Authentic *TOEFL iBT*[®] Practice Test 2

n this chapter you will find the second of four authentic *TOEFL iBT*[®] Practice Tests. You can take the test in two different ways:

- In the book: You can read through the test questions in the following pages, marking your answers in the spaces provided. To hear the listening portions of the test, follow instructions to play the numbered audio tracks that accompanies this book.
- **On your computer:** For a test-taking experience that more closely resembles the actual TOEFL iBT test, you can take this same test on your computer using the digital download (see code in the back of the book.) Reading passages and questions will appear on-screen, and you can enter your answers by clicking on the spaces provided. Follow instructions to hear the listening portions of the test.

Following this test, you will find answer keys and scoring information. You will also find scripts for the listening portions. Complete answer explanations, as well as sample test taker spoken responses and essays, are also provided.

TOEFL iBT° Practice Test 2 READING

This section measures your ability to understand academic passages in English. You will have **54 minutes** to read and answer questions about **3 passages**. A clock at the top of the screen will display the starting time as **00 : 54 : 00** and show you how much time is remaining.

Most questions are worth 1 point, but the last question for each passage is worth more than 1 point. The directions for the last question indicate how many points you may receive.

Some passages in the computer-based test include a word or phrase that is <u>underlined</u> in <u>blue</u>. When you click on the word or phrase underlined in <u>blue</u>, you will see a verbal or visual definition of the word or term. In this book, those definitions are provided as endnotes below the reading passage.

Within this section, you can move to the next question by clicking on **Next**. You can skip questions and go back to them later as long as there is time remaining. If you want to return to previous questions, click on **Back**. You can click on **Review** at any time and the review screen will show you which questions you have answered and which you have not answered. From this review screen, you may go directly to any question you have already seen in the Reading section.

During this practice test, you may click the **Pause** icon at any time. This will stop the test until you decide to continue. You may continue the test in a few minutes or at any time during the period that your test is activated.

You will now begin the Reading section. Again, in an actual test you will have **54 minutes** to read the 3 passages and answer the questions. NOTE: In an actual test, some test takers might receive 4 passages; those test takers will have 72 minutes (1 hour and 12 minutes) to answer the questions.

Turn the page to begin the Reading section.

FEEDING HABITS OF EAST AFRICAN HERBIVORES

Buffalo, zebras, wildebeests, topi, and Thomson's gazelles live in huge groups that together make up some 90 percent of the total weight of mammals living on the Serengeti Plain of East Africa. They are all herbivores (plant-eating animals), and they all appear to be living on the same diet of grasses, herbs, and small bushes. This appearance, however, is illusory. When biologist Richard Bell and his colleagues analyzed the stomach contents of four of the five species (they did not study buffalo), they found that each species was living on a different part of the vegetation. The different vegetational parts differ in their food qualities: lower down, there are succulent, nutritious leaves; higher up are the harder stems. There are also sparsely distributed, highly nutritious fruits, and Bell found that only the Thomson's gazelles eat much of these. The other three species differ in the proportion of lower leaves and higher stems that they eat: zebras eat the most stem matter, wildebeests eat the most leaves, and topi are intermediate.

How are we to understand their different feeding preferences? The answer lies in two associated differences among the species, in their digestive systems and body sizes. According to their digestive systems, these herbivores can be divided into two categories: the nonruminants (such as the zebra, which has a digestive system like a horse) and the ruminants (such as the wildebeest, topi, and gazelle, which are like the cow). Nonruminants cannot extract much energy from the hard parts of a plant; however, this is more than made up for by the fast speed at which food passes through their guts. Thus, when there is only a short supply of poor-quality food, the wildebeest, topi, and gazelle enjoy an advantage. They are ruminants and have a special structure (the rumen) in their stomachs, which contains microorganisms that can break down the hard parts of plants. Food passes only slowly through the ruminant's gut because ruminating—digesting the hard parts—takes time. The ruminant continually regurgitates food from its stomach back to its mouth to chew it up further (that is what a cow is doing when "chewing cud"). Only when it has been chewed up and digested almost to a liquid can the food pass through the rumen and on through the gut. Larger particles cannot pass through until they have been chewed down to size. Therefore, when food is in short supply, a ruminant can last longer than a nonruminant because it can derive more energy out of the same food. The difference can partially explain the eating habits of the Serengeti herbivores. The zebra chooses areas where there is more low-quality food. It migrates first to unexploited areas and chomps the abundant low-quality stems before moving on. It is a fast-in/fast-out feeder, relying on a high output of incompletely digested food. By the time the wildebeests (and other ruminants) arrive, the grazing and trampling of the zebras will have worn the vegetation down. As the ruminants then set to work, they eat down to the lower, leafier parts of the vegetation. All of this fits in with the differences in stomach contents with which we began.

The other part of the explanation is body size. Larger animals require more food than smaller animals, but smaller animals have a higher metabolic rate. Smaller animals can therefore live where there is less food, provided that such food is of high energy content. That is why the smallest of the herbivores, Thomson's gazelle, lives on fruit that is very nutritious but too thin on the ground to support a larger animal. By contrast, the large zebra lives on the masses of low-quality stem material.

The differences in feeding preferences lead, in turn, to differences in migratory habits. The wildebeests follow, in their migration, the pattern of local rainfall. The other species do likewise. But when a new area is fueled by rain, the mammals migrate toward it in a set order to exploit it. The larger, less fastidious feeders, the zebras, move in first; the choosier, smaller wildebeests come later; and the smallest species of all, Thomson's gazelle, arrives last. The later species all depend on the preparations of the earlier one, for the actions of the zebra alter the vegetation to suit the stomachs of the wildebeest, topi, and gazelle.

Directions: Now answer the questions.

PARAGRAPH 1 Buffalo, zebras, wildebeests, topi, and Thomson's gazelles live in huge groups that together make up some 90 percent of the total weight of mammals living on the Serengeti Plain of East Africa. They are all herbivores (plant-eating animals), and they all appear to be living on the same diet of grasses, herbs, and small bushes. This appearance, however, is illusory. When biologist Richard Bell and his colleagues analyzed the stomach contents of four of the five species (they did not study buffalo), they found that each species was living on a different part of the vegetation. The different vegetational parts differ in their food qualities: lower down, there are succulent, nutritious leaves; higher up are the harder stems. There are also sparsely distributed, highly nutritious fruits, and Bell found that only the Thomson's gazelles eat much of these. The other three species differ in the proportion of lower leaves and higher stems that they eat: zebras eat the most stem matter, wildebeests eat the most leaves, and topi are intermediate.

