

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 *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer (©2013 by Robin Wall Kimmerer).

Even now, after more than fifty Strawberry Moons, finding a patch of wild strawberries still touches me with a sensation of surprise, a feeling of unworthiness and gratitude for the generosity and kindness that comes with an unexpected gift all wrapped in red and green. “Really? For me? Oh, you shouldn’t have.” After fifty years they still raise the question of how to respond to their generosity. Sometimes it feels like a silly question with a very simple answer: eat them.

But I know that someone else has wondered these same things. In our Creation stories the origin of strawberries is important. Skywoman’s beautiful daughter, whom she carried in her womb from Skyworld, grew on the good green earth, loving and loved by all the other beings. But tragedy befell her when she died giving birth to her twins, Flint and Sapling. Heartbroken, Skywoman buried her beloved daughter in the earth. Her final gifts, our most revered plants, grew from her body. The strawberry arose from her heart. In Potawatomi, the strawberry is *ode min*, the heart berry. We recognize them as the leaders of the berries, the first to bear fruit.

Strawberries first shaped my view of a world full of gifts simply scattered at your feet. A gift comes to you through no action of your own, free, having moved toward you without your beckoning. It is not a reward; you cannot earn it, or call it to you, or even deserve it. And yet it appears. Your only role is to be open-eyed and present. Gifts exist in a realm of humility and mystery—as with random acts of kindness, we do not know their source.

Those fields of my childhood showered us with strawberries, raspberries, blackberries, hickory nuts in the fall, bouquets of wildflowers brought to my mom, and family walks on Sunday afternoon. They were our playground, retreat, wildlife sanctuary, and ecology classroom. All for free. Or so I thought.

I experienced the world in that time as a gift economy, “goods and services” not purchased but received

as gifts from the earth. Of course I was blissfully unaware of how my parents must have struggled to make ends meet in the wage economy raging far from this field.

In our family, the presents we gave one another were almost always homemade. I thought that was the definition of a gift: something you made for someone else. We made all our Christmas gifts: piggy banks from old bottles of bleach, hot pads from broken clothespins, and puppets from retired socks. My mother says it was because we had no money for store-bought presents. It didn’t seem like a hardship to me; it was something special.

My father loves wild strawberries, so for Father’s Day my mother would almost always make him strawberry shortcake. She baked the crusty shortcakes and whipped the heavy cream, but we kids were responsible for the berries. We each got an old jar or two and spent the Saturday before the celebration out in the fields, taking forever to fill them as more and more berries ended up in our mouths. Finally, we returned home and poured them out on the kitchen table to sort out the bugs. I’m sure we missed some, but Dad never mentioned the extra protein.

In fact, he thought wild strawberry shortcake was the best possible present, or so he had us convinced. It was a gift that could never be bought. As children raised by strawberries, we were probably unaware that the gift of berries was from the fields themselves, not from us. Our gift was time and attention and care and red-stained fingers. Heart berries, indeed.

Gifts from the earth or from each other establish a particular relationship, an obligation of sorts to give, to receive, and to reciprocate. The field gave to us, we gave to my dad, and we tried to give back to the strawberries. When the berry season was done, the plants would send out slender red runners to make new plants. Because I was fascinated by the way they would travel over the ground looking for good places to take root, I would weed out little patches of bare ground where the runners touched down. Sure enough, tiny little roots would emerge from the runner and by the end of the season there were even more plants, ready to bloom under the next Strawberry Moon. No person taught us this—the strawberries showed us. Because they had

given us a gift, an ongoing relationship opened between
85 us.

Farmers around us grew a lot of strawberries and frequently hired kids to pick for them. My siblings and I would ride our bikes a long way to Crandall's farm to pick berries to earn spending money. A dime for every
90 quart we picked.

