

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 short story "Tattoo" by Rai a Mai (©2006 by University of Hawai'i Press).

The first time I heard about tattoo, I was still a little girl. My grandmother was telling me that the last woman in Polynesia to have the face entirely tattooed in those days was living in Hiva'Oa.

5 "She would often come down to the village by the shore. Maybe because she loved the ocean . . . Her whole face was tattooed and her hands and feet. For the body, I could not tell because she was always wrapped in *tapa* cloth. I used to play with the other village children at the shore. And she would come and just sit there, under the sun, for hours. She would stare silently at the sea. Not moving. Not talking. Not smiling. Not looking at anyone. Her eyes on the sea, as if captivated by these ever-rolling waves. Her body leaning with
10 intensity toward the ocean, as if her whole being was listening to something we could not hear.

"I like people who can sit under the sun without moving and without talking, their eyes filled with dreams from another world . . .

20 "I was probably about your age when my parents decided to migrate to the Marquesas Islands. You know, child, the people over there have skin different from ours. Mine is black. This is Pa'umotu skin! Yours is white because you have in you the mixed blood of your
25 ancestors. But theirs is a beautiful reddish color, like *ahi mono'i*, made from sandalwood and powder. The way they speak is also different. When they speak, you hear a song. They sound like the white birds that fly over the cliffs along the shoreline just before the rain.

30 "Yes . . . I do like people who can sit under the sun without moving and without talking, their eyes filled with dreams from another world . . .

"So when we played *tāpō*, I would hide behind a rock not too far away from the tattoo lady and I would
35 imitate her. I would sit against the rock and feel the pleasure of the sunrays trapped in the rock warming my back. I'd close my eyes, breathe deeply, and feel the sunrays on my eyelids. Then I would open my eyes again and just stare at the sea . . . I tried to hear what
40 she was hearing . . .

"But you see, child, I didn't have any tattoo around my eyes, and I couldn't see what she saw. I didn't have any tattoo around my lips and on my chin, and I couldn't shut my mouth for very long. I didn't
45 have any tattoo on my forehead, and I couldn't concentrate on the ocean's language.

"Sometimes the tattoo lady would lift her hands up toward the sky. And from her hands would dance a few words among the clouds from Heaven. See, child, her
50 hands were beautifully tattooed on the side of the palm and along the small fingers. At times, she would catch a word and bring it back to her chest, as if to bury it in her heart.

"I would see, then, tears run along the tattoo on
55 her face . . .

"So I went to see my father and told him that I wanted a tattoo somewhere on my body. I said that I wanted to be able to hear what others couldn't hear. I said that I wanted to catch the words from among the
60 clouds from Heaven.

"My father looked at me, opened his mouth. But no word came out of it. Then he closed his mouth again and just looked at me. He drew me against him and sat me on his lap. With his arms wrapped around me, he
65 chanted. He sang like the white birds that fly over the cliffs along the shoreline just before the rain.

"Then he said, 'We used to tell our story on our body. And people and heavens would know who we were. They would recognize us. But nowadays, stories and words are written in books. The words are caught
70 directly from our memories and written with ink on paper. You don't need to catch the words in the clouds from Heaven any longer. They are here!' And he pointed a finger to my forehead.

75 "So you see, child," my grandmother went on, "today no one has Polynesian tattoo on their body anymore. Well . . . some men bring back tattoo from the army. But theirs tell not of war; they speak of love and broken hearts. They draw a heart pierced by an arrow
80 . . . They draw the name of a woman they fell in love with . . . They are unfinished designs. In fact, nobody knows how to tattoo the way our ancestors did. They have forgotten.

85 “Our word *tātau* has traveled all over the world and is known by all the nations. It has become such a part of everyone’s language that people have forgotten that originally this word was a Polynesian word: *tātau!* *Tātau* has disappeared from our memories . . .

90 “And you know what? I was never able to catch any words: neither in books nor from among the clouds from Heaven.”

As I listened to my grandmother, I looked at her naked black hands and I felt the desire for words to grow inside me.

