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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 novel *Mr. Ives' Christmas* by Oscar Hijuelos (©1995 by Oscar Hijuelos).

Although Edward Ives had never been the most talented of artists, as he'd tell his son, Robert, years later, he had a highly developed work ethic. A conscientious and self-effacing laborer, ever humble before 5 his craft, he never thought he'd have any money and figured out, as a young man, that he would always live humbly, "without means," practicing his illustrative and painterly skills into his old age. And if he was lucky, getting along on numerous fleeting jobs, he might one 10 day have a show of beautiful portraits. Perhaps he would make enough money to see something more of the world than just the view from his window or where the trains and subways of the mass transit system would take him. Paris, Tahiti, Rome—names that he associ- 15 ated with artists and adventure. That was all he wanted.

Before the war, as a teenager just trying to figure out a little more about the world, when he was not working in his father's printing plant, Edward Ives had also held other jobs. For a time he had been an usher in 20 a big movie house on Ocean Avenue several days a week. It was a job he did not mind because he loved gangster stories and Westerns and animated cartoons. And he enjoyed wearing a velvet-buttoned dark gray outfit and escorting the perfumed pretty girls down to 25 their seats. He fell in love every week but was too shy to do anything about it. He also painted window displays and made special signs for local Brooklyn merchants, and worked in stores like Macy's doing the same. He picked up a little extra money working as an 30 occasional messenger boy, and sometimes worked as a temporary mail sorter in the post office. Every so often he had gone to work for the Steichman brothers, whose animation studio was down on Lafayette Street.

(For his part, Ives had most enjoyed his on-and-off 35 job with the Steichmans. It was an obscure studio, the big animation houses being out in California—Disney, Lantz, Warner Bros.—and it produced mainly kiddie melodramas, its characters bugs and tender animals with cute names like "Mike and Moth," "Zippy the 40 Squirrel," or "Trinket the Tomcat," creations that never really made it with the public.)

Then World War II had come. He did his bit as a civilian employee with a unit of the Army Information Service out in Secaucus, New Jersey, where he worked 45 for three years during the war, churning out instructional comics with titles like "Hygiene at Sea," pamphlets, and posters about everything from malaria to dental hygiene.

Sometimes while resting, traffic noise would take 50 him back to his early days in Manhattan, after the war, when he lived in a walk-up on Fiftieth Street, as a plodding, ever slow but first-rate freelancer, who fell in love with Annie MacGuire. He would see his old radio, which he'd hauled up out of the street and fixed with 55 some new tubes from the corner store; and next to that their rust-bladed electric fan, which used to make the living room, an oven in the summers, a little more bearable; and then his old drawing board and the little cuckoo clock, in which they'd stash their savings, five- 60 and ten-dollar bills. A Chinese screen, and then, later on, the crib in which his son, Robert, or Roberto as he'd call him, would sleep. Adorable and ever so tender, on his back, little feet up, his face would go into delighted contortions when Ives, the shyest and most 65 reticent father in the world, would stand over him and touch his belly.

Thinking about Robert, Ives would always fondly remember those evenings he spent in 1948, at the Art Students League. After a day freelancing, he'd walk in 70 and sit in the back, his sketchbook, charcoals, and pencils set out before him. And often enough he'd notice that among the twenty or so students there sat the quiet Annie MacGuire, whose intensity and concentration had always impressed him. The few times he had spied 75 her work he had been struck by the simplicity and elegance of her drawing. He did not know much about her, other than what he'd once overheard her saying during one of the breaks, when the artists would congregate out in the hall. That she was an art and English teacher 80 at a school on the Upper East Side, her pay lousy. She liked books, he'd noticed, and was probably taking a night course in literature, because she always walked in with thick novels, PROPERTY OF HUNTER COLLEGE stamped on them.

85 When she'd walk into the studio, her portfolio in hand, she'd barely acknowledge the presence of others. Ives couldn't tell if she was a snob or simply private.

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1. The events in the passage are described primarily from the point of view of a narrator who presents the:
   - **A.** inner thoughts and feelings of Ives exclusively.
   - **B.** inner thoughts of Ives and MacGuire exclusively.
   - **C.** thoughts of Ives, his employers, and his classmates as expressed in dialogue.
   - **D.** inner thoughts and feelings of all the characters in the life of Ives.

2. The passage supports all of the following statements about the Steichman brothers' business EXCEPT that:
   - **F.** it was a small animation studio compared to the big ones in California.
   - **G.** it produced cartoons that were shown in the theater where Ives was an usher.
   - **H.** Ives worked there on an irregular basis.
   - **J.** it created characters that included tender and cute animals.

