is difficult to determine how music was performed in the 15th century. |
| Option 4 | Very few music manuscripts dating from the 15th century have survived. |

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| **Question #** | **18** |
| **Kaplan QID** | **TLRF1582** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | Narrator: Listen to part of the talk again, and then answer the question.   MALE PROFESSOR: Maybe the instrumentalists were taught their parts by musicians who could read, or maybe singers vocalized—that is, they sang without words.  Why does the professor say this:  **MALE PROFESSOR:** That is, they sang without words. |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 1 |
| Option 1 | To explain what he meant by the term "vocalized" |
| Option 2 | To reinforce the idea that instrumentalists do not need lyrics |
| Option 3 | To express his opinion about singers |
| Option 4 | To emphasize that singers are also musicians |

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| **Question #** | **19** |
| **Kaplan QID** | **TLDE1583** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say about 15th century manuscripts? |
| Correct Answer | 3 |
| Option 1 | Many were damaged from use during performances. |
| Option 2 | They are valued more for the illustrations they contain than for their music. |
| Option 3 | They do not necessarily provide a faithful record of how music was performed. |
| Option 4 | Most contain music that was popular at the time the manuscript was written. |

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| **Question #** | **20** |
| **Kaplan QID** | **TLIE1584** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LIE |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE PROFESSOR:** Of course it's maybe a bit of a chicken-and-egg situation, umm...did the scribe put more words in because he had more space, or did he allow himself more space because he wanted to include more words?  What does the professor mean when he says this:   **MALE PROFESSOR**: Of course it's maybe a bit of a chicken-and-egg situation. |
| Stem / Prompt | What does the professor mean when he says this: |
| Correct Answer | 1 |
| Option 1 | It is difficult to separate cause and effect. |
| Option 2 | The result will be the same in any case. |
| Option 3 | Practices change very quickly. |
| Option 4 | The situation is actually quite simple. |

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| **Question #** | **21** |
| **Kaplan QID** | **TLDE1585** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the talk, what was one of the differences between singers and instrumentalists in the 15th century? |
| Correct Answer | 3 |
| Option 1 | Instrumentalists were expected to compose as well as play, but singers were not. |
| Option 2 | The best singers were trained in France, but the best instrumentalists were trained in Italy. |
| Option 3 | Most singers could read music, but most instrumentalists could not. |
| Option 4 | Instrumentalists were usually men, but singers were both men and women. |

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| **Question #** | **22** |
| **Kaplan QID** | **TLII1586** |
| Passage ID (file name) | TLMI1581 |
| Question Type | Listening Comprehension |
| SkillCode | LII |
| Stem / Prompt | According to the discussion, which of the following are true? |
| Correct Answer | 245 |
| Option 1 | All of the surviving manuscripts were designed specifically for instrumentalists. |
| Option 2 | Performance practice in France and Burgundy appears to have changed in the late 1400s. |
| Option 3 | By the early 15th century, the majority of instrumentalists could also sing. |
| Option 4 | The number of words written in a manuscript can depend on the amount of space available. |
| Option 5 | Music manuscripts were often preserved for reasons other than their musical content. |

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| **Question #** | **23** |
| **Kaplan QID** | **TLMI1714** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a business class.   **MALE PROFESSOR:** Good morning, everyone...today, uh, we're going to be talking about companies that have been able to sustain economic growth over an extended period of time. As part of this discussion, we're going to ask the following questions.... What qualities do these companies have that set them apart from the competition? What are their strategies for achieving growth in a down market or during recession? I'm going to make a case that these companies all exhibit similar, um, characteristics that enable them to continuously achieve growth. Um, okay, so let's take a look at an example, shall we?   Now, I know you've been studying Eureka, a world leader in mobile communications. So, let's begin by looking at Eureka. Eureka is a media darling, celebrated by Wall Street analysts and regularly ranked in the top ten on *Globalization Magazine*'s list of one hundred most-admired global companies.   In the last fiscal year, Eureka reported, uh, strong results with net sales and profits both growing at a healthy clip. This is the Eureka you probably recognize from the articles you've been reading. But the Eureka of the early 1990s would've been unrecognizable to everyone in this room.   The Eureka of the early 1990s was a floundering German conglomerate. In its early years in Hamburg, Germany, it was big, clunky...and unwieldy. It was losing money. In the early 1990s, Eureka was not simply making phones, it was making a wide range of products...including tires, computers, cable machinery, and picture tubes. As a company, it didn't make sense. Their product lines were all over the map.   So, how did that Eureka - the Eureka that was making tires and picture tubes and bleeding money - become the leading producer of hand-held phones in the global market place?   Well, everything began to change the day Phillip Schwartzman was named Eureka's chief executive officer - or CEO - in 1992. He immediately focused the company's mission and resources on telecommunications, putting their primary emphasis on wireless technology. He started an aggressive campaign to sell off the non-core businesses - the like the businesses producing tires and picture tubes. Most of these businesses weren't helping Eureka make money and they weren't furthering Eureka's mission - which, as I just mentioned, was to focus on telecommunications.   So, uh, so Schwartzman, the CEO, sold off the non-core businesses and invested the money in research and development and aggressively pursued global investments. He believed that research would enable Eureka to create products that were cutting edge in the growing - and almost ready to explode - telecommunications industry. He believed that this focus on developing new technology would help Eureka emerge as a market leader.   By 1992, Eureka had revenues of 30 billion dollars and was one of the world's fastest growing companies. They produced the best selling mobile phones in the Scandinavian countries, most of Asia, in the United States, and, of course, in Germany where Eureka was originally based.   So what do companies like Eureka have that other companies lack? What are the qualities that help companies like Eureka to survive the lean years and thrive over the long haul? Let's go over some of them now. You'll find the rest in the assigned chapter.   One thing successful companies have in common is that they all have what we call a growth strategy. Different companies call it by different names but at the end of the day, these companies are committed to a few common principles that help their businesses grow.   First of all, they have relationship networks. Successful companies foster relationships with a long list of external parties, from government authorities and trade associations, to market analysts and their competitors.   Companies cannot succeed without effective leaders at the helm, so effective leadership is another key component. All successful companies have executives who are committed, ambitious, and driven.   And these leaders pay attention to organization, business processes and information technology. They know when an organizational overhaul is necessary. They invest in their own research and information technology to position themselves for future growth.   Successful companies also encourage empowerment. They rely on open communication and instill a competitive spirit in order to fend off complacency.   Okay, these are some key characteristics that determine a company's long-term growth. Now we're going to look at different companies that have excelled in each area.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is this talk mainly about? |
| Correct Answer | 2 |
| Option 1 | Writing successful business plans |
| Option 2 | Effective growth strategies |
| Option 3 | Modern management techniques |
| Option 4 | Building global brand recognition |