- 1. The word "illusory" in the passage is closest in meaning to
 - (A) definite
 - (B) illuminating
 - © misleading
 - (D) exceptional
- 2. Which of the following questions about Richard Bell's research is NOT answered in paragraph 1?
 - (A) Which of the herbivores studied is the only one to eat much fruit?
 - B Which part of the plants do wildebeests prefer to eat?
 - C Where did the study of herbivores' eating habits take place?
 - D Why were buffalo excluded from the research study?

GO ON TO THE NEXT PAGE 💐

PARAGRAPH

2

How are we to understand their different feeding preferences? The answer lies in two associated differences among the species, in their digestive systems and body sizes. According to their digestive systems, these herbivores can be divided into two categories: the nonruminants (such as the zebra, which has a digestive system like a horse) and the ruminants (such as the wildebeest, topi, and gazelle, which are like the cow). Nonruminants cannot extract much energy from the hard parts of a plant; however, this is more than made up for by the fast speed at which food passes through their guts. Thus, when there is only a short supply of poor-quality food, the wildebeest, topi, and gazelle enjoy an advantage. They are ruminants and have a special structure (the rumen) in their stomachs, which contains microorganisms that can break down the hard parts of plants. Food passes only slowly through the ruminant's gut because ruminating—digesting the hard parts—takes time. The ruminant continually regurgitates food from its stomach back to its mouth to chew it up further (that is what a cow is doing when "chewing cud"). Only when it has been chewed up and digested almost to a liquid can the food pass through the rumen and on through the gut. Larger particles cannot pass through until they have been chewed down to size. Therefore, when food is in short supply, a ruminant can last longer than a non-ruminant because it can derive more energy out of the same food. The difference can partially explain the eating habits of the Serengeti herbivores. The zebra chooses areas where there is more low-quality food. It migrates first to unexploited areas and chomps the abundant low-quality stems before moving on. It is a fast-in/fast-out feeder, relying on a high output of incompletely digested food. By the time the wildebeests (and other ruminants) arrive, the grazing and trampling of the zebras will have worn the vegetation down. As the ruminants then set to work, they eat down to the lower, leafier parts of the vegetation. All of this fits in with the differences in stomach contents with which we began.

- 3. The word "associated" in the passage is closest in meaning to
 - (A) obvious
 - B significant
 - © expected
 - D connected

- 4. The author mentions the cow and the horse in paragraph 2 in order to
 - A distinguish the functioning of their digestive systems from those of East African mammals
 - (B) emphasize that their relatively large body size leads them to have feeding practices similar to those of East African mammals
 - © illustrate differences between ruminants and nonruminants through the use of animals likely to be familiar to most readers
 - (D) emphasize similarities between the diets of cows and horses and the diets of East African mammals

- 5. Paragraph 2 suggests that which of the following is one of the most important factors in determining differences in feeding preferences of East African herbivores?
 - (A) The availability of certain foods
 - B The differences in stomach structure
 - C The physical nature of vegetation in the environment
 - D The ability to migrate when food supplies are low

- 6. According to paragraph 2, all of the following are true of East African gazelles EXCEPT:
 - (A) They digest their food very quickly.
 - (B) Microorganisms help them digest their food.
 - © They are unable to digest large food particles unless these are chewed down considerably.
 - D They survive well even if food supplies are not abundant.

PARAGRAPH 3

The other part of the explanation is body size. Larger animals require more food than smaller animals, but smaller animals have a higher metabolic rate. Smaller animals can therefore live where there is less food, provided that such food is of high energy content. That is why the smallest of the herbivores, Thomson's gazelle, lives on fruit that is very nutritious but too thin on the ground to support a larger animal. By contrast, the large zebra lives on the masses of low-quality stem material.

- 7. The phrase "provided that" in the passage is closest in meaning to
 - A as long as
 - B unless
 - (C) as if
 - D even though

TOEFL iBT° **Practice Test 2**

Ρ

The differences in feeding preferences lead, in turn, to differences in migratory habits. The wildebeests follow, in their migration, the pattern of local rainfall. The other species do likewise. But when a new area is fueled by rain, the mammals migrate toward it in a set order to exploit it. The larger, less fastidious feeders, the zebras, move in first; the choosier, smaller wildebeests come later; and the smallest species of all, Thomson's gazelle, arrives last. The later species all depend on the preparations of the earlier one, for the actions of the zebra alter the vegetation to suit the stomachs of the wildebeest, topi, and gazelle.

- 8. According to the passage, which of the following is true of wildebeests?
 - (A) They eat more stem matter than zebras do.
 - (B) They are able to digest large food particles if the food is of a high quality.
 - (C) They tend to choose feeding areas in which the vegetation has been worn down.
 - D They are likely to choose low-quality food to eat in periods when the quantity of rainfall is low.

PARAGRAPH 4 The differences in feeding preferences lead, in turn, to differences in migratory habits. (A) The wildebeests follow, in their migration, the pattern of local rainfall. (B) The other species do likewise. (C) But when a new area is fueled by rain, the mammals migrate toward it in a set order to exploit it. (D) The larger, less fastidious feeders, the zebras, move in first; the choosier, smaller wildebeests come later; and the smallest species of all, Thomson's gazelle, arrives last. The later species all depend on the preparations of the earlier one, for the actions of the zebra alter the vegetation to suit the stomachs of the wildebeest, topi, and gazelle.

Directions: Look at the part of the passage that is displayed above. The letters (A), (B),
(C), and (D) indicate where the following sentence could be added.

The sequence in which they migrate correlates with their body size.

Where would the sentence best fit?

- A Choice A
- B Choice B
- C Choice C
- D Choice D

10. **Directions**: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. **This question is worth 2 points**.

East African herbivores, though they all live in the same environment, have a range of feeding preferences.

