READING TEST
35 Minutes—40 Questions

DIRECTIONS: There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

Passage I

PROSE FICTION: This passage is adapted from the short story "Ghirlandaio" by Francine Prose (©1993 by Francine Prose).

On the morning of the trip to the art museum I woke up shaking with fever. I still remember staring down into my dresser drawer, wondering how many sweaters I could get away with wearing. I must have put on three or four, but nothing felt warm. At breakfast, I shivered and tried to hide it. How strange that my parents didn’t notice; normally, one sniffle and they were feeling my forehead. But sometime during the night we must have entered that world of mischance that parents so fear, with its history of catastrophes occurring in eye blinks when parental vigilance lapsed.

Briefly I wondered if maybe I did have polio, as my mother so dreaded, but I was still a child, and didn’t know what was worth fearing: children rarely fear airplanes but, almost always, the dark. The prospect of missing the trip scared me far more than polio. Besides, I already knew that first principle of everyday magic: once you say something, give it a name, then, only then, can it happen. So I kept quiet and shivered and wrapped my hands around my cocoa cup and everything around me slipped in and out of focus.

This is how I recall that day—at moments the edges of things would be painfully sharp; then they would blur and turn wavy. Kissing my parents goodbye, I was so confused I imagined my father would be interested to hear that the world looked to me like an El Greco painting. But just in time I caught myself and climbed onto the steamed-up bus.

Our classroom was in chaos, but through it all rang Miss Haley’s strained voice, yelling, “Hang on to your coats,” which struck me as the most deeply kind, the most thoughtful thing she’d ever said. There was one moment, as we lined up to leave, when I knew I was in danger, that I should tell someone and go home. But then I felt someone bump into me, and even through all those sweaters, I knew who it was. Kenny was right behind me in line, and as we pushed toward the narrow bus door, he whispered, “Can we still go see it?” It took me a while to think what he meant, though for days it was all I had thought of.

What he meant was the Ghirlandaio painting, which he’d heard about from me. It had required astonishing bravery to approach him in the schoolyard, to speak to him for so long, but that was minor compared with the courage it took to mention the unmentionable—that is, Miss Haley’s nose. I don’t recall how I’d phrased it, how precisely I’d made it clear that there existed a work of art with a nose like our sixth-grade teacher’s. It had left us both feeling quite short of breath, as if we’d been running and had gotten our second wind and were capable of anything. And in that light-headed state I offered to take him to see it. It would be easy, I said—I knew the museum so well we could sneak off and get back before anyone noticed.

Yet now the idea of walking even the shortest distance exhausted me, and my plan (which I’d never expected him to agree to) seemed to demand impossible stamina—though less than it would have taken to shake my head no. I told him to be on the lookout for the right moment, and my voice Dopplered back at me through an echo chamber of fever.

At the museum, a guard instructed us to throw our coats in a rolling canvas bin. And this is my clearest memory from that day—the panic I felt as my coat disappeared, how it looked to me like someone jumping, vanishing into a sea of coats. Suddenly I was so cold I felt I had to keep moving, and I caught Kenny’s eye and we edged toward the back of the crowd, and dimly I heard my fever-voice telling him: Follow me.

Not even running helped. I just got colder, wobbly, and unsure; of course we got lost and crisscrossed the damp medieval hall, where the shadows climbed the chill stone walls, pretending to be doorways that vanished when we got close. At last we found the staircase, the right gallery, the Ghirlandaio. And I glowed in the particular pride of having done what I’d boasted I could.

Kenny stared at the painting. Then very softly he said, “Wow. Disgusto.”

“Disgusto” was the word, all right. And yet I felt strangely hurt, protective of Ghirlandaio’s old man, as if he and his grandson were relatives of mine and Kenny had passed judgment on my family, on my life,
on those afternoons when I stood here with my father pretending that this was something compelling and beautiful and not what it was: disgust.

6. Kenny's reaction to the Ghirlandaio painting can best be described as:
   F. threatened; he feels the painting is ominous.
   G. awestruck; he reacts strongly to the painting.
   H. rational; he wants his comments on the painting to make sense.
   J. discreet; he doesn't want the teacher to hear him.

7. The narrator's "plan," mentioned in line 56, depends most critically upon:
   A. the distraction caused by her classmates.
   B. the convenient location of the painting.
   C. Kenny's proficiency as a student.
   D. her familiarity with the art museum.

