

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 book *Flower Confidential* by Amy Stewart (©2007 by Amy Stewart).

"Holland" and "the Netherlands" refer to the same country.

I woke up at 5 a.m. and stared at the ceiling of my Amsterdam hotel room. Outside, the canal boats, which were rented to rowdy college students, had just gone quiet. This was a city of late risers. I got dressed and
5 walked gingerly through the lobby, not wanting to wake the innkeeper who slept on the ground floor, and stepped into the dark, empty streets. The fact is that if you want to go see someone in the flower trade, this is the hour at which you must rise. Even then, when you
10 finally show up at 6 or 7 a.m., blinking in the sudden daylight and trying to remember why you scheduled the meeting in the first place, the person you've gone to meet will look impatient, as though half the day is wasted already.

I was on my way to Aalsmeer to see the famous
15 Dutch flower auction. It's known around the world as a remarkably high-tech, high-speed way to sell flowers, but it had modest beginnings: In a café outside of Amsterdam in 1911 some growers came up with the idea of
20 holding an auction to give them more control over how their flowers were priced and sold. They called their auction Bloemenlust. It was not long before a competing auction sprang up nearby—the history of flower markets everywhere is that as soon as there is one, there
25 are two—and each day as the auctions ended, flowers were piled onto bicycles and boats to be delivered along Holland's narrow canals and even narrower streets. This arrangement continued until 1968, the two auctions thriving nearly side by side, until they finally merged
30 and became what is known today as Bloemenveiling Aalsmeer, the largest of a handful of major flower auctions going on year-round in the Netherlands.

The bus to Aalsmeer took me through the shuttered streets of Amsterdam and headed south, past the
35 airport. The world seemed to be coming to life at last, and on the road we passed dozens of trucks—some of them plastered with the same grower and wholesaler logos you'd see in Miami—carrying flowers to and from the auction. This next phase of a flower's life,
40 after it leaves the grower and before it settles into a

vase on someone's hall table, is remarkable for both its duration and its complexity. A flower can spend a week making its way through a maze of warehouses, airports, auctions, and wholesale markets, and it will emerge
45 from this exhausting journey looking almost as fresh as the day it was picked.

The existence of this auction highlights one major difference between flowers destined for the European market and those sold in the United States. The flowers
50 that I saw arriving in Miami were headed in every direction at once: they were going by truck, rail, and plane to wholesale markets, distribution centers, bouquet makers, retailers, and even directly to customers. There is not a single, centralized market for flowers in
55 the United States. But the flowers that come into Schiphol Airport outside of Amsterdam, the major port of entry for European flowers, are almost all going to Aalsmeer. This is the very center of the flower trade, handling most of the flowers sold on the European
60 market and some of the goods going to Russia, China, Japan, and even the United States. The flowers going up for auction come from Kenya, Zimbabwe, Israel, Colombia, Ecuador, and European countries, making this a sort of global stopping-off point for most of the
65 industry. Every flower market around the world watches the Dutch auction, which acts as a sort of engine for the trade, setting prices and standards worldwide. If you want to follow a flower to market, you'll end up here eventually.

By the time the bus pulled into the large circular
70 driveway at the public entrance to the auction, the day really was half over. Flowers and plants had been arriving since midnight, and bidding started before dawn. I stepped off the bus into a kind of floral rush hour: trucks roaring past, people racing from one end of the
75 complex to another, the morning sun glaring down. This place is a behemoth in the small town of Aalsmeer. It employs ten thousand people in a town of just twenty thousand and occupies almost 450 acres, an area larger
80 than Walt Disney World's Magic Kingdom and Epcot theme parks combined. In fact, the auction is like a city in itself, one that runs twenty-four hours a day. All the major growers and wholesalers keep an office, and maybe a warehouse and a loading dock, at Aalsmeer. A
85 full 20 percent of the cut flowers in the world are sold at this very spot, and about half of the world's cut-flower supply moves through the Dutch auction system.

