

# **READING FULL-LENGTH PRACTICE TESTS 2**

**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.

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**Passage I**

**PROSE FICTION:** This passage is adapted from the novel *The Smell of Fresh Muffins* by Woody Jessup (©1985 by Woody Jessup).

The narrator is going to help his grandfather paint a room in the narrator's house. Garth is a friend of the narrator's grandfather.

Garth should be here any minute. I'm kind of glad, actually, that Grandpa sent his buddy to pick us up. Daddy always runs late because he tries to squeeze in one extra thing at the last minute, and Grandpa tends to misjudge how slowly he drives  
5 nowadays. Garth has only picked us up a couple times before, but each time he was here at 2:17 on the nose.

Garth seems to see his schedule as various-sized blocks of activities that must be inserted into the correct-sized slot of time. Grandpa says that since Garth's wife died, Garth has  
10 married his schedule. He says people use a routine to distract themselves from their life. Grandpa seems to know human nature pretty well, so I believe him.

We see Garth's tan Oldsmobile pull slowly into the parking lot. His car is a good match for his personality: boring but reliable.  
15 Garth doesn't joke too much with people besides Grandpa. He was in the Marines for many years in the fifties. His posture and his way of speaking to people are both perfectly upright.

"Hey, kids. How was school?" Garth asks as we start pil-

ing into the back seat. “You know, one of you can sit up front.”

20 Sis and I exchange a look with each other, hiding our feelings of reluctance. I remind her, with my eyes, that last time I rode up front, and she silently accepts her fate.

We start to drive off towards our house, where my Grandpa is currently re-painting our living room.

25 “You two ever done any painting?” Garth asks. We shake our heads. “It’s like icing a cupcake. Does your mom ever let you do that? I mean, did she?”

30 “Sometimes.” Clara chimes in. “She normally gave us one or two to play with, but she knew we couldn’t make ‘em as pretty as she could, with that little swirl thing on top.”

“Ah, of course.” Garth grins. “Well, that swirl is what painting is all about. If you start with too little icing, you smear it out thin to cover the whole top of the cupcake, but you can still see the cake peeking through, right?”

35 We nod. He continues, “But if you start with a good dollop, more than you really need, you can swoosh it around with one clever twist of your wrist. The extra stuff just comes off onto your knife...or your paintbrush if you’re painting.”

“Maybe I need smarter wrists,” Clara sighs skeptically.

40 We park a block down from our house so that Daddy won’t see Garth’s car when he gets home from work. Grandpa wanted the painted room to be a surprise.

As soon as we step in our kitchen door, we can smell the paint from the living room. Grandpa is wearing paint-covered  
45 overalls, but the paint stains are dry, and none of them are the bright sky color that Clara picked for the living room.

“Hey, Sam. Hey, Clara. Grab yourself a brush and a smock before I steal all the good spots for myself!” Grandpa chuckles. We assume he will not let us up on a ladder, so he must be  
50 counting on us to work on the bottom three feet of the wall.

Sis and I grab two new brushes that Grandpa must have just bought at the store. It seems a crime to dip them into the paint the first time and forever ruin their purity.

“Don’t be afraid to give it some elbow grease, now.” Grandpa  
55 encourages, letting us watch him as he applies thick strokes of paint to the wall.

We begin working in our own areas, creating splotchy islands of blue.

Grandpa pauses from his work to watch our technique. He  
60 grins. “Fun, isn’t it?”

“What if Daddy’s disappointed he didn’t get to do this himself?” I ask.

“Disappointed I did him a favor? If I know Arthur, he’ll be happy to have avoided the manual labor. He’ll just be dis-  
65 appointed he didn’t get to see his kids finally covering up the awful beige wall that came with the house.”

Grandpa resumes painting and adds, “Maybe when we’re done, we can cover up the awful beige on Garth’s car.” He starts laughing.

70 Garth seems not to mind or notice. He is concentrating on painting the corner without getting any stray streaks on the ceiling.

Grandpa notices Garth’s serious expression and says, “He even paints like a Marine.” Another chuckle. Garth does not look away from his corner but adds, “and your Grandpa likes  
75 talking more than working—just like a civilian.” Sis and I are accustomed to their jovial back-and-forth.

I feel sad to hear Grandpa say we will cover up the wall that came with the house. That is the color we grew up with. That is the color of the living room with Mom still in it. I don’t  
80 want to cover up our memories, even though they make us sad now. But covering up is different from removing. We will put a layer of sky blue on the surface so that we feel invigorated, but we will know that Mom’s layer is always protected underneath.

- 1.** Which of the following statements regarding the idea for painting the room is best supported by the passage?
- A.** While Clara was reluctant to do it, Grandpa ultimately convinced her it was okay.
  - B.** Garth suggested the idea to Grandpa, who then told the narrator and her sister.
  - C.** Clara envisioned the idea, and Garth helped provide some of the supplies.
  - D.** Although Grandpa planned the activity, Clara was involved in the decision making.

**2.** As presented in the passage, the exchange between the narrator and his sister when Garth comes to pick them up can best be described as:

- F.** an expression of frustration due to the curiosity the narrator and his sister felt regarding Garth's unusual tardiness.
- G.** a situation that is initially confusing to the narrator until his sister reminds him about the project to repaint the living room.
- H.** a favorite game that the narrator plays with his sister to determine which person gets the honor of sitting in front.
- J.** a nonverbal conversation that allows the narrator and his sister to determine which of them receives an unfavorable consequence.

**3.** Based on the passage, Garth and Grandpa can be reasonably said to share all of the following characteristics EXCEPT:

- A.** painting experience.
- B.** good posture.
- C.** the ability to drive.
- D.** willingness to poke fun.

**4.** Clara's reference to having "smarter wrists" (line 39) primarily serves to suggest her:

- F.** remaining doubt about equaling her mother's skills.
- G.** growing excitement regarding learning how to paint.
- H.** deepening confusion about how painting relates to cupcakes.
- J.** increasing concern that people see her as intelligent.

**5.** Viewed in the context of the passage, Grandpa's grin (lines 59–60) most nearly reflects a feeling of:

- A.** irony.
- B.** intense relaxation.
- C.** mild satisfaction.

