**Kaplan Test Drive (#4) -- 1/6/2014**

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| **Question #** | **1** |
| **Kaplan QID** | **TLDE1405** |
| Passage ID (file name) | TLDE1405 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to a dialogue between a student and an administrator.   **MALE Student:** Umm... hi, I'd like to get some information about housing... for next year....   **FEMALE Administrator:** Okay, you're a freshman?   **MALE Student:** That's right.   **FEMALE Administrator:** Well, most students move out in their sophomore year. We have a list of agencies and landlords that've been found to be reliable in the past, as well as a short list of landlords that some students have had problems with - they're over there in those binders.   **MALE Student:** Thanks. It, um... mentions in the student handbook that there is a possibility for some second-year students to have a dorm room.   **FEMALE Administrator:** That's right, but we don't have many. We make it a priority to provide a dorm place for every freshman who wants one, but usually most sophomores want to move out. In many cases it's cheaper and of course you have a lot more freedom. Most students don't have too much trouble finding somewhere.   **MALE Student:** I guess so, but it's really convenient being right here on campus when you want to go to the library and study. Is there a form I can fill out to apply?   **FEMALE Administrator:** Yes... here you are. As I said, rooms are very limited, and priority is given to incoming freshmen. Umm... the form's designed to give us as much information as possible to help us decide who gets the few available rooms. We try to allocate them as far as possible on a needs basis, so students with special requirements, such as, for example, people with mobility problems, would obviously get priority. The more information you can give us about why you want to live on campus next year the better.   **MALE Student:** Great, and I return this here when I've filled it out, right?   **FEMALE Administrator:** That's right, though I do have to tell you that we normally get about fifteen to twenty applications for every available room, so we strongly advise students to look into other....   **MALE Student:** Oh, I see....   **FEMALE Administrator:** Of course there's also our housing bulletin board over here that you can check. A lot of students looking for one or two extra people to share a house advertise on here. And you can also place a "room wanted" ad. It's free to use it. Ads stay up for two weeks, unless you specifically call to renew. That's to stop the board from getting cluttered up with ads for places that've already gone.   **MALE Student:** Oh, neat, people have little tear-off strips at the bottom with their phone number.   **FEMALE Administrator:** Yes, indeed. You wouldn't believe the number of people who come looking for somewhere to live without a pen.   **MALE Student:** Well, thanks a lot. I think I'll hand this in anyway, though as you say, I should try other options as well.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | Why does the student go to the housing office? |
| Correct Answer | 1 |
| Option 1 | He wants a dormitory room for the coming year. |
| Option 2 | He is trying to find roommates to share his house. |
| Option 3 | He wants to find out whether a landlord is reliable. |
| Option 4 | He is looking for a cheaper place to live. |

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| **Question #** | **2** |
| **Kaplan QID** | **TLIM1406** |
| Passage ID (file name) | TLDE1405 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **FEMALE Administrator:** That's right, though I do have to tell you that we normally get about fifteen to twenty applications for every available room, so we strongly advise students to look into other.... |
| Stem / Prompt | What does the administrator mean? |
| Correct Answer | 3 |
| Option 1 | She normally approves 15 out of 20 applications. |
| Option 2 | There are only 15 rooms available for next year. |
| Option 3 | The student is unlikely to be assigned a room. |
| Option 4 | The student must fill out a 20-page application. |

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| **Question #** | **3** |
| **Kaplan QID** | **TLDE1407** |
| Passage ID (file name) | TLDE1405 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Which students are given priority in assigning dorm rooms? |
| Correct Answer | 4 |
| Option 1 | Second-year students |
| Option 2 | Final-year students preparing for exams |
| Option 3 | Students from other countries |
| Option 4 | Students with disabilities |

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| **Question #** | **4** |
| **Kaplan QID** | **TLDE1408** |
| Passage ID (file name) | TLDE1405 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the administrator say about the housing bulletin board? |
| Correct Answer | 2 |
| Option 1 | It fills up with ads within two weeks. |
| Option 2 | It does not cost anything to advertise on the board. |
| Option 3 | Landlords use the board to advertise available houses. |
| Option 4 | All ads must be approved before being posted. |

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| **Question #** | **5** |
| **Kaplan QID** | **TLIN1409** |
| Passage ID (file name) | TLDE1405 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What will the student probably do next? |
| Correct Answer | 4 |
| Option 1 | Show the administrator his student ID |
| Option 2 | Place an ad on the bulletin board |
| Option 3 | Look at housing ads online |
| Option 4 | Submit an application for a dorm room |

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| **Question #** | **6** |
| **Kaplan QID** | **TLDE1452** |
| Passage ID (file name) | TLDE1452 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Listening Stimulus | **Narrator:** Listen to a dialogue between two students.   **MALE STUDENT:** It's College Club Day! Come learn more about it.   **FEMALE STUDENT:** College Club Day? What's that?   **MALE STUDENT:** Oh, hi. Well, College Club Day is devoted to explaining all the student clubs at our college. As you see, each table in the hall offers flyers about the different clubs you can join. Do you have a particular interest?   **FEMALE STUDENT:** Uh, languages. I'm majoring in Italian.   **MALE STUDENT:** Our Italian Club is very active....   **FEMALE STUDENT:** Active how?   **MALE STUDENT:** Well, members meet weekly to hear guests speak on different cultural aspects like popular music, art, food...   **FEMALE STUDENT:** And all that Italian cuisine at the meetings, right?   **MALE STUDENT:** Don't laugh! That's the best part! Usually the students make the food themselves.   **FEMALE STUDENT:** That sure is incentive to join, especially if you're not on a diet.   **MALE STUDENT:** Seriously, there are lots of clubs to choose from, not just language clubs. There's also a Law Club, an Economics Club, a Science Club... Here's the list.   **FEMALE STUDENT:** Hmm... Current Events, Psychology. Even Dance Club, and one for Yoga. Perfect for finals week!   **MALE STUDENT:** Something for everyone. The list features fifty clubs. Students can always propose a new idea to the Student Senate and chances are it gets approved pretty quickly. We update our list every semester.   **FEMALE STUDENT:** How about a Movie Club? I'd prefer that over languages.   **MALE STUDENT:** Actually... you know what? That's not listed.   **FEMALE STUDENT:** Really?   **MALE STUDENT:** Well, there you go. Maybe that's the club you could propose.   **FEMALE STUDENT:** Me, a freshman? Don't you have to be an upperclassman with clout to start a new club?   **MALE STUDENT:** Not at all. You only need to write a proposal stating the club's mission - something as simple as meeting twice a month to look at - I don't know, different movie themes... hear visiting filmmakers... of course, you'd need a modest budget.   **FEMALE STUDENT:** You think I could do it?   **MALE STUDENT:** Definitely. Students will probably consider movies a welcome diversion from their studies. Okay, sure, there's work involved to organize and publicize the club, but that's why I'm here - to help.   **FEMALE STUDENT:** Are you from the Student Senate or something?   **MALE STUDENT:** Exactly. If you'd like to write up that idea, I can introduce it at one of our meetings.   **FEMALE STUDENT:** Wow! What a great way to get involved in school besides going to classes.   **MALE STUDENT:** You said it. Even if only a few students attend, you'll have more hands on board to help with planning. Before you know it, your membership is growing.   **FEMALE STUDENT:** It could be one of the most popular clubs on campus. Free popcorn for everyone!   **MALE STUDENT:** Well, count me in!   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What club does the woman want to organize? |
| Correct Answer | 3 |
| Option 1 | A language club |
| Option 2 | A dance club |
| Option 3 | A film club |
| Option 4 | A cooking club |

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| **Question #** | **7** |
| **Kaplan QID** | **TLDE1453** |
| Passage ID (file name) | TLDE1452 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What reason does the woman give for wanting to organize a new club? |
| Correct Answer | 4 |
| Option 1 | She wants to get organizational experience. |
| Option 2 | She wants to share her hobby. |
| Option 3 | She wants to meet students in her major. |
| Option 4 | She wants to get more involved in school. |

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| **Question #** | **8** |
| **Kaplan QID** | **TLIM1454** |
| Passage ID (file name) | TLDE1452 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **FEMALE STUDENT:** I'm majoring in Italian.   **MALE STUDENT:** Our Italian Club is very active.... |
| Stem / Prompt | What does the man imply? |
| Correct Answer | 2 |
| Option 1 | The woman might prefer an advanced Italian class. |
| Option 2 | The woman should join the Italian club. |
| Option 3 | The woman would probably enjoy an Italian actor. |
| Option 4 | The woman should start an Italian club. |

