

# READING

This section measures your ability to understand academic passages in English.

There are three passages in the section. Give yourself 20 minutes to read each passage and answer the questions about it. The entire section will take 60 minutes to complete.

You may look back at a passage when answering the questions. You can skip questions and go back to them later as long as there is time remaining.

**Directions:** Read the passage. Then answer the questions. Give yourself 20 minutes to complete this practice set.

## CAVE ART IN EUROPE

The earliest discovered traces of art are beads and carvings, and then paintings, from sites dating back to the Upper Paleolithic period. We might expect that early artistic efforts would be crude, but the cave paintings of Spain and southern France show a marked degree of skill. So do the naturalistic paintings on slabs of stone excavated in southern Africa. Some of those slabs appear to have been painted as much as 28,000 years ago, which suggests that painting in Africa is as old as painting in Europe. But painting may be even older than that. The early Australians may have painted on the walls of rock shelters and cliff faces at least 30,000 years ago, and maybe as much as 60,000 years ago.

The researchers Peter Ucko and Andrée Rosenfeld identified three principal locations of paintings in the caves of western Europe: (1) in obviously inhabited rock shelters and cave entrances; (2) in galleries immediately off the inhabited areas of caves; and (3) in the inner reaches of caves, whose difficulty of access has been interpreted by some as a sign that magical-religious activities were performed there.

The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art. Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing.

The particular symbolic significance of the cave paintings in southwestern France is more explicitly revealed, perhaps, by the results of a study conducted by researchers Patricia Rice and Ann Paterson. The data they present suggest that the animals portrayed in the cave paintings were mostly the ones that the painters preferred for meat and for materials such as hides. For example, wild cattle (bovines) and horses are portrayed more often than we would expect by chance, probably because they were larger and heavier (meatier) than other animals in the environment. In addition, the paintings mostly portray animals that the painters may have feared the most because of their size, speed, natural weapons such as tusks and horns, and the unpredictability of their behavior. That is, mammoths, bovines, and horses are portrayed more often than deer and reindeer. Thus, the paintings are consistent with the idea that the art is related to the importance of hunting in the economy of Upper Paleolithic people. Consistent with this idea, according to the investigators, is the fact that the art of the cultural period that followed the Upper Paleolithic also seems to reflect how

people got their food. But in that period, when getting food no longer depended on hunting large game animals (because they were becoming extinct), the art ceased to focus on portrayals of animals.

Upper Paleolithic art was not confined to cave paintings. Many shafts of spears and similar objects were decorated with figures of animals. The anthropologist Alexander Marshack has an interesting interpretation of some of the engravings made during the Upper Paleolithic. He believes that as far back as 30,000 B.C., hunters may have used a system of notation, engraved on bone and stone, to mark phases of the Moon. If this is true, it would mean that Upper Paleolithic people were capable of complex thought and were consciously aware of their environment. In addition to other artworks, figurines representing the human female in exaggerated form have also been found at Upper Paleolithic sites. It has been suggested that these figurines were an ideal type or an expression of a desire for fertility.

**Directions:** Now answer the questions.

The earliest discovered traces of art are beads and carvings, and then paintings, from sites dating back to the Upper Paleolithic period. We might expect that early artistic efforts would be crude, but the cave paintings of Spain and southern France show a **marked** degree of skill. So do the naturalistic paintings on slabs of stone excavated in southern Africa. Some of those slabs appear to have been painted as much as 28,000 years ago, which suggests that painting in Africa is as old as painting in Europe. But painting may be even older than that. The early Australians may have painted on the walls of rock shelters and cliff faces at least 30,000 years ago, and maybe as much as 60,000 years ago.

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15. The word “**marked**” in the passage is closest in meaning to
- (A) considerable
  - (B) surprising
  - (C) limited
  - (D) adequate
16. Paragraph 1 supports which of the following statements about painting in Europe?
- (A) It is much older than painting in Australia.
  - (B) It is as much as 28,000 years old.
  - (C) It is not as old as painting in southern Africa.
  - (D) It is much more than 30,000 years old.