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Answer Choices

- A The survival of East African mammals depends more than anything else on the quantity of highly nutritious fruits that they are able to find.
- B An herbivore's size and metabolic rate affect the kinds of food and the quantities of food it needs to eat.
- C Zebras and wildebeests rarely compete for the same food resources in the same locations.
- D The different digestive systems of herbivores explain their feeding preferences.
- **E** Migratory habits are influenced by feeding preferences.
- F Patterns in the migratory habits of East African herbivores are hard to establish.

GO ON TO THE NEXT PAGE

LOIE FULLER

The United States dancer Loie Fuller (1862–1928) found theatrical dance in the late nineteenth century artistically unfulfilling. She considered herself an artist rather than a mere entertainer, and she, in turn, attracted the notice of other artists.

Fuller devised a type of dance that focused on the shifting play of lights and colors on the voluminous skirts or draperies she wore, which she kept in constant motion principally through movements of her arms, sometimes extended with wands concealed under her costumes. She rejected the technical virtuosity of movement in ballet, the most prestigious form of theatrical dance at that time, perhaps because her formal dance training was minimal. Although her early theatrical career had included stints as an actress, she was not primarily interested in storytelling or expressing emotions through dance; the drama of her dancing emanated from her visual effects.

Although she discovered and introduced her art in the United States, she achieved her greatest glory in Paris, where she was engaged by the Folies Bergère in 1892 and soon became "La Loie," the darling of Parisian audiences. Many of her dances represented elements or natural objects—Fire, the Lily, the Butterfly, and so on—and thus accorded well with the fashionable Art Nouveau style, which emphasized nature imagery and fluid, sinuous lines. Her dancing also attracted the attention of French poets and painters of the period, for it appealed to their liking for mystery, their belief in art for art's sake, a nine-teenth-century idea that art is valuable in itself rather than because it may have some moral or educational benefit, and their efforts to synthesize form and content.

Fuller had scientific leanings and constantly experimented with electrical lighting (which was then in its infancy), colored gels, slide projections, and other aspects of stage technology. She invented and patented special arrangements of mirrors and concocted chemical dyes for her draperies. Her interest in color and light paralleled the research of several artists of the period, notably the painter Seurat, famed for his Pointillist technique of creating a sense of shapes and light on canvas by applying extremely small dots of color rather than by painting lines. One of Fuller's major inventions was underlighting, in which she stood on a pane of frosted glass illuminated from underneath. This was particularly effective in her *Fire Dance* (1895), performed to the music of Richard Wagner's "Ride of the Valkyries." The dance caught the eye of artist Henri de Toulouse-Lautrec, who depicted it in a lithograph.

As her technological expertise grew more sophisticated, so did the other aspects of her dances. Although she gave little thought to music in her earliest dances, she later used scores by Gluck, Beethoven, Schubert, Chopin, and Wagner, eventually graduating to Stravinsky, Fauré, Debussy, and Mussorgsky, composers who were then considered progressive. She began to address more ambitious themes in her dances such as *The Sea*, in which her dancers invisibly agitated a huge expanse of silk, played upon by colored lights. Always open to scientific and technological innovations, she befriended the scientists Marie and Pierre Curie upon their discovery of radium and created a *Radium Dance*, which simulated the phosphorescence of that element. She both appeared in films—then in an early stage of development—and made them herself; the hero of her fairy-tale film *Le Lys de la Vie* (1919) was played by René Clair, later a leading French film director.

At the Paris Exposition in 1900, she had her own theater, where, in addition to her own dances, she presented pantomimes by the Japanese actress Sada Yocco. She assembled an all-female company at this time and established a school around 1908, but neither survived her. Although she is remembered today chiefly for her innovations in stage lighting, her activities also touched Isadora Duncan and Ruth St. Denis, two other United States dancers who were experimenting with new types of dance. She sponsored Duncan's first appearance in Europe. Her theater at the Paris Exposition was visited by St. Denis, who found new ideas about stagecraft in Fuller's work and fresh sources for her art in Sada Yocco's plays. In 1924 St. Denis paid tribute to Fuller with the duet *Valse à la Loie*.

Directions: Now answer the questions.

PARAGRAPH

1

PARAGRAPH

2

The United States dancer Loie Fuller (1862–1928) found theatrical dance in the late nineteenth century artistically unfulfilling. She considered herself an artist rather than a mere entertainer, and she, in turn, attracted the notice of other artists.

- 1. What can be inferred from paragraph 1 about theatrical dance in the late nineteenth century?
 - (A) It influenced many artists outside of the field of dance.
 - (B) It was very similar to theatrical dance of the early nineteenth century.
 - C It was more a form of entertainment than a form of serious art.
 - D It was a relatively new art form in the United States.

Fuller devised a type of dance that focused on the shifting play of lights and colors on the voluminous skirts or draperies she wore, which she kept in constant motion principally through movements of her arms, sometimes extended with wands concealed under her costumes. She rejected the technical virtuosity of movement in ballet, the most prestigious form of theatrical dance at that time, perhaps because her formal dance training was minimal. Although her early theatrical career had included stints as an actress, she was not primarily interested in storytelling or expressing emotions through dance; the drama of her dancing emanated from her visual effects.

- 2. According to paragraph 2, all of the following are characteristic of Fuller's type of dance EXCEPT
 - (A) experimentation using color
 - **B** large and full costumes
 - © continuous movement of her costumes
 - (D) technical virtuosity of movement

GO ON TO THE NEXT PAGE 💐

- Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.
 - (A) Fuller was more interested in dance's visual impact than in its narrative or emotional possibilities.
 - B Fuller used visual effects to dramatize the stories and emotions expressed in her work.
 - C Fuller believed that the drama of her dancing sprang from her emotional style of storytelling.
 - D Fuller's focus on the visual effects of dance resulted from her early theatrical training as an actress.

PARAGRAPH 3 Although she discovered and introduced her art in the United States, she achieved her greatest glory in Paris, where she was engaged by the Folies Bergère in 1892 and soon became "La Loie," the darling of Parisian audiences. Many of her dances represented elements or natural objects—Fire, the Lily, the Butterfly, and so on—and thus accorded well with the fashionable Art Nouveau style, which emphasized nature imagery and fluid, sinuous lines. Her dancing also attracted the attention of French poets and painters of the period, for it appealed to their liking for mystery, their belief in art for art's sake, a nineteenth-century idea that art is valuable in itself rather than because it may have some moral or educational benefit, and their efforts to synthesize form and content.