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| **Question #** | **9** |
| **Kaplan QID** | **TLIM1455** |
| Passage ID (file name) | TLDE1452 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the dialogue again, and then answer the question.   **MALE STUDENT:** Actually... you know what? That's not listed.   **FEMALE STUDENT:** Really?   **MALE STUDENT:** Well, there you go. Maybe that's the club you could propose.  Why does the man say this?   **MALE STUDENT:** Well, there you go. |
| Stem / Prompt | Why does the man say this? |
| Correct Answer | 3 |
| Option 1 | To encourage the woman to examine the list |
| Option 2 | To give the woman directions to the Student Senate office |
| Option 3 | To indicate that the woman can start a new club |
| Option 4 | To suggest that the woman join his club |

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| **Question #** | **10** |
| **Kaplan QID** | **TLDE1456** |
| Passage ID (file name) | TLDE1452 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the man, what is true about the Italian club? |
| Correct Answer | 2 |
| Option 1 | Its members organize annual trips to Italy. |
| Option 2 | Its members prepare Italian food. |
| Option 3 | Its members are mostly juniors and seniors. |
| Option 4 | Its members watch Italian movies together often. |

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| **Question #** | **11** |
| **Kaplan QID** | **TLMI1441** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a chemistry class.   **MALE PROFESSOR:** Okay. We're discussing the element carbon, which as you know, is the basis of organic chemistry and the fundamental element of all biological life here on Earth. Now, silicon - elemental symbol Si - is just below carbon in Group Four of the periodic table.   So... a carbon atom has six protons and six neutrons in its nucleus and six electrons surrounding the nucleus. In contrast, a silicon atom has fourteen protons and fourteen neutrons in its nucleus and fourteen electrons surrounding the nucleus. And that makes the silicon atom slightly larger than the carbon atom. *[Pause]*   Everybody got that? Good. Now, in a way, the chemistry of silicon is a lot like carbon since both have four electrons in their outer shell. Like carbon, silicon tends to um, bond easily with other elements by sharing these four electrons. I want you to realize here, that silicon is the second most abundant element in the earth's crust, 26 percent of it, and it's about as important in the inorganic mineral world as carbon is in the organic world. Okay. So, where do you find silicon? Well, in the form of silicon dioxide, I'm going to write this S-I-O-2 on the board here for you - silicon atoms are present in some things you should commonly know. Okay. Where? Anybody?   **FEMALE STUDENT:** Sand. Um, glass, and... in most rocks, um, and clays?   **MALE PROFESSOR:** Right, and in the soil! Now, together *[Pause]* carbon and silicon and their compounds account for all living material and most of the earth's minerals. That's important, okay?   Carbon has this unique ability to form multiple bonds with itself and with other elements. Are you following me here? Good. Now, um... because the carbon atom is small, electrons from two adjacent carbon atoms - like these two here next to each other - can overlap and form strong carbon-to-carbon bonds.   Carbon atoms can, um, bond to other carbon atoms in long chains and rings. You should probably know this from your basic chemistry class. So, carbon, you see, can form compounds like graphite or diamonds. This property lets carbon form these extended chains and rings of carbon atoms, like the ones in plants and animals, and it accounts for the more than six million carbon compounds on earth. So, as we said, since the silicon atom is slightly larger than a carbon atom, the overlap between electrons on adjacent silicon atoms is significantly weaker than that of a carbon-to-carbon bond. Got that? Okay then, just to check: which makes a stronger bond - carbon-to-carbon, or silicon-to-silicon?   **MALE STUDENT:** Carbon-to-carbon.   **MALE PROFESSOR:** Carbon-to-carbon, right. Why?   **MALE STUDENT:** It's a smaller bond. The electrons overlap pretty easily, right?   **MALE PROFESSOR:** Bingo! Okay now, *[pause]* in addition, the bonding of silicon to oxygen is stronger and more stable than a silicon-to-silicon bond. So most silicon compounds involve bonding with oxygen instead of with other silicon atoms... and silicon-to-silicon bonds play a rather minor role in silicon chemistry. Yes, minor role. And, unlike the smaller carbon atom, which can form either single, double, or triple bonds, silicon invariably forms single bonds. So *[Pause]* as a result, silicon-oxygen compounds contain what we call a bridge structure, in which an oxygen atom is bonded by single bonds to two silicon atoms. Just as an aside, you know, because of the similarities between carbon and silicon, science fiction writers have speculated on whether silicon-based, as opposed to carbon-based life forms may exist. Any thoughts on that?   **FEMALE STUDENT:** Maybe?   **MALE PROFESSOR:** Maybe. Think about this though. Silicon-based life forms would be completely different from life as we know it. Since silicon compounds tend to be highly stable, they typically require a greater amount of energy to react or change.   For example, whereas carbon dioxide, you know this as CO2. *[See-Oh-Two]* Again, carbon dioxide is a water-soluble gas that is converted by photosynthesis into plant tissues and energy sources such as sugar. The, uh, the silicon equivalent to this, is silicon dioxide, SiO2. *[Ess-Eye-Oh-Two]* And... at least for temperatures below eleven hundred degrees Celsius... is an insoluble solid. Who knows it?   **FEMALE STUDENT:** Sand!   **MALE PROFESSOR:** Right! So, anyway, any reaction involving these materials would have to occur at high temperatures where many of the chemicals we currently use are unstable. Silicon life may only exist... if it really does exist... in a highly energetic environment - perhaps near a sun, um, or a planet with a heat-trapping atmosphere - where stronger and more consistent energy sources are available.   It is interesting that researchers have recently discovered traces of a compound composed of both carbon and silicon within living organisms called diatoms, a type of underwater plankton. Besides its biological novelty, this could open new routes for making silicon-based biological materials.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the professor mainly discussing? |
| Correct Answer | 1 |
| Option 1 | The nature of two common elements |
| Option 2 | The various kinds of structures formed by carbon |
| Option 3 | The elements that are most commonly used in industry |
| Option 4 | The importance of carbon dioxide in biological processes |

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| **Question #** | **12** |
| **Kaplan QID** | **TLRF1442** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **Professor:** Just as an aside, you know, because of the similarities between carbon and silicon, science fiction writers have speculated on whether silicon-based, as opposed to carbon-based life forms may exist. Any thoughts on that?  Why does the professor say this:   **Professor:** Any thoughts on that? |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 2 |
| Option 1 | To find out whether students enjoy reading science fiction |
| Option 2 | To invite students to comment on the idea |
| Option 3 | To evaluate students' understanding of silicon structures |
| Option 4 | To emphasize that students are expected to know basic chemistry |

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| **Question #** | **13** |
| **Kaplan QID** | **TLDE1443** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | In the talk, the professor mentions materials that contain silicon. Identify the materials the professor mentions. |
| Correct Answer | 12 |
| Option 1 | Sand |
| Option 2 | Plankton |
| Option 3 | Glass |
| Option 4 | Plants |

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| **Question #** | **14** |
| **Kaplan QID** | **TLIM1444** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Stem / Prompt | What does the professor suggest about silicon-based life forms? |
| Correct Answer | 4 |
| Option 1 | They can adapt to their environments better than most carbon-based life forms. |
| Option 2 | They would probably be very efficient at utilizing available resources. |
| Option 3 | They have been found to exist only in low oxygen environments. |
| Option 4 | They could only exist in environments with strong available energy sources. |

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| **Question #** | **15** |
| **Kaplan QID** | **TLII1445** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LII |
| Stem / Prompt | According to the talk, which of the following traits are common to both silicon and carbon? |
| Correct Answer | 135 |
| Option 1 | They are abundant in nature. |
| Option 2 | They have the same number of protons. |
| Option 3 | They bond easily with other elements. |
| Option 4 | They are unable to form multiple bonds. |
| Option 5 | They have four electrons in their outer shells. |

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| **Question #** | **16** |
| **Kaplan QID** | **TLDE1446** |
| Passage ID (file name) | TLMI1441 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say is true about silicon? |
| Correct Answer | 1 |
| Option 1 | It is larger than carbon. |
| Option 2 | It has more industrial uses than carbon. |
| Option 3 | It can form longer chains than carbon can. |
| Option 4 | It is more difficult to obtain in its raw form than carbon. |

