

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 *Lily Nevada* by Cecelia Holland (©1999 by Cecelia Holland).

By the time Brand got to the train station the Atlantic Mail was long gone. Brand stood staring up the empty tracks. The ordinary city noise of Reno settled around him, the wagons on the street, somebody whistling over by the livery stable. Turning, he went back across the platform and into the station house.

The agent was a fuzz-faced kid. Half a dozen locals sat along the benches by the woodstove; when Brand came into the waiting room they stirred, and he heard his name spoken. He leaned against the sill of the ticket window and said, "When's the next west-bound train?"

The agent didn't bother to lift his gaze to Brand. "The next westbound passenger train will leave at five tonight."

"I said when's the next train," Brand said, in a monotone.

The fuzzy face turned toward him, alerted. "There's an express freight through in thirty minutes."

Brand said, "I'll take that."

"I can't sell tickets on a freight."

"I'm not buying a ticket," Brand said. He took the billfold from the inner pocket of his coat and hung his badge out in front of the kid's nose.

"Yes, sir," the agent said briskly. "Thirty minutes."

Brand turned his head toward the woodstove. The men there were watching him mutely. He said, "Who wants to make a buck?"

Immediately one stepped out from the middle of them. This was a pudgy man with thinning hair. "I'll do it, Mr. Brand," he said.

"Go down to the telegraph office, have them wire the SP office in Truckee and hold the Mail for me. Sign it, 'Brand.'"

The pudgy man rushed off. The ticket agent said, "They don't hold the Mail for anything."

Brand did not bother to answer. He went across the waiting room toward the stove. The other men watched him owlishly and he ignored them, pulled off his glove between his left arm and his side, and held out his hand to warm in the heat of the stove. With the stump of his left arm he tucked the glove into his pocket, and the stump after.

"Cold, for March," said one of the men tentatively.

Brand said nothing; it was bad enough to be recognized, it made him edgy when people knew him but he didn't know them. The pudgy man came back in, puffing. With a broad and sunny smile he held out the receipt for the telegram, and when Brand went to give him a dollar he shook his head.

"No, thanks," he said. "Glad to have the chance to help."

Brand looked him over again. The man wore miner's clothes, denim pants and a flannel shirt and heavy workshoes. His thinning hair made him look old but he was not, younger than Brand, likely, who was thirty-two.

"My name's Billy Patch. If there's anything else I can do, I'd take it as a privilege, Mr. Brand."

Brand gave him a sharp sideways look. He could not penetrate the man's eager smiling mask; maybe it wasn't a mask. He said, "I'll remember that."

The man crept around to the side, so that he was talking to Brand's face again. "I sort of follow your career, in the papers, you know."

The men on the bench, who were listening with keen ears, rumbled up a burst of muted hilarity. Brand said, "I didn't know I had a career in the papers."

"Well, you know, the police reports." The pudgy man bobbed a little; his eyes shone. "I want to be a peace officer."

Brand gave a laugh and lifted his gaze to the other man's face. "What for?"

"Well, you know—" Bill Patch was rocking on his heels now, as if the inner urge to serve the law would not let him rest.

80 "Show it to him, Billy boy," one of the men on the bench bawled. "Go on."

The round face before Brand flushed red. With a murmur, the pudgy man took a folded magazine from his hip pocket.

85 "Ned Buntline," Brand said, recognizing the style of the cover even before he could see the title. "What do you read that garbage for? That's not about anything real."

The men by the stove bellowed with laughter. The pudgy man seemed to melt, his hand still stretched out toward Brand with the magazine. The hoots and jeers washed over him; he lowered his gaze toward the floor. Brand watched steadily. It seemed like him standing there, and the other boys jeering, "Stumpy!"

95 "I need a deputy, maybe, on this case I'm on now. Want the job? Just for a day or so."

100 The pudgy man's gaze snapped back up. The color faded out of his cheeks. The raucous voices of the other men died away. The pudgy man said, "Would I!"

"Just come along. Give me a hand if I need it. This is probably a wild-goose chase anyway."