3. Which of the following questions is NOT answered by the passage?
   - **A.** What kind of work did Ives do in his father's printing plant?
   - **B.** Did a relationship ever develop between Ives and MacGuire?
   - **C.** As an infant, how did Robert respond to his father's gentle attention?
   - **D.** In what setting did Ives first become aware of MacGuire?

4. One of the main ideas of the second paragraph (lines 16–33) is that:
   - **F.** as a young man, Ives frequently changed jobs because employers found his work unsatisfactory.
   - **G.** Ives's work at a movie theater earned him the attention of the Steichman brothers.
   - **H.** to get to know the world around him, Ives held a variety of jobs as a young man.
   - **J.** working many jobs at once, Ives lost important chances to advance his art career.

5. According to the passage, all of the following were aspects of Ives's job at the movie theater EXCEPT:
   - **A.** wearing a dark gray outfit.
   - **B.** being able to see gangster movies.
   - **C.** escorting girls to their seats.
   - **D.** painting window displays.

6. In the passage, the statement that MacGuire's artwork is characterized by simplicity and elegance is best described as the opinion of:
   - **F.** Ives that he expresses to her in an effort to impress her.
   - **G.** Ives that he forms at the Art Students League.
   - **H.** MacGuire that she states to her classmates in hopes that Ives will agree.
   - **J.** Ives that replaced his initial impression of her work as being too cute for his taste.

7. The passage indicates that Ives's primary response to the events described in the sixth paragraph (lines 67–84) is:
   - **A.** disappointment over a painful personal loss.
   - **B.** warmth rising from a treasured memory.
   - **C.** confusion over the direction his life has taken.
   - **D.** satisfaction from completing a work of fine art.

8. According to the passage, as a young man, Ives had a vision of success for himself that included:
   - **F.** becoming a Hollywood cartoonist.
   - **G.** moving to a house in the country.
   - **H.** having a show of beautiful portraits.
   - **J.** having his artwork published in a national magazine.

9. The passage indicates that compared to his work at the movie theater, Ives found his work for the Steichman brothers to be:
   - **A.** more enjoyable.
   - **B.** less enjoyable.
   - **C.** more profitable financially.
   - **D.** less profitable financially.

10. That MacGuire was enrolled in a literature class was:
    - **F.** an inference Ives made based on his observation of what she brought to art class.
    - **G.** a fact she mentioned to her art school classmates as a way of suggesting her superiority to them.
    - **H.** a detail that Ives learned from a classmate who had discovered that Ives was fond of MacGuire.
    - **J.** a comment she made to overcome an awkward silence in her first conversation with Ives.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "In a Lonely Place" by Martha Nussbaum (©2006 by The Nation).

Nussbaum is reviewing the biography *The Solitude of Self* by Vivian Gornick.

In 1840 the young Elizabeth Cady Stanton attended the World Anti-Slavery Convention in London with her new husband, an abolitionist politician. At least she tried to attend it. On her arrival at the convention site, the people in charge refused to seat her because she was a woman. All the women were required to withdraw to the periphery, where, Vivian Gornick writes in her new book on Stanton, *The Solitude of Self*, "they could see but not be seen, hear but not be heard." Most of the men, including her husband, went along with this arrangement, unwilling to complicate discussion of the all-important antislavery issue. Only a few, notably the prominent abolitionist William Lloyd Garrison, refused to participate on terms that excluded women. Stanton recalled later that it was on this day that she realized for the first time that "in the eyes of the world I was not as I was in my own eyes, I was only a woman."

So began the career of one of America's greatest radicals. Perhaps, however, it really began much earlier. When Stanton, around age 12, heard of a local woman who had suffered outrageous but legally sanctioned injustice at the hands of her dead husband's son, she grabbed a knife and cut the offending passage out of the law book on her father's desk. Her father told her that she could work to change the law but that, in Gornick's words, defacing the book was "not only forbidden . . . it was also useless." She reflects that at this point it was "already too late: an educated, upright, law-and-order household had spawned a daughter who was going to cut the laws out of the books with a knife."

Gornick loves Stanton's uncompromising radicalism, her inextinguishable and rather joyous sense of outrage. In this woman who raised seven children during the day and wrote at night, her prolific output fueled by an abiding passion for justice, Gornick finds the archetype of the feminist movement she knew in the 1970s, with its creative energy, its excitement at having identified the problem to be solved. Stanton, Gornick argues, is the model for this revolutionary feminism, because she was the one who always refused to scale back her just demands out of political expediency, who remained faithful to the radical vision of full equality.

