

READING FULL-LENGTH PRACTICE TESTS 1

READING TEST*40 Minutes—36 Questions*

DIRECTIONS: There are four passages in this test. Each passage is followed by several questions. After reading each passage, choose the best answer to each question and blacken the corresponding oval on your answer document. You may refer to the passages as often as necessary.

Passage I

LITERARY NARRATIVE: The following passage is adapted from the short story “Between Two Homes” by Herbert Malloy (© 1993 by Herbert Malloy).

The fact that air travel allows me to fall asleep on the west coast and wake up on the east coast is bittersweet magic. On a red-eye flight, the continent passes stealthily underneath like an ugly secret we prefer not to acknowledge. Passengers drift
5 in and out of an unsteady slumber, reluctantly awakening to the realization that they are still stuck on an airplane. Sometimes I open my eyes wide enough to gaze out the window at the twinkling lights of the towns and cities below.

I try to decipher which city glimmers below from the size
10 of its grid of light, as well as my perception of how long I have been flying. Could that be Denver? Have I already napped a third of the flight? I look around the cabin to see how many other people are having trouble sleeping and become instantly jealous of the families and couples who have the luxury of
15 leaning on each other.

The aura of cool sunlight begins to infiltrate the cabin as we near Dulles, Virginia. We see flocks of birds sharing the sky with us. By the time we arrive, we will have flown through three time zones, compressing a normal night by removing three of
20 its sacred hours. We are not only cheating space by crossing

a continent in the course of a long nap, but also cheating time by turning back our watches and rushing prematurely toward the sunrise.

25 My hometown is still a car ride away, but the vicinity of
the airport is close enough to be a tonic to my nostalgic yearnings. As soon as I see the dense stands of oak and hickory blanketing the hills, I know I am back home. There's no trace of palm trees, no unrelenting flat stretches of compacted and perpendicular city streets. Left behind in our plane's exhaust,
30 Southern California is still fast asleep.

* * * * *

My dad has driven to the airport to pick me up, but I very nearly miss him—I'd forgotten he now drives a different car. I'm sure I've heard him speak of his new blue Toyota, but I always expect him to be driving the brown Lexus he owned
35 when I moved away. Happily, the smell inside the car remains the same: stretched leather, cologne, and the faint hint of a cigarette that was meant to go undetected. I covertly scan the side of his face while he drives, hoping to see the same face I remember. Instead I see new wrinkles, new spots on his face,
40 new folds of skin on his neck.

We pass by familiar landmarks as we near our house, as well as some not-so-familiar ones. The performance stage in the town center that was merely a proposal when I left is now up-and-running, according to the marquee listing its upcoming shows. The Olde Towne Tavern is apparently now called Summit Station. The old dance studio above the apartment buildings on West Deer Park seems to have finally closed — I always wondered how it stayed in business. The cluster of shops that famously burned to the ground near the high school has open doors and cars gliding in and out of the parking lot.

We've arrived at the house, and as soon as I walk through the door, I am flooded with further reminders of my absence — trinkets on the wall I don't recognize, rearranged furniture in the kitchen and living room, sugary cereals and snacks strangely absent from the top of the fridge. What was once my home has become someone else's house — my parents' house.

I suddenly see the mundane routines of my parents cast in a tragic light: my mother's agitation at the grackles that scare the goldfinches away from the bird-feeders, my father's habit of pretending to read the newspaper on the porch (just an op-

portunity to keep an eye on the neighborhood), the uninspired television they watch at night, often in separate rooms, and, most depressingly, the way they often fall asleep in front of the television, mouths gaping.

* * * * *

65 The in-flight movie on the way back to California portrays the story of a physicist who awakens after spending ten years in a coma. His initial joy gradually subsides and ultimately leads to confusion and sadness as he attempts to reintegrate into a world that has moved on without him. Even science, that rock
70 of immutable truths, has changed in his absence. He finds the entire body of research he had been working on prior to his coma now obsolete—years of advances in his field had furnished the answers he was pursuing.

As a physicist, he knew that time is a relative phenomenon,
75 a concept that only has meaning in relation to an individual’s succession of experiences and ordering of memories. Clearly, though, his world, like mine, had continued to age, changing despite his lack of participation in it. Years are passing whether you’re there to observe them or not.

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- 1.** It can reasonably be inferred from the passage that the narrator thinks air travel is:
 - A.** the most enjoyable way to travel.
 - B.** an ordinary part of the world.
 - C.** more uncomfortable than convenient.
 - D.** somewhat unnatural in what it makes possible.
- 2.** The first three paragraphs (lines 1–23) establish all of the following about the narrator EXCEPT that he is:

- F. onboard an airplane.
- G. traveling east.
- H. departing from Denver.
- J. noticing sights below.

3. The point of view from which the passage is told is best described as that of:

- A. a young adult returning from a vacation to Southern California.
- B. an adult relating his reactions to visiting to his hometown.
- C. a young adult awakening from a long coma.
- D. an adult who prefers Southern California to his new home.

4. According to the narrator, which of the following things is relatively new to his parents' house?

- F. Certain trinkets on the wall
- G. The fridge
- H. His father's brown Lexus
- J. The bird-feeders

5. The passage contains recurring references to all of the following EXCEPT:

- A. difficulty sleeping.
- B. birds.
- C. lights of a city.
- D. dancing.

6. The narrator indicates that the most upsetting habit of his parents is:

- F. buying new cars.
- G. how and where they fall asleep.
- H. what they watch on television.
- J. how many trinkets they buy.

7. According to the passage, the coma victim has a sense of time as a relative phenomenon because:

- A.** ten years had gone by quickly.
- B.** he was a physicist.
- C.** it was a side effect of his medical treatments.
- D.** it was the focus of his research before his coma.

8. Based on the narrator's account, all of the following are part of the present, rather than the past, in his hometown EXCEPT:

- F.** the closed dance studio.
- G.** the upcoming show marquee.
- H.** Summit Station.
- J.** the burnt remains of a shopping center.

9. Details in the passage most strongly suggest that one characteristic of the narrator's hometown is:

- A.** flat stretches.
- B.** palm trees.
- C.** oak trees.
- D.** perpendicular streets.

10. When the narrator refers to science as "that rock of immutable truths" (lines 69–70), he is most likely directly referring to:

- F.** the unchanging nature believed to be characteristic of scientific knowledge.
- G.** the physicist's inability to understand the recent advances in science.
- H.** the body of research conducted in the physicist's field during his coma.

J. the ten years' worth of scientific advances that the narrator had missed.

Passage II

SOCIAL SCIENCE: Passage A is adapted from “Indigenous Goes Global” by Sally Mayfield (© 2002 by Sally Mayfield). Passage B is adapted from “Rethinking Fair Trade” by Harriet Steeley (© 2018 by World Press).

