



COLLEGE SKILLS PLACEMENT TEST INFORMATION

BULLETIN updated Fall-2023

Purpose of the Test

The College Skills Placement Test is free and is designed to provide information about your skills with the English language. The test results will be used, along with other information, to place you in the courses appropriate for you as you start at MCCC. In some cases, they may be noncredit, developmental courses.

The test administration is untimed. It may take up to 1 hour. The format of the test is multiple choice questions. A standard English dictionary will be provided for your use during the test.

Only one retest is allowed and costs \$25.

Who Must Take the Test

Mercer County Community College requires that all students complete an application online or through our Admissions Office before testing. If you have not already done so, please complete your application before making an appointment for the placement test. To apply to the college online, see https://www.mccc.edu/admissions_application.shtml.

The following students are required to test:

- Full-time and part-time freshman who have not achieved a high enough score on the SAT Evidence-based Reading and Writing or ACT English section.
- Returning students who have not tested for course placement in over two years.
- Non-matriculated students with twelve or more credits.
- Transfer students who have not completed their English requirements, unless score records for the equivalent placement test have been transferred from a previous college to the MCCC Testing Centers.
- If you are uncertain whether you need to take the placement test, check with an advisor at the Enrollment Center if in person, virtually, or email (<https://www.mccc.edu/onestop.shtml>).

***Students who have taken English classes or currently sitting in the class are not eligible to take the placement test to test out of a class. Please discuss any doubts about course placement with the chairperson of the English Department.

Where and When the Test is Given

The placement test is given by appointment at West Windsor Campus (WWC) and at the James Kerney Campus (JKC). Make an appointment request at www.mccc.edu/testing. For questions, call (609) 570-3295.

ON TEST DAY: BRING PHOTO ID.

Testing Regulations

No electronic devices, food, drink, books, or papers of any kind are allowed in the test room. Anyone who violates the policies of testing, such as gaining assistance from notes, books, internet resources or electronic devices will not be permitted to continue the test. In this case a retest and retest fee of \$25 will be required. The college will invalidate any test score if there is any reason to question the integrity of the examinee.

Test Scores

Your performance on this test will not affect your admission to the college. Instead, the test scores will be used to provide information about where you need to begin your classes at MCCC. If additional testing is required for placement, this will be determined and authorized by the Advisement Office, or Department faculty or dean.

Your test data will only be used for placement and research purposes, and your identity will be kept confidential.

After the Test, What is Next?

Once you have your results, the next step is to contact an advisor at the Enrollment Center so that you can make your class schedule. Visit <https://www.mccc.edu/onestop.shtml> for more directions.

Description of the Test

The placement test is administered on the computer. The test measures how well you understand what you read. Each question will be based upon the statement(s) presented on the screen.

The following are sample questions that are like ones you will see on the test. Additional study tools are available at <https://accuplacer.collegeboard.org/students/prepare-for-accuplacer/practice>.

Sample Questions

Directions for questions 1-18

Read the passage(s) below and answer the question based on what is stated or implied in the passage(s) and in any introductory material that may be provided.

Passage for Questions 1-4:

In this passage, an amateur theater group called the Laurel Players is putting on its first production.

(1) The Players, coming out of their various kitchen doors and hesitating for a minute to button their coats or pull on their gloves, would see a landscape in which only a few very old, weathered houses seemed to belong; it made their own homes look as weightless and impermanent, as foolishly misplaced as a great many bright new toys that had been left outdoors overnight and rained on. **(2)** Their automobiles didn't look right either—unnecessarily wide and gleaming in the colors of candy and ice cream, seeming to wince at each splatter of mud, they crawled apologetically down the broken roads that led from all directions to the deep, level slab of Route Twelve. **(3)** Once there the cars seemed able to relax in an environment all their own, a long bright valley of colored plastic and plate glass and stainless steel—KING KONE, MOBILGAS, SHOPORAMA, EAT—but eventually they had to turn off, one by one, and make their way up the winding country road that led to the central high school; they had to pull up and stop in the quiet parking lot outside the high-school auditorium. **(4)** "Hi!" the Players would shyly call to one another.

(5) "Hi! . . ." **(6)** "Hi! . . ." **(7)** And they'd go reluctantly inside.

