READING TEST

35 Minutes—40 Questions

DIRECTIONS: There are several passages in this test. Each passage is accompanied 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

LITERARY NARRATIVE: This passage is adapted from the short story "From Aboard the Night Train" by Kimberly M. Blaeser (©1993 by Kimberly M. Blaeser), which appeared in *Earth Song, Sky Spirit: Short Stories of the Contemporary Native American Experience*.

The passage begins with a female narrator traveling to her hometown.

The moon gives some light and I can make out the contours of the land, see the faint reflection in the lakes and ponds we pass. Several times I see or imagine I see glowing eyes staring back at me from a patch of woods beside the track. When we pass through the tiny towns, I try to read their signs, catch their names from their water towers or grain elevators. Occasionally the train stops at . . . Portage . . . Winona . . . Red Wing.

In my sleeping compartment, watching the night countryside, so much world rolls by my window. Like a voyeur I watch the various reunion scenes. I feel these scenes add up to something, some meaning or lesson about all life, and I try to put it into words for myself but find I can't. I finally give up, roll over, go to sleep, and dream.

But now I am awake, keeping my vigil over the Midwest's pastoral kingdom. Chicago, even Minneapolis seems a long way away. A few hours later, still in the deep night hours, the train arrives at my stop, Detroit Lakes, Minnesota, the closest I can get to my destination.

Suddenly, as I descend the two steps from the train, the porter hands me into one of the reunion scenes. "Hi, honey, how was the trip? Did you get any sleep?" "A little. Been waiting long?" "Long enough to beat your dad in two games of cribbage . . . " Glancing back at the train windows, I imagine I am looking into eyes hidden behind mirrored sunglasses.

* * *

I think about progress a lot in the next few days and about what passes for progress. Nightly we walk about town, talk marriages and funerals, then sit on the newly installed benches on Main Street. Together we assemble from our memories the town as it was twenty or twenty-five years ago. We remember the little Model Meat Market and the old Pioneer office. We rebuild the Landmark Hotel, take down the vinyl fronts from the grocery store, change the light posts, the awnings, the names of the current businesses. I put back the old depot, you the corner funeral home. But soon we are distracted and leave things half constructed when we begin to add the people, what's-his-name, the square dance caller; Ed, the fire chief; and Lydia, the town's best gossip. On the walk back home, we have begun to list very specific things, which is the closest we get to the intangibles: the rental meat lockers, the four-digit telephone numbers, the free ice cream during dairy month.

Late at night in my old bed, I listen to the night sounds of the house and fall asleep counting the changes that have come to my little hometown: The park is off limits after dark now, the football field is fenced in, one-hour photo has come to town along with a tanning salon and a pizza parlor. The dry goods store is gone, the dairy, long gone. People lock their houses now more than once a year when the carnival comes to town. But all of these changes pale in comparison to what has replaced the bait shop, the used car lot, and Mr. Morton's small farm, what has sprung up on Highway 59 at the edge of town: Las Vegas–style gambling.

* * *

Taking the train back, I decide to put on pajamas and crawl under the sheets, hoping to trick myself into a good night's sleep. It seems to work. I have slept soundly for several hours, but then the dreams start. I fall in and out of them. But they are not the usual nightmares. I am in a place where folks know you ten, fifteen, twenty years after you've left and still see in your face that of your grandfather or aunt or cousin. I know I am home and I feel safe.

I have an early breakfast with a would-be journalist and some ski vacationers who want to talk about election prospects. I merely feign attention. I nod or laugh on cue, while I try to read upside-down a story in the would-be journalist's newspaper that has caught my eye. It is about the Russian space station and the cosmonaut who had been up in orbit during the takeover attempt and ultimate dissolution of the Soviet Union. After sixteen long months, they are bringing the capsule back. While the train carries me back to my current home and away from my former, I keep thinking about

that poor cosmonaut coming back to find his whole world changed, to find himself a man without a country—at least without the country he left behind.