**D.** harsh disapproval.

**6.** The narrator's statement "His car is a good match for his personality" (line 14) most nearly means that in the narrator's opinion, Garth is:

**F.** too conservative in his choice of cars.

**G.** highly dependable, but not very flashy.

**H.** more upright than many Oldsmobile drivers.

**J.** too concerned with how others see him.

**7.** Garth clearly recommends that the children apply both paint and icing in which of the following ways?

**A.** Gently

**B.** Respectfully

**C.** Conservatively

**D.** Confidently

**8.** In the second paragraph, the main conclusion the narrator reaches is that:

**F.** Garth considers tardiness a character flaw.

**G.** Garth is extremely talented at organizing his schedule.

**H.** people can use a routine to avoid focusing on something painful.

**J.** Grandpa is a very keen observer of human behavior.

**9.** In terms of the development of the narrator as a character, the last paragraph primarily serves to:

**A.** add to the reader's understanding of his guilt.

**B.** explain his relationship to his mother.

**C.** describe his underlying emotional conflict.

**D.** portray the strained relationship he has with Grandpa.

**10.** It can most reasonably be inferred that Arthur is the name of:

- F.** Garth and Grandpa's friend.
- G.** the narrator.
- H.** the narrator's father.
- J.** the neighbor who lent them the ladder.

## Passage II

**SOCIAL SCIENCE:** Passage A is an excerpt from the article “Electric Cars Face Power Outage” by Justin Sabo (© 2010 by Justin Sabo). Passage B is adapted from “Why is the Market for Hybrid Electric Vehicles (HEVs) Moving Slowly?” by Rahmani, Djamel and Loureiro, Maria L. Published March 21, 2018.

Passage A by Justin Sabo

So why are there hardly any purely electric vehicles on the road today? In 1996, General Motors released the EV1, the first fully electric vehicle designed and released by a major auto manufacturer. GM entered this unfamiliar territory bravely but  
5 reluctantly, motivated by emissions-control legislation enacted by the California Air Resources Board (CARB). This could not possibly have been good news for American automakers. Many believed that electric vehicles were not commercially viable. It would be very expensive to research, develop, and market a  
10 new type of car, and with consumer demand for such cars a big unknown, the companies feared stiff economic losses would result from the new regulations. GM was pessimistic its EV1 could be a viable commodity, but it felt that the best way to force CARB to undo the mandate was to play ball: they would  
15 bring an electric car to the market and let everyone watch it fail.

Previous electric vehicle prototypes from major automakers had consisted of converting existing gasoline models, a process neither elegant nor inexpensive. The EV1, however, was designed from the start as an electric car, and lightness and  
20 efficiency were incorporated throughout the design. The cars were only available to be leased, because GM wanted to be able to reclaim them if necessary. Ultimately, GM reclaimed all the EV1’s it had leased, intending to destroy them. EV1 owners were livid that their prized possessions were going to become

25 scrap metal. They offered GM “no-risk” purchasing terms, essentially begging GM to let them buy the car while exempting GM from being accountable for any future maintenance or repair issues. They were denied.

Why? Skepticism brewed regarding GM’s deeper motives  
30 for canceling the EV1 program. Alleged pressure from the oil industry helped coax CARB into repealing their electric-car mandate. Others pointed to the fiscal losses GM would suffer if electric cars became popular.

Other researchers portrayed a different story. Dr. Kenneth  
35 Train of UC Berkeley presented a study which claimed Americans would only be interested in buying an electric car if it were priced at least \$28,000 less than a comparable gasoline-fueled car. This study was frequently touted by automakers who hoped to prove that the electric car was not a financially viable product.

40 Whether the electric car can transcend consumers’ distrust of the unfamiliar and the auto and oil industries’ reluctance to change is unknown. What is certain is the fact that a new technology poses challenges that go well beyond mechanical engineering. Technological hurdles can often come in the form  
45 of political, economic, and social obstacles.

Passage B by Djamel Rahmani and Maria L. Loureiro

Up to now, despite the best efforts of certain sectors, electric vehicles (EVs) and hybrid electric vehicles (HEVs) simply have not made the splash in the global market that many were expecting. On paper, HEVs in particular should be popular: they don't have battery problems, they don't suffer from a lack of infrastructures, and they benefit from public incentives in many countries. Yet drivers have avoided switching from diesel and gasoline vehicles to electric ones. The reason isn't clear. Is price to blame? Perhaps it's other misconceptions about hybrid vehicles that are preventing consumers from making the jump.

A recent survey of those in the market for a new automobile found that nearly half of those surveyed perceived HEVs to be cleaner than gasoline or diesel cars. Three out of ten drivers believed that HEVs have lower running costs than conventional cars. However, many of the drivers surveyed also perceived them to be more expensive, slower, and less powerful than conventional cars. In addition, some drivers do not exactly know what HEVs were: although they said they had negative perceptions of the HEVs, they also preferred cheaper cars with low fuel consumption, implying that fuel economy may be an attractive reason to buy HEVs. Similarly, low CO<sub>2</sub> emissions increase the utility derived from a car, and are another reason

to encourage drivers to buy HEVs.

Another study found that drivers are willing to pay a premium close to \$2000 to change from conventional automobiles to HEVs, but that amount is significantly lower than the current market price markup for HEVs. In order to boost sales, economic incentives for the consumer must be clearly articulated, and marketing campaigns must be designed to provide accurate information on HEVs.

Another potential solution is to promote the use of HEVs for taxis and public transport, and to encourage the public authorities to replace their conventional cars with HEVs. This may help to further promote the image of HEVs, and to reduce the current distrust towards this alternative fuel technology.

This set of findings may be relevant in order to adopt appropriate and effective strategies in the future aimed at reducing road transport, greenhouse gas emissions, and their contribution to climate change. Future research should look deeper at the role of economic incentives under different scenarios, characterized in many occasions by strong cultural differences, risk aversion, and myopic time preferences.

Questions 11–14 ask about Passage A.

- 11.** The author primarily portrays the efforts of GM to design an electric car as:

- A. resulting from overconfidence in consumer enthusiasm for electric vehicles.
  - B. directed more at perfecting the marketing than at perfecting the science.
  - C. intended to showcase GM's superiority over its competitors.
  - D. motivated in part by a desire to fail.
- 12.** The statement in lines 7–8 most likely represents the view of all of the following groups EXCEPT:
- F. the executives at GM who commissioned the design of the EV1.
  - G. the members of the California Air Resources Board who issued the mandate.
  - H. the other American automakers at the time the CARB mandate was issued.
  - J. Dr. Kenneth Train and his research team at UC Berkeley.
- 13.** The author most likely intends his answer to the question posed in line 29 to be:
- A. definitive; he believes the real reasons are plain to see.
  - B. incomplete; he is convinced that CARB had some unknown involvement.
  - C. genuine; he has no guesses about GM's motives for the denial.
  - D. speculative; he thinks that plausible explanations have been put forth.
- 14.** It can reasonably be inferred from the last paragraph of Passage A that the author thinks that any forthcoming electric vehicle will:
- F. face challenges larger than simple design.
  - G. be embraced by most automakers.
  - H. overcome the skepticism of consumers.
  - J. succeed if sold at a lower price.

