

## 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 *The Mozart Season* by Virginia Euwer Wolff (©1991 by Virginia Euwer Wolff).

The hair on a violin bow is the part of the bow, traditionally made of horsehair, that makes contact with the strings when the violin is played.

“Now that you’re warmed up, let’s revisit Mr. Mozart,” said Mr. Kaplan.

It was a gorgeous June morning and in my mind I heard another voice: “Now that you’re warmed up, let’s demolish those Vikings.” My softball coach and my violin teacher were overlapping each other.

With my softball coach, it was stairsteps and laps and endless batting practice. With Mr. Kaplan it was eight repetitions of very fast B-major scales and five minutes of octaves. Two weeks after being the shortstop on the team that had lost in the second round of the district play-offs, I was at my lesson, looking for the Mozart concerto.

In the summer I get to have morning lessons twice a week, and I love it. I work best in the mornings. Things haven’t had time to get so cluttered yet.

I put the music on the stand and got ready. With Mr. Kaplan you don’t whine or mutter. It doesn’t help. “We want right notes, not excuses” is what all music teachers say, I guess. He doesn’t have to say it very many times; you learn it fast. Mr. Kaplan and I’d been together for seven years, and he was going to know the instant I got to the top of the second page that I hadn’t been practicing the Mozart. At that spot there’s a fast shift from first finger to fourth finger on the G string, and you have to get ready for it. You can’t let a shift like that take you by surprise.

“Straight through. Right, Allegra? Including cadenzas.” A cadenza is the part where the violin plays alone; it’s harder than the rest of the piece, and it gets the audience all excited when you do it in a concert. There are three cadenzas in this concerto, one in each movement.

“Right.”

35 The introduction is forty-one measures long. This time, instead of playing just the last two measures of it on the piano, Mr. Kaplan played the whole thing. He wears half-glasses, and he has a balding head with some blondish-gray hair on the back, and a mostly gray short beard, and he’s a little bit slumped over when he sits at the piano. His ears stick out in a funny way. I love the way he looks. The introduction to the first movement, the part the orchestra would play, mostly announces what the solo violin will play when it begins. That way you get to listen to it twice.

While he was doing it, I practiced the G-string shift without making any noise, sliding my hand up and down the fingerboard.

I love this concerto. Mozart only wrote five of them for the violin. The year before, Mr. Kaplan had let me choose which one to learn, the third one or this one, and I’d taken them both home and spun my bow the way you spin a tennis racquet. If it landed with the hair toward me, I’d learn the third, in G; and if it landed with the hair away from me, I’d learn this one. When Mr. Kaplan and my parents found out I’d treated my bow With Such Astonishing Disrespect, they got very alarmed about it.

I’d worked very hard on it for several months, and in February, we’d made a tape of it to send to a contest. I’d worried and fretted and trembled, but we’d gotten the tape made. After that, I’d sort of neglected it. In softball season I’d practically stopped being a violinist.

Mr. Kaplan, who was having fun playing the introduction, got to the BUM-pum-pa-pum part that comes right before the violin begins. I was ready. It starts on a high D and goes on up from there.

I got through the first movement all right, and I made some genuine messes of the beautiful double-stops near the end of the second-movement cadenza. Double-stops are two notes at once, on separate strings. And I was sure the last-movement cadenza was making it Abundantly Clear to Mr. Kaplan that I hadn’t even seen it for a long time. But the end was fine. The *Blip-te-de-bip-bip-bip* came out very, very soft and nice.

Mr. Kaplan leaned back, smiling and saying a kind of “ah.” Then he turned sideways on the bench. “Isn’t this a beautiful song, Allegra?”

“Yep.” It is. Mr. Kaplan calls overtures and symphonies and concertos “songs” sometimes. I waited for him to say the rest.

He leaned forward and flipped the pages. “Hmmm. I’m concerned about the articulation in spots, and some of the dynamics aren’t at all what they should be and . . . Hmmm.” Then he turned sideways on the bench again, straddling it. “Are you willing to play this concerto a thousand times by September?”

I laughed. That would be more times than I’d brush my teeth by then. He watched me thinking. He started to smile, then he got up and walked across the studio, away from me. Then he turned around. “Your tape was accepted,” he said. “For the Bloch Competition. The finals are on Labor Day.”