I watch the ten o'clock national news broadcast. I see him emerge from the capsule. I see him try to stand and have his knees buckle. I know they said it was because he hadn't been able to exercise for such a long time, but I wonder if his weak-kneed feeling might not have more to do with what he saw out the window of the space station and with how the world was happening around without him.

1. The point of view from which the passage is told is best described as that of:

A. a young adult riding a train through the small towns of the Upper Midwest.
B. a young adult preparing to move away from her hometown.
C. an adult missing the new home she has established.
D. an adult reflecting on the past and pondering the present.

2. The passage contains recurring references to all of the following EXCEPT:

F. dreams.
G. reunion scenes.
H. photographs.
J. train trips.

3. The first three paragraphs (lines 1–21) establish all of the following about the narrator EXCEPT that she is:

A. passing through a number of towns.
B. originally from Chicago.
C. traveling by train.
D. observant of the landscape.

4. It can reasonably be inferred from the passage that the narrator thinks her hometown has:

F. improved significantly over the years.
G. made little genuine progress.
H. remained about the same as it was years ago.
J. a chance of being rebuilt as it used to be.

5. Based on the narrator's account, all of the following were part of the past, rather than the present, in her hometown EXCEPT:

A. four-digit phone numbers.
B. the fenced-in football field.
C. free ice cream during dairy month.
D. the depot.

6. According to the narrator, which of the following businesses is relatively new to her hometown?

F. The tanning salon
G. The bait shop
H. The dry goods store
J. The used-car lot

7. When the narrator refers to the cosmonaut as "a man without a country" (lines 83–84), she is most likely directly referring to the:

A. cosmonaut's feeling that he is now a citizen of space, not the former Soviet Union.
B. cosmonaut's unrealized expectation that he will be treated like a hero.
C. political transformation that occurred while the cosmonaut was in space.
D. sixteen months that the cosmonaut spent in orbit around Earth.

8. Details in the passage most strongly suggest that the people meeting the narrator at the train station include:

F. her father.
G. her sister.
H. a neighbor.
J. a journalist.

9. The narrator indicates that the most significant change to her hometown has been the addition of:

A. square dancing.
B. vinyl storefronts.
C. benches on Main Street.
D. Las Vegas–style gambling.

10. According to the passage, news reports attributed the cosmonaut's knees buckling to:

F. his gratitude at being back on Earth.
G. political changes in the world.
H. a lack of exercise.
J. his dismay at what he had seen from the space station.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "Green Music in the Rain Forest" by Suzanne Charlé, which appeared in the Fall 2002 *Ford Foundation Report*.

OELA is an acronym based on Portuguese words rather than the English words used in this article. A *luthier* is a maker of stringed musical instruments.

The Amazonian Workshop School for Fabrication of Stringed Instruments (OELA) is a small part of a larger effort to create a sustainable harvest of the great Amazon forest and to give employment to the region's burgeoning population.

"Few people know that the Amazon is one of the most rapidly urbanizing regions of the world," observes José Gabriel López, a Ford Foundation program officer in Brazil. The city of Manaus, for example, has grown in the past decade from 850,000 to 1.5 million. "This rural-urban migration and the resultant urban shantytowns stand as living symbols of failed or nonexistent rural development policies," López says. "In many places, small-scale rural producers have been abandoned—devoid of health and education services, credit, technical assistance and opportunity. What Rubens Gomes, founder of the workshop school, and his colleagues have created in Manaus is hope."

Gomes knows how to build hope. The school, he notes proudly, is the first to make stringed instruments in the Amazon. And it is the first in all of the Americas to construct instruments exclusively of lumber harvested in an environmentally and socially sustainable manner certified by the Forest Stewardship Council.

"Officially, there are 30 million cubic meters of wood cut in the Amazon annually," Gomes says. "Twenty million of this is wasted—sawdust, scraps, unwanted wood left to rot. And those are the official numbers. The motive of this school is to transform what is lost into things of value. Many people could do this—but there are no schools teaching carpentry in the Amazon."