1. Which of the following events referred to in the passage happened first chronologically?
 - A. The author woke up at 5:00 a.m.
 - B. The students on the canal boats quieted down.
 - C. The author's bus passed the Amsterdam airport.
 - D. Flowers and plants started arriving at the auction.
2. The main idea of the first paragraph is that:
 - F. the author is not accustomed to getting up very early in the morning.
 - G. the author is surprised by how quiet Amsterdam is early in the morning.
 - H. though Amsterdam in general is made up of late risers, the local flower trade is busiest in early morning.
 - J. because Amsterdam is usually bustling with activity, it is advisable to meet with people in the local flower trade early in the morning.
3. The author most strongly suggests that when meeting with a person in the flower trade in the morning, that person will look impatient because:
 - A. people in the flower trade are generally late risers.
 - B. he or she is anxious about wasting time.
 - C. he or she can't remember why the meeting was scheduled in the first place.
 - D. people living in Amsterdam are always on the go.
4. The information between the dashes in lines 23–25 most strongly suggests that flower markets generally tend to:
 - F. function best in small cities.
 - G. merge if both markets are successful.
 - H. operate in a competitive atmosphere.
 - J. suffer when competing vendors appear.
5. Based on the author's discussion of the "exhausting journey" (line 45) experienced by flowers sent to auction, the author would most likely agree with the idea that these flowers:
 - A. are surprisingly resilient.
 - B. are picked past their prime.
 - C. have remarkably complex biological needs.
 - D. should be shipped by plane to remain fresh.
6. Based on the passage, the main way the US flower market differs from the European flower market is that:
 - F. flowers in the United States are usually shipped directly to customers.
 - G. flowers in the United States are transported by truck, rail, and plane.
 - H. there are no wholesale flower markets in the United States.
 - J. there is no centralized flower market in the United States.
7. As it is used in line 18, the word *modest* most nearly means:
 - A. bashful.
 - B. simple.
 - C. middling.
 - D. decent.
8. Details in the third paragraph (lines 33–46) indicate that one similarity between the flower industry in the United States and the flower industry in Holland is that both:
 - F. have well-known high-tech flower auctions.
 - G. are supplied primarily by growers in Europe.
 - H. conduct major flower auctions all year long.
 - J. use some of the same growers and wholesalers.
9. The author refers to the Magic Kingdom and Epcot theme parks mainly to:
 - A. indicate that the Aalsmeer market is more crowded than the two theme parks combined.
 - B. provide support for the idea that the Aalsmeer market is a lot of fun to attend.
 - C. suggest that the Aalsmeer market employs as many people as the two theme parks do.
 - D. help emphasize the sprawling space the Aalsmeer market occupies.
10. According to the passage, which of the following numbers of flowers is sold at the Aalsmeer auction?
 - F. Ten thousand flowers per day
 - G. Half of the flowers grown in Holland
 - H. Twenty percent of the world's cut flowers
 - J. Eighty percent of the flowers in the European market

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "The Reluctant President" by Ron Chernow (©2011 by Ron Chernow).

On February 4, 1789, the 69 members of the Electoral College made George Washington the only president to be unanimously elected, but Congress was unable to meet until April to make the choice official.

The Congressional delay in certifying George Washington's election as president only allowed more time for his doubts to fester as he considered the herculean task ahead. He savored his wait as a welcome
5 "reprieve," he told his former comrade in arms and future Secretary of War Henry Knox, adding that his "movements to the chair of government will be accom-
10 panied with feelings not unlike those of a culprit who is going to the place of his execution." His "peaceful abode" at Mount Vernon, his fears that he lacked the requisite skills for the presidency, the "ocean of diffi-
15 culties" facing the country—all gave him pause on the eve of his momentous trip to New York. In a letter to his friend Edward Rutledge, he claimed that, in accept-
ing the presidency, he had given up "all expectations of private happiness in this world."