Stanton's revolutionary life was not entirely happy. Although she and her husband initially shared political passions, they gradually grew apart, and the whole abolitionist movement, with its insistence that slavery had to be the sole focus of attention, came to seem to her deeply compromised. Stanton's radical demand for equality for both blacks and women lost her, moreover, the friendship of many feminist women, who were willing to postpone the suffrage fight to be on good terms with powerful men and to preserve solidarity with the abolitionist cause. Nonetheless, Stanton loved her life and her enduring friendships, and she loved her struggle. In 1878, after recalling the exhausting efforts she and other feminists had expended in the cause, she then says, "And all our theme is as fresh and absorbing as it was the day we started. . . . In this struggle for justice we have deepened and broadened our own lives, and extended the horizon of our vision."

Gornick's account of Stanton's life is exhilarating and deftly written. She follows Stanton from her rebellious childhood through the early days of her engagement with abolitionism to that moment of conversion in London when she realizes that women aren't respected, even in the abolitionist movement. From there, the road leads to the famous meeting at Seneca Falls in 1848, the first women's rights convention in the United States, when Stanton boldly showed her radical colors, demanding suffrage for women. The next fifty-four years (she died in 1902) were filled with passionate speech-making and activism, as Stanton traveled tirelessly around the country on the lecture circuit with her friend Susan B. Anthony. In one seven-month period, for example, they lectured 148 times in 140 towns in ten states. Gornick vividly conveys the combination of constructive anger and ceaseless activity that marked Stanton's relationship to the world around her, and she makes her refusal to surrender her radical demands seem deeply right. Gornick makes a good case that Stanton is indeed the key precursor to the feminist movement of the late twentieth century, which refused to compromise while at the same time maintaining a hopeful attitude to the potential of law as a force for social reform.

11. The passage's author most strongly implies that over time, Stanton's relationship with her husband:

A. grew gradually stronger as they found a shared passion in abolitionism.
B. grew gradually weaker as their interests and priorities diverged.
C. worsened after an 1840 antislavery convention in London, then slowly improved.
D. ended abruptly after an 1840 antislavery convention in London.

12. According to the passage, who approved of the action described in lines 6–10?

F. Garrison
G. Stanton herself
H. Gornick
J. Most of the men at the 1840 antislavery convention in London

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13. As portrayed in the passage, the reaction of Stanton's father to her cutting out a passage from a book is best described as:

A. proud and thankful.
B. concerned but hopeful.
C. sympathetic but critical.
D. angry and afraid.

14. In the statement in lines 28–31, Gornick most strongly stresses:

F. the love for the law and education that Stanton shared with her father.
G. how overprotective parents led Stanton to act out at home and at school.
H. how a happy home life led Stanton to become involved in political activism.
J. the contrast between Stanton's conventional home life and her rebellious behavior.

15. According to the passage, Gornick believes that Stanton is the model for the type of feminism found in the 1970s because Stanton:

A. wanted nothing more than a quiet, private life as a writer and parent.
B. tempered her passion for justice with a sense of compassion.
C. refused to compromise her strongly held, radical belief in full equality.
D. was realistic about the limits of what reformers could accomplish.

16. The passage most strongly suggests that Stanton looked back on her life with:

F. deep satisfaction.
G. reluctant acceptance.
H. mild regret.
J. weary bitterness.

17. Lines 15–18 most nearly mean that Stanton:

A. had been aware since childhood of the restrictions that society placed on women.
B. abruptly discovered that just being a woman reduced her value in many people's eyes.
C. was devastated to learn that even Garrison thought less of her because she was a woman.
D. slowly began to question whether women had fewer rights than men because of their gender.

18. The passage's author characterizes Stanton at the Seneca Falls convention most nearly as:

F. uncharacteristically outspoken on the issue of women's suffrage.
G. surprisingly unclear about her position on voting rights for women.
H. boldly engaged in a range of issues related to women's rights.
J. impressively insistent on the right of women to vote.

19. For the passage's author, lines 75–77 mainly serve to support her earlier point that:

A. Stanton and Anthony were close friends who enjoyed travel.
B. Stanton was a relentless promoter of the causes she believed in.
C. lectures were a popular form of entertainment in the nineteenth century.
D. Stanton ruined her health in the cause of feminism.