Passage A by Sally Mayfield

MayaWorks is a nonprofit organization that attempts to promote fair trade practices with Mayan artisans who would otherwise have little commercial outlet for their talents. In a broader sense, the organization aims to help traditionally
5 marginalized Guatemalan women attain the literacy, advanced skills, business acumen, and confidence they need to contribute to the economic well-being of their families.

When representatives from MayaWorks first reached out to women in Agua Caliente in 1994, the men of the village were
10 deeply suspicious. The women were extremely shy, avoiding almost all eye contact with the strangers. Ultimately, though, the women of the village agreed to the idea of forming a weaving cooperative and came up with an initial product order they felt they could fill. Each of eight women was to weave a dozen
15 brightly colored wall hangings that spelled the word “peace” in a number of languages. Weeks later, with great pride, the women delivered their order, using local material for the hanging rods and the finest yarn they could find, dyed and then washed to prevent staining.

20 “When we returned to pick up the finished products and pay them, there was a remarkable change in the way we were received by the villagers,” Hogan reflects with deep satisfaction. “The women were beaming with self-confidence.” The variety of wares created by MayaWorks artisans has greatly expanded

25 over time. Corn husks are used to make decorative angels. Yarn is woven into brightly-colored placemats, napkins, pouches, Beanies, and footbags. Some groups even make religious items, such as stoles for Christian priests and yarmulkes, or kippahs, for Jewish observers.

30 The capacity of these artisans for learning, adapting, and innovating has delighted the founders of MayaWorks. As relationships develop between MayaWorks and individual groups of artisans, new equipment and training is introduced to broaden their design capacity. 36-inch treadle-foot looms now allow
35 weavers to create fabrics that can be sold by the yard side-by-side with mass-manufactured textiles.

Another component of MayaWorks is coordinating and encouraging the financing of microcredit loans, small loans offered to those who have no collateral or credit history (and
40 thus could never qualify for a traditional banking loan). By providing these Mayan villagers with much-needed capital, MayaWorks helps them to upgrade their weaving equipment, install water pumps (which reduces health problems associated with meager and contaminated water sources), and buy
45 crops such as blackberries and potatoes. These measures both increase the sustainability of the community and encourage entrepreneurship. So far, MayaWorks reports, 100% of their microcredit loans have been paid back in full and on time.

Passage B by Harriet Steeley

Fair trade is a movement that aims to create equity in international trading, better conditions for producers in developing countries, and more sustainable environmental practices. Fair trade organizations offer certification to producers who meet certain standards, which include fair trading practices, fair payment, and capacity-building for the producers—for example, developing programs to increase management skills.

One benefit attributed to fair trade is ensuring that smaller producers have access to international markets: small farmers or craft producers join together in a cooperative that sells their products, allowing them to compete with larger businesses. The fair trade system also offers these cooperatives a minimum price to protect producers from variability in market prices and from buyers who might take advantage of smaller producers by paying them too little.

Many people acknowledge fair trade's good intentions and recognize some of its benefits. However, there's a growing concern that fair trade systems in place today may not be as effective at reducing poverty as was once hoped.

One example comes from fair trade coffee. A minimum price floor for fair trade coffee is set, and it's designed to rise

70 when the market price for non-specialty coffee rises, so the fair
trade price is always at least \$0.20 more than the non-specialty
market price. However, the market price for higher-quality
beans can exceed the fair trade price, and in recent years, the
75 higher. When that happens, it's more beneficial for producers to
sell their higher-quality beans at market prices, and there's no
incentive to sell high-quality coffee beans to fair trade buyers.

Another problem critics cite is that the price premium for
fair trade coffee goes to the cooperative, and not to the coffee
80 farmers themselves. The farmers are members of the coopera-
tives, so they get to vote on how the money is spent, but the
profits don't come directly to them. In some cases, the money
may go towards community development that improves the
members' quality of life. However, in some cases it goes to the
85 cooperative's operating expenses. Although these expenditures
may help the cooperative with its sales, evidence shows that the
full benefit of the premium prices is not reaching the farmers
themselves. In addition, workers who help produce the coffee,
but don't own the farms, are not eligible for membership in the
90 cooperatives. Finally, there are costs involved with meeting the
standards to become fair-trade certified, and ultimately, these
costs may not be offset by fair trade prices.

Questions 11–15 ask about Passage A.

- 11.** In the context of Passage A, the statement “the men of the village were deeply suspicious” (lines 9–10) serves to emphasize that the Mayan men were:

- A. not accustomed to the idea of employing their village’s women.
- B. unconvinced that MayaWorks representatives were who they said they were.
- C. rarely visited by people who could speak Spanish.
- D. skeptical that the women of the village had artistic talents.

12. It can most reasonably be inferred from Passage A that regarding MayaWorks, the author feels:

- F. appreciative of the organization’s methods and intentions.
- G. convinced that mountain villagers in other countries will join MayaWorks.
- H. doubtful about the quality of the artisans’ wares.
- J. confused by the organization’s conflicting priorities.

13. As it is used in line 29, *observers* most nearly means:

- A. experimenters.
- B. onlookers.
- C. believers.
- D. photographers.

14. Which of the following is most likely to be found among the products made by MayaWorks artists?

- F. Screen-printed T-shirts
- G. Sequined purses
- H. Hand-woven scarf
- J. Disposable silverware

15. The main function of the last paragraph of Passage A (lines 37–48) is to:

- A. discuss the specific terms and requirements of several types of loans.

- B.** describe some important ways that outside investment has helped Mayan communities grow.
- C.** itemize some of the ways Mayan artisans have reinvested their earnings.
- D.** demonstrate that Mayan villagers are as trustworthy in business as they are skilled in art.

Questions 16 and 17 ask about Passage B.

16. The author of Passage B criticizes fair trade systems for which issue that is directly impacted by market prices?

- F.** Buyers from outside local villages
- G.** Guaranteed price floors
- H.** Expanded market access
- J.** Coffee quality

17. As it is used in line 92, the word *offset* most nearly means:

- A.** displaced.
- B.** profited.
- C.** shifted.
- D.** compensated for.

Questions 18–20 ask about both passages.

18. Which of the following best captures a difference in the purposes of the two passages?

- F.** Passage A provides a critique of a fair trade arrangement, while Passage B provides a comparison between coffee and other fair trade enterprises.
- G.** Passage A contrasts MayaWorks’s initial and eventual reception in Agua Caliente, while Passage B provides an alternative to fair trade systems.
- H.** Passage A provides a snapshot of one fair trade organization, while Passage B provides a critique of fair trade systems.
- J.** Passage A provides an overview of MayaWorks’s development as an organization, while Passage B argues for doing away with fair trade.