- 4. The word "synthesize" in the passage is closest in meaning to
 - (A) improve
 - (B) define
 - © simplify
 - (D) integrate
- 5. According to paragraph 3, why was Fuller's work well received in Paris?
 - (A) Parisian audiences were particularly interested in artists and artistic movements from the United States.
 - (B) Influential poets tried to interest dancers in Fuller's work when she arrived in Paris.
 - C Fuller's work at this time borrowed directly from French artists working in other media.
 - D Fuller's dances were in harmony with the artistic values already present in Paris.

Fuller had scientific leanings and constantly experimented with electrical lighting (which was then in its infancy), colored gels, slide projections, and other aspects of stage technology. She invented and patented special arrangements of mirrors and concocted chemical dyes for her draperies. Her interest in color and light paralleled the research of several artists of the period, notably the painter Seurat, famed for his Pointillist technique of creating a sense of shapes and light on canvas by applying extremely small dots of color rather than by painting lines. One of Fuller's major inventions was underlighting, in which she stood on a pane of frosted glass illuminated from underneath. This was particularly effective in her *Fire Dance* (1895), performed to the music of Richard Wagner's "Ride of the Valkyries." The dance caught the eye of artist Henri de Toulouse-Lautrec, who depicted it in a lithograph.

- 6. According to paragraph 4, Fuller's Fire Dance was notable in part for its
 - (A) use of colored gels to illuminate glass
 - (B) use of dyes and paints to create an image of fire
 - C technique of lighting the dancer from beneath
 - D draperies with small dots resembling the Pointillist technique of Seurat

PARAGRAPH 5

P A R A G R A P H

4

As her technological expertise grew more sophisticated, so did the other aspects of her dances. Although she gave little thought to music in her earliest dances, she later used scores by Gluck, Beethoven, Schubert, Chopin, and Wagner, eventually graduating to Stravinsky, Fauré, Debussy, and Mussorgsky, composers who were then considered progressive. She began to address more ambitious themes in her dances such as *The Sea*, in which her dancers invisibly agitated a huge expanse of silk, played upon by colored lights. Always open to scientific and technological innovations, she befriended the scientists Marie and Pierre Curie upon their discovery of radium and created a *Radium Dance*, which simulated the phosphorescence of that element. She both appeared in films—then in an early stage of development—and made them herself; the hero of her fairy-tale film *Le Lys de la Vie* (1919) was played by René Clair, later a leading French film director.

- 7. Why does the author mention Fuller's "The Sea"?
 - (A) To point out a dance of Fuller's in which music did not play an important role
 - (B) To explain why Fuller sometimes used music by progressive composers
 - © To illustrate a particular way in which Fuller developed as an artist
 - D To illustrate how Fuller's interest in science was reflected in her work

TOEFL iBT° **Practice Test 2**

PARAGRAPH

6

At the Paris Exposition in 1900, she had her own theater, where, in addition to her own dances, she presented pantomimes by the Japanese actress Sada Yocco. She assembled an all-female company at this time and established a school around 1908, but neither survived her. Although she is remembered today chiefly for her innovations in stage lighting, her activities also touched Isadora Duncan and Ruth St. Denis, two other United States dancers who were experimenting with new types of dance. She sponsored Duncan's first appearance in Europe. Her theater at the Paris Exposition was visited by St. Denis, who found new ideas about stagecraft in Fuller's work and fresh sources for her art in Sada Yocco's plays. In 1924 St. Denis paid tribute to Fuller with the duet *Valse à la Loie*.

- 8. According to paragraph 6, what was true of Fuller's theater at the Paris Exposition?
 - (A) It presented some works that were not by Fuller.
 - (B) It featured performances by prominent male as well as female dancers.
 - C It became a famous school that is still named in honor of Fuller.
 - D It continued to operate as a theater after Fuller died.

PARAGRAPH 5

As her technological expertise grew more sophisticated, so did the other aspects of her dances. (A) Although she gave little thought to music in her earliest dances, she later used scores by Gluck, Beethoven, Schubert, Chopin, and Wagner, eventually graduating to Stravinsky, Fauré, Debussy, and Mussorgsky, composers who were then considered progressive. (B) She began to address more ambitious themes in her dances such as *The Sea*, in which her dancers invisibly agitated a huge expanse of silk, played upon by colored lights. (C) Always open to scientific and technological innovations, she befriended the scientists Marie and Pierre Curie upon their discovery of radium and created a *Radium Dance*, which simulated the phosphorescence of that element. (D) She both appeared in films—then in an early stage of development—and made them herself; the hero of her fairy-tale film *Le Lys de la Vie* (1919) was played by René Clair, later a leading French film director.

Directions: Look at the part of the passage that is displayed above. The letters (A), (B),
(C), and (D) indicate where the following sentence could be added.

For all her originality in dance, her interests expanded beyond it into newly emerging artistic media.

Where would the sentence best fit?

- A Choice A
- B Choice B
- C Choice C
- D Choice D

10. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. **This question is worth 2 points.**

Loie Fuller was an important and innovative dancer.



Answer Choices

- A Fuller believed that audiences in the late nineteenth century had lost interest in most theatrical dance.
- B Fuller transformed dance in part by creating dance interpretations of works by poets and painters.
- C Fuller's work influenced a number of other dancers who were interested in experimental dance.
- D Fuller introduced many technical innovations to the staging of theatrical dance.
- **E** Fuller continued to develop throughout her career, creating more complex works and exploring new artistic media.
- F By the 1920s, Fuller's theater at the Paris Exposition had become the world center for innovative dance.

GO ON TO THE NEXT PAGE 💐

GREEN ICEBERGS

Icebergs are massive blocks of ice, irregular in shape; they float with only about 12 percent of their mass above the sea surface. They are formed by glaciers—large rivers of ice that begin inland in the snows of Greenland, Antarctica, and Alaska—and move slowly toward the sea. The forward movement, the melting at the base of the glacier where it meets the ocean, and waves and tidal action cause blocks of ice to break off and float out to sea.