The day after Congress counted the electoral votes, declaring Washington the first president, it dispatched Charles Thomson, the secretary of Congress, to
20 bear the official announcement to Mount Vernon. The legislators had chosen a fine emissary. A well-rounded man, known for his work in astronomy and mathematics, the Irish-born Thomson couldn't have relished the trying journey to Virginia, which was "much impeded
25 by tempestuous weather, bad roads, and the many large rivers I had to cross." Yet he rejoiced that the new president would be Washington, whom he venerated as someone singled out by Providence to be "the savior
30 and father" of the country. Having known Thomson since the Continental Congress, Washington esteemed him as a faithful public servant and exemplary patriot.

Around noon on April 14, 1789, Washington flung open the door at Mount Vernon and greeted his visitor
35 with a cordial embrace. Once in the privacy of the mansion, he and Thomson conducted a stiff verbal minuet, each man reading from a prepared statement. Thomson began by declaring, "I am honored with the commands
40 of the Senate to wait upon your Excellency with the information of your being elected to the office of President of the United States of America" by a unanimous vote. He read aloud a letter from Senator John Langdon
of New Hampshire, the president pro tempore. "Suffer me, sir, to indulge the hope that so auspicious a mark of
45 public confidence will meet your approbation and be considered as a sure pledge of the affection and support you are to expect from a free and enlightened people."
There was something deferential, even slightly servile, in Langdon's tone, as if he feared that Washington
50 might renege on his promise and refuse to take the job. Thus was greatness once again thrust upon George Washington.

Any student of Washington's life might have predicted that he would acknowledge his election in a short, self-effacing speech full of disclaimers. "While I
55 realize the arduous nature of the task which is conferred on me and feel my inability to perform it," he replied to Thomson, "I wish there may not be reason for regret-
ing the choice. All I can promise is only that which can be accomplished by an honest zeal." This sentiment of
60 modesty jibed so perfectly with Washington's private letters that it could not have been feigned: he wondered whether he was fit for the post, so unlike anything he had ever done. The hopes for republican government,
he knew, rested in his hands. As commander in chief of
65 the Continental Army, he had been able to wrap himself in a self-protective silence, but the presidency would leave him with no place to hide and expose him to public censure as nothing before.

Because the vote counting had been long delayed,
70 Washington, 57, felt the crush of upcoming public business and decided to set out promptly for New York on April 16, accompanied in his elegant carriage by Thomson and aide David Humphreys. His diary entry
conveys a sense of foreboding: "About ten o'clock, I bade adieu to Mount Vernon, to private life, and to
75 domestic felicity and, with a mind oppressed with more anxious and painful sensations than I have words to express, set out for New York . . . with the best dispositions to render service to my country in obedience to its
80 call, but with less hope of answering its expectations." Waving goodbye was Martha Washington, who wouldn't join him until mid-May. She watched her husband of 30 years depart with a mixture of bittersweet
sensations, wondering "when or whether he will ever
85 come home again." She had long doubted the wisdom of this final act in his public life. "I think it was much too late for him to go into public life again," she told her nephew, "but it was not to be avoided."

11. Which of the following statements best captures the broad, general message of the passage?
- The most effective leader pairs strong inner confidence with public displays of humility.
 - Leaving a comfortable, familiar life for the unknown will likely have great rewards.
 - Even a leader who is strongly supported by the public may have deep, private insecurities.
 - Electing someone who is not prepared to lead may have dangerous consequences.