(8) Clumping their heavy galoshes around the stage, blotting at their noses with Kleenex and frowning at the unsteady print of their scripts, they would disarm each other at last with peals of forgiving laughter, and they would agree, over and over, that there was plenty of time to smooth the thing out. **(9)** But there wasn't plenty of time, and they all knew it, and a doubling and redoubling of their rehearsal schedule seemed only to make matters worse. **(10)** Long after the time had come for what the director called "really getting this thing of the ground; really making it happen," it remained a static, shapeless, inhumanly heavy weight; time and time again they read the promise of failure in each other's eyes, in the apologetic nods and smiles of their parting and the spastic haste with which they broke for their cars and drove home to whatever older, less explicit promises of failure might lie in wait for them there.

(11) And now tonight, with twenty-four hours to go, they had somehow managed to bring it off.

(12) Giddy in the unfamiliar feel of make-up and costumes on this first warm evening of the year, they had forgotten to be afraid: they had let the movement of the play come and carry them and break like a wave; and maybe it sounded corny (and what if it did?) but they had all put their hearts into their work. **(13)** Could anyone ever ask for more than that?

From Richard Yates, *Revolutionary Road*. ©1989 by Richard Yates.
Originally published in 1961.

1. The contrasts the narrator draws in sentences 1 and 2 between the Players' homes and the houses in the "landscape" and between the Players' automobiles and the "roads" are most likely meant to suggest that the Players' homes and automobiles are
 - A. old and neglected
 - B. modern and alien
 - C. small but expensive
 - D. grand but unappreciated
2. Based on the passage, which of the following most accurately characterizes the claim that

“there was plenty of time to smooth the thing out” (sentence 8)?

- A. A comforting falsehood that the Players know to be untrue
 - B. An outright lie that the director persuades the Players to accept
 - C. An optimistic conclusion reached by outside observers watching an early rehearsal
 - D. A realistic appraisal offered by the director after careful analysis of the play’s shortcomings
3. The descriptive language in sentence 10 is mainly intended to reinforce the passage’s depiction of the Players’
- A. growing resentment of the director’s leadership
 - B. increasing reluctance to work as hard as they have been
 - C. lingering doubts about their fellow cast members
 - D. persistent mood of despair regarding the play
4. The narrator most strongly suggests that which of the following resulted in the transformation described in the last paragraph?
- A. The change in time of day during which rehearsals were being held
 - B. The greater frequency with which rehearsals were being scheduled
 - C. The shift in the director’s style from strict to more forgiving
 - D. The break in routine occurring the day before the first performance

Passages for Questions 5-8

Passage 1

Green Bank, West Virginia, is a tech-savvy teenager’s nightmare. In this tiny town in Pocahontas County— population 143—wireless signals are illegal. No cell phones. No WiFi. No radio. No Bluetooth. No electronic transmitters at all. You’re not even allowed to cozy up to an electric blanket.

The remote town is smack in the center of the National Radio Quiet Zone, a 13,000 square mile stretch of land designated by the Federal Communications Commission to protect two government radio telescopes from human-made interference. The rules are most strict in Green Bank. So strict that a police officer roves the streets listening for forbidden wireless signals. It’s necessary, though. The town is home to the Green Bank Telescope, the largest steerable radio telescope in the world—and arguably our most powerful link to the cosmos. Scientists there listen to radio energy that has journeyed light years, unlocking secrets about how the stars and galaxies formed. A rogue radio signal could prevent potential discoveries, discoveries that could answer big questions about how the universe ticks.

Adapted from Lucas Reilly, “The West Virginia Town Where Wireless Signals Are Illegal.”
©2013 by Mental Floss, Inc.

Passage 2

Lawn mowers seem to have little in common with astronomy, but they are keeping astronomers at the National Radio Astronomical Observatory up at night. A new type of robotic lawn mower has been proposed that uses beacons to train the lawn mower to stay within property lines. The beacons, placed around the yard, transmit at the same wavelength as interstellar molecules astronomers study to understand how stars form. Humans wouldn’t notice the tiny amount of energy given off by the beacons, but the Green Bank Telescope—the size of a football stadium—is so sensitive it can detect the energy given off by a snowflake as it melts. By simply mowing the lawn, a homeowner runs the risk of interfering with one of our greatest tools for studying the universe.

The manufacturer of one “lawnbot” requested a waiver to operate within the National Radio Quiet Zone. Astronomers countered with the suggestion that the beacons be reprogrammed to transmit at another wavelength not emitted by interstellar molecules. Alternately, astronomers want global positioning system (GPS) devices added to each lawnbot to prevent them from operating within the Quiet Zone.

5. The main purpose of the last paragraph of Passage 1 is to offer

- A. criticism
- B. justification
- C. exemplification
- D. comparison

6. Which conclusion can reasonably be drawn about the status of the “lawnbot” issue at the time of the writing of Passage 2?