8. Discussing the resemblances between the old man in the Ghirlandaio painting and their teacher leaves Kenny and the narrator feeling:
   F. exhilarated.
   G. exhausted.
   H. lethargic.
   J. irritated.

9. The description in lines 80–86 suggests that Kenny's comment causes the narrator to:
   A. become defensive about the people in the painting.
   B. pass judgment on her family and her life.
   C. romanticize the subject matter of the painting.
   D. confirm her own doubts about Ghirlandaio's talent.

10. According to her account of the story, the narrator's biggest challenge was to:
    F. convince Kenny to leave their other classmates while at the museum.
    G. broach the subject of Miss Haley's nose while speaking to Kenny.
    H. behave as though she were not ill once she finally saw the painting.
    J. work up enough courage to approach Kenny in the schoolyard for the first time.
Passage II

SOCIAL SCIENCE: This passage is adapted from testimony given by Renée Askins at a congressional hearing on the reintroduction of wolves to Yellowstone National Park (©1995 by the Harper’s Magazine Foundation).

If I were a rancher I probably would not want wolves returned to the West. If I faced the conditions that ranchers face in the West—falling stock prices, rising taxes, prolonged drought, and a nation that is eating less beef and wearing more synthetics—I would not want to add wolves to my woes. I would want to blame something, to fight something.

The wolf is an ideal target: it is tangible, it is blamable, and it is real. Or is it? When ranchers talk about wolves they say, "You know, it’s not the wolves we’re worried about, it’s what the wolves represent; it’s not what they’ll do, it’s what they mean." Wolves mean changes. Wolves mean challenges to the old ways of doing things. Wolves mean loss of control.

Ranchers deserve our compassion and our concern. Whether the threat of wolves is imagined or actual, the ranchers’ fear and anger are real.

Ranchers claim that wolves will devastate the livestock industry in the West. Yet all the studies show that wolves kill far less than 1 percent of the livestock available to them. According to the Bozeman Chronicle, even if federal specialists have wildly underestimated the number of cows and sheep that wolves would kill in the Yellowstone and central Idaho areas, the actual total would be much smaller than the number that die each year in the state of Montana alone because of storms, dogs, and accidents.

In effect, the livestock industry has successfully transferred to the general public one of its most basic operational costs: prevention of predator losses. If you raise Christmas trees, part of the cost and risk of doing business is losing a few trees to gypsy moths and ice storms; inherent in the cost of ranching, particularly on public lands, should be the cost and risk of losing livestock to predators. Instead, every year 36 million tax dollars go to kill native predators on our public lands so that private industry can make a profit.

It is important to remember that wolves are missing from the Yellowstone region only because we eliminated them. They did not vanish from the area in response to loss of prey or lack of habitat; they did not die out as a result of disease or natural catastrophe. We systematically, intentionally, consciously killed every wolf we could find.

Opponents of wolf reintroduction assume that because there are no wolves, there should be no wolves. They have promoted the idea that the return of wolves is somehow radical or extreme, some sort of environmental luxury, some romantic nonsense that only urbanites and rich Easterners advocate at the expense of the poor, beleaguered Western livestock industry. (In fact, surveys show that Westerners support the reintroduction.) The industry’s cry of economic loss has eclipsed the costs to the general public of not having wolves. In the West we now live in a "wolf-free" environment. Or is it "wolf-deprived"? Who has gained and who has lost? How do we assign a value to the importance of a predator in the ecosystem? How do we determine the cost of removing one note from a Mozart symphony, one sentence from a Tolstoy novel, or one brush stroke from a Rembrandt? Having wolves in Yellowstone is not a luxury but a right. We should not have to pay for clean air or water, nor should we believe that they are somehow a luxury. Similarly, we have a right to a full complement of wildlife on our public lands.

Emotions, not facts, have controlled the wolf debate. Wolves have never been just wolves: the wolf is the devil’s keeper, the slayer of innocent children, the nurturer of abandoned babies, the sacred hunter, the ghostly creature of myth and legend. In short, wolves are symbolic; Yellowstone is symbolic; restoring wolves to Yellowstone is a deeply and profoundly symbolic act.

