Tomorrow's Leaders Program

University Preparation Course
Advanced Academic & Study Skills

2. Reading Question Types 1 - 10

Mai Rizk

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Structure of Academic Reading Passages

Reading Section Format

Length of Each Passage	Number of Passages and Questions	Timing
Approximately 700 words	3–4 passages 12–14 questions per passage	60–80 minutes

- 1 passage = 18 minutes
- Reading = 6 minutes
- Question = 1 minute

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Academic Reading Topics:

1. Arts.
2. Life science (biology, medicine,…etc.)
3. Physical science (Physics, Technology, Chemistry, Computer science…etc.)
4. Social science (Anthropology, Mass Communication, History, Education, Business…etc.)

Complete list p. 120, 121.

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Reading Question Types:

TOEFL® Reading Question Types

Basic Information and Inferencing questions (12 to 13 questions per set)

1. Factual Information questions (3 to 5 questions per set)
2. Negative Factual Information questions (0 to 2 questions per set)
3. Inference questions (1 to 2 questions per set)
4. Rhetorical Purpose questions (1 to 2 questions per set)
5. Vocabulary questions (3 to 4 questions per set)
6. Reference questions (0 to 2 questions per set)
7. Sentence Simplification question (0 or 1 question per set)
8. Insert Text question (1 question per set)

Reading to Learn questions (1 per set)

9. Prose Summary
10. Fill in a Table

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Reading Question:

Type ONE

Factual Information Questions

Identify explicitly-stated:

- facts
- details
- definitions
- dates
- Numbers & figures
- other information

- According to the paragraph, which of the following is true of X?
- The author's description of X mentions which of the following?
- According to the paragraph, X occurred because . . .
- According to the paragraph, X did Y because . . .
- According to the paragraph, why did X do Y?
- The author's description of X mentions which of the following?

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Reading Question: Type ONE: Example

PASSAGE EXCERPT: ". . . Sculptures must, for example, be stable, which requires an understanding of the properties of mass, weight distribution, and stress. Paintings must have rigid stretchers so that the canvas will be taut, and the paint must not deteriorate, crack, or discolor. These are problems that must be overcome by the artist because they tend to intrude upon his or her conception of the work. For example, in the early Italian Renaissance, bronze statues of horses with a raised foreleg usually had a cannonball under that hoof. This was done because the cannonball was needed to support the weight of the leg. In other words, the demands of the laws of physics, not the sculptor's aesthetic intentions, placed the ball there. That this device was a necessary structural compromise is clear from the fact that the cannonball quickly disappeared when sculptors learned how to strengthen the internal structure of a statue with iron braces (iron being much stronger than bronze) . . . "

According to paragraph 2, sculptors in the Italian Renaissance stopped using cannonballs in bronze statues of horses because

- ○ they began using a material that made the statues weigh less
- ○ they found a way to strengthen the statues internally
- ○ the aesthetic tastes of the public had changed over time
- ○ the cannonballs added too much weight to the statues

AMIDEAST

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B

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Reading Question:

Type TWO

Negative Factual Information Questions

Identify what is:

- Not mentioned
- Not included in text
- Not true
- Contradicts the text

According to the passage, which of the following is NOT true of X?

The author's description of X mentions all of the following EXCEPT

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Reading Question: Type TWO: Example

PASSAGE EXCERPT: "The United States in the 1800s was full of practical, hardworking people who did not consider the arts—from theater to painting—useful occupations. In addition, the public's attitude that European art was better than American art both discouraged and infuriated American artists. In the early 1900s there was a strong feeling among artists that the United States was long overdue in developing art that did not reproduce European traditions. Everybody agreed that the heart and soul of the new country should be reflected in its art. But opinions differed about what this art would be like and how it would develop."

According to paragraph 1, all of the following were true of American art in the late 1800s and early 1900s EXCEPT:

- ⬭ Most Americans thought art was unimportant.
- ⬭ American art generally copied European styles and traditions.
- ⬭ Most Americans considered American art inferior to European art.
- ⬭ American art was very popular with European audiences.