- A. The manufacturer has received a waiver to operate within the National Radio Quiet Zone.
- B. The manufacturer has changed the wavelength at which the lawnbot’s beacons transmit.
- C. Astronomers have succeeded in getting GPS devices added to each lawnbot.
- D. The manufacturer and astronomers have yet to resolve their conflict.

7. Which choice best describes the relationship between the two passages?

- A. Passage 1 mainly discusses the National Radio Quiet Zone in general, while Passage 2 mainly discusses a particular threat to the zone’s integrity.
- B. Passage 1 focuses on Green Bank, West Virginia, while Passage 2 focuses on the National Radio Quiet Zone surrounding the town.
- C. Passage 1 evaluates drawbacks of the National Radio Quiet Zone, while Passage 2 evaluates benefits of the zone.
- D. Passage 1 offers praise for astronomers, while Passage 2 offers criticism of astronomers.

8. Given the evidence in the passages, with which statement would the authors of both passages most likely agree?

- A. Radio telescopes could be used to measure snowfall amounts.
- B. The Green Bank Telescope can detect extremely small amounts of energy.
- C. Increased sales of robotic lawn mowers may require the creation of more radio quiet zones.

D. The lack of modern technology has made people move away from Pocahontas County.

Passage for Question 9

As soon as I saw the Manhattan map, I wanted to draw it. I should be able to draw the place where I lived. So I asked Mom for tracing paper and she got it for me and I brought it into my fort and I pointed the light right down on the first map in the Hagstrom Atlas—downtown, where Wall Street was and the stock market worked. The streets were crazy down there; they didn’t have any kind of streets and avenues; they just had names and they looked like a game of Pick-Up Sticks. But before I could even worry about the streets, I had to get the land right. Manhattan was actually built on land. Sometimes when they were digging up the streets you saw it down there—real dirt! And the land had a certain curve to it at the bottom of the island, like a dinosaur head, bumpy on the right and straight on the left, a swooping majestic bottom.

From Ned Vizzini, *It’s Kind of a Funny Story*. ©2006 by Ned Vizzini.

9. In the passage, the use of “crazy,” “dinosaur head,” “bumpy,” “straight,” and “swooping” serve mainly to emphasize the

- A. narrator’s serious approach to mapmaking
- B. narrator’s frustration with drawing
- C. irregularity of downtown Manhattan
- D. ways in which a landscape can change over time

Passage for Question 10

The life of Edith Wharton is not an inspiring rags-to-riches saga, nor is it a cautionary tale of riches to rags—riches to riches, rather. Born Edith Newbold Jones, in January of 1862, into one of the leading families of New York, the author maintained multiple establishments and travelled in the highest style, with a host of servants, augmenting her several inheritances by writing best-selling fiction. In the Depression year of 1936, when two thousand dollars was a good annual income, her writing earned her a hundred and thirty thousand, much of it from plays adapted from her works. Yet her well-padded,

auspiciously sponsored life was not an easy one. The aristocratic social set into which she was born expected its women to be ornamental, well-sheltered, intellectually idle agents of their interwoven clans, whereas Edith was an awkward, red-haired bookworm and dreamer, teased by her two older brothers about her big hands and feet and out of sympathy with her intensely conventional mother, née Lucretia Stevens Rhineland— a mother-daughter disharmony that rankled in Edith’s fiction to the end.

Adapted from John Updike, “The Changeling,” a review of the biography *Edith Wharton* by Hermione Lee. ©2007 by Condé Nast.

10. Which choice best describes the overall structure of the passage?

- A. Biographical incidents are recounted chronologically.
- B. An author’s life is connected to various themes in her work.
- C. The works of two authors are compared and contrasted.
- D. A list of advantages is followed by a list of disadvantages.

Passage for Question 11

Bones found in South America reveal a bizarre new dinosaur. Based on an ancestry that links it to *Tyrannosaurus rex*, this reptile should have been a meat eater. Instead, it preferred plants. Researchers described the new species in *Nature*.

Its genus name—*Chilesaurus*—reflects that it was found in what’s now Chile. The team that discovered the fossils gave it a species name of *diegosuarezi* to honor Diego Suarez. While just 7 years old, Diego found the first dinosaur bones in the same general area of Chile. It’s a place known as the Toqui Formation.

C. diegosuarezi roamed South America 150 million years ago. It measured about 3 meters (roughly 10 feet) from head to tail. Its sturdy back legs, thin body and short, stout arms made it look a bit like *T. rex*. But it also had a long neck, small head and a mouth full of leaf-shaped teeth. Those gave it a *Brontosaurus*-like appearance.