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| **Question #** | **17** |
| **Kaplan QID** | **TLMI1696** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a business class.   **FEMALE PROFESSOR:** Good morning. Okay, people. Let's take a seat. We have a lot to get through today.   Today we're starting a whole new section on the characteristics of successful corporate CEOs. Who are CEOs? We talked about this last week. Anyone?   **FEMALE STUDENT:** Chief Executive Officers, the executives responsible for a company's operations.   **FEMALE PROFESSOR:** Correct. And the CEO of a company is usually the President or the Chairman of the Board. Today, we'll look at some of the characteristics that distinguish successful CEOs. What makes these people so effective? I'm sure they would like to think of themselves as unique individuals, but research suggests that most successful CEOs share similar qualities that ensure their effectiveness in the corporate world. So what might these common qualities be?   **MALE STUDENT:** Uh, the ability to keep good employees? For example, employees, especially star employees, shouldn't jump ship and go to work for competitors at the drop of a hat. Good CEOs value the skills of good employees and provide incentives that keep them happy.   **FEMALE PROFESSOR:** Great. Good incentives mean your best and brightest employees will not flee to your competitors. Anyone else? Jessica?   **FEMALE STUDENT:** Good communication skills.   **FEMALE PROFESSOR:** Good. Can you explain you mean?   **FEMALE STUDENT:** Well, effective CEOs are able to clearly, uh, communicate the mission and vision of the company or, you know, define what they want their employees to accomplish...   **MALE STUDENT:** And they have the ability to create a group of people who can work as a team.   **FEMALE PROFESSOR:** Right. Effective CEOs are great leaders. Perhaps the most important characteristic of a successful CEO is the ability to create a group of team players who will be inspired to work above and beyond the call of duty.   Good CEOs are also consistent, making them easy to approach with any kind of information - good or bad. Employees never have to withhold important information because they fear their bosses' reaction - they never have to worry that their bosses, the CEOs, will get upset or angry rather than appreciate their efforts.   And they know how to motivate and pull people onto their side. They instill a sense of trust. You've heard of the expression "following someone into hell"? Well, good CEOs can inspire people to follow them through bleak times, turmoil, and crisis.   You might think this is a natural quality, uh something, uh, you are born with, or not. Some people are natural leaders but you can also learn to be a good leader, even if it doesn't come to you naturally.   **FEMALE STUDENT:** You mean anyone can learn to be a good leader?   **FEMALE PROFESSOR:** Good question. Actually, uh, good leadership is about making a connection with the people you are working with. In the case of CEOs, that includes employees, vendors, customers, colleagues... everybody. Good CEOs understand what these people need. They aren't guessing. Let me give you an example:   One CEO told me that at the national sales meetings, she made a point of demonstrating her appreciation for the hard work of her best sales team. When one of the most successful sales representative entered the conference room, she went to her immediately and uh, greeted her. She always made sure she knew her children's names and some personal information about their family. She also made a concerted effort to praise her in front of the rest of the team.   And creating and maintaining staff morale is important. Effective CEOs understand how to motivate and inspire their teams because they know what their teams need. That's what a good CEO does. Good CEOs make sure their workers know that they are important to the company.   Okay, let's move onto another quality that seems to be present in highly successful CEOs...setting a unified vision for the company that can be easily communicated and understood by the employees at all levels.   How do you think that can be achieved? Anyone?   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the talk mainly about? |
| Correct Answer | 2 |
| Option 1 | The ways CEOs maintain staff morale |
| Option 2 | The traits of successful CEOs |
| Option 3 | CEOs' effective communication strategies |
| Option 4 | Corporations run by prominent CEOs |

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| **Question #** | **18** |
| **Kaplan QID** | **TLDE1697** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the professor, which of the following causes employees to keep information from their bosses? |
| Correct Answer | 3 |
| Option 1 | CEOs who are unmotivated |
| Option 2 | Policies that discourage cooperation |
| Option 3 | Bosses who behave inconsistently |
| Option 4 | Companies without a unified vision |

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| **Question #** | **19** |
| **Kaplan QID** | **TLIE1698** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LIE |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE STUDENT:** Uh, the ability to keep good employees? For example, employees, especially star employees, shouldn't jump ship and go to work for competitors at the drop of a hat. Good CEOs value the skills of good employees and provide incentives that keep them happy.  What does the student mean when he says this:   **MALE STUDENT:** For example, employees, especially star employees, shouldn't jump ship and go to work for competitors at the drop of a hat. |
| Stem / Prompt | What does the student mean when he says this: |
| Correct Answer | 2 |
| Option 1 | CEOs should run their companies the way a captain runs a ship. |
| Option 2 | CEOs should create a work environment that encourages the best employees to stay. |
| Option 3 | CEOs should provide additional training to employees who have low skills. |
| Option 4 | CEOs should understand as much about their competitors as possible. |

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| **Question #** | **20** |
| **Kaplan QID** | **TLDE1699** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the professor, why do employees sometimes withhold information from their bosses? |
| Correct Answer | 1 |
| Option 1 | They are afraid that their bosses may become upset or angry. |
| Option 2 | They believe that having more information than the boss gives them power. |
| Option 3 | They do not want to be responsible for giving the boss wrong information. |
| Option 4 | They are unsure about what information the boss already has. |

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| **Question #** | **21** |
| **Kaplan QID** | **TLIM1700** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LIM |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **FEMALE PROFESSOR:** What makes these people so effective? I'm sure they would like to think of themselves as unique individuals, but research suggests that most successful CEOs share similar qualities that ensure their effectiveness in the corporate world. |
| Stem / Prompt | What does the professor suggest about successful CEOs? |
| Correct Answer | 3 |
| Option 1 | They enjoy being in control. |
| Option 2 | They tend to work harder than most people. |
| Option 3 | They see themselves as different from others. |
| Option 4 | They set high standards for themselves and those around them. |

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| **Question #** | **22** |
| **Kaplan QID** | **TLRF1701** |
| Passage ID (file name) | TLMI1696 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor describe the actions of a sales representative during a meeting? |
| Correct Answer | 4 |
| Option 1 | To provide context for the definition of "leadership" |
| Option 2 | To illustrate how a successful CEO controlled her staff |
| Option 3 | To give an example of how negative emotions can cause morale problems |
| Option 4 | To demonstrate how a successful CEO showed appreciation of employees |

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| **Question #** | **23** |
| **Kaplan QID** | **TLMI1738** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a sociology class.   **FEMALE PROFESSOR:** All right, uh... last time we started off by defining sociology and, um, discussing where it fits into social science as a whole. We looked at the origins of sociology, and some of the major thinkers in the field. And, uh... today, we're going to examine the three central perspectives of sociological thought, that is, um, the ways in which sociologists view social phenomena. While sociologists are basically studying the same phenomena, they use different methods and approaches to develop theories that explain the social world.   These three main perspectives are the functionalist, conflict theorist, and interactionist. And although you can look at these as different schools of thought, most sociologists actually use all three to get insight into an issue.   So... starting with the functionalists, um, the functionalists view society as an interdependent system of independent entities. These entities are groups or organizations such as the family, churches, schools, and so on. They work together for the good of society as a whole in the functionalist view. One of the names we associate with the functionalist view is Talcott Parsons. Parsons viewed society as an interconnected web. He analyzed the functions of institutions within this web, the roles they play, and uh, the significance of their viability. He observed, for example, that if a particular institution doesn't serve any real purpose in society, it doesn't survive from one generation to the next.   Now, within the functionalist perspective, institutions can have both manifest and latent functions. *Manifest functions* are those that are, uh, stated outright. For example, one manifest function of say, a college education, is to prepare students for a career. A latent function, therefore, is one that isn't stated. It's a hidden or unconscious function of an institution. A latent function of getting a college education might be to make new friends, move away from home, or to experience life outside the parameters set up by one's parents. Okay?   Anyway, getting back to how functionalists view society... uh... the functionalists emphasize consensus and cooperation among social groups, and believe that change should be slow and evolutionary. This is in stark contrast to the *conflict theorists*, who view society as a place of conflict and instability, a continual struggle among groups for power and resources. Karl Marx is the inspiration for the conflict perspective. Marx was, as you may recall, concerned with class conflict - with the conflict between those that control capital and those who sell their labor. But, uh, today, conflict theorists have extended this struggle to a variety of groups - they look at, for example, gender, race, and ethnic conflict. So conflict theorists, when they, uh, look at institutions, they look at how they serve to maintain the power and privilege - or lack thereof - of some groups. One major contribution of conflict theory is that it's helped sociologists view certain groups from the eyes of their own members. The work of feminist scholars, for example, has led to a more gender-balanced view of society.   All right, now turning to the interactionists. While both functionalists and conflict theorists look at society from the macro level, that of society as a whole, the interactionists work on the micro level. They're concerned with how we interpret our roles in society, with how we impart meaning to the people, objects, and events we interact with. Also, they see social change as a result of communication: that we shape society through communication and in turn are changed by it. They are particularly interested in how people use symbols to communicate. George Herbert Mead, for example, uh he's regarded as the founder of the interactionist perspective... he focused on all forms of communication, both verbal and nonverbal, in one-on-one interactions and in small groups. For instance, the ways in which various societies around the world might use different nonverbal behavior for the same function, say for greeting, is of interest to the interactionists.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the talk mainly about? |
| Correct Answer | 4 |
| Option 1 | Four prominent theorists in the field of sociology |
| Option 2 | A broad definition of sociology as a science |
| Option 3 | The roots of social conflict |
| Option 4 | Three sociological perspectives |