Questions 15–17 ask about Passage B.

**15.** The main idea of the first paragraph of Passage B (lines 46–55) is that

- A. HEV purchases may be influenced by unaccounted factors.
- B. HEV makers must learn to compete with the makers of diesel and gasoline vehicles.
- C. HEVs are cheaper and more reliable than EVs are.
- D. researchers question how consumers evaluate the risks of HEVs.

**16.** In the context of the passage, the authors of Passage B most likely use the statistics in the second paragraph (lines 56–68) in order to:

- F. establish fuel economy as the most attractive quality of HEVs.
- G. emphasize the complexities of sampling driver perceptions.
- H. support a paradox introduced in the previous paragraph.
- J. criticize how HEVs are perceived by the public.

**17.** According to Passage B, one reason for low sales of HEVs is that:

- A. neither public transport nor public officials themselves make much use of HEVs.
- B. HEV maintenance costs are too prohibitive for most casual consumers.
- C. consumers are not usually willing to pay more for environmental gains.
- D. the cost of switching to an HEV outweighs perceived benefits.

Questions 18–20 ask about both passages.

**18.** The authors of both passages would most likely agree that:

- F.** EVs and HEV sales are unlikely to improve in the future.
- G.** consumers will pay more to switch to an alternative vehicle.
- H.** traditional automakers would profit from investing in HEV technology.
- J.** Europeans are willing to pay more for alternative fuels than are their American counterparts.

**19.** Which of the following best describes a difference between the two passages?

- A.** Passage A criticizes traditional automakers like GM for their role in shaping public opinion, whereas Passage B excuses them.
- B.** Passage A focuses on providing context, whereas Passage B is primarily concerned with research.
- C.** Both passages are pessimistic about the future of EVs, whereas Passage B is less cautionary about possibilities for HEVs.
- D.** Passage A provides a history of electric vehicles, whereas Passage B describes the technology used in new electric cars.

**20.** In explaining obstacles preventing the widespread use of electric vehicles, both passage authors refer to:

- F.** public misconceptions about electric cars.
- G.** lack of support from car manufacturers.
- H.** challenges converting gasoline engines to electric ones.
- J.** expensive marketing campaigns.

## Passage III

**HUMANITIES:** The following passage is adapted from the essay “The Torres Revolution” by Greg Spearman (©2001 by Greg Spearman).

The question of who invented the guitar may forever remain a mystery. However, the father of the modern classical guitar is generally regarded as Antonio Torres Jurado, a carpenter from Sevilla, Spain, who began making guitars as a hobby in  
5 the 1850’s and ultimately created the design that practically all classical guitar makers use to the present day. By refining the craft of guitar-making, Torres expanded the dynamic and tonal range of the instrument, allowing the guitar to go beyond its traditional, supporting role and into the spotlight as a featured  
10 concert solo instrument.

Early guitars had four pairs of strings—the word “guitar” itself being a translation from a Persian word meaning “four strings.” During the Renaissance, instruments resembling the modern guitar had begun to appear throughout Europe. One  
15 of these, the lute, became the standard stringed instrument across most of Europe, but in Spain there was more variation in developing forms of the guitar. A plucked version called the *vihuela* was popular in aristocratic society, while a strummed instrument referred to as the *guitarra latina* was used by com-  
20 moners. Once a fifth string was ultimately added to the latter, the *guitarra latina* became the national preference and rendered the *vihuela* obsolete.

As the 17th century progressed, Spanish guitars, widely adored by monarchs, noblemen, and common folk alike, spread  
25 throughout the rest of Europe and began to displace the once-popular lute. Along the way a sixth string was added to the design. The 18<sup>th</sup> century saw the more “prestigious” music of harpsichords, pianos, and violins come to the fore, while the guitar was relegated back to the informal gatherings of com-  
30 mon folk. Eventually, however, the virtuosity of such Spanish guitarists as Ferdinand Sor rekindled the public’s respect and admiration for guitar music. Esteemed composers such as Haydn and Schubert began writing guitar music, but while the performances of the Spanish guitar masters were wildly popular,  
35 the acoustic and structural limitations of the guitar continued to present a problem when playing in large concert halls—a problem that Andres Torres meant to solve.

One of the guitar’s chief limitations that Andres Torres tackled was its feeble sound output. Torres enlarged the body  
40 of the guitar, particularly the “bouts” (rounded parts) in the soundbox, significantly increasing its volume and giving the guitar its familiar hourglass shape. Because the guitar also had to compete with the impressive polyphony (the number of notes that can be played at one time) of the piano, Torres also  
45 reduced the width of the fretboard, making it easier for guitar-

ists to reach many notes at once and allowing them to perform music with a complexity comparable to that of pieces played on keyboard instruments.

50 The genius of Torres's design, however, was the way he re-engineered the internal structure of the instrument. Because the strings on a guitar must be wound tightly to produce enough tension to vibrate at the correct pitch, they constantly pull on the neck of the guitar, essentially trying to snap it in two. The arch of the neck counters some of this force, but the majority  
55 is absorbed by wooden braces inside the instrument. Torres did not invent the idea of fan-bracing, which refers to pieces of wood laid out diagonally inside the body to distribute both tension and sound waves, but he did perfect it. He increased the number of braces from three to seven, and organized them  
60 in a symmetric pattern allowing the vibrations of the guitar to be evenly distributed within the soundbox.

The effectiveness and elegance of Torres's design was immediately apparent in the improved tone and volume of the instrument, and ultimately revealed by the fact that his design  
65 has remained virtually unchanged in over 150 years. Torres guitars were extremely rare and highly-sought by musicians in the 19<sup>th</sup> century. One aspiring guitarist of the time, Francisco

Tarrega, traveled to Sevilla in the hopes of buying one of Torres's famous guitars. Although Torres initially intended to sell Tarrega one of the stock guitars he had available, he reconsidered once he heard Tarrega play. Deeply impressed, Torres instead gave Tarrega a guitar he had made for himself several years before.

Just as Torres revolutionized the design of classical guitars, so would Tarrega eventually become recognized as the singular authority on classical guitar playing techniques. Tarrega had grown up playing both guitar and piano, the latter being recognized as the more useful compositional tool, while the guitar was regarded as merely a functional accompaniment to a singer or a larger ensemble. Once Tarrega beheld the beauty and range of expression of the Torres guitar, he committed himself fully to exploring its compositional palette.

Tarrega, who studied at the Madrid Conservatory, rose to great prominence, not only playing original pieces but also translating the great piano works of such composers as Beethoven and Chopin for guitar. He became a global ambassador for the guitar, introducing and refining many of the techniques that classical guitarists worldwide now consider essential, including how to position the guitar on one's knee and optimal fingering and plucking techniques for the left and right hand.