And like the *Brontosaurus*, it would have eaten plants, making it an herbivore.

Adapted from Ashley Yeager, “Frankenstein’ Dino Showed a Mashup of Traits.” ©2015 by Society for Science & the Public.

11. When the author writes that *C. diegosuarezi* “should have been a meat eater,” she most likely means that the species

- A. would have been healthier if it had eaten meat
- B. would have grown even larger if it had eaten meat
- C. had the head, neck, and teeth of a meat eater
- D. had body features similar to those of its meat-eating

Passage for Question 12

The first album that singer Leehom Wang bought as an adolescent was the Beastie Boys’ *Licensed to Ill*; his first concert was Heart, at the War Memorial in Rochester, New York. As for Chinese pop music, though, Wang says he recalls hearing it only once as a youngster—when his singer uncle, Li Jian-fu, paid a visit in the 1980s and played his nationalistic-patriotic hit “Descendants of the Dragon” in Wang’s living room.

Wang didn’t know it then, but he would go on to remix “Descendants of the Dragon” for a new generation, adding new lyrics about his parents’ own immigrant experience. Over the last decade, Wang’s songs have frequently emphasized his dedication to and pride in his Chinese heritage— themes that reflect his personal journey and have a powerful commercial appeal, particularly on the mainland.

At the same time, Wang has demonstrated a strong interest in incorporating traditional Chinese music and instruments into his hip-hop and R&B-based tunes.

Adapted from Julie Makinen, “Can Leehom Wang Transcend China and America’s Pop Cultures?” ©2014 by Los Angeles Times.

12. The second paragraph marks a shift in the passage from a discussion of Leehom Wang's

- A. family members to Leehom Wang himself
- B. early musical influences to his later musical career
- C. interest in the United States to his interest in China
- D. fondness for pop music to his fondness for traditional music

Passage for Question 13

Technology has scrambled the lines between public and private. Cellphones make our most intimate conversations available to anyone within earshot, while headphones create zones of pure solitude even in the midst of the liveliest crowd. Smartphones and tablets allow us to spend time with art without ever leaving the office, while sophisticated new robots enable people who are house-bound to participate in live events remotely.

Adapted from Philip Kennicott, "How to Act in Public Spaces in a Digital Age." ©2015 by the Washington Post.

13. Which of the following would be most similar to the examples the author provides in the passage?

- A. A person's confidential information is compromised because that person left some papers in a public place.
- B. A person enjoys numerous television programs, so that person buys a sophisticated new television on which to watch them.
- C. A person's unfiltered first reaction to a major event becomes widely known because that person posts it online.
- D. A person wants to keep a record of his or her private thoughts, so that person secretly starts keeping a daily journal.

Passage for Question 14

Construction management is ideal for someone who has a general interest in building and design. Working as a construction manager affords the chance to learn a construction project from the planning stage with architects and engineers, to

the budgeting stage with cost estimators, to the production stage with laborers. And that's just a small taste of the job's duties: Construction managers also obtain work permits, hire contractors, troubleshoot emergencies, schedule walkthroughs and keep clients informed on work timetables and progress.

Adapted from "Best Construction Jobs: Construction Manager." ©2015 by U.S. News & World Report LP.

14. The passage most strongly emphasizes which aspect of the job of construction management?

- A. The variety of its responsibilities
- B. The educational background it requires
- C. The kind of person for whom it is suitable
- D. The amount of stress it inflicts

Passage for Question 15

In this passage, "serialization" refers to the publication of installments, or parts, of an ongoing story in a newspaper or magazine.

The Pickwick Papers (1836-7) wasn't the original serialized novel—the format had existed for at least a century prior—but it was the work that truly popularized the form. The first installment had a print order of 1,000 copies; by the time the final entry was published, circulation had reached 40,000. Buoyed by the success of *Pickwick*, Charles Dickens serialized his work for the rest of his career, and scores of other notable Victorian novelists joined the publishing craze. William Makepeace Thackeray's *Vanity Fair*, Wilkie Collins's *The Woman in White* and Arthur Conan Doyle's Sherlock Holmes stories all emerged as serials. Old and new magazines, such as *Blackwood's* and *Household Words*, competed for established and emerging voices. The constant influx of unresolved plots and elliptical section breaks stoked a fervor for fiction in Victorian England. It wasn't until book production became cheap and easy, and new mediums such as radio arose to fill leisure time, that serialization slowly shriveled away.

Adapted from Hillary Kelly, "Bring Back the Serialized Novel." ©2015 by the Washington Post.

15. Which of the following does the author offer as evidence to support the point that, for a time, serialization was highly successful?