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D

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Reading Question:

Type THREE

Inference Questions

- Strongly implied but not explicitly stated.
- A logical guess.
- Never contradict the main idea.
- Never pick just the important or true.

- Which of the following can be inferred about X?
- The author of the passage implies/suggest that X . . .

  Which of the following can be inferred from paragraph X about Y?

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Reading Question: Type THREE: Example

PASSAGE EXCERPT: ". . . The nineteenth century brought with it a burst of new discoveries and inventions that revolutionized the candle industry and made lighting available to all. In the early-to-mid-nineteenth century, a process was developed to refine tallow (fat from animals) with alkali and sulfuric acid. The result was a product called stearin. Stearin is harder and burns longer than unrefined tallow. This breakthrough meant that it was possible to make tallow candles that would not produce the usual smoke and rancid odor. Stearins were also derived from palm oils, so vegetable waxes as well as animal fats could be used to make candles . . . "

Which of the following can be inferred from paragraph 1 about candles before the nineteenth century?

- ⬭ They did not smoke when they were burned.
- ⬭ They produced a pleasant odor as they burned.
- ⬭ They were not available to all.
- ⬭ They contained sulfuric acid.

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C

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Reading Question:

Type FOUR

Rhetorical Purpose Questions

- The author discusses X in paragraph 2 in order to . . .
- Why does the author mention X?
- The author uses X as an example of . . .

- Rhetoric is the art of speaking & writing effectively.
- Asks the question ‘why’.
- Asks about relations between info.
- Asks about logical links between sentences & paragraphs.
- Learn the words: explain, contrast, refute, note, criticize…etc.

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Reading Question: Type FOUR: Example

PASSAGE EXCERPT: ". . . Sensitivity to physical laws is thus an important consideration for the maker of applied-art objects. It is often taken for granted that this is also true for the maker of fine-art objects. This assumption misses a significant difference between the two disciplines. Fine-art objects are not constrained by the laws of physics in the same way that applied-art objects are. Because their primary purpose is not functional, they are only limited in terms of the materials used to make them. Sculptures must, for example, be stable, which requires an understanding of the properties of mass, weight distribution, and stress. Paintings must have rigid stretchers so that the canvas will be taut, and the paint must not deteriorate, crack, or discolor. These are problems that must be overcome by the artist because they tend to intrude upon his or her conception of the work. For example, in the early Italian Renaissance, bronze statues of horses with a raised foreleg usually had a cannonball under that hoof. This was done because the cannonball was needed to support the weight of the leg . . . "

Why does the author discuss the "bronze statues of horses" created by artists in the early Italian Renaissance?

- ○ To provide an example of a problem related to the laws of physics that a fine artist must overcome
- ○ To argue that fine artists are unconcerned with the laws of physics
- ○ To contrast the relative sophistication of modern artists in solving problems related to the laws of physics
- ○ To note an exceptional piece of art constructed without the aid of technology

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B

AMIDEAST

Reading Question:

Type FIVE

Vocabulary Questions

- Meaning of words in context.
- Reread & substitute.
- Not the unusual or technical words. Those will be defined for you.

- The word X in the passage is closest in meaning to..

In the case of a phrase, the question might be:

- In stating X, the author means that..

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Reading Question: Type FIVE: Example

PASSAGE EXCERPT: "In the animal world the task of moving about is fulfilled in many ways. For some animals locomotion is accomplished by changes in body shape . . ."

The word "locomotion" in the passage is closest in meaning to

- ○ evolution
- ○ movement
- ○ survival
- ○ escape

PASSAGE EXCERPT: "Some poisonous snake bites need to be treated immediately or the victim will suffer paralysis . . ."

In stating that the victim will "suffer paralysis" the author means that the victim will

- ○ lose the ability to move
- ○ become unconscious
- ○ undergo shock
- ○ feel great pain

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B

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A

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Reading Question:
Type SIX

Reference Questions

- Related to grammatical rules.
- Asks about the referent of a pronoun or a relative pronoun…etc.
- Examples: he, they, which, this, the former, the latter…
- Don't violate grammatical rules: number & case.
- Substitute with a choice that makes sense.
- The 4 choices will be from the passage.

