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 *Aloft* by Chang-rae Lee (©2004 by Chang-rae Lee).

For most of my life I worked in the family business, Battle Brothers Brick & Mortar, a masonry company that my grandfather started in the Depression and that my father and uncles gradually turned into a landscaping company that I maintained and that my son Jack has plans for expanding into a publicly traded specialty home improvement enterprise to be renamed Battle Brothers Excalibur, L.L.C., replete with a glossy annual report and standby telephone operators and an Internet website.

The family name was originally Battaglia, but my father and uncles decided early on to change their name to Battle for the usual reasons immigrants and others like them will do, for the sake of familiarity and ease of use and to herald a new and optimistic beginning, which is anyone's right, whether warranted or not.

Battle, too, is a nice name for a business, because it's simple and memorable, ethnically indistinct, and then squarely patriotic, though in a subtle sort of way. Customers—Jack says *clients*—have the sense we're fighters, that we have an inner resolve, that we'll soldier through all obstacles to get the job done, and done right (this last line can actually be found in the latest company brochure). My father insists that the idea for the name originated with him, and for just the connotations I've mentioned, which I don't doubt, as he was always the savviest businessman of his brothers, and talked incessantly through my youth about the awesome power of words. But it's not just marketing—for the most part the tag has been true, though certainly more so in my father's generation than my own, probably more in mine than in Jack's; but this is world history and I'm not going to rail on about the degradation of standards or the work ethic. My father and uncles did their work in their time, and I did mine, and Jack will do his at this post-turn-of-the-millennium moment, and who can say who will have had the hardest go?

Sometimes I think Jack's is a tough slot, given the never-ending onslaught of instant information and the general wisdom these days that if you don't "grow" your business at a certain heady rate it will wither and die. Good for him that for the last four years he has seemed to be practically printing money, what with all the trucks out every day and him needing to hire extra help literally off the street each morning. Now with the economy in the doldrums he probably wishes he hadn't built his mega-mini-mansion but he doesn't seem concerned.

I do sometimes worry about Jack, and wonder if he's grinding too hard for the dollars. Just sit down with him to lunch sometime and you'll see all the digital hardware come unclipped from his belt and onto the table, the pager and cell phone and electronic notepad and memo-to-self recorder. At least my father and uncles had the twin angels of innocence and ignorance to guide them and the devil of hard times to keep working against. I merely inherited what they had already made fairly prosperous, and did what I could not to ruin anything, though my girlfriend Rita often pointed out that I had the least enviable position, given that I really had no choice in the matter, expected as I was to sustain something I never had a genuine interest in. This is mostly true. I had no great love for brick and mortar.

In all fairness, however, I'm Hank (The Tank) Battle's son, with the main difference between him and me being that I was never able to summon his first-strike arrogance, nor develop the necessary armature for the inevitable fallout from oneself. I made a fine living from Battle Brothers. I always worked hard, if not passionately. I never took what was given to me for granted, or thought anything or anyone was below me. I was not a quitter. In these regards, I have no regrets.

When I sold out my shares in Battle Brothers four years ago I hadn't fully realized that there was no place left for me to go, and decided, on the suggestion of my daughter Theresa, citing my extensive résumé as a "passenger," that I ought to try my hand at being a travel professional, which, it turns out, despite her snide deconstructive terminology, was just my calling. For long before I donned my travel agent's blazer I could speak to most every notable sight in every notable town in this shrinking touristical world, I knew the better ranks of inns and hotels and tour and cruise operators, and I knew which all-inclusives and play-and-stay packages offered good value or were just plain sorry and cheap.

1. The passage can best be described as primarily:
   - A. the reflections of a man considering the past and current state of the family business and his role in both.
   - B. an account of the rise and fall of a family business as told by one of its founders.
   - C. an attempt by a business owner to understand the falling-out he's had with his father over how the family business is run.
   - D. a father's tribute to a son who is taking over the family business at a difficult time.

2. Which of the following actions affecting the family business does the narrator NOT attribute to Jack?
   - F. Calling customers "clients"
   - G. Offering standby telephone operators
   - H. Changing the family name from Battaglia to Battle
   - J. Expanding the company into a publicly traded enterprise

3. The narrator explicitly declines to take a firm stand on which of the following issues?
   - A. Which family member or members will have faced the greatest challenges in running the business
   - B. Whether changing the family name from Battaglia to Battle was a reasonable thing to do
   - C. What the main difference is between his father and him
   - D. In what ways he served the company well

4. According to the passage, what is the narrator's father's attitude toward words?
   - F. The people who talk the most say the least.
   - G. Words distract people from action.
   - H. Words have an awesome power.
   - J. Advertising makes words meaningless.