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| **Question #** | **24** |
| **Kaplan QID** | **TLDE1715** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Where was Eureka based when it first started? |
| Correct Answer | 3 |
| Option 1 | Finland |
| Option 2 | Denmark |
| Option 3 | Germany |
| Option 4 | The United States |

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| **Question #** | **25** |
| **Kaplan QID** | **TLDE1716** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What is Eureka famous for? |
| Correct Answer | 4 |
| Option 1 | Making TV picture tubes |
| Option 2 | Publishing *Globalization Magazine* |
| Option 3 | Manufacturing tires |
| Option 4 | Producing mobile phones |

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| **Question #** | **26** |
| **Kaplan QID** | **TLIE1717** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LIE |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE PROFESSOR:** In the early 1990s, Eureka was not simply making phones, it was making a wide range of products...including tires, computers, cable machinery, and picture tubes. As a company, it didn't make sense. Their product lines were all over the map.  What does the professor mean when he says this:  **MALE PROFESSOR:** Their product lines were all over the map. |
| Stem / Prompt | What does the professor mean when he says this: |
| Correct Answer | 1 |
| Option 1 | Eureka did not have a focus. |
| Option 2 | Eureka had branches in many countries. |
| Option 3 | Eureka was buying up other companies. |
| Option 4 | Eureka had not learned how to diversify. |

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| **Question #** | **27** |
| **Kaplan QID** | **TLRF1718** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE PROFESSOR:** So, how did that Eureka - the Eureka that was making tires and picture tubes and bleeding money - become the leading producer of hand-held phones in the global market place? |
| Stem / Prompt | What is the purpose of the professor's question? |
| Correct Answer | 1 |
| Option 1 | To introduce the next part of the talk |
| Option 2 | To encourage students to give examples |
| Option 3 | To see if the students understand what Eureka produced |
| Option 4 | To show that Eureka was losing money |

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| **Question #** | **28** |
| **Kaplan QID** | **TLIN1719** |
| Passage ID (file name) | TLMI1714 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | Which of the following was NOT a factor in Eureka's success? |
| Correct Answer | 2 |
| Option 1 | It made Phillip Schwartzman the CEO. |
| Option 2 | It invested aggressively in new product lines. |
| Option 3 | It began to focus on wireless technology. |
| Option 4 | It sold businesses unrelated to hand-held phones. |

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| **Question #** | **29** |
| **Kaplan QID** | **TLMI1750** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a physics class.   **MALE PROFESSOR:** Good morning everyone, and welcome. Today we're going to talk a little bit about auroras.   Now the Inuit Indians of the Hudson Bay region believed that odd colored lights in the evening sky were torches lit by the dead to guide the feet of their recently departed souls. Europeans of the Middle Ages thought these lights were the breath of warriors who gave their lives in battle and were thereby rewarded with an eternal battle in the sky. And American folklore explains that the strange lights in the northern sky were actually the mighty hero Paul Bunyon wrestling with Babe, his blue ox. Strange lights in the night sky have fueled the imagination leading to the creation of myths, fairy tales, and superstitions. What were these strange lights? *[Pause]* They are, of course, what we know today as the Aurora Borealis.   Well, as you know, our sun is an extremely large ball of hot gas and it releases large amounts of charged particles - protons and electrons - known as ions. These ions constantly stream out into space creating radiation that we call the solar wind. Fortunately, Earth has a magnetic force field protecting us from this deadly radiation. This magnetic force field is called the magnetosphere.   Now, *[Pause]* in addition to the constant solar wind radiation, there are sudden eruptions on the sun, called solar flares. A solar flare is a violent event that happens on the surface of the sun, in which an extra large number of protons and electrons are ejected. The protons and electrons that make it to Earth get caught up in the magnetosphere, forming belts around the earth, which are known as the Van Allen radiation belts.   When the Van Allen belt is overloaded with radiation, excess particles rain down on Earth near the northern and southern magnetic poles. This works in the same way a neon sign works. The radiation particles, they, uh, collide with the upper atmosphere and they cause oxygen and nitrogen atoms in the atmosphere to glow. This results in the strange lights - the one's we call aurora borealis and, if you ever get a chance to see it, it's quite a stunning display.   These lights move in curtain-like formations across the sky. The vibrant colors produced depend on which atoms and molecules are being struck by the overflow of energy. Each atmospheric gas produces a different color. Now, if you want to see these strange lights, the best places to go are our planet's polar regions - both north and south. Actually, the term aurora borealis refers only to the northern lights, which are visible in our northern hemisphere... aurora *australis* *[emphasized]* is associated with the southern lights, which are visible in the southern hemisphere.   As an interesting aside, scientists have observed auroras on Jupiter and Saturn too. And there's reason to believe they can occur on other planets, as well.   But meanwhile, back on Earth, while these magical lights can be beautiful, they can, uh, also be dangerous. In periods of high solar flare activity, the resulting aurora lights can disrupt power lines, radio communication, radio navigation, and strategic defense systems. Solar flares reached a three-hundred-year cycle climax in 1991, causing a large number of aurora sightings and power blackouts. Oh, here's an interesting theory... some scientists think that solar flares may have an effect on Earth's climate. No one knows for sure whether or not solar flares have increased global warming, but we do know that during times when there was less solar activity the climate was much cooler. Uh, although to be fair, we also have to factor in the effects of human population growth and the increase in pollution that have also contributed to the planet's rising temperature.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the topic of the talk? |
| Correct Answer | 1 |
| Option 1 | The Sun's radiation and the aurora lights |
| Option 2 | The effects of solar wind on Earth's temperature |
| Option 3 | How Earth's magnetic field protects us |
| Option 4 | The effects of solar flares on Earth's climate |

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| **Question #** | **30** |
| **Kaplan QID** | **TLRF1751** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor begin the talk by referring to the beliefs of the Inuit Indians and medieval Europeans? |
| Correct Answer | 3 |
| Option 1 | To outline the main points of the talk |
| Option 2 | To establish a link with what students have learned in other classes |
| Option 3 | To create interest in the topic |
| Option 4 | To make his explanations easier to understand |

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| **Question #** | **31** |
| **Kaplan QID** | **TLDE1752** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the professor, where are the best displays of the aurora lights visible? |
| Correct Answer | 3 |
| Option 1 | Away from the Van Allen radiation belt |
| Option 2 | Along the equator |
| Option 3 | At Earth's north and south poles |
| Option 4 | In the mid latitudes |

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| **Question #** | **32** |
| **Kaplan QID** | **TLRF1753** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor refer to a neon sign? |
| Correct Answer | 3 |
| Option 1 | To describe what can happen on the surface of the sun |
| Option 2 | To illustrate a physical principle behind the solar wind |
| Option 3 | To make an analogy with what happens in the Van Allen radiation belt |
| Option 4 | To give an example of equipment that can be damaged by large solar flares |