12. One function in the passage of including information about Mount Vernon and Martha Washington is to create a contrast between George Washington's:
- F. carefree, casual demeanor around his family and his stern aspect with advisors and aides.
 - G. idyllic, established home life and the uncertainty of what was to come in his public life.
 - H. restlessness at home and his calm, collected sense of industriousness as president.
 - J. enjoyment of a private home life and his dislike of working without close advisors in government.
13. As it is used in line 35, the phrase "stiff verbal minuet" refers to the interaction between George Washington and Thomson as Washington:
- A. writes a letter to Langdon, the president pro tempore.
 - B. excuses himself from Thomson so that he may say goodbye to his wife, Martha.
 - C. is officially told that he has been elected president of the United States and accepts the position.
 - D. formally resigns from his position as commander in chief of the army and appoints a replacement.
14. The passage author argues that the letter read to George Washington on April 14, 1789, suggests Langdon's concern that:
- F. Washington would be forced by Congress to confer his duties to a president pro tempore for several months.
 - G. Washington had been behaving inappropriately as commander in chief of the army.
 - H. the problems facing the country were insurmountable for any new president.
 - J. there was a chance that Washington would reject the opportunity to become president.
15. The passage characterizes which of the following people as expressing a subtle acknowledgement of George Washington's burden?
- A. Knox
 - B. Langdon
 - C. Rutledge
 - D. Thomson
16. According to the passage, the congressional delay in certifying George Washington's election allowed Washington time to:
- F. steep himself in his doubts and fears, causing them to grow.
 - G. share with others his hopes for and confidence in the republican government.
 - H. closely consider the herculean task ahead, which eased some of his worry.
 - J. confer with his aides about the difficulties facing the country.
17. The passage indicates that Thomson's journey to Mount Vernon was made difficult by:
- A. the lack of a party to accompany him, which left him vulnerable to bandits.
 - B. his need to return as quickly as possible to his duties as the secretary of Congress.
 - C. terrible weather and a route that included river crossings and bad roads.
 - D. his miscalculation of the route, which led to a long, arduous detour.
18. As it is used in line 43, the word *mark* most nearly means:
- F. boundary.
 - G. sign.
 - H. impact.
 - J. stain.
19. The passage most strongly implies that while Washington was commander in chief of the army, one way he had preserved his good reputation was by:
- A. giving speeches.
 - B. publishing pamphlets.
 - C. writing letters.
 - D. remaining silent.
20. The passage author makes clear Martha Washington's view that her husband's return to public life was:
- F. an inevitable event for him.
 - G. a subtle rejection of his private life with her.
 - H. an inexcusable decision for him.
 - J. a source of pride for her.

Passage III

HUMANITIES: Passage A is adapted from the article “A Million Little Pieces” by Andrea K. Scott (©2012 by Condé Nast Publications). Passage B is adapted from the article “Everything in Its Right Place” by Karen Rosenberg (©2011 by The New York Times).

Passage A by Andrea K. Scott

The artist Sarah Sze stood in the foyer on the second floor of the Asia Society, on the Upper East Side, amid dozens of crates, plastic storage bins, plastic tubs, and plastic bags. It was a late afternoon in December, and she and six assistants were completing the installation of eight new sculptures. The process was so labor-intensive that it had taken more than three weeks.

Sze arranges everyday objects into sculptural installations of astonishing intricacy. She joins things manufactured to help build other things (ladders, levels, winches, extension cords) with hundreds of commonplace items (cotton swabs, push-pins, birthday candles, aspirin tablets), creating elaborate compositions that extend from gallery walls, creep into corners, and surge toward ceilings. Duchamp paved the way for Sze’s work when he made a sculpture by mounting a bicycle wheel on a wooden stool. But her virtuosic creations are equally indebted to the explosive energy of Bernini’s Baroque masterpiece “The Ecstasy of St. Teresa,” a marble statue that seems to ripple with movement.

Sze’s show was about the relationships between landscape and architecture, and sculpture and line. She walked from the foyer into the galleries, and stood by a floor-to-ceiling window that had been concealed by a wall for a decade—the museum had uncovered it at her request. She began to confer with her studio manager, Mike Barnett. Sze was wondering about a branch that she had placed in the installation by the window, after pruning it from her roof-top garden, in downtown Manhattan. It rose from the floor like a sapling emerging from a crack in the sidewalk. Twilight had turned the window into a mirror, but in daylight the branch would compete with a view of Park Avenue median greenery, traffic, and apartment buildings.

“There’s a nighttime view and a daytime view,” she said to Barnett. “I want that to be a plus, not a minus. Is this getting lost?”

Barnett said, “I think it works.”

There was a pause so long that it should have been awkward. Sze finally said, “Even if it’s a loose end, that could be interesting. I like that it looks like a fragment—like it could just drift away.”