5. As it is used in line 44, the word *out* most nearly means:
   - A. broken.
   - B. outdated.
   - C. on the job.
   - D. out of fuel.

6. What or who are the "twin angels" referred to in the passage?
   - F. Work and prosperity
   - G. Innocence and ignorance
   - H. The narrator's son and daughter
   - J. The narrator's father and uncle

7. What does the narrator state is his girlfriend's view of his role in the family business?
   - A. His contributions, though overshadowed by those of his predecessors, were still critical to the company's success.
   - B. He was lucky to inherit a business that others had already made successful.
   - C. More than anyone, he deserved credit for ensuring the company did not fall apart during hard times.
   - D. He had the least enviable position, in that he was expected to keep up a business he had little interest in.

8. According to the passage, who or what is "Hank (The Tank)"?
   - F. The narrator
   - G. The narrator's father
   - H. The company mascot
   - J. One of the company's original trucks

9. According to the passage, there was something snide about the narrator's daughter's suggestion that:
   - A. Jack was practically printing money.
   - B. the company's history is a form of world history.
   - C. the name Battle Brothers sounds patriotic.
   - D. the narrator should try a job in the travel profession.

10. As it is used in line 81, the phrase *speak to* most nearly means:
    - F. talk to directly.
    - G. contradict openly.
    - H. scold gently.
    - J. discuss knowledgeably.

Passage II

SOCIAL SCIENCE: This passage is adapted from the book *Tree Bark: A Color Guide* by Hugues Vaucher, translated and edited by James E. Eckenwalder (©2003 by Timber Press, Inc.).

Bark makes up 6–22% as much of the bulk of tree trunks as the wood. In many lumber mills, bark has often been discarded as waste or burned in the open air. This poses a big problem in terms of groundwater contamination and air pollution. The exploitation of bark takes advantage of its three most important properties: its energy content, which is about the same as that of wood; its low density; and the diverse cellular contents. These physical properties and the high concentration of chemical cell contents explain the diverse potential uses for bark.

Cork oak (*Quercus suber*) is virtually without parallel among trees. It is the only one that is exploited industrially and exclusively for its bark: cork, a raw material whose properties are nearly impossible to duplicate artificially. This tree of the Mediterranean countries and of the adjacent Atlantic coasts is cultivated principally in Portugal, which with 330–440 million pounds per year provides 50% of world production. Portugal has more than 1.8 million acres of cork oaks under cultivation. Next come Spain, Algeria, Morocco, France, Italy, and Tunisia.

A standardized procedure is used for harvesting cork. When the cork oak reaches the age of 20–25 years and its trunk measures about 12 inches in diameter, it can be debarked (or stripped) for the first time. The virgin cork from this harvest is of low quality and is generally only used for granulated cork. After another 8–10 years, the cork will have regrown to a thickness of 1¼–2 inches. The second harvest can then proceed, and thenceforth every 8–10 years to an age of 130–150 years if the tree holds up well and grows in favorable climatic conditions. Trees that are not subjected to this harvesting regime can live 300–400 years!

The uniqueness of the cork oak lies in the great ease with which the outer bark (cork and rhytidome) can be separated from the inner bark (bast), preserving the living part that produces the cork. The art of stripping, which is carried out from mid-June to mid-August (while the sap is rising), lies in making longitudinal and then horizontal cuts on the trunk in order to release strips or sheets without damaging the inner bark. Thus the growth of cork can resume without initiating faults in the new cork. The living bark, which is reddish yellow after debarking, gradually turns ochre thereafter, then brownish red over the course of weeks, and finally blackish gray after about a year.

Although cork is a dead bark, it should be considered a noble plant material since its intrinsic properties are numerous and irreplaceable by any single synthetic material of the same cost. The qualities of cork can be summarized as follows: lightness (density of 0.15–0.25 g/cm^3), good resistance to compression and bending, good elasticity, great capacity to absorb vibration, very high coefficient of friction, low coefficient of swelling, very low heat conduction, inertness to chemical agents and to boiling in water (212°F), very good resistance to absorption, impermeability to moisture, excellent durability and freedom from decay, nearly noninflammable, good coefficient of noise absorption, and handsome appearance, permitting its use for decorative articles.

