

Model Reading ACT 1

40 Questions—35 Minutes

INSTRUCTIONS: There are four passages on this test with 10 items about each passage. Choose the best answer for each item based on the passage. Then fill in the appropriate circle on the answer sheet (page 246).

Check pages 271 and 277–280 for answers and explanations.

PASSAGE I

PROSE FICTION: This passage is from “Her First Ball” by Katherine Mansfield.

Exactly when the ball began Leila would have found it hard to say. Perhaps her first real partner was the cab. It did not matter that she shared the cab with the Sheridan girls and their brother. She sat back in her own little corner of it, and the bolster on which her hand rested felt like the sleeve of an unknown young man’s dress suit; and away they bowled, past waltzing lamp-posts and houses and fences and trees.

“Have you really never been to a ball before, Leila? But, my child, how too weird—” cried the Sheridan girls.

“Our nearest neighbor was fifteen miles,” said Leila softly, gently opening and shutting her fan.

Oh, dear, how hard it was to be indifferent like the others! She tried not to smile too much; she tried not to care. But every single thing was so new and exciting . . . Meg’s tuberose, Jose’s long loop of amber, Laura’s little dark head, pushing above her white fur like a flower through snow. She would remember forever. It even gave her a pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves. She would like to have kept those wisps as a keepsake, as a remembrance. Laurie leaned forward and put his hand on Laura’s knee.

“Look here, darling,” he said. “The third and the ninth as usual. Twig?”

Oh, how marvelous to have a brother! In her excitement Leila felt that if there had been time, if it hadn’t been impossible, she couldn’t have helped crying because she was an only child, and no brother had ever said “Twig?” to her; no sister would ever say, as Meg said to Jose that moment, “I’ve never known your hair go up more successfully than it has tonight!”

But, of course, there was no time. They were at the drill hall already; there were cabs in front of them and cabs behind. The road was bright on either side with moving fan-like lights, and on the pavement happy couples seemed to float through the air; little satin shoes chased each other like birds.

“Hold on to me, Leila; you’ll get lost,” said Laura.

“Come on, girls, let’s make a dash for it,” said Laurie.

Leila put two fingers on Laura’s pink velvet cloak, and they were somehow lifted past the big golden lantern, carried along the passage, and pushed into the little room marked “Ladies.” Here the crowd was so great there was hardly space to take off their things; the noise was deafening. Two benches on either side were stacked high with wraps. Two old women in white aprons ran up and down tossing fresh armfuls. And everybody was pressing forward trying to get at the little dressing-table and mirror at the far end.

A great quivering jet of gas lighted the ladies’ room. It couldn’t wait; it was dancing

already. When the door opened again and there came a burst of tuning from the drill hall, it leaped almost to the ceiling.

70 Dark girls, fair girls were patting their hair, tying ribbons again, tucking handkerchiefs down the fronts of their bodices, smoothing marble-white gloves. And because they were all laughing it seemed to Leila that they were all lovely.

75 “Aren’t there any invisible hair-pins?” cried a voice. “How most extraordinary! I can’t see a single invisible hair-pin.”

“Powder my back, there’s a darling,” cried someone else.

80 “But I must have a needle and cotton. I’ve torn simply miles and miles of the frill,” wailed a third.

Then, “Pass them along, pass them along!” The straw basket of programs was tossed from arm to arm. Darling little pink-and-silver programs, with pink pencils and fluffy tassels. Leila’s fingers shook as she took one out of the basket. She wanted to ask someone, “Am I meant to have one too?” but she had just time to read: “Waltz 3. *Two, Two in a Canoe*. Polka 4. *Making the Feathers Fly*,” when Meg cried, “Ready, Leila?” and they pressed their way through the crush in the passage towards the big double doors of the drill hall.

1. The statement “Have you really never been to a ball before, Leila? But, my child, how too weird—” indicates that:
 - A. Leila must be some sort of social outcast.
 - B. all of the Sheridan girls and their friends have been to balls before.
 - C. the Sheridan girls do not like Leila and wish that she were not coming with them to the ball.
 - D. the ball is an uninteresting event.
2. Leila’s relation to the other young people in the cab is that:
 - A. they are friends from school.
 - B. they are her siblings.
 - C. they are her cousins.
 - D. they are her dates for the ball.

3. The phrase “waltzing lamp-posts” is significant because it:

- A. shows that the world Leila and the Sheridan children are in is magical.
- B. conveys Leila’s sense of excitement and anticipation of dancing at the ball.
- C. indicates that the cab was moving very quickly.
- D. reminds Leila of dance lessons.

4. Leila’s general mood is:

- A. happy excitement and anticipation.
- B. melancholy sadness.
- C. oscillating between excitement and fear.
- D. great loneliness.