20. Another reviewer of Gornick's book sums up Stanton in this way:

> An icon of the American feminist movement, Elizabeth Cady Stanton devoted her life to the cause of women's suffrage, . . . traveling ceaselessly, speaking passionately about the issue that she felt should define her generation.

How does this account of Stanton compare to that of the passage's author?

F. Both offer a similar and positive assessment of Stanton's work as a feminist.
G. Both offer a similar and negative assessment of Stanton's work as a feminist.
H. This account stresses Stanton's commitment to women's suffrage, while the passage's author questions it.
J. This account mentions Stanton's extensive travel, while the passage's author doesn't.

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Passage III

HUMANITIES: This passage is adapted from the memoir *My Heart Is in the Earth: True Stories of Alabama and Mexico* by Wayne Greenshaw (©2001 by Wayne Greenshaw).

Hank Williams was a popular singer and writer of country music in the 1940s and 50s.

In the summertimes of my youth, my younger brother, Donnie Lee, and I rode with Daddy, a traveling salesman, when he traveled Alabama and east Mississippi, stopping at barber and beauty shops, bringing 5 them the latest stainless steel razors, smelly perfumed wave lotion, the fanciest new dryers, and a tonic that would plaster hair to the scalp while turning it dark brown.

It was on a highway in south Alabama that we 10 were passed one afternoon by a pink Cadillac with a pair of cowboy boots sticking out the rear window. "That's ol' Hank," Daddy said.

Donnie Lee and I looked at each other, puzzled.

"In a minute or two there'll be another one just 15 like that," Daddy said.

Donnie Lee questioned his statement.

But, sure enough, in a few minutes, the first car's twin, down to the snazzy fins shining brightly in the sunlight, passed us with a beep of its horn. Daddy 20 answered and shot an abbreviated wave.

In the next town we found the two Cadillacs parked side by side facing the curb outside the drugstore. Daddy pulled his car parallel to them. We followed him inside, where a skinny man wearing a white 25 cowboy hat rose from the table where he sat with three friends and, grinning from ear to ear, greeted Daddy like a long lost relative. They hugged and carried on, Daddy introducing us as his "number one assistants," and told us, "Boys, this is Hank Williams, the most 30 famous singer and songwriter ever to come out of Georgiana."

The skinny man hooted. "Now, that's about the best introduction I've ever had," he said, and ordered a round of soft drinks, which we accepted with thanks. 35 We slunk back on the edge of the shallow breeze from the slow moving fan centered over the marble-topped table. In the shadows of glass-squared display booths we sipped our drinks while the men talked about "the road," Daddy asking where they'd played, Hank and his 40 boys saying they'd had a big crowd down in Andalusia the night before.

With his bladed face cocked just so, the shadow of his wide-brimmed hat muting his features, Hank caught my eye and grinned and said, "What kind-a music you 45 like, big 'un?" and I tried to hide behind my glass of soda, pushing back shyly against the glass case. "Cat got yo' tongue?" he asked, and I put my mouth to the edge of the cold glass to keep from saying anything, feeling the heat of all their eyes on me. I wished we'd 50 never seen the Cadillacs or the men, and I wondered when Daddy was going to take us on down the road, where he said he had more shops to call on.

When I finally did glance up, I looked directly into the bluest eyes I'd ever seen on a man. His thin mouth 55 stretched into a generous smile. "How's about you boys coming out here to the car with me?" He pushed his chair back. "I got some things for y'all."

From the trunk of one of the pink Cadillacs he took two black-and-white eight-by-ten glossy photo-60 graphs of himself, scratched out, "For Wayne, a fine young man," and signed it, then did the same for Donnie Lee. As we moved to Daddy's car, he called, "You got a Victrola?" I nodded. Then he handed me a half-dozen 78 rpm records. "Y'all share 'em, okay?" I 65 nodded.

When we returned home to Trussville on Friday, Mama questioned us about our week with Daddy. We showed her the photographs. We took the records to our room. As the first started to play, Donnie Lee made a 70 face. I frowned and shook my head.

In memory, that trip with Daddy unwinds in shades of black-and-white colored with a streak of pink. Today, as I listen to the powerful poetic slur of his music, hitting notes that even he could not find on 75 a scale between five parallel lines, sounding words that ring against the heart like coins dropped into a deep clear pool at the bottom of a deep dark cave, I am so moved that I am stunned almost senseless with its beauty. Somewhere between then and now I learned to 80 fathom the depths of his genius.