- A. The change in circulation for *The Pickwick Papers*
- B. The use of unresolved plots and elliptical section breaks
- C. The decrease in cost of book production
- D. The development of new mediums, such as radio

Passage for Question 16

The neighborhood of Harlem in the twenties offered up a cultural richness that made everything seem possible. Jervis Anderson, writing in the *New Yorker* in 1981, noted, "Harlem has never been more high-spirited and engaging than it was during the nineteen-twenties. Blacks from all over America and the Caribbean were pouring in, reviving the migration that had abated toward the end of the war—word having reached them about the 'city,' in the heart of Manhattan, that blacks were making their own."

Adapted from Hilton Als, "The Sojourner." ©2015 by Condé Nast.

16. Based on the passage, Anderson puts "city" in quotation marks most likely to

- A. introduce irony into his writing
- B. signal a nonliteral usage
- C. mark a citation of another author
- D. indicate the inclusion of dialogue

Passage for Question 17

Certainly, scholars are driven toward a "regression to the safe," as science historian Alice Dreger puts it, though that is not, as she implies, particularly new in the Internet age. Since Galileo's time, thinkers have relied on the patronage of others to fund their work, and that patronage—be it from government, business interests or individuals—generally extracts a price. In Galileo's case, that meant softening his position on the Copernican theory under pressure from the pope. In the case of science today, despite Dreger's argument, that pressure

comes less as a consequence of political correctness than of economic forces that have shifted academic and scientific institutions to a corporate model not designed to prioritize public interests. In the academy, it is money far more than ideology that rules the day.

Adapted from Ellen Ruppel Shell, "In Science, Has Evidence Given Way to Ideology?" ©2015 by the Washington Post.

17. It can reasonably be concluded from the passage that in the author's opinion, scientific research today is chiefly impaired by the

- A. influence of the academic institutions with which scientists are affiliated
- B. overabundance of information available to scientists in the Internet age
- C. pressure on scientists to make their outcomes socially acceptable
- D. operation of economic forces potentially hostile to the common good

Passage for Question 18

Sherry Turkle of the Massachusetts Institute of Technology has been writing about human-technology interactions for the past three decades. She has become increasingly wary of the capacity of online spaces to fulfill us in the ways we seem to want them to. According to Turkle, part of the problem with the internet is that it encourages self-invention. "At the screen," she writes in *Alone Together* (2011), "you have a chance to write yourself into the person you want to be and to imagine others as you wish them to be, constructing them for your purposes. It's a seductive but dangerous habit of mind."

Adapted from Olivia Laing, "The Future of Loneliness." ©2015 by Guardian News and Media Limited.

18. The main purpose of the passage is to

- A. evaluate conflicting assessments
- B. present a sharp critique
- C. propose a necessary remedy
- D. provide background details

Directions for questions 19-20

The following sentence has a blank indicating that something has been left out. Beneath the sentence are four words or phrases. Choose the word or phrase that, when inserted in the sentence, best fits the meaning of the sentence as a whole.

19. Deciding that none of the nominees was _____ the award, the film committee began reviewing a new group of candidates with better qualifications.

- A. known for
- B. pleased with
- C. worthy of
- D. interested in

20. Nuclear engineer Meena Mutyala argues that nuclear power is an environmentally _____ technology, operating with essentially no emissions.

- A. lavish
- B. culpable
- C. antagonistic
- D. benign

Answer Key to Sample Questions

- 1. B
- 2. A
- 3. D
- 4. D
- 5. B
- 6. D
- 7. A
- 8. B
- 9. C
- 10. D
- 11. D
- 12. B
- 13. C
- 14. A
- 15. A
- 16. B
- 17. D
- 18. B
- 19. C
- 20. D

Rationales

Question 1: Choice B is the best answer. Sentence 1 notes that in the “landscape,” “only a few very old, weathered houses seemed to belong”; by contrast, the Players’ houses seemed “weightless,” “impermanent,” and “misplaced,” like “bright new toys.” Sentence 2 establishes that the Players’ automobiles “didn’t look right either,” that they appeared “unnecessarily wide and gleaming in the colors of candy and ice cream,” that they seemed “to wince at each splatter of mud,” and that they “crawled apologetically down the broken roads.” Choice A is incorrect because the Players’ homes and automobiles are neither old nor neglected; in fact, the passage indicates that the homes and automobiles are modern in relation to the “landscape” and “roads” (sentences 1-2) and that the automobiles are “gleaming” (sentence 2). Choice C is incorrect because the Players’ homes and automobiles are not small; for one thing, the automobiles are “unnecessarily wide” (sentence 2). Choice D is incorrect because there is no evidence in the passage that the Players’ homes and automobiles are unappreciated.