We are a culture of symbols. It is not surprising that ranchers and environmentalists use the symbolic force of wolves to debate painful changes. We use symbols to help us order and make sense of an increasingly complex world. The Yellowstone wolf-recovery debate is fundamentally an expression of a culture in transition; it is the struggle that accompanies old assumptions clashing against the new. The story of this conflict is the story of how we view ourselves in relation to animals, whether we can replace the assumption of “dominion” that has been so destructive to us and to the natural world with a worldview that recognizes that we live in a state of reciprocity with the birds and the beasts—that we are not only the product of nature but also part of it.

As she is revealed in the passage, Askins can most reasonably be characterized as:

A. intolerant of ranchers’ views regarding wolf reintroduction, since they differ from her own views so completely.

B. believing that opponents of wolf reintroduction are depriving all Americans of their right to a full complement of wildlife on public lands.

C. supportive of the livestock industry’s use of tax dollars to compensate for predator losses experienced by ranchers using public lands.

D. surprised that the wolf is the target of so much dislike and at the center of so much controversy, since she herself admires wolves.
12. As it is used in line 65, the word complement most nearly means:

F. flattering remark.
G. equal cost.
H. selection.
J. safe number.

13. It can reasonably be inferred that Askins would most likely agree with which of the following statements?

A. People's historic domination of certain species of animals has been both necessary and beneficial to humans and the natural world.
B. The idea of reintroducing wolves to an area from which they have been absent for twenty years or more is a luxury promoted mainly by wealthy residents of the East.
C. Ranchers and environmentalists alike have primarily used well-documented facts to support their arguments in the wolf reintroduction debate.
D. People are solely responsible for the disappearance of wolves from Yellowstone, so it is appropriate that people should attempt to reintroduce wolves to that environment.

14. According to Askins, ranchers are less worried about wolves than they are worried about:

F. losing control over the environment in which they raise livestock.
G. maintaining the luxury of clean air and clean water on public lands.
H. their tendency to view themselves as both a product of nature and a part of it.
J. comparing the number of livestock killed by storms, dogs, and accidents.

15. It can most reasonably be inferred that Askins asks the rhetorical question (a question to which she expects no answer) "How do we determine the cost of removing one note from a Mozart symphony, one sentence from a Tolstoy novel, or one brush stroke from a Rembrandt?" (lines 58–61) in order to:

A. prove that the cost of reintroducing wolves to the Yellowstone environment would be as high as the cost of making the changes she lists in the question.
B. demonstrate her belief that the debate about reintroducing wolves to the Yellowstone environment cannot be assessed in purely economic terms.
C. educate readers about the market value of symphonies, works of literature, and paintings, which is similar to the cost of returning wolves to the Yellowstone environment.
D. test readers' knowledge about the economic impact of the changes she lists, since she believes these costs can be determined.

16. Which of the following statements best describes Askins's method of and purpose for addressing her subject?

F. She has relayed a series of personal anecdotes and memories in an attempt to persuade members of Congress to agree with her.
G. She has presented her personal opinion supported by factual information to try to persuade members of Congress to support wolf reintroduction.
H. She has constructed an argument based on emotion with no supporting facts to members of Congress in the hope that they will sympathize with her viewpoint.
J. She has presented a series of researched facts designed to show members of Congress the opposing viewpoints of the wolf reintroduction debate.

17. It is most reasonable to infer that when Askins claims that "restoring wolves to Yellowstone is a deeply and profoundly symbolic act" (lines 72–74) she means that reintroducing:

A. wolves is an act that can be important to people in theory only, not in fact.
B. any species to an area is a symbol of humanity's moral obligation to maintain previously established methods of controlling animal populations.
C. any species to an area is one way humans can acknowledge their rightful place as rulers of the natural world.
D. wolves represents an acknowledgment by humans of the importance of including a species formerly considered an enemy.

18. As it is used in line 54, the word eclipsed most nearly means:

F. highlighted.
G. echoed.
H. obscured.
J. exaggerated.

19. It can most reasonably be inferred that Askins compares the cost of losing Christmas trees to moths and storms to the cost of losing livestock to predators (lines 30–35) because she believes that:

A. they are both examples of costs ranchers should not have to bear.
B. they are both examples of costs the public should bear.
C. ranchers should absorb the cost of losing livestock to predators.
D. the public should absorb the cost of losing livestock to predators.
20. According to Askins, ranchers’ difficulties include their being affected by which of the following trends?