"Yes, sir!"

105 Brand turned away a little now, too late, wishing he had kept his mouth shut. He wondered why he had saddled himself with this stranger. "Well," he said. "Come on, then."

- To develop the characterization of Brand, the author uses all of the following EXCEPT:
 - physical description of Brand.
 - references to Brand's role models.
 - description of how others respond to Brand.
 - dialogue between Brand and others at the station.
- Which of the following questions is NOT answered by the passage?
 - What does Brand hope to accomplish by stopping the Atlantic Mail?
 - Where do the actions described in the passage take place?
 - How old is Brand?
 - What is the basis for the compassion Brand feels for Patch?
- Which of the following words from the passage is used figuratively?
 - Leaned (line 10)
 - Turned (line 18)
 - Bobbed (line 72)
 - Washed (line 91)
- Patch is characterized in the passage as:
 - sensitive, earnest, and enthusiastic.
 - funny, conniving, and slow-moving.
 - fidgety, deceitful, and self-centered.
 - overbearing, intellectual, and isolated.
- The passage most strongly implies that Brand's opinion of the magazine *Ned Buntline* is that it:
 - is useful in his line of work for keeping track of the activities of criminals.
 - inaccurately presents the activities and careers of law enforcement professionals.
 - helps the general public understand and appreciate the hardships of life in the Old West.
 - discourages an appreciation of law enforcement professionals by depicting them as mean and unforgiving.
- As presented in lines 84–96, Brand's manner toward Patch can best be described as changing from:
 - guarded to openly curious.
 - friendly to stern.
 - critical to reluctantly accepting.
 - polite to impatient.
- When Brand says, "I'm not buying a ticket" (line 22), he is most likely making the point that:
 - Patch will have to pay his own way on the train.
 - he's entitled to ride the train without paying because of his profession.
 - he's at the station to meet someone, not to catch a train.
 - the ticket agent should give him a free ticket on the five o'clock train.
- In response to the ticket agent's comment that "they don't hold the Mail for anything" (line 37), Brand:
 - insists that the agent send a telegram anyway in hopes of stopping the Mail.
 - gives the ticket agent a look of disapproval and shows him his badge.
 - explains the importance of stopping the Mail to the men nearby, hoping the ticket agent will overhear.
 - walks away from the ticket agent without bothering to reply.
- The passage indicates that the fact that some of the men in the station recognized Brand left him with a feeling of:
 - safety.
 - pride.
 - uneasiness.
 - indifference.

10. Which of the following statements best paraphrases the twentieth paragraph (lines 62–64)?
- F. Brand can't determine whether Patch is expressing a genuine emotion or trying to manipulate him.
 - G. Patch tries to please Brand by telling him what he remembers about his accomplishments.
 - H. Brand's stern expression momentarily discourages Patch from approaching him.
 - J. Patch and Brand confuse each other with their contradictory statements.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "Good Gone Wild" by Eric Jaffe (©2006 by Science Service).

The island of Damas is a half-hour boat ride from the Chilean coast. On the island, it's dry and rocky. The Humboldt penguins that live there have no ice slopes to slide down in their black-tie apparel. Instead, these 5 desert penguins seek out caves to shade their eggs from the sun.

To see these penguins, visitors usually begin in La Serena, Chile. They drive 40 miles north on a main highway and then cut toward the coast on a gravel road 10 that leads to the fishing village of Punta de Choros. Local fishermen there charge a fee to guide the tourists to Damas by boat. On the island, people are free to walk into the caves where the penguins live. Anyone can watch a mother brooding an egg and snap a picture.

15 What began in the early 1990s as a place with a few hundred curious visitors has now become a tourism destination that attracts 10,000 penguin peepers a year. Damas provides an example of ecotourism, defined as the practice of visiting sites where exotic landscapes 20 and rare animals are the main attractions. Ideally, ecotourists learn about the habitats that they visit, provide donations to conserve them, and generate income for host communities.

25 Since this model of tourism emerged some 25 years ago, many special-interest sites, like Damas, have experienced hikes in visitation.