Question 2: Choice A is the best answer. Sentence 9 establishes, in contrast to what is stated in sentence 8, that “there wasn’t plenty of time” and that the Players “all knew it.” Despite knowing better, the Players use the claim as part of the strategy described in sentence 8 to lighten the tense mood (“disarm each other,” “forgiving laughter”). Choice B is incorrect because the passage suggests that the source of the claim was the Players themselves, not the director. Choice C is incorrect because no outside observers are mentioned in the passage. Choice D is incorrect because

the passage suggests that the source of the claim was the Players themselves, not the director, and because the claim is false, not realistic.

Question 3: Choice D is the best answer. The descriptive language of sentence 10—notably, “static,” “shapeless,” “inhumanly heavy weight,” “promise of failure,” “apologetic nods and smiles,” “spastic haste,” “less explicit promises of failure”—serves primarily to convey a persistent mood of despair on the part of the Players toward the play. Choice A is incorrect because there is no evidence in the passage that the Players blame the director for the problems with the play. Choice B is incorrect because the passage indicates that the Players have relatively recently undertaken “a doubling and redoubling of their rehearsal schedule” (sentence 9). Choice C is incorrect because there is no evidence in the passage that the Players blame one another for the problems with the play; instead, they share a generalized sense of failure.

Question 4: Choice D is the best answer. Sentence 10 indicates that the play “remained a static, shapeless, inhumanly heavy weight” even after numerous rehearsals. “With twenty-four hours to go,” however, the Players “had somehow managed to bring it off” (sentence 11). The narrator goes on to suggest that something about the break in routine near the very end of the rehearsal period was responsible. Feeling “giddy in the unfamiliar feel of make-up and costumes,” the Players “had forgotten to be afraid”; instead, “they had let the movement of the play come and carry them and break like a wave” and “had all put their hearts into their work” (sentence 12). Choice A is incorrect because the passage does mention that the transformative last rehearsal took place “tonight” (sentence 11) but does not clearly indicate the time of day during which prior rehearsals were held, and it seems likely, given the intensifying schedule (“doubling and redoubling,” sentence 9), that at least some prior rehearsals had taken place at night. Choice B is incorrect because sentence 9 asserts that the “doubling and redoubling” of the rehearsal schedule “seemed only to make matters worse.” Choice C is incorrect because there is no evidence in the passage that the director changed his or her style.

Question 5: Choice B is the best answer. The first two paragraphs of Passage 1 describe what might seem like extremely harsh restrictions on wireless transmissions: “no electronic transmitters at all,” “you’re not even allowed to cozy up to an electric blanket,” “a police officer roves the streets listening for forbidden wireless signals.” The last paragraph of Passage 1 serves mainly to offer justification: the restrictions are “necessary” because “the town is home to the Green Bank Telescope,” and “a rogue radio signal could prevent potential discoveries.” Choice A is incorrect because the last paragraph of Passage 1 does not take a critical tone toward the electronics restrictions in Green Bank, instead describing them as “necessary.” Choices C and D are incorrect because no example is being given nor is a comparison being made; the whole passage is about Green Bank and its electronics restrictions.

Question 6: Choice D is the best answer. Passage 2 indicates that the manufacturer of one “lawnbot” had “requested a waiver to operate within the National Radio Quiet Zone” and that astronomers had “countered with the suggestion that the beacons be reprogrammed” or that “global positioning system (GPS) devices” be “added to each lawnbot.” However, Passage 2 offers no evidence that the two sides have come to any resolution. Choice A is incorrect because while the manufacturer of one “lawnbot” had “requested a waiver to operate within the National Radio Quiet Zone,” there is no evidence in Passage 2 that the manufacturer received such a waiver. Choice B is incorrect because while astronomers had “countered with the suggestion that the beacons be reprogrammed to transmit at another wavelength,” there is no evidence in Passage 2 that the manufacturer reprogrammed the lawnbots. Choice C is incorrect because while astronomers had suggested that “global positioning system (GPS) devices” be “added to each lawnbot,” there is no evidence in Passage 2 that GPS devices have been installed.