F. The public’s growing support for spending tax dollars to kill native predators on public lands

G. Federal specialists’ inaccurate estimates of the number of crows and sheep that wolves would kill in a given area

H. A desire on the part of the livestock industry for a “wolf-free” environment

J. People’s growing tendency to eat less beef and wear fewer leather clothing items

21. The passage suggests that one quality the narrator appreciated about the girls she met in India was their:

A. feminist viewpoint.

B. taste in music.

C. adventurousness.

D. openness.
22. The passage suggests that the narrator dragged her aunt to a Woody Allen movie because:
   F. the narrator refused to attend Indian movies.
   G. her aunt did not know who Woody Allen was.
   H. the narrator was determined to cling to the American culture she left behind.
   J. the narrator wanted to prove that Indian values were just as important as American values.

23. The passage states that instead of traveling to India after graduating from high school, the narrator had hoped to:
   A. attend college in New York.
   B. travel in the U.S. with her friends.
   C. become a playwright.
   D. act in a Broadway play.

24. The narrator's claim that "I had the unswerving consideration of my relatives" (lines 54–55) suggests that her relatives:
   F. treated her as though she were still a child.
   G. treated her with thoughtful concern.
   H. were often afraid of hurting her feelings.
   J. were stubborn people.

25. Information in the sixth paragraph (lines 44–53) supports the narrator's claim that:
   A. her trip to India was an adventure.
   B. she was missing out on a superlative year in the U.S.
   C. everyone in India knew she was American.
   D. she was determined to dislike India.

26. The fact that the narrator wore a sari to her high school graduation seems to contradict her claim that:
   F. she was worried about being married off in India.
   G. she spoke only in hesitant Tamil.
   H. she wanted to escape her Indian past.
   J. her high school classmates thought she was a heroine.

27. In the seventh paragraph (lines 54–63), the narrator offers details about Indian food most likely to:
   A. present one of the more appealing aspects about life in India.
   B. illustrate that she appreciates good restaurants.
   C. illustrate that she is willing to learn cooking skills.
   D. support her claim that the people of India are very generous.

28. The last paragraph suggests that one of the narrator's students from her travel-writing class caused the narrator to:
   F. regret going to India instead of a more interesting place.
   G. reconsider the significance of her own journey to India.
   H. view her Indian relatives in a new way.
   J. feel guilty about her aloofness when she was in India.

29. The passage states that the narrator's relatives in India viewed her as being:
   A. spoiled.
   B. condescending.
   C. intelligent.
   D. entertaining.

30. The first two paragraphs of the passage establish all the following facts about the narrator EXCEPT that she:
   F. was well-liked by her high school friends.
   G. anticipated a disappointing time during her trip to India.
   H. enjoyed spending time in a suburban shopping mall.
   J. still observed some Indian cultural traditions.
Passage IV

NATURAL SCIENCE: This passage is adapted from Sarapiquí Chronicle by naturalist Allen M. Young (© 1981 by the Smithsonian Institution).

Converting dying or dead tissues into nutrients is what binds the creatures of the tropical rain forest into a functioning unit. Thus the giant trees, what I have come to love and admire about Sarapiquí [rain forest] 5 when I stop at a ridge above the forest canopy, are supported precariously upon a thin, fragile tissue of microbes and organic matter, matter that is turned over, transformed by millipedes, sowbugs, ants, and millions of other tiny creatures. Without these hidden, largely 10 unseen assemblages of life, the giants would be no more. But this exquisite association between big trees and the Earth's tiniest creatures has structured and guided the development of Central America's and South America's rain forests for millions of years. With 15 the fixation of energy from the sun through photosynthesis to make living plant tissues, and the continual absence of a cold temperature winter season, the tropical rain forest pulses with energy, most of it tied up in the bodies of its living creatures, corpuscles of nutrients feeding into one another.

What a fascinating, elegant circle of life Morpho [butterflies] symbolizes in this regard. Plants die in the rain forest, including the woody vines Morpho caterpillars feed upon and are evolutionarily specialized to exploit, and saprophytic fungi and bacteria attack the dead plant material. In the process of breaking down dead plant material to feed themselves, the fungi metabolize substances that become attractive to Morpho. The eventual breakdown of the dead plant material provides the rain forest with the fertilizer it needs in order to survive, including the woody vines and other legumes fed upon by Morpho caterpillars. Morpho also gets nutrients from the decay organisms as well.