The industrial and small-scale applications of cork are as varied as they are numerous. Its most familiar use is as stoppers (corks) for bottles. However, the largest volume of cork consumed by industry actually goes into the manufacture of cork aggregate soundproofing panels and cork tiles used as flooring in private homes, public buildings, factories, sports halls, etc. Significant quantities of cork are also used to make sheets of various thickness that are used in light carpentry and for interior decoration.

The list of products that are made wholly or partly of cork is impressive. We can cite, in no particular order: floats for fishnets; life preservers; antivibration blocks for machinery; insulation for appliances, including refrigerators; parts for toys; linings for carrying cases; blocks for printing on bags, fabrics, or wallpaper; tabletops, trays, and cork boards; model making by sculptors and architects; boxes and decorative objects sculpted from cork; insulating covers; polishing wheels for the glass industry; articles for sports, education, and handicrafts; protective packing material for fragile commodities; parts for footwear, clogs, and orthopedic devices; etc. One could also mention the aerospace industry, which uses cork for its qualities of lightness coupled with good thermal insulation.

11. Which of the following qualities does the author NOT attribute to cork?

- **A.** Good resistance to compression
- **B.** Excellent durability
- **C.** Handsome appearance
- **D.** Very good absorption of water

12. Which of the following phrases best describes what the last paragraph adds to the passage?

- **F.** A list of the ways the author's company has used cork over the last twenty years
- **G.** A summary of the information provided in the rest of the passage
- **H.** A list of cork products manufactured for use in a wide range of settings
- **J.** A list of the ways cork has been used, combined with a list of its potential uses

13. In the first paragraph, bark is described as being a part of the tree that is distinct from the tree's:

A. trunk.
B. wood.
C. bulk.
D. energy content.

14. According to the passage, the three most important qualities of bark are:

F. freedom from decay, inflammability, and high capacity for noise absorption.
G. color, thickness, and density.
H. energy content, low density, and diverse cellular contents.
J. sap content, age, and durability.

15. Which of the following statements about cork production in Portugal is supported by the passage?

A. Portugal has more than 440 million acres of cork oaks under cultivation.
B. Portugal produces as much cork as Algeria but not as much as Morocco.
C. Portugal is the biggest consumer of cork.
D. Portugal produces half the world's cork.

16. According to the passage, determining when to first harvest cork is a function of the:

F. age of a tree and the diameter of its trunk.
G. height of a tree and the thickness of its bark.
H. time of year and the health of the tree.
J. marketplace demand and the price of lumber.

17. According to the passage, which of the following is an accurate statement about the timing of cork harvesting?

A. After its first harvest, a healthy tree can be harvested every year.
B. The intervals between harvests of any given tree are approximately eight to ten years.
C. A tree should be harvested no more than six times in its lifetime.
D. Harvesting intervals vary from country to country depending on the local climate and soil conditions.

18. The passage indicates that a healthy cork oak tree harvested for its cork typically lives what amount of time compared to one that hasn't been harvested for its cork?

F. Significantly fewer years
G. The same amount of time
H. A few more years
J. Many more years

19. What does the passage state is the art involved in removing bark from the tree?

A. Cutting it in a way that makes what is removed from the tree particularly useful in art applications
B. Removing the outer bark in a way that causes no injury to the inner bark of the kind that would damage the next harvest
C. Slitting the outer bark in a way that allows for a layer of the inner bark to be extracted in one piece
D. Judging the precise time that the cork becomes the color for which there is the most demand in the industrial marketplace

20. The passage states that the largest volume of cork consumed by industry goes into the manufacture of:

F. stoppers, known as corks, used in bottling.
G. insulation for household appliances.
H. bulletin boards used in schools.
J. soundproofing panels and flooring tiles.

Passage III

HUMANITIES: This passage is adapted from the article "The Image Culture" by Christine Rosen (©2005 by Ethics and Public Policy Center).

The creator of one of the earliest technologies of the image named his invention, appropriately enough, for himself. Louis-Jacques-Mandé Daguerre, a Frenchman known for his elaborate and whimsical stage design in the Paris theater, began building on the work of Joseph Nicéphore Niepce to try to produce a fixed image. Daguerre called the image he created in 1837 the "daguerreotype." He made extravagant claims for his device. It is "not merely an instrument which serves to draw nature," he wrote in 1838, it "gives her the power to reproduce herself."