Icebergs are ordinarily blue to white, although they sometimes appear dark or opaque because they carry gravel and bits of rock. They may change color with changing light conditions and cloud cover, glowing pink or gold in the morning or evening light, but this color change is generally related to the low angle of the Sun above the horizon. However, travelers to Antarctica have repeatedly reported seeing green icebergs in the Weddell Sea and, more commonly, close to the Amery Ice Shelf in East Antarctica.

One explanation for green icebergs attributes their color to an optical illusion when blue ice is illuminated by a near-horizon red Sun, but green icebergs stand out among white and blue icebergs under a great variety of light conditions. Another suggestion is that the color might be related to ice with high levels of metallic compounds, including copper and iron. Recent expeditions have taken ice samples from green icebergs and ice cores—vertical, cylindrical ice samples reaching down to great depths—from the glacial ice shelves along the Antarctic continent. Analyses of these cores and samples provide a different solution to the problem.

The ice shelf cores, with a total length of 215 meters (705 feet), were long enough to penetrate through glacial ice—which is formed from the compaction of snow and contains air bubbles—and to continue into the clear, bubble-free ice formed from seawater that freezes onto the bottom of the glacial ice. The properties of this clear sea ice were very similar to the ice from the green iceberg. The scientists concluded that green icebergs form when a two-layer block of shelf ice breaks away and capsizes (turns upside down), exposing the bubble-free shelf ice that was formed from seawater.

A green iceberg that stranded just west of the Amery Ice Shelf showed two distinct layers: bubbly blue-white ice and bubble-free green ice separated by a one-meter-long ice layer containing sediments. The green ice portion was textured by seawater erosion. Where cracks were present, the color was light green because of light scattering; where no cracks were present, the color was dark green. No air bubbles were present in the green ice, suggesting that the ice was not formed from the compression of snow but instead from the freezing of seawater. Large concentrations of single-celled organisms with green pigments (coloring substances) occur along the edges of the ice shelves in this region, and the seawater is rich in their decomposing organic material. The green iceberg did not contain large amounts of particles from these organisms, but the ice had accumulated dissolved organic matter from the seawater. It appears that unlike salt, dissolved organic substances are not excluded from the ice in the freezing process. Analysis shows that the dissolved organic material absorbs enough blue wavelengths from solar light to make the ice appear green.

Chemical evidence shows that platelets (minute flat portions) of ice form in the water and then accrete and stick to the bottom of the ice shelf to form a slush (partially melted snow). The slush is compacted by an unknown mechanism, and solid, bubble-free ice is formed from water high in soluble organic substances. When an iceberg separates from the ice shelf and capsizes, the green ice is exposed.

The Amery Ice Shelf appears to be uniquely suited to the production of green icebergs. Once detached from the ice shelf, these bergs drift in the currents and wind systems surrounding Antarctica and can be found scattered among Antarctica's less colorful icebergs.

Directions: Now answer the questions.

PARAGRAPH 1

Icebergs are massive blocks of ice, irregular in shape; they float with only about 12 percent of their mass above the sea surface. They are formed by glaciers—large rivers of ice that begin inland in the snows of Greenland, Antarctica, and Alaska—and move slowly toward the sea. The forward movement, the melting at the base of the glacier where it meets the ocean, and waves and tidal action cause blocks of ice to break off and float out to sea.

- 1. According to paragraph 1, all of the following are true of icebergs EXCEPT:
 - (A) They do not have a regular shape.
 - (B) They are formed where glaciers meet the ocean.
 - (C) Most of their mass is above the sea surface.
 - D Waves and tides cause them to break off glaciers.

PARAGRAPH 2

Icebergs are ordinarily blue to white, although they sometimes appear dark or opaque because they carry gravel and bits of rock. They may change color with changing light conditions and cloud cover, glowing pink or gold in the morning or evening light, but this color change is generally related to the low angle of the Sun above the horizon. However, travelers to Antarctica have repeatedly reported seeing green icebergs in the Weddell Sea and, more commonly, close to the Amery Ice Shelf in East Antarctica.

- 2. According to paragraph 2, what causes icebergs to sometimes appear dark or opaque?
 - (A) A heavy cloud cover
 - (B) The presence of gravel or bits of rock
 - (C) The low angle of the Sun above the horizon
 - (D) The presence of large cracks in their surface

GO ON TO THE NEXT PAGE 💐

A R A G R A P H 4

Ρ

The ice shelf cores, with a total length of 215 meters (705 feet), were long enough to **penetrate** through glacial ice—which is formed from the compaction of snow and contains air bubbles—and to continue into the clear, bubble-free ice formed from seawater that freezes onto the bottom of the glacial ice. The properties of this clear sea ice were very similar to the ice from the green iceberg. The scientists concluded that green icebergs form when a two-layer block of shelf ice breaks away and capsizes (turns upside down), exposing the bubble-free shelf ice that was formed from seawater.

- 3. The word "penetrate" in the passage is closest in meaning to
 - (A) collect
 - B pierce
 - C melt
 - D endure
- 4. According to paragraph 4, how is glacial ice formed?
 - (A) By the compaction of snow
 - B By the freezing of seawater on the bottom of ice shelves
 - C By breaking away from the ice shelf
 - D By the capsizing of a two-layer block of shelf ice
- 5. According to paragraph 4, ice shelf cores helped scientists explain the formation of green icebergs by showing that
 - (A) the ice at the bottom of green icebergs is bubble-free ice formed from frozen seawater
 - B bubble-free ice is found at the top of the ice shelf
 - © glacial ice is lighter and floats better than sea ice
 - D the clear sea ice at the bottom of the ice shelf is similar to ice from a green iceberg

A green iceberg that stranded just west of the Amery Ice Shelf showed two distinct layers: bubbly blue-white ice and bubble-free green ice separated by a one-meter-long ice layer containing sediments. The green ice portion was textured by seawater erosion. Where cracks were present, the color was light green because of light scattering; where no cracks were present, the color was dark green. No air bubbles were present in the green ice, suggesting that the ice was not formed from the compression of snow but instead from the freezing of seawater. Large concentrations of single-celled organisms with green pigments (coloring substances) occur along the edges of the ice shelves in this region, and the seawater is rich in their decomposing organic material. The green iceberg did not contain large amounts of particles from these organisms, but the ice had accumulated dissolved organic matter from the seawater. It appears that unlike salt, dissolved organic substances are not **excluded** from the ice in the freezing process. Analysis shows that the dissolved organic material absorbs enough blue wavelengths from solar light to make the ice appear green.