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| **Question #** | **24** |
| **Kaplan QID** | **TLII1739** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LII |
| Stem / Prompt | According to the talk, what are three ways in which sociologists view social phenomenon? |
| Correct Answer | 235 |
| Option 1 | As a series of events leading to personal growth |
| Option 2 | Through struggles for power and resources |
| Option 3 | As an interconnected web of entities |
| Option 4 | Through non-verbal signals used across various societies |
| Option 5 | Through roles in society and the ways people interpret them |

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| **Question #** | **25** |
| **Kaplan QID** | **TLDE1740** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Which sociological perspective emphasizes the interrelatedness of societal entities and gradual changes in society? |
| Correct Answer | 1 |
| Option 1 | Functionalist |
| Option 2 | Behaviorist |
| Option 3 | Conflict theory |
| Option 4 | Interactionist |

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| **Question #** | **26** |
| **Kaplan QID** | **TLRF1741** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor mention the various non-verbal signals that societies use as greetings? |
| Correct Answer | 3 |
| Option 1 | To demonstrate that such signals are not universal across cultures |
| Option 2 | To emphasize that this is the basis of most of interactionist theory |
| Option 3 | To give an example of the interactionists' focus on symbolic communication |
| Option 4 | To describe a typical example of the communicative function of societies |

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| **Question #** | **27** |
| **Kaplan QID** | **TLRF1742** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Stem / Prompt | Why does the professor mention getting a college education? |
| Correct Answer | 3 |
| Option 1 | To give an example of an institution with a functionalist orientation |
| Option 2 | To demonstrate that it does not actually serve the function that is commonly attributed to it |
| Option 3 | To provide examples of latent and manifest functions of an institution |
| Option 4 | To illustrate an institution that survives from one generation to the next |

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| **Question #** | **28** |
| **Kaplan QID** | **TLDE1743** |
| Passage ID (file name) | TLMI1738 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | Which of the following topics are emphasized in interactionist theory? |
| Correct Answer | 14 |
| Option 1 | Symbols of communication |
| Option 2 | Conflict between societal groups |
| Option 3 | Stated and unstated functions of institutions |
| Option 4 | Interpretation of roles |

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| **Question #** | **29** |
| **Kaplan QID** | **TLMI1435** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LMI |
| Listening Stimulus | **Narrator:** Listen to a talk in a physics class.   **MALE PROFESSOR:** Good morning. Welcome.... Today's lecture is on geothermal energy. *Geothermal* is derived from the Greek words *geo*, meaning 'Earth,' and *therine*, meaning, uh...'heat.'   In other words, heat from the earth is used to generate energy that can be converted into electricity. Prime examples of geothermal energy are found at Yellowstone National Park and at, um...Geysers Region and Imperial Valley in California. But, it's the Old Faithful geyser of Yellowstone that's probably the best-known example of untapped geothermal energy. If harnessed properly, this raw energy can be used to heat homes and fuel electric generators.   Now...uh, to begin, uh, energy is contained within rocks or fluids of the um...earth's crust. As far as modern science can tell, the source of geothermal energy is driven by, uh...radioactivity at the center of the earth. This energy is collected in geothermal reservoirs hundreds to thousands of feet below the earth's surface. So, I guess the question is, "How do we get and use electricity from these naturally abundant resources?" Well, geothermal energy is usable anywhere from room temperature to well over a hundred and forty-nine degrees centigrade. To produce electricity commercially, a geothermal reservoir must produce hot water and steam. Geothermal reservoirs are classified as either low temperature, around a hundred and fifty degrees centigrade or cooler, or, uh...high temperature, above a hundred and fifty degrees centigrade. The high temperature reservoirs are usually used to produce electricity commercially, while the, um...low temperature reservoirs are mainly used for heating residential and industrial buildings. By the way, get this one: did you know that Iceland's situated so close to the mid-Atlantic volcanic ridge that it's surrounded by an abundant geothermal energy source? So as a result, the capital, Reykjavik, is heated entirely from geothermal energy. Wild, huh?   Now, there are three basic power plant systems presently used to, um...convert geothermal reservoirs into usable electricity. The first is the, uh, uh...dry steam system, in which steam directly from the reservoir is used to turn the generator. The steam is condensed into water and injected back into the reservoir. The second and most common is the flash steam system, in which, um...super-hot water - at a hundred and eighty degrees centigrade or higher - is pumped toward the surface under high pressure. Once at the surface, the pressure is released, allowing some of the water to convert or, you could say, "flash" into steam. This steam is used to create energy, leaving the, uh...remaining water to be pumped back into the reservoir.   The third system, the binary cycle, is different from the other systems because water and steam from the reservoir never actually contact the generator. This system uses the geothermal reservoir to heat another fluid, which turns the um...generators. The benefits of the binary cycle are: first, the fluid has a lower boiling point than water, so it doesn't need such a high temperature reservoir; and second, there are no air emissions, unlike the dry and flash steam systems, which, uh...emit possibly contaminated air and water vapor into the environment.   Overall, geothermal looks very promising because it presents very little environmental damage as long as the, um...groundwater is recycled back into the reservoir. At present, geothermal energy ranks third behind, um...solar and wind power in renewable energy sources that are currently available to us. A lot of people wonder why we don't see more geothermal energy plants. The answer, I guess, is that there's a need for more public awareness. So, uh...tell your friends, write your congressmen, and show the world what you think about geothermal energy.   *Now use your notes to help you answer the questions*. |
| Stem / Prompt | What is the talk mainly about? |
| Correct Answer | 3 |
| Option 1 | The economic and political forces limiting the use of geothermal energy |
| Option 2 | The negative environmental effects of geothermal energy |
| Option 3 | The technology and feasibility of using geothermal energy |
| Option 4 | The uses of geothermal and other alternative energies in Iceland |

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| **Question #** | **30** |
| **Kaplan QID** | **TLDE1436** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | According to the talk, how is geothermal energy currently being used? |
| Correct Answer | 23 |
| Option 1 | To power trains |
| Option 2 | To generate electricity |
| Option 3 | To heat homes |
| Option 4 | To find oil |

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| **Question #** | **31** |
| **Kaplan QID** | **TLDE1437** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LDE |
| Stem / Prompt | What does the professor say about binary power plant systems? |
| Correct Answer | 1 |
| Option 1 | They pollute less than other geothermal systems. |
| Option 2 | They are inefficient compared to other geothermal systems. |
| Option 3 | They require a higher temperature than other geothermal systems. |
| Option 4 | They emit more contaminated water vapor into the environment than do other geothermal systems. |

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| **Question #** | **32** |
| **Kaplan QID** | **TLRF1438** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE PROFESSOR:** By the way, get this one: did you know that Iceland's situated so close to the mid-Atlantic volcanic ridge that it's surrounded by an abundant geothermal energy source? So as a result, the capital, Reykjavik, is heated entirely from geothermal energy. Wild, huh?  Why does the professor say this:   **Professor:** Wild, huh? |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 2 |
| Option 1 | To imply that the information may not be credible |
| Option 2 | To express wonder that a city could actually be heated in this way |
| Option 3 | To hint at the risk that the technology presents to the city's residents |
| Option 4 | To show that he does not expect that geothermal energy will ever be profitable |

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| **Question #** | **33** |
| **Kaplan QID** | **TLRF1439** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LRF |
| Listening Stimulus | **Narrator:** Listen to part of the talk again, and then answer the question.   **MALE PROFESSOR:** This energy is collected in geothermal reservoirs hundreds to thousands of feet below the earth's surface. So, I guess the question is, "How do we get and use electricity from these naturally abundant resources?"  Why does the professor say this:   **Professor:** So, I guess the question is, "How do we get and use electricity from these naturally abundant resources?" |
| Stem / Prompt | Why does the professor say this: |
| Correct Answer | 1 |
| Option 1 | To indicate what the next topic will be |
| Option 2 | To ask the students for their opinions |
| Option 3 | To signal that what follows will be on the final exam |
| Option 4 | To show that scientists are still debating the issue |

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| **Question #** | **34** |
| **Kaplan QID** | **TLIN1440** |
| Passage ID (file name) | TLMI1435 |
| Question Type | Listening Comprehension |
| SkillCode | LIN |
| Stem / Prompt | What does the professor suggest about the future of geothermal energy? |
| Correct Answer | 3 |
| Option 1 | It will be used more often than wind or solar power. |
| Option 2 | Scientists will discover ways of making it less damaging to the environment. |
| Option 3 | It will become more prevalent as people learn about its potential. |
| Option 4 | Scientists will eventually find more sources that are easily recoverable. |