**21.** Based on the passage, the author would most likely agree that both Torres and Tarrega were:

- A. not fully appreciated for their musical genius until after their deaths.
- B. local sensations whose reputation never reached the global fame of other composers.
- C. extremely influential contributors to the evolution of classical guitar playing.

- D.** very talented instrument makers who gained much fame for their talents.
- 22.** As it is used in line 49, the phrase *the genius of Torres's design* most nearly refers to the:
- F.** innovative idea that classical guitars could be the centerpiece of a performance, rather than merely an accompaniment.
  - G.** improved tonal quality and volume resulting from the number and positioning of wooden braces within the soundbox.
  - H.** invention of an arched neck, which counters the effects of the tension caused by the tightly wound strings.
  - J.** expansion of the width of the guitar, in order to accommodate a sixth string and allow for more polyphony.
- 23.** Which of the following statements best describes how the second paragraph (lines 11–22) relates to the first paragraph?
- A.** It provides supporting details concerning Torres's innovative idea to use a fifth string.
  - B.** It compares the modern guitar to its earlier relatives, such as the lute and *vihuela*.
  - C.** It moves the discussion to a period that predates the innovator described in the first paragraph.
  - D.** It counterbalances the argument in the first paragraph by providing details that suggest early guitars were superior in many ways to later guitars.
- 24.** As it is used in line 81, the phrase *compositional palette* most nearly means:
- F.** artistic potential.
  - G.** colorful components.
  - H.** volume output.

**J.** physical features.

**25.** For purposes of the passage, the significance of Spanish guitarists such as Ferdinand Sor is that they:

**A.** were reluctant to accept modifications to the traditional design of the guitar.

**B.** gave Torres suggestions about his design.

**C.** were among the most talented lute players in Europe at the time.

**D.** helped develop and sustain interest in the guitar as a reputable instrument.

**26.** Which of the following questions is NOT answered by the passage?

**F.** What is the meaning of an instrument's polyphony?

**G.** When was the beginning and the ending of the Renaissance?

**H.** Who is the father of the modern guitar?

**J.** What were some of the earlier forms of the guitar?

**27.** According to the passage, the *vihuela* was a Renaissance version of the guitar that:

**A.** was ultimately overtaken in national popularity by another type of guitar.

**B.** became the Spanish aristocrats' version of the lute.

**C.** initially came to fame through the notoriety of Ferdinand Sor.

**D.** was one of Torres's earlier models before he perfected his fan-bracing design.

**28.** According to the passage, the Torres guitar was better suited than previous versions of the guitar to:

**F.** Beethoven's works.

**G.** being a featured instrument.

**H.** five strings.

**J.** folk music.

**29.** According to the passage, the popularity of Spanish-style guitars during the 18th century was:

- A.** increasing due to the simultaneous decline in popularity of the lute.
- B.** aided by the growing popularity of other instruments that complemented the guitar's sound.
- C.** hindered by common folk's inability to master fingering and plucking techniques.
- D.** diminished by the perception that it was not as refined as other contemporary instruments.

**30.** It can most reasonably be inferred that which of the following was a direct expression of respect for Tarrega's playing abilities?

- F.** The manner in which Torres determined which guitar he would sell to Tarrega
- G.** The translation of Beethoven's and Chopin's works from piano to guitar
- H.** The eventual end to the popularity of the *guitarra latina*
- J.** The way Haydn and Schubert began composing music specifically for guitar

## Passage IV

**NATURAL SCIENCE:** The following passage is adapted from the article “Heavyweights of the Sea” by Carmen Grandola (©2001 by Carmen Grandola).

The earth’s oceans possess an incredible variety of life, ranging from nearly microscopic plankton to the blue whale, the largest animal on the planet. In the world of fish, the mola sunfish and the whale shark are the two biggest varieties. The  
5 mola is the biggest bony fish, whereas the whale shark, which is a cartilaginous fish, is simply the biggest fish there is. While most ocean-dwellers spend their days balancing their position on the food chain as both predators and prey, these titanic swimmers have little to worry about from predators. Instead, they must  
10 focus on finding enough food to sustain the massive amounts of nutrients needed to support their bulky bodies.

Truly one of the most unusual-looking products of evolution’s creative hand, the mola sunfish resembles a giant fish head with a tail. Most fish have long bodies, with fins in the  
15 middle roughly dividing their length in two. Rather than having a caudal (tail) fin, like most fish, the mola looks like a fish that has been chopped just past the halfway point, with a rounded clavus joining its dorsal (top) and anal (bottom) fins. The mola uses its clavus to steer its rather awkwardly-shaped body  
20 through the water. Its body has a very narrow cross-section—it

is basically a flattened oval with a head at the front, and very high dorsal and anal fins at the back. In fact, the mola's height is often equal to its length, which is unusual in fish, which are typically elongated. Mola means "millstone" in Latin, and these  
25 fish live up to their name, growing to 10–20 ft. in length and height and weighing in at an average of 2,000 lbs.

The mola's diet is extremely varied but nutrient-poor, consisting mainly of jellyfish, but also comb jellies, squid, and eel grasses. In order to consume enough daily nutrients, the mola  
30 must be a voracious eater and be willing to travel through a wide range of oceanic depths—from surface to floor in some areas—in search of their food. After ascending from cooler waters, the mola will float on its side at the ocean's surface in order to warm itself through solar energy. Molas have a beaked  
35 mouth that does not totally close, so they chew their food in several stages, breaking down each mouthful into smaller chunks before spitting them out and then going to work on the more bite-sized pieces.

The whale shark, another giant of the sea, grows to sizes  
40 that dwarf the maximum size of a bony fish. Some have been  
measured at over 40 ft. in length and over 75,000 lbs. in weight.  
This leviathan, like the mola, mostly frequents tropical and  
warm-temperate waters. The whale shark possesses over 300  
rows of teeth, but it does not use them in the same manner as  
45 most other sharks. The whale shark is one of only a handful  
of filter-feeding sharks. This means rather than using power-  
ful teeth and jaws to rip apart large prey, the whale shark eats  
tiny, nearly microscopic food such as zooplankton, krill, and  
macro-algae. The whale shark “hunts” by opening its mouth  
50 and sucking in a huge mouthful of ocean water. It then closes its  
mouth and expels the water through its gills, at which point gill  
rakers act as sieves, separating the tiny, sometimes millimeter-  
wide, life forms from the water. Once all the water is expelled,  
the food is swallowed.