OELA is meant to help fill the void. To graduate, each student must make a stringed instrument. All the guitars are made from certified wood. Gomes explains that traditionally, Brazilian rosewood and ebony were used in the construction of guitars. But because of intense harvesting, these trees are close to extinction. "I've been working for years, trying to find Amazon woods that are unknown on the market, that are in plentiful supply and that can be used in instrument making," Gomes says. He experimented with dozens before he found types that have the right strength and sound. (Like other master luthiers, he can tell by touching the wood whether it will reverberate well.) Once he identified the woods as possible substitutes, he sent them to a laboratory to be tested for the right grain and density. Today, Brosimum rubescens is substituted for rosewood, Aniba canellila for ebony, and Protium species for Brazilian mahogany and cedar. These and some 25 other undervalued tropical hardwoods have found their way into the luthiers' workshop, taking the pressure off the better-known woods.

For the past year, master luthier Raúl Lage from the Fernando Ortiz Instrument-Making School of the Cuban Music Institute has been working with the students. There are hurdles, he cautions, a number of them technical. The high humidity in Manaus means that the wood will crack in drier climates unless properly treated. Glue frequently doesn't hold. These problems are slowly being resolved.

There is also a major obstacle outside the workshop: The resistance of buyers to new woods. Thus far, most of the instruments have been sold to environmentalists, some of whom "adopt" a student by paying his or her tuition; the student's "project guitar" is then given to the donor as a gift.

There is also the possibility of contract work from outside the Amazon. Gomes's hopes were raised recently when the president of a well-known guitar company based in Nashville, Tennessee, ordered 15 guitars to be auctioned off for the Rainforest Alliance.

Lage cautions that it will be a long time before any of the students can command a master luthier's fee. "There is a saying," Lage says. "Anyone can make one good guitar; it takes a master to make one every time."

José Lucio do Nascimento Rabelo, director of the technical school, says, "By learning this skill, students come to look at the forest in a new way; there are ways other than logging for plywood and firewood to earn a living, to better the life of the people." One of the woods being used as a replacement for the precious rosewood, he notes, is typically used to make charcoal.

Such an appreciation for the forest, says Rabelo, could have a huge effect on the survival of the rain forest; some 80 percent of the students come from other parts of the state of Amazonas, and virtually all of them return to their home towns. "Some," he adds, "go on to become politicians who will have a direct influence on the future of the forest."

11. Which of the following assumptions would be most critical for a reader to accept in order to agree fully with the author's claims in the passage?

- **A.** Shantytowns in the Amazon need to be relocated if the forest is to be saved.
- **B.** Learning to make consistently good guitars requires access to the best materials available.
- **C.** Small-scale rural producers in the Amazon can help preserve the forest by being innovative.
- **D.** Consumers outside of the Amazon can do little to help prevent deforestation.

12. In the context of the passage, the statement "All the guitars are made from certified wood" (lines 34–35) most nearly suggests that Gomes's workshop:

F. uses environmentally sustainable woods in its guitars.
G. isn't doing enough to stop unnecessary deforestation in the Amazon.
H. has little chance of pleasing both musicians and environmentalists.
J. uses only traditional woods in making its guitars.

13. It can most reasonably be inferred from the passage that regarding OELA, the author feels:

A. skeptical of the workshop's aims.
B. dismayed by the workshop's low productivity.
C. supportive of the workshop's goals.
D. confident that the workshop could be duplicated in other places.

14. The main purpose of the second paragraph (lines 6–18) is to:

F. draw attention to the Amazon's tremendous population growth.
G. explain the necessity for ventures such as Gomes's.
H. explain the presence of the Ford Foundation in the Amazon.
J. justify raising taxes to increase social services in the Amazon.

15. The main function of the fifth paragraph (lines 33–53) is to:

A. demonstrate the woodworking skills required to be a master luthier.
B. explore the limitations of science as compared to intuition.
C. outline the scientific reasons why one type of wood cannot be replaced by another.
D. show that experiments led to the discovery of good substitutes for rare woods.