1. In the passage, the narrator’s grandmother states that one reason she spent time at the shore was to:
 - A. watch the white birds.
 - B. play with other children.
 - C. learn about the Pa’umotu people.
 - D. practice singing in the language of the Marquesas Islands.
2. The main purpose of the fourth paragraph (lines 20–29) is to:
 - F. explain why the narrator’s great-grandparents moved to the Marquesas Islands.
 - G. describe the narrator’s grandmother’s impression of the people of the Marquesas Islands.
 - H. illustrate why the narrator’s grandmother felt at home with the Pa’umotu people.
 - J. discuss the practice of tattooing on the Marquesas Islands.
3. The passage’s repetition in lines 65–66 of the simile used in lines 28–29 creates a direct connection between the Marquesas Islanders’ speech and the:
 - A. staring the tattoo lady does by the ocean.
 - B. longing the narrator has for words.
 - C. singing of the narrator’s grandmother.
 - D. chanting of the narrator’s great-grandfather.
4. In the passage, the narrator’s grandmother suggests that having a tattoo would have allowed her to do all of the following EXCEPT:
 - F. sit still for long periods of time under the sun.
 - G. hear things others could not.
 - H. speak to others in a calm voice.
 - J. catch words from the clouds.
5. The thirteenth and fourteenth paragraphs (lines 75–88) differ from the rest of the passage in that these paragraphs are composed of the:
 - A. narrator encouraging her grandmother to record on paper the story of the tattoo lady.
 - B. narrator explaining why her grandmother decided against getting a tattoo.
 - C. narrator’s grandmother discussing Polynesian tattooing in a larger historical and geographical context.
 - D. narrator’s grandmother stating her reasons for working to re-create the practice of Polynesian tattooing.
6. As it is used twice in line 1, the word *I* directly refers to the:
 - F. narrator.
 - G. narrator’s grandmother.
 - H. narrator’s great-grandfather.
 - J. tattoo lady.
7. In the passage, the narrator’s grandmother speculates that the tattoo lady came down to the village by the shore because the tattoo lady:
 - A. loved the ocean.
 - B. liked to watch the children play.
 - C. wanted to be where there was silence.
 - D. had previously lived far from the ocean.
8. The passage indicates that when the narrator’s grandmother tried to imitate the tattoo lady, the narrator’s grandmother found the heat of the sun to be:
 - F. distracting.
 - G. sedating.
 - H. astonishing.
 - J. pleasing.
9. The designs of the tattoos on men in the army are portrayed in the passage by the narrator’s grandmother as being:
 - A. incomplete.
 - B. rebellious.
 - C. traditionally Polynesian.
 - D. revered.
10. In the passage, the phrase “the desire for words to grow inside me” (lines 93–94) is best described as the:
 - F. narrator’s grandmother’s paraphrase of a quote from the tattoo lady.
 - G. narrator’s grandmother’s realization that she finally understood the tattoo lady.
 - H. narrator’s emotional reaction to hearing the grandmother’s story.
 - J. narrator’s critique of the grandmother’s story.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "10 Moments that Made American Business" by John Steele Gordon (©2007 by American Heritage Publishing).

The cost of overland transportation had been a limiting factor in the world economy since time immemorial. Any material with a low value-to-weight ratio, such as foodstuffs, that couldn't be transported to distant markets by water couldn't be sold in those markets at a price anyone would pay. This meant that national economies were fragmented into an infinity of local ones.

Until the Industrial Revolution, there was only one way to reduce these transportation costs: build artificial rivers. By the end of the eighteenth century England was well laced with canals, greatly facilitating industrialization as factories could sell their goods profitably throughout the entire country.

But the new United States was 10 times the size of England and far less developed. And a considerable mountain range divided the more developed eastern seaboard from the fertile, resource-rich, and rapidly growing West. Settlers west of the Appalachians had no choice but to send their crops down the Mississippi to market.

Along the whole great chain of mountains that stretched from Maine to Alabama, there was only a single gap—where the Mohawk River tumbles into the Hudson near Albany—at which a canal was even theoretically possible.