"Did you hear that lonesome whippoorwill? He sounds too blue to fly. The midnight train is whining low. I'm so lonesome I could cry."

How could any eleven-year-old ever know the 85 naked strength of such words prayed to such sounds? The plaintive voice cuts to the heart that knows the secrets of being twisted and torn, battered and bruised, where the scar-tissue grates against old feelings that cannot—will not—remain hidden.

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

A. traveling with his father and brother.
B. wanting to become a musician like Williams.
C. reflecting appreciatively on meeting Williams.
D. searching for his roots in Alabama.

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22. According to the passage, which of the following events occurred last chronologically?
    F. The narrator and his brother show photographs to their mother.
    G. The narrator is introduced to Williams.
    H. The narrator's father meets Williams.
    J. The narrator is stunned by the beauty of Williams's music.

23. Through his description of his meeting with Williams, the narrator portrays Williams most nearly as:
    A. up to date.
    B. down to earth.
    C. reserved.
    D. rebellious.

24. Based on the passage, the narrator's reaction to being first addressed by Williams is one of:
    F. pity and disrespect.
    G. curiosity and awe.
    H. pride and thankfulness.
    J. bashfulness and discomfort.

25. It is reasonable to infer that, following their first experience listening to Williams's records, the narrator and his brother:
    A. continued to play the records often to recapture the fond memories of meeting Williams.
    B. didn't listen to the records for some time after that since they found the music unappealing.
    C. shared the records with their mother, as she appeared to appreciate the music.
    D. were struck at once by Williams's skillful songwriting ability.

26. The narrator compares the sound of Williams's words to the sound of:
    F. "a scale between five parallel lines" (line 75).
    G. "coins dropped into a deep clear pool" (lines 76–77).
    H. "that lonesome whippoorwill" (line 81).
    J. "the midnight train" (line 82).

27. As it is used in line 71, the word *unwinds* most nearly means:
    A. relaxes.
    B. unhooks.
    C. disintegrates.
    D. unfolds.

28. The narrator uses the simile in lines 73–79 to describe Williams's ability to:
    F. convey his depth of feeling.
    G. write songs that require a variety of instruments.
    H. appeal to fans of all ages.
    J. train his voice to make unique sounds.

29. Based on the passage, how old was the narrator when he met Williams?
    A. Three
    B. Eight
    C. Eleven
    D. Fourteen

30. It is most reasonable to infer from the passage that the narrator gains an appreciation of Williams's music primarily as a result of:
    F. Williams's friendliness on the day they met.
    G. his own experiences with heartache.
    H. encouragement from his brother and father.
    J. seeing Williams perform in concert.

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Passage IV

NATURAL SCIENCE: This passage is adapted from *The Variety of Life* by Colin Tudge (©2000 by Oxford University Press).

Through all classification systems, whether devised by songbirds, professors of botany, or fishmongers, two separate sets of considerations run in parallel. The first is operational: how do you actually go about classifying? What criteria do you adopt to decide whether item A belongs in category X or category Y? A songbird weighing up a bird of prey perhaps looks for curvature of beak or length of claw—or, more probably, relies on overall impression or gestalt; and by such means it distinguishes a falcon from a duck. For chefs, succulence on the inside and a crunchy carapace on the outside are the marks of shellfish.

If the criteria are made explicit, and can be repeated by other people simply by following the instructions—if, for example, they depend on qualities that can be measured and are not judged simply according to personal taste—then those criteria can be called 'objective'. But objective criteria may also be arbitrary. I might, for example, decree that all insects with legs over 2 centimetres long should be placed in a new grouping called 'mega-insects'. The criterion would be perfectly objective, in the sense that it is explicit and repeatable, which would not be the case if I simply decreed that there should be a special category marked 'beautiful'. But although the grouping of mega-insects would be objectively defined it would also be arbitrary. Nothing very special distinguishes insects that just happen to be large, except their largeness.

Behind all classifications, too, there is inevitably a philosophy. All classifications impose some view of the world: they all make a statement. Thus a chef regards the Universe as a market: the things within it are divided up according to edibility and wholesomeness. A songbird is concerned with food, too, but also with enemies and potential mates. The many classifications devised by scientists, historically, have pursued various philosophies.

Whatever criteria we adopt, however, and whatever we are classifying and for whatever purpose, all classifications tend to follow a common pattern. The items in question are first divided into big categories, and then each big category is divided into smaller categories, and so on. The result is a series of nesting groups called a **hierarchy**: little ones grouped within bigger ones within bigger ones still. Classifications, in short, tend to be hierarchical.