Passage B by Karen Rosenberg

“Infinite Line,” Sarah Sze’s midcareer solo show at Asia Society Museum, promised a new angle on Ms. Sze’s mesmerizing, minutely detailed installations. And it delivers one, though the art—much of it made for the occasion—doesn’t always rise to the challenge.

The show makes the case that Ms. Sze, who is Chinese-American, has been profoundly influenced by many forms of Asian art. It also emphasizes her drawings, which have rarely been exhibited, and encourages you to see her three-dimensional artworks as drawings in space.

Implicitly, it de-emphasizes the prosaic nature of her art materials: the cotton swabs, toothpicks, bottle caps and other throwaway objects that she fashions, with gee-whiz structural ingenuity, into rambling landscapes and galactic spirals. Over the years viewers (myself included) have had a tendency to focus on all of this stuff—to see Ms. Sze’s art as embodying a quintessentially American consumerism.

“Infinite Line” presents a more nuanced, intellectual and worldly artist: one who talks about space like an architect and vision like an ophthalmologist, who rhapsodizes about the shifting perspective in Chinese painting and makes her own Asian-inspired drawings on long scrolls of paper.

But while Ms. Sze says some fascinating things in a catalog interview, she’s not at her best in these galleries. Nothing here is quite up to the level of her solo at the Tanya Bonakdar Gallery last year, which used cantilevered shelves laden with rocks, plants and office supplies to evoke a topsy-turvy green house or curiosity cabinet.

That’s especially true of the works on paper, which are installed in a separate room and look physically and spiritually cut off from Ms. Sze’s signature installations. Most of them find her in doodle mode, drawing clusters of architecture and tiny figures that can be expanded or contracted to suit any scale or purpose.

Pure drawing, as a medium, does not seem to excite Ms. Sze. It takes a hint of found objects, or a flirtation with the third dimension, to bring out her imagination, as in the collage “Guggenheim as a Ruin,” which envisions a crumbling, entropic version of that museum, or the pop-up drawing “Notepad,” whose laser-cut and folded pages form a series of cascading fire escapes.

Questions 21–25 ask about Passage A.

21. In Passage A, the first paragraph (lines 1–7) functions mainly to emphasize the:
- A. leadership skills Sze demonstrated in relegating work to her assistants at the Asia Society.
 - B. ingenuity and problem solving Sze used to create her eight sculptures at the Asia Society.
 - C. amount of time and materials Sze needed to create her eight sculptures at the Asia Society.
 - D. amount of space Sze's eight sculptures took up on the second floor of the Asia Society.
22. Which of the following sculptural installations would be most conceptually similar to Sze's sculptural installations discussed in the second paragraph of Passage A (lines 8–21)?
- F. An oversized tricycle hanging above a sofa
 - G. A large slab of marble with streams of water rippling over it
 - H. Rubber bands and nails joined together to form a network of cables
 - J. Paper clips strewn about randomly on a gallery floor
23. As it is used in line 13, the word *elaborate* most nearly means:
- A. luxurious.
 - B. exact.
 - C. overdone.
 - D. complicated.
24. It can most reasonably be inferred from Passage A that the main reason Sze requested that the floor-to-ceiling window be uncovered is that she wanted the window to contribute to her exploration of the:
- F. relationship between landscape and architecture.
 - G. influences of consumerism on cultural constructs.
 - H. differences between Asian and Western art.
 - J. effects of urban sprawl on the environment.
25. In Passage A, the author most likely references Bernini's "The Ecstasy of St. Teresa" in order to emphasize that Sze's installations appear:
- A. antiquated.
 - B. symmetrical.
 - C. ornate.
 - D. lively.

Questions 26 and 27 ask about Passage B.

26. The author of Passage B is most critical of which artworks in Sze's show "Infinite Line"?
- F. Two-dimensional works on paper
 - G. Three-dimensional works on paper
 - H. Sculptural installations
 - J. Collages
27. As it is used in line 57, the word *fashions* most nearly means:
- A. accommodates.
 - B. initiates.
 - C. combines.
 - D. wears.

Questions 28–30 ask about both passages.

