

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: Passage A is adapted from the short story "Leaving Memphis" by Lauren Birden (©2008 by Narrative Magazine, Inc.). Passage B is adapted from the short story "Mandarins" by Ryunosuke Akutagawa (©2006 by Fiction, Inc.).

Passage A by Lauren Birden

You see her first in the Memphis bus station on a two-hour layover. You pretend you haven't because she looks ready to talk. "Stonewashed jeans," you think, watching her tap her platform sandals at the front of the boarding line. When she catches you staring, you pull your lips tight and stare at the floor in front of her. She starts toward you anyway. She plops down in the hard plastic seat next to you, moving her purse to her lap. You motion to your open novel and shrug as if to say, "Can't stop now," but she asks, "Where you from?" and now you can't shake her.

You're not a bad person. You just wish Greyhound assigned seating. It's not the straw-blond hair teased up around her face, not even the sad, neglected teeth that make you want to turn off the overhead reading lamp and smile at her in the dark. "I have a sneaking suspicion that we're the same person," she says, and you say, "That's funny," because you know you've been inventing yourself this whole time. She smiles and waits for you to agree how similar the two of you are.

She tells you about the man she's taking the bus to see. "Left for a construction job in Palm Beach. Says my eyes are as blue as the Atlantic Ocean, and he can't bear to look at the thing but one more time if I'm not there with him. You can't trust a man with a gun or a heart, but he swears he loves me." She waits for you to tell her of a better love. You can't think of a story to compare.

She says, "We're the same person." She's waiting for you to tell her yes, that you both have had the same heartache and know about scars and love the same. But you're thinking at the window again as a radio tower passes that reminds you of the Eiffel Tower.

Firefly porch lights are perched, fat and throbbing, outside every occasional home you pass. You say, "You know, you're so very right," and then, nothing more. The woman resigns herself to turning away in the quiet. You're telling the truth for once.

Passage B by Ryunosuke Akutagawa

Evening was falling one cloud-covered winter's day, as I boarded a Tokyo-bound train departing from Yokosuka. I found a seat in the corner, sat down, and leaned my head back against the window frame, half-consciously watching for the station to recede slowly into the distance. But then I heard coming from the ticket-gate the clattering of dry-weather clogs, followed immediately by the cursing of the conductor. The door of the second-class carriage was flung open, and a 13- or 14-year-old girl came bursting in.

At that moment, with a shudder, the train began to lumber slowly forward. I raised my eyes to look for the first time at the girl seated now on the opposite side. She wore her lusterless hair drawn up into a bun, in the traditional shape of a gingko leaf. Apparently from constant rubbing of her nose and mouth with the back of her hand, her cheeks were chapped and red. A grimy woolen scarf of yellowish green hung loosely down to her knees, on which she held a large bundle wrapped in cloth. To blot her existence, I took out my newspaper, and began to read.

The girl feverishly endeavored to open the window, the glass apparently proving to be too heavy for her. Gazing coldly at her desperate struggle as she fought with chilled hands, I hoped that she would fail, and at that very moment, the window at last came down with a thud. I would surely