1. Based on the passage, which of the following happened to Allegra first chronologically?
  - A. She started the current year’s summer music lessons.
  - B. Her softball team lost in the play-offs.
  - C. She selected the Mozart concerto she would study.
  - D. Her tape was sent off to the contest.
2. Which of the following statements about the relationship between Mr. Kaplan and Allegra is best supported by the passage?
  - F. He has high expectations of her, and she generally tries to do her best.
  - G. He pushes her until she can’t take any more criticism.
  - H. He encourages her to do her best, but she worries about his open disapproval of her other interests.
  - J. He tries to motivate her to work hard, but she learns that people can motivate only themselves.
3. The passage suggests that concerning her current activities, Allegra feels:
  - A. delighted to be finished with softball, knowing that she won’t ever have to play it again.
  - B. resigned to the end of softball season but eager for it to start again the next year.
  - C. accepting of the end of the softball season and ready to enjoy music for the summer.
  - D. exhausted by the demands that both softball and music have made on her.
4. Allegra states that Mr. Kaplan will know she hasn’t practiced the concerto if:
  - F. the dynamics in her playing are unacceptable.
  - G. she has trouble playing the first movement’s cadenza fast enough.
  - H. her tape doesn’t sound good enough.
  - J. she isn’t ready for the shift on the second page.
5. In the context of the passage, Allegra’s statement in lines 42–45 indicates her:
  - A. boredom with hearing Mozart over and over.
  - B. exasperation with Mr. Kaplan for taking so much time with the introduction.
  - C. interest in figuring out how to memorize the concerto.
  - D. knowledge of one aspect of Mozart’s method of constructing music.
6. According to the passage, while Allegra practices the shift, Mr. Kaplan plays:
  - F. the cadenza that the orchestra would normally play.
  - G. a Mozart piece written specifically for the piano.
  - H. the full introduction that the orchestra would normally play.
  - J. two measures of the introduction on the piano.
7. The author capitalizes the words in line 57 most likely to signify that:
  - A. Allegra especially loved her violin bow.
  - B. these are Allegra’s own words, not her teacher’s.
  - C. these are the adults’ words, as Allegra interprets them.
  - D. Allegra spoke these words very loudly.
8. Mr. Kaplan asks Allegra if she is willing to “play this concerto a thousand times by September” (lines 86–87) most likely because he is:
  - F. joking, given that he thinks she already knows the concerto well enough.
  - G. gauging her interest in the work it will take to play the concerto significantly better.
  - H. already tired of hearing her practice this concerto.
  - J. afraid that sports will keep her from practicing the violin after September.
9. Allegra mentions all of the following physical characteristics of Mr. Kaplan EXCEPT that he:
  - A. has a long gray beard.
  - B. wears half-glasses.
  - C. slumps slightly when he sits.
  - D. has ears that stick out.
10. In the passage, Allegra indicates that she practiced a tricky part in the concerto without making any sound by:
  - F. moving her hand to various positions on the fingerboard.
  - G. sliding the bow lightly across the violin strings.
  - H. thinking through her part note by note in her head.
  - J. silently pretending to play the introduction on the piano.

## Passage II

**SOCIAL SCIENCE:** This passage is adapted from the article “The Little Foxes” by Adele Conover (©2001 by Smithsonian Magazine).

Champagne-blond in the failing light, seven tiny animals engage in what looks like a game of touch football. Their big-eared parents, five-pound San Joaquin kit foxes, mark the playground’s boundaries with an occasional sharp woof. I could be anywhere in the 8.5-million-acre San Joaquin Valley a century or so ago.

Reality intervenes. I am standing in a nondescript field, and that dark “cliff” in the background is an insurance company. I am in Bakersfield, California, in early April. This family of 9, along with 200 or so fellow San Joaquin kit foxes, shares this town with some 250,000 humans. Biologist Brian Cypher, who studies this unique urban subtribe for the San Joaquin Valley Endangered Species Recovery Program, notes that the human population is growing by 3,000 to 5,000 annually.