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| **Question #** | **33** |
| **Kaplan QID** | **TLDE1754** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the professor, what happened in 1991? |
| Correct Answer | 2 |
| Option 1 | Scientists made a connection between solar flares and global warming. |
| Option 2 | Solar flares hit a 300-year maximum. |
| Option 3 | Several satellites were destroyed by the solar wind. |
| Option 4 | Solar activity declined. |

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| **Question #** | **34** |
| **Kaplan QID** | **TLIM1755** |
| Passage ID (file name) | TLMI1750 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Stem / Prompt | What does the professor imply about the phenomenon of auroras? |
| Correct Answer | 1 |
| Option 1 | It may be a common occurrence on other planets. |
| Option 2 | It may play a role in the formation of hurricanes and other storm events. |
| Option 3 | It may be linked to mass extinctions of dinosaurs. |
| Option 4 | It may eventually become a new source of usable energy. |

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| **Question #** | **1** |
| **Kaplan QID** | **TRWM1957** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | The word *poised* in the passage is closest in meaning to |
| Correct Answer | 3 |
| Option 1 | elevated |
| Option 2 | trapped |
| Option 3 | balanced |
| Option 4 | located |

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| **Question #** | **2** |
| **Kaplan QID** | **TRRE1958** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | The word *latter* in the passage refers to |
| Correct Answer | 4 |
| Option 1 | gravity |
| Option 2 | potential energy |
| Option 3 | mass wasting |
| Option 4 | erosion |

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| **Question #** | **3** |
| **Kaplan QID** | **TRKT1959** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RKT |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic, energy or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   -->Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | Based on the information in paragraph 3, which of the following best expresses the meaning of *weathering*?   An arrow [ ] marks paragraph 3. |
| Correct Answer | 1 |
| Option 1 | Breaking down |
| Option 2 | Cooling |
| Option 3 | Carrying away |
| Option 4 | Injuring |

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| **Question #** | **4** |
| **Kaplan QID** | **TRIN1960** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   -->Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | Based on the information in paragraph 3, what can be inferred about the particles produced by mechanical weathering?   An arrow [ ] marks paragraph 3. |
| Correct Answer | 3 |
| Option 1 | They are not very useful. |
| Option 2 | They are not produced by breaking chemical bonds. |
| Option 3 | They are relatively large. |
| Option 4 | They need to be reduced in size. |

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| **Question #** | **5** |
| **Kaplan QID** | **TRPA1961** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| 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 | In a landslide, most of the material builds up at the top of the hill. |
| Option 2 | Large masses of material need friction to hold them in place. |
| Option 3 | Landslides are most often caused by friction between falling rocks. |
| Option 4 | A small action can cause a large amount of material at the top of a hill to fall. |

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| **Question #** | **6** |
| **Kaplan QID** | **TRWM1962** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy; or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | The word *fissures* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | cracks |
| Option 2 | caves |
| Option 3 | cools |
| Option 4 | rivers |

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| **Question #** | **7** |
| **Kaplan QID** | **TRDE1963** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | According to the passage, what ultimately caused the Frank slide? |
| Correct Answer | 1 |
| Option 1 | Freezing water |
| Option 2 | A heavy snowfall |
| Option 3 | Careless mountain climbers |
| Option 4 | A collapsed coal mine |

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| **Question #** | **8** |
| **Kaplan QID** | **TRRF1964** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   -->The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | In paragraph 6, the author mentions the amount of energy required to heat a home to   An arrow [ ] marks paragraph 6. |
| Correct Answer | 2 |
| Option 1 | indicate how much coal the town of Frank had to use |
| Option 2 | give a comparison to the amount of energy released in a landslide |
| Option 3 | emphasize how much potential energy is required to generate electricity |
| Option 4 | suggest a use for energy created as a result of harnessing falling meltwater |

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| **Question #** | **9** |
| **Kaplan QID** | **TRDE1965** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | What does the passage indicate about the noise from the Frank landslide? |
| Correct Answer | 3 |
| Option 1 | It was mainly converted into waste heat. |
| Option 2 | It could be heard from as far as 40 kilometers away. |
| Option 3 | It used very little of the energy released. |
| Option 4 | It triggered the falling of additional material. |

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| **Question #** | **10** |
| **Kaplan QID** | **TRCO1966** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. **~~+~~** This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. **~~+~~** Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. **~~+~~** It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain. **~~+~~**   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | If the energy of the slide is sufficient, material can even be carried up the opposite side of the valley. |
| Correct Answer | 2 |

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| **Question #** | **11** |
| **Kaplan QID** | **TRDE1967** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | According to the passage, what is true about acoustic fluidization? |
| Correct Answer | 4 |
| Option 1 | Its action is very much like that of a river. |
| Option 2 | It is a phenomenon that has not been studied much. |
| Option 3 | It is caused by gas molecules released when chemical bonds in rocks are destroyed. |
| Option 4 | It cannot be caused by trapped air, since it also occurs on the moon. |