The word X in the passage refers to

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Reading Question: Type SIX: Example

PASSAGE EXCERPT: ". . . These laws are universal in their application, regardless of cultural beliefs, geography, or climate. If pots have no bottoms or have large openings in their sides, they could hardly be considered containers in any traditional sense. Since the laws of physics, not some arbitrary decision, have determined the general form of applied-art objects, they follow basic patterns, so much so that functional forms can vary only within certain limits . . . "

The word "they" in the passage refers to

- ○ applied-art objects
- ○ the laws of physics
- ○ containers
- ○ the sides of pots

PASSAGE EXCERPT: ". . . The first weekly newspaper in the colonies was the *Boston Gazette,* established in 1719, the same year that marked the appearance of Philadelphia's first newspaper, the *American Mercury,* where the young Benjamin Franklin worked. By 1760 Boston had 4 newspapers and 5 other printing establishments; Philadelphia, 2 newspapers and 3 other presses; and New York, 3 newspapers. The distribution, if not the sale, of newspapers was assisted by the establishment of a postal service in 1710, which had a network of some 65 offices by 1770, serving all 13 colonies . . ."

The word "which" in the passage refers to

- ○ distribution
- ○ sale
- ○ newspaper
- ○ postal service

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D

Reading Question: Type SIX: Example

PASSAGE EXCERPT: ". . . Roots anchor the plant in one of two ways or sometimes by a combination of the two. The first is by occupying a large volume of shallow soil around the plant's base with a *fibrous root system,* one consisting of many thin, profusely branched roots. Since these kinds of roots grow relatively close to the soil surface, they effectively control soil erosion. Grass roots are especially well suited to this purpose. Fibrous roots capture water as it begins to percolate into the ground and so must draw their mineral supplies from the surface soil before the nutrients are leached to lower levels . . ."

The phrase "this purpose" in the passage refers to

- ⬭ combining two root systems
- ⬭ feeding the plant
- ⬭ preventing soil erosion
- ⬭ leaching nutrients

Reading Question: Type SIX: Example

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C

Reading Question:

Type SEVEN

Sentence Simplification Questions

- Choose a sentence that has the same essential meaning & info as in the passage.
- Incorrect answers change the original meaning.
- Incorrect answers leave out important info.

Which of the following best expresses the essential information in the highlighted sentence?

Incorrect **answer choices change the meaning in important ways or leave out essential information.**

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Reading Question: Type SEVEN: Example

PASSAGE EXCERPT: ". . . Although we now tend to refer to the various crafts according to the materials used to construct them—clay, glass, wood, fiber, and metal—it was once common to think of crafts in terms of function, which led to their being known as the "applied arts." Approaching crafts from the point of view of function, we can divide them into simple categories: containers, shelters, and supports. There is no way around the fact that containers, shelters, and supports must be functional. The applied arts are thus bound by the laws of physics, which pertain to both the materials used in their making and the substances and things to be contained, supported, and sheltered. These laws are universal in their application, regardless of cultural beliefs, geography, or climate. If a pot has no bottom or has large openings in its sides, it could hardly be considered a container in any traditional sense. Since the laws of physics, not some arbitrary decision, have determined the general form of applied-art objects, they follow basic patterns, so much so that functional forms can vary only within certain limits. Buildings without roofs, for example, are unusual because they depart from the norm. However, not all functional objects are exactly alike; that is why we recognize a Shang Dynasty vase as being different from an Inca vase. What varies is not the basic form but the incidental details that do not obstruct the object's primary function . . ."

Which of the following best expresses the essential information in the highlighted sentence? Incorrect answer choices change the meaning in important ways or leave out essential information.

- ○ Functional applied-art objects cannot vary much from the basic patterns determined by the laws of physics.
- ○ The function of applied-art objects is determined by basic patterns in the laws of physics.
- ○ Since functional applied-art objects vary only within certain limits, arbitrary decisions cannot have determined their general form.
- ○ The general form of applied-art objects is limited by some arbitrary decision that is not determined by the laws of physics.