55       When you’re one of the biggest species in your neighbor-  
hood, you probably don’t have to worry about getting picked  
on much. This is certainly true of the whale shark, which  
has no natural predators and can easily live 70–100 years in

the ocean. Its biggest health risk comes through exposure to  
60 humans. The whale shark does much of its feeding near the  
surface of the water, where it has been known to accidentally  
bump into boats. Both animal and vessel can end up severely  
damaged in these exchanges. The other hazard humans cre-  
ate for whale sharks is pollution in the water. As the whale  
65 shark filter feeds, it sometimes takes in garbage and nautical  
debris such as oars.

The mola, on the other hand, has a few challenges. Its thick  
skin is covered in a dense layer of mucus, which is host to a  
vast array of parasites. To try and rid itself of these uninvited  
70 guests, the mola will often float on its side near the surface of  
the water, inviting gulls and other birds to feast on the parasites.  
Similarly, the mola will sometimes launch its considerable bulk  
up to ten feet out of the water before crashing back down in  
an effort to dislodge some of the parasites. With its habit of  
75 floating near the surface, the mola, like the whale shark, often  
runs the risk of being hit by boats. Finally, smaller molas are  
sometimes subject to attack by sea lions.

- 31.** The author's attitude regarding molas and whale sharks can best be described as one of:
- A.** conviction that human interference will ultimately jeopardize each species.
  - B.** resentment towards their need to eat so much other marine life on a daily basis.
  - C.** impartiality in considering the perils of their environment compared to other fish.
  - D.** interest in how their grandiose size affects their habits and survival.

**32.** It can reasonably be concluded from the passage that the mola temporarily expels its food when eating due to the fact that it:

- F.** is a bony fish rather than a cartilaginous one.
- G.** possesses a mouth that cannot completely close.
- H.** hunts on the ocean floor but eats at the surface.
- J.** is normally floating on its side near the surface.

**33.** According to the passage, the most significant difference between the predatory threats facing the whale shark and the mola is that the whale shark:

- A.** does not compete for the same food as its predators do, while the mola competes for the same food its predators do.
- B.** is unaffected by its proximity to humans, while the mola is sometimes endangered by humans.
- C.** faces few genuine environmental threats but must contend with the nuisance of parasites.
- D.** is less likely to be attacked by another ocean-dwelling species than is the mola.

**34.** It can most reasonably be inferred from the passage that nautical vessels pose a threat to both the mola and the whale shark primarily because these vessels:

- F.** can sometimes unsuspectingly collide with fish.
- G.** stir up a violent wake that disrupts the ocean currents.
- H.** jettison large debris overboard which can land on fish.
- J.** deplete the fish's supply of prey through over-fishing.

**35.** The passage indicates that the quantity of food a fish must eat is primarily determined by the:

- A.** mass of the fish's body.

- B.** depth at which the fish hunts.
- C.** type of gill rakers it has.
- D.** number of its teeth and size of its mouth.

**36.** The passage supports the idea that all of the following are included in the diet of the mola EXCEPT:

- F.** comb jellies.
- G.** zooplankton.
- H.** eel grasses. **J.** squid.

# Answers and Explanations

# READING PRACTICE TEST 2

## EXPLANATIONS

### Passage I

1.    **D**

This reference question asks which statement about *painting the room* is most consistent with the text. As there is no good lead word in this question, work the question later. In lines 45–46, the passage states that *Clara picked* the paint color. Choice (A) mentions Clara’s reluctance to paint, which is not stated in the text. Eliminate (A). Choice (B) states that *Garth suggests the idea to Grandpa*, and while Garth is involved in the painting process, the text never explicitly states that painting was Garth’s idea. Eliminate (B). Choice (C) states that *Clara envisioned the idea*, which seems to match the text of lines 45–46, which state that Clara picked the color. Keep (C). Choice (D) states that *Clara was involved in the decision making*, which matches the text of lines 45–46 as well. Choice (C) could be true, but based on the text, we do not know for sure that *Clara envisioned the idea*, just that she picked out the color. Eliminate (C). Choice (D) must be true based on the text as picking the color is being *involved in the decision making*. The correct answer is (D).

2.    **J**

This reference question asks which description of *the exchange between the narrator and his sister* most closely matches the text. Look for the lead word *sister* to find the window for the question. Lines 20–21 state that that the narrator and his sister *exchange a look with each other, hiding our feelings of reluctance*. Nothing in this window relates to *Garth’s unusual tardiness*, so eliminate (F). Eliminate (G) because nothing in the window states that the exchange

is a situation that is initially confusing. Choice (H) states that the exchange is about *which person gets the honor of sitting in front*. But the text states that the narrator's sister is *accepting her fate* when she sits in the front. Eliminate (H). As the exchange is through looks, it is *nonverbal*, and having to sit in the front seat is certainly seen as an *unfavorable consequence*. Keep (J). The correct answer is (J).

3. **B**

This reference question asks which characteristic *Garth and Grandpa* do not *share*. Be sure to notice that this is an EXCEPT question. Work backward and use lead words from the answers to find the window for this question. Throughout lines 25–39, Garth discusses painting with the siblings, showing that he has previous *painting experience*. In lines 44–45, Grandpa is described as *wearing paint-covered overalls, but the paint stains are dry*, showing that he has painted at some point in the past. Eliminate (A), as both Garth and Grandpa have *painting experience*. In lines 16–17, the text states that Garth's *posture and his way of speaking are both perfectly upright*. However, Grandpa's posture is never mentioned. Keep (B), since *good posture* is not said to be shared. In lines 13–14, the text states that *we see Garth's tan Oldsmobile pull slowly into the parking lot* with Garth driving. In lines 4–5, the passage states that *Grandpa tends to misjudge how slowly he drives nowadays*, which tells that Grandpa also drives. Eliminate (C) because both have *the ability to drive*. In line 76, Grandpa and Garth's interaction is described as *their jovial back and forth*. Eliminate (D). The correct answer is (B).

4. **F**

This reasoning question asks why Clara referred to having *smarter wrists*. Read a window around the line reference. Earlier in the passage, in lines 29–30, Clara states that she *couldn't make 'em as pretty as her mother could*. Garth explains how to make cupcakes as

pretty as her mother does *with one clever twist of your wrist*. Clara responds by saying that she *needs smarter wrists*, clearly doubting that she can ice a cupcake as Garth describes. Keep (F) because Clara having doubts *about equaling her mother's skills* matches the text. Choice (G) states that the narrator is feeling *growing excitement*, which is not stated in the window. Eliminate (G). Eliminate (H) because it states that Clara feels *confusion*, which is not supported by the passage. Eliminate (J) because it states that Clara feels *increasing concern*, which is not supported by the text in this window. The correct answer is (F).