Although Cypher’s tribe is safe for the moment, in order to ensure its long-term survival, he seeks the secret to its success. His data is being matched by the research of Katherine Ralls, a scientist with the Smithsonian’s Conservation and Research Center, on a wilder kit fox population living just west of here, in the Carrizo Plain National Monument. The combined information will reveal much about genetics, behavior, distribution and population size that can be applied to the little carnivore’s conservation. One of several subspecies of kit fox, and the only one that is listed federally as endangered, the San Joaquin kit fox is considered an umbrella species for this part of California: if it survives, then other threatened and endangered animals and plants that share its habitat will too.

Scientists estimate that the range-wide population of the San Joaquin kit fox prior to 1930 was 8,000 to 12,000; in 1975, about 7,000. The current population is unknown. Three “core” and several satellite populations exist in California, but they are widely separated.

The San Joaquin kit fox came to such dire straits—less than 5 percent of its original habitat remains—as a result of the usual suspects: agriculture, development, oil exploration and, more so in earlier days, “varmint control” poisoning and trapping.

In Bakersfield, says Cypher, the attitude toward the kit foxes is mixed. “Some are afraid of them. Some no doubt would like to shoot them. Some regard them as ‘their’ kit foxes, and if they see us trapping to put on ear tags and change [radio collar] batteries, they want us to stop.”

Now, in a bow to the tiny fox’s rare status, the city keeps a map of the known dens that may harbor kit foxes, says Cypher. In the early 1980s, however, the city’s first conservation plan did not even mention the

little foxes despite their 1967 federal endangered listing. “Negotiations took more than seven years until the Metropolitan Bakersfield Habitat Conservation Plan was approved in 1994,” says Cypher.

Officially, no one paid much attention to urban kit foxes in Bakersfield until 1985, when Cal State biology professor Ted Murphy approached the Bakersfield city council about 440 acres of riverbed and floodplain that he hoped could be set aside to create a riparian studies area, in part as a way to protect the kit foxes that lived there. Murphy later used nine radio-collared kit foxes to document the peril that vehicles, expanding development, predators such as domestic dogs and even rodent poisons continued to pose for kit foxes in the city.

Now Cypher’s study has investigated 220 dens in town. “Eighty-four percent were dug in dirt, 12 percent in structures created by human activity, and 4 percent in open fields that have so far escaped development,” he says. Humans are everywhere. But the little foxes have two speeds, fast and faster, and sometimes they can avoid trouble with urban predators by squeezing into openings no larger than four inches across. The little foxes dig make-do dens under storage areas, and in school yards, storm-water drainage sumps, concrete rubble piles and pipes.

“Their urban life is a bonus,” says Cypher. “Storm-water storage sumps are proving to be good habitat, and every time a new housing division comes along, builders have to put in a new sump—so unknowingly, developers are actually creating kit fox habitat.”

For the most part, in the “real” world kit foxes escape their predators and the high temperatures of their desert environment by spending the day underground in a den. In Bakersfield, they follow suit. Kit foxes move every couple of weeks to a new den. Moving to different dens may be one reason why they have persisted—the constantly changing abodes provide new places to hide.

11. The main purpose of the passage is to:
  - A. persuade Bakersfield residents to support Cypher’s protection of San Joaquin kit foxes.
  - B. inform readers about San Joaquin kit foxes and human influence on their habitat and populations.
  - C. express the author’s enjoyment of the sight of San Joaquin kit foxes playing and digging dens.
  - D. explain why the San Joaquin kit foxes are endangered.
12. According to the passage, the main focus of Cypher’s research on San Joaquin kit foxes is:
  - F. determining the reason they became endangered.
  - G. conducting genetic research to help them survive in an urban habitat.
  - H. keeping them on the endangered species list.
  - J. discovering the methods of adaptation they use for survival.