30 But several recent studies show a more complicated picture of the impact of ecotourism, a practice that remains largely unregulated. The increased crowds lead to population changes in some animals, such as the Humboldt penguin and, some 4,000 miles away in the Bahamas, the Allen Cays rock iguana. A mounting garbage problem caused by over-visitation by turtle 35 viewers threatens the beaches of Tortuguero in Costa Rica. People who live near Ghana's Kakum National Park have lost access to the forest's resources and now suffer high rates of unemployment.

"I think there's been a glib . . . championing of ecotourism, that it's a win-win situation," says Martha 40 Honey, executive director of the Center on Ecotourism and Sustainable Development in Washington, D.C. But by studying how animals, environments, and cultures respond to ecotourism, "we can set up systems that aren't having adverse impacts," she says.

45 Ursula Ellenberg, a biologist at the University of Otago in New Zealand, decided to study how human disturbance affects the Humboldt penguins when she was quietly counting their population, but not quietly enough. While she was looking through binoculars 50 from a cliff about 150 meters away, the penguins began racing in all directions. If a cautious researcher can spark such a reaction, she thought, how would the penguins react to a gaggle of shutter-happy tourists?

To study the effects of human-Humboldt interaction, 55 Ellenberg and her colleagues measured the breeding success of penguins on the islands of Damas, Choros, and Chanaral, which together make up the Humboldt Penguin National Reserve. The island cluster serves as a good point of comparison: Damas receives 60 10,000 annual visitors, but Choros and Chanaral are much less accessible from the mainland and attract only 1,000 and 100 tourists a year, respectively.

Ellenberg's team was the first to study these penguin 65 populations. The researchers monitored eggs and chicks on each island for 5 months after the penguin mothers laid the eggs. If a nest is abandoned during this period, the chicks usually die. Penguins have many 70 chances to breed during their 20-year life spans, and they would sooner abandon a nest than risk personal harm—say, from an approaching human.

In 2003, the only year that Ellenberg's group studied 75 Chanaral, the penguins there bred an average of 1.34 chicks. On Choros, the average was just below one chick in both 2002 and 2003. But on Damas, female penguins produced, on average, a little less than half a chick in 2002, and the birthrate dipped well below a quarter of a chick in 2003, Ellenberg's team reports.

"It's surprising, when you have islands at such close proximity, that you'd already get a difference," 80 says Ellenberg. "They should do similarly well."

As scientists study ecotourism's impacts, new 85 understandings "need to be fed back into the industry, to educate what is acceptable behavior," says Honey. "There needs to be a closer alliance between hard science and the tourism industry."

In the case of the Humboldt penguins, a lack of 90 research led to improper viewing guidelines, says Ellenberg. The Humboldt reserve based its rules for approaching penguins on a related South American species called the Magellanic penguin, which is far less sensitive to human disturbance.