5. The statement “And because they were all laughing it seemed to Leila that they were all lovely” means that:

- A. Leila believes that people who do not laugh are ugly.
- B. Leila is upset because she believes the laughing women around her are more attractive than she is.
- C. Leila believes that all the women around her are laughing at her naiveté.
- D. Leila believes the women’s laughter makes them lovely because they are part of the happy excitement of the ball.

6. According to Leila, she has never been to a ball because:

- A. as an only child, she could not go unchaperoned.
- B. her parents disapproved of balls.
- C. she is an orphan and could not get a new dress.
- D. she lives in a rural area where they do not have balls.

7. It gives Leila a “pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves” because:

- A. she believes that paper should be recycled.
- B. she cannot afford such nice, new gloves.
- C. she believes that every little thing associated with the ball is special and should be preserved.
- D. she knows that Laurie will need the tissue paper to repack the gloves later.

8. Based on the information in this passage, the Sheridan family is probably:
- F. middleclass.
 - G. poor but happy.
 - H. miserly and unhappy.
 - J. upperclass and fashionable.
9. Leila wonders, “Am I meant to have one too?” when the dance programs are passed out because:
- A. she is at the ball only as a spectator, not to dance.
 - B. the programs are expensive, and she cannot afford one.
 - C. she finds it hard to believe that she is actually a part of the excitement going on around her.
 - D. she doesn’t know how to read.
10. Leila’s fingers shake as she removes a program from the basket because:
- F. she is excited to be at the ball.
 - G. she’s afraid she’ll be caught stealing.
 - H. she wants to make sure she gets a program.
 - J. she is terrified of being at the ball.

PASSAGE II

SOCIAL SCIENCE

G.I. Jane Breaks the Combat Barrier

As the convoy rumbled up the road in Iraq, Specialist Veronica Alfaro was struck by the beauty of fireflies dancing in the night. Then she heard the unmistakable pinging of tracer rounds and, in a Baghdad moment, realized the insects were illuminated bullets.

She jumped from behind the wheel of her gun truck, grabbed her medical bag and sprinted 50 yards to a stalled civilian truck. On the way, bullets kicked up dust near her feet. She pulled the badly wounded driver to the ground and got to work.

Her heroism that January night last year earned Specialist Alfaro a Bronze Star for valor. She had already received a combat action badge for fending off insurgents as a machine gunner.

“I did everything there,” Spc. Alfaro, 25, said of her time in Iraq. “I gunned. I drove. I served as a truck commander. And underneath it all, I was a medic.”

Before 2001, America’s military women had rarely seen ground combat. Their jobs kept them mostly away from enemy lines, as military policy dictates.

But the Afghanistan and Iraq wars, often fought in marketplaces and alleyways, have changed that. In both countries, women have repeatedly proved their mettle in combat. The number of high-ranking women and women who command all-male units has climbed considerably along with their status in the military.

“Iraq has advanced the cause of full integration for women in the Army by leaps and bounds,” said Peter R. Mansoor, a retired Army colonel who served as executive officer to Gen. David H. Petraeus while he was the top American commander in Iraq. “They have earned the confidence and respect of male colleagues.”

Their success, widely known in the military, remains largely hidden from public view. In part, this is because their most challenging work is often the result of a quiet circumvention of military policy. Women are barred from joining combat branches like the infantry, armor, Special Forces and most field artillery units and from doing support jobs while living with those smaller units. Women can lead some male troops into combat as officers, but they cannot serve with them in battle.

Yet, over and over, in Iraq and Afghanistan, Army commanders have resorted to bureaucratic trickery when they needed more

soldiers for crucial jobs, like bomb disposal and intelligence. On paper, for instance, women have been “attached” to a combat unit rather than “assigned.”

Nonetheless, as soldiers in the Iraq and Afghanistan wars, women have done nearly as much in battle as their male counterparts: patrolled streets with machine guns, served as gunners on vehicles, disposed of explosives, and driven trucks down bomb-ridden roads. They have proved indispensable in their ability to interact with and search Iraqi and Afghan women for weapons, a job men cannot do for cultural reasons. The Marine Corps has created revolving units—“lionesses”—dedicated to just this task.

A small number of women have even conducted raids, engaging the enemy directly in total disregard of existing policies. Many experts, including David W. Barno, a retired lieutenant general who commanded forces in Afghanistan, Dr. Mansoor, who now teaches military history at Ohio State University, and John A. Nagl, a retired lieutenant colonel who helped write the Army’s new counterinsurgency field manual, say it is only a matter of time before regulations that have restricted women’s participation in war will be adjusted to meet the reality forged over the last eight years.

The Marine Corps, which is overwhelmingly male and designed for combat, recently opened two more categories of intelligence jobs to women, recognizing the value of their work in Iraq and Afghanistan. In gradually admitting women to combat, the United States will be catching up to the rest of the world. More than a dozen countries allow women in some or all ground combat occupations. Among those pushing boundaries most aggressively is Canada, which has recruited women for the infantry and sent them to Afghanistan.