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Reading Question: Type SEVEN: Example

PASSAGE EXCERPT: ". . . Although we now tend to refer to the various crafts according to the materials used to construct them—clay, glass, wood, fiber, and metal—it was once common to think of crafts in terms of function, which led to their being known as the "applied arts." Approaching crafts from the point of view of function, we can divide them into simple categories: containers, shelters, and supports. There is no way around the fact that containers, shelters, and supports must be functional. The applied arts are thus bound by the laws of physics, which pertain to both the materials used in their making and the substances and things to be contained, supported, and sheltered. These laws are universal in their application, regardless of cultural beliefs, geography, or climate. If a pot has no bottom or has large openings in its sides, it could hardly be considered a container in any traditional sense. Since the laws of physics, not some arbitrary decision, have determined the general form of applied-art objects, they follow basic patterns, so much so that functional forms can vary only within certain limits. Buildings without roofs, for example, are unusual because they depart from the norm. However, not all functional objects are exactly alike; that is why we recognize a Shang Dynasty vase as being different from an Inca vase. What varies is not the basic form but the incidental details that do not obstruct the object's primary function . . ."

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- ○ Since functional applied-art objects vary only within certain limits, arbitrary decisions cannot have determined their general form.
- ○ The general form of applied-art objects is limited by some arbitrary decision that is not determined by the laws of physics.

A

Incomplete. Physical laws are not mentioned.

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Reading Question:

Type EIGHT

Insert Text Questions

- Notice the logic of the passage.
- Notice the grammatical connections like pronouns.
- Notice if the content is general or specific with details.
- Use conjunctions & connecters for clues:
  - On the other hand
  - For example
  - On the contrary
  - As a result
  - Further, or Furthermore
  - Therefore
  - In other words
  - Similarly
  - In contrast
  - Finally

Look at the four squares [7] that indicate where the following sentence could be added to the passage.
[You will see a sentence in bold.]
Where would the sentence best fit?

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Reading Question: Type EIGHT: Example

The Insert Text question is formatted differently in print versions of the test. See below for an example of what the Insert Text question will look like in the practice sets and tests of this book. Although the formatting is slightly different, the task you must complete is the same: indicate where the sentence would best fit in the passage.

PASSAGE EXCERPT: "Scholars offer three related but different opinions about this puzzle. **(1)** One opinion is that the paintings were a record of the seasonal migrations made by herds. **(2)** Because some paintings were made directly over others, obliterating them, it is probable that a painting's value ended with the migration it pictured. **(3)** Unfortunately, this explanation fails to explain the hidden locations, unless the migrations were celebrated with secret ceremonies. **(4)**"

Directions: Look at the part of the passage that is displayed above. The numbers **(1)**, **(2)**, **(3)**, and **(4)** indicate where the following sentence could be added.

All three of them have strengths and weaknesses, but none adequately answers all of the questions the paintings present.

Where would the sentence best fit?

- ⬭ Choice 1
- ⬭ Choice 2
- ⬭ Choice 3
- ⬭ Choice 4

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Where would the sentence best fit?

- ⬭ Choice 1
- ⬭ Choice 2
- ⬭ Choice 3
- ⬭ Choice 4

A

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Reading Question:

Reading to Learn:

Type 9: Prose Summary Question

- Understand the structure and connections of the passage as a whole.
- Place the major ideas into an organizational mental framework.
- Give a summary of the passage.
- The choices are a synthesis of the major ideas.
- Three choices are correct out of six.
- It is equal to 2 points. (1 = 0. 2 = 1. 3 = 2)

Reading Question:

Type NINE Example

Textbook P. 51 ,52

APPLIED ARTS AND FINE ARTS

Although we now tend to refer to the various crafts according to the materials used to construct them—clay, glass, wood, fiber, and metal—it was once common to think of crafts in terms of function, which led to their being known as the "applied arts." Approaching crafts from the point of view of function, we can divide them into simple categories: containers, shelters, and supports. There is no way around the fact that containers, shelters, and supports must be functional. The applied arts are thus bound by the laws of physics, which pertain to both the materials used in their making and the substances and things to be contained, supported, and sheltered. These laws are universal in their application, regardless of cultural beliefs, geography, or climate. If a pot has no bottom or has large openings in its sides, it could hardly be considered a container in any traditional sense. Since the laws of physics, not some arbitrary decision, have determined the general form of applied-art objects, they follow basic patterns, so much so that functional forms can vary only within certain limits. Buildings without roofs, for example, are unusual because they depart from the norm. However, not all functional objects are exactly alike; that is why we recognize a Shang Dynasty vase as being different from an Inca vase. What varies is not the basic form but the incidental details that do not obstruct the object's primary function.