The idea of building a canal to connect the Hudson with the Great Lakes there had been around for many years but always dismissed as hopelessly impracticable. Even Thomas Jefferson thought the idea "little short of madness." DeWitt Clinton, however, did not. Born into a prominent New York family (his uncle had been governor of New York and then Vice President under James Madison), Clinton would be the mayor of New York City and governor of the state for most of the first quarter of the nineteenth century. A shrewd politician, he built public support for the canal and pushed it through a reluctant state legislature.

One can understand the reluctance, for the project was huge by the standards of the day. At 363 miles the Erie would be by far the longest canal in the world. It would require moving, largely by hand, 11.4 million cubic yards of earth and rock—well over three times the volume of the Great Pyramid of Egypt—and building 83 locks in what was still a semiwilderness. The budget, seven million dollars, was about equal to one percent of the gross domestic product of the entire country. Nonetheless, when the federal government refused to help, New York decided to go it alone. It was a gigantic roll of the economic dice, but one that paid off beyond even Clinton's dreams. The Erie Canal put the Empire in the Empire State.

The canal was a success even before it fully opened, as traffic burgeoned on the completed parts, helping fund continuing construction. When it was finished in 1825, ahead of schedule and under budget, traffic was tremendous from the start. It is not hard to understand why. Before, it had taken three weeks and cost \$120 to ship a ton of flour from Buffalo to New York City. With the canal, it took eight days and cost \$6.

Produce that had gone down the Mississippi to New Orleans now began to flow eastward. In a few years the Boston poet and physician Oliver Wendell Holmes (father of the Supreme Court justice) described New York as "that tongue that is licking up the cream of commerce and finance of a continent." In 1800 about 9 percent of American exports passed through the port of New York. By 1860 it was 62 percent.

With the opening of the Erie Canal, New York became the greatest boomtown the world has ever known. The population of New York had been increasing by about 30,000 every decade since 1790, with 123,000 inhabitants in 1820. By 1830, however, New York's population had reached 202,000; by 1840, 313,000. It was 516,000 in 1850 and 814,000 in 1860. Development roared up Manhattan Island, at the astonishing rate of about two blocks a year.

Thanks to the Erie Canal, by the 1840s New York's financial market was the largest in the country. In that decade the telegraph began to spread quickly, allowing more and more people to trade in the New York market, which has dominated American financial activity ever since.

Even so, perhaps the greatest consequence of the Erie Canal was that its success made the country far more receptive to other projects of unprecedented scale and scope and encouraged its entrepreneurs and politicians to think big. The result was a still-continuing string of megaprojects—the Atlantic cable, the Brooklyn Bridge, the Panama Canal, Hoover Dam, the interstate highway system, the Apollo missions—that have marked the economic history of the United States and shaped the national character.

11. In the second and third paragraphs (lines 9–21), the primary contrast is between:
- the Industrial Revolution in England and in the United States.
 - England's geographical suitability for canal building and the early United States'.
 - the English public's attitude toward canals and the U.S. public's.
 - canals built before and after the Industrial Revolution.