5. C

This reasoning question asks what feeling *Grandpa's grin* reflects in the context of the passage as a whole. Read a window around the line reference. In line 60, right after Grandpa's grin is mentioned, Grandpa says *fun, isn't it?* which shows that Grandpa is definitely feeling positive about the situation. Eliminate (A) and (D) because they are not positive enough to reflect Grandpa's feelings. Choice (B) is *intense relaxation*. Grandpa is never shown to relax within this window, so eliminate (B). Choice (C) is *mild satisfaction*, which is positive enough to match the text from the passage. The correct answer is (C).

6. G

This reference question asks the narrator's opinion of Garth given his statement about the car. Read a window around the line reference. In line 14, the passage states that Garth's personality is *boring but reliable*. Choice (F) states that Garth is *too conservative in his choice of cars*. While this could seem to match *boring*, nothing in the text supports the idea that the narrator thinks that Garth is *too conservative*. Eliminate (F). Choice (G) states that Garth is *highly dependable* which matches *reliable* from the passage. It also states

that he is *not very flashy* which matches the idea of *boring*. Keep (G). Choice (H) states that Garth is *more uptight than many Oldsmobile drivers*. Garth is not compared to other drivers within this window, so eliminate (H). Choice (J) states that Garth is *too concerned with how others see him*. Within this window, Garth does not show any concern for how others see him. Eliminate (J). The correct answer is (G).

7. **D**

This reasoning question asks in what way Garth *recommends that the children apply both paint and icing*. Look for the lead word *icing* to find the window for the question. In lines 35–37, Garth says *if you start with a good dollop, more than you really need, you can swoosh it around with one clever twist of your wrist*. Look for an answer that matches this text from the passage. Eliminate (A) because *gently* is too tentative to match Garth’s recommendations. Eliminate (B) because *respectfully* is also too tentative. Choice (C) is *conservatively*, which is the opposite of what is in the text. Eliminate (C). *Clever twist of your wrist* matches *confidently*, so keep (D). The correct answer is (D).

8. **H**

This reasoning question asks what conclusion the narrator reaches in the second paragraph. Carefully read the second paragraph, which states that the narrator believes Grandpa when he says that *people use a routine to distract themselves from their life*. Look for an answer choice that matches this text from the passage.. While the second paragraph does state that Garth *has married his schedule*, his opinions on tardiness in others are not stated. Eliminate (F). Choice (G) is a Right Answer, Wrong Question trap answer: although the text indicates that Garth organizes his schedule well, this is not the main conclusion that the narrator reaches. Eliminate (G). Keep (H) because it matches the text from the passage. Choice (J) states that *Grandpa is*

*a keen observer of human behavior*. This seems like an attractive answer, as it closely matches the text of the last sentence of the paragraph, but the question asks about the main conclusion the narrator makes in this paragraph. This paragraph is about Garth, not Grandpa. Eliminate (J). The correct answer is (H).

9. C

This reasoning question asks how the last paragraph serves in the *development of the narrator as a character*. Carefully read the last paragraph. The narrator is *sad that we will cover up the wall*, but knows that *covering up is different than removing*. While the narrator is certainly sad in the last paragraph, there is nothing supporting a feeling of *guilt*. Eliminate (A). Though the last paragraph discusses the narrator's *mother*, their *relationship* is never explored. Eliminate (B). The narrator's *underlying emotional conflict* between moving on and holding on to his mother's memory matches the text from the passage. Keep (C). Throughout the text, the narrator's relationship with his Grandpa is generally described positively, which does not match *strained*. Eliminate (D). The correct answer is (C).

10. H

This reference question asks who Arthur most likely is. Look for the lead word *Arthur* to find the window for the question. He is mentioned in line 63. In lines 61–62, the narrator asks *what if Daddy's disappointed he didn't get to do this himself? Arthur is Daddy*, the narrator's father. Eliminate (F), (G), and (J) because they do not match this text from the passage. Choice (H) correctly matches the text. The correct answer is (H).

## Passage II

11. D

This reference question asks how the author *portrays the efforts of GM to design an electric car*. Because this is a general question, it should be done after all of the specific questions. Look for the Golden Thread. In this case, GM was not particularly interested in designing an electric car because they *believed that electric vehicles were not commercially viable*. Choice (A) is the opposite of the Golden Thread, so eliminate (A). No mention of GM's *marketing* campaigns is made in this passage, so eliminate (B). No *competitors* are mentioned, so eliminate (C). Keep (D) because it matches the text from the passage. The correct answer is (D).

12. **G**

This reference question asks who was NOT included in the groups represented in lines 7–8. Read a window around the line reference. When the question asks what is NOT mentioned, eliminate answers that are mentioned. The *many* in line 7 refers to the *American automakers* in the previous sentence. As *GM* is an *American automaker*, eliminate (F). The *California Air Resources Board who issued the mandate* is a government agency, not an automaker, so keep (G). Choice (H) is *the other American automakers*, so eliminate (H). Choice (J) is *Dr. Kenneth Train and his research team at UC Berkley*. Use the doctor's name as a lead word to find his name in lines 34–35. In lines 38–39, the passage states that Train's *study was frequently touted by automakers*, showing that Dr. Train is a member of the group mentioned in the question. Eliminate (J). The correct answer is (G).

13. **D**

This reasoning question asks about the answer to the author's question in line 29. Read a window around the line reference. The author is asking why GM wouldn't allow EV1 owners to keep their cars, despite the fact that the owners begged GM to let them buy the cars.

The author goes on throughout lines 29–33 to say that skepticism brewed, there was *alleged pressure from the oil industry*, and that *others pointed to the fiscal losses GM would suffer*. Look for an answer that matches this text from the passage. Eliminate (A) because there’s no *definitive* answer in the paragraph, just possibilities. Eliminate (B) because the author does not indicate that CARB was involved in an unknown way. Eliminate (C) because the author mentions several possibilities throughout the paragraph. Choice (D) matches both the author’s lack of certainty and the multiple possible explanations explored in the paragraph. The correct answer is (D).

14. F

This reasoning question asks what the author thinks must be true about any forthcoming electric vehicle. Carefully read the final paragraph of Passage A to determine what the author is saying. In lines 42–44, the author states that *a new technology poses challenges that go well beyond mechanical engineering*. Eliminate any answers that aren’t consistent with this text from the passage. Choice (F) paraphrases the lines above, so keep it. Choice (G) can be eliminated because there is no evidence that they will be *embraced by automakers*. Choice (H) can be eliminated because the author clearly states it is unknown if that distrust can be *overcome*. There is no mention of changing *prices* in the last paragraph, so eliminate (J). The correct answer is (F).