28. Which of the following statements best captures a difference in the purposes of the passages?
- F. Passage A provides a critique of how Sze conceptualizes her art shows, while Passage B provides a comparison between Sze and other Asian American artists.
 - G. Passage A provides a glimpse into Sze's creative process, while Passage B provides a critique of her art show "Infinite Line."
 - H. Passage A provides a comparison of Sze's personal and public personas, while Passage B provides a narrative concerning how Sze discovered Asian art.
 - J. Passage A provides an overview of Sze's development as an artist, while Passage B provides an interpretation of Sze's artwork.
29. Compared to Passage B, Passage A provides more information regarding how Sze:
- A. places objects within a gallery space.
 - B. feels about the artists Duchamp and Bernini.
 - C. reacts to critical interpretations of her artwork.
 - D. incorporates classical Chinese imagery into her sculptural installations.
30. The authors of Passage A and Passage B both praise Sze for her use of:
- F. organic material in her collages.
 - G. detail in her sculptural installations.
 - H. proportion in her works on paper.
 - J. natural light in her sculpture gardens.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "The Strangest Bird" by R. Ewan Fordyce and Daniel T. Ksepka (©2012 by Scientific American).

That the earliest penguins have turned up in New Zealand is probably no coincidence. Until humans arrived, less than 1,000 years ago, the islands there formed a temperate seabird paradise on the margins of the South Pacific and Southern oceans. The region was free of terrestrial predatory mammals and afforded space for breeding colonies, with abundant food in the surrounding seas.

Geologic evidence suggests that the area would have been equally conducive to the seabird way of life at the end of the Cretaceous. New Zealand today is the largest exposed area of a submerged mini continent known as Zealandia that broke off from the ancient supercontinent of Gondwana perhaps 85 million years ago. Thus liberated, Zealandia drifted northeast into the Pacific, carrying plants and animals, including dinosaurs, to its resting spot about halfway between the South Pole and tropics. As Zealandia drifted, it cooled and sank. Shallow seas flooded the land, and a broad continental shelf formed around its perimeter. Despite its isolation from other landmasses, Zealandia did not emerge from the end-Cretaceous extinction unscathed. Many of its marine and terrestrial organisms perished in that die-off. Yet what was bad for those creatures was good for penguins. With marine reptiles such as mosasaurs and plesiosaurs out of the picture, early penguins could swim the waters around Zealandia free of competition or predation.

Having gotten their sea legs in Zealandia, penguins soon expanded their domain dramatically, dispersing across thousands of miles and into new climate zones. Fossils of *Perudyptes devriesi* from Peru show that penguins arrived close to the equator about 42 million years ago, settling in one of the hottest places on earth during one of the hottest times in the planet's history. By 37 million years ago the birds had spread to almost every major landmass in the Southern Hemisphere.

Yet why, after restricting themselves to Zealandia for millions of years, did penguins suddenly start spreading across the Southern Hemisphere around 50 million years ago? Recently Daniel T. Ksepka discovered an important clue to this mystery: a long-overlooked feature on the surface of fossil flipper bones. The humerus bears a series of grooves that are easy to miss among the markings associated with tendons and muscles.

Those grooves form at the spot where a cluster of arteries and veins presses against the humerus. These blood vessels make up a countercurrent heat exchanger called the humeral arterial plexus, which allows penguins to limit heat loss through the flippers and to maintain their core body temperature in cold water. In

live penguins, hot blood leaving the heart gets cooled by the plexus before reaching the flipper tip, and cold blood returning from the flipper gets warmed before approaching the heart.

The identity of the grooves on the fossil flipper bones shed some surprising light on the origin of penguin thermoregulation. One of the most amazing aspects of modern penguin biology is the birds' ability to tolerate extreme cold. One would logically assume that the plexus evolved as an adaptation to frigid environments. But fossils suggest otherwise. Penguins such as the *Delphinornis* from Antarctica show that this feature evolved at least 49 million years ago. The early *Waimanu* penguins from Zealandia show no hint of the trait at 58 million years ago, however. The plexus therefore must have evolved in the intervening time, when the earth was far warmer than it is today. Back then, Antarctica lacked permanent ice sheets and instead offered a temperate forested environment; Zealandia was even toastier.