1. The point of view from which the passage is told can best be described as that of a:
 - A. first person narrator describing the experience of picking strawberries as it happens.
 - B. first person narrator describing events from the past that influenced her beliefs about gifts.
 - C. third person narrator describing how each member of a family feels about gifts of nature.
 - D. third person narrator describing a young girl's thoughts about the importance of strawberries in her family's celebrations.
2. Based on the passage, the word *they* in line 7 refers to:
 - F. the fields of the narrator's childhood.
 - G. people who present the narrator with gifts.
 - H. wild strawberries.
 - J. the narrator's parents.
3. The main purpose of the second paragraph (lines 10–21) is to:
 - A. explain why the narrator's father encouraged his children to give strawberries as gifts.
 - B. describe what the first strawberries looked like to the narrator's ancestors.
 - C. provide a cultural context for the significance of strawberries to the narrator's family.
 - D. emphasize the importance of plants in traditional Potawatomi stories.
4. Based on the passage, which action was part of the narrator's attempt to "give back to the strawberries" (lines 73–74)?
 - F. She refrained from picking strawberries before they were ready.
 - G. She weeded out patches of ground where the plants would take root.
 - H. She made the strawberries into a gift for her father.
 - J. She honored the legend of Skywoman by continuing to tell the story.
5. It can most reasonably be inferred from the passage that the narrator learned about the growth cycle of strawberries by:
 - A. observing the runners and roots of the plants.
 - B. listening to her father talk about berry seasons.
 - C. planting berries with her siblings to earn money.
 - D. reading about how to help strawberries grow.
6. The quotation in line 6 is most likely included to:
 - F. demonstrate what the narrator typically says to a person giving her a gift.
 - G. represent the narrator's surprise and gratitude when finding strawberries.
 - H. clarify how the narrator believes a person should react when given a gift.
 - J. explain what the narrator's father often said when given strawberries.
7. As it is used in line 20, the word *recognize* most nearly means:
 - A. diagnose.
 - B. concede.
 - C. notice.
 - D. acknowledge.
8. In the passage, the narrator states that as a child, she experienced her world as a:
 - F. gift economy based on gifts from the earth.
 - G. wage economy in which her family struggled.
 - H. playground she visited on rare but wonderful occasions.
 - J. classroom filled with friends and neighbors.
9. According to the passage, picking the strawberries for their father's shortcake took the narrator and her siblings a long time because:
 - A. they kept eating the strawberries they picked.
 - B. the strawberry patches had many bugs.
 - C. their father expected only the ripest strawberries.
 - D. they could gather the strawberries only on Saturdays.
10. According to the passage, runners appeared on berry plants in the field when:
 - F. the Strawberry Moon first appeared.
 - G. a patch of ground was cleared for them.
 - H. berry season was over.
 - J. the berry plant was dying.

Passage II

SOCIAL SCIENCE: This passage is adapted from *The Airplane: How Ideas Gave Us Wings* by Jay Spenser (©2008 by Jay Spenser).

The invention of the airplane was a battleground for two warring paradigms about what the airplane would be like. Paradigms are mind-sets created by what we think we know. Depending on how closely they match the actuality, these mental models either can help us succeed or can place blinders over our eyes that keep us from perceiving what we later realize was obvious all along.

Working under the right paradigm helped Americans Orville and Wilbur Wright to succeed even as a wrong one sabotaged the hopes of Europe's many experimenters. If not for this situation, the French—who felt they had invented flight because of the success of the Montgolfiers' hot-air balloons in 1783—might well have been first. If so, the airplane, like the automobile before it, would have been a European invention.

What led Europe's aerial experimenters astray? It was William Samuel Henson. Or more accurately, it was the powerful sway of Henson's persuasive vision of what aviation would be.

First published in the early 1840s, the engraved illustrations of the Henson Aerial Steam Carriage (a passenger-carrying airplane) continued to appear off and on in newspapers, magazines, and books for more than a half century. More thrilling artwork of heavier-than-air flying machines was hard to imagine, and the very sight of this aerial stagecoach spurred Europe's aerial experimenters to redouble their efforts. Unfortunately, however, it also handed them a lot of incorrect notions.

