

# Reading Test

65 MINUTES, 52 QUESTIONS

Turn to Section 1 of your answer sheet to answer the questions in this section.

## DIRECTIONS

Each passage or pair of passages below is followed by a number of questions. After reading each passage or pair, choose the best answer to each question based on what is stated or implied in the passage or passages and in any accompanying graphics (such as a table or graph).

### Questions 1-10 are based on the following passage.

This passage is from Carlos Ruiz Zafón, *The Angel's Game*. ©2008 by Dragonworks, S.L. Translation ©2009 by Lucia Graves. The narrator, a writer, recalls his childhood in early twentieth-century Barcelona.

Even then my only friends were made of paper and ink. At school I had learned to read and write long before the other children. Where my school friends saw notches of ink on incomprehensible  
 5 pages, I saw light, streets, and people. Words and the mystery of their hidden science fascinated me, and I saw in them a key with which I could unlock a boundless world, a safe haven from that home, those streets, and those troubled days in which even I  
 10 could sense that only a limited fortune awaited me. My father didn't like to see books in the house. There was something about them—apart from the letters he could not decipher—that offended him. He used to tell me that as soon as I was ten he would  
 15 send me off to work and that I'd better get rid of all my scatterbrained ideas if I didn't want to end up a loser, a nobody. I used to hide my books under the mattress and wait for him to go out or fall asleep so that I could read. Once he caught me reading at night  
 20 and flew into a rage. He tore the book from my hands and flung it out of the window.

"If I catch you wasting electricity again, reading all this nonsense, you'll be sorry."

My father was not a miser and, despite the  
 25 hardships we suffered, whenever he could he gave me a few coins so that I could buy myself some treats like

the other children. He was convinced that I spent them on licorice sticks, sunflower seeds, or sweets, but I would keep them in a coffee tin under the bed,  
 30 and when I'd collected four or five reales I'd secretly rush out to buy myself a book.

My favorite place in the whole city was the Sempere & Sons bookshop on Calle Santa Ana. It smelled of old paper and dust and it was my  
 35 sanctuary, my refuge. The bookseller would let me sit on a chair in a corner and read any book I liked to my heart's content. He hardly ever allowed me to pay for the books he placed in my hands, but when he wasn't looking I'd leave the coins I'd managed to  
 40 collect on the counter before I left. It was only small change—if I'd had to buy a book with that pittance, I would probably have been able to afford only a booklet of cigarette papers. When it was time for me to leave, I would do so dragging my feet, a weight on  
 45 my soul. If it had been up to me, I would have stayed there forever.

One Christmas Sempere gave me the best gift I have ever received. It was an old volume, read and experienced to the full.

50 "Great Expectations, by Charles Dickens," I read on the cover.

I was aware that Sempere knew a few authors who frequented his establishment and, judging by the care with which he handled the volume, I thought  
 55 perhaps this Mr. Dickens was one of them.

"A friend of yours?"

"A lifelong friend. And from now on, he's your friend too."

That afternoon I took my new friend home,  
 60 hidden under my clothes so that my father wouldn't  
 see it. It was a rainy winter, with days as gray as lead,  
 and I read *Great Expectations* about nine times,  
 partly because I had no other book at hand, partly  
 because I did not think there could be a better one in  
 65 the whole world and I was beginning to suspect that  
 Mr. Dickens had written it just for me. Soon I was  
 convinced that I didn't want to do anything else in  
 life but learn to do what Mr. Dickens had done.

1

Over the course of the passage, the main focus shifts from a

- A) general discussion of the narrator's love of reading to a portrayal of an influential incident.
- B) depiction of the narrator's father to an examination of an author with whom the narrator becomes enchanted.
- C) symbolic representation of a skill the narrator possesses to an example of its application.
- D) tale about the hardships of the narrator's childhood to an analysis of the effects of those hardships.

2

The main purpose of lines 1-10 ("Even . . . awaited me") is to

- A) introduce the characters who play a part in the narrator's story.
- B) list the difficult conditions the narrator endured in childhood.
- C) describe the passion that drives the actions the narrator recounts.
- D) depict the narrator's aspirations before he met Sempere.