13. The statement "Reality intervenes" (line 8) is intended to signal a shift in the discussion of San Joaquin kit foxes from:
- A. their natural instincts to recent behavior changes.
  - B. the physical characteristics of the young to those of adults.
  - C. the author's hopes for their future to current conservation projects.
  - D. the author's vision of their previous habitats to their current living conditions.
14. According to the passage, which of the following events happens first chronologically?
- F. The San Joaquin kit foxes are placed on the federal endangered species list.
  - G. The Metropolitan Bakersfield Habitat Conservation Plan is approved.
  - H. Bakersfield creates a map of the dens where San Joaquin kit foxes may live.
  - J. Murphy approaches the Bakersfield city council with a research proposal.
15. The first paragraph describes the San Joaquin kit fox parents relating to their offspring by:
- A. ignoring them while they play.
  - B. demonstrating how to play games.
  - C. signaling the limits of their play area.
  - D. barking to warn them of approaching predators.
16. The passage indicates that the term *umbrella species* (line 30) refers to species:
- F. that may be threatened by the dry climate in Bakersfield.
  - G. whose survival means that other at-risk species in the habitat will also survive.
  - H. that are unique to California's microclimates.
  - J. whose best chance for survival is to inhabit congested urban areas.
17. If the sixth paragraph (lines 43–48) were deleted, the passage would primarily lose information about the Bakersfield community's:
- A. procedures for registering concerns about Cypher's research techniques.
  - B. reactions to the San Joaquin kit foxes and to Cypher's research on them.
  - C. attempts to help Cypher with his research.
  - D. responses to Cypher when he asks to trap the San Joaquin kit foxes on city-owned land.
18. The passage does NOT mention Murphy determining that the San Joaquin kit fox was threatened by:
- F. domestic dogs.
  - G. air pollution.
  - H. vehicles.
  - J. rodent poisons.
19. According to the passage, Cypher's investigation of San Joaquin kit fox dens in Bakersfield revealed that the vast majority of the dens had been:
- A. dug in dirt.
  - B. built in human-made structures.
  - C. relocated from the city to open fields.
  - D. unaffected by human activity.
20. As it is used in line 83, the phrase *the "real" world* most nearly refers to:
- F. the residential developments that are inevitably expanding into animal habitats.
  - G. the current living conditions for animals in urban environments.
  - H. an artificial environment used for research on animal behavior.
  - J. a natural habitat for animals that is unchanged by human activity.

## Passage III

**HUMANITIES:** This passage is adapted from the article “Portrait of the Artist as an Immigrant: Ha Jin’s Quintessentially Chinese-American Novel” by Ruth Franklin (©2007 by Washington Post.Newsweek Interactive Co. LLC).

It is a literary truism that writers ought to write in their native language. Ezra Pound, Paul Celan, Thomas Mann, Isaac Bashevis Singer, Czeslaw Milosz: They all spent much of their lives far from their homelands, but their work is inconceivable in any language other than its original. With few exceptions, writers who break this mold are met with incredulity. Creativity, so the mythology goes, can spring only from an original source.

The work of Ha Jin, who has lived in the United States for more than 20 years and now teaches creative writing at Boston University, has been greeted with similar wonderment. With the publication of *A Free Life*, his fifth novel (there have also been three books of poetry and two of short stories), he is still fielding the perennial question: Why does he choose to write in English?

*A Free Life*—Jin’s most personal novel, though not exactly autobiographical—confronts the taboo head on. This meandering yet deeply affecting novel is at once a version of the classic saga of an immigrant family adjusting to life in the United States and a highly unconventional portrait of the artist as an immigrant, family man, and all-around ordinary guy. While Jin has always been polite to his interviewers, it seems quite clear that Nan Wu, the poet who is the protagonist of *A Free Life*, speaks for his creator in response to a magazine editor who asks, “Can you imagine your work becoming part of our language?” Nan bristles: “I have no answer to that xenophobic question, which ignores the fact that the vitality of English has partly resulted from its ability to assimilate all kinds of alien energies.”

In a relaxed narrative, *A Free Life* follows Nan over the course of a double journey: his quest to provide his family with financial stability while simultaneously realizing his dream of becoming a poet. He starts off working odd jobs, but soon he and his wife, Pingping, have saved up enough money to buy a Chinese restaurant and a house of their own. By all the benchmarks of the American dream, they are successful. But Nan worries that the banality of his daily existence is stifling him as a writer. “Do you have to live a literary life to produce literary work?” he asks a poet friend. By closely tracking every step of Nan’s creative genesis, Jin’s novel offers an alternative vision of imaginative growth inspired precisely by the most mundane circumstances.