The concept of an aerial carriage brought with it a concomitant expectation that people would drive airplanes around the sky making flat turns as they did in horse-drawn vehicles. This unquestioned assumption shaped how France's early experimentation approached airplane design, and it cost them dearly.

Part of Henson's paradigm worked. For example, airplanes would indeed pitch their noses up or down to climb or descend. This was intuitive because horse-drawn carriages do just that when traversing hilly countryside. But carriages don't tilt sideways, or at least not very far, because that leads to a catastrophic upset.

Henson's vision told Europe's early experimenters that their airplanes must not be permitted to tilt side to side or else catastrophe would ensue. To ensure that this never happened, some experimenters used strongly upward-angled wings so that the airplane would be self-righting in flight. Others placed vertical fore-and-aft fabric panels between the wings of their biplanes to prevent sideslips. Both these features suggest that Europe's pioneers were terrified of *banking*, or dropping a wing in flight.

Another place where Henson's Aerial Steam Carriage paradigm misled people was the vital issue of controllability. Controlling horse-drawn vehicles does not require constant active involvement on the driver's part. The horses are set in motion and the reins are not used again until the horses need further instruction.

Consequently, Europe's "early birds" were remarkably cavalier about controllability. To them, all one needed to do was create an inherently stable craft whose wings never dropped to either side. After nosing this vehicle aloft, one would simply "drive" it around the sky.

A wealthy Brazilian named Alberto Santos-Dumont performed Europe's first heavier-than-air flights late in 1906. His *14-bis* was largely uncontrollable, but that didn't bother him; his goal was simply to get into the air. This disregard for a key requirement of flight was then so pervasive that more than a year would pass before any European figured out how to actually land where he had taken off.

Wilbur and Orville worked under a different mindset. They too had seen Henson's artwork, but it didn't sing to them because they were bicyclists. Their intimate association with this vehicle, its operation, and its manufacture led them to approach flight development in a different way than their European counterparts.

Wilbur and Orville were not in the least scared of tilting to one side or the other in flight. Banking in flight seemed natural to them because a bicyclist leans into turns. What's more, they understood from the outset that the airplane needed to be controllable around all three axes and that the pilot had to be intimately involved with this process while aloft. These two insights were intuitive because the bicyclist must constantly direct his two-wheeled vehicle by means of a combination of active balance and coordinated use of handlebars, acceleration, and braking. If the bicyclist doesn't stay on top of these things every minute, he's in for a spill.

11. Which of the following details from the passage best supports the author's claim about the impact of paradigms on success?
- Illustrations of the Henson Aerial Steam Carriage were first published in the early 1840s.
 - The Wrights' knowledge of bicycles made banking an airplane seem natural to them.
 - Alberto Santos-Dumont was the first to achieve heavier-than-air flight in Europe.
 - The first automobile was a European invention.

12. The passage can best be described as:
- F. a critique of the solutions early aerial experimenters found to the problems they faced.
 - G. an overview of how various European inventions evolved.
 - H. an explanation of how Henson's paradigm helped to improve early aircraft design.
 - J. an analysis of how two different paradigms affected early aircraft design.
13. The main idea of the fourth paragraph (lines 21–30) is that Henson's illustrations:
- A. were so popular that they appeared in newspapers and magazines for over half a century.
 - B. encouraged experimenters to imagine even more thrilling airplane designs than Henson had.
 - C. inspired experimenters and helped them build the first working airplanes more quickly.
 - D. motivated experimenters but hindered their ability to invent a successful airplane.
14. The main idea of the seventh paragraph (lines 43–52) is that Henson's vision led Europe's experimenters to:
- F. debate whether upward-angled wings or vertical fabric panels more effectively balanced a plane.
 - G. find innovative solutions to make their planes as strong as horse-drawn carriages.
 - H. invent ways to prevent planes from tilting because the inventors were mistakenly fearful of banking the planes.
 - J. design airplanes to withstand any catastrophe that might occur.
15. The author most likely includes the example of Santos-Dumont's flights in 1906 to:
- A. illustrate how an inaccurate paradigm can impede overall success.
 - B. praise Santos-Dumont for being the first to achieve heavier-than-air flights.
 - C. describe the plane that inspired the Wrights to shift their paradigm.
 - D. explain why controlling a plane was less vital than the Wrights believed.
16. According to the passage, compared to Europe's early experimenters, the Wrights were less inspired by Henson's vision because they were:
- F. determined not to copy other designers' work.
 - G. unaware of Henson's work with hot-air balloons.
 - H. accustomed to a different mode of transportation.
 - J. more inspired by Santos-Dumont's vision.
17. As it is used in line 90, the phrase "stay on top of" most nearly means:
- A. fly over.
 - B. pay attention to.
 - C. remain above.
 - D. keep learning about.
18. As presented in the passage, the idea that human flight was invented when the Montgolfiers successfully launched their hot-air balloons reflects the perspective of:
- F. the passage author.
 - G. the Wrights.
 - H. Henson.
 - J. the French.
19. As it is used in line 19, the word *sway* most nearly means:
- A. fluctuation.
 - B. influence.
 - C. regime.
 - D. grace.
20. The passage most strongly suggests that compared to early airplanes, horse-drawn vehicles:
- F. required less continuous steering.
 - G. were less inherently stable.
 - H. could more safely tilt from side to side.
 - J. were more difficult to control.