19. Compared to Passage B, Passage A provides more information regarding how fair trade organizations:

- A.** choose the products they will buy.
- B.** invest in producers’ communities.
- C.** respond to critical reactions to their approaches.
- D.** set minimum prices.

20. The authors of Passage A and Passage B both speak positively of fair trade organizations for practices that:

- F.** encourage artisans’ innovation.
- G.** guarantee producers a fair price for goods.
- H.** provide producers with access to buyers.
- J.** help individuals contribute to their cooperatives’ economic well-being.

Passage III

HUMANITIES: This passage is adapted from the article “Life in the Pits” by Bob Gullberg (© 2003 by Hennen Press).

Mozart and Handel refer to Wolfgang Amadeus Mozart (1756–91), Classical-era composer, and George Frideric Handel (1685–1759), Baroque-era composer.

Looking back over a twenty-year career of playing, composing, and now conducting orchestra music, I often feel a sense of wonder—not at what I have accomplished, but how someone with my agrarian, rather workaday upbringing should
5 have chosen such a path at all. It would have been easy for me to stay on the family farm, eventually to become part-owner, as my brother did quite successfully. However, rewarding as this existence was, it was somehow unfulfilling; my youthful imagination, much to my parents’ dismay, often cast about for
10 other, greater pursuits to occupy it. Still, growing up as I did in a household where the radio dispensed milk prices instead of Mozart and hog futures instead of Handel, the thought of embarking on a career in classical music went beyond even my wildest imagination.

15 Perhaps what started me down this unforeseen path was my fascination with other languages. At church services I would hear snippets of Latin and Greek; I was learning Spanish at school; I was instantly drawn to the German, Italian, and Yiddish words and phrases I heard in movies and on TV.
20 Surrounded as I was by the fairly common language of farm and field, these “glamorous” expressions seemed to fill a void

in me, and I collected them with the energy of a lepidopterist netting butterflies. As my interest in other languages grew, so did my awareness that music is itself a language, just as capable
25 of expressing and inspiring emotion or thought as the spoken word—sometimes even more so. Take *The Tempest*, the piece I'm currently rehearsing with my orchestra. It begins in a major key, with just the stringed instruments playing lightly, evoking a sense of peace and contentment—a calm, sunny summer's
30 day. In the second movement, the key diminishes; the mood darkens—clouds and apprehension are building. As the piece progresses, wind instruments, as if blown by the storm, begin to howl, horns blare and shout, overwhelming the senses, thrilling and frightening at once. As the “storm” reaches its height,
35 timpani-roll thunder echoes, and cymbal-clash lightning bolts crash relentlessly, until, when it becomes almost unbearable, the music eases, hope and reason are restored, and soothing notes help the listener forget the chaos and fear he or she felt only moments ago. I've read many accounts of severe weather,
40 even seen them in movies and on TV, but few of them, if any, have been able to replicate not only the sensory experience of a thunderstorm, but also the emotional one the way this piece

of music can.

I believe it was music's emotive influence—particularly
45 powerful in my impressionable youth—that ultimately led
me to pursue a career in music. Once I began to experience
music on an emotional level, I remember having the feeling
that others just didn't "get it" like I did, as if somehow music
were meant just for musicians. It was only later that I became
50 aware of music's true value—it is a universal language, able to
speak to all people, regardless of the linguistic differences that
may exist between them. Eventually, of course, music began
to eclipse the numerous other "passions" I had throughout my
adolescence. Years before I began to pursue music in earnest,
55 I had developed quite an interest in all things motorized. I've
always had a mechanical bent (which has served me well in
later life, allowing me to turn my hand to almost any musical
instrument), and being around farm equipment from an early
age certainly gave me an outlet to exercise my abilities. How-
60 ever, my real focus was on cars—I virtually never set down
Automobile Monthly, a magazine for auto enthusiasts, and I
eagerly devoured articles describing which models had the
highest horsepower or quickest times in the quarter-mile, and

effortlessly committing that information to memory. Eventually, though, like my previous infatuations with archery, and before that dinosaurs, my fixation on cars was to take a “back seat” to a new, greater, and this time lasting, passion for music.

So what made the difference? What made my passion for music continue to burn where other passions had fizzled out? Maturity, perhaps—I know I’d like to think that’s the case—or maybe it was just a process of compare-and-contrast; trying different things until I found the one that “fit.” If I’m honest with myself, however, I’m forced to admit the answer isn’t a “what” or “when,” but a “who.” For me, like many who find themselves adrift on a sea of uncertainty, it took a mentor to help me find my way to dry land. In my case, that mentor was the conductor of my high-school orchestra, Ms. Fenchurch. A woman of boundless energy and enthusiasm, and with an all-consuming love for music, it was she who first taught me the joy of composition and creation, and helped me to realize that making music is more than just playing notes in a particular order, no matter how well it’s done—it’s about expression, and perhaps more important, communication. Just like a language.

- 21.** The author mentions *Automobile Monthly* and his mechanical bent primarily to suggest that his:
- A.** infatuation with cars was at one time as intense as his passion for music.
 - B.** interest in and love of all things motorized has remained unchanged throughout his life.
 - C.** experience with motorized things accounts for his mechanical style of playing music.
 - D.** obsession with automotive knowledge distracted him from focusing on music.

- 22.** In the first paragraph, the author most nearly characterizes his upbringing as:
- F. easy and usually spent working with his brother.
 - G. frustrating yet able to translate easily into music.
 - H. somewhat satisfying yet ultimately unable to captivate.
 - J. unfulfilling and invariably resulting in his parents' approval.
- 23.** Based on the passage, which of the following was most likely the first to engage the author's passionate interest?
- A. Automobiles
 - B. Archery
 - C. Dinosaurs
 - D. Music
- 24.** Viewed in the context of the passage, the statement in lines 39–43 is most likely intended to suggest that:
- F. music more vividly conveys some experiences than do visual or written accounts.
 - G. movies can provide a misleading experience of what a thunderstorm is like.
 - H. news reports should more accurately reflect emotional experiences.
 - J. thunderstorms are among the hardest experiences to accurately replicate.
- 25.** The passage suggests that the lepidopterist netting butterflies represents:
- A. the author as a child, relishing learning foreign expressions.
 - B. the author presently, enjoying his most recent passion.
 - C. Ms. Fenchurch, with her boundless energy.
 - D. the opening movement of *The Tempest*.