Poll numbers show that a majority of the public supports allowing women to do more on the battlefield. Fifty-three percent of the respondents in a *New York Times*/CBS News poll said they would favor permitting women to “join combat units, where they would be directly involved in the ground fighting.”

11. It can reasonably be inferred from this passage that the author believes:
 - A. women may be better suited than are their male counterparts for certain jobs in the military.
 - B. women are better prepared for the rigors of close combat than most of the males in the military.
 - C. women will eventually have more combat responsibilities.
 - D. women should not be exempted from the military draft, as they currently are.
12. Which is BEST supported by lines 43–54?
 - F. Women may serve only in support roles.
 - G. Women have gained importance in intelligence work.
 - H. Women are regularly placed in combat units.
 - J. Women may not serve as helicopter pilots.
13. Reviewing the details in the passage shows which of the following is FALSE?
 - A. Women cannot lead male troops into combat as officers.
 - B. Women cannot serve with male troops in battle.
 - C. Women are barred from joining the Special Forces.
 - D. Women serve in battle by circumventing rules.
14. The main purpose of the fourth paragraph in relation to the entire passage is to:
 - F. establish that women in the American armed forces are engaged in combat just like women from other countries.
 - G. establish that women in the American armed forces are already engaged in combat, even though the rules do not specifically permit it.
 - H. describe a unique exception in which this one American armed forces member was engaged in armed combat.
 - J. show how the American forces use propaganda about women in combat, even though these women are not really involved because the rules forbid it.

15. When the author writes “forged over the last eight years” in lines 86–87, she most likely means that:
- A. weapons have been fabricated in special iron forges during the last eight years.
 - B. battle reports have been forged to misrepresent what actually happened in military operations.
 - C. actual practices were developed during the last eight years.
 - D. fraudulent activities have been reported during the last eight years.
16. According to the first paragraph of the passage:
- F. a new type of ammunition was being used in which bullets were disguised as fireflies.
 - G. Specialist Veronica Alfaro was wounded by a bullet that looked like a firefly.
 - H. Specialist Veronica Alfaro was affected by the appearance of the illuminated bullets.
 - J. fireflies look beautiful at night near Baghdad in Iraq.
17. Which statement BEST summarizes the author’s view about the impact of the wars in Iraq and Afghanistan?
- A. These wars have caused a high number of civilian casualties in marketplaces.
 - B. These wars have seen women officers lead some male troops into combat.
 - C. The wars in Iraq and Afghanistan have cost the lives of women soldiers.
 - D. The wars in Iraq and Afghanistan have established women as combat soldiers.
18. The author’s reference to the words “attached” and “assigned” in lines 60–61:
- F. emphasizes the use of synonyms in a military context.
 - G. shows how commanders use subtle differences in meanings to circumvent official language.
 - H. demonstrates how, in the military, different words can have the same official meaning.
 - J. points out how women in the military flagrantly break the rules.
19. The author MOST likely provides the poll numbers in the final paragraph to:
- A. show that almost half of the people responding to the poll do not support a combat role for women.
 - B. show that there is support for allowing women to take on a greater role in the military.
 - C. introduce statistics into the historical account.
 - D. reveal that polls by more liberal news organizations can produce unreliable results.
20. The author’s opinion of the American “regulations that have restricted women’s participation in war” is that the regulations:
- F. represent a disconnect from reality.
 - G. are the official policy of the United States armed services.
 - H. are not shared by many other countries.
 - J. are used to circumvent what actually happens in the field.

PASSAGE III

HUMANITIES

Film Food, Ready for Its “Bon Appétit”

When the director Nora Ephron began shooting a pivotal scene in her movie *Julie and Julia*, it quickly became clear that the sole meunière might become the food stylist’s Waterloo.

5 Susan Spungen, the movie’s food stylist, had

spent a dozen years as Martha Stewart’s food editor. She had been a caterer before that. She understood pressure. But she knew she was in the weeds the moment she arrived at a
10 Manhattan restaurant to shoot the scene.

For starters, the chef that Ms. Ephron had recruited to cook on the show was instead pressed into service as the scene’s waiter.

15 That left Ms. Spungen uncharacteristically unprepared. The restaurant didn't have a non-stick pan, and the chef forgot to tell her that the secret to the dish was a light coat of Wondra flour.

20 Worse, she had only about 10 of the expensive fillets to work with. That wouldn't allow for many mistakes. And even if she cooked one perfectly, how was she going to make sure the big fillet sizzled enough so the camera would pick it up?