Passage III

HUMANITIES: Passage A is adapted from the biography *Duke: A Life of Duke Ellington* by Terry Teachout (©2013 by Terry Teachout). Passage B is adapted from the biography *I'll Take You There: Mavis Staples, The Staples Singers, and the March Up Freedom's Highway* by Greg Kot (©2014 by Greg Kot).

Passage A by Terry Teachout

What Duke Ellington sought and got from his “accumulation of personalities” was a loose, festive ensemble sound far removed from the clean precision of Benny Goodman’s band. He had no interest in the smoothly blended playing that leaders like Goodman, Jimmie Lunceford, and Artie Shaw demanded from their groups. He preferred to hire musicians with home-made techniques that were different to the point of apparent incompatibility, then juxtapose their idiosyncratic sounds as a pointillist painter might place dots of red and green side by side on his canvas, finding inspiration in their technical limitations (“With a musician who plays the full compass of his instrument as fast or as slow as possible, there seems, paradoxically, less opportunity to create”). That is why his charts never sound quite right when performed by other groups, however accomplished the individual players may be. It is also why a keen-eared virtuoso like Jack Teagarden, the greatest jazz trombonist of his generation, found it impossible to enjoy the Ellington band. “I never did like anything Ellington ever did,” he said. “He never had a band all in tune, always had a bad tone quality and bad blend.” What Teagarden meant, whether he knew it or not, was that the band had an *unconventional* tone quality, one that had little in common with received ideas about how a big band ought to sound. Asked why he hired Al Hibbler when he already had a singer on the payroll, Ellington replied, “My ear makes my decision.” To him, no other ear mattered.

Billy Strayhorn, who saw Ellington’s working methods up close and understood them best, gave them a name in a 1952 article about his mentor: “Ellington plays the piano, but his real instrument is the band. Each member of his band is to him a distinctive tone color and set of emotions, which he mixes with others equally distinctive to produce a third thing, which I call the Ellington Effect.” Sometimes he worked “on” his players as a choreographer makes a ballet “on” his dancers, passing out or dictating scraps of music, then shaping and reshaping them on the spot into a piece that would later be reduced to written form. Even a work that had already been notated was subject in the heat of the moment to total transformation motivated solely by the whim of the composer. The goal, he explained, was “to mold the music around the man,” and the men around whom his music was so tightly molded rarely sounded more themselves than when they were playing it.

Passage B by Greg Kot

In a six-member male gospel group calling themselves the Trumpet Jubilees, Pops was third lead,

singing mostly in a falsetto voice, and managed the group, booking their appearances and scheduling the rehearsals. He was a stickler for punctuality and precision, for looking and sounding sharp, for taking the job seriously. But not everyone in the group shared his commitment; his exasperation mounted until one day he quit. Pops decided to devote his time to a singing group that he could run from top to bottom, that would show up on time at every rehearsal, no questions asked. Mostly, he wanted to sing because it was a crucial part of his identity; since boyhood all he could remember was the pleasure singing brought him and his older brothers and sisters. When singing in the Trumpet Jubilees became a chore, he turned to his family.