- 26.** In the context of the passage, lines 34–39 are best described as presenting images of:
- F. jealously, mercy, and resentment.
 - G. hate, fear, and disbelief.
 - H. conflict, optimism, and love.
 - J. chaos, resolution, and relaxation.
- 27.** The author discusses “playing notes in a particular order” (lines 81–82) as part of Ms. Fenchurch’s teaching that:
- A. the order of notes matters less than the speed at which they are played.
 - B. all music consists of the same parts but rearranged in creative ways.
 - C. while one aims to be skilled at performing notes, one should also aim to convey their meaning.
 - D. although communication is important, there is more joy to be found in composition itself.
- 28.** Which of the following does NOT reasonably describe a transition presented by the author in lines 27–34?
- F. Lightness to darkness
 - G. Calm to thrilling
 - H. Apprehension to fright
 - J. Overwhelmed to peaceful
- 29.** The main purpose of the last paragraph is to:
- A. describe the lasting influence of Ms. Fenchurch’s encouragement.
 - B. present an anecdote that conveys Ms. Fenchurch’s unique conducting style.
 - C. provide detailed background information about Ms. Fenchurch.
 - D. illustrate the effect music has on teachers such as Ms. Fenchurch.

30. The passage is best described as being told from the point of view of a musician who is:

- F.** telling a linear story that connects momentous events from the beginning of his career to some from the end.
- G.** describing how modern works of music such as *The Tempest* have advanced the vision of classical composers such as Mozart and Handel.
- H.** suggesting that people who have an interest in universal languages would be well served in studying music.
- J.** marveling at his eventual choice of career and considering the people and interests that contributed to it.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article “Debunking the Seahorse” by Clark Millingham (© 2002 by Halcyon Press).

Scientists and laymen alike have long been fascinated by fish known colloquially as seahorses, due to the species' remarkable appearance, unusual mating habits, and incredibly rare reversal of male and female parental roles. The scientific
5 name for the genus is *Hippocampus*, which combines the Greek word for “horse,” *hippos*, with the Greek word for “sea monster,” *kampos*. Its distinctive equine head and tapered body shape are a great disadvantage when it comes to the seahorse's swimming ability. It manages to maneuver about by fluttering
10 its dorsal fin up to 35 times a second, but it lacks the caudal, or “tail” fin, which provides the powerful forward thrust for most fish. Instead of swimming to find food, the seahorse coils its signature prehensile tail around stationary objects while using its long snout like a straw to suck in vast numbers of
15 tiny larvae, plankton, and algae. Because the seahorse lacks teeth and a stomach, food passes quickly through its digestive tract, resulting in the need for nearly incessant consumption of food (a typical seahorse can ingest more than 3,000 brine shrimp per day).

20 The peculiar physical features of the seahorse are intriguing, but its mating and reproductive habits are most often the subject

of scientists' fascination and debate. Seahorses' courtship rituals often involve a male and a female coordinating their movements, swimming side by side with tails intertwined or coiling around
25 the same strand of sea grass and spinning around it together. They even "dress up" for these rituals, turning a whole array of vivid colors—a sharp contrast to the dull browns and grays with which they typically camouflage themselves among the sea grasses. Courtship typically lasts about two weeks, during
30 which the female and her potential mate will meet once a day, while other males continue to compete for the female's attention, snapping their heads at each other and tail-wrestling.

By the end of the courtship, the female has become engorged with a clutch of around 1,000 eggs, equivalent in mass to one-
35 third her body weight. It is the male, however, who possesses the incubating organ for the eggs, a brood pouch located on his ventral (front) side. The male forces sea water through the pouch to open it up, signifying his readiness to receive the eggs. Uncoiling their tail-grips, the two attach to each other and begin
40 a spiraling ascent towards the surface. The female inserts her ovipositor, a specialized biological apparatus for conducting the eggs into the male's pouch, and the eggs are transferred over

the course of eight or nine hours. After that, the male stays put while the female ventures off, only to check in briefly once a
45 day for the next few weeks.

Inside the male's brood pouch, the eggs are fertilized and receive prolactin, the same hormone mammals use for milk production. The pouch delivers oxygen to the eggs via a network of capillaries and regulates a low-salinity environment. As the
50 gestation continues, the eggs hatch and the pouch becomes increasingly saline to help acclimate the young seahorses to the salt water that is waiting outside. The male typically gives birth at night, expelling anywhere from 100 to 1,500 live fry from its pouch. By morning, he once again has an empty pouch
55 to offer his partner if she is ready to mate again.

Because male parenting is such a rarity in the animal kingdom, and male gestation almost unheard-of, scientists often speculate on why male seahorses assume birthing duties. Since giving birth is so energy-intensive and physically
60 limiting, it greatly increases one's risk of death and therefore needs an explanation in terms of evolutionary cost. Bateman's principle holds that whichever sex expends less energy in the

reproductive process should be the sex that spends more energy competing for a mate. Only with seahorses do we see the males
65 both compete for mates and give birth. A study conducted by Pierre Robinson at the University of Tallahassee argued that, contrary to appearances, the total energy investment of the mother in growing the clutch of eggs inside of her still outweighed the energy investment of the male in the incubation and birthing
70 process. Male oxygen intake rates go up by 33% during their parental involvement, while the female spends twice as much energy when generating eggs.

In addition to male pregnancy, seahorses also have the distinction of being one of a very small number of monoga-
75 mous species. Scientists believe this is due to the tremendous investment of time and energy that goes into each clutch of eggs a female produces. If her eggs are ready to be incubated and the female does not have a trustworthy male partner ready to receive them, they will be expelled into the ocean and months
80 will have been lost. Additionally, by transferring incubation and birthing duties to the male, a stable monogamous couple can develop an efficient birthing cycle in which he incubates one clutch of eggs while the female begins generating the next.

31. The passage notes that the courtship rituals of seahorses include:

- A. males snapping their heads at females.
- B. camouflaging their body coloring.
- C. allowing sea water to open the brood pouch.
- D. daily meetings for two weeks.

32. The passage states that the seahorse's swimming ability is hindered by its:

- F. tapered body shape.
- G. weak caudal fin.
- H. fluttering dorsal fin.
- J. lack of teeth.

33. Which of the following pieces of information does the most to resolve scientists' confusion as to why male seahorses both compete for mates and give birth?

- A. The fact that the female seahorse possesses an ovipositor
- B. Pierre Robinson's research on the total energy investment of each sex
- C. The habit of seahorses to mate with only one partner
- D. The length of time male seahorses devote to courtship rituals

34. One of the main ideas established by the passage is that:

- F. seahorses are actually quite capable swimmers, despite their unusual appearance.
- G. scientists cannot come up with any coherent explanation for why male seahorses have the evolutionary burden of gestation.
- H. the brood pouch of the male is located on its ventral side.
- J. it is not customary in the animal kingdom for animals to keep the same mating partner for life.

35. As it is used in line 13, the word *signature* most nearly means:

- A. distinctive-looking.
- B. very useful.
- C. autograph.
- D. legally obligated.

36. The main purpose of the fourth paragraph (lines 46–55) is to describe the:

- F.** process linking fertilization to hatching.
- G.** intricacies of the seahorse's capillary network.
- H.** quantity of fry to which males give birth.
- J.** amount of salinity seahorse eggs can tolerate.