Reading Question:

Type NINE Example

Textbook P. 51 ,52

Sensitivity to physical laws is thus an important consideration for the maker of applied-art objects. It is often taken for granted that this is also true for the maker of fine-art objects. This assumption misses a significant difference between the two disciplines. Fine-art objects are not constrained by the laws of physics in the same way that applied-art objects are. Because their primary purpose is not functional, they are only limited in terms of the materials used to make them. Sculptures must, for example, be stable, which requires an understanding of the properties of mass, weight distribution, and stress. Paintings must have rigid stretchers so that the canvas will be taut, and the paint must not deteriorate, crack, or discolor. These are problems that must be overcome by the artist because they tend to intrude upon his or her conception of the work. For example, in the early Italian Renaissance, bronze statues of horses with a raised foreleg usually had a cannonball under that hoof. This was done because the cannonball was needed to support the weight of the leg. In other words, the demands of the laws of physics, not the sculptor's aesthetic intentions, placed the ball there. That this device was a necessary structural compromise is clear from the fact that the cannonball quickly disappeared when sculptors learned how to strengthen the internal structure of a statue with iron braces (iron being much stronger than bronze).

Even though the fine arts in the twentieth century often treat materials in new ways, the basic difference in attitude of artists in relation to their materials in the fine arts and the applied arts remains relatively constant. It would therefore not be too great an exaggeration to say that practitioners of the fine arts work to overcome the limitations of their materials, whereas those engaged in the applied arts work in concert with their materials.

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Reading Question:

Type NINE Example

Textbook P. 51 ,52

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.**

This passage discusses fundamental differences between applied-art objects and fine-art objects.

-
-
-

Answer Choices

1. Applied-art objects fulfill functions, such as containing or sheltering, and objects with the same function have similar characteristics because they are constrained by their purpose.
2. It is easy to recognize that Shang Dynasty vases are different from Inca vases.
3. Fine-art objects are not functional, so they are limited only by the properties of the materials used.
4. Renaissance sculptors learned to use iron braces to strengthen the internal structures of bronze statues.
5. In the twentieth century, fine artists and applied artists became more similar to one another in their attitudes toward their materials.
6. In all periods, fine artists tend to challenge the physical limitations of their materials while applied artists tend to cooperate with the physical properties of their materials.

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Reading to Learn:

Type 10: Fill in a Table Question

- Understand the structure and connections of the passage as a whole.
- Place the major ideas into an organizational mental framework.
- Recognize rhetorical organization: cause/effect, compare/contrast, problem/ solution, argument pro/con… etc.
- The choices are a synthesis of the major ideas.
- Three choices are correct out of six.
- It is equal to 2 points. (1 = 0. 2 = 1. 3 = 2)

Reading Question:

Type TEN Example

Directions: Complete the table below to summarize information about the two types of art discussed in the passage. Match the appropriate statements to the types of art with which they are associated. **This question is worth 3 points.**

TYPES OF ART	STATEMENTS
The Applied Arts	**Select 3**
The Fine Arts	**Select 2**

Statements

An object's purpose is primarily aesthetic.
Objects serve a functional purpose.
The incidental details of objects do not vary.
Artists work to overcome the limitations of their materials.
The basic form of objects varies little across cultures.
Artists work in concert with their materials.
An object's place of origin is difficult to determine.

Drag your answer choices to the spaces where they belong. (This question type fills the computer screen. To see the passage, click on **View Text**.)

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Reading Question:

Type TEN Example

TYPES OF ART	STATEMENTS
The Applied Arts	**Select 3** • Objects serve a functional purpose. • The basic form of objects varies little across cultures. • Artists work in concert with their materials.
The Fine Arts	**Select 2** • An object's purpose is primarily aesthetic. • Artists work to overcome the limitations of their materials.