“One night he came home early because the guys in the Trumpet Jubilees didn’t show up for rehearsal,” Mavis says. “He was disgusted. He went into the closet in the living room and got a little guitar he had brought home from the pawnshop. It didn’t have more than three or four strings on it, but it was enough to get us started.”

Mavis, Pervis, Cleotha, and Yvonne sat in a semi-circle in front of their father on the beige carpet in their living room at 506 East 33rd Street. Pops hunched over his \$7 guitar and plucked a series of notes, assigning one to each of his children.

“People always ask, ‘How do we get the sound we have?’ And that came from my father—the sound he had with his family in Mississippi when they sang on the gallery after dinner. He gave us [an E chord] and the parts his brothers and sisters would sing. He would hit a note on his guitar and would say, ‘Now, Mavis go here,’ a baritone part, because even then I had the deepest voice. Pervis was second lead behind Pops because he had the most experience, and he could hit those high notes like Michael Jackson later could. Cleedi had the high harmony. The first song he taught us was ‘Will the Circle Be Unbroken.’”

Questions 21–24 ask about Passage A.

21. In Passage A, the phrase “smoothly blended playing” (line 5) most nearly describes:
- the quality that Ellington elicited from a group of dissimilar musicians.
 - a sound that band leaders Goodman, Shaw, and Lunceford demanded from their musicians.
 - a sound that Shaw achieved more successfully than did Lunceford and Goodman.
 - a specific goal Ellington set for his band but found hard to achieve.

22. Based on Passage A, which statement best expresses Teagarden's opinion of Ellington?
- F. Teagarden viewed Ellington as his mentor.
 - G. Teagarden admired Ellington's piano playing but not his work as a band leader.
 - H. Teagarden found Ellington's work unappealing until he had a chance to play with the band.
 - J. Teagarden did not like anything about Ellington's band's music.
23. The author of Passage A indicates that Ellington based his decisions about whom to hire to join his band largely on:
- A. input from the members of his band.
 - B. his desire to appeal to a modern audience.
 - C. his trust in his own ear.
 - D. his training as a pianist.
24. One of the main ideas of the second paragraph of Passage A (lines 30–48) is that in the process of achieving the sound he wanted from his band, Ellington:
- F. accepted that the individual excellence of the players might occasionally be sacrificed.
 - G. elicited from his players performances that tapped their particular musical gifts.
 - H. invited each musician to articulate performance goals that he then helped them reach.
 - J. maintained a strict rehearsal schedule that some of the musicians rebelled against.

Questions 25–27 ask about Passage B.

25. The point of view from which Passage B is told is best described as that of a:
- A. first person narrator describing the personal sacrifices she made to succeed as a musician.
 - B. first person narrator comparing two styles of music as performed by the same band.
 - C. third person narrator who features the experiences and opinions of Pops and Mavis.
 - D. third person narrator who expresses opinions of Pops that contrast with those expressed by Mavis.
26. Which of the following statements about Pops's childhood is best supported by Passage B?
- F. He grew up in Mississippi with brothers and sisters who liked to sing together.
 - G. He started the Trumpet Jubilees with his siblings but quit by the time he was a teenager.
 - H. His musical career started in a small apartment where he taught himself to play guitar.
 - J. With his brothers, he was part of a singing group that gained Michael Jackson's admiration.

27. According to Passage B, who had the deepest voice in the family's singing group?
- A. Pops
 - B. Mavis
 - C. Pervis
 - D. Cleotha

Questions 28–30 ask about both passages.