Despite its technological crudeness and often-spectral images, the daguerreotype was eerily effective at capturing glimmers of personality in its fixed portraits. The extant daguerreotypes of well-known Americans in the nineteenth century include: a young and serious Abraham Lincoln, sans beard; an affable Horace Greeley in stovepipe hat; and a dour picture of the suffragist Lucy Stone. A daguerreotype of Edgar Allan Poe, taken in 1848, depicts the writer with a baleful expression and crossed arms, and was taken not long before Poe was found delirious and near death on the streets of Baltimore.

But the daguerreotype did more than capture the posture of a poised citizenry. It also changed artists' perceptions of human nature. Nathaniel Hawthorne's 1851 Gothic romance, *The House of the Seven Gables*, has an ancient moral ("the wrong-doing of one generation lives into the successive ones") but made use of a modern technology, daguerreotyping, to unspool its story about the unmasking of festering, latent evil. In the story, Holgrave, the strange lodger living in the gabled house, is a daguerreotypist (as well as a political radical) who says of his art: "While we give it credit only for depicting the merest surface, it actually brings out the secret character with a truth no painter would ever venture upon, even could he detect it." It is Holgrave's silvery daguerreotypes that eventually reveal the nefarious motives of Judge Pyncheon—and in so doing suggest that the camera could expose human character more acutely than the eye.

Author Oliver Wendell Holmes called the photo the "mirror with a memory," and in 1859 predicted that the "image would become more important than the object itself and would in fact make the object disposable." But praise for the photograph was not universal.

In her elegant extended essay *On Photography*, the late Susan Sontag argues that images—particularly photographs—carry the risk of undermining true things and genuine experiences, as well as the danger of upending our understanding of art. "Knowing a great deal about what is in the world (art, catastrophe, the beauties of nature) through photographic images," Sontag notes, "people are frequently disappointed, surprised, unmoved when they see the real thing." This is not a new problem, of course; it plagued the art world when the printing process allowed the mass reproduction of great works of art, and its effects can still be seen whenever one overhears a museum-goer express disappointment that the Van Gogh he sees hanging on the wall is nowhere near as vibrant as the one on his coffee mug.

But Sontag's point is broader, and suggests that photography has forced us to consider that exposure to images does not necessarily create understanding of the things themselves. Images do not necessarily lead to meaning; the information they convey does not always lead to knowledge. This is due in part to the fact that photographic images must constantly be refreshed if one's attention is to continue to be drawn to them. "Photographs shock insofar as they show something novel," Sontag argues. "Unfortunately, the ante keeps getting raised—partly through the very proliferation of such images of horror." Images, Sontag concludes, have turned the world "into a department store or museum-without-walls," a place where people "become customers or tourists of reality."

Nevertheless, photographs still retain some of the magical allure that the earliest daguerreotypes inspired. As W. J. T. Mitchell observes in *What Do Pictures Want?*, "When students scoff at the idea of a magical relation between a picture and what it represents, ask them to take a photograph of their mother and blank out the eyes." Photographs remain powerful because they are reminders of the people and things we care about. They are surrogates carried into battle by a soldier or by a traveler on holiday. They exist to remind us of the absent, the beloved, and the dead.

21. The main idea of the passage is that:

- **A.** photographs frequently disappoint viewers used to seeing the real objects photos depict.
- **B.** photography is a powerful and sometimes controversial form of image making.
- **C.** daguerreotypes produced stilted portraits that were crude and ineffective.
- **D.** daguerreotypes replaced other art forms because they provided more realistic images.

22. Based on the passage, with which of the following statements would Sontag most likely agree?

- **F.** Photographs force us to examine more closely the subjects they depict.
- **G.** Photographs provide the best way to know about the world.
- **H.** The numerous images people see every day can desensitize them to real experiences.
- **J.** Museumgoers are disappointed by the quality of reproductions of original works of art.

23. How does the passage's author directly support her claim that the daguerreotype was more than a simple portrait?

A. By portraying the whimsical nature of Daguerre
B. By describing how Daguerre's work was built on the technology invented by someone else
C. By giving examples of well-known Americans whose personalities were captured in daguerreotypes
D. By mentioning famous authors who studied the history of the technological developments in photography

24. The passage's author most likely relates the plot of *The House of the Seven Gables* to:

F. provide an entertaining interruption in an otherwise technical passage.
G. suggest some artists' belief in the ability of daguerreotypes to expose truth.
H. point out Hawthorne's doubts about the usefulness of new technology.
J. encourage the reader to study the classic novels of the 1800s.