25 "I have no idea how, but we finally just got one that didn't stick," she said. That scene became Ms. Ephron's favorite food moment in the film. For Ms. Spungen, it is just one of several food miracles in a film where what the
30 actors eat is as important as the actors themselves. Although movies have long relied on half-cooked turkeys colored with motor oil, fruit made of plastic, and ice cream carved from Crisco, food in film is increasingly edible and even delicious.
35

"Everybody thinks it's all shellacked," said Colin Flynn, a New York-based chef and stylist who worked with Ms. Spungen on the film. "In the '70s and '80s it was more like
40 that. Food looked more like Plasticine. Nowadays it's almost always real food."

For food stylists, most of whom began as cooks, it's a welcome change. It's also good for audiences, who have become more
45 sophisticated about food and expect more realistic images. And directors believe that well-prepared food can improve the actors' performances and the look of the final scene.

"The challenge always is making it seem
50 delicious and hyper-real," said John Lyons, president of production for Focus Features. "If it doesn't look hyper-real, it doesn't work in the movie." That means a dish needs to be fresh-looking and well-prepared to begin
55 with, and then enhanced with a bit of oil here and a little fake steam there. On films without the money for a stylist, the props department might rely on a local restaurant or even a crew member's boyfriend who happens to be a
60 good cook.

Mr. Lyons produced *Pieces of April*, about a dysfunctional family Thanksgiving.

They had precious few turkeys in the budget. In cases like that, the camera doesn't linger
65 too long and the actors put as little food in their mouths as possible. But on films with a budget for food stylists, "food becomes very much the fabric of the movie," he said.

A good stylist always has enough replacement food. Often, no one knows what part of
70 a dish an actor will eat until the scene is shot or how many takes the director will want. Johanna Weinstein, a food stylist based in Toronto, said, "It's guerrilla kind of stuff,
75 because you are all about making quantity so the actors have enough of the one thing they have to eat 100 times and then correcting things on the fly."

And things change fast. For the 2000
80 movie *American Psycho*, Ms. Weinstein had prepared several vegetarian dishes for the actor Willem Dafoe, who, she was told, didn't eat meat. But at the last minute, he decided his character was a carnivore. In deference to
85 his Method Acting technique, she had to send out for steaks and figure out how to cook them on the set.

Even when a little Hollywood magic has to be used, food stylists still try to keep it at
90 least looking real. Two actresses in the cop thriller *Pride and Glory* were vegan. So, the assistant property master for the film called in a vegan chef to help style a dinner scene that had a ham as the centerpiece. The chef ended
95 up piling slices of sham ham made from soybeans near the real stuff, careful to make sure the two versions never touched.

Of course, there are plenty of times a food stylist has to employ tricks. Cherry pies are
100 filled with mashed potatoes, poultry is partly roasted and painted with Kitchen Bouquet, glycerin and water make beads of sweat on glasses, and ice cream is wrapped around dry-ice nuggets so it won't melt.

105 When Amy Adams, an actress in the movie, drops a fruit Bavarian on the sidewalk, she is actually dropping a special breakaway mold filled with whipped cream and raspberry puree. The stuffing in a chicken that she
110 drops on her kitchen floor had to be doused in heavy cream so it splatted properly.

21. According to the passage, the food shown in movies was mostly real starting in the:
- A. 1960s.
 - B. 1970s.
 - C. 1980s.
 - D. 1990s.
22. The main point of this passage is best summarized by which of the following?
- F. It is best to use real food in film scenes and not try to deceive the audience.
 - G. In film, it's what food looks like, not what food really is that matters.
 - H. Film food is often inedible because of all the preservatives that must be added to it.
 - J. Film actors need the real food in films so they can effectively portray their roles.
23. In the first sentence, when the author writes "the sole meunière might become the stylist's Waterloo," she MOST likely means that:
- A. there was one, sole, dish featured in the program that was likely to cause problems.
 - B. sole meunière could be impossible to prepare properly.
 - C. the actors might refuse to eat the sole because many people do not like fish.
 - D. a famous restaurant named Waterloo was forced to close after some of its customers became sick.
24. According to the passage, food stylists who design food for movies usually:
- F. work for famous personalities or actors.
 - G. started out as cooks.
 - H. began their careers as artists.
 - J. usually have someone else to do the cooking.
25. We can infer from the passage that the film was based on two women who:
- A. were food stylists.
 - B. owned a restaurant.
 - C. were chefs.
 - D. were vegans.
26. In lines 67–68, when Mr. Lyons says "food becomes very much the fabric of the movie," he MOST likely means:
- F. the food itself is an important part of the movie.
 - G. the fabric in the movie was colored with vegetable dye.
 - H. much of the fabric for the costumes contained designs that looked like food.
 - J. the food was a fabrication, not real.
27. The author's development of the passage mainly relies on:
- A. persuasion.
 - B. narration.
 - C. reflection.
 - D. technical details.
28. Based on the passage, one major success of the film *Julie and Julia* is that:
- F. the food was as important as the acting.
 - G. the film had a pivotal scene.
 - H. the film had food stylists.
 - J. there were only 10 expensive fillets to work with.
29. Based on the passage, the greatest challenge for a food stylist is to:
- A. use real food unless it is impossible.
 - B. keep the food looking as real as possible.
 - C. be prepared for the unexpected.
 - D. have a lot of food available in case there is an emergency.
30. The "Method Acting" mentioned on line 85 means that:
- F. the actor had a particular method of using a knife and a fork.
 - G. the actor ate food that his character would eat but that he normally would not eat.
 - H. an actor must always obey the director's method, even if he disagrees.
 - J. the actor had a mental method to make himself believe the steak was really made of soybeans.