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| **Question #** | **1** |
| **Kaplan QID** | **TRIN1879** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | It can be inferred from the passage that one reason that the Anasazi culture survived was because of |
| Correct Answer | 3 |
| Option 1 | its incorporation of other ethnic groups |
| Option 2 | its adoption of the culture of the Spanish explorers |
| Option 3 | its continued advances in agriculture and building design |
| Option 4 | its ability to maintain trading relationships with other tribes |

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| **Question #** | **2** |
| **Kaplan QID** | **TRWM1880** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | The term *ramped* in the passage is closest in meaning to |
| Correct Answer | 3 |
| Option 1 | built-up |
| Option 2 | paved |
| Option 3 | sloped |
| Option 4 | wide |

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| **Question #** | **3** |
| **Kaplan QID** | **TRRF1881** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   -->The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | Why does the author mention ladders in paragraph 4?   An arrow [ ] marks paragraph 4. |
| Correct Answer | 2 |
| Option 1 | To describe a technological advancement made in the Classic Period |
| Option 2 | To describe how the Anasazi got to the roofs of their dwellings |
| Option 3 | To describe a tool the Anasazi acquired from the Spanish |
| Option 4 | To describe how the Anasazi accessed the nearby cliffs and mesas |

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| **Question #** | **4** |
| **Kaplan QID** | **TRDE1882** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | According to the passage, which of the following were introduced to the Anasazi by the Spanish explorers? |
| Correct Answer | 1 |
| Option 1 | Various domesticated animals |
| Option 2 | An egalitarian form of government |
| Option 3 | New tools for weaving cotton and wool |
| Option 4 | Improved irrigation systems |

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| **Question #** | **5** |
| **Kaplan QID** | **TRRE1883** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | The word *it* in the passage refers to |
| Correct Answer | 2 |
| Option 1 | period |
| Option 2 | pottery |
| Option 3 | architecture |
| Option 4 | construction |

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| **Question #** | **6** |
| **Kaplan QID** | **TRDE1884** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | Which of the following best describes the changes from the Basket Maker Period to the Modified Basket Maker Period ? |
| Correct Answer | 1 |
| Option 1 | Cultivation of crops largely replaced hunting and gathering |
| Option 2 | Food was stored in above-ground buildings made of stone |
| Option 3 | Ceremonial themes dominated pottery designs |
| Option 4 | Containers and baskets were made from corn by-products |

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| **Question #** | **7** |
| **Kaplan QID** | **TRIN1885** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   -->During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | From the information in paragraph 5, it can be inferred that some researchers feel the Anasazi were capable of   An arrow [ ] marks paragraph 5. |
| Correct Answer | 1 |
| Option 1 | building cities |
| Option 2 | defeating the Spanish |
| Option 3 | calculating astronomical events |
| Option 4 | exploiting underground water sources |

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| **Question #** | **8** |
| **Kaplan QID** | **TRWM1886** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | The term *a crescendo* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | a peak |
| Option 2 | a low point |
| Option 3 | an end |
| Option 4 | a turning point |

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| **Question #** | **9** |
| **Kaplan QID** | **TRCO1887** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. **~~+~~** Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. **~~+~~** The rooms of these dwellings were rectangular, with thick, flat roofs. **~~+~~** The roof of one home could be reached from the level below by a ladder. **~~+~~** The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | They measured about two by three meters, large enough for several people to sleep in. |
| Correct Answer | 3 |

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| **Question #** | **10** |
| **Kaplan QID** | **TRPA1888** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| 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 | The underground feature of the chamber was unchanged, but the purpose of it was altered somewhat, being used for certain spiritual and meeting purposes by the men. |
| Option 2 | Though the ceremonial chamber, called a *kiva*, was basically unchanged, its purpose became strictly religious and only males were permitted to use it. |
| Option 3 | A *kiva* was different from a subterranean ceremonial chamber used by the men in its essential shape and purpose. |
| Option 4 | The round room, known as a *kiva*, which was used by the men as a meeting place for religious ceremonies and planning sessions, was kept below ground. |

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| **Question #** | **11** |
| **Kaplan QID** | **TRWM1889** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | The word *elaborate* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | complex |
| Option 2 | plentiful |
| Option 3 | sturdy |
| Option 4 | crowded |

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| **Question #** | **12** |
| **Kaplan QID** | **TRDM1890** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RDM |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | Which of the following is mentioned as a consequence of the development of agriculture by the Anasazi? |
| Correct Answer | 1 |
| Option 1 | Villages |
| Option 2 | Hunting tools |
| Option 3 | A writing system |
| Option 4 | Herbal medicine |

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| **Question #** | **13** |
| **Kaplan QID** | **TRDT1891** |
| Passage ID (file name) | TRIN1879 |
| Question Type | Reading Comprehension |
| SkillCode | RDT |
| Listening Stimulus | Classic Period\_4Regressive Period \_3 |
| Reading Passage | *The Anasazi*  The Pueblo Indians of today, who live mostly in New Mexico and Arizona in the southwestern United States, are descendants of the Anasazi culture. The history of the Anasazi has been divided into several periods. During the Archaic Period (8000 BC-300 BC) and the Ancient Cultures (300 BC-100 BC), the Indians hunted game and collected plants and seeds. They moved their campsites often and over great distances.   The Basket Maker phase dates from about 100 BC, when they began to develop agriculture, to AD 500. Throughout this period, the Indians remained heavily dependent on hunting and gathering. The game they sought generally consisted of deer, antelope, and rabbit. On occasion, special hunting parties would be sent to the plains to the east in search of bison. Dogs and turkeys were the first animals to be domesticated. Small villages started to appear. These villages had several pit houses, which were dwellings dug into the ground with ramped entrance ways, roof support posts, central fireplaces, and domed roofs covered with brush and adobe or mud. Underground pits for storing wild and grown food, lined with stone slabs to keep out the desert heat, were located both inside and outside the pit houses.   By AD 500, agriculture, particularly of corn, began to play a more dominant role in the culture than hunting and gathering, and thus began the Modified Basket Maker Period (AD 500-700). During this period the Anasazi developed the skill of making pottery. Their food storage pits evolved into semi-subterranean homes and ceremonial chambers. Toward the end of the Modified Basket Maker Period, above-ground stone construction began to appear.   The Classic Period (AD 700-1300), saw many changes. The Anasazi made a vast territorial expansion, encompassing central Utah, southern Colorado, and Northern Mexico, but deserted the northernmost regions of their territory. The people began to use irrigation to cultivate several varieties of corn and cotton. Pottery, basketry, weaving, architecture, jewelry, and other arts reached new heights, and trade within the Anasazi area and with neighboring groups was conducted at a tremendous rate, considering all travel was by foot. Populations were concentrated into large, multistoried, terraced dwellings built into the recesses of cliffs and in other easily defensible locations, such as mesa tops and caves. The rooms of these dwellings were rectangular, with thick, flat roofs. The roof of one home could be reached from the level below by a ladder. The rooms contained no windows or doors but were accessed through a trap door in the roof, assuring protection from enemies. The ceremonial chamber, called a *kiva*, a round space used for rituals and decision-making gatherings by the males of the tribe, remained subterranean. However, by the end of the period, many large centers of life were abandoned, possibly due to drought, overuse of resources, and other population pressures, or because of invading bands of Navajo and Apache. Starting in the 1100s, people began moving south, often into the sparsely populated, mountainous regions of central Arizona and New Mexico. Abandonment reached a crescendo in the late 1200s, and by 1300 the entire San Juan River drainage area had been abandoned.   During the Regressive Period, from 1300 to 1700, houses became less elaborate. The architecture does not show the careful construction characteristic of the previous period. Some pottery (but certainly not all) was not constructed or decorated as carefully as it had been previously. In fact, it showed new developments; geometric patterns were largely replaced by naturalistic representations of birds, animals, insects, and the human figure; glazing was frequently used. In addition, many of the villages were founded that are inhabited today. Some researchers believe that it is possible that the Anasazi would have become truly urban if the Spanish exploration had not altered the course of events drastically.   Early in the Modern Pueblo Period (1700 to the present), cattle, goats, horses, and sheep were introduced by Spanish explorers. Cotton was replaced by wool as a textile for weaving clothing and blankets. The Pueblo people, as they are now known, continued to develop, establishing an egalitarian form of government, sophisticated irrigation systems, and making further artistic developments in pottery, weaving, jewelry, leatherwork, and other crafts.   Today, there are 19 Pueblo communities in the American southwest, divided into several clans. The people still participate in governing themselves and maintaining their traditional religious ceremonies. |
| Stem / Prompt | Choose the phrases from the answer choices list and then match them to the Anasazi cultural period to which they relate. ***This question is worth 4 points.*** |
| Correct Answer | 2369457 |
| Option 1 | Were nomadic |
| Option 2 | Elaborate pottery design |
| Option 3 | Abandonment of San Juan River area |
| Option 4 | Use of pottery glazing |
| Option 5 | Simplified housing design |
| Option 6 | Built underground 'kivas' |
| Option 7 | Founding of villages that still exist |
| Option 8 | First developed agriculture |
| Option 9 | Territorial expansion |