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| **Question #** | **12** |
| **Kaplan QID** | **TRII1968** |
| Passage ID (file name) | TRWM1957 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *Mass Wasting*  Because the Earth's surface is not perfectly flat, many objects such as boulders and rocks, as well as sand and even snow have potential energy whenever they are higher than their surroundings. All these objects are poised waiting to convert this potential energy into kinetic energy, or energy of motion. That is to say, they are waiting to fall if something dislodges them.  This potential energy can be released in two ways - by mass wasting and by erosion. The former is the downward movement of loose material caused by the pull of gravity; the latter is the removal of material from high elevations to low by the action of air, water, wind, or glaciers.   Materials such as small rocks and sand are created by weathering, whereby mechanical and chemical processes fracture the chemical bonds holding larger rocks together and reduce them to increasingly smaller particles. Chemical weathering tends to produce very fine particles compared to those produced by mechanical weathering.   Many of the products of mechanical weathering are carried away by mass wasting. Of the various forms this takes, landslides are perhaps the most spectacular. Held in place only by friction, a mass of material accumulates at the top of a steep slope, waiting only for the trigger that will release it. Often this trigger takes the form of a heavy rainstorm, such as that in October 1998, when rain accompanying hurricane Mitch filled a crater in the top of a dormant Nicaraguan volcano. The mixture of water and volcanic ash issuing from the overflowing crater created a devastatingly destructive mudslide.   One of the largest landslides in recorded history took place in Canada, in southern Alberta in April 1903. Half of a mountain top collapsed, burying most of the small coal-mining town of Frank. This slide is believed to have been caused by meltwater from thick snowfalls that flowed into fissures in the rocks. Since water expands when it forms ice, when the meltwater refroze, the resulting expansion caused the rocks to crack and start the landslide.   The total mass of material involved in the Frank slide is believed to have been around 90 million metric tons and the distance traveled by the debris over a kilometer. The energy released by a slide of this magnitude would be 900,000 gigajoules. Compare this to the 20-30 gigajoules of energy that keep a home warm for a month in winter.   So what happened to all this energy? Incredibly, it was dissipated in less than two minutes. Part of it went into breaking up the component rocks in the slide into even smaller pieces. Energy was required to break the chemical bonds between the rock molecules, which in turn released energy that was dissipated as waste heat or entropy. A small fraction (less than a millionth part) of the energy ended up as noise. Much of the energy was used up in transporting the debris beyond the base of the slope in what is known as a long-runout slide. This is where debris, rather than piling up at the bottom of the slope, spreads out over the low-lying ground. Such was the case with the Frank slide, a classic example of a long runout, flowing across the Crowsnest Valley and up the far side to a height of 130 meters. It spread a layer of rocky debris 30 meters thick extending as far as four kilometers from the base of Turtle Mountain.   An interesting aspect of long-runout slides is the way that the material seems to flow like a liquid rather than landing in a heap as one might expect from a large mass of boulders and rocks. For many years, the accepted explanation was that a cushion of air was trapped under the debris and carried it along like a river carries mud and sand. However, it is now known that this process, called acoustic fluidization, also takes place on the Moon where of course there is no air. It is now thought that the flow results when, under certain conditions, particles of debris act like the molecules in a very dense gas. |
| Stem / Prompt | Objects that are high up have potential energy, which can be released when they fall. |
| Correct Answer | 156 |
| Option 1 | Landslides are one of the most remarkable instances of material moving from a higher to a lower position, involving huge amounts of material and releasing a great deal of energy. |
| Option 2 | Because the Earth's surface is not flat, falling objects can be a constant danger. |
| Option 3 | Landslides on the Moon occur in much the same way as those on the Earth, which is surprising in view of the fact that the Moon has no atmosphere. |
| Option 4 | A mudslide in Nicaragua in 1998 was one of the most destructive in history. |
| Option 5 | The energy from landslides is released very quickly and a large amount of it is consumed in order to move rocky material over large distances, sometimes even uphill. |
| Option 6 | Gravity as well as mechanical and chemical processes can cause potential energy to be released. |

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| **Question #** | **13** |
| **Kaplan QID** | **TRWM1969** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | The word *counterfeit* in the passage is closest in meaning to |
| Correct Answer | 4 |
| Option 1 | creative |
| Option 2 | inferior |
| Option 3 | popular |
| Option 4 | fake |

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| **Question #** | **14** |
| **Kaplan QID** | **TRDE1970** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   -->The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | According to the information in paragraph 4, in cases involving software that enables "file swapping," the courts have   An arrow [ ] marks paragraph 4. |
| Correct Answer | 4 |
| Option 1 | declared the software illegal |
| Option 2 | determined the practice to be Constitutional |
| Option 3 | failed to agree on a definition of file swapping |
| Option 4 | failed to reach an agreement about the legality of the practice |

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| **Question #** | **15** |
| **Kaplan QID** | **TRIN1971** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   -->With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | All of the following would probably be considered "fair use" according to the definition in paragraph 3 EXCEPT   An arrow [ ] marks paragraph 3. |
| Correct Answer | 3 |
| Option 1 | copying an article from a magazine to share with a class |
| Option 2 | recording a favorite television show for later viewing at home |
| Option 3 | charging students for photocopies of a textbook |
| Option 4 | distributing copies of a politician's speech |

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| **Question #** | **16** |
| **Kaplan QID** | **TRDE1972** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | According to the passage, copyright protection today differs from its original form in the Constitution in that the protection |
| Correct Answer | 2 |
| Option 1 | is of shorter duration |
| Option 2 | applies to non-American artists |
| Option 3 | applies to works of fiction |
| Option 4 | expires once the artist reaches the age of 70 |

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| **Question #** | **17** |
| **Kaplan QID** | **TRWM1973** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | The word *contentious* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | frequent |
| Option 2 | disputed |
| Option 3 | technical |
| Option 4 | accepted |

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| **Question #** | **18** |
| **Kaplan QID** | **TRMI1974** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RMI |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | According to the passage, copyright |
| Correct Answer | 2 |
| Option 1 | grants a license to publishing companies |
| Option 2 | gives innovators rights to protect their ideas |
| Option 3 | allows the authors of creative material unlimited control over their creation |
| Option 4 | protects a creative work from any form of reproduction |

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| **Question #** | **19** |
| **Kaplan QID** | **TRDE1975** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | All of the following are mentioned in the passage as examples of technology that have affected copyright law EXCEPT |
| Correct Answer | 4 |
| Option 1 | tape recorders |
| Option 2 | CD burners |
| Option 3 | computers |
| Option 4 | printing presses |

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| **Question #** | **20** |
| **Kaplan QID** | **TRRE1976** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | The word *it* in the passage refers to |
| Correct Answer | 1 |
| Option 1 | copyright |
| Option 2 | the Western legal system |
| Option 3 | development |
| Option 4 | property |

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| **Question #** | **21** |
| **Kaplan QID** | **TRPA1977** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| 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 | 3 |
| Option 1 | Record companies have insisted that individuals should be protected from "file swappers" who are profiting from trading media files. |
| Option 2 | Recording companies have claimed that their revenue has been reduced by illegal downloading because a large number of individuals have taken them to court. |
| Option 3 | While "file swappers" may not profit from their actions, recording companies argue that their activities occur on such a large scale that sales are negatively impacted. |
| Option 4 | Since they are compensated for downloading, recording companies expect to increase their revenues from media sales. |

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| **Question #** | **22** |
| **Kaplan QID** | **TRCO1978** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   **~~+~~** With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. **~~+~~** Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. **~~+~~** To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. **~~+~~** In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | The Court has also allowed for the use of copyrighted material for the sake of public commentary - "fair comment" - and also in cases of parody (imitating the style of an author for comic effect). |
| Correct Answer | 4 |

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| **Question #** | **23** |
| **Kaplan QID** | **TRRF1979** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   -->Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | In paragraph 5, the author mentions the World Trade Organization to   An arrow [ ] marks paragraph 5. |
| Correct Answer | 2 |
| Option 1 | contrast its actions concerning copyright protection with that of the European Union |
| Option 2 | provide an example of an international economic body that has agreed to fight digital piracy |
| Option 3 | suggest that it could take the lead in the battle against copyright infringement |
| Option 4 | point to an international economic body that has not yet taken action to counter file-swapping and other illegal acts |

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| **Question #** | **24** |
| **Kaplan QID** | **TRWM1980** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | The phrase *crack down on* in the passage is closest in meaning to |
| Correct Answer | 3 |
| Option 1 | identify |
| Option 2 | inform |
| Option 3 | reduce |
| Option 4 | delay |