12. The reference to Jefferson most directly supports which of the following points made in the passage?
- F. Until Clinton made it happen, a canal like the Erie had seemed nearly impossible.
 - G. Early U.S. presidents looked to England for guidance on how to improve the economy.
 - H. The federal government should have covered the expense of building the Erie Canal.
 - J. It took a U.S. president's influence to overcome opposition to building the Erie Canal.
13. Based on the passage, what effect, if any, did the building of the Erie Canal have on the size of the population of New York City?
- A. The canal had virtually no direct effect on the city's population, which was growing at the same pace as that of other major U.S. cities.
 - B. The canal caused a significant population increase that continued until at least 1860.
 - C. The canal resulted in the population stabilizing after many years of decline due to westward migration.
 - D. The canal caused a population decline, as it provided an affordable way to leave the city.
14. The author speculates that perhaps the greatest consequence of the Erie Canal was the way it:
- F. inspired other nations to build canal systems and thereby improve their economies.
 - G. brought about the start of the Industrial Revolution in the United States.
 - H. encouraged people in the United States to envision a wide range of monumental projects.
 - J. allowed goods produced in previously isolated parts of the United States to reach large markets.
15. According to the passage, the kind of crops that were transported on the Erie Canal had, prior to the canal's existence, been transported from:
- A. Maine to Alabama east of the mountains connecting the two states.
 - B. the Hudson River to the Great Lakes.
 - C. New York City to Albany.
 - D. west of the Appalachian Mountains to the south on the Mississippi River.
16. The passage portrays Clinton as:
- F. an outsider to New York politics who achieved prominence through the sheer force of intelligence and hard work.
 - G. an outsider to New York politics who was never fully embraced by the state in spite of his contributions to its well-being.
 - H. an established politician who had to overcome the stigma of relatives who were failures as elected officials.
 - J. a member of a prominent New York family with ties to politics who presided over a transformational time in the state's history.
17. The passage states that the New York state legislature's attitude toward Clinton's plans to build the Erie Canal was one of:
- A. indifference.
 - B. reluctance.
 - C. unrealistic enthusiasm.
 - D. well-reasoned support.
18. It is reasonable to infer from the passage that each of the canals in England was:
- F. shorter than 363 miles.
 - G. longer than 500 miles.
 - H. a brainstorm of the national government.
 - J. off-limits to private businesses.
19. According to the passage, one source of funds for the building of the Erie Canal was:
- A. President Madison's personal assets.
 - B. fees collected from states west of the Mississippi River that wanted access to the completed canal.
 - C. revenues from commerce on the completed parts of the canal.
 - D. revenues from other large-scale projects in operation, such as the Panama Canal.
20. In the context of the passage, lines 58–61 primarily serve to:
- F. compare the value of \$120 today with the value of \$120 in Clinton's time.
 - G. contradict what Clinton had predicted would be the cost of operating the Erie Canal.
 - H. support the point that the Erie Canal was primarily a route to transport foodstuffs.
 - J. illustrate why the Erie Canal was so heavily used.

Passage III

HUMANITIES: This passage is adapted from *The Professor and the Madman* by Simon Winchester (©1998 by Simon Winchester).

The “English dictionary,” in the sense that we commonly use the phrase today, is a relatively new invention. Four hundred years ago there was no such convenience available on any English bookshelf.

5 There was none available, for instance, when William Shakespeare was writing his plays. Whenever he came to use an unusual word, or to set a word in what seemed an unusual context—and his plays are extraordinarily rich with examples—he had almost no way of checking the propriety of what he was about to do. He could not, as the saying goes, “look something up.” Indeed, the very phrase—when it is used in the sense of “searching for something in a dictionary or encyclopedia or other book of reference”—simply did not exist. It does not appear in the English language, in fact, until as late as 1692, when an Oxford historian named Anthony Wood used it.

One might think Shakespeare would want to look things up all the time. “Am not I consanguineous?” he writes in *Twelfth Night*. A few lines on he talks of “thy doublet of changeable taffeta.” He then declares: “Now is the woodcock near the gin.” Shakespeare’s vocabulary was evidently prodigious: But how could he be certain that in all the cases where he employed unfamiliar words, he was grammatically and factually right?

At the time he was writing there were atlases aplenty, there were prayer books, missals, histories, biographies, romances, and books of science and art. Shakespeare is thought to have drawn many of his classical allusions from a specialized *Thesaurus* that had been compiled by a man named Thomas Cooper—its many errors are replicated far too exactly in the plays for it to be coincidence—and he is thought also to have drawn from Thomas Wilson’s *Arte of Rhetorique*. It is perhaps difficult to imagine so creative a mind working without a single work of lexicographical reference beside him, other than Mr. Cooper’s crib (which Mrs. Cooper once threw into the fire, prompting the great man to begin all over again) and Mr. Wilson’s little manual, but that was the condition under which his particular genius was compelled to flourish. The English language was spoken and written—but at the time of Shakespeare it was not defined, not *fixed*. It was like the air—it was taken for granted, the medium that enveloped and defined all Britons. But as to exactly what it was, what its components were—who knew?