The researchers Peter Ucko and Andrée Rosenfeld identified three principal locations of paintings in the caves of western Europe: (1) in obviously inhabited rock shelters and cave entrances; (2) in galleries immediately off the inhabited areas of caves; and (3) in the inner reaches of caves, whose difficulty of access has been interpreted by some as a sign that magical-religious activities were performed there.

17. The word “principal” in the passage is closest in meaning to
- (A) major
  - (B) likely
  - (C) well protected
  - (D) distinct
18. According to paragraph 2, what makes some researchers think that certain cave paintings were connected with magical-religious activities?
- (A) The paintings were located where many people could easily see them, allowing groups of people to participate in the magical-religious activities.
  - (B) Upper Paleolithic people shared similar beliefs with contemporary peoples who use paintings of animals in their magical-religious rituals.
  - (C) Evidence of magical-religious activities has been found in galleries immediately off the inhabited areas of caves.
  - (D) The paintings were found in hard-to-reach places away from the inhabited parts of the cave.

The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art. Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing.

19. The word “trappings” in the passage is closest in meaning to
- (A) conditions
  - (B) problems
  - (C) influences
  - (D) decorations

20. Which of the sentences below best expresses the essential information in the highlighted sentence in paragraph 3? Incorrect choices change the meaning in important ways or leave out essential information.
- Ⓐ Upper Paleolithic people, like many contemporary peoples, believed that if they drew a human image in their cave art, it would cause death or injury.
  - Ⓑ Many contemporary peoples believe that the drawing of a human image can cause death or injury, so they, like Upper Paleolithic people, rarely depict human figures in their cave art.
  - Ⓒ If Upper Paleolithic people, like many contemporary peoples, believed that the drawing of a human image could cause death or injury, this belief might explain why human figures are rarely depicted in cave art.
  - Ⓓ Although many contemporary peoples believe that the drawing of a human image can cause death or injury, researchers cannot explain why Upper Paleolithic people rarely depicted human figures in their cave art.
21. According to paragraph 3, scholars explained chips in the painted figures of animals by proposing that
- Ⓐ Upper Paleolithic artists used marks to record the animals they had seen
  - Ⓑ the paintings were inspired by the need to increase the supply of animals for hunting
  - Ⓒ the artists had removed rough spots on the cave walls
  - Ⓓ Upper Paleolithic people used the paintings to increase their luck at hunting
22. Why does the author mention that Upper Paleolithic cave art seemed to have “reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing”?
- Ⓐ To argue that Upper Paleolithic art ceased to include animals when herds of game became scarce
  - Ⓑ To provide support for the idea that the aim of the paintings was to increase the supply of animals for hunting
  - Ⓒ To emphasize the continued improvement in the quality of cave art throughout the Upper Paleolithic period
  - Ⓓ To show the direct connection between the decrease in herds of game and the end of the Upper Paleolithic period

The particular symbolic significance of the cave paintings in southwestern France is more explicitly revealed, perhaps, by the results of a study conducted by researchers Patricia Rice and Ann Paterson. The data they present suggest that the animals portrayed in the cave paintings were mostly the ones that the painters preferred for meat and for materials such as hides. For example, wild cattle (bovines) and horses are portrayed more often than we would expect by chance, probably because they were larger and heavier (meatier) than other animals in the environment. In addition, the paintings mostly portray animals that the painters may have feared the most because of their size, speed, natural weapons such as tusks and horns, and the unpredictability of their behavior. That is, mammoths, bovines, and horses are portrayed more often than deer and reindeer. Thus, the paintings are consistent with the idea that the art is related to the importance of hunting in the economy of Upper Paleolithic people. Consistent with this idea, according to the investigators, is the fact that the art of the cultural period that followed the Upper Paleolithic also seems to reflect how people got their food. But in that period, when getting food no longer depended on hunting large game animals (because they were becoming extinct), the art ceased to focus on portrayals of animals.