15. A

This reasoning question asks about the main idea of the first paragraph of Passage B. Carefully read the paragraph to determine the main idea. The paragraph discusses the surprisingly low sales of electric vehicles even when it seems like they should sell well. Choice (A) matches the main idea, so keep it. Eliminate (B) because the paragraph is not about *learning to compete*, but about why EVs sell

more poorly than would be expected. Choice (C) can be eliminated because the authors are not comparing HEVs and EVs. Eliminate (D) as risk evaluation is not mentioned in the first paragraph. The correct answer is (A).

16. H

This reasoning question asks why the authors of the passage *most likely use the statistics in the second paragraph* of Passage B. Carefully read the paragraph and determine what role the statistics play in the context of the passage. The statistics show that consumers have conflicting opinions on electric vehicles: consumers agree that HEVs are cleaner than gasoline engines but also think they are expensive and slower, stating that they prefer cars with better fuel economy. Look for an answer choice that is consistent with this idea. Although the drivers want fuel-efficient cars, their attitudes toward HEVs do not reflect that. Eliminate (F). Choice (G) refers to *the complexities of sampling perceptions*, which does not match the text from the passage. Eliminate (G). Choice (H) is consistent with the text, so keep (H). Eliminate (J) because there is no criticism in this paragraph. The correct answer is (H).

17. D

This reference question asks why HEV sales are so low, according to Passage B. There is not a good lead word in this question, so work the question later. In lines 53–55, two possible reasons are presented: *price* and *other misconceptions*. Choice (A) refers to neither money nor misconceptions, so eliminate (A). Choice (B) does mention price, but *maintenance costs* are never mentioned in this passage. Eliminate (B). Choice (C) might initially look attractive, but it can be eliminated because the passage never explicitly deals with *environmental gains*. Keep (D) because it matches the text from the passage. The correct answer is (D).

18. **G**

This reference question asks for the idea that *the authors of both passages would most likely agree* with. 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. The author of Passage A does not make any predictions about the *future sales* of electric vehicles, so eliminate (F). Both passages indicate that *consumers will pay more*: Passage A does so in lines 35–38 and Passage B in lines 69–70. Keep (G). Although it might seem logical, there is no mention in either passage about future *profit* for automakers. Eliminate (H). There is no mention of the differences between Europeans’ and Americans’ fuel-purchasing habits, so eliminate (J). The correct answer is (G).

19. **B**

This reference question asks which answer *best describes a difference between 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. Though Passage A states that GM shaped *public opinion*, Passage B does not mention GM, much less excuse them. Eliminate (A). Choice (B) is consistent with Passage A, which provides context for the introduction and perception of the electric vehicle. It is also consistent with Passage B, as the authors refer to *research*. Keep (B). Choice (C) can be eliminated because Passage A does not discuss HEVs. Eliminate (D) because Passage A is not a *history of electric vehicles*, though it does provide a history of one single electric vehicle. The correct answer is (B).

20. **F**

This reference question asks which obstacle *preventing the widespread use of electric vehicles* is referred to by both passages. 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. Both passages discuss *public misconceptions about electric cars*, so keep (F). While (G) is well supported by Passage A, Passage B does not address how much *support* is given by *car manufacturers*. Eliminate (G). Passage A discusses the conversion from *gasoline* to *electric*, but Passage B does not. Eliminate (H). Eliminate (J) because there is no mention of *expensive marketing campaigns* in Passage A. The correct answer is (F).

### Passage III

21. C

This reference question asks what the author most likely believes about both Torres and Tarrega. There is not a good lead word in this question, so work the question later. In line 2, the author credits Torres as *the father of the modern classical guitar*, and in lines 74–75, the author refers to Tarrega as *the singular authority on classical guitar playing techniques*. Choice (A) is unsupported because there is nothing in the passage that relates to being appreciated more *after death*. Eliminate (B) because the passage does not compare the degree of *global fame* between *composers*. Keep (C) because it matches the text from the passage. Eliminate (D) because Tarrega was famous for guitar playing techniques, not for making guitars. The correct answer is (C).

22. G

This vocabulary in context question asks what the phrase *the genius of Torres' design* refers to. Read a window around the line reference. In

the fifth paragraph, the author states that *the genius of Torres's design is the way he re-engineered the internal structure* of the guitar. The paragraph does not discuss the role of the guitar for solo playing or accompaniment, so eliminate (F). The *number and positioning of wooden braces within the soundbox* relates to the guitar's internal structure, so keep (G). The passage does not say that Torres invented *an arched neck*, so eliminate (H). The passage does not state that Torres expanded the *width of the guitar*, so eliminate (J). The correct answer is (G).

23. C

This reasoning question asks which statement best describes the relationship between the first two paragraphs. Carefully read the first two paragraphs to find their relationship. The first paragraph establishes Torres as the *father of the modern classical guitar*, and the second paragraph provides information on the emergence of early guitar forms. Look for an answer choice that matches this idea. Eliminate (A) because the text does not indicate that Torres added a *fifth string*. Eliminate (B) because the second paragraph does not mention the *modern guitar*. Keep (C) because it matches the text from the passage. Eliminate (D) because the second paragraph does not compare *early guitars to later guitars*. The correct answer is (C).

24. F

This vocabulary in context question asks what the phrase *compositional palette* means in line 81. Go back to the text, find the phrase *compositional palette*, and cross it out. Carefully read the surrounding text to determine another phrase that would fit in the blank based on context. The text says that *once Tarrega beheld the beauty and range of expression of the Torres guitar*, he sought to explore its *compositional palette*. Therefore, Tarrega was inspired by the many things that the Torres guitar could do, so the phrase should

mean something like “musical possibilities.” Keep (F) because it matches the text from the passage. Choice (G) is a Words Out of Context trap answer: the word *palette* can also refer to color, but this meaning is not supported by the text. Eliminate (G). Choice (H) does not match the text from the passage, so eliminate it. Choice (J) does not match the text, so eliminate it. The correct answer is (F).

25. **D**

This reasoning question asks for the *significance of Spanish guitarists* like *Ferdinand Sor*. Look for the lead words *Ferdinand Sor* to find the window for the question. Lines 30–32 state that *such Spanish guitarists as Ferdinand Sor rekindled the public’s respect and admiration for guitar music*. There is nothing supporting their reluctance to consider new designs; in fact, the passage explains that the limitations of the traditional design frustrated them. Eliminate (A). There is nothing in the window that states that the musicians had contact with *Torres* during his *design* process. Eliminate (B). The musicians discussed in the window are guitar players, not *lute* players. Eliminate (C). Choice (D) matches the text from the passage, so keep (D). The correct answer is (D).