That is not to say there were no dictionaries at all. There had been a collection of Latin words published as a *Dictionarius* as early as 1225, and a little more than a century later another, also Latin-only, as a helpmeet for students of Saint Jerome’s difficult translation of the Scriptures known as the Vulgate. In 1538 the first of a series of Latin-English dictionaries appeared in London—Thomas Elyot’s alphabetically arranged list,

55 which happened to be the first book to employ the English word *dictionary* in its title. Twenty years later a man named Withals put out *A Shorte Dictionarie for Yonge Beginners* in both languages, but with words arranged not alphabetically, but by subject, such as “the names of the Byrdes, Byrdes of the Water, Byrdes about the house, as cockes, hennes, etc., of Bees, Flies, and others.”

But what was still lacking was a proper English dictionary, a full statement of the extent of the English tongue. With one single exception, of which Shakespeare probably did not know when he died in 1616, this need remained stubbornly unfulfilled. Others were to remark on the apparent lack as well. In the very same year as Shakespeare’s death, his friend John Webster wrote his play *The Duchess of Malfi*, incorporating a scene in which the duchess’s brother Ferdinand imagines that he is turning into a wolf, “a pestilent disease they call licanthropia.” “What is that?” cries one of the cast. “I need a dictionary to’t!”

75 But in fact someone, a Rutland schoolmaster named Robert Cawdrey, who later moved to teach in Coventry, had evidently been listening to this drumbeat of demand. He read and took copious notes from all the reference books of the day and eventually produced his first halfhearted attempt at what was wanted by publishing such a list in 1604. It was a small octavo book of 120 pages, which Cawdrey titled *A Table Alphabeticall . . . of hard unusual English Words*. It had about 2,500 word entries. It had many shortcomings; but it was without doubt the very first true monolingual English dictionary, and its publication remains a pivotal moment in the history of English lexicography.

21. The main purpose of the passage is to:
- A. identify the linguistic references Shakespeare drew on while writing his plays.
 - B. trace in chronological order the key events and works in the history of the English dictionary.
 - C. discuss the development of the English dictionary and the need that prompted such a book.
 - D. show how playwrights were hurt by the slow evolution of the English dictionary.
22. The passage’s author uses quotations from Shakespeare mainly to help make the point that Shakespeare:
- F. intentionally misused some obscure words and phrases in his plays.
 - G. avoided consulting dictionaries for fear of stifling his creativity.
 - H. saved his most innovative and memorable expressions for *Twelfth Night*.
 - J. had few language references available to guide how he used words in his plays.

23. It can reasonably be inferred that in terms of the main topic under discussion, the passage's author views which of the following works as the most important?
- A. The *Dictionarius* published in 1225
 - B. Wilson's *Arte of Rhetorique*
 - C. Withals's *A Shorte Dictionarie for Yonge Beginners*
 - D. Cawdrey's *A Table Alphabeticall . . . of hard unusual English Words*
24. According to the passage's author, who first used the phrase *look something up* in the sense of consulting a reference work?
- F. Shakespeare
 - G. Wood
 - H. Webster
 - J. Cooper
25. To support his assertion about Shakespeare's use of Cooper's *Thesaurus*, the passage's author points to:
- A. evidence from Shakespeare's plays.
 - B. Shakespeare's own admission.
 - C. scholarly articles.
 - D. Wilson's *Arte of Rhetorique*.
26. The passage quotes dialogue from the play *The Duchess of Malfi* primarily to:
- F. point out that Webster and Shakespeare were friends.
 - G. indicate that some people in the early 1600s recognized the need for an English dictionary.
 - H. claim that the word *licanthropia* lacked an adequate definition in Shakespeare's time.
 - J. document Webster's role in expanding the English language through his plays.
27. The passage's author most likely intends the question in lines 45–46 to be read in what manner?
- A. Rhetorically; he asks the question for effect and doesn't expect anyone to answer it.
 - B. Genuinely; he hopes to learn the components of the English language in Shakespeare's day.
 - C. Critically; he's scolding Shakespeare scholars for not knowing the answer to the question.
 - D. Ironically; he believes people of Shakespeare's day knew precisely what the English language was.
28. The passage makes clear that one purpose of the early Latin-only word collections was as an aid to the study of:
- F. religious writings.
 - G. natural science.
 - H. agriculture.
 - J. plays.
29. According to the passage, all of the following are true about Elyot's word list EXCEPT that it:
- A. debuted in London in 1538.
 - B. was the first of a series of Latin-English dictionaries.
 - C. was the first to use the English word *dictionary* in its title.
 - D. was organized by subject rather than alphabetically.
30. The primary purpose of the words in quotation marks in lines 59–62 is to:
- F. indicate that the focus of Withals's dictionary was on waterfowl and domesticated birds.
 - G. provide examples of the categories Withals used to organize his dictionary.
 - H. prove that Withals's dictionary was inspired by Elyot's earlier work.
 - J. suggest that Withals's dictionary was too advanced for "young beginners."