Answers and Explanations

READING PRACTICE TEST 1

EXPLANATIONS

Passage I

1. D

This reasoning question asks what the *narrator thinks* about *air travel*. Look for the lead words *air travel* to find the window for the question. In line 2, the author describes air travel as *bittersweet magic*. In lines 20–21, he says that it is *cheating space* and *cheating time*. With these descriptions, the author implies that air travel is unnatural. Look for an answer that matches this idea. Eliminate (A) because no comparison with other modes of travel is made, and because the author mentions some uncomfortable aspects of his flight. Eliminate (B) since the author describes air travel as *magic*. Eliminate (C) because, while the author does mention uncomfortable aspects of flying, he is still taking the flight for the convenience of getting from the west coast to the east coast quickly. Keep (D) because it matches the text from the passage. The correct answer is (D).

2. H

This reference question asks what is NOT established about the *narrator* in the *first three paragraphs*. When a question asks what is NOT mentioned in the passage, eliminate answers that are mentioned. In the first three paragraphs, the narrator makes several references to being on an airplane flight, including, *I try to decipher which city glimmers below from the size of its grid of light, as well as my perception of how long I have been flying*, in lines 9–11. Eliminate (F). In lines 1–2, the narrator states *that air travel allows him to fall asleep on the west coast and wake up on the east coast* indicating that he is indeed traveling east. Eliminate (G). In lines 11–12, the narrator

asks the following questions: *Could that be Denver? Have I already napped a third of the flight?* The narrator clearly did NOT depart from Denver, so keep (H). Choice (J) is also supported by lines 9–11. Eliminate (J). The correct answer is (H).

3. **B**

This reasoning question asks about the *point of view from which the passage is told*. Because this is a general question, it should be done after all the specific questions. Look for the Golden Thread. The passage describes the experiences of someone who has moved out of his parents' house, returns to visit them, and muses about the changes that take place as time passes. Choice (A) is incorrect since the passage never mentions a vacation, and in line 35, the narrator states that he *moved away*. Eliminate (A). Keep (B) because it matches the passage. Although a *coma* is mentioned in lines 65–67, it is in reference to a *physicist* in an *in-flight* movie, not the narrator. Eliminate (C). Choice (D) is incorrect—the narrator's new home is in Southern California. Eliminate (D). The correct answer is (B).

4. **F**

This reference question asks which thing is *relatively new* to the narrator's *parents' house*. Work backward and use lead words from the answers to find the window for this question. In line 53, the narrator states that there are *trinkets on the wall* he doesn't *recognize*, so keep (F). Although the *fridge*, *brown Lexus*, and *bird-feeders* are mentioned in lines 55, 34, and 59, respectively, they are not described as new. Eliminate (G), (H), and (J). The correct answer is (F).

5. **D**

This reference question asks which answer does NOT appear in *recurring references* in the passage. When a question asks what is

NOT mentioned in the passage, eliminate answers that are mentioned. The narrator mentions *unsteady slumber* in line 5 and *having trouble sleeping* in line 13. Eliminate (A). In line 17, *flocks of birds* are mentioned, and in lines 58–60, the narrator describes *grackles that scare the goldfinches away from the bird-feeders*. Eliminate (B). The narrator describes *gazing out the window at the twinkling lights of the towns and cities below* in lines 7–8, and *trying to decipher which city glimmers below from the size of its grid of light* in lines 9–10. Eliminate (C). Although a *dance studio* is mentioned in line 46, there is no mention of dancing, so keep (D). The correct answer is (D).

6. **G**

This reference question asks which *habit of his parents* the narrator finds *most upsetting*. Look for the lead words *my parents* to find the window for the question. In line 57, the narrator introduces *the mundane routines of his parents*. In lines 63–64, the narrator uses the phrase *most depressingly* to describe the way his parents *often fall asleep in front of the television, mouths gaping*. The phrase *most depressingly* suggests that the narrator finds the way his parents fall asleep to be their most upsetting habit. Look for an answer that matches this idea. Although the narrator mentions in line 32 that his father *now drives a different car*, no habit of buying new cars is ever described. Eliminate (F). Keep (G) because it matches the text from the passage. Although the narrator describes the *television they watch at night as uninspired* in lines 61–62, this isn't the *most upsetting* habit. Eliminate (H). Choice (J) can be eliminated because it is never discussed as a habit that upsets the narrator. The correct answer is (G).

7. **B**

This reference question asks why the *coma victim has a sense of time as a relative phenomenon*. Look for the lead words *coma* and *time as a relative phenomenon* to find the window for the question. In lines

66–67, the *coma* victim is described as a *physicist*, and line 74 says, *As a physicist, he knew that time is a relative phenomenon*. Therefore, the coma victim has a sense of time as a relative phenomenon because he is a physicist. Look for an answer that matches this idea. Although lines 66–67 indicate the coma victim spent *ten years in a coma*, this doesn't answer the question that was asked. Eliminate (A). Keep (B) because it matches the text from the passage. There's nothing in the passage about *a side effect* or *medical treatment*. Eliminate (C). Although line 71 references the coma victim's *research...prior to his coma*, no information is given as to what that research involved. Eliminate (D). The correct answer is (B).

8. J

This reference question asks which answer is NOT *part of the present* in the narrator's *hometown*. When a question asks what is NOT mentioned in the passage, eliminate answers that are mentioned. In lines 46–47, the narrator notes that the *old dance studio...seems to have finally closed*. Eliminate (F). The narrator observes, in lines 42–45, that *the performance stage...is now up-and-running, according to the marquee listing its upcoming shows*. Eliminate (G). In lines 45–46, the narrator remarks that *The Olde Towne Tavern is apparently now called Summit Station*. Eliminate (H). The narrator explains, in lines 48–50, that a *cluster of shops...famously burned to the ground* in the past but presently *has open doors and cars gliding in and out of the parking lot*. Keep (J). The correct answer is (J).

9. C

This reasoning question asks about a *characteristic* of the *narrator's hometown* that is suggested by the details in the passage. Work backward and use lead words from the answers to find the window for this question. After remarking in line 27 that he *knows [he's] back home*, the narrator goes on to state in lines 27–29 that *there's no trace*

of palm trees, flat stretches, or perpendicular city streets. Eliminate (A), (B), and (D). In lines 26–27, the narrator states that *as soon as [he] sees the dense stands of oak he knows he is back home*. Keep (C). The correct answer is (C).