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| **Question #** | **14** |
| **Kaplan QID** | **TRWM1892** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | The word *spans* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | crosses |
| Option 2 | describes |
| Option 3 | creates |
| Option 4 | discusses |

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| **Question #** | **15** |
| **Kaplan QID** | **TRDE1893** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Magical Realism*  -->The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | According to the information in paragraph 1, what do some critics say concerning magical realism?   An arrow [ ] marks paragraph 1. |
| Correct Answer | 4 |
| Option 1 | It was a term originally used to describe the works of Franz Roh. |
| Option 2 | It was more popular prior to the 20th century. |
| Option 3 | It is a genre that includes both fiction and nonfiction works. |
| Option 4 | It is a term reserved only for works by Latin American authors. |

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| **Question #** | **16** |
| **Kaplan QID** | **TRIN1894** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   -->The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | Based on information in paragraph 2, it can be inferred that Franz Roh did NOT   An arrow [ ] marks paragraph 2. |
| Correct Answer | 1 |
| Option 1 | use the term magical realism to describe literature |
| Option 2 | agree with the original definition of magical realism |
| Option 3 | consider his own work to be magical realism |
| Option 4 | see a difference between surrealism and magical realism |

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| **Question #** | **17** |
| **Kaplan QID** | **TRDE1895** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   -->The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   -->How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | In the painting described in paragraphs 3 and 4, which of the following is identified as being an unrealistic feature?   An arrow [ ] marks paragraphs 3 and 4. |
| Correct Answer | 3 |
| Option 1 | The Arab |
| Option 2 | The camel |
| Option 3 | The lion |
| Option 4 | The desert |

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| **Question #** | **18** |
| **Kaplan QID** | **TRPA1896** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| 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 | Magical realism tries to show the magic that lies just below the surface of ordinary reality. |
| Option 2 | Fantastic elements in magical realism are presented as if they were part of reality itself. |
| Option 3 | Literature that falls into the genre of magical realism usually contains contradiction between reality and magic. |
| Option 4 | Magical realism often depicts characters who have magical or unreal powers and abilities. |

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| **Question #** | **19** |
| **Kaplan QID** | **TRWM1897** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | The word *convey* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | deny |
| Option 2 | portray |
| Option 3 | remove |
| Option 4 | mock |

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| **Question #** | **20** |
| **Kaplan QID** | **TRRE1898** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | The word *it* in the passage refers to |
| Correct Answer | 2 |
| Option 1 | magical realism |
| Option 2 | time |
| Option 3 | ordinary reality |
| Option 4 | a work |

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| **Question #** | **21** |
| **Kaplan QID** | **TRRF1899** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   -->The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | In paragraph 5, the author explains the concept of magical realism by   An arrow [ ] marks paragraph 5. |
| Correct Answer | 3 |
| Option 1 | defining it according to Franz Roh |
| Option 2 | contrasting it with surrealism |
| Option 3 | identifying some of its characteristics |
| Option 4 | comparing it to a genre of painting |

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| **Question #** | **22** |
| **Kaplan QID** | **TRWM1900** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | The word *interplay* in the passage is closest in meaning to |
| Correct Answer | 4 |
| Option 1 | display |
| Option 2 | interpretation |
| Option 3 | correlation |
| Option 4 | interaction |

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| **Question #** | **23** |
| **Kaplan QID** | **TRCO1901** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined. **~~+~~**   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. **~~+~~** Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism. **~~+~~**   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. **~~+~~** Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | Rather, they are based on reality as it actually exists, or perhaps as it is depicted in religious traditions or allegories. |
| Correct Answer | 1 |

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| **Question #** | **24** |
| **Kaplan QID** | **TRAO1902** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RAO |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | Which of the following statements most accurately reflects the author's opinion about magical realism? |
| Correct Answer | 2 |
| Option 1 | Because magical realism blends elements of the real and the unreal, many readers may find it difficult to read at first. |
| Option 2 | While it may be difficult to define the genre, certain works can clearly be considered examples of magical realism. |
| Option 3 | Magical realism is one of the most creative genres of fiction, and among the most difficult for authors to master. |
| Option 4 | Critics should not worry about whether a particular work fits the definition of magical realism, and should instead focus on the quality of the work itself. |

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| **Question #** | **25** |
| **Kaplan QID** | **TRII1903** |
| Passage ID (file name) | TRWM1892 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *Magical Realism*  The definition of "magical realism" in literature is one that has been widely debated by authors and literary critics alike. Some Latin American critics, author Alejo Carpentier most prominent among them, believe that magical realism is a uniquely Latin American concept. Other critics feel that the term refers to a genre of fiction writing that spans geographical, cultural, and political boundaries. Still others claim that the term magical realism applies only to a select group of South American authors who created works of literature in the middle part of the 20th century. This debate contributes to the difficulty of defining a term that can refer to such a diverse body of literature. What exactly is magical realism?   The term was first coined in the early 1920s by Franz Roh, a German art critic. Roh used the term "magical realism" to describe paintings in which everyday life was depicted in a way that did not conform to ordinary reality. For Roh, the artwork had to have an element of the impossible, and would very often show a realistic setting with one or two unrealistic features. An example of this would be a painting that depicts an Arab asleep in the desert with a camel lying next to him, and a lion watching over them both. Most people are aware that lions cannot live in the desert, yet this painting is by no means surreal - or without basis in reality - because the Arab, the camel, and the desert together comprise a setting based on ordinary reality.   The painting then, is not surreal, nor could it have been called realistic - something that depicts a real-life situation in a fixed moment of time. While the images of the Arab and the camel in the desert are quite realistic and were painted in a realistic style, the addition of the lion - an element that seemingly should not have been present in the desert - takes the painting out of the realm of the realistic and brings it into another realm entirely: the realm that Roh named magical realism.   How then, does this description of magical realism apply to literature? Magical realism in literature is often described as fiction that connects the real world with the imaginary world. Works of magical realism combine real life and the fantastic in such a way that the magical elements become part of ordinary reality; the magical elements are no longer "magical," but merely extensions of ordinary reality. Whereas realistic works contain an opposition between magic and reality, magical realism blurs the line of this opposition, making it difficult to see where reality ends and magic begins. In the realm of magical realism, myths, legends, rituals, and tradition are emphasized over empiricism and technology. Unlike surrealism, the worlds of magical realism are not completely imagined.   The literature of magical realism aims to convey the reality of worlds that do not ordinarily exist. Works of magical realism share several characteristics, including the way that time is depicted. In works of magical realism, time is not linear, as it is in ordinary reality. Often, it seems to double back on itself, so that events in the past, present, and future can occur out of sequence. Another feature shared by the genre is the subjectivity of cause and effect. In ordinary reality, causes and their effects are linear, predictable, and always proceed from cause to effect. In magical realism, causal agents do not always have predictable effects, and likewise, effects are not always traceable to expected causes. Works of magical realism often allow for the co-existence of logical contradictions; in fact, the interplay of contradicting elements is the background reality for many works of magical realism.   Magical realism is a term that can describe any body of literature that shares most of the criteria described above. Like any other genre, there will always be some discussion about whether certain works fit neatly into it. Although a solid definition of the term is still elusive, the characteristics described above should help to determine whether a work fits into the genre. |
| Stem / Prompt | The term "magical realism" as it applies to literature has no clear, concise definition. |
| Correct Answer | 235 |
| Option 1 | Most works now considered to be in the genre were written by South American authors. |
| Option 2 | The term was originally used to describe certain kinds of paintings. |
| Option 3 | Some of the shared characteristics of magical realism include nonlinear depictions of time, effects with unpredictable causes, and the coexistence of contradicting elements. |
| Option 4 | Many works of magical realism feature characters who live in ordinary reality, but then develop or acquire magical abilities, such as the power to travel through time. |
| Option 5 | It refers generally to works of fiction that contain elements of the real world combined with elements of the fantastic. |
| Option 6 | While the term itself is ill-defined, most critics agree that the works of Alejo Carpentier and Franz Roh are classic examples of the genre of magical realism. |