PASSAGE IV

NATURAL SCIENCE: This passage is from “Is Time Travel Possible?” by Mark Davidson.

Contrary to the old warning that time waits for no one, time slows down when you are on the move. It also slows down more as you move faster, which means astronauts
5 someday may survive so long in space that they would return to an Earth of the distant future. If you could move at the speed of light, 186,282 miles a second, your time would stand still. If you could move faster
10 than light, outpacing your shadow, your time would move backward.

Although no form of matter yet discovered moves as fast as or faster than light, scientific experiments have confirmed that
15 accelerated motion causes a voyager’s time to be stretched. Einstein predicted this in 1905, when he introduced the concept of relative time as part of his Special Theory of Relativity. A search is now underway to confirm the suspected existence of particles of
20 matter that move faster than light and therefore possibly might serve as our passports to the past.

Einstein employed a definition of time,
25 for experimental purposes, as that which is measured by a clock. He regarded a clock as anything that measured a uniformly repeating physical process. In accordance with his definition, time and time’s relativity are
30 measurable by any sundial, hourglass, metronome, alarm clock, or an atomic clock that can measure a billionth of a second because its “tick” is based on the uniformly repeating wobble of the spinning-top motion
35 of electrons.

With atomic-clock application of Einstein’s definition of time, scientists have demonstrated that an ordinary airplane flight is like a brief visit to the Fountain of Youth. In
40 1972, for example, scientists who took four atomic clocks on an airplane trip around the world discovered that the moving clocks moved slightly slower than atomic clocks which had remained on the ground. If you fly
45 around the world, preferably going eastward

to gain the advantage of the added motion of the Earth’s rotation, the atomic clocks show that you’ll return younger than you would have been if you had stayed home. Frankly,
50 you’ll be younger by only 40 billionths of a second. Such an infinitesimal saving of time hardly makes up for all the hours you age while waiting at airports, but any saving of time proves that time can be stretched.
55 Moreover, atomic clocks have demonstrated that the stretching of time, or “time dilation,” increases with speed.

Here is an example of what you can expect if tomorrow’s space-flight technology—
60 employing the energy of thermonuclear fusion, matter-antimatter annihilation, or whatever—enables you to move at ultra-high speeds. Imagine you’re an astronaut with a twin who stays home. If you travel back and
65 forth to the nearest star at about half the speed of light, you’ll be gone for eighteen Earth years. When you return, your twin will be eighteen years older, but you’ll have aged only sixteen years. Your body will be two
70 years younger than your twin’s because time aboard the flying spaceship will have moved slower than time on Earth. You will have aged normally, but you will have been in a slower time zone. If your spaceship moves at about
75 90 percent of light-speed, you’ll age only 50 percent as much as your twin. If you whiz along at 99.86 percent of light-speed, you’ll age only 5 percent as much. These examples of time-stretching, of course, cannot be tested
80 with any existing spacecraft. Yet, they are based on mathematical projections of relativity science, as confirmed by the atomic-clock experiments.

Speed is not the only factor that slows
85 time; so does gravity. Einstein determined in his General Theory of Relativity (the 1915 sequel to his 1905 Special Theory of Relativity) that the force of an object’s gravity “curves” the space in the object’s gravitational
90 field. When gravity curves space, Einstein reasoned, gravity also must curve time, because space and time are linked in a space-time continuum. The concept of the space-

time continuum, developed by one of
95 Einstein's former professors, simply means
that time and space must be considered
together because time is a fourth dimension
of space.

Numerous atomic-clock experiments
100 have confirmed Einstein's calculation that the
closer you are to the Earth's center of gravity,
which is the Earth's core, the slower you will
age. In one of these experiments, an atomic
clock was taken from the National Bureau of
105 Standards in Washington, D.C., near sea
level, and moved to mile-high Denver. The
results demonstrated that people in Denver
age more rapidly by a tiny amount than people
in Washington.