25. Which of the following people think or act in a way that is most similar to that of the museumgoers described in the fifth paragraph (lines 47–62)?

A. Athletes who participate in more sporting events than they watch on television
B. Readers who prefer current novels to those written prior to the 1900s
C. Visitors to a zoo who enjoy viewing real animals rather than watching a documentary about them
D. Music fans who would rather listen to recorded music than see a live performance

26. According to the passage, of the following, who was the earliest contributor to the technological development of fixed images?

F. Hawthorne
G. Daguerre
H. Holmes
J. Niepce

27. A journalist in 1839 had this to say about the daguerreotype:

> Talk no more of "holding the mirror up to nature"—she will hold it up to herself, and present you with a copy of her countenance for a penny.

Based on the passage, would Daguerre agree or disagree with this statement?

A. Agree, because he felt that daguerreotypes should mostly be used to take pictures of the outdoors.
B. Agree, because he believed daguerreotypes gave the power of reproduction to nature.
C. Disagree, because his early daguerreotypes were technologically crude and ineffective.
D. Disagree, because he recognized that photography was inferior to paintings in providing realistic reproductions.

28. Based on the passage, why might *The House of the Seven Gables* have been considered a modern story for its time?

F. It revised an old theme to better suit readers of that era.
G. Its two main characters had jobs that were just then becoming vital to the society of that era.
H. It made a then-new technology, daguerreotyping, central to the plot.
J. Its plot changed the way writers thought about daguerreotyping and in so doing created a new genre.

29. Based on the passage, when Holmes called the photograph a "mirror with a memory" (line 43), he most likely meant that a photograph:

A. is an effective way to visualize and save a moment in time.
B. portrays the subject from the photographer's point of view.
C. makes the world around us seem unimportant to explore and remember.
D. glosses over the ugly parts of life so people don't have to be reminded of them.

30. Based on the passage, Mitchell suggests asking students to blank out the eyes of a photograph of their mother in order to:

F. show how physically fragile a picture can be.
G. point out that they shouldn't take their parents for granted.
H. force them to examine their family histories through photography.
J. demonstrate the magical associations a picture can have.

Passage IV

NATURAL SCIENCE: This passage is adapted from *Chance in the House of Fate: A Natural History of Heredity* by Jennifer Ackerman (©2001 by Jennifer Ackerman).

I once chanced on a collection of brilliantly colored paintings of South American insects, some of them nightmarish—a giant cockroach scaling a pineapple, for example—but most of them showing the metamorphosis of moths and butterflies from egg to winged insect, the life stages presented as if they were happening all at once.

The paintings were the work of Maria Sybilla Merian, a naturalist and artist who left her home in Amsterdam in 1699 at the age of fifty-two and sailed to South America to paint the life cycles of insects in the jungles of Suriname. The journey would have been remarkable in any century, but was especially so in the late 1600s, when savants were still poking for answers to nature's riddles in the ruins of the classical world, quoting the authority of Pliny, the natural philosopher who had confidently proposed that butterflies were born from dew, and drawing their knowledge of animals from medieval bestiaries. Birds were categorized according to notions of nobility, from most noble (eagles and hawks), to wise (owls), to big (ostriches), and on down the line. Caterpillars, if they were considered at all, were classified apart from winged insects and lumped together with worms and serpents.

From the Suriname capital, Paramaribo, Merian sailed up the Suriname River, stopping along its banks to collect caterpillars, then watching them closely for signs of metamorphosis and painting them at the pivotal moment. Two years later, sick of heat and fever, she returned home, loaded with specimens and hundreds of paintings of iguanas and geckos, fighting snakes and frog-eating scorpions, and dozens of moths and butterflies in various life stages on their native cassava, guava, batata, and pawpaw plants.

If we are to believe her journal, Merian knew the details of metamorphosis perhaps more intimately than the savants. Her paintings and journals address the step-by-step transfiguration not just of Lepidoptera (butterflies and moths) but also of amphibians. In 1686 she had precociously noted the developmental odyssey of frogs from black grains that "fed on the white slime that surrounded them," to tiny creatures that grew little tails so that they could swim, then eyes, then, eight days later, two little feet "from the skin at the back and after a further eight days two little feet at the front . . . [like] small crocodiles. Thereafter the tail rotted away and they became proper frogs and jumped onto the land."