Morpho symbolize a great deal about the workings of a tropical rain forest. When mushrooms break down the dying and dead tissues of a log or tree trunk, these saprophytic organisms are releasing valuable nutrients into the rain forest, to be fed upon by living plants. So 35 too when the very large grub of a Megasoma or Dynastes scarab beetle, what the Costa Ricans call the cornizuelo, ingests the rotting wood of a tree stump, it is also unlocking essential nutrients to nurture the rain forest. And when birds peck holes in the trunks of trees, 40 exposing sap that soon becomes encrusted with fermenting mold. Such mold, like that of rotting fruit in the forest's canopy or on its floor, converts nature's most ubiquitous fuel molecule, sugar, into the structural building blocks of life, proteins and other substances.

Morpho's own existence, together with that of legions of other insects and other arthropods that disperse bacteria and spores, ensures this rain forest will nourish Macuna and other legumes that feed this butterfly's curious red and yellow caterpillars.

But this intimate biological partnership between microbes and big trees in the tropical rain forest is being broken apart by deforestation. And as I write, this situation has tragic implications for Morpho, creatures whose own lives are also a cognitive piece of the living 55 tapestry of Sarapiquí's forests. It takes about 150 Macuna leaves to make one mature caterpillar of Morpho peleides, or a wet weight of about 20 grams of plant flesh to produce one butterfly. Typically a clump of Macuna or Machaerium occupies little more than a 60 few square meters of habitat floor space, an area not even the girth of an average canopy tree of the tropical rain forest. For one Morpho or several individuals growing up in the same vine patch, not much forest space is required. But the food resources of morpohes,

70 their caterpillar food plants and the juices of decay for the adults, are spread out through the rain forest. Thus the existence of a single Morpho is spread out through the forest as well. Morpho cannot survive in just one small place: yet it takes about ten acres of tropical pasture to fatten a Brahma steer for slaughter.

How many more mornings when the rain forest bathes in tropical sunshine will there be for me, anyone, to witness the incredible beauty of Morpho dancing above the Tirimbina creek? And how much opportunity 80 to see this will there be for much of the floodplain of Sarapiquí? Outside of the La Selva Biological Reserve and the adjoining Braulio Carillo National Park, much of what has been home for Morpho is rapidly becoming beef cattle pastures.

31. The last paragraph suggests that the author of the passage is:
A. an eminent international naturalist.
B. an enemy of the La Selva Biological Reserve.
C. concerned about the future of the rain forest.
D. an infrequent visitor to Sarapiquí's forests.

32. The passage indicates that the cornizuelo eats:
F. scarab beetles.
G. mushrooms.
H. Morpho.
J. rotting wood.

33. The “assemblages of life” referred to in line 10 are:
A. the rain forest's smallest creatures.
B. large groups of rain forest mammals.
C. Morpho caterpillars and butterflies.
D. mushrooms and scarab beetles.
34. The main worry expressed in the fourth paragraph (lines 55–75) is that:
   F. *Morpho* are a cognitive portion of a living tapestry.
   G. deforestation is damaging a delicate natural balance.
   H. deforestation is ravaging several beautiful countries.
   J. Sarapiquí’s forests will have fewer butterflies.

35. The author’s attitude toward the study of the life cycle of *Morpho* is best characterized as one of:
   A. scientific detachment.
   B. excited interest.
   C. scholarly indifference.
   D. dispassionate observation.

36. The passage identifies *Mucuna* as a:
   F. caterpillar.
   G. butterfly.
   H. mushroom.
   J. legume.

37. Lines 35–36 suggest about *Morpho* that they are:
   A. an unusual part of a living tapestry.
   B. an exceptionally beautiful yet rare butterfly.
   C. a representative rain forest species.
   D. a saprophytic organism of rare elegance.

38. The passage suggests that *Morpho* might also be correctly identified as:
   F. a legume.
   G. an ubiquitous fuel.
   H. a *coritzueylo*.
   J. an arthropod.

39. The passage states that *Morpho* grow up in:
   A. the forest canopy.
   B. vine patches.
   C. tree trunks.
   D. rotten logs.

40. The passage claims that one of the biological functions of arthropods is to:
   F. spread spores throughout the rain forest.
   G. produce the fertilizer trees rely on.
   H. facilitate the increase in rain forest habitat.
   J. break down dead plant material for the *Mucuna*.

END OF TEST 3
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## Test 3: Reading—Scoring Key

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* SS = Social Studies/Sciences
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