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| **Question #** | **26** |
| **Kaplan QID** | **TRWM1904** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The word *lesser* in the passage is closest in meaning to |
| Correct Answer | 2 |
| Option 1 | fewer |
| Option 2 | minor |
| Option 3 | inferior |
| Option 4 | smaller |

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| **Question #** | **27** |
| **Kaplan QID** | **TRWM1905** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The word *patches* in the passage is closest in meaning to |
| Correct Answer | 1 |
| Option 1 | areas |
| Option 2 | holes |
| Option 3 | repairs |
| Option 4 | features |

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| **Question #** | **28** |
| **Kaplan QID** | **TRWM1906** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RWM |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The word *compounds* in the passage is closest in meaning to |
| Correct Answer | 4 |
| Option 1 | systems |
| Option 2 | centers |
| Option 3 | increases |
| Option 4 | substances |

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| **Question #** | **29** |
| **Kaplan QID** | **TRRE1907** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RRE |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The word *others* in the passage refers to |
| Correct Answer | 3 |
| Option 1 | days |
| Option 2 | seasons |
| Option 3 | patches |
| Option 4 | species |

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| **Question #** | **30** |
| **Kaplan QID** | **TRKT1908** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RKT |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  -->One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | Based on the information in paragraph 1, which of the following best defines the term *niche overlap*?   An arrow [ ] marks paragraph 1. |
| Correct Answer | 3 |
| Option 1 | Lakes overflowing their natural boundaries |
| Option 2 | Habitats extending beyond their normal boundaries |
| Option 3 | Several species competing for the same resources |
| Option 4 | The mating periods of several species occurring at the same time |

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| **Question #** | **31** |
| **Kaplan QID** | **TRRF1909** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RRF |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   -->Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | In paragraph 5, the author explains the spatial distribution of algae by   An arrow [ ] marks paragraph 5. |
| Correct Answer | 1 |
| Option 1 | identifying physical factors that affect lakes |
| Option 2 | describing the physical characteristics of algae that enable them to move |
| Option 3 | comparing the circulation of lake systems and marine habitats |
| Option 4 | contrasting the requirements of algae with other aquatic organisms |

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| **Question #** | **32** |
| **Kaplan QID** | **TRPA1910** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RPA |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | Choose the sentence below that most closely represents the information in the highlighted sentence in the passage. Answer choices that are wrong do not contain all the information that is in the highlighted sentence or change the meaning in an important way. |
| Correct Answer | 1 |
| Option 1 | When the physical environment changes quickly, the advantages a particular species may have might not exist long enough to allow it to become dominant. |
| Option 2 | If the physical advantages a species may have change suddenly, it might no longer be able to compete, and thus lose its dominance. |
| Option 3 | When the dominant species no longer has sufficient advantages, it may, under certain physical conditions, be rapidly excluded from the environment. |
| Option 4 | If the dominant species is able to exist for sufficient duration, it may have an exclusive advantage over any particular species found in the same physical environment. |

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| **Question #** | **33** |
| **Kaplan QID** | **TRCO1911** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RCO |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton." **~~+~~**   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant. **~~+~~**-->-->-->  Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species. **~~+~~**   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters. **~~+~~**   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | Thus, the differences in the efficiency of resource utilization among species may be too small for competitive exclusion to occur before the environment changes. |
| Correct Answer | 2 |

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| **Question #** | **34** |
| **Kaplan QID** | **TRDE1912** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | According to the passage, thermal stratification affects the distribution of algal species by |
| Correct Answer | 1 |
| Option 1 | creating zones of water that remain separate |
| Option 2 | reducing the depth to which warm water reaches |
| Option 3 | causing currents to accelerate within the lake system |
| Option 4 | limiting the availability of nutrients in the water column |

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| **Question #** | **35** |
| **Kaplan QID** | **TRDE1913** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The passage mentions all the following as factors contributing to the coexistence of several algal species in a lake EXCEPT |
| Correct Answer | 2 |
| Option 1 | life cycles with a resting stage |
| Option 2 | genetic adaptation |
| Option 3 | surface winds |
| Option 4 | waste products |

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| **Question #** | **36** |
| **Kaplan QID** | **TRDE1914** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RDE |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | The author discusses a stream entering a lake in terms of |
| Correct Answer | 1 |
| Option 1 | its effect on the salinity of the lake |
| Option 2 | its effect on the temperature of the lake |
| Option 3 | nutrients that it deposits in the lake |
| Option 4 | improvements that it makes to the quality of the water in the lake |

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| **Question #** | **37** |
| **Kaplan QID** | **TRIN1915** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RIN |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | It can be inferred from the passage that if the water in a lake is very cloudy, the habitat for phytoplankton will |
| Correct Answer | 1 |
| Option 1 | remain near the surface |
| Option 2 | be protected from damage by the sun's ultraviolet rays |
| Option 3 | tend to be dominated by a single species |
| Option 4 | promote the growth of healthier individuals |

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| **Question #** | **38** |
| **Kaplan QID** | **TRMI1916** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RMI |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | According to the passage, "the paradox of the plankton" refers to the fact that phytoplankton in lakes fail to |
| Correct Answer | 1 |
| Option 1 | follow a typical pattern observed in other habitats |
| Option 2 | thrive in both fresh and salt water |
| Option 3 | occupy a particular niche even though it is available to them |
| Option 4 | take advantage of diverse food resources |

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| **Question #** | **39** |
| **Kaplan QID** | **TRII1917** |
| Passage ID (file name) | TRWM1904 |
| Question Type | Reading Comprehension |
| SkillCode | RII |
| Reading Passage | *Phytoplanktonic Communities in Lake Habitats*  One of the most interesting features of phytoplanktonic communities in lake habitats is the coexistence of several algal species. In some cases, one species of phytoplankton, which are microscopic plants, is found to be dominant, in terms of absolute numbers; however, it is not unusual to find two or more algal species codominating the community, which in most lakes includes a large number of lesser species. The various species of algae occur together, and each species has its own particular niche, constrained by its overall requirements and the limitations of the physical environment. This is a peculiar situation. According to classical theory, when niches overlap, one species usually has an advantage, and is able to outcompete the others for food and other resources and becomes dominant, a phenomenon known as competitive exclusion. The codominance and niche overlap of phytoplankton in lakes has been termed "the paradox of the plankton."   Several explanations have been put forth to account for the lack of single-species dominance and higher-than-expected species diversity encountered in phytoplanktonic communities in lake habitats. First, the process of competitive exclusion is slow, and requires that the physical environment remain constant for an extended period of time. If the conditions of the physical environment change rapidly, any advantages a particular species has may not exist for sufficient duration to result in competitive exclusion, and no particular species is able to become dominant.-->-->-->   Second, competition is influenced by the degree of interdependence species have with one another. Phytoplankton release a large number of organic compounds as waste products into the environment. The compounds released by one alga can influence the metabolism of other species. Sometimes, one species is reliant on the compounds released by another. When these are in short supply, the dependant species will decline. When the needed compounds are in abundance, the dependent species will thrive. Other times, the released compounds are inhibitory and antibiotic. An advantage one species might have can be offset and negated by compounds released by another species.   Third, some species have a life cycle in which they enter resting stages and do not compete with other species. They may later emerge and become dominant for a brief period. This mode of behavior is more common in shallow waters.   Fourth, the spatial distribution of species in a lake influences when and where species will interact and compete, and is dependant to a large degree on physical factors acting on and within the waters. Surface winds, water temperature, salinity, and even the clarity of the water all play their parts in determining where species will occur. Winds at the surface of the lake act to stir the water, and redistribute the phytoplankton suspended within it. The temperature of the lake water will influence the degree of mixing. Often, lakes become stratified thermally, with distinct zones that never or rarely mix: dense colder water at the bottom overlain by lighter, warmer waters at the surface. These temperature zones can act as barriers to species distribution. The salinity of the water column can dictate the distribution of algal species. Fresh water entering a lake from a stream may have lower salinity than the average for the rest of the lake, in which case, species requiring lower salinity will be found near the stream. The clarity of a lake's water influences species distribution by restricting the depth to which sunlight will reach. Very clear lakes allow light to reach deeper, and thus extend the habitat available to phytoplankton.   All these physical factors taken together can create many patches of water within a lake. In any particular patch, one species may have a competitive advantage relative to the other species in the patch, but this advantage may not be strong enough to enable the species to dominate the entire lake habitat. Also, these patches are ephemeral, some lasting entire seasons, others just days or even hours.   None of the mechanisms described is mutually exclusive, and niche overlap is probably a result of several of these factors in force simultaneously; the exact mix of factors in play at any one time will vary from lake to lake. |
| Stem / Prompt | An important and unusual feature of lake habitats is the coexistence of several algal species. |
| Correct Answer | 456 |
| Option 1 | Species that have an atypical life cycle are more commonly found in shallow waters. |
| Option 2 | Cold water tends to be denser than warm water, and therefore, the coldest layers are found at the bottom of the lake. |
| Option 3 | Competition among species exists in land and marine habitats, as well as in lakes. |
| Option 4 | Several factors, including temperature and salinity, account for the lack of dominance by a single species. |
| Option 5 | The by-products of one species of phytoplankton can suppress or encourage the growth of another species. |
| Option 6 | One would expect for a single species of phytoplankton to dominate, but this is not what is seen in lakes. |