11. According to the passage, one reason the three islands of the Humboldt Penguin National Reserve were attractive for Ellenberg's study of the interaction between humans and Humboldt penguins is that each island:
- A. is easily accessible from the mainland.
 - B. has the same number of penguins living on it.
 - C. had been studied extensively before ecotourism came to it.
 - D. receives a different number of visitors annually.
12. As it is used in line 24, the word *model* most nearly means:
- F. reproduction.
 - G. symbol.
 - H. gauge.
 - J. form.
13. The main purpose of the fifth paragraph (lines 27–37) is to:
- A. describe a recent study of the effects of ecotourism on the Allen Cays rock iguana.
 - B. present data about Humboldt penguin population changes on Damas.
 - C. provide several examples of some of the damaging effects of ecotourism.
 - D. list several popular ecotourism destinations, which are each described later in the passage.
14. According to the passage, which of the following events triggered Ellenberg's interest in studying how human disturbance affects the Humboldt penguins?
- F. Discovering a penguin population decline
 - G. Learning of Honey's concerns about ecotourism
 - H. Scattering the penguins as she tried to count them
 - J. Noticing a tourism increase in the Humboldt Penguin National Reserve
15. The passage refers to "a gaggle of shutter-happy tourists" (line 53) mainly to help make the point that:
- A. tourists likely bring a great deal of disruption to the Humboldt penguins' habitat.
 - B. scientists believe tourists should rarely be allowed into the Humboldt penguins' habitat.
 - C. the Humboldt penguins act playfully in response to tourists' behavior.
 - D. tourists help protect the Humboldt penguins by increasing other people's awareness of them.
16. It can reasonably be inferred from the passage that human disturbance of the Humboldt penguins' habitat leads to:
- F. the penguins fleeing deep into caves with their chicks.
 - G. the penguins making nests in cactuses.
 - H. increased aggressiveness in mature penguins.
 - J. the death of many penguin chicks.
17. According to the passage, which of the following statements about the breeding success of Humboldt penguins is accurate?
- A. In 2003, females on Chanaral on average produced more chicks than did the females on Choros.
 - B. Females on Choros on average produced many more chicks in 2002 than they did in 2003.
 - C. In 2002, females on Choros and Damas on average produced nearly the same number of chicks.
 - D. In 2003, females on Damas on average produced twice as many chicks as did the females on Chanaral.
18. The passage states that visitors to Damas have been free to:
- F. pick up Humboldt penguin chicks to get a closer look.
 - G. walk into the caves where the Humboldt penguins live.
 - H. camp overnight on the island.
 - J. dock their rented boats on the island.
19. According to the passage, how many teams of researchers had studied the Humboldt penguins on Damas, Choros, and Chanaral before Ellenberg's team did so?
- A. Zero
 - B. One
 - C. Two
 - D. Three
20. In the context of the twelfth paragraph (lines 81–85), the statement in lines 84–85 most nearly means that:
- F. scientific studies benefit from getting feedback from tourists.
 - G. the tourism industry must adapt based on findings from scientific studies.
 - H. scientists must not disturb environments when they study the effects of tourism.
 - J. the tourism industry and scientists usually agree on wildlife viewing guidelines.

Passage III

HUMANITIES: This passage is adapted from the essay “Ben Webster” by Ira Sadoff (©1992 by Ira Sadoff).

He’s almost as wide as he is tall. His forehead is broad as an anvil. He glides onto the stage absent-mindedly, as if he were on the way to somewhere else. He wears a worn-to-shine brown double-breasted suit and a porkpie hat. He doesn’t know we’re out there, any of the ten of us, in a small Amsterdam café in 1973. He may not know blacks and whites can use the same bathroom everywhere now, that the Vietnam War is winding down, that people may want to hear his music again. He was chased here a decade ago, by racial prejudice, by the lack of work, by television and rock and roll, by free jazz. He’s a relic of jazz history.

He snaps his fingers and nods to the rhythm section. They’re out of tune, they don’t play together, they play figures and chord changes from the fifties, they’re a little too loud, and worst of all, they’re bored. He’s done these same tunes night after night and they want to play something more modern, more dissonant.

He growls at them and keeps snapping his fingers until they pick up the beat. Then he lifts up the saxophone, opens his eyes as if for the first time, and moves to the edge of the stage, where a Dutch girl is drinking coffee and talking with her boyfriend. He moves the sax in her direction; he serenades her. He plays “Prelude to a Kiss,” a ballad he learned with the Ellington band forty years before. It makes you want to wince, until he’s eight notes into the melody. Then you find you’re hypnotized by the pure beauty of his instrument, by the remarkable voice, by the wordless story the melody tells. By the unrelenting melancholy, the history of the familiar tune played as if you’ve never heard it before. This is Ben Webster, two months before he dies on September 9, 1973. He’s the musician who can always move you, who’s relentless, who knows the secret of melody. Who, like many of our artists, dies alone and impoverished and completely unappreciated.