Ha Jin has said that he sees himself as a Chinese-American writer: “I need the hyphen.” *A Free Life* is the quintessential Chinese-American book, in which the dilemma of how to exist simultaneously in two worlds—on both sides of that hyphen—animates every

page. Like the famously four-toned Chinese dialect of Mandarin, the novel takes place in multiple registers. First there is the dominant narrative voice, at times fluid and evocative, but also idiosyncratic and clunky: Though it is disguised as a conventional third-person narrator, this is Nan’s literary voice struggling to find its way in English. Sometimes he overdoes the literary effects, as when he describes a Chinese restaurant as “glazed entirely with mirror, on which some sea creatures were blazoned.” And sometimes he overshoots in search of the right word or drops in a jarring colloquialism. This is the work of a man who speaks English as if he had learned it from the dictionary—and indeed, we often glimpse Nan studying his dictionary during lulls on the job.

Nan’s literary voice contrasts dramatically with his heavily accented speech, a device that works to emphasize the gap between Nan’s fluent thoughts and his speech: Though he will come close to mastering English in his head, he will never sound fully competent to others.

Somewhat less convincing is Jin’s other major stylistic choice. While his other works have been rigorously structured, *A Free Life* is loose and baggy, with episodes that lead down dead ends and digressions that amount to little. The Wus’ life is full of dramatic events, but they are presented in a tone of almost comical understatement. This artlessness feels intentional, an approximation of how a talented but unschooled writer like Nan might tell his own story.

It is a testimony to Jin’s abilities that the novel manages to be engrossing despite its total disregard for narrative tension. The charm of *A Free Life* comes from its cheerful subversiveness, its gentle upending of the most persistent myths about the creation of art.

21. According to the passage, which of the following does Jin have in common with the writers listed in lines 2–3?
- A. He has written a number of novels in English.
  - B. The majority of his novels are set in his homeland.
  - C. His writing has often been met with incredulity.
  - D. He has spent many years away from his homeland.
22. According to the passage’s author, Nan’s response to a magazine editor’s question mainly represents:
- F. Nan’s quest to provide his family with economic security.
  - G. Jin’s own frequent, angry outbursts during interviews with magazine editors.
  - H. Jin’s own feelings about his work and its relationship to the English language.
  - J. Nan’s distrust of the magazine editors who publish his poems.

23. The main purpose of the fourth paragraph (lines 34–48) is to:
- provide a brief summary of *A Free Life* and introduce one of the novel’s themes.
  - describe *A Free Life*’s main characters and explain why they immigrated to the United States.
  - question some of Jin’s plot choices and suggest ways in which *A Free Life* could have been improved.
  - examine the ways in which *A Free Life* criticizes the concept of the American dream.
24. In the passage, the phrase “writers who break this mold” (lines 6–7) refers to writers who write:
- about nonnative English speakers.
  - about their experiences as immigrants.
  - in their native language.
  - in a language other than their native one.
25. Based on the passage, *A Free Life* most strongly supports which of the following about a writer’s development?
- A writer should write poetry before attempting to write a novel.
  - The most mundane circumstances can inspire a writer’s creative growth.
  - An inexperienced writer should avoid challenging persistent myths about writing.
  - It’s necessary to lead a literary life in order to become a good writer.
26. Based on the passage, Jin’s statement “I need the hyphen” (line 50) most nearly means that he:
- considers himself a part of both Chinese and American cultures.
  - has a strong desire to return to his homeland of China.
  - is unsure of his decision to write *A Free Life* in English rather than Chinese.
  - hesitates to refer to *A Free Life* as both a Chinese and an American book.
27. The passage indicates that *A Free Life*’s dominant narrative voice is at times “idiosyncratic and clunky” (line 57) because:
- Jin has had little experience writing conventional third-person narration.
  - A Free Life* was one of Jin’s earliest attempts at writing a novel in English.
  - the narrative voice represents Nan’s struggle to relate to his wife and family.
  - the narrative voice represents Nan’s struggle to develop his literary voice in English.
28. Which of the following does the passage’s author cite as evidence that Nan occasionally overdoes literary effects?
- The fact that *A Free Life* tracks Nan’s progress as an artist
  - The fact that *A Free Life* has a dominant narrative voice
  - Nan’s description of a Chinese restaurant
  - Nan’s jarring colloquialisms
29. According to the passage, compared to Jin’s other novels, *A Free Life* is:
- more conventional.
  - more poetic.
  - less personal.
  - less structured.
30. Another reviewer made the following observation about Jin’s approach to storytelling in *A Free Life*:
- Ha Jin jolts the Wus and their neighbors with personal tragedies. Like the great joys in their lives, these are quickly glossed over.
- Compared to this reviewer’s observation, the passage’s description of Jin’s approach to storytelling in *A Free Life* can best be described as:
- similar, because the passage’s author considers the novel’s descriptions of dramatic events to be understated.
  - similar, because the passage’s author considers the novel to be primarily a tragedy.
  - dissimilar, because the passage’s author believes the novel disregards narrative tension.
  - dissimilar, because the passage’s author thinks Jin’s descriptions of joyous events are highly emotional.