28. Compared to Passage A, Passage B presents events in an order that is:
- F. chronologically opposite; it proceeds from describing present events to describing events consistently further back in time.
 - G. chronologically more vague; it gives no indication of how the events described relate to one another in time.
 - H. anchored more firmly in one stretch of time while making occasional references to events before and after that stretch of time.
 - J. very similar, as it initially presents the musician at the height of his fame and then examines the multiple steps that led to that fame.
29. Which of the following comparisons between one of the musicians mentioned in Passage A and Pops is best supported by the passages?
- A. Like Hibbler, Pops was hired to join an established jazz band.
 - B. Like Ellington, Pops is compared to a painter putting different colors side by side on a canvas.
 - C. Like Strayhorn, Pops had a mentor he turned to throughout his life.
 - D. Like Goodman, Pops valued a sound that was precise.
30. Both passages make use of which of the following?
- F. Lyrics from the musical compositions that Ellington or Pops made famous
 - G. References to professional music critics who followed the careers of Ellington or Pops
 - H. Excerpts from the memoirs of family members who have mixed opinions about Ellington or Pops
 - J. Quotations from people who observed up close the working styles of Ellington or Pops

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "Tales from the Pit" by Andrew Curry (©2014 by Smithsonian Institution).

The Messel Pit, located in central Germany, is known for its fossils of mammals from the Eocene epoch.

At some point around 50 million years ago, underground water came into contact with a vein of molten rock. High-pressure steam erupted, forming a crater with steep sides. As water seeped in, it created a lake shaped more like a drinking glass than a soup bowl. Any animal that fell in sank quickly to the bottom.

Still, that alone doesn't explain why so many land mammals—not to mention birds, bats and insects—perished in the lake that became the Messel Pit. One theory is that carbon dioxide periodically bubbled up from deep beneath the lake bottom, smothering animals near the shore. Another possibility is that some of the summer algae blooms were toxic, poisoning animals that had chosen the wrong time and place to slake their thirst. Or perhaps smaller animals died nearby and were washed in by small floods or rushing streams.

The lake was so deep that oxygen didn't circulate near the bottom, which meant that there were no bottom feeders around to consume the dead and dying animals. Year after year, algae scumming the lake surface bloomed and died, and so layers of fine clay and dead micro-organisms drifted to the bottom. Each layer was as thick as a strand of hair. It took 250 years to build up an inch of mud. Over millions and millions of years, plants and animals were preserved like flowers pressed between the pages of a book, and the algae and other organic matter turned into oil shale.

Among the thousands of fossils that paleontologists have recovered at Messel Pit are specimens representing nearly 45 different mammal species. Those finds are critical to understanding how warm-blooded creatures evolved. Mammals and dinosaurs appeared at nearly the same time around 200 million years ago. But dinosaurs were so well suited to the environment that they crowded out any competition. Mammals lived on the margins, mostly tiny creatures eking out a living by eating insects under the cover of darkness. "They just tried to stay out of the way," says Thomas Lehmann, a Senckenberg Research Institute paleontologist. And so it went for nearly 150 million years.

Then, in an instant, everything changed, apparently when an asteroid or comet struck Earth 66 million years ago and dramatically altered the climate, eventually wiping out the giant reptiles. The diversity of species found among the Messel Pit fossils reveals that mammals rushed to fill every empty ecological nook and cranny they could find. "They really tried everything—flying, jumping, running, tree-dwelling, ant-eating," says Lehmann. "From the point of view of evolution, Messel is a fantastic laboratory to see what life might have given us."

Might have, but in many cases didn't. Messel's most fascinating specimens may be those species that have no living relatives, though they look jarringly familiar. In the visitor center, kids crowd around to watch as a conservator armed with toothbrushes, dental picks and scalpels cleans layers of oil shale away from a fossil unearthed just a few weeks earlier. To me, the skeleton of *Ailuravus macrurus* looks like that of a giant squirrel. It's three feet long, including its bushy tail. Near the ribs a black stain traces the creature's fossilized digestive tract. Despite its tail, *Ailuravus* is no squirrel ancestor. It's an evolutionary dead end; *Ailuravus* and all of its relatives died out more than 37 million years ago. Why? Maybe they fell victim to climate changes, or a better-adapted competitor, or disappearing food sources, or simple bad luck.