Question 7: Choice A is the best answer. Passage 1 mainly focuses on describing the National Radio Quiet Zone in general terms: “no electronic transmitters at all,” “a 13,000 square mile stretch of land” intended to “protect two government radio telescopes from human-made interference,” “a rogue radio signal could prevent potential discoveries.” Passage 2 mainly focuses on describing one particular threat to the zone’s integrity: the “lawnbot” that “transmit[s] at the same wavelength as interstellar molecules astronomers study to understand how stars form.” Choice B is incorrect because Passage 1 is only incidentally about Green Bank (as it just happens to be “smack in the center of the National Radio Quiet Zone”) and because describing the National Radio Quiet Zone in general terms is better considered the main focus of Passage 1, not Passage 2. Choice C is incorrect because the drawbacks of the National Radio Quiet Zone are not the main focus of Passage 1 (the author refers to the restriction as “necessary,” for example) and because the benefits of the zone are not the main focus of Passage 2. Choice D is incorrect because neither passage focuses mainly on either praising or criticizing astronomers.

Question 8: Choice B is the best answer. Passage 1 notes that the Green Bank Telescope is vulnerable to “human-made interference” and that even “a rogue radio signal could prevent potential discoveries.” Passage 2 describes the telescope as “so sensitive it can detect the energy given off by a snowflake as it melts.” Choice A is incorrect because only Passage 1 mentions the Green Bank Telescope being able to “detect the energy given off by a snowflake as it melts,” and that passage does not suggest that such measurement would be a proper role for the telescope, which is instead designed to help astronomers “understand how stars form.” Choices C and D are incorrect because there is no evidence in either passage that increased sales of robotic lawn mowers may require the creation of more radio quiet zones or that people have been moving away from Pocahontas County.

Question 9: Choice C is the best answer. The narrator uses all of the listed words and phrases to convey the irregularity of downtown Manhattan: its streets are “crazy,” and the land has “a certain curve to it at the bottom of the island, like a dinosaur head, bumpy on the right and straight on the left, a swooping majestic bottom.” Choices A and B are incorrect because the listed words and phrases are about downtown Manhattan, not about the narrator’s approach to mapmaking or attitude toward drawing. Choice D is incorrect because the passage does not describe how a landscape can change; everything presented in the passage occurs over a relatively short period of time.

Question 10: Choice D is the best answer. The passage begins by listing some of the advantages Wharton enjoyed: being born into “one of the leading families of New York,” maintaining “multiple establishments,” traveling “in the highest style, with a host of servants,” having “several inheritances,” being the author of “best-selling fiction,” and earning \$130,000 in a Depression year. The passage concludes with a list of disadvantages Wharton labored under: women in her “social set” were expected to be “ornamental, well-sheltered, intellectually idle agents of their interwoven clans,” and Wharton was “awkward,” “teased” by her older brothers, and “out of sympathy with her intensely conventional mother.” Choice A is incorrect because the passage does not follow a chronological structure. Choice B is incorrect because the passage conveys only one theme of Wharton’s work (“mother-daughter disharmony”). Choice C is incorrect because the passage focuses on Wharton exclusively.

Question 11: Choice D is the best answer. The author notes that the new dinosaur “should have been a meat eater” given that it had “an ancestry that links it to Tyrannosaurus rex,” which, the author implies, was itself a meat eater. Like the T. rex, *C. diegosuarezi* had “sturdy back legs,” a “thin body,” and “short, stout arms” that “made it look a bit like T. rex.” *C. diegosuarezi*, however, had other features that linked it to herbivores. Choices A and B are incorrect because there is no evidence in the passage that the author thinks *C. diegosuarezi* would have been healthier or would

have grown even larger had it eaten meat. Choice C is incorrect because the author indicates that the “long neck,” “small head,” and “mouth full of leaf-shaped teeth” gave *C. diegosuarezi* “a Brontosaurus-like appearance” and that “like the Brontosaurus, it would have eaten plants, making it an herbivore.”

Question 12: Choice B is the best answer. The first paragraph focuses mainly on Leehom Wang’s early musical influences: the first album he bought, the first concert he attended, and his relative lack of exposure to Chinese pop music. By contrast, the second and last paragraphs focus mainly on Wang’s later musical career: his updating of “Descendants of the Dragon,” the Chinese influences on the songs he has written “over the last decade,” and his ongoing interest in “incorporating traditional Chinese music and instruments into his hip-hop and R&B-based tunes.” Choice A is incorrect because the first paragraph mentions only one relative, Leehom Wang’s “singer uncle,” and because the focus of the whole passage is on Wang. Choice C is incorrect because while the first paragraph does discuss Wang’s interest in US popular culture, the second and last paragraphs discuss Wang’s interest in both his Chinese and US heritage and influences. Choice D is incorrect because while the first paragraph does discuss Wang’s fondness for pop music, the second and last paragraphs discuss Wang’s interest in both traditional and pop music.