110 If you would like gravity's space-time
warp to extend your life, get a home at the
beach and a job as a deep-sea diver. Avoid
living in the mountains or working in a sky-
scraper. If you're taking airplane trips to slow
115 your aging, make sure you fly fast enough to
cancel out the gravity-reduction effect of
being high above the Earth's surface. That
advice, like the advice about flying around
the world, will enable you to slow your aging
120 by only a few billionths of a second.

Nevertheless, those tiny fractions of a sec-
ond add up to more proof that time-stretching
is a reality. The proof involving gravity sug-
gests that you could have an unforgettable ren-
125 dezvous with a black hole, where gravity is
believed to be so powerful that it imprisons
light. In a black hole—a huge, burned-out star
that has collapsed into infinite density and,
therefore, infinite gravity—the object's
130 extreme warp of space-time would make your
time stand still. Granted, a black hole would
be an awfully dark and dreary place to spend
eternity, but think of all the time you'd have to
redecorate.

31. According to the theories in this article, in
order for time to move backward, an object
must move:

- A. fast enough to break the time barrier.
- B. at 186,282 miles a second.
- C. at the speed of light.
- D. faster than the speed of light.

32. The results of the atomic-clock experiment
related in the fourth paragraph show that time:

- F. cannot be measured in outer space.
- G. continues at a normal pace.
- H. slows down.
- J. speeds up.

33. Which theory was NOT developed by
Einstein?

- A. Space-time continuum
- B. General Theory of Relativity
- C. Special Theory of Relativity
- D. None of the above theories were
developed by Einstein.

34. People in Denver age more rapidly than
people in Washington, D.C., because:

- F. the average age of the population in
Denver is older than that in
Washington, D. C.
- G. the climate is healthier for people on the
East Coast.
- H. Washington, D.C., is closer than Denver
to sea level.
- J. the air in Denver contains ash from Mount
St. Helens.

35. Time for humans is NOT affected by:

- A. gravity.
- B. life expectancy.
- C. speed of travel.
- D. closeness to Earth's center.

36. Which statement BEST reflects the author's
main point in this passage?

- F. Black holes are very dangerous.
- G. Atomic clocks are unreliable indicators of
time.
- H. Einstein was the greatest scientist in
history.
- J. Time can be affected by factors such as
speed and gravity.

37. In its context in line 81, the word *projections*
means:

- A. visual images on a television screen.
- B. predicted outcomes.
- C. objects that stick out of the ground.
- D. proofs.

38. In a place of infinite gravity, time:
- F. speeds up dramatically.
 - G. slows down slightly.
 - H. reverses completely.
 - J. stops completely.
39. In the last sentence the author mentions redecorating while living in a black hole:
- A. because when the sun dies, all humans will live in a black hole.
 - B. to demonstrate that the concept of black holes is ridiculous.
 - C. to prove that life is in fact dark and dreary.
 - D. to add a playful note to an otherwise serious scientific discussion.
40. If one 20-year-old woman travels in space at half the speed of light for 18 years and her twin stays on Earth, the space traveler's age when she returns will be:
- E. 30.
 - G. 35.
 - H. 36.
 - J. 20.

END OF READING TEST I

Model ACT 1 Reading Scoring Key

Item and Answer	Social Studies/ Sciences	Arts/ Literature	Item and Answer	Social Studies/ Sciences	Arts/ Literature	Item and Answer	Social Studies/ Sciences	Arts/ Literature
1. B		<input type="checkbox"/>	15. C	<input type="checkbox"/>		28. F		<input type="checkbox"/>
2. H		<input type="checkbox"/>	16. H	<input type="checkbox"/>		29. B		<input type="checkbox"/>
3. B		<input type="checkbox"/>	17. D	<input type="checkbox"/>		30. G		<input type="checkbox"/>
4. F		<input type="checkbox"/>	18. G	<input type="checkbox"/>		31. D	<input type="checkbox"/>	
5. D		<input type="checkbox"/>	19. B	<input type="checkbox"/>		32. H	<input type="checkbox"/>	
6. J		<input type="checkbox"/>	20. F	<input type="checkbox"/>		33. A	<input type="checkbox"/>	
7. C		<input type="checkbox"/>	21. D		<input type="checkbox"/>	34. H	<input type="checkbox"/>	
8. J		<input type="checkbox"/>	22. G		<input type="checkbox"/>	35. B	<input type="checkbox"/>	
9. C		<input type="checkbox"/>	23. B		<input type="checkbox"/>	36. J	<input type="checkbox"/>	
10. F		<input type="checkbox"/>	24. G		<input type="checkbox"/>	37. B	<input type="checkbox"/>	
11. C	<input type="checkbox"/>		25. C		<input type="checkbox"/>	38. J	<input type="checkbox"/>	
12. G	<input type="checkbox"/>		26. F		<input type="checkbox"/>	39. D	<input type="checkbox"/>	
13. A	<input type="checkbox"/>		27. B		<input type="checkbox"/>	40. H	<input type="checkbox"/>	
14. G	<input type="checkbox"/>							

Number Correct:

Social Studies/Sciences _____

Arts/Literature _____

Total _____

be acceptable, but neither is the case here. Since the two halves of the quotation (indicated by the first quotation's final comma) are part of the same statement, they cannot be separated by a period.