16. The passage notes all of the following as problems that the fledgling Amazon guitar industry has experienced EXCEPT that:

F. glue on the guitars sometimes doesn't hold.
G. the wood used may crack in drier climates.
H. woods usable for guitars have become extinct.
J. buyers resist guitars made with nontraditional woods.

17. The passage indicates that, as a group, the OELA students may impact the survival of the rain forests because most of them:

A. care deeply enough about music to spend their lives making musical instruments.
B. will return to their homes and spread their environmental knowledge.
C. are willing to endure personal hardships in order to use their new skills.
D. will have political careers after they return home.

18. In the passage, Gomes indicates that of the wood cut in the Amazon rain forest each year, approximately how much wood is wasted?

F. One-fourth
G. One-third
H. One-half
J. Two-thirds

19. The passage states that all of the following are woods traditionally used for making stringed instruments EXCEPT:

A. Aniba canellila.
B. rosewood.
C. Brazilian mahogany.
D. ebony.

20. According to the passage, when an OELA student is "adopted," he or she receives:

F. tuition.
G. room and board.
H. food and clothing.
J. a musical instrument.

Passage III

HUMANITIES: This passage is adapted from the article "Finding Philosophy" by Colin McGinn (©2003 by Prospect).

Descartes (line 63) refers to René Descartes (1596–1650), a French mathematician, philosopher, and scientist.

I have been an academic philosopher for the past 30 years. I came from an academically disinclined background in the northeast of England, my relatives being mainly coalminers and other manual workers. I was the first in my family to attend university, and indeed had no thought of it until age 17, when a teacher mentioned it at school. My father had become a successful builder, so we were not materially deprived, and it was expected that I would become some sort of technical worker. The idea that I might one day become a professional philosopher was inconceivable in those days, to me and everyone else. I was simply not living in a place where that kind of thing ever happened; it was far likelier—though still not at all likely—that I would become a pop star (I played drums in a rock band).

The paperback British edition of my memoir *The Making of a Philosopher* has a photograph on the cover of a man sitting on a bench, placed in a grey and listless landscape. He is overlooking the sea on a misty grim day, and the atmosphere is bleak and melancholy. The man, hunched up, immobile, coiled almost, has a pensive posture, as if frozen in thought. This picture is based on a story I tell in the book about sitting on a bench in Blackpool, aged 18, pondering the metaphysical question of how objects relate to their properties. Is an object just the sum total of its properties, a mere coalescence of general features, or does it somehow lie behind its properties, supporting them, a solid peg on which they happen to hang? When I look at an object do I really see the object itself, or just the appearance its properties offer to me? I remember the feeling of fixation that came over me when I thought about these questions—a kind of floating fascination, a still perplexity.

When I look back on this period in my late teens, I recall the harnessing of undirected mental energy by intellectual pursuits. Up until then, my mental energy had gone into things like reading *Melody Maker*, which contained fairly serious articles about pop musicians; I always knew the top 20 off by heart, and studied the articles about drummers intensely, hoping to improve my own technique. I suspect that this kind of swashing mental energy is fairly typical of boys that age. School doesn't seem to connect with it, and it goes off in search of some object of interest, often trivial, sometimes destructive. In my case, it was philosophy that seized that energy and converted it into a passion—though one that took several years to form fully. It is a delicate and fastidious energy that I am speaking of, despite its power, and it will only be satisfied by certain employments, which of course vary from person to person. I had had a similar passion for chemistry when I was ten, and for butterflies and lizards before that. How to harness such passions to formal education remains a great and unresolved problem.