## Passage IV

**NATURAL SCIENCE:** This passage is adapted from the article "Forests of the Tide" by Kennedy Warne (©2007 by National Geographic Society).

Mangroves live life on the edge. With one foot on land and one in the sea, these botanical amphibians occupy a zone of desiccating heat, choking mud, and salt levels that would kill an ordinary plant within 5 hours. Yet the forests mangroves form are among the most productive and biologically complex ecosystems on Earth. Birds roost in the canopy, shellfish attach themselves to the roots, and snakes and crocodiles come to hunt. Mangroves provide nursery grounds for 10 fish; a food source for monkeys, deer, tree-climbing crabs, even kangaroos; and a nectar source for bats and honeybees.

As a group, mangroves can't be defined too closely. There are some 70 species from two dozen 15 families—among them palm, hibiscus, holly, plumbago, and legumes. They range from prostrate shrubs to 200-foot-high timber trees. Though most prolific in Southeast Asia, where they are thought to have originated, mangroves circle the globe. Most live within 20 30 degrees of the Equator, but a few hardy types have adapted to temperate climates, and one lives as far from the tropical sun as New Zealand. Wherever they live, they share one thing in common: They're brilliant adapters. Each mangrove has an ultrafiltration system 25 to keep much of the salt out and a complex root system that allows it to survive in the intertidal zone. Some have snorkel-like roots called pneumatophores that stick out of the mud to help them take in air; others use prop roots or buttresses to keep their trunks upright in 30 the soft sediments at the tide's edge.

These plants are also landbuilders par excellence. The plants' interlocking roots stop riverborne sediments from coursing out to sea, and their trunks and branches serve as a palisade that diminishes the erosive 35 power of waves.

Bangladesh has not lost sight of that logic, putting a great premium on the ability of mangroves to stabilize shores and trap sediments. A low-lying country with a long, vulnerable coastline, Bangladesh is also land 40 starved, with a population density of 2,500 persons per square mile. By planting mangroves on delta sediments washed down from the Himalaya, it has gained over 300,000 acres of new land on the Bay of Bengal. The plantings are relatively new, but there have been 45 mangroves here for as long as the Ganges, Brahmaputra, and Meghna Rivers have been draining into the bay. The vast tidal woodland they form is known as the Sundarbans—literally "beautiful forest." Today, it is the largest single tract of mangroves in the world.

50 For more than 25 years Jin Eong Ong, a retired professor of marine and coastal studies in Penang, Malaysia, has been exploring a less obvious mangrove contribution: What role might these forests play in climate change? Ong and his colleagues have been study-

55 ing the carbon budget of mangroves—the balance sheet that compares all the carbon inputs and outputs of the mangrove ecosystem—and they've found that these forests are highly effective carbon sinks. They absorb carbon dioxide, taking carbon out of circulation and 60 reducing the amount of excess greenhouse gas in the atmosphere.

By measuring photosynthesis, sap flow, and other processes in the leaves of the forest canopy, Ong and his team can tell how much carbon is assimilated into 65 mangrove leaves, how much is stored in living trees, and how much eventually makes its way into nearby waterways. The measurements suggest that mangroves may have the highest net processing of carbon of any natural ecosystem (about a hundred pounds per acre per 70 day) and that as much as a third of this may be exported in the form of organic compounds to mudflats. Mangroves, it seems, are carbon factories, and their demolition robs the marine environment of a vital element.