26. **G**

This reference question asks which question is not answered by the passage. Work backward and use lead words from the answers to find the window for this question. Look for the lead word *polyphony*. Lines 43–44 define *polyphony*, so eliminate (F). Look for the lead word *Renaissance*, which can be found in line 13. No dates are given for the *Renaissance*, so keep (G). Look for the lead words *father of the modern guitar*, which can be found in line 2. The passage says that *Torres* is the *father of the modern classical guitar*, so eliminate (H). Look for the lead word *earlier forms of guitar*, which can be found in

line 11. Throughout paragraph 2, several *earlier forms of guitar* are mentioned, so eliminate (J). The correct answer is (G).

27. **A**

This reference question asks about the *vihuela*. Look for the lead word *vihuela* to find the window for the question. Line 18 introduces the *vihuela*, and lines 21–22 state that *the guitarra latina became the national preference and rendered the vihuela obsolete*. Choice (A) matches the text from the passage, so keep (A). Eliminate (B) because the passage does not indicate that the *vihuela* was intended to be a *version of the lute*. Eliminate (C) because there is no mention that *Ferdinand Sor* played or popularized the *vihuela*. Eliminate (D) because the passage never mentions *Torres* as having any involvement with the *vihuela*. The correct answer is (A).

28. **G**

This reference question asks what *Torres'* version of the guitar is better suited to than previous versions. Work backward and use lead words from the answers to find the window for this question. Look for the lead word *Beethoven*, which can be found in line 84. There is no mention of previous versions of the guitar in this paragraph, so eliminate (F). Look for the lead words *featured instrument*, which can be found in lines 9–10. These lines state that the *Torres* guitar pushed the guitar *into the spotlight as a featured concert solo instrument*, so keep (G). Look for the lead words *fifth string*, which can be found in line 20. As this part of the text is describing the evolution of the guitar before *Torres*, eliminate (H). Look for the lead words *folk music*. Lines 28–30 say that *the guitar was relegated back to the informal gatherings of common folk*. However, *Torres* is not mentioned here, so eliminate (J). The correct answer is (G).

29. **D**

This reference question asks what the passage states about *the popularity of Spanish-style guitars during the 18<sup>th</sup> century*. Look for the lead words *18<sup>th</sup> century* to find the window for the question. Lines 27–29 state that as *more “prestigious”* instruments rose in popularity, the guitar was *relegated* back to being a *folk* instrument. Eliminate (A) because it does not match the text from the passage. Eliminate (B) because the passage states that the *growing popularity of other instruments* hurt the guitar’s popularity. Eliminate (C) because the passage never discusses whether *common folk* could master playing *techniques*. Keep (D) because it matches the text from the passage. The correct answer is (D).

30. F

This reasoning question asks which answer choice correctly expresses respect for Tarrega’s playing abilities. There is no good lead word in this question, so work this question later. Lines 69–71 state that *Torres initially intended to sell Tarrega one of the stock guitars* but that he *reconsidered once he heard Tarrega play*. Therefore, Torres showed respect to Tarrega’s playing ability when he decided on a guitar to sell him. Look for an answer choice that matches this idea. Keep (F) because it matches the text from the passage. Eliminate (G) because it does not mention *Torres*. Eliminate (H) because it does not mention either of the men. Eliminate (J) because it does not mention *Torres*. The correct answer is (F).

## Passage IV

31. D

This reasoning question asks for *the author’s attitude* toward *molas and whale sharks*. Because this is a general question, it should be done after all the specific questions. Look for the Golden Thread. In lines 3–4, the author remarks that *the mola sunfish and the whale*

*shark are the two biggest varieties.* Throughout the rest of the passage, the author shows how such massive beings are able to survive. Eliminate (A) because, although the author mentions each species potentially being harmed by proximity to humans, these dangers are not described as species-threatening. Eliminate (B) because nowhere is the author's tone or language resentful. Eliminate (C) because the author suggests in the first paragraph that the mola and whale shark have much less to worry about in terms of predators than do other fish. Keep (D) because it matches the text from the passage. The correct answer is (D).

32. **G**

This reference question asks why the mola expels its food while eating. Look for the lead words *mola* and *food* to find the window for the question. Lines 34–38 say that the mola spits food out while eating. The reason for this is that *molas have a beaked mouth that does not totally close.* Eliminate (F) since the passage does not discuss eating habits as a function of being *bony* or *cartilaginous*. Choice (G) matches the text from the passage, so keep it. Eliminate (H) because the passage does not indicate that the mola eats only at the *surface*. Eliminate (J) since the passage indicates that the mola only floats on its side to warm up. The correct answer is (G).

33. **D**

This reasoning question asks for the difference between *the predatory threats facing the whale shark and the mola.* Look for the lead word *predator* to find the window for this question. In lines 57–58, the author states that the whale shark *has no natural predators.* In lines 76–77, the author states that *smaller molas are sometimes subject to attack by sea lions.* So, the molas have at least one predator and the whale shark has none. Eliminate (A) because the whale shark has no predators. Eliminate (B) because the passage indicates that both

species are sometimes adversely affected by contact with *humans*. Eliminate (C) because the passage only speaks of molas being bothered by *parasites*. Keep (D) because it matches the text from the passage. The correct answer is (D).

34. F

This reference question asks for the main threat that nautical vessels pose to both animals. Since *boats* are *nautical vessels*, use both as lead words to find the window for the question. Lines 60–62 say that the *whale shark...has been known to accidentally bump into boats*. Lines 75–76 say that *the mola, like the whale shark, often runs the risk of being hit by boats*. Choice (F) matches the text from the passage, so keep (F). Eliminate (G) because *wakes* are not mentioned in the passage. Eliminate (H) because *nautical debris* is said to be a hazard only for the whale shark’s filter feeding, not a threat to both species. Eliminate (J) because *overfishing* is not mentioned. The correct answer is (F).

35. A

This reference question asks what determines how much food a fish must eat. There is no good lead word for this question, so work this question later. Lines 9–11 state that molas and whale sharks *must focus on finding enough food to sustain the massive amounts of nutrients needed to support their bulky bodies*. Keep (A) because it matches the text from the passage. Eliminate (B) because the passage never connects ocean *depth* and food requirements. Eliminate (C) because *gill rakers* relate to how the whale shark eats, not the quantity that any fish eats. Eliminate (D) because the passage does not connect *teeth* or *mouth* size with dietary needs. The correct answer is (A).

36. G

This reference question asks which of the answer choices is not included *in the diet of the mola*. When a question asks what is NOT mentioned in the passage, eliminate answers that are mentioned. Look for the lead word *diet of a mola* to find the window for the question. Lines 27–29 say that the *mola's diet* consists of *jellyfish, comb jellies, squid, and eel grasses*. Eliminate (F), (H), and (J) because each of these is in lines 27–30. *Zooplankton* are not mentioned as part of the *mola's diet*, so keep (G). The correct answer is (G).