10. F

This reasoning question asks what the author is most likely referring to when he *refers to science as “that rock of immutable truths.”* Read a window around the line reference. The narrator refers to science as *that rock of immutable truths* as a way to emphasize the physicist’s sense of bewilderment—before his coma, he had believed scientific truth to be unchanging but awoke to find his life’s work obsolete. Look for an answer that matches the idea that scientific truth is unchanging. Keep (F) because it matches the text from the passage. Eliminate (G) because there is no support for the statement that the physicist is unable to comprehend the scientific advances. Choices (H) and (J) can be eliminated since both refer to the time he spent in a coma, not before. The correct answer is (F).

Passage II

11. A

This reasoning question asks what the author is trying to emphasize about the *Mayan men* with the statement *the men of the village were deeply suspicious*. Read a window around the line reference. The paragraph says that when the *representatives...first reached out to the women...the men...were deeply suspicious* and *the women were extremely shy, avoiding almost all eye contact with the strangers*. The text goes on to say that ultimately *the women agreed to the idea* and later delivered their orders *with great pride*. Remember, the question asks about the men, not the women, so the correct answer should indicate that the men were uncomfortable with the idea of the team

employing the village’s women. Look for an answer that matches this idea. Keep (A) because it matches the text from the passage.

Eliminate (B) because there is no evidence that the men believed the representatives were lying. No other visitors are mentioned, so eliminate (C). There is no information about the men’s perception of the women’s talents, so eliminate (D). The correct answer is (A).

12. F

This reasoning question asks how the author perceives *MayaWorks*. Because this is a general question, it should be done after all the specific questions about the passage. Look for the Golden Thread. The answers to the specific questions for this passage indicate that the author has a positive perception of the organization. Look for an answer that matches this idea. Keep (F) because it matches the text from the passage. Although (G) has a positive tone regarding the perception of the organization, there are no *other countries* mentioned in Passage A. Eliminate (G). Eliminate (H) and (J) because they don’t match the positive tone of the passage. The correct answer is (F).

13. C

This vocabulary in context question asks what the word *observers* means in line 29. Go back to the text, find the word *observers*, and cross it out. Carefully read the surrounding text to determine another word that would fit in the blank based on the context. The text discusses the wares created by the women of the village, including *religious items* such as *stoles for Christian priests* and *yarmulkes, or kippahs, for Jewish observers*. Therefore, *observers* could be replaced with “practitioners” (people who practice a faith). Look for an answer that matches this idea. Eliminate (A) because *experimenters* does not match “practitioners.” Choice (B), *onlookers*, does not match “practitioners.” This is a Words Out of Context trap answer based on another meaning of *observers*. Eliminate (B). Keep (C) because

believers matches “practitioners.” Choice (D) can be eliminated because *photographers* does not match “practitioners.” The correct answer is (C).

14. **H**

This reference question asks which *product* is most likely to be *made by MayaWorks artists*. Look for the lead words *product* and *made by MayaWorks artists* to find the window for the question in Passage A. The third paragraph of Passage A describes the *finished products and wares created by MayaWorks artisans*, which include a variety of items *woven from yarn: placemats, napkins, pouches, Beanies, and footbags...as well as stoles...and yarmulkes*. Look for an answer that is consistent with items hand-made by weaving. Although a shirt could be handmade, the passage does not mention any products that are *screen-printed*. Eliminate (F). Choice (G) can be eliminated because no *sequined* products are mentioned in Passage A. Keep (H) because it matches the text from the passage. Choice (J) can be eliminated because *silverware* is not mentioned in Passage A. The correct answer is (H).

15. **B**

This reasoning question asks about the *main function* of the final paragraph of Passage A. Carefully read the last paragraph of Passage A to determine its main function. The author mainly discusses the *microcredit loans* MayaWorks provides, which allow villages to *upgrade weaving equipment, install water pumps..., and buy crops*. The author goes on to say that *100% of their microcredit loans have been paid back in full and on time*. Look for an answer that is consistent with these ideas. Choice (A) can be eliminated because the paragraph does not exist to spell out the *terms* of various loans. Keep (B) because it matches the text from the passage: the microcredit loans are an *outside investment*. Choice (C) can be eliminated because

the paragraph focuses on the loans, not the *earnings*. Although the author specifies that *100% of the microcredit loans have been paid back in full and on time*, the function of the paragraph is not to establish the trustworthiness of the villagers. Eliminate (D). The correct answer is (B).

16. **G**

This reference question asks which issue related to *market prices* the author of Passage B criticizes. Work backward and use lead words from the answers to find the window for this question. Choice (F) can be eliminated because there's no mention of *buyers from outside local villages* in Passage B. In the fourth paragraph of Passage B, the author explains that a *minimum price floor for fair trade coffee is set, ...at least \$0.20 more than market price*, and that floor is *designed to rise when the market price ...rises*. However, sometimes market price is higher than the fair-trade price, so it's more beneficial for the producers to sell their beans at market prices. Therefore, the minimum price floors aren't working the way they should. Keep (G). In lines 56–57, the author notes that *ensuring that smaller producers have access to international markets is a benefit*, not an issue of which to be critical. Eliminate (H). Although the author of Passage B references *higher-quality beans* in the fourth paragraph of Passage B, she is not critical of the quality. Eliminate (J). The correct answer is (G).

17. **D**

This vocabulary in context question asks what the word *offset* means in line 92. Go back to the text, find the word *offset*, and cross it out. Carefully read the surrounding text to determine another word that would fit in the blank based on the context. The author of Passage B uses the word to refer to the imbalance of the costs of becoming *fair-trade certified* and the money brought in for the sale of fair-trade

beans. If the money coming in does not *offset* the costs of becoming certified, the money isn't enough to cover the costs. Look for an answer that matches this idea. Choice (A) can be eliminated because the costs aren't being *displaced*. Eliminate (B) because the point is that the costs are causing the producers to lose profits rather than gain them. Eliminate (C) because the costs are not being *shifted* anywhere. Keep (D) because it matches the text from the passage. The correct answer is (D).

18. **H**

This reasoning question asks for a *difference in the purposes of the two passages*. Because this question asks about both passages, it should be done after the questions that ask about each passage individually. Consider the Golden Thread of both passages. Choice (F) can be eliminated because Passage A does not *critique a fair-trade arrangement*. Eliminate (G) because Passage B does not provide *an alternative to fair-trade systems*. Keep (H) because Passage A discusses MayaWorks, *one fair-trade organization*, and Passage B critiques several aspects of fair-trade systems, including *price floors*. Choice (J) can be eliminated because Passage A discusses MayaWorks in action, not in *development as an organization*, and while Passage B offers critiques of fair trade, it also mentions positive aspects of fair trade, so it does not argue for *doing away with fair trade*. The correct answer is (H).