72. H

This quotation is directed toward the author as *you*. That means the word *your* is supposed to be a contraction for *you are*, choice H.

73. C

The author focuses on a live wire that falls on the ground as the result of a tornado, not on the tornado and its general effects on the town. Though she does mention these effects briefly, they are not the focus of this essay. She also focuses only on her personal experience with one tornado rather than the general information about the effects of tornadoes that this assignment should contain.

74. F

The author is directly relating an experience she remembers from her youth. Because this experience is autobiographical, the use of *I* is logical and appropriate. Choices G and J use the words *never* and *all*, which probably make these choices extremes.

75. B

In paragraph 2, the author introduces us to the tornado. The other paragraphs describe the aftermath of this event. Therefore, the paragraph that tells about the tornado hitting should logically come before the paragraphs that describe how the tornado knocked down a high-voltage power line. Choice B is the only option that places paragraph 2 first.

Model ACT I Reading Answers Explained

PASSAGE I

1. B

In the social circle of the Sheridan girls, all young women are able to attend balls, and they do. This means the Sheridan girls have certainly been to balls. Nothing in the passage supports the other choices, and choice D seems to directly contradict the narration.

2. H

When Leila discusses her companions in the cab, she refers to her cousin Laurie. She then notes that Laurie is the brother of Laura, and that Meg and Jose are sisters. They are the Sheridan children and Leila's cousins.

3. B

The personification of the lamp-posts is significant, especially as they are waltzing. Since Leila is excited and happy about the possibility of waltzing later in the evening, she imagines that the world is waltzing with her.

4. F

The passage notes that Leila had to “try not to smile too much.” Leila could not hide her excitement. Though she contemplates how under other circumstances she might be sad at the lack of a sibling, she does not allow herself to be sad or lonely. There is also nothing in the passage to indicate that she is fearful.

5. D

Whether or not these women are actually lovely, Leila sees their happiness and laughter as part of the beauty of the ball. These women are not laughing at her, nor does Leila necessarily believe that these women are more attractive than she is.

6. J

When her cousins question her about not having gone to a ball, Leila claims that it is because she lives in an area where the neighbors live far away from each other. She implies that this distance prevents people from having balls.

7. C

Leila wishes she could keep the tissue paper as a remembrance or a keepsake. She believes that this paper, as much as everything else, is an important part of this momentous occasion in her life. Because the event is so important to her, she wishes she could preserve everything.

8. J

The Sheridan girls seem to be dressed in new, fancy clothes, as is their brother. The indication is that they and all the other ball attendees are of wealthy families with social standing.

9. C

Leila questions her participation in the ball because she cannot believe that something this wonderful

can be happening to her. Clearly, she is meant to be a part of the dancing and other activities. There is no indication that these programs cost any money. Since Leila reads the dance program, she must be literate.

10. F

Everything in the passage leading up to this sentence demonstrates Leila's excitement at being at the ball. As a natural reaction, her hands begin to shake as her fantasy begins to become reality. F is the only choice that reflects this happy excitement.

PASSAGE II

11. C

The theme that women will eventually have more combat responsibility than they do now runs through the article. Choices A and B are incorrect because the author never makes these claims. The author never comments on the military draft.

12. G

The paragraph specifically mentions the Marines' use of women in intelligence. Choice F is incorrect because the paragraph mentions that the Marines are gradually admitting women to combat. The paragraph never claims that women are in combat units or that women cannot serve as helicopter pilots.

13. A

Lines 51–54 specifically mention that women can lead male troops into combat as officers. Choice A is best because it is false. All the other choices are true and are supported by information in the passage.

14. G

Women are involved in combat, although regulations do not yet permit it. Choice F is incorrect because women from other countries are more involved than American women in combat. Choice H is also incorrect because the story about this one woman soldier is meant to be an example of the role of all American women soldiers. Choice J is incorrect because the involvement of American women in combat is a fact, not propaganda.

15. C

In this context the word *forged* means “developed.” In this context *forged* does not mean “created” or “faked.”

16. H

In this context, the word *struck* means “to be affected (moved or touched)” by the fireflies, which turned out to be illuminated bullets; it does not mean “to be hit.”

Choice J is incorrect because Specialist Alfaro never actually saw fireflies.

17. D

The recurring theme throughout the passage is that women have been fully integrated into combat operations, which established them as combat soldiers. Choices A and C are incorrect because the article never mentions either civilian or military casualties. Choice B does not describe the author's view about the wars, even though the statement is factually true.