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| **Question #** | **25** |
| **Kaplan QID** | **TRAO1981** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RAO |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | Which of the following statements most accurately reflects the author's opinion regarding the effectiveness of laws and agreements aimed at stamping out digital piracy? |
| Correct Answer | 2 |
| Option 1 | Technical solutions that prevent copying in the first place are more effective than laws. |
| Option 2 | It is too early to tell whether they will be effective. |
| Option 3 | They will have no affect, because pirates and others who engage in file-swapping will continue to do so no matter what. |
| Option 4 | Strong laws with harsh punishments are likely to be effective. |

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| **Question #** | **26** |
| **Kaplan QID** | **TRII1982** |
| Passage ID (file name) | TRWM1969 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *The Evolution of Copyright Law*  The availability of cheap, counterfeit CDs (compact discs), DVDs (digital versatile discs), and computer software programs suggests that copyright is not a universally accepted or enforced law. In fact, copyright, which protects the exclusive right of the "owners" of creative material - whether musicians, writers, or publishing companies - to profit from their creations or "property," is a relatively recently development in the Western legal system. Moreover it has, since its inception, undergone a profound evolution, accelerated in recent years with the advent of the digital age.   The United States was one of the first countries to extend property rights to the authors of original works. Intended to create an incentive for invention and innovation, Article One of the Constitution granted authors, composers, and inventors a limited period of time in which they exclusively could republish and profit from their work. The law was in part a reaction to the licensing system in England during colonial times, where the government granted publishing rights to printers, thereby wielding a fair measure of censorship. Still, the law was quite limited in comparison to its current form. Whereas the Constitution originally gave copyright a 14-year duration, it has steadily been lengthened to the lifetime of the composer - and beyond. Today, copyright extends 70 years after the death of the owner. Moreover, U.S. copyright law originally applied only to its citizens. Foreign works could be - and often were - published stateside without so much as a penny in compensation to the author, much to the consternation of 19th century British authors such as Charles Dickens.   With the development of more advanced and affordable reproducing technology - such as copy machines, cassette recorders, and VCRs (video cassette recorders) - copyright became an increasingly contentious legal territory. Usually, big publishing companies fight to protect themselves from individuals who distribute or acquire unauthorized copies. To resolve some of these disputes, Congress passed the Copyright Act of 1976, which codified the doctrine of "fair use." Individuals were allowed to copy and use copyrighted material for academic or personal purposes, so long as they did not profit from the activity nor threaten the copyright holder's ability to profit from the work. In addition, the Act broadened the range of copyrightable material to include unpublished works. So long as they were "fixed in tangible form," a creative product could receive copyright protection. In other words, ideas weren't copyrightable, but their specific expressions were.   The development of digital media and the Internet has opened up a whole new legal battleground. By means of computers and CD burners, digital media - CDs, DVDs and the like - may be reproduced with unprecedented efficiency, and with nearly perfect quality. And the Internet, for the first time, puts wide-scale distribution in the hands of anyone who can connect to it. Several major lawsuits have been brought by recording companies against the providers of "file swapping" software that can facilitate the transfer of billions of media files. Recording companies have contended that even if individuals do not profit from the exchange, the scale of downloading files for free is so large that it cuts into their profits. As is often the case with the introduction of new technologies, the courts have yet to reach a consensus on how established precedents apply to these situations. In a controversial development, recording companies have taken to suing individuals who obtain free copies for copyright infringement.   Rather than wait for the Supreme Court to rule decisively on these matters, media companies have successfully promoted new legislation intended to protect their property from digital piracy, such as the Digital Millenium Copyright Act, enacted in 1998. Similar laws have been adopted by international economic bodies, such as the European Union and the World Trade Organization. Thus, as countries enter into trade agreements and economic unions with Europe and the United States, they are increasingly being pressured to crack down on piracy. Will all this mean an end to the easy availability of cheap CDs and free downloads? Time will tell. |
| Stem / Prompt | Copyright law has undergone a major evolution in its short history. |
| Correct Answer | 156 |
| Option 1 | One of the principle's first official expressions was in the U.S. Constitution; however, its scope and duration at the time paled in comparison to today. |
| Option 2 | British authors were especially angered at the limitations of U.S. copyright law during the 19th century. |
| Option 3 | The courts have ruled that recording devices like VCRs and cassette players are, for copyright purposes, the same as digital recorders, such as computers and CD burners. |
| Option 4 | The U.S. Supreme Court has determined that downloading music files is illegal, but enforcement is an on-going issue. |
| Option 5 | Among the most important developments in copyright law is the doctrine of "fair use," which permits the reproduction of copyrighted material under a strict set of circumstances. |
| Option 6 | New technologies have opened up unsettled legal frontiers for copyright law. |

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| **Question #** | **27** |
| **Kaplan QID** | **TRWM1983** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The word *cohesiveness* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | talent |
| Option 2 | teamwork |
| Option 3 | direction |
| Option 4 | energy |

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| **Question #** | **28** |
| **Kaplan QID** | **TRRF1984** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The author explains the reasons that the Group Theater was founded by |
| Correct Answer | 2 |
| Option 1 | describing the political viewpoints held by the theater's founders |
| Option 2 | comparing the standard theatrical presentations of the time to the group's ideals of what theater should be like |
| Option 3 | pointing out that the group's founders felt that theirs was the only legitimate philosophy of theater |
| Option 4 | identifying the differences between previous productions and those produced by the Group Theater |

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| **Question #** | **29** |
| **Kaplan QID** | **TRWM1985** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The word *yearned* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | wanted |
| Option 2 | attempted |
| Option 3 | practiced |
| Option 4 | plotted |

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| **Question #** | **30** |
| **Kaplan QID** | **TRDE1986** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | According to the passage, who studied at the American Laboratory Theater? |
| Correct Answer | 3 |
| Option 1 | Clurman |
| Option 2 | Stanislavsky |
| Option 3 | Strasberg |
| Option 4 | Crawford |

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| **Question #** | **31** |
| **Kaplan QID** | **TRWM1987** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The word *mold* in the passage is closest in meaning to |
| Correct Answer | 4 |
| Option 1 | rehearse |
| Option 2 | cast |
| Option 3 | praise |
| Option 4 | shape |

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| **Question #** | **32** |
| **Kaplan QID** | **TRWM1988** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The word *honed* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | developed |
| Option 2 | performed |
| Option 3 | acknowledged |
| Option 4 | portrayed |