Ong's team has also shown that a significant 75 portion of the carbon ends up in forest sediments, remaining sequestered there for thousands of years. Conversion of a mangrove forest to a shrimp pond changes a carbon sink into a carbon source, liberating the accumulated carbon back into the atmosphere—but 80 50 times faster than it was sequestered.

If mangroves were to become recognized as carbon-storage assets, that could radically alter the way these forests are valued, says Ong.

"Take Indonesia, which has the largest total area 85 of mangroves of any country in the world. It can't afford to save them for nothing," Ong says. "But if the Indonesians could trade the carbon-storage potential of their mangroves as a commodity, that would create a great incentive to stop bulldozing them for shrimp 90 ponds or chipping them for the production of rayon."

31. The passage refers to the role mangrove forests play in climate change as "less obvious" (line 52) most likely because:
- A. the Sundarbans haven't been around long enough to have had a measurable effect on the climate.
  - B. Ong's mangrove research in Malaysia hasn't received as much attention as his research in Bangladesh.
  - C. the mangrove's impact on climate change isn't as readily apparent as the impact it has had on Bangladesh's shoreline.
  - D. deforestation has hindered Ong's attempts to study the mangrove's impact on climate change.

32. One main purpose of the second paragraph (lines 13–30) is to:
- F. compare mangrove trunks and root systems with those of other marine plants.
  - G. indicate that mangrove species vary in their physical characteristics and global distribution.
  - H. describe the typical weather and tidal conditions in areas where most mangroves grow.
  - J. speculate about when mangroves were first grown in New Zealand.
33. In the context of the passage, the main purpose of lines 36–43 is to:
- A. describe the impact human overpopulation has had on mangrove forests.
  - B. illustrate a claim made in the preceding paragraph about an attribute of mangroves.
  - C. describe the challenges humans face when planting and growing mangroves.
  - D. introduce the discussion in the fifth paragraph (lines 50–61) of efforts to preserve mangrove forests.
34. According to the passage, the conversion of mangrove forests to shrimp ponds results in:
- F. an excessive buildup of delta sediments.
  - G. a slightly more efficient system for storing carbon.
  - H. an increase in the amount of carbon processed by other types of plants.
  - J. a release of carbon that had previously been trapped in forest sediments.
35. According to Ong, as he is presented in the passage, a country might be more inclined to preserve its mangrove forests if the country were:
- A. able to trade the carbon-storage potential of its mangroves as a commodity.
  - B. given access to more coastal land for building homes and businesses.
  - C. provided with substantial proof that shrimp ponds harm the environment.
  - D. recognized for its other efforts to reduce excess greenhouse gases in the atmosphere.
36. Which of the following statements about mangroves is best supported by the passage?
- F. They provide both food and shelter for a wide variety of animals.
  - G. They use pneumatophores to help keep their trunks upright in soft sediments.
  - H. They are nearing extinction in Indonesia.
  - J. They are thought to have originated in New Zealand.
37. According to the passage, where do most mangroves grow?
- A. Malaysia
  - B. New Zealand
  - C. Temperate climates
  - D. Within 30 degrees of the Equator
38. According to the passage, which of the following is a characteristic of all mangroves?
- F. They have a salt-filtration system.
  - G. They have snorkel-like roots.
  - H. They have prop roots.
  - J. They can grow up to 200 feet high.
39. According to the passage, Ong's study of mangroves suggests that mangrove forests:
- A. process more carbon than does any other natural ecosystem.
  - B. grow better in coastal areas with carbon-rich soils.
  - C. provide protection against the erosive power of waves.
  - D. take in air through specialized roots that stick out of the mud.
40. According to the passage, mangroves process about how much carbon per day?
- F. One hundred pounds per mangrove
  - G. One hundred pounds per acre of mangrove forest
  - H. One-third of the amount of carbon found in the surrounding mudflats
  - J. One-third of the amount of carbon present in the atmosphere

END OF TEST 3

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

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