18. G

Lines 60–61 describe the practice in choice G. Choices F and H are incorrect because *assigned* and *attached* are not synonyms, and they do not have the same official meaning. Nothing in the passage says that women in the military flagrantly break the rules.

19. B

The poll numbers show that there is support for the author's point of view about a combat role for women. The article emphasizes the increased role of women in the military, but choice A supports the opposite point of view. Choice C is incorrect because it's what the statistics say and not the statistics themselves that matter. Choice D is incorrect because the author would not want poll results that supported her position to be revealed as unreliable.

20. F

The article establishes that women are already involved in combat, contrary to the regulations. Choice G is incorrect because the author believes these are the published policies, but not the real policies. Choice H is true, but it is not the author's opinion of the American military regulations. It's what happened in the field that was used to circumvent the regulations, and not the other way around, as stated in choice J.

PASSAGE III

21. D

In the fifth paragraph we're told that in the '70s and '80s food looked more like Plasticine. That eliminates A, B, and C as possible choices, because these dates were during or before the '70s and '80s.

22. G

The appearance of the food is emphasized throughout the article. An audience can't taste the food; they can only see it. Choice F is incorrect because the article contains many examples of audience deception.

Choice H is true, but it is not the main theme of this passage. J is incorrect because there are many examples in the passage of actors who portrayed their characters without real food.

23. B

In the Battle of Waterloo, Napoleon’s army suffered a disastrous defeat. The food stylist might not be able to “conquer” the recipe for sole meunière. Choice A is incorrect because in this context *sole* refers to a fish; it is not a synonym for *only*. Nothing in the passage supports choices C and D.

24. G

Lines 42–43 state that most food stylists began as cooks.

25. C

It makes the most sense to make a cooking movie if Julie and Julia were chefs. It makes less sense to make a movie about two food stylists or restaurant owners. There is nothing in the passage to suggest that Julie and Julia were vegans.

26. F

In the context, the word *fabric* means that food is an important aspect of the movie. Choices G and H are incorrect because the passage doesn’t mention cloth. The word *fabric* does not mean a *fabrication*, something misleading.

27. B

The author is narrating (telling) a story about food in film. The article was not written to persuade the audience of a particular point of view. The author did not write the passage to reflect on the meaning of an outcome or event, nor does she share technical details—although the passage naturally includes some of these details, it is driven mainly by the narration and not by the details.

28. F

The writer emphasizes that the food in the movie is as important as the acting. Neither a pivotal scene nor the food stylists were a major success of the film. Choice J is incorrect because the number of fillets was a limitation, not a major success of the film.

29. B

Lines 49–53 state that the challenge is always making the food seem delicious and hyper-real. Choices A, C and D are challenges, but they are not the greatest challenge to a food stylist.

30. G

In Method Acting, actors try to create in themselves the attributes of the person they are portraying. Choice G offers the best example of Method Acting, and in the passage, that example explains Method Acting because the actor responds in the way his character would, not in the way he personally would respond. Choices F, H, and J do not describe a situation in which the actor tries to incorporate the characteristics of the person being portrayed.

PASSAGE IV

31. D

In paragraph 1, the author notes that if an object can move faster than the speed of light (more than 186,282 miles per second), time for that object will move backward.

32. H

The author reports in paragraph 4 that the scientists discovered that “the moving clocks moved slightly slower than atomic clocks which had remained on the ground.”

33. A

According to paragraph 6, the space-time continuum was developed by one of Einstein’s professors. In paragraphs 2 and 6, the author indicates that Einstein introduced the Special Theory of Relativity and the General Theory of Relativity.

34. H

Because Washington, D.C., is near to sea level and Denver is a mile above sea level, Washington is closer to Earth’s core and therefore has a stronger gravity pull.

35. B

Life expectancy is determined by time; it does not control time. All the other choices are cited in the article as factors that affect time for humans.

36. J

This passage focuses on how time can be speeded up, slowed down, or even stopped by the forces of speed and gravity. All the choices except J are details in the article, but none encompasses the main idea of the article as a whole.

37. B

When the author describes *mathematical projections*, he is discussing the results when certain scientific and mathematical theories are applied to specific occurrences. In this instance, scientists

predict a certain occurrence using a mathematical formula.

38. J

In the last paragraph, the author claims that in a black hole, a place of infinite gravity, time stands still.

39. D

Choice A is an extreme because it uses the word *all* too broadly. Choice C also generalizes, and does so

in a way irrelevant to the article. The author clearly believes in the existence of black holes, so the concept could not be ridiculous to him. The author provides humor to keep the reader interested and to lighten up an essay filled with abstract theories.

40. H

According to the information in paragraph 5, someone traveling at half the speed of light for 18 years will age only 16 years: $20 + 16 = 36$.