19. **B**

This reference question asks which topic Passage A provides *more information* about compared to Passage B. Because this question asks about both passages, it should be done after the questions that ask about each passage individually. Eliminate any answer choices that misrepresent either passage. Eliminate (A) because Passage A does not discuss how fair-trade organizations *choose the products they will*

buy. Keep (B) because Passage A discusses *microcredit loans* and how they are used to build up communities, whereas Passage B does not. Choice (C) can be eliminated because Passage A is generally positive, with no discussion about *critical reactions* to the organization. Although *minimum prices* are mentioned in Passage B, they are not mentioned in Passage A. Eliminate (D). The correct answer is (B).

20. H

This reference question asks which practice both passages *speak positively of*. Because this question asks about both passages, it should be done after the questions that ask about each passage individually. Eliminate any answer choices that misrepresent either passage. Eliminate (F) because Passage B does not mention *encouraging artisans' innovation*. Choice (G) can be eliminated because Passage A never discusses guaranteeing *a fair price*. Passage A describes how one fair trade organization helps *Mayan artisans who would otherwise have little commercial outlet for their talents*, and Passage B mentions *ensuring that smaller producers have access to international markets as one benefit attributed to fair trade*. Keep (H). Choice (J) might initially look good, but Passage A discusses the individuals helping their communities, not the *economic well-being of their cooperatives*. Eliminate (J). The correct answer is (H).

Passage III

21. A

This reasoning question asks why the author mentions *Automobile Monthly and his mechanical bent*. Look for the lead words *Automobile Monthly* and *mechanical bent* to find the window for the question. In lines 54–67, the author discusses the interests he had pursued *years before he began to pursue music in earnest*, which

eventually took a “back seat” to a new, greater, and this time lasting, passion for music. In this discussion, the author reveals that his *real focus* at one time was on cars and that he *eagerly devoured articles* on cars and *effortlessly committed that information to memory*. Look for an answer choice that indicates the author was once as devoted to cars as he eventually became to music. Keep (A) because it matches the text from the passage. The author indicates that his infatuation with cars changed over time and was ultimately overtaken by his interest in music. Eliminate (B). Choice (C) can be eliminated because the passage never describes the author’s playing style, so there is no support for calling it *mechanical*. Eliminate (D) because the author explains his love of cars came before his love of music; this answer makes it seem as though they were in competition and his love of cars was winning. The correct answer is (A).

22. H

This reference question asks about the way the author *characterizes his upbringing* in the first paragraph. Carefully read the first paragraph to determine how the author characterizes his upbringing. In lines 7–10, the author says that as *rewarding as this existence was, it was somehow unfulfilling*; his *youthful imagination...often cast about for other, greater pursuits to occupy it*. Look for an answer that matches this text from the passage. Eliminate (F) because the passage does not state that the author usually worked with his brother. Eliminate (G) because the passage makes it seem like the author’s upbringing made *the thought of embarking on a music career* beyond his *wildest imagination*. Keep (H) because it matches the text from the passage. Although the author describes his upbringing as *unfulfilling*, he does not mention it invariably resulting in his parents’ approval. Eliminate (J). The correct answer is (H).

23. C

This reference question asks which thing was mostly likely *the first to engage the author's passionate interest*. Work backward and use lead words from the answers to find the window for this question. The third paragraph, lines 44–67, explains that the author's obsession with cars took place *years before he began to pursue music*. Furthermore, the end of that paragraph refers to his even earlier, *previous infatuations with archery, and before that dinosaurs*. This means that dinosaurs were his earliest interest. Eliminate (A), (B), and (D) because those interests did not engage the author's passionate interest first. The correct answer is (C).

24. F

This reasoning question asks what the statement in lines 39–43 is *most likely intended to suggest*. Read a window around the line reference. In this window, the author summarizes his delight with how effectively the music replicates the sensory and emotional experience of a thunderstorm. Look for an answer that matches this idea. Keep (F) because it matches the text from the passage. Eliminate (G) because the passage does not suggest that movies mislead the audience, only that they often do not replicate the experience of the thunderstorm as well as this music does. Eliminate (H) because the author is not concerned with changing the character of new reports; he is only pointing out how well music can communicate. Although the author suggests that it is not easy to replicate a thunderstorm, the purpose of his statement is to make a point about music's ability to convey a rich experience similar to thunderstorms. Eliminate (J). The correct answer is (F).

25. A

This reference question asks what the *lepidopterist netting butterflies* represents. Look for the lead words *lepidopterist netting butterflies* to find the window for the question. In the second paragraph, the author

recounts the early experiences in his youth that led him to have an interest in music. He describes the thrill he took in learning Latin, Greek, Yiddish, German, Spanish, and Italian and, in lines 22–23, compares the eagerness with which he learned them to *the energy of a lepidopterist netting butterflies*. Look for an answer that matches this text from the passage. Keep (A) because it matches the text from the passage. Eliminate (B), (C), and (D) because the author uses the phrase to describe his youth, not his present self, Ms. Fenchurch, or anything music-related, respectively. The correct answer is (A).

26. J

This reference question asks for the *images* that lines 34–39 present. Read a window around the line reference. Lines 34–36 describe chaos in the thunder and lightning stage, followed by resolution and relaxation in lines 37–38 when *the music eases, hope and reason are restored, and soothing notes help the listener forget the chaos*. Look for an answer that matches this text from the passage. Eliminate (F) because there is no support in the passage for jealousy or resentment. Although storms are sometimes described as “angry,” they are not described as *hateful*. Eliminate (G). Choice (H) can be eliminated because *love* is not a strong match for anything described in the text from the passage. Keep (J) because it matches the text. The correct answer is (J).

27. C

This reference question asks about *Ms. Fenchurch’s teaching*, which includes *playing notes in a particular order*. Read a window around the line reference. The lesson Ms. Fenchurch imparts to the author, in lines 81–83, is that music is more than just the notes on the page; *it’s about expression and perhaps more important, communication*. Find an answer that matches this text from the passage. Eliminate (A) because the *speed* at which the notes are played is not discussed.

Choice (B) can be eliminated because it does not provide an accurate summary of Ms. Fenchurch’s teaching in the last paragraph. Keep (C) because it matches the text from the passage. Eliminate (D) because Ms. Fenchurch places greater emphasis on *communication*. The correct answer is (C).

28. J

This reference question asks which answer *does NOT reasonably describe a transition presented by the author*. When a question asks what is NOT mentioned in the passage, eliminate answers that are mentioned. Read a window around the line reference. Lines 27–34 portray a calm lightness darkening into a cloudy apprehension and ultimately becoming a howling, thrilling, and frightening sensory overload. Eliminate (F), (G), and (H) because they all match up with something in lines 27–34 and are in correct chronological order. Keep (J) because it describes the transition in reverse, so it does NOT describe a transition in the passage. The correct answer is (J).