It was—of course—a teacher who tapped into my formless and fizzing mental energy. Mr Marsh, teacher of divinity, brimmingly Christian, a man with very active eyebrows and sharp enunciation, in love with scholarship (oh, how he relished that word)—it was he who first brought out my inner philosopher. From him I heard of Descartes, locked up in his room, wondering whether anything could really be known beyond his own existence. But what I mainly got from the enthusiastic Mr Marsh was the desire to study. His own passion for study shone through, and he managed to make it seem, if not glamorous, then at least exhilarating—when done the right way and in the right spirit. Pencils and stationery were made to seem like shiny tools, and the pleasure of making one's mark on a blank sheet of paper hymned. Choosing a good spot to study was emphasised. Above all, I learned a very valuable lesson, one that had hitherto escaped me: make notes. Thinking and writing should be indissoluble activities, the hand ministering to the thought, the thought shaped by the hand. Today, if I find myself without pen and paper and thoughts start to arrive, my fingers begin to twitch and I long for those implements of cogitation. With such rudimentary tools you can perform the miracle of turning an invisible thought into a concrete mark, bringing the ethereal interior into the public external world, refining it into something precious and permanent. The physical pleasure of writing, which I find survives in the use of a computer, is something worth dwelling on in matters of education.

21. The passage is best described as being told from the point of view of a philosopher who is:

- **A.** discussing metaphysical questions that have troubled philosophers since the time of Descartes.
- **B.** presenting in chronological order the key events in his thirty-year professional career.
- **C.** reflecting on his own early, developing interest in philosophy and in scholarship generally.
- **D.** advising professional educators on how to get more students to study philosophy.

22. Based on the passage, which of the following was most likely the first to engage the author's passionate interest?

- **F.** Drumming
- **G.** Philosophy
- **H.** Chemistry
- **J.** Butterflies

23. The main purpose of the last paragraph is to:

- **A.** reveal the enduring impact of Mr. Marsh's lessons on the author.
- **B.** acknowledge that the author came to doubt some of Mr. Marsh's teachings.
- **C.** describe a typical class as taught by Mr. Marsh.
- **D.** present a biographical sketch of Mr. Marsh.

24. The passage indicates that the man in the book-cover photograph represents:

- **F.** Descartes, wondering what could be known.
- **G.** Mr. Marsh, deep in scholarly thought.
- **H.** the author at age seventeen, thinking about enrolling in college.
- **J.** the author at age eighteen, contemplating a philosophical issue.

25. The author mentions *Melody Maker*, the top 20, and articles about musicians primarily to suggest that his:

- **A.** early interest in music has remained with him to the present.
- **B.** time spent playing music should instead have been spent reading.
- **C.** fascination with pop music and musicians gave focus to his life for a time.
- **D.** commitment to study enabled him to perfect his drumming technique.

26. In the third paragraph (lines 36–56), the author most nearly characterizes the energy he refers to as:

- **F.** potent yet difficult to channel in a constructive way.
- **G.** powerful and typically leading to destructive results.
- **H.** delicate and inevitably wasted in trivial undertakings.
- **J.** gentle yet capable of uniting people who have different interests.

27. Viewed in the context of the passage, the statement in lines 55–56 is most likely intended to suggest that:

- **A.** schools should require students to take philosophy courses.
- **B.** students can become passionate when learning about science in school.
- **C.** schools need to keep searching for ways to tap into students' deeply held interests.
- **D.** students should resolve to take school courses that interest them.

28. The author calls pen and paper "rudimentary tools" (line 80) as part of his argument that:

- **F.** the use of computers has made the use of pen and paper obsolete.
- **G.** students should become skilled with pen and paper before moving on to better tools.
- **H.** while writing with pen and paper can be pleasant, it can also be physically painful.
- **J.** although seemingly simple, pen and paper allow people to perform great feats.

29. In the context of the passage, lines 17–23 are best described as presenting images of:

- **A.** gloom, tension, and fascination.
- **B.** anger, bitterness, and betrayal.
- **C.** stillness, peacefulness, and relaxation.
- **D.** frustration, surprise, and satisfaction.

30. Which of the following does NOT reasonably describe the transition the author presents in lines 80–84?

- **F.** Precious to commonplace
- **G.** Fleeting to permanent
- **H.** Invisible to visible
- **J.** Private to public

Passage IV

NATURAL SCIENCE: This passage is adapted from *Consider the Eel* by Richard Schweid (©2002 by Richard Schweid).