What use did early penguins have for a heat-conserving plexus in this greenhouse world? Although sea-surface temperatures were high, early penguins probably foraged in cool upwelling regions, which are rich in nutrients and thus support a bounty of prey, including fish and squid. But because heat is lost more quickly in water than air, a warm-blooded animal such as the penguin risks going into hypothermia even in warm seas if the water is below core body temperature. Reducing heat loss through the flipper would have helped them conserve body heat on long foraging swims in chilly waters.

The humeral plexus may have also allowed penguins to survive the long open-water journeys by which they initially dispersed from Zealandia to other continents. Only much later would modern penguins co-opt this mechanism to invade the sea ice shelves that formed when the planet cooled.

31. One main purpose of the passage is to:
- analyze why New Zealand has long been an ideal environment for penguins.
 - compare two leading theories about penguin habitats based on evidence from the fossil record.
 - present evidence that penguin populations have steadily declined since the late Cretaceous.
 - describe a particular fossil discovery that led to a better understanding of how penguins evolved.

32. Which of the following statements best summarizes the authors' claim about the relationship between the humeral arterial plexus and cold environments?
- F. The early emergence of the humeral arterial plexus allowed penguins to later inhabit cold environments.
 - G. The humeral arterial plexus appears to have little to do with penguins' ability to survive in cold environments.
 - H. The humeral arterial plexus allows penguins to survive in cold environments by increasing penguins' heart rates.
 - J. Once penguins adapted to the sea ice shelves that formed when the planet cooled, they no longer had a need for the humeral arterial plexus.
33. It can reasonably be inferred from the passage that the phrase "what was bad for those creatures" (line 24) refers to:
- A. a change in food sources for early penguins.
 - B. the end-Cretaceous die-off of the dinosaurs and other animals.
 - C. how Zealandia's isolation from the South Pole affected Zealandia's terrestrial mammals.
 - D. seabirds' exposure to new climate zones.
34. According to the passage, about 55 million years ago, how did the average temperatures of Zealandia compare to those of Antarctica?
- F. Zealandia was generally cooler than Antarctica.
 - G. Zealandia was generally warmer than Antarctica.
 - H. Temperatures in Zealandia were about the same as those in Antarctica.
 - J. Temperatures in Zealandia were higher than Antarctica in the summer and lower in the winter.
35. In the passage, the authors conclude that the humeral arterial plexus mechanism emerged in penguins in conjunction with a need to:
- A. survive in new climates closer to the equator.
 - B. adapt to a temperate forested environment.
 - C. forage in cool upwelling regions of the sea.
 - D. swim long distances on warm ocean surfaces.
36. According to the passage, which of the following occurred as Zealandia drifted into the Pacific?
- F. A broad continental shelf formed around Gondwana, making Zealandia more isolated.
 - G. Gondwana warmed, becoming a seabird paradise.
 - H. Zealandia slowly became completely submerged.
 - J. Zealandia's climate cooled and the landmass sank lower in the seas.
37. The passage indicates that penguins living in the Cretaceous faced predation and competition for food from:
- A. marine reptiles.
 - B. large fish.
 - C. other seabird species.
 - D. squid.
38. Based on the passage, which penguin fossil bones yielded the most significant information for the authors' study of penguins?
- F. Feet
 - G. Chest
 - H. Flippers
 - J. Skull
39. As it is used in line 45, the word *bears* most nearly means:
- A. produces.
 - B. endures.
 - C. exhibits.
 - D. merits.
40. The passage most strongly suggests that the markings from the humeral plexus had likely gone unnoticed on fossils because:
- F. modern penguin bones do not have such markings.
 - G. the markings are difficult to distinguish from others on the humerus.
 - H. the markings easily deteriorate over time.
 - J. little scientific research has been devoted to early penguin fossils.

END OF TEST 3

STOP! DO NOT TURN THE PAGE UNTIL TOLD TO DO SO.
DO NOT RETURN TO A PREVIOUS TEST.