Ailuravus' resemblance to a modern squirrel is an example of evolutionary convergence. Given enough time, adaptations may lead to nearly identical solutions—bushy tails, say, or powerful, kangaroo-like hind legs—popping up in different species. "It's like using the same interlocking toy bricks to build different forms," says Lehmann.

And there are forms aplenty at the Messel Pit. The exquisitely preserved fossils have provided paleontologists with unprecedented insights into the adaptive strategies—some successful, others not—adopted by mammals for feeding, movement and even reproduction. For instance, the contents of the tiny prehistoric horse's stomach—fossilized leaves and grape seeds—indicate that the animal was not a grazer but a browser, eating what it found on the forest floor. The paleontologists also found eight fossilized specimens of pregnant mares, each carrying a single foal. That discovery suggests that the early horses had already adopted herd behavior, since joint care would be the best way to guarantee the survival of small numbers of offspring.

31. The main idea of the passage is that the Messel Pit is significant primarily because it:
- A. substantiates the theory that mammals appeared 200 million years ago.
 - B. features fossils of mammals and dinosaurs interacting.
 - C. contains fossils that reveal how warm-blooded animals evolved.
 - D. has fossils of dinosaurs that have not been found elsewhere.
32. The main purpose of the second paragraph (lines 7–16) is to discuss:
- F. potential explanations for the large number of animal fossils in the lake.
 - G. conditions in the lake that led to the large number of dinosaur fossils.
 - H. the toxic prehistoric plants that grew in or near the lake.
 - J. feeding habits of mammals that lived near the lake.

33. The passage indicates that dinosaurs and mammals coexisted for approximately how many millions of years?
- A. 200
 - B. 150
 - C. 66
 - D. 50
34. In the passage, *Ailuravus macrurus* most nearly serves as an example of a species that:
- F. evolved into a modern-day animal, despite competition from similar animals.
 - G. adapted to its environment in ways scientists hadn't seen previously.
 - H. developed physical traits that its modern-day descendants did not inherit.
 - J. left no descendants, despite its apparent resemblance to modern-day animals.
35. Based on the passage, which of the following scenarios most nearly represents an example of evolutionary convergence?
- A. Several species of birds each evolving a different beak to take advantage of new food sources
 - B. One bird species becoming extinct because of competition from a similar species
 - C. Distinct species of birds developing wings that are nearly identical in structure
 - D. Many bird species moving to the same region because of food scarcity
36. According to the passage, the Messel Pit crater was formed by:
- F. an impact from an asteroid.
 - G. erosion from a river.
 - H. steam erupting from underground.
 - J. a volcano spewing molten rock.
37. It can reasonably be inferred from the passage that fewer fossils would have been preserved in the Messel Pit if the lake they were in had contained:
- A. oxygen circulating near the bottom.
 - B. layers of clay on the bottom.
 - C. abundant algae on the surface.
 - D. carbon dioxide that rose to the surface.
38. It can most reasonably be inferred from the passage that mammals survived the impact that killed the dinosaurs because mammals:
- F. existed in such large numbers.
 - G. ate food that dinosaurs could not.
 - H. had the ability to reproduce rapidly.
 - J. were able to adapt to the change in climate.
39. According to the passage, by examining the contents of a prehistoric horse's stomach, paleontologists determined that the horse ate:
- A. more grass than modern horses eat.
 - B. many plants that modern horses eat.
 - C. food from the ground of forests.
 - D. food from a prehistoric open plain.
40. Based on the passage, which of the following pieces of evidence supports the conclusion that prehistoric horses had adopted herd behavior?
- F. Specimens of pregnant mares were found near fossils of young foals.
 - G. Eight fossils of mares were found with the same kinds of plants in their digestive tracts.
 - H. Fossils of mare hoofprints that all pointed in the same direction were found.
 - J. Fossils of pregnant mares that each carried a single foal were found.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.