Jazz is an expression of the history of a people, because every musician must understand its history before being able to play. But rather than exalting the individual imagination, rather than exalting the perverse notion that complexity and eccentricity are themselves virtues, that design and pure intellect prove the greatness of the art, jazz depends upon improvisation and community. A familiar tune is given an interpretation. The individual experience of the artist intersects with the community: Call and response, originated in West Africa, lets artists interact with each other, respond to each other’s ideas. They can break in on one another; they can cut each other up, they can alter the whole tone and rhythm of a piece.

When I listen to the music of Ben Webster, though, I forget all the intellectual justifications for jazz; those rules simply don’t apply. Webster reduces me to pure feeling, to mood and attitude. I don’t care what tune he

plays and I don’t often care who’s playing with him. I can’t claim to hear notes I have never heard before; I don’t hear configurations, inventions of melody I’ve never imagined. Instead I hear a voice. A human voice. A timbre, an imagination, a way of playing that comprehends the nuance, the suggestion of phrase. His tone is thick and reedy, throaty, almost as full of air as note. Our understanding requires patience. He might play a series of quarter notes and then suddenly linger on the penultimate or final note of a phrase as if to say, “Look at what’s inside this note.” Sometimes the note will bleed onto the next phrase, the next chord change. But always Webster’s signature—the raspy sound and the deliberation of phrase—gives a ballad the texture of what jazz musician Rahsaan Roland Kirk would call “the inflated tear.”

Webster moves me by the sheer force of personality. I see the torchy ballads in small, dimly lit cafés. I imagine a life that’s full of hurtful memories. And I can see a lonely figure holding back his rage. The outsider who knows that love is the only possible salvation, but salvation is only something to long for. You only have to listen to his renditions of “Where Are You?” or “When Your Lover Has Gone,” to follow the quest and be consoled by the experience. And though his tone darkens over his forty-year career, though he chooses gruffness over grace, the tunes change only in minor ways. He might cross out a note, a phrase, stretch or compress it, and although the change might represent an improvement, the change is not essential. Webster’s greatest gift as an artist is his ability to inhabit the tone of a tune each time he gets up on the stand.

21. The point of view from which the passage is written is best described as that of a:
- café patron who was surprised to see one of Webster’s last performances.
 - jazz admirer who is critical of performances by other jazz artists after seeing Webster perform.
 - Webster admirer who feels deep appreciation for Webster’s art and for jazz in general.
 - music fan who is confused by the complexity of jazz until he sees Webster perform.
22. The author’s statement “our understanding requires patience” (line 62) is best supported and illustrated by his:
- account of Webster’s rendition of “Prelude to a Kiss” (lines 24–32).
 - views on why jazz music depends upon improvisation and community (lines 44–50).
 - description of what is represented through “Where Are You?” and “When Your Lover Has Gone” (lines 71–79).
 - comments on how Webster’s music changed during his career (lines 79–84).

23. The main function of the fifth paragraph (lines 51–70) is to:
- A. contrast the playing of jazz artists whose music is uncomplicated with Webster's playing.
 - B. offer an explanation for why Webster's powerful tone depends so much on his chord changes.
 - C. illustrate how seeing jazz as an expression of history makes understanding Webster's playing easy.
 - D. describe the power of Webster's playing using an approach different from the one just used to discuss jazz in general.
24. The author's statements in lines 2–12 primarily serve to suggest that Webster:
- F. seems unprepared for his imminent performance.
 - G. is not involved in contemporary political events.
 - H. is relaxed because people want to hear his music again.
 - J. seems to belong to an earlier time.
25. It can most reasonably be inferred from the passage that Webster's music:
- A. often intrigued musicians who usually appreciated more modern tunes.
 - B. evolved as a result of the positive influences of free jazz and rock and roll.
 - C. was appreciated for a time, then became less popular.
 - D. became more modern through the influence of various supporting musicians.
26. The passage implies that the musicians who play with Webster late in his career:
- F. challenge him to improvise through their careful modifications of the traditional rhythms of familiar tunes.
 - G. help him draw ever-increasing crowds to his performances.
 - H. hope for his approval but do not jeopardize their individual stylistic preferences.
 - J. do not provide an especially memorable or imaginative accompaniment to his playing.
27. In the context of the passage, the author's description of what he does not hear while listening to Webster's music (lines 56–58) primarily emphasizes:
- A. the overwhelming inadequacies of Webster's style of playing.
 - B. the importance of intellectual justifications for Webster's jazz.
 - C. what actually makes Webster's music alluring to him.
 - D. what Webster hopes the audience will hear through his playing.
28. The author seems to attribute Webster's power to move him primarily to Webster's:
- F. playing deliberately in order to encourage the listener to pause and consider each note.
 - G. infusing his own memories and life experiences into his music.
 - H. disregarding the history of jazz in order to be able to fully express his individual imagination.
 - J. playing almost every tune joyfully, no matter who is playing with him.
29. The passage makes it clear that one reason Webster came to Amsterdam was to:
- A. create jazz history.
 - B. escape social injustice.
 - C. find salvation through love.
 - D. observe European musicians.
30. The author states that before being able to play jazz, a musician must:
- F. write new jazz tunes.
 - G. understand jazz history.
 - H. know the secret of jazz melody.
 - J. comprehend the nuance of jazz phrase.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "The Gas between the Stars" by Ronald J. Reynolds (©2001 by Scientific American, Inc.).