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| **Question #** | **33** |
| **Kaplan QID** | **TRPA1989** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| 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 | Additionally, Harold Clurman had the idea of bringing Hollywood stars into the company, which appealed to many of the original group. |
| Option 2 | Going in the opposite direction, Harold Clurman lured Hollywood stars to the Group Theater to increase ticket sales, but the original members of the group felt that this violated its founding principles. |
| Option 3 | Conversely, Harold Clurman's successful career in Hollywood seemed to the original group members to be the opposite of what they had worked for. |
| Option 4 | Encouraged by gains at the box office, Harold Clurman brought additional stars to meet the group, and introduced them to his essential ideas. |

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| **Question #** | **34** |
| **Kaplan QID** | **TRDE1990** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | According to the passage, each of the following is true of Cheryl Crawford EXCEPT |
| Correct Answer | 2 |
| Option 1 | that she co-founded the Group Theater |
| Option 2 | that she became a successful playwright |
| Option 3 | that she was not in favor of the more traditional style of theater |
| Option 4 | that she continued the tradition of the Group Theater with the Actor's Studio |

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| **Question #** | **35** |
| **Kaplan QID** | **TRIN1991** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   -->Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | From the information in paragraph 5, it can be inferred that the Group Theater   An arrow [ ] marks paragraph 5. |
| Correct Answer | 1 |
| Option 1 | no longer exists |
| Option 2 | changed its focus over time |
| Option 3 | opened schools around the world |
| Option 4 | presents workshops to carefully selected groups of actors |

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| **Question #** | **36** |
| **Kaplan QID** | **TRRE1992** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The word *it* in the passage refers to |
| Correct Answer | 2 |
| Option 1 | movement |
| Option 2 | fear |
| Option 3 | an actor |
| Option 4 | a part |

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| **Question #** | **37** |
| **Kaplan QID** | **TRCO1993** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. **~~+~~** With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. **~~+~~** Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. **~~+~~** Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater. **~~+~~**   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | The political climate was ripe for it. |
| Correct Answer | 3 |

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| **Question #** | **38** |
| **Kaplan QID** | **TRDM1994** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RDM |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | According to the passage, the founders of the Group Theater believed that |
| Correct Answer | 3 |
| Option 1 | actors have a special responsibility to their audiences and a duty to uphold |
| Option 2 | actors should use their own life experiences for inspiration and guidance |
| Option 3 | the performance of the ensemble as a whole is more important than that of any of the individual actors |
| Option 4 | the individual roles in a play are all of equal importance to the audience and must be played with equal strength |

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| **Question #** | **39** |
| **Kaplan QID** | **TRDT1995** |
| Passage ID (file name) | TRWM1983 |
| Question Type | Reading Comprehension |
| SkillCode | RDT |
| Listening Stimulus | Pre-1930s Theater\_3Group Theater\_4 |
| Reading Passage | *The History of the Group Theater*  The Group Theater, founded in the 1930s by Lee Strasberg, Harold Clurman, and Cheryl Crawford, was established as a response to the traditional acting and directing style of the conventional theater elite of the time, the superficiality of which left these three young actors yearning for something more genuine. Even though classically trained European and American actors of the early part of the 20th century performed renowned versions of Shakespeare and other classic authors as standard Broadway fare, Strasberg, Clurman, and Crawford were discouraged by the mostly light subject matter presented to the American public, which was considered by the three pioneers to be socially insignificant. Additionally, they felt that theater as a forum for political dissent was essential, and was sorely lacking in the theatrical climate of that time. Hence, the Group Theater was formed. The idea behind the group was that it was to be based on an ensemble approach to theater, the focus being the cohesiveness of a cast as a whole, rather than the importance of the individual actor. The exploration of various acting techniques was also key to the group's experimental philosophy, spearheaded by Lee Strasberg and his "method."   After studying at the American Laboratory Theater under the tutelage of masters Boleslavsky and Oupenskaya, who in turn were students of the esteemed Constantin Stanislavsky of the Moscow Art Theater, Strasberg yearned to bring to the American stage honest emotion and "real" relationships between the actors. His method was designed to break down the actors' barriers through a series of physical and psychological exercises. For example, if a part called for an actor to portray fear, the actor must genuinely recall fear and express it realistically through the character's spoken word and movement.   Initially, Strasberg, Clurman, and Crawford recruited 28 actors to form a permanent ensemble. With a dedicated group of artists, the founders had a chance to mold their actors, teaching, guiding, and even learning from them as they rehearsed original works. Groundbreaking writers were also recruited, such as Clifford Odets. The Group Theater's writers were writing highly charged political plays including "Awake and Sing," "Waiting for Lefty," and "Paradise Lost," in which working class characters expressed the essence of the group's social message in the language and circumstances of real life. Audiences and critics responded enthusiastically and it was apparent that the Group Theater had changed the course of American theater.   However, after a scant 10 years of producing plays, with critical Broadway success after success, the group's financial problems and long-standing disputes about "the method" began to wear away at those associated with it. Members like Stella Adler and Sanford Meisner had their own ideas, also based on Stanislavsky's original teachings, about how to extract meaningful performances from actors. These future mentors, including Strasberg, eventually broke off to form their own acting schools, bringing with them their particular devotees. Many of the other actors from the Group Theater dispersed to Hollywood where they established successful careers. Conversely, Harold Clurman began to bring Hollywood stars into the group in order to boost box office appeal, and this seemed to many of the original group to be in direct opposition to their essential ideals.   Despite its relatively short existence, the influence of the Group Theater, and its philosophy of an actor "living" on stage, in addition to the idea of theater as the voice of the people, continues to be felt in American theater today, and has spread throughout the world, connecting back again with its Russian origins. Many legendary actors such as Marlon Brando, Paul Newman, and Meryl Streep are among the students of those who honed their craft in the Group Theater. The Actor's Studio, founded by Cheryl Crawford and director Elia Kazan, continues the tradition of the Group Theater into present day, through workshops and performances presented by a carefully selected company of actors, many of them famous. In 1967 Harold Clurman wrote a book called "The Fervent Years," which chronicles the rise and fall of the Group Theater and its historical impact on stage art. It is considered required reading for many acting students in American university theater programs. |
| Stem / Prompt | Choose the phrases from the answer choices list and then match them to the category to which they relate. You will NOT use TWO of the answer choices. ***This question is worth 4 points.*** |
| Correct Answer | 3481567 |
| Option 1 | Furthered a political agenda |
| Option 2 | Catered to the elite of society |
| Option 3 | Employed a superficial style of acting |
| Option 4 | Was considered traditional and classical |
| Option 5 | Required actors to rely on genuine emotion |
| Option 6 | Was the basis for the Actor's Studio |
| Option 7 | Was described in "The Fervent Years" |
| Option 8 | Did not express a socially significant message |
| Option 9 | Was considered amateur and unpolished |

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| **Question #** | **1** |
| **Kaplan QID** | **TSFE1387** |
| Passage ID (file name) | TSFE1387 |
| 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 | **Narrator:** Describe a difficult situation that turned out better than you expected. Give details to support your explanation. |