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Assignment #3: Writing

Reading Practice set 1: P. 61 - 64

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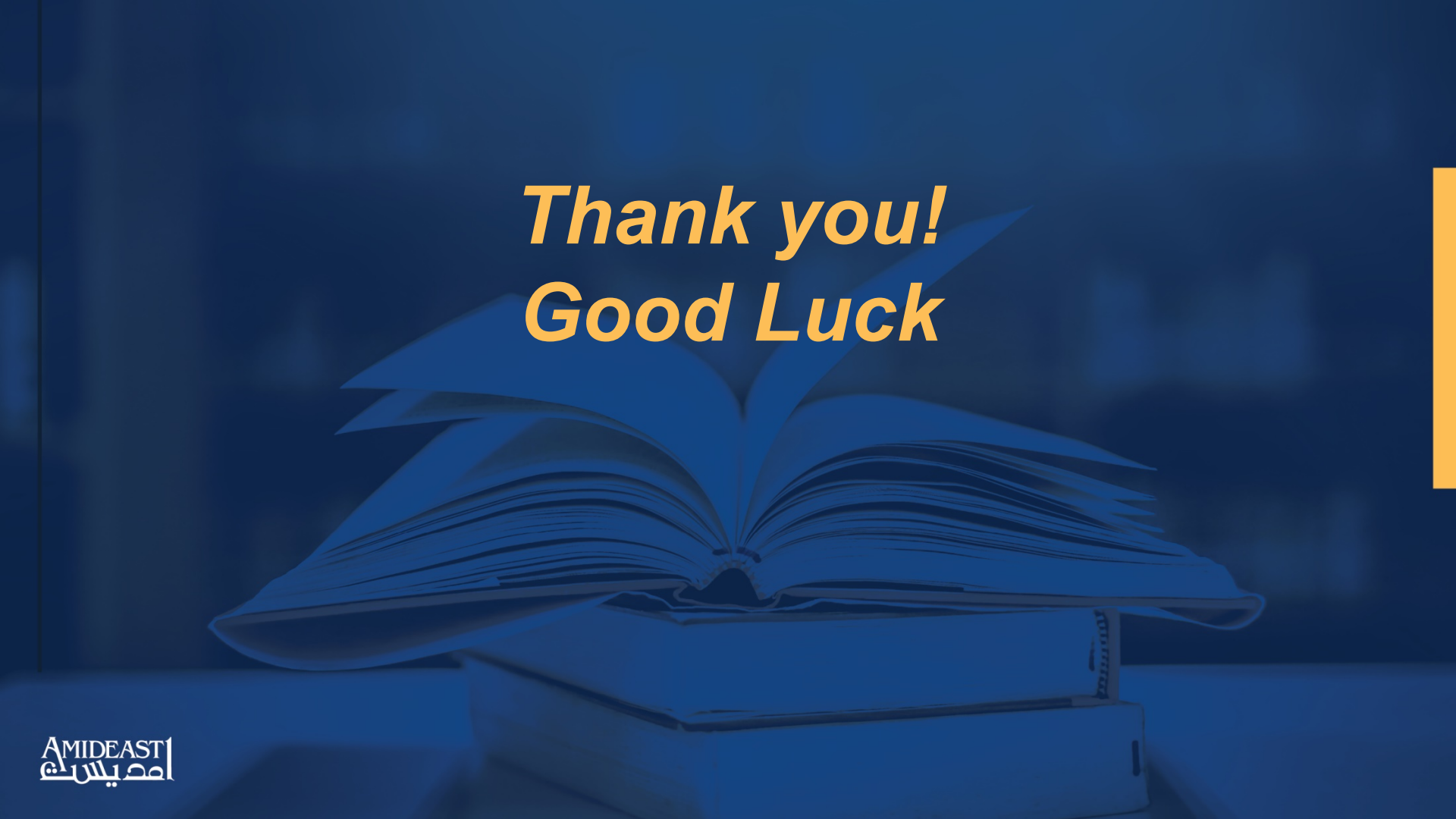
Thank you!
Good Luck
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