For many years, we have known that an extremely thin atmosphere called the interstellar medium envelops our galaxy, the Milky Way, and threads the space between its billions of stars. Until fairly recently, the medium seemed a cold, static reservoir of gas quietly waiting to condense into stars. Now we recognize the medium as a tempestuous mixture with an extreme diversity of density, temperature and ionization.

In fact, telescopes on the ground and in space are showing the galaxy's atmosphere to be as complex as any planet's. Held by the combined gravitational pull of the stars and other matter, permeated by starlight, energetic particles and a magnetic field, the interstellar medium is continuously stirred, heated, recycled and transformed. Like any atmosphere, it has its highest density and pressure at the "bottom," in this case the plane that defines the middle of the galaxy, where the pressure must balance the weight of the medium from "above." Dense concentrations of gas—clouds—form near the midplane, and from the densest subcondensations, stars precipitate.

When stars exhaust their nuclear fuel and die, those that are at least as massive as the sun expel much of their matter back into the interstellar medium. Thus, as the galaxy ages, each generation of stars pollutes the medium with heavy elements. As in the water cycle on Earth, precipitation is followed by "evaporation," so that material can be recycled over and over again.

Thinking of the interstellar medium as a true atmosphere brings unity to some of the most pressing problems in astrophysics. First and foremost is star formation. Although astronomers have known the basic principles for decades, they still do not grasp exactly what determines when and at what rate stars precipitate from the interstellar medium. Theorists used to explain the creation of stars only in terms of the local conditions within an isolated gas cloud. Now they are considering conditions in the galaxy as a whole.

Not only do these conditions influence star formation, they are influenced by it. What one generation of stars does determines the environment in which subsequent generations are born, live and die. Understanding this feedback is another of the great challenges for researchers. Feedback can be both positive and negative. On the one hand, massive stars can heat and ionize the medium and cause it to bulge out from the midplane. This expansion increases the ambient pressure, compressing the clouds and perhaps triggering their collapse into a new generation of stars. On the other hand, the heating and ionization can also agitate clouds, inhibiting the birth of new stars. When the largest stars blow up, they can even destroy the clouds that gave them birth. In fact, negative feedback could explain

why the gravitational collapse of clouds into stars is so inefficient. Typically only a few percent of a cloud's mass becomes stars.

A third conundrum is that star formation often occurs in sporadic but intense bursts. In the Milky Way the competing feedback effects almost balance out, so that stars form at an unhurried pace—just 10 per year on average. In some galaxies, however, such as the "exploding galaxy" M82, positive feedback has gained the upper hand. Starting 20 million to 50 million years ago, star formation in the central parts of M82 began running out of control, proceeding 10 times faster than before. Our galaxy, too, may have had sporadic bursts. How these starbursts occur and what turns them off must be tied to the complex relation between stars and the tenuous atmosphere from which they precipitate.