The known facts, as they are pretty much universally accepted among biologists and naturalists today, are that all the eels in all the rivers of eastern North America and the Caribbean countries, and all the eels in all the rivers of eastern and western Europe, are born in the same area of the Sargasso Sea, a huge area within the Atlantic Ocean, between Bermuda and the Azores, the surface of which is frequently covered with sargassum seaweed. In fact, the word "Sargasso" comes from the Portuguese *sargaço*, meaning seaweed. The sea is about 2,000 miles long and 1,000 miles wide, set off from the surrounding waters of the Atlantic by strong currents. It includes the area known in popular legend as the Bermuda Triangle.

Eels hatch in the Sargasso as larvae and are carried by the ocean currents to either Europe or the United States, a journey that can cover thousands of miles and take years. Where they end up depends on which of two similar species they belong to. Those that are *Anguilla anguilla* invariably wind up in European rivers, and those that enter North American rivers always belong to the species *Anguilla rostrata.* The first person to find eel larvae in the Sargasso Sea was Danish researcher Johannes Schmidt, who published his findings in 1924, after spending 18 years hauling nets in search of eels.

The larvae of both species are shaped like small oval leaves and are called leptocephali. Each leptocephalus begins to assume the form of a tiny eel, called an elver or glass eel, when it gets close to the coasts of either Europe or the Americas. By the time it reaches brackish water, where fresh and salt water mix, it is thin and transparent, hardly bigger than a hair, with a pair of eyes like black dots at one end.

From the estuaries and mouths of rivers, the tiny eels frequently continue upstream, particularly the females, who sometimes go great distances inland. American eels have been found as far up the Mississippi River system as the rivers of Iowa. They keep going upriver until something tells them they've reached home, and then they stop. Whatever it is that signals to eels that they are home is definitive—they settle in and live there for as long as 20 years, growing up to a yard long before beginning their journey back to the Sargasso Sea. Scientists determine an eel's age using a microscope to read the growth rings of its otolith—a small, hard calcium deposit at the base of its skull.

In preparation for the return journey to the Sargasso, sexually mature female eels feed voraciously and change color from the muddy-yellow/green of adult eels, often called yellow eels, to a darker green on top and snow-white on their bellies. At this stage, they are called silver eels. They swim downriver in the fall, on the first leg of their journey to the Sargasso, and when they reach estuarine waters, they rest, completing their final transformation as silver eels. They will have eaten heavily and will be about 28 percent body fat. They will never eat again, and their digestive systems will atrophy. Their pupils will expand and turn blue. They will need a new kind of sight adapted to the depths of the sea, where there is little light. They will also have to go through a drastic adjustment, via osmosis, in their blood chemistry, to prepare for the tremendous change in water pressure, going from some 14 pounds of freshwater pressure per inch of their bodies to over a ton of ocean pressure per inch. Once they are back in the Sargasso Sea, the females produce eggs for the males to fertilize, and then the adults die.

At least that is what today's marine biologists and naturalists tell us, although adult eels have never been seen swimming, reproducing, or dying in the Sargasso. In fact, live adult eels have never been seen there at all. The only two adult eels ever reported in the Sargasso Sea were dead, found in the stomachs of other fish. The eel's migration back to its birthplace and what it actually does when it gets there are assumed to take place far below the water's surface and, as of the year 2001, were still completely unobserved. However, the eel larvae—the leptocephali that Schmidt found in the Sargasso—were so small that it was certain they had been born recently, and nearby. Such small larvae have never been seen elsewhere, and while eels have never been observed reproducing in the Sargasso, they have never been seen doing so anyplace else either. Scientists believe the larvae hatch out of eggs at a depth of 100–300 yards and rise slowly toward the light at the sea's surface.

31. One of the main ideas established by the passage is that:

- **A.** researchers have nearly exhausted their resources after spending decades investigating the Sargasso Sea.
- **B.** significant gaps still remain in researchers' understanding of the life cycle of eels.
- **C.** eels live their entire lives in the Sargasso Sea, but no one has ever seen them there.
- **D.** female eels turn into silver eels toward the end of their lives.

32. Learning about which of the following had the largest impact on scientists' current understanding of where eels breed?