- 6. Why does the author mention that "The green ice portion was textured by seawater erosion"?
 - (A) To explain why cracks in the iceberg appeared light green instead of dark green
 - (B) To suggest that green ice is more easily eroded by seawater than white ice is
 - C To support the idea that the green ice had been the bottom layer before capsizing
 - D To explain how the air bubbles had been removed from the green ice
- 7. The word "excluded" in the passage is closest in meaning to
 - (A) kept out
 - (B) compressed
 - C damaged
 - (D) gathered together
- PARAGRAPH 6

PARAGRAPH

5

Chemical evidence shows that platelets (minute flat portions) of ice form in the water and then accrete and stick to the bottom of the ice shelf to form a slush (partially melted snow). The slush is compacted by an unknown mechanism, and solid, bubble-free ice is formed from water high in soluble organic substances. When an iceberg separates from the ice shelf and capsizes, the green ice is exposed.

- 8. The passage supports which of the following statements about the Amery Ice Shelf?
 - (A) The Amery Ice Shelf produces only green icebergs.
 - (B) The Amery Ice Shelf produces green icebergs because its ice contains high levels of metallic compounds such as copper and iron.
 - © The Amery Ice Shelf produces green icebergs because the seawater is rich in a particular kind of soluble organic material.
 - D No green icebergs are found far from the Amery Ice Shelf.

Icebergs are ordinarily blue to white, although they sometimes appear dark or opaque because they carry gravel and bits of rock. They may change color with changing light conditions and cloud cover, glowing pink or gold in the morning or evening light, but this color change is generally related to the low angle of the Sun above the horizon. (A) However, travelers to Antarctica have repeatedly reported seeing green icebergs in the Weddell Sea and, more commonly, close to the Amery Ice Shelf in East Antarctica.

(B) One explanation for green icebergs attributes their color to an optical illusion when blue ice is illuminated by a near-horizon red Sun, but green icebergs stand out among white and blue icebergs under a great variety of light conditions. (C) Another suggestion is that the color might be related to ice with high levels of metallic compounds, including copper and iron. (D) Recent expeditions have taken ice samples from green icebergs and ice cores—vertical, cylindrical ice samples reaching down to great depths—from the glacial ice shelves along the Antarctic continent. Analyses of these cores and samples provide a different solution to the problem.

Directions: Look at the part of the passage that is displayed above. The letters (A), (B),
(C), and (D) indicate where the following sentence could be added.

Scientists have differed as to whether icebergs appear green as a result of light conditions or because of something in the ice itself.

Where would the sentence best fit?

- (A) Choice A
- (B) Choice B
- C Choice C
- D Choice D

PARAGRAPHS 2 AND 3

10. **Directions:** An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. **This question is worth 2 points.**

Several suggestions, ranging from light conditions to the presence of metallic compounds, have been offered to explain why some icebergs appear green.

- **Answer Choices**
- A lce cores were used to determine that green icebergs were formed from the compaction of metallic compounds, including copper and iron.
- B All ice shelves can produce green icebergs, but the Amery Ice Shelf is especially well suited to do so.
- C Green icebergs form when a two-layer block of ice breaks away from a glacier and capsizes, exposing the bottom sea ice to view.
- Ice cores and samples revealed that both ice shelves and green icebergs contain a layer of bubbly glacial ice and a layer of bubble-free sea ice.
- E Green icebergs are white until they come into contact with seawater containing platelets and soluble organic green pigments.
- F In a green iceberg, the sea ice contains large concentrations of organic matter from the seawater.

STOP. This is the end of the Reading section of *TOEFL iBT*[®] Practice Test 2.

GO ON TO THE NEXT PAGE 💐

LISTENING

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

You should listen to each conversation and lecture only once.

After each conversation or lecture, you will answer some questions about it. The questions typically ask about the main idea and supporting details. Some questions ask about the purpose of a speaker's statement or a speaker's attitude. Answer the questions based on what is stated or implied by the speakers.

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

In some questions, you will see this icon: **(**) This means that you will hear, but not see, part of the question.

Most questions are worth 1 point. If a question is worth more than 1 point, it will have special directions that indicate how many points you can receive.

It will take about **41 minutes** to listen to the conversations and lectures and to answer the questions. You should answer each question, even if you must guess the answer. Answer each question before moving on. Do not return to previous questions.

At the end of this Practice Test you will find an answer key, information to help you determine your score, scripts for the audio tracks, and explanations of the answers.





Questions

Directions: Mark your answer by filling in the oval or square next to your choice.

- 1. Why does the student go to see the professor?
 - A For suggestions on how to write interview questions
 - B For assistance in finding a person to interview
 - (C) To ask for advice on starting a business
 - D To schedule an interview with him
- 2. Why does the student mention her high school newspaper?
 - (A) To inform the professor that she plans to print the interview there
 - (B) To explain why the assignment is difficult for her
 - (C) To show that she enjoys writing for school newspapers
 - D To indicate that she has experience with conducting interviews
- 3. How does the professor help the student?
 - A He gives her a list of local business owners.
 - (B) He allows her to interview business owners in her hometown.
 - C He suggests that she read the business section of the newspaper.
 - D He gives her more time to complete the assignment.

- 4. What does the professor want the students to learn from the assignment?
 - (A) That starting a business is risky
 - B Why writing articles on local businesses is important
 - ${\ensuremath{\textcircled{}}}$ How to develop a detailed business plan
 - D What personality traits are typical of business owners
- 5. Listen again to part of the conversation by playing Track 35. **(** Then answer the question.

What does the student imply?

- (A) She is surprised by the professor's reaction.
- (B) The professor has not quite identified her concern.
- (C) The professor has guessed correctly what her problem is.
- ① She does not want to finish the assignment.