Finally, astronomers debate how quickly the atmospheric activity is petering out. The majority of stars—those less massive than the sun, which live tens or even hundreds of billions of years—do not contribute to the feedback loops. More and more of the interstellar gas is being locked up into very long lived stars. Eventually all the spare gas in our Milky Way may be exhausted, leaving only stellar dregs behind. How soon this will happen depends on whether the Milky Way is a closed box. Recent observations suggest that the galaxy is still an open system, both gaining and losing mass to its cosmic surroundings. High-velocity clouds of relatively unpolluted hydrogen appear to be raining down from intergalactic space, rejuvenating our galaxy. Meanwhile the galaxy may be shedding gas in the form of a high-speed wind from its outer atmosphere, much as the sun slowly sheds mass in the solar wind.

31. The author's main technique in the passage is to:
- state a problem and offer several competing solutions.
 - present a discovery and explore several of its implications.
 - explain two sides of a debate and argue for one of them.
 - describe a process and list in order its sequence of steps.
32. As it is used in line 30, the phrase *brings unity to* most nearly means:
- enlists the cooperation of.
 - ends the bitter conflict between.
 - clarifies and connects.
 - makes whole and complete.

33. Based on the passage, the claim that the interstellar medium is a "cold, static reservoir of gas" (line 5) is best described as:
- A. a fact that the author indicates scientists have known "for many years" (line 1).
 - B. a fact recently reconfirmed by study of the space between the stars.
 - C. an opinion once commonly held but that recent research has undermined.
 - D. an opinion inconsistent with the finding that the medium's gas waits "quietly" (line 5).
34. The author supports his claim that "the galaxy's atmosphere [is] as complex as any planet's" (lines 10–11) mainly by:
- F. comparing the galaxy's atmosphere to the atmosphere of a specific planet.
 - G. listing features of the galaxy's atmosphere that are shared by atmospheres in general.
 - H. stating that both the galaxy's atmosphere and atmospheres in general are permeated by starlight.
 - J. describing specific studies comparing the galaxy's atmosphere to planetary atmospheres.
35. It can reasonably be inferred that in the context of the passage, a *positive feedback* is a process that:
- A. promotes the birth of new stars.
 - B. agitates interstellar clouds.
 - C. destroys large stars.
 - D. cools the interstellar medium.
36. It can reasonably be inferred from the passage that if the Milky Way were "a closed box" (line 79), then it would:
- F. continue to gain mass from and lose mass to its surroundings.
 - G. expel its stellar dregs into adjoining galaxies.
 - H. use up all of its spare gas at some point in time.
 - J. lock up nearly all of its gas in short-lived stars more massive than the Sun.
37. The passage states that new insights about the interstellar medium have arisen as a result of information gathered from:
- A. unmanned probes studying the Milky Way's midplane.
 - B. experiments conducted in Earth's atmosphere.
 - C. theoretical computer models.
 - D. ground- and space-based telescopes.
38. The author describes the interstellar medium as all of the following EXCEPT as:
- F. being held by the combined gravitational pull of the stars and other matter.
 - G. having a uniform density, temperature, and ionization.
 - H. continuously stirred, heated, recycled, and transformed.
 - J. permeated by starlight, energetic particles, and a magnetic field.
39. In describing the process by which interstellar clouds collapse into stars as "inefficient" (line 55), the author is most directly referring to the fact that:
- A. an entire cloud is consumed in the formation of a single star.
 - B. stars form one at a time from clouds rather than in generations.
 - C. astronomers cannot readily predict which clouds will produce stars.
 - D. relatively little of the gas in a cloud condenses into stars.
40. According to the passage, which of the following statements is true about the present state of the Milky Way?
- F. Negative feedback has clearly become dominant.
 - G. It has become an "exploding galaxy."
 - H. Stars form within it at a slow, steady rate.
 - J. Between twenty and fifty of its stars die each year.

END OF TEST 3

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