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "Prairie Islands" by Sam Hooper Samuels (©2005 by the Sierra Club).

It's a fine day for a prairie fire. Wind is steady at 10 to 15 miles per hour from the southeast, and the humidity hovers around 50 percent. For early August in Iowa the weather is cool and won't overheat the crew.

5 Kevin Pape, a ranger for Stone State Park, attired in a flame-resistant suit and broad-brimmed fire hat, exudes quiet confidence as he passes among the workers. He's handing out aerial photographs marked with letters and boundary lines of the next unit to be burned.

10 Pape and his crew are preserving prairie in the Loess Hills of Iowa by torching it.

These are some of Iowa's last and most ecologically diverse prairies, and they're disappearing like drops of water on a hot skillet. Of the vast prairie that 15 once blanketed the Hawkeye State, less than one-tenth of one percent survives. Of that tiny remnant, more than half is here in the Loess Hills, a long band of steep peaks, some jutting up to 400 feet, hugging the Missouri River valley along the western edge of the state. 20 The hills are Iowa's secret treasure, a 650,000-acre miniature mountain range that punctuates the famous flatness of the Midwest with sharp slopes and cool, sheltering hollows.

The hills were blown in, particle by particle, on 25 the winds. The Loess Hills get their name from the dirt they're made of. It's a German word, *Löss*. It rhymes with "fuss" and means dust, literally "loose." Loess is fine yellowish mineral stuff, rock pulverized by glaciers over the 150 millennia of the last ice age and carried south by rivers. When the rivers dried, they left 30 tons of this siltlike powder to be picked up by winds and scattered across the heartland.

Under the rich topsoil of its green croplands, most of Iowa is covered in a 50-foot-deep blanket of loess. 35 Only here, though, where the winds from the west met the Missouri's eastern shore, was the loess dumped in great heaps. The only other landform like it is along the banks of China's Yellow River, named for its loess-clouded waters.

40 *Fragile Giants* is what scientific historian Cornelia Mutel titled her 1989 book, the best natural history yet of the hills. Fragile indeed. Where the loess is exposed, you can break it off in chunks and crumble it to a powder that disappears almost before it hits the ground.

45 From the ground, the topography calls to mind the intricate, pleated patterns of sand dunes. Long, meandering ridges are like spines with rows of smaller ridges projecting out like ribs, and even smaller spur ridges projecting from these in turn. Natural terraces follow 50 the hills' contours because of the mineral soil's peculiar inclination to compact into straight vertical walls. These "catsteps"—unmistakable signatures of loess ter-

rain—create a complex network of ridges, a hiker's dream of hilltop mazes with nonstop prairie vistas.

55 Most of Iowa's prairie long ago fell victim to the plow or the pavement. But because the Loess Hills are often too steep for row crops, pockets of high-quality virgin prairie remain. Big bluestem, little bluestem, sideoats grama, prairie clovers, lead plant, and dozens 60 of other grasses, sedges, and flowering plants mottle the hills.