GO ON TO THE NEXT PAGE



Questions

- 6. What does the professor mainly discuss?
 - A Various errors in early calendars
 - (B) Why people came to believe that Earth moves around the Sun
 - © Examples of various types of calendars used in different cultures
 - ① The belief that the position of planets and stars can predict future events
- 7. The professor discusses various theories on how Stonehenge was used. What can be inferred about the professor's opinion?
 - (A) She is sure Stonehenge was used as a calendar.
 - (B) She believes the main use for Stonehenge was probably as a temple or a tomb.
 - © She thinks that the stones were mainly used as a record of historical events.
 - D She admits that the purpose for which Stonehenge was constructed may never be known.

- 8. According to the professor, how was the Mayan calendar mainly used?
 - (A) To keep track of long historical cycles
 - B To keep track of the lunar months
 - C To predict the outcome of royal decisions
 - D To allow priests to compare the orbits of Earth and Venus
- 9. According to the professor, what was the basis of the ancient Chinese astrological cycle?
 - (A) The cycle of night and day
 - ^(B) The orbit of the Moon
 - C The cycle of the seasons
 - D The orbit of the planet Jupiter
- 10. How did the Romans succeed in making their calendar more precise?
 - (A) By changing the number of weeks in a year
 - B By adding an extra day every four years
 - C By carefully observing the motion of the planet Jupiter
 - D By adopting elements of the Chinese calendar
- 11. How does the professor organize the lecture?
 - (A) By mentioning the problem of creating a calendar, then describing various attempts to deal with it
 - B By speaking of the modern calendar first, then comparing it with earlier ones
 - © By discussing how a prehistoric calendar was adapted by several different cultures
 - D By emphasizing the advantages and disadvantages of using various time cycles

GO ON TO THE NEXT PAGE 💐





Questions

- 12. Why does the student go to Professor Kirk's office?
 - (A) To find out if he needs to take a certain class to graduate
 - **B** To respond to Professor Kirk's invitation
 - C To ask Professor Kirk to be his advisor
 - D To ask Professor Kirk to sign a form
- 13. Why is the woman surprised at the man's request?
 - (A) He has not tried to sign up for Introduction to Biology at the registrar's office.
 - (B) He has waited until his senior year to take Introduction to Biology.
 - C A journalism student should not need a biology class.
 - D Professor Kirk no longer teaches Introduction to Biology.
- 14. What does the man say about his advisor?
 - (A) She encouraged the man to take a science class.
 - (B) She encouraged the man to major in journalism.
 - © She is not aware of the man's problem.
 - ① She thinks very highly of Professor Kirk.

- 15. How will the man probably try to communicate his problem to Professor Kirk?
 - (A) By calling her
 - B By sending an e-mail to her
 - C By leaving her a note
 - D By visiting her during office hours
- 16. Listen to Track 38 to answer the question.



Why does the man say this to the woman?

- (A) To thank the woman for solving his problem
- **B** To politely refuse the woman's suggestion
- C To explain why he needs the woman's help
- **(D)** To show that he understands that the woman is busy



Questions

- 17. What is the lecture mainly about?
 - (A) Various theories explaining why Mars cannot sustain life
 - B Various causes of geological changes on Mars
 - (C) The development of views about the nature of Mars
 - D Why it has been difficult to obtain information about Mars
- 18. According to the professor, what was concluded about Mars after the first spacecraft flew by it in 1965?
 - (A) It had few geological features of interest.
 - (B) It was similar to Earth but colder.
 - C It had at one time supported life.
 - D It had water under its surface.

- 19. What does the professor imply about conditions on Mars billions of years ago? Choose 2 answers.
 - A Mars was probably even drier than it is today.
 - **B** The atmospheric pressure and the temperature may have been higher than they are today.
 - C Mars was inhabited by organisms that have since become fossilized.
 - D Large floods were shaping the planet's surface.
- 20. What is the possible significance of the gullies found on Mars in recent years?
 - (A) They may indicate current volcanic activity on Mars.
 - (B) They may indicate that the surface of Mars is becoming increasingly drier.
 - (C) They may indicate the current existence of water on Mars.
 - (D) They may hold fossils of organisms that once existed on Mars.
- 21. Listen to Track 40 to answer the question.

Why does the professor say this?

- (A) To stress that Mars is no longer interesting to explore
- (B) To describe items that the spacecraft brought back from Mars
- © To share his interest in the study of fossils
- (D) To show how much the view of Mars changed based on new evidence
- 22. Listen again to part of the lecture by playing Track 41. Then answer the question.

Why does the student say this?

- (A) To ask for clarification of a previous statement
- (B) To convey his opinion
- © To rephrase an earlier question
- (D) To express his approval

GO ON TO THE NEXT PAGE



Art History Colossal Statues







Questions

- 23. What does the professor mainly discuss?
 - (A) The design and creation of the Statue of Liberty
 - (B) The creators of two colossal statues in the United States
 - C The purpose and symbolism of colossal statues
 - D The cost of colossal statues in ancient versus modern times
- 24. What evidence does the professor give that supports the idea that modern-day colossal statues are valued social and political symbols?
 - A They are very costly to build.
 - (B) They are studied in classrooms around the world.
 - C They are designed to last for thousands of years.
 - D They are inspired by great poetry.
- 25. According to the professor, what was one result of the Great Depression of the 1930s?
 - (A) International alliances eroded.
 - (B) Immigration to the United States increased.
 - C The public experienced a loss of confidence.
 - D The government could no longer provide funds for the arts.
- 26. According to the professor, why did the state of South Dakota originally want to create a colossal monument?
 - (A) To generate income from tourism
 - (B) To symbolize the unity of society
 - © To commemorate the Great Depression
 - D To honor United States presidents
- 27. Why does the professor discuss the poem by Emma Lazarus?
 - (A) To emphasize the close relationship between literature and sculpture
 - **B** To illustrate how the meaning associated with a monument can change
 - C To stress the importance of the friendship between France and the United States
 - D To point out a difference between Mount Rushmore and the Statue of Liberty

GO ON TO THE NEXT PAGE

28. Listen again to part of the lecture by playing Track 43. Then answer the question.

What does the professor imply about the poem by Emma Lazarus?

- (A) It is one of his favorite poems.
- (B) Few people have read the entire poem.
- (C) He does not need to recite the full text of the poem.
- ① Lazarus was not able to complete the poem.

STOP. This is the end of the Listening section of *TOEFL iBT*[®] Practice Test 2.

SPEAKING

Directions: The following Speaking section of the test will last approximately **17 minutes**. To complete it, you will need a recording device that you can play back to listen to your responses.