23. According to paragraph 4, scholars believe that wild cattle, horses, and mammoths are the animals most frequently portrayed in cave paintings for all of the following reasons EXCEPT:
- (A) These animals were difficult to hunt because of their unpredictable behavior.
  - (B) People preferred these animals for their meat and for their skins.
  - (C) The painters admired the beauty of these large animals.
  - (D) People feared these animals because of their size and speed.
24. According to paragraph 4, which of the following may best represent the attitude of hunters toward deer and reindeer in the Upper Paleolithic period?
- (A) Hunters did not fear deer and reindeer as much as they did large game animals such as horses and mammoths.
  - (B) Hunters were not interested in hunting deer and reindeer because of their size and speed.
  - (C) Hunters preferred the meat and hides of deer and reindeer to those of other animals.
  - (D) Hunters avoided deer and reindeer because of their natural weapons, such as horns.
25. According to paragraph 4, what change is evident in the art of the period following the Upper Paleolithic?
- (A) This new art starts to depict small animals rather than large ones.
  - (B) This new art ceases to reflect the ways in which people obtained their food.
  - (C) This new art no longer consists mostly of representations of animals.
  - (D) This new art begins to show the importance of hunting to the economy.

Upper Paleolithic art was not confined to cave paintings. Many shafts of spears and similar objects were decorated with figures of animals. The anthropologist Alexander Marshack has an interesting interpretation of some of the engravings made during the Upper Paleolithic. He believes that as far back as 30,000 B.C., hunters may have used a system of notation, engraved on bone and stone, to mark phases of the Moon. If this is true, it would mean that Upper Paleolithic people were capable of complex thought and were consciously aware of their environment. In addition to other artworks, figurines representing the human female in exaggerated form have also been found at Upper Paleolithic sites. It has been suggested that these figurines were an ideal type or an expression of a desire for fertility.

26. According to paragraph 5, which of the following has been used as evidence to suggest that Upper Paleolithic people were capable of complex thought and conscious awareness of their environment?
- (A) They engraved animal figures on the shafts of spears and other objects.
  - (B) They may have used engraved signs to record the phases of the Moon.
  - (C) Their figurines represented the human female in exaggerated form.
  - (D) They may have used figurines to portray an ideal type or to express a desire for fertility.

The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art. Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. ■ This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. ■ But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. ■ Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing. ■

27. Look at the four squares [■] that indicate where the following sentence can be added to the passage.

**Therefore, if the paintings were connected with hunting, some other explanation is needed.**

Where would the sentence best fit?

- (A) The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art. Another explanation for the focus on animals might be that these

people sought to improve their luck at hunting. **Therefore, if the paintings were connected with hunting, some other explanation is needed.** This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. ■ But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. ■ Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing. ■

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**Therefore, if the paintings were connected with hunting, some other explanation is needed.**

28. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage.

Write your answer choices in the spaces where they belong. You can either write the letter of your answer choice or you can copy the sentence.

**Upper Paleolithic cave paintings in western Europe are among humanity's earliest artistic efforts.**

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### Answer Choices

- [A] Researchers have proposed several different explanations for the fact that animals were the most common subjects in the cave paintings.
- [B] The cave paintings focus on portraying animals without also depicting the natural environments in which these animals are typically found.
- [C] The art of the cultural period that followed the Upper Paleolithic ceased to portray large game animals and focused instead on the kinds of animals that people of that period preferred to hunt.
- [D] Some researchers have argued that the cave paintings mostly portrayed large animals that provided Upper Paleolithic people with meat and materials.
- [E] Some researchers believe that the paintings found in France provide more explicit evidence of their symbolic significance than those found in Spain, southern Africa, and Australia.
- [F] Besides cave paintings, Upper Paleolithic people produced several other kinds of artwork, one of which has been thought to provide evidence of complex thought.

# LISTENING

**Directions:** This section measures your ability to understand conversations and lectures in English.

Listen to each conversation and lecture only one time. After each conversation and lecture, you will answer some questions about it. Answer each question based on what is stated or implied by the speakers.