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| **Question #** | **2** |
| **Kaplan QID** | **TSOP1394** |
| Passage ID (file name) | TSOP1394 |
| 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 | **Narrator:** Some people believe that if parents are strict with their children, the children will be well behaved. Other people believe that if parents are strict, the children will become rebellious. Which argument do you support? Include details and examples in your explanation. |

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| **Question #** | **3** |
| **Kaplan QID** | **TSSS1371** |
| Passage ID (file name) | TSSS1371 |
| Question Type | Speaking |
| SkillCode | SSS |
| Listening Stimulus | **Narrator:** Now listen to two students as they discuss the announcement.   **Male student:** Are you going to the job fair?   **Female student:** I don't think so.   **Male student:** Why not? You plan to work after you graduate don't you?   **Female student:** Yes, of course I do. But I don't think the job fair is the best way to go about lining up a job.   **Male student:** Oh, why's that?   **Female student:** First of all, it's going to be mostly big companies that do the recruiting. And they're not just recruiting at our school; they're recruiting all over the country. That means you're competing against a lot of very talented people. I just don't think the odds of actually getting a job are that great.   **Male student:** Hmmm. I hadn't thought about that. But still, if you don't even apply, then you have a zero chance of getting a job. And besides, even if you don't get a job, you still get the experience of going through the interview process. That has to be worth something, don't you think?   **Female student:** I guess so. But if I don't think I'm going to get the job anyway, and I'm just doing it for the interview practice, then I probably won't be myself in the interview, you know what I mean? I'll be pretending to be interested in the job, and pretending like I really want to get hired. It won't be the real me in the interview.   **Male student:** Yeah, but so what? You'll still get the experience. You'll find out what kinds of questions interviewers like to ask; you'll get their reactions to your resume; you'll get to experience the pressure of having to "sell yourself" - even if you're only pretending to do it. I think you'll have nothing to lose by going, even if you don't think you'll get a job. |
| Reading Passage | **Autumn Job Fair**  The University Career Center is pleased to announce that this year's job fair has been scheduled for November 14th. Representatives from more than 35 companies will be on hand to talk to graduating seniors about job opportunities in a wide variety of fields.   Recruiters will be conducting interviews between 8:00 A.M. and 6:00 P.M. at the Career Center. Students interested in attending the job fair must sign up for interviews no later than November 1st and must submit a current resume to the Career Center by that date. Detailed information about the job fair and the interview process is posted on the Career Center's website: www.universtiycareercenter.edu/jobfair.html |
| Stem / Prompt | **Narrator:** The woman expresses her opinion concerning the upcoming job fair at the university's career center. State her opinion and explain the reasons she 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 Career Center is holding a job fair. Read the announcement about the job fair. |

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| **Question #** | **4** |
| **Kaplan QID** | **TSSS1402** |
| Passage ID (file name) | TSSS1402 |
| Question Type | Speaking |
| SkillCode | SSS |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on this topic in a biology class.   **Professor (male):** In one study, juvenile New Caledonian crows that were raised by hand exhibited the ability to spontaneously manufacture and use tools, without any contact with adults of their species or any prior demonstration by humans. The chicks were divided into two groups, and placed in artificial nests that contained twigs of assorted shapes and sizes, and food items hidden in holes and crevices. None of the chicks was ever allowed to observe an adult crow. One group of chicks, the so-called tutored group, was given frequent demonstrations by their human foster parents on how to use twig tools to retrieve food. Another group, the so-called untutored group, was never shown how to use tools. Both groups developed the ability to use twig tools. Although the tutored group paid close attention to the demonstrations, researchers could not detect any major differences between the two groups as far as tool-using behavior. The tutored birds began to use tools to retrieve food when they were between 68 and 72 days old, and the untutored birds began at between 63 and 79 days old. |
| Reading Passage | **New Caledonian Crows**  Tool making and tool use have long been thought to be hallmarks of human culture. However, many animal species have been observed making and using tools.   In the world of birds, New Caledonian crows are clearly the most prolific tool users. New Caledonian crows are known to make twig tools (so-called because they are made from twigs of trees and shrubs), and use them to probe holes and crevasses to retrieve food items. The crows also find specific kinds of leaves, and tear them into distinct shapes for use as probing tools.   Interestingly, the shapes of the tools used by crows vary across the range of their habitat. Tool shapes and tool-making techniques seem to be passed from generation to generation within a geographic area, resulting in populations that can be classified according to their tool-making traditions. Such cultural evolution is intriguing, because it has long been thought to be a trait unique to human culture. |
| Stem / Prompt | **Narrator:** The professor describes a study involving tool making by New Caledonian crows. Explain how the tools were made and what they were used for. |
| 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 New Caledonian crows. You have 45 seconds to read the passage. Begin reading now. |

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| **Question #** | **5** |
| **Kaplan QID** | **TSSO1353** |
| Passage ID (file name) | TSSO1353 |
| 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.   **Female student:** Hi Joshua, do you have a minute?   **Male student:** Sure, Christine. What's up?   **Female student:** I could use some advice. I, I'm thinking of transferring to Central College next semester....   **Male student:** Transferring to another school? At the end of your second year? Are you kidding?   **Female student:** No, actually, I've already talked to one of the advisors at Central. He said most of my credits would transfer, so I wouldn't have to start over.   **Male student:** But Central's a much more expensive school. You'll never be able to afford the tuition. **Female student:** Well, I could get a job, and I could apply for financial aid....   **Male student:** Aren't you forgetting something? Central's over three hours away. You wouldn't be able to live at home anymore. Living on your own would just add to your expenses.   **Female student:** I know...you're right. And the money issues worry me a lot. But I just think it's the right move for me. This school doesn't have the resources for what I want to do. Central has two marine biology experts on the faculty. And one of them offers a summer program in Australia. They study the coral reefs there, which is really what I want to do. It all sounds so cool.   **Male student:** Sounds expensive. If you want my advice, stay here and finish your degree. It's a lot cheaper. You have great grades, so you should be able to get a scholarship to a good graduate school. You can study coral reefs, or whatever, then.   **Female student:** True, if I stay here, it won't cost as much. But I won't be able to study what I want to now, I'll have to put it off until grad school. That's a long time to wait. But if I go to Central, I'll be able to study what I want to now, but it'll cost a lot more. I just don't know what to do....   **Male student:** Have you talked to your parents about this?   **Female student:** Yeah, my mom says I can do whatever I want as long as I'm happy, and my dad - well, you know how he is. He doesn't see much point in my going to college at all, especially not for something as impractical as marine biology. He's still pushing me to join the family business. |
| Stem / Prompt | **Narrator:** The students express two different positions about the choice the woman must make. Describe the choice she must make and which position you support. Explain why you support that position. |