When Lewis and Clark passed within a few miles of this spot 200 years ago, it was largely a treeless landscape. Back then, fire would scorch any given patch of 65 prairie every four to seven years. In autumn, the dry plants could fuel towering flames and intense heat. These conflagrations could advance faster than a person on horseback could flee, but they were as vital to the survival of a prairie as water itself. Prairie plants 70 evolved root systems up to 15 feet deep to survive the flames.

To bring fire back, Pape and his crew are part of a network of prescribed-burn fire-setters called the Stewardship Committee. Of the hills' 650,000 acres, only 75 about 18,000—a patchwork of state, county, and privately owned parklands—are under any sort of conservation management. The committee does its best to burn those areas as regularly as nature once did. It's a sort of latter-day ecological posse, a band of professionals trained in fire management that convenes whenever and wherever conditions are right to incinerate bad 80 guys like overgrown sumac, dogwood, eastern red cedar, and the invasive Siberian elm.

It takes less than an hour for the committee to 85 transform the patch of lush prairie into a smoking black blanket. All around, the scorched skeletons of hundreds of young sumac trees stand, still vertical but ready to disintegrate into ashes. In a few weeks, this area will be green again.

31. The main idea of the passage is that:
- A. the Loess Hills need more environmental protection to ensure that they aren't converted to farmland.
 - B. fire-setters are cautious when determining if conditions are ideal for a prairie fire in the Loess Hills.
 - C. the Loess Hills contain rare prairies, a portion of which are preserved with some human intervention.
 - D. Iowa contains some of the nation's most ecologically diverse prairies.

32. The passage does NOT identify which of the following as a feature of the Loess Hills?
- F. Pleated patterns akin to those of sand dunes
 - G. Loess-clouded waters
 - H. A complex network of ridges
 - J. Dozens of types of grasses
33. In the context of the passage, the phrase “as regularly as nature once did” (line 78) most strongly suggests that fire-setters aim to conduct prescribed burns for any given area of prairie approximately:
- A. once a year.
 - B. every four to seven years.
 - C. every decade or two.
 - D. every two hundred years.
34. The passage most strongly implies that the root systems of prairie plants differ from those of plants such as sumac and the Siberian elm in that the root systems of prairie plants:
- F. are deep enough to help the plants recover from fires.
 - G. can help eliminate invasive plants.
 - H. can propagate the plant when seeding conditions are poor.
 - J. survive in loess and sandy soil.
35. The details describing Pape in lines 5–9 are most likely included to:
- A. explain why Pape appreciates his occupation as a ranger.
 - B. demonstrate that natural prairie fires sometimes are difficult to control.
 - C. suggest that Pape is experienced in setting and managing prescribed prairie burns.
 - D. show that human presence on the Loess Hills is environmentally hazardous.
36. The statement in lines 10–11 can best be described as a:
- F. claim that seems contradictory until the passage makes clear that setting fire to the prairie is beneficial to its survival.
 - G. metaphor that likens Pape and his crew to a torch in order to illustrate how they will destroy the prairie.
 - H. sarcastic remark that makes clear that the passage’s author is critical of Pape’s methods.
 - J. claim that the passage’s author seems to agree with but then goes on to refute.
37. As it is used in line 21, the word *punctuates* most nearly means:
- A. scatters.
 - B. questions.
 - C. indicates.
 - D. interrupts.
38. The main idea of the eighth paragraph (lines 55–61) is that:
- F. big bluestem, little bluestem, and other flowering plants are invasive species that dominate the Loess Hills.
 - G. the Loess Hills, like most of Iowa’s prairie, were destroyed long ago by farming and urban development.
 - H. Iowa’s fertile topsoil is perfect for farmers to plant steep rows of grasses, sedges, and flowering plants.
 - J. because they are often too steep for farming, the Loess Hills have preserved pockets of virgin prairie.
39. The passage implies that natural prairie fires previously burned the highest and fastest during which season?
- A. Spring
 - B. Summer
 - C. Autumn
 - D. Winter
40. According to the passage, compared to a prairie’s need for water, a prairie’s need for fire is:
- F. greater.
 - G. equal.
 - H. slightly less.
 - J. significantly less.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.