You may take notes while you listen and use your notes to help you answer the questions. Your notes will **not** be scored.

In some questions you will see this icon: . This means that you will hear, but not see, the question.

Answer each question before moving on. Do not return to previous questions.

It will take about 60 minutes to listen to the conversations and lectures and answer the questions about them.

**Directions:** Listen to Track 3. 

Biology



displacement activity



**Directions:** Now answer the questions.

6. What is the lecture mainly about?
- (A) Methods of observing unusual animal behavior
  - (B) A theory about ways birds attract mates
  - (C) Ways animals behave when they have conflicting drives
  - (D) Criteria for classifying animal behaviors
7. Indicate whether each of the activities below describes a displacement activity.  
Put a check (✓) in the correct boxes.

	Yes	No
An animal attacks the ground instead of its enemy.		
An animal falls asleep in the middle of a mating ritual.		
An animal eats some food when confronted by its enemy.		
An animal takes a drink of water after grooming itself.		

8. What does the professor say about disinhibition?
- Ⓐ It can prevent displacement activities from occurring.
  - Ⓑ It can cause animals to act on more than one drive at a time.
  - Ⓒ It is not useful for explaining many types of displacement activities.
  - Ⓓ It is responsible for the appearance of seemingly irrelevant behavior.
9. According to the lecture, what is one possible reason that displacement activities are often grooming behaviors?
- Ⓐ Grooming may cause an enemy or predator to be confused.
  - Ⓑ Grooming is a convenient and accessible behavior.
  - Ⓒ Grooming often occurs before eating and drinking.
  - Ⓓ Grooming is a common social activity.
10. Why does the professor mention the wood thrush?
- Ⓐ To contrast its displacement activities with those of other animal species
  - Ⓑ To explain that some animals display displacement activities other than grooming
  - Ⓒ To point out how displacement activities are influenced by the environment
  - Ⓓ To give an example of an animal that does not display displacement activities
11. Listen to Track 4. 
- Ⓐ She is impressed by how much the student knows about redirecting.
  - Ⓑ She thinks it is time to move on to the next part of this lecture.
  - Ⓒ The student's answer is not an example of a displacement activity.
  - Ⓓ The student should suggest a different animal behavior to discuss next.

**Directions:** Listen to Track 5. 

# Literature



**Directions:** Now answer the questions.

12. What is the main purpose of the lecture?

- (A) To point out similarities in Emerson's essays and poems
- (B) To prepare the students to read an essay by Emerson
- (C) To compare Emerson's concept of universal truth to that of other authors
- (D) To show the influence of early United States society on Emerson's writing

13. On what basis did Emerson criticize the people of his time?

- (A) They refused to recognize universal truths.
- (B) They did not recognize the genius of certain authors.
- (C) Their convictions were not well-defined.
- (D) They were too interested in conformity.

14. What does Emerson say about the past?
- Ⓐ It should guide a person's present actions.
  - Ⓑ It must be examined closely.
  - Ⓒ It is less important than the future.
  - Ⓓ It lacks both clarity and universal truth.
15. What point does the professor make when he mentions a ship's path?
- Ⓐ It is easy for people to lose sight of their true path.
  - Ⓑ Most people are not capable of deciding which path is best for them.
  - Ⓒ The path a person takes can only be seen clearly after the destination has been reached.
  - Ⓓ A person should establish a goal before deciding which path to take.
16. What does the professor imply about himself when he recounts some life experiences he had before becoming a literature professor? *Choose 2 answers.*
- Ⓐ He did not consider the consequences of his decisions.
  - Ⓑ He did not plan to become a literature professor.
  - Ⓒ He has always tried to act consistently.
  - Ⓓ He has trusted in himself and his decisions.
17. Listen to Track 6. 
- Ⓐ To suggest that United States citizens have not changed much over time
  - Ⓑ To encourage the class to find more information about this time period
  - Ⓒ To explain why Emerson's essay has lost some relevance
  - Ⓓ To provide background for the concept he is explaining