29. A

This reasoning question asks about the main purpose of the last paragraph, so carefully read the paragraph to determine its objective. The last paragraph begins, in line 68, with the author’s rhetorical question: *So what made the difference?* The author reveals, in lines 69–77, that what made his love for music *continue to burn where other passions had fizzled* was a “*who*,” Ms. Fenchurch. The author, in lines 78–83, then outlines the influence Ms. Fenchurch had on his life and musical development. Find an answer choice that matches this idea. Keep (A) because it matches the text from the passage. Eliminate (B) because the author does not provide an *anecdote*, and there are no details relating to Ms. Fenchurch’s *conducting style*. Although there are some character traits mentioned about Ms. Fenchurch, there is little *detailed background information*, and even if

there were, the purpose of the paragraph is to explain the influence Ms. Fenchurch had on the author's life and musical development. Eliminate (C). Choice (D) can be eliminated because the paragraph does not mention the effect music has on Ms. Fenchurch. Rather, the paragraph mentions the influence Ms. Fenchurch had on the author's love of music. The correct answer is (A).

30. J

This reasoning question asks about the point of view of the author. Because this is a general question, it should be done after all the specific questions. Look for the Golden Thread. Phrases such as *sense of wonder* in line 3 and *unforeseen path* in line 15 indicate that the author is surprised by his career choice. Furthermore, throughout the passage, there are references to people, events, and subject matter that influenced the author's interest in music. Find an answer that matches this idea. Choice (F) can be eliminated because the passage is not linear; it moves back and forth in time. Additionally, the passage does not list momentous events in the author's career, but more momentous influences on the author. Eliminate (G) because the passage does not delve into any specifics regarding *Mozart* and *Handel*, and the description of *The Tempest* is presented without comparison to any other piece of music. Choice (H) can be eliminated because the passage as whole is not persuasive in nature. The author is relating personal reflections, not advocating a certain course of action. Keep (J) because it matches the text from the passage. The correct answer is (J).

Passage IV

31. D

This reference question asks about the *courtship rituals of seahorses*. Look for the lead words *courtship rituals* to find the window for the

question. *Seahorses' courtship rituals* can be found on line 22 in the second paragraph of the passage. The author notes, in lines 31–32, that *other males continue...snapping their heads at each other*, not at females. Eliminate (A). Although the passage mentions, in lines 28–29, the fact that seahorses *typically camouflage themselves among the sea grasses*, this does not refer to their courtship rituals. In lines 26–27, the author states that during courtship the seahorses *dress up in a whole array of vivid colors*. Eliminate (B). Choice (C) can be eliminated because it refers to mating/birthing, not courtship. In lines 29–30, the author indicates that *courtship typically lasts about two weeks, during which the female and her potential mate will meet once a day*. This supports (D). The correct answer is (D).

32. **F**

This reference question asks what *hinders* the *seahorse's swimming ability*. Look for the lead words *swimming ability* to find the window for the question. In lines 7–9, the passage states that the seahorse's *equine head and tapered body shape are a great disadvantage when it comes to its swimming ability*. Look for an answer that matches this text from the passage. Keep (F) because it matches the passage. Eliminate (G) because, as noted in lines 10–11, the seahorse *lacks the caudal, or "tail" fin*. Choice (H) can be eliminated because the passage mentions, in lines 9–10, that the seahorse *manages to maneuver about by fluttering its dorsal fin*. So, the dorsal fin is what gives the seahorse what little swimming ability it has. Although the passage mentions that *the seahorse lacks teeth* in lines 15–16, it does not link this to swimming ability. Eliminate (J). The correct answer is (F).

33. **B**

This reference question asks about information that resolves *scientists' confusion as to why male seahorses both compete for mates*

and give birth. Look for the lead word *scientists* to find the window for the question. In lines 61–65, the author indicates that the scientists’ confusion relates to *Bateman’s principle*, which *holds that whichever sex expends less energy in the reproductive process should be the sex that spends more energy competing for a mate*. It may then seem confusing to scientists that males both compete for mates and give birth. However, the author continues the discussion in lines 65–72, by discussing *A study conducted by Pierre Robinson*, which shows that females do in fact expend more energy in the reproductive process than do males. Thus, males should be the ones competing for mates after all. Look for an answer that matches this idea. Although a female’s *ovipositor* is a detail involved in the mechanics of males giving birth, it does not resolve the confusion surrounding why the males also compete for mates. Eliminate (A). Keep (B) because it matches the text from the passage. The monogamy of seahorses is explained by efficient birthing cycles, but it does not itself explain why males give birth yet compete for mates. Eliminate (C). Choice (D) can be eliminated because the length of time spent competing for mates still does not explain why males give birth yet complete for mates. The correct answer is (B).

34. J

This reference question asks about one of the main ideas in the passage. Because this is a general question, it should be done after all the specific questions. Look for the Golden Thread. The correct answer should address something about the seahorse’s unusual mating habits. Look for an answer that matches this idea. Although the first paragraph of the passage explains that the seahorse manages some mobility, it still portrays the seahorse as a poor swimmer. Eliminate (F). Choice (G) can be eliminated because the fifth paragraph of the passage mentions *Pierre Robinson’s* research as offering a potentially viable explanation for why male seahorses are responsible for birth.

Although the third paragraph of the passage indicates that the male seahorse has a *brood pouch*, this is not a main idea of the passage. Eliminate (H). The last paragraph of the passage begins by explaining that seahorses *have the distinction of being one of a very small number of monogamous species*. Keep (J) because it matches the text from the passage. The correct answer is (J).

35. A

This vocabulary in context question asks what the word *signature* means in line 13. Go back to the text, find the word *signature*, and cross it out. Carefully read the surrounding text to determine another word that would fit in the blank based on the context of the passage. In line 3, the passage mentions the seahorse's *remarkable appearance*, and in line 7, the passage mentions the seahorse's *distinctive equine head*. The mention of its *signature* prehensile tail is another indication that this feature is associated primarily with seahorses. Look for an answer that matches this idea. Keep (A) because it matches the text from the passage. Although the tail is useful, that is not what *signature* conveys. Eliminate (B). Choice (C) is a trap answer based on the equivalent meanings of *autograph* and *signature*. Eliminate (C). Choice (D) is also a trap answer because of its association to one's signature; however, it makes no sense to call a seahorse's tail *legally obligated*. Eliminate (D). The correct answer is (A).

36. F

This reasoning question asks for the main purpose of the fourth paragraph, so carefully read the paragraph to determine its objective. The fourth paragraph provides details of *fertilization*, *hatching*, and giving *birth*. Look for an answer that matches this text from the passage. Keep (F) because it matches the text. Choices (G) and (H) can be eliminated since *capillaries* and the *number of fry*, respectively, are mentioned only in passing. There is no mention in the paragraph

about *the amount of salinity seahorse eggs can tolerate*. Eliminate (J).
The correct answer is (F).