Ad hoc ways of categorizing living things are useful. Long may they persist. Practical people doing practical things need to carve up the world in their own ways, and it is not for outsiders to cavil. The flesh of abalones (ear shells) and of lobsters are comparably tender even if those creatures are less closely related to each other than eagles are to sea squirts; so why not call them both 'shellfish'? A 'weed' is a useful category, as any farmer will attest. Each system of classification casts its own light upon the world; lay different classifications side by side and you illuminate from different angles, and truly begin to see in three dimensions.

But it is one thing simply to manipulate aspects of nature for our own convenience, and another to seek understanding. Of course, deeper understanding can lead to more subtle exploitation—and thus it is, for example, that increasing knowledge of microbes on the one hand and of the operation of DNA on the other, is currently bringing us the mixed but in general momentous benefits of biotechnology. But for true biologists, the real pleasure comes simply from knowing, and from the sense of coming closer to other living things. I am defining 'biologists' broadly: to include naturalists, in the old-fashioned sense, who like simply to observe nature, and scientists, who seek to explain its workings by proposing hypotheses and then testing them out. True biologists seek something more in nature than mere utility. They feel in their bones, and all their senses proclaim, that there is an *order* among living things; and it is this 'natural' order that they seek to reflect in their classifications. They feel, too, that there should be criteria for classification that are not simply arbitrary, but reflect some real and important affiliations. Thus, what is often called 'natural classification' is based on what biologists construe as the underlying order of nature; or that is the intention. Biologists (broadly defined) have been seeking to devise such a classification at least since the time of the Greek philosopher Aristotle.

31. The primary purpose of the passage is to:
   A. examine the hierarchical pattern for classifying items.
   B. delineate between classifications that impose a view of the world and those that reflect a natural order.
   C. examine the similarities and differences between how naturalists and biologists classify items.
   D. describe the process of establishing, and the limitations and usefulness of, a system of classification.

32. The main function of the second paragraph (lines 13–28) in relation to the passage as a whole is to:
   F. describe the characteristics and a potential weakness of objective criteria.
   G. introduce a new scientific concept that the remainder of the passage explores.
   H. argue the need for subjective criteria, such as beauty, when classifying items.
   J. restate a surprising fact about the origin of classification systems.

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33. The author mentions abalones and lobsters in the fifth paragraph (lines 47–58) primarily to:

A. explain the dissimilarity between the two types of sea creatures.
B. criticize the impractical classification systems developed by laypeople.
C. convince the reader that "shellfish" is a useless classification.
D. show that people's everyday categorizations are useful in meeting their particular needs.

34. According to the passage, a true biologist seeks all of the following EXCEPT:

F. a sense of coming closer to other living things.
G. classifications that are mainly utilitarian.
H. classification criteria that are both genuine and important.
J. a natural order among living things.

35. According to the passage, what is the primary problem with the grouping "mega-insects"?

A. It is arbitrary and based on a relatively unimportant quality.
B. It is subjective and based on one person's practical needs.
C. It is established by a criterion that is not explicit or repeatable.
D. It is not considered by biologists to be objectively defined.

36. According to the passage, the second step in establishing a series of nesting groups is to:

F. divide each big category into smaller categories.
G. place the subcategories into one large group.
H. separate the items in question into equal groups.
J. review subgroups for overlapping characteristics.

37. As it is used in line 49, the phrase *carve up* most nearly means:

A. gouge.
B. minimize.
C. analyze.
D. inscribe.

38. In the context of the passage, the phrase "illuminate from different angles" (lines 57–58) most nearly suggests that different classification systems:

F. convey contradictory information that is confusing to people.
G. tend to spotlight categories that are less important than others.
H. provide an array of viewpoints that broadens people's understanding.
J. can be positioned side by side to pinpoint an item's most important feature.

39. The passage indicates that old-fashioned naturalists differ from scientists in that naturalists:

A. like to observe nature rather than test hypotheses about it.
B. seem to care more deeply about nature than scientists do.
C. are more interested in manipulating aspects of nature than understanding it.
D. seek to explain the intricate workings of nature through scientific tests.

40. Suppose a dog trainer typically divides her clients' dogs into two groups, "easy to train" and "difficult to train," based on her initial impressions of each dog on the first day of training. Based on the passage, the author would most likely describe this classification system as:

F. objective and easily repeated by others.
G. arbitrary and not useful to the trainer.
H. informal and inappropriately unscientific.
J. practical and meaningful to the trainer.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.