Just what was going on in this rotting away wasn't discovered until 1842, not long after the discovery of animal cells. That year a German biologist, Carl Vogt, peered through a microscope at a developing midwife toad, *Alytes obstetricans*. Vogt saw that the individual cells of the toad's notochord were being "resorbed," as he put it, swallowed up or sucked in. But he didn't think his observations important, and they slipped into oblivion.

Twenty years later, scientists observing metamorphosis in flies, ants, and beetles noted in the changing muscles and glands the wholesale death of cells. Later studies of developing bones, muscles, and other tissues in mammals suggested that the shaping of ear, eye, nose, tongue, intestinal tract, and trachea involves some removal of excess cells. By the turn of the century it was clear: to have shapely toads, butterflies, babies, one must have cell death.

The idea that death would chaperone growth was not easy to accept. But at least the role of cell death in the miracle of development seemed of minor importance. Then, in the early 1970s, a team of Scottish pathologists examined different kinds of tissue and discovered that cells have two radically different ways of expiring. Those that die accidentally, by injury or poisoning, swell up and pop like balloons—a visually obvious process the team called *necrosis*. But those that die naturally during development do so by quiet, efficient, nearly invisible means. This way of dying (which the team called *apoptosis* from the Greek for "a falling") may be inconspicuous, but it goes on all the time in every kind of tissue, in nearly every kind of animal.

Cell death is the night-side of growth. Cells die *en masse* at incredible speed, not just to sculpt our body structures before we are born, but throughout our life, about ten billion each day, to adjust cell numbers, eliminate the injured, and dispose of cells deemed obsolete. We don't diminish in the face of such massive, incessant loss for the simple reason that new cells are born in trade for those that die. The body precisely balances cell birth and cell death.

31. The passage can best be described as an exploration of the:

- **A.** natural processes observed by Merian and elaborated on by subsequent researchers.
- **B.** historical significance of Merian as a pioneering female naturalist.
- **C.** artistic merit of Merian's paintings of animal metamorphosis.
- **D.** developmental processes by which the frogs Merian observed grew their tails.

32. The author's overall tone when discussing Merian's work can best be described as:

- **F.** dismissive.
- **G.** neutral.
- **H.** admiring.
- **J.** skeptical.

33. The author makes clear that her encounter with a collection of Merian's paintings was:
    A. unplanned.
    B. in a museum.
    C. in her youth.
    D. brief.

34. The author characterizes the work of Pliny as an example of the kind of:
    F. impressive authority that Merian consulted when conceptualizing her paintings.
    G. outdated resource that many researchers in Merian's day were still relying on.
    H. ancient wisdom that fortunately had survived the decline in knowledge during medieval times.
    J. fraudulent work that seventeenth-century savants were exposing to public scorn.

35. It can reasonably be concluded that the quotations in the fourth paragraph (lines 35–48) are taken from:
    A. Pliny's writings.
    B. Merian's journal.
    C. Vogt's analysis of *Alytes obstetricans*.
    D. an anonymous seventeenth-century savant's research paper.

36. Based on the passage, what reaction, if any, did Vogt's peers have to his work with *Alytes obstetricans* ?
    F. They remained unaware of Vogt's findings, as Vogt hadn't thought them worth sharing.
    G. They applauded Vogt for studying animal cells, which were a recent discovery.
    H. They labeled Vogt's approach an ineffective way to study organisms microscopically.
    J. They encouraged Vogt to proceed to more advanced studies of toads.

37. The main point of the sixth paragraph (lines 58–66) is that:
    A. many animals experience metamorphosis at some point in their life cycle.
    B. cell death is critical to the proper development of insects and animals.
    C. a wider array of animals needs to be studied in order to understand cell death.
    D. animal organs undergo a complicated shaping process.

38. Which of the following claims does the author make about the rank of caterpillars in the medieval bestiaries?
    F. Caterpillars were ranked just below ostriches.
    G. Caterpillars were ranked with winged insects.
    H. Caterpillars were ranked with worms and serpents when ranked at all.
    J. Caterpillars weren't considered worthy of inclusion, let alone ranked.

39. It can reasonably be inferred that the phrase *pivotal moment* in lines 28–29 most nearly refers to a moment of:
    A. transformation.
    B. extinction.
    C. birth.
    D. observation.

40. According to the passage, the notion that "death would chaperone growth" (line 67) was initially met with:
    F. relief.
    G. awe.
    H. curiosity.
    J. resistance.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.