Question 13: Choice C is the best answer. The examples in the passage describe in various ways how “technology has scrambled the lines between public and private.” In choice C, what might otherwise have been a private thought has been made public through technology. Choice A is incorrect because the example does not clearly involve technology. Choice B is incorrect because the example does not clearly involve technology blurring the lines between public and private. Choice D is incorrect because the example does not clearly involve technology or the blurring of the lines between public and private.

Question 14: Choice A is the best answer. The main focus of the passage is on the variety of the responsibilities of a construction manager, who must “learn a construction project from the planning stage . . . to the budgeting stage . . . to the production stage” and must “obtain work permits, hire contractors, troubleshoot emergencies, schedule walkthroughs and keep clients informed on work timetables and progress.” Choices B and D are incorrect because there is no information in the passage about the educational background required of a construction manager or about the amount of stress the construction manager career inflicts. Choice C is incorrect because there is no information in the passage about the kind of person for whom a construction manager career would be suitable beyond the broad claim that it is “ideal for someone who has a general interest in building a design.”

Question 15: Choice A is the best answer. The author asserts that *The Pickwick Papers* “truly popularized” the form of the serialized novel, noting that the first installment had a print order of 1,000 copies and that circulation had climbed to 40,000 “by the time the final entry was published.” Choice B is incorrect because the passage indicates that unresolved plots and elliptical section breaks were merely features of serialized novels, ones that helped promote serialization’s success but were not themselves evidence of the success of serialization. Choices C and D are incorrect because the passage cites the decrease in cost of book production and the development of new mediums, such as radio, as causes of the decline of serialization (“slowly shriveled away”).

Question 16: Choice B is the best answer. Harlem is identified in the passage as a “neighborhood” and “in the heart of Manhattan,” not an actual city, indicating that Anderson’s use of “city” is nonliteral. The passage most strongly suggests that Harlem is a “city” in the sense that it was a place that “blacks were making their own.” Choices A, C, and D are incorrect because there is no evidence in the passage that Anderson intended to introduce irony into his writing, was citing another author, or quoting dialogue.

Question 17: Choice D is the best answer. The author contends that patronage of science “generally extracts a price” and that “in the case of science today . . . that pressure comes less as a consequence of political correctness than of economic forces that have shifted academic and scientific institutions to a corporate model not designed to prioritize public interests” and hence potentially hostile to the common good. The author concludes that “it is money far more than ideology that rules the day” in contemporary science. Choice A is incorrect because the author depicts the academic institutions with which scientists are affiliated as subject to larger “economic forces” that have shifted these institutions to “a corporate model.” Choice B is incorrect because there is no evidence in the passage that the author considers the overabundance of information available to scientists in the Internet age as the chief impairment of scientific research today or even that she sees information as overabundant. Choice C is incorrect because the idea that pressure on scientists to make their outcomes socially acceptable (“political correctness,” “ideology”) is the chief impairment of scientific research today is attributed to Alice Dreger, not to the author herself, who argues a different position “despite Dreger’s argument.”

Question 18: Choice B is the best answer. The passage focuses mainly on presenting the critique of the Internet offered by Sherry Turkle, who “has become increasingly wary of the capacity of online spaces to fulfill us in the ways we seem to want them to” and feels that the Internet encourages “a seductive but dangerous habit of mind.” Choice A is incorrect because only Sherry Turkle’s assessment is presented in the passage. Choice C is incorrect because the passage does not propose a remedy; it only presents Turkle’s assessment of a problem. Choice D is incorrect because while the passage does present some details that might be considered background (e.g., that Turkle works at the Massachusetts Institute of Technology), the passage focuses mainly on Turkle’s critique of the Internet’s ability to support self-invention.

Question 19: Choice C is the best answer. “Worthy of” means deserving respect or praise, which is consistent with the idea in the sentence that the film committee began looking for new candidates for the award when the original nominees proved unsatisfactory. Choices A, B, and D are incorrect because it makes no sense in context to describe unsatisfactory nominees for an award as being “known for” or “pleased with” the award (since none of them has received it) or “interested in” the award (since the nominees’ interest is irrelevant to their qualifications).

Question 20: Choice D is the best answer. One definition of “benign” is “having no significant effect: harmless,” which is consistent with how “benign” is used in the sentence to refer to a technology that operates “with essentially no emissions.” Choices A, B, and C are incorrect because it makes no sense in context to refer to a technology that operates “with essentially no emissions” as “lavish” (abundant, profuse, excessive), “culpable” (deserving blame), or “antagonistic” (showing dislike or opposition).

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