During the test, you will answer four speaking questions. One question asks about a familiar topic. Three questions ask about short conversations, lectures, and reading passages. You may take notes as you listen to the conversations and lectures. The questions and the reading passages are printed here. The time you will have to prepare your response and to speak is printed below each question. You should answer all of the questions as completely as possible in the time allowed.

Play the audio tracks listed in the test instructions. Record each of your responses.

At the end of this Practice Test you will find scripts for the audio tracks, important points for each question, directions for listening to sample spoken responses, and comments on those responses by official raters.

Questions

1. You will now be asked to give your opinion about a familiar topic. After you hear the question, you will have 15 seconds to prepare your response and 45 seconds to speak.



Some students would prefer to live with roommates. Others would prefer to live alone. Which option would you prefer and why?

Preparation Time: 15 Seconds Response Time: 45 Seconds

2. You will now read a short passage and then listen to a conversation on the same topic. You will then be asked a question about them. After you hear the question, you will have 30 seconds to prepare your response and 60 seconds to speak.

Now play Track 45 to hear Question 2.

Reading Time: 50 Seconds

University May Build New Student Apartments Off Campus

The Department of Student Housing is considering whether to build new student housing off campus in a residential area of town. Two of the major factors influencing the decision will be parking and space. Those who support building off campus argue that building new housing on campus would further increase the number of cars on and around campus and consume space that could be better used for future projects that the entire university community could benefit from. Supporters also say that students might even have a richer college experience by being connected to the local community and patronizing stores and other businesses in town.



The woman expresses her opinion of the university's plan. State her opinion and explain the reasons she gives for holding that opinion.

Preparation Time: 30 Seconds Response Time: 60 Seconds

3. You will now read a short passage and then listen to a talk on the same academic topic. You will then be asked a question about them. After you hear the question, you will have 30 seconds to prepare your response and 60 seconds to speak.

Now play Track 46 to hear Question 3.

Reading Time: 45 Seconds

Actor-Observer

People account for their own behavior differently from how they account for the behavior of others. When observing the behavior of others, we tend to attribute their actions to their character or their personality rather than to external factors. In contrast, we tend to explain our own behavior in terms of situational factors beyond our own control rather than attributing it to our own character. One explanation for this difference is that people are aware of the situational forces affecting them but not of situational forces affecting other people. Thus, when evaluating someone else's behavior, we focus on the person rather than the situation.

GO ON TO THE NEXT PAGE 🔊



Explain how the two examples discussed by the professor illustrate differences in the ways people explain behavior.

Preparation Time: 30 Seconds Response Time: 60 Seconds

4. You will now listen to part of a lecture. You will then be asked a question about it. After you hear the question, you will have 20 seconds to prepare your response and 60 seconds to speak.

Now play Track 47 to hear Question 4.





STOP. This is the end of the Speaking section of TOEFL iBT $^{\circ}$ Practice Test 2.

WRITING

Directions: This section measures your ability to use writing to communicate in an academic environment. There will be two writing tasks.

For the first writing task, you will read a passage and listen to a lecture and then answer a question based on what you have read and heard. For the second task, you will answer a question based on your own knowledge and experience.

At the end of this Practice Test you will find a script for the audio track, topic notes, sample test taker essays, and comments on those essays by official raters.

Turn the page to see the directions for the first writing task.

Writing Based on Reading and Listening

Directions: For this task, you will read a passage about an academic topic and you will listen to a lecture about the same topic. You may take notes while you read and listen.

Then you will write a response to a question that asks you about the relationship between the lecture you heard and the reading passage. Try to answer the question as completely as possible using information from the reading passage and the lecture. The question does not ask you to express your personal opinion. You may refer to the reading passage again when you write. You may use your notes to help you answer the question.

Typically, an effective response will be 150 to 225 words. Your response will be judged on the quality of your writing and on the completeness and accuracy of the content.

Give yourself **3 minutes** to read the passage.

Reading Time: 3 minutes

Professors are normally found in university classrooms, offices, and libraries doing research and lecturing to their students. More and more, however, they also appear as guests on television news programs, giving expert commentary on the latest events in the world. These television appearances are of great benefit to the professors themselves as well as to their universities and the general public.

Professors benefit from appearing on television because by doing so they acquire reputations as authorities in their academic fields among a much wider audience than they have on campus. If a professor publishes views in an academic journal, only other scholars will learn about and appreciate those views. But when a professor appears on TV, thousands of people outside the narrow academic community become aware of the professor's ideas. So when professors share their ideas with a television audience, the professors' importance as scholars is enhanced.

Universities also benefit from such appearances. The universities receive positive publicity when their professors appear on TV. When people see a knowledgeable faculty member of a university on television, they think more highly of that university. That then leads to an improved reputation for the university. And that improved reputation in turn leads to more donations for the university and more applications from potential students.

Finally, the public gains from professors' appearing on television. Most television viewers normally have no contact with university professors. When professors appear on television, viewers have a chance to learn from experts and to be exposed to views they might otherwise never hear about. Television is generally a medium for commentary that tends to be superficial, not deep or thoughtful. From professors on television, by contrast, viewers get a taste of real expertise and insight.

Now play Track 48. 🜘



Question

Summarize the points made in the lecture, being sure to explain how they oppose specific points made in the reading passage.

You have 20 minutes to plan and write your response.

Response Time: 20 minutes

GO ON TO THE NEXT PAGE 💐

Writing Based on Knowledge and Experience

Directions: For this task, you will write an essay in response to a question that asks you to state, explain, and support your opinion on an issue.

Typically, an effective essay will contain a minimum of 300 words. Your essay will be judged on the quality of your writing. This includes the development of your ideas, the organization of your essay, and the quality and accuracy of the language you use to express your ideas.

You have **30 minutes** to plan and complete your essay.

Write your essay in the space provided.

Question

Do you agree or disagree with the following statement?

Young people enjoy life more than older people do.

Use specific reasons and examples to support your answer. Be sure to use your own words. Do **not** use memorized examples.

Response Time: 30 minutes

GO ON TO THE NEXT PAGE 💐



STOP. This is the end of the Writing section of *TOEFL iBT*[®] Practice Test 2.