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| **Question #** | **1** |
| **Kaplan QID** | **TSFE1393** |
| Passage ID (file name) | TSFE1393 |
| Question Type | Speaking |
| SkillCode | SFE |
| Listening Stimulus | **Narrator:** Number One. For this task, you will be asked to speak about a topic that is familiar to you. You will hear a question. You will then have 15 seconds to prepare your response and 45 seconds to speak. |
| Stem / Prompt | Describe a person in your family who is similar to you and explain why you feel he or she is similar. Include details and examples to support your explanation. |

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| **Question #** | **2** |
| **Kaplan QID** | **TSSS2297** |
| Passage ID (file name) | TSSS2297 |
| Question Type | Speaking |
| SkillCode | SSS |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on this topic in a zoology class.   **Professor (male):** I want to talk a little more about driver ants, and their relationship with the people of the regions where they live. It's a, shall we say, complex relationship. The reason I say that is because the voracious appetite of a driver ant colony can be both a blessing and a curse. As we discussed, a colony of driver ants eats everything and anything that gets in its way - and not just other insects. There are documented cases of large mammals falling prey to hungry swarms of driver ants. So, if you think about it a little, you'll see how this appetite can be a blessing to a farmer, because as a driver ant colony moves through crop fields, it consumes literally tens of thousands of insects that would otherwise be eating the farmer's crops. So the driver ants act kind of like nature's pesticide. But this appetite is not such a blessing when the driver ants turn their attention to a farmer's livestock. You might think a goat or a cow could never fall prey to tiny ants, but they have and they do. Livestock, from chickens to cattle - any animal that is tied up or confined - can easily fall prey to the driver ants. So while farmers enjoy the benefit of driver ants clearing their fields of destructive pests, they also have to take steps to prevent their livestock from meeting the same fate. |
| Reading Passage | **Driver Ants**  Many entomologists believe that the most dangerous species of ant is the driver ant. The driver ant is found in the rainforests and savannas of Africa, where it does not live in a permanent nest; instead, it lives as a giant colony that moves through the tropical forests and grasslands, eating as it goes. After traveling all day, the whole colony finds a tree hollow to rest in at night. The soldier ants, with their large, vicious jaws, guard the colony as it sleeps, with the queen and the larvae hidden away in the center, protected by a mass of workers' bodies. All driver ants in a colony are female. When males are hatched they leave the colony, though they return to mate with the queen and thus perpetuate the colony - which can contain more than 20 million individuals. |
| Stem / Prompt | Based on the information in the reading and the talk, describe the behavior of driver ants and their positive and negative impacts on farmers. |
| 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 driver ants. You have 45 seconds to read the passage. Begin reading now. |

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| **Question #** | **3** |
| **Kaplan QID** | **TSSO1574** |
| Passage ID (file name) | TSSO1574 |
| 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.   **Student (male):** Hey, Lauren, I didn't see you in class today. Is everything okay?   **Student (female):** Hi, Ron. Yeah, well, I've just been really pressed for time lately. I took on this ambitious pilot study in my psychology class. It was really interesting but so time-consuming! I had no idea what I was getting into - when you work with two other people everything takes twice as long. So...that's done now but then I realized I only have three weeks to write my term paper for my criminal justice class. So I've been sifting through the materials here all morning....   **Student (male):** And? Any luck?   **Student (female):** Not really.... Well, I have found some recent articles and online sources - and I know Professor Powell likes to see up-to-date titles in the bibliography - but I'm afraid I don't have enough for a really good paper. It's so frustrating when you have to rely on this small library for research.   **Student (male):** Yeah... I hear you. I guess that's the downside of going to a small college in a small town. But we have the inter-library loan system. You know - put in a request for a book at our library and they'll contact a library somewhere in the country that has it. You can get almost any book that way. Why don't you give it a shot?   **Student (female):** It sounds good in theory, but the problem is it might take two weeks or more to get the books I request - and I only have weeks to write my paper. I can't read the sources and write a paper in a week - no way!   **Student (male):** Well, then you can either use what we have here and what you can get online and hope for the best... or do what I did last semester: drive up to Chicago yourself... pay the fees as a non-student for a library card there and check out the books you need. Then you'd have all the time you need to write the paper... wouldn't you?   **Student (female):** That is an option. But it would mean spending a day driving there and back for the books and then a day driving up there again to return them. I'll have to think about it. |
| Stem / Prompt | The students discuss two possible solutions to the woman's problem. Describe the problem. Then state which of the two solutions you prefer and explain why. |

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| **Question #** | **1** |
| **Kaplan QID** | **TWSC2299** |
| Passage ID (file name) | TWSC2299 |
| Question Type | Writing |
| SkillCode | WSC |
| Listening Stimulus | **Narrator:** Now listen to part of a talk on the topic you just read about.   Professor (male): I'm not going to stand here and tell you it's okay to download music files off the Internet. As you know from recent court cases, the practice is illegal - in violation of copyright laws. What I do want to talk about, however, is how the practice of downloading and exchanging files over the Internet is transforming this legal concept we know as copyright.   Let's start with the idea of "fair use," okay? We know that once someone has paid for a work - a song, or whatever - they're allowed to share it with anyone they choose, right? Sharing is covered by fair use, isn't it? Okay, so now let me give you a hypothetical situation. Suppose ten, or, uh...let's make it a hundred of us...suppose we form a club to share CDs among ourselves - we just share CDs, not sell them, okay? It's fair use, right?   Now let me ask you: how different is this from sharing files with a larger group, across a computer network? The reality is, the Internet is creating a means for sharing that was never foreseen when most copyright laws were written. You can't punish people for taking advantage of technology! They're just sharing!   The fact is, it is simply impossible to regulate the distribution of copyrighted works in the Internet Age. What's needed is for distribution and sales channels to adapt to the changing realities - not for people to be punished for sharing music in the easiest way that technology makes possible. And copyright laws - they need to change! Because Internet file sharing cannot legally or logically be considered anything other than a logical extension of "fair use." |
| Reading Passage | Copyright essentially means that an original work cannot be copied or distributed without permission and without payment to the artist. It is a form of legal protection that applies to all creative media: books, music, films, etc. Its aim is to allow artists (and the companies that distribute their work) to profit from their creativity, so that they can continue to produce their work.   The Internet has been described as the biggest threat to copyright since the idea of copyrighting material was conceived. Millions of files are downloaded every day: music, games, pictures, software, and more. They are shared between users with no compensation ever reaching the originators of those works.   While illegal, these downloads are sometimes defended on the basis of a legal concept known as "fair use." Fair use allows people to share books, or play their music CDs at work as well as at home. It covers all the ways in which a person might reasonably be expected to use a legally purchased creative work. But as numerous recent court cases have shown, it does not entitle that person to share it through the Internet with thousands of strangers. Sharing work in this way distorts the intention for which fair use was created.   Downloading copyrighted files is therefore nothing more than theft. By downloading music from the Internet one steals money from artists who are trying to make a living off their creative work. Regardless of how one feels about the morality of this practice, it is considered a violation of copyright laws in nearly every country. |
| Stem / Prompt | Summarize the points made in the lecture you just heard, comparing the speaker's views to the views expressed in the reading. |
| Sample Response | The lecture discusses the recent trend of accessing music from the Internet and how it is difficult to regulate how the music should be distributed. The speaker talks about the idea of "fair use," which is that if someone pays for a piece of music, then he or she can share but not sell that work with anyone they choose. The dilemma that the reading suggests is that there is a copyright infringement occurring because the Internet allows the sharing of music to potentially thousands of people who now don’t need to purchase the music. Now the artists who created the music are prevented from collecting royalties on the sales of their product because the music is being shared back and forth. The lecture states the current copyright laws are antiquated and need to change because there was no way to foresee how the concept of fair use would be exploited with the advent of the Internet. However, the music companies need to adapt to the new technology and not try to prosecute individuals who are sharing the music by using technology that is already in place. |