3

With which of the following statements about his father would the narrator most likely agree?

- A) He lacked affection for the narrator.
- B) He disliked any unnecessary use of money.
- C) He would not have approved of Sempere's gift.
- D) He objected to the writings of Charles Dickens.

4

Which choice provides the best evidence for the answer to the previous question?

- A) Lines 24-27 ("My father . . . children")
- B) Lines 35-37 ("The bookseller . . . content")
- C) Lines 37-38 ("He hardly . . . hands")
- D) Lines 59-61 ("That afternoon . . . see it")

5

It can reasonably be inferred from the passage that the main reason that the narrator considers *Great Expectations* to be the best gift he ever received is because

- A) reading the book convinced him that he wanted to be a writer.
- B) he'd only ever been given sweets and snacks as gifts in the past.
- C) the gift meant that Sempere held him in high regard.
- D) Sempere was a friend of the book's author.

6

Which choice provides the best evidence for the answer to the previous question?

- A) Lines 38-40 ("when . . . left")
- B) Lines 48-49 ("It was . . . full")
- C) Lines 52-55 ("I was . . . them")
- D) Lines 66-68 ("Soon . . . done")

7

The narrator indicates that he pays Sempere

- A) less than Sempere expects him to pay for the books.
- B) nothing, because Sempere won't take his money.
- C) the money he makes selling sweets to the other children.
- D) much less for the books than they are worth.

8

As used in line 44, “weight” most nearly means

- A) bulk.
- B) burden.
- C) force.
- D) clout.

9

The word “friend” is used twice in lines 57-58 to

- A) underline the importance of the narrator's connection to Sempere.
- B) stress how friendships helped the narrator deal with his difficult home situation.
- C) emphasize the emotional connection Sempere feels to reading.
- D) imply that the narrator's sentiments caused him to make an irrational decision.

10

Which statement best characterizes the relationship between Sempere and Charles Dickens?

- A) Sempere models his own writing after Dickens's style.
- B) Sempere is an avid admirer of Dickens's work.
- C) Sempere feels a personal connection to details of Dickens's biography.
- D) Sempere considers himself to be Dickens's most appreciative reader.

**Questions 11-21 are based on the following passage and supplementary material.**

This passage is adapted from Jeffrey Mervis, “Why Null Results Rarely See the Light of Day.” ©2014 by American Association for the Advancement of Science.

The question of what to do with null results—when researchers fail to see an effect that should be detectable—has long been hotly debated among those conducting medical trials, where the results can have a big impact on lives and corporate bottom lines. More recently, the debate has spread to the social and behavioral sciences, which also have the potential to sway public and social policy. There were little hard data, however, on how often or why null results were squelched. “Yes, it's true that null results are not as exciting,” political scientist Gary King of Harvard University says. “But I suspect another reason they are rarely published is that there are many, many ways to produce null results by messing up. So they are much harder to interpret.”

In a recent study, Stanford political economist Neil Malhotra and two of his graduate students examined every study since 2002 that was funded by a competitive grants program called TESS (Time-sharing Experiments for the Social Sciences). TESS allows scientists to order up Internet-based surveys of a representative sample of US adults to test a particular hypothesis (for example, whether voters tend to favor legislators who boast of bringing federal dollars to their districts over those who tout a focus on policy matters).

Malhotra's team tracked down working papers from most of the experiments that weren't published, and for the rest asked grantees what had happened to their results. In their e-mailed responses, some scientists cited deeper problems with a study or more pressing matters—but many also believed the journals just wouldn't be interested. “The unfortunate reality of the publishing world [is] that null effects do not tell a clear story,” said one scientist. Said another, “Never published, definitely disappointed to not see any major effects.”

Their answers suggest to Malhotra that rescuing findings from the file drawer will require a shift in expectations. “What needs to change is the culture—the author's belief about what will happen if the research is written up,” he says.

Not unexpectedly, the statistical strength of the findings made a huge difference in whether they were ever published. Overall, 42% of the experiments