- **F.** The direction in which ocean currents carry eel larvae
- **G.** The relationship of the yellow eel stage to the silver eel stage
- **H.** Schmidt's discovery of eel larvae in the Sargasso Sea
- **J.** The adult eels found in the stomachs of other fish

33. The main purpose of the fourth paragraph (lines 34–47) is to describe the:

A. eels' transition from freshwater to the ocean.
B. method of determining the age of eels.
C. complexity of the Mississippi River system.
D. river stage of the eel life cycle.

34. The passage states that the Sargasso Sea is set off from the rest of the Atlantic Ocean by:

F. the Azores.
G. several Caribbean countries.
H. powerful winds.
J. strong currents.

35. The passage notes that the Sargasso Sea includes:

A. the eastern North American shore.
B. the Bermuda Triangle.
C. certain coastal estuaries.
D. the mouth of the Mississippi River.

36. As it is used in line 13, the word *popular* most nearly means:

F. well liked.
G. commonly known.
H. scientifically accepted.
J. most admired.

37. As it is used in line 45, the word *read* most nearly means to:

A. learn from print.
B. observe.
C. think about.
D. predict.

38. The passage indicates that female eels' pupils expand and turn blue because the eels:

F. must adapt to see in an environment with much less light than they are used to.
G. are about to undergo a change in their blood chemistry.
H. no longer need to be able to recognize food sources since they have stopped eating.
J. need to be able to recognize the male eels that will fertilize their eggs.

39. The passage most strongly emphasizes that the process of osmosis is necessary for the eels' transition from:

A. shallower to deeper water.
B. feeding to nonfeeding.
C. immature to mature form.
D. elver to yellow eel.

40. According to the passage, which of the following characteristics of the eel larvae found by Schmidt provided the best evidence that the larvae were hatched in the Sargasso Sea?

F. Size
G. Shape
H. Color
J. Species

END OF TEST 3

STOP! DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.

DO NOT RETURN TO A PREVIOUS TEST.

Test 3: Reading—Scoring Key

	Key	Subscore Area* SS	AL
1.	D		_____
2.	H		_____
3.	B		_____
4.	G		_____
5.	B		_____
6.	F		_____
7.	C		_____
8.	F		_____
9.	D		_____
10.	H		_____
11.	C	_____	
12.	F	_____	
13.	C	_____	
14.	G	_____	
15.	D	_____	
16.	H	_____	
17.	B	_____	
18.	J	_____	
19.	A	_____	
20.	F	_____	
21.	C		_____
22.	J		_____
23.	A		_____
24.	J		_____
25.	C		_____
26.	F		_____
27.	C		_____
28.	J		_____
29.	A		_____
30.	F		_____
31.	B	_____	
32.	H	_____	
33.	D	_____	
34.	J	_____	
35.	B	_____	
36.	G	_____	
37.	B	_____	
38.	F	_____	
39.	A	_____	
40.	F	_____	

Number Correct (Raw Score) for:

Social Studies/Sciences (SS) Subscore Area _____ (20)

Arts/Literature (AL) Subscore Area _____ (20)

Total Number Correct for Reading Test (SS + AL) _____ (40)

*SS = Social Studies/Sciences
AL = Arts/Literature

Test 4: Science—Scoring Key

	Key		Key		Key	
1.	D	_____	15.	A	29.	B	_____
2.	J	_____	16.	G	30.	H	_____
3.	B	_____	17.	D	31.	C	_____
4.	J	_____	18.	F	32.	G	_____
5.	C	_____	19.	B	33.	A	_____
6.	F	_____	20.	J	34.	J	_____
7.	D	_____	21.	C	35.	A	_____
8.	G	_____	22.	J	36.	G	_____
9.	A	_____	23.	A	37.	A	_____
10.	H	_____	24.	H	38.	F	_____
11.	C	_____	25.	B	39.	C	_____
12.	F	_____	26.	G	40.	J	_____
13.	B	_____	27.	C			
14.	H	_____	28.	G			

Number Correct (Raw Score) for:

Total Number Correct for Science Test _____ (40)

1267C