**Directions:** Listen to Track 7.



**Directions:** Now answer the questions.

18. What is the conversation mainly about?
- (A) Methods for finding appropriate sources for a project
  - (B) Reasons the woman is having difficulties with a project
  - (C) Criteria the professor uses to evaluate group projects
  - (D) Ways to develop the skills needed to work in groups
19. Why does the professor mention the “free-rider” problem?
- (A) To review a concept he explained in class
  - (B) To give the student a plan to solve her problem
  - (C) To clarify the problem the student is facing
  - (D) To explain a benefit of working in groups
20. What is the professor’s opinion of the other students in the woman’s group?
- (A) They try to take credit for work they did not do.
  - (B) They did not perform well in previous courses with him.
  - (C) They are more motivated when they are working in a group.
  - (D) They do good work when they are interested in the subject.
21. Why did the woman choose property rights as a topic?
- (A) The professor recommended the topic.
  - (B) She already had a lot of reference materials on the subject.
  - (C) She wanted to learn something new.
  - (D) It was easy to research at the school library.

22. What mistakes does the professor imply the woman has made while working on a project? *Choose 2 answers.*
- A Finding sources for her group partners
  - B Writing the weekly progress reports for her group
  - C Forgetting to pay attention to the project's deadlines
  - D Failing to involve the group members in the selection of a topic

# SPEAKING

This section measures your ability to speak in English about a variety of topics.

There are six questions in this section. For each question, you will be given a short time to prepare your response. When the preparation time is up, answer the question as completely as possible in the time indicated for that question. You should record your responses so that you can review them later and compare them with the answer key and scoring rubrics.

3. You will now read a short passage and listen to a conversation on the same topic. You will then be asked a question about them. After you hear the question, give yourself 30 seconds to prepare your response. Then record yourself speaking for 60 seconds.

Listen to Track 14. 

**Reading Time: 45 seconds**

### Evening Computer Classes May Be Added

The computer department is considering offering evening classes in the fall. The proposal to add the classes is a response to student complaints that day-time computer classes have become increasingly overcrowded and there are no longer enough computers available. The department has decided that despite some added expense, the most cost-effective way of addressing this problem is by adding computer classes in the evening. It is hoped that this change will decrease the number of students enrolled in day classes and thus guarantee individual access to computers for all students in computer classes.

Listen to Track 15. 



The man expresses his opinion about the proposal described in the article. Briefly summarize the proposal. Then state his opinion about the proposal and explain the reasons he gives for holding that opinion.

**Preparation Time: 30 seconds**

**Response Time: 60 seconds**

4. You will now read a short passage and listen to a lecture on the same topic. You will then be asked a question about them. After you hear the question, give yourself 30 seconds to prepare your response. Then record yourself speaking for 60 seconds.

Listen to Track 16. 

**Reading Time: 45 seconds****Verbal and Nonverbal Communication**

When we speak with other people face-to-face, the nonverbal signals we give—our facial expressions, hand gestures, body movements, and tone of voice—often communicate as much as, or more than, the words we utter. When our nonverbal signals, which we often produce unconsciously, agree with our verbal message, the verbal message is enhanced and supported, made more convincing. But when they conflict with the verbal message, we may be communicating an entirely different and more accurate message than what we intend.

Listen to Track 17. 



Explain how the examples from the professor's lecture illustrate the relationship between verbal and nonverbal communication.

**Preparation Time: 30 seconds****Response Time: 60 seconds**

# WRITING

This section measures your ability to write in English to communicate in an academic environment.

There are two writing questions in this section.

For question 1, you will read a passage and listen to a lecture about the same topic. You may take notes while you read and listen. Then you will write a response to a question based on what you have read and heard. You may look back at the passage when answering the question. You may use your notes to help you answer the question. You have 20 minutes to plan and write your response.

For question 2, you will write an essay based on your own knowledge and experience. You have 30 minutes to plan and complete your essay.