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| **Question #** | **6** |
| **Kaplan QID** | **TSSI1348** |
| Passage ID (file name) | TSSI1348 |
| 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 linguistics class.   **Professor (female):** Say I asked you to list some of the characteristics of a "global language." Most of you would probably put "number of speakers" at the top of the list. But think about it: China is the most populous country in the world, but do we think of Chinese as a global language? No, or at least not yet. This is because the Chinese language is, for the time being anyway, limited to the people in China. The globalization of a language has little to do with the number of people who speak it. A language becomes a world language - a global language - for one reason only: the power of the people who speak it. The four main types of power are political power, economic power, technological power, and cultural power. These four types of power influence the degree to which a language will spread.   Political power and economic power go hand in hand. As a nation's political power increases, so does its economic influence. And as these influences spread, other nations begin to increase their contacts with the powerful nation, and so trade grows and develops. This increased trade gives birth to multinational business on a large scale, which leads to a greater need for international advertising and international marketing - two activities which are, themselves, forms of communication. Technological advances can help to increase the contact between nations and cultures. The invention of the radio, the telephone, and the telegraph all helped to increase communication among people, and the rise of international air travel brought people into closer physical contact. Today, the Internet makes it possible for people from around the world to be in contact with each other without even leaving their homes.   Cultural power is in some ways the most important factor in the globalization of a language. The physical things and intellectual ideas that a particular culture has are often unique, meaning there are no words to describe them in other languages. As these things and ideas spread, as people take them from one place to another, the words used to describe them spread, too. This is one of the main ways that new words enter a language. If a culture is particularly innovative and has many new and unusual things or ideas that other cultures find attractive, then the language of the source culture is more likely to spread. |
| Stem / Prompt | **Narrator:** Using points and examples from the talk, describe the factors that lead to the "globalization" of a language. |

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| **Question #** | **1** |
| **Kaplan QID** | **TWSC2037** |
| Passage ID (file name) | TWSC2037 |
| Question Type | Writing |
| SkillCode | WSC |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on the topic you just read about.   **Professor (male):** Look: the people who wrote the U.S. Constitution were not trying to rule us from their graves. Thomas Jefferson said, and I quote: &quot;government derives its power from the governed.&quot; That means we rule, not some piece of paper sitting in a vault! And as our experience changes, our interpretations of that piece of paper are also bound to change.   So many of the freedoms we enjoy today come as a direct result of changes we have made to the Constitution - and the ways we have interpreted it to fit our needs. At the time the Constitution was written, African American men and women - all women, for that matter - were denied rights that we take for granted today. This isn't to say the framers of the Constitution were evil - of course not - they were just products of their times!   They could never have envisioned civil rights, women's rights, modern technology, the size of our population, or any of the problems we face today. Even centralized government was unimaginable; states had to be self-governing - they didn't have telephones, you know? Not to mention women voting, and&#224;uh&#224;all that stuff. You know, what they gave us, the Constitution&#224;it was good! But the Constitution requires modern reading, modern interpretation, in order to remain as valid for us today as it was in 1787.   Don't you think Jefferson said it well? Government derives its power from the governed. If government derives its authority from the governed, it stands to reason that &quot;we the people&quot; decide what the Constitution means. The Constitution only carries the weight we as a people allow it to have. |
| Reading Passage | The U.S. Constitution was written in 1787, and has served to protect the rights of Americans for over 200 years. In the United States, only Congress can make laws, but the Supreme Court has the power to strike down a law it believes violates any of the principles set forth in the Constitution. This means that, when it comes to interpreting the meaning of the U.S. Constitution, the Supreme Court has enormous power.   When interpreting the Constitution's meaning, Supreme Court judges should be bound by the words in the original text. The Constitution was written precisely so that judges and politicians would not have the power to change its meaning, so they would not be able to use the Constitution to strengthen themselves or further their own personal ambitions.   There are some people who believe that the Constitution is a "living document," that the meaning of the Constitution should be interpreted in accordance with our modern sensibilities. This allows judges, in effect, to create and interpret the law based on their own personal preferences, not on the U.S. Constitution. This is precisely the kind of power the founders of our nation wanted to avoid!   If the people who founded our country had wanted a constitution whose meaning changed with the times, they would have adopted an unwritten, evolving constitution, such as exists in Great Britain. But they did not. They understood the importance of a written document that would guarantee the rights of the people.   The American people can, through their representatives in Congress, create laws that evolve with our changing times. The Supreme Court must not. |
| Stem / Prompt | Summarize the points made in the talk you just heard, comparing the speaker's views to the views expressed in the reading. |
| Sample Response | The reading and the lecture discuss the role that the U.S. constitution should have in interpreting modern law. The speaker uses a quote from Thomas Jefferson that states "government gets it power from the Governed." This suggests for the speaker that the constitution should not be the final word on upholding the laws set forth in it. It is a document that requires interpretations that need to be different than when it was written in 1787.   This is in direct contrast from the reading, which states that the constitution was written in such a precise manner that politicians and judges could not alter it to further their own ambitions. Therefore, the Supreme Court should follow strictly the words in the original constitution. The lecture counters that argument with examples of how civil rights, women's rights and the advent of modern communications such as the telephone, allowed states to be less self-governing. With these new factors, the constitution needs to be interpreted differently to adapt to contemporary society. |

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| **Question #** | **2** |
| **Kaplan QID** | **TWOP2038** |
| Passage ID (file name) | TWOP2038 |
| Question Type | Writing |
| SkillCode | WOP |
| Stem / Prompt | Do you agree or disagree with the following statement?  Education is as important to the human mind as food is to the human body.  Use specific reasons and examples to support your answer. |
| Sample Response | To underestimate education as important to the mind is as foolish as underestimating the importance of food to the body. To be an educated individual, you are provided a better sense of awareness and understanding of the world around you. With a better education, you will have considerably more choices about what to do with your life. And with continuing your education with more and more schooling, your chances of earning a greater salary increase.   On a universal scale, education is a catalyst for human development. Education inspires confidence and provides the skills needed to participate in public debate. It makes people more self-reliant and aware of opportunities and rights. Education makes it possible for people to be responsible and informed citizens, and to have a voice in politics and society, which is essential for sustaining democracy. It also provides people with the knowledge and awareness needed to promote tolerance and understanding among people.   For children, education is essential because it nurtures inventiveness and engages them in a process that aids in the development of self-esteem, self-discipline, cooperation and self-motivation. Through education, a child gains the tools necessary for understanding human experience, adapting to and respecting others' ways of working and thinking, developing creative problem solving skills, and communicating thoughts and ideas in a variety of ways.   Education for all is to cultivate and deepen both the mind and the spirit, to make us more sensitive to others and to lift us up beyond the confines of our daily lives so that, in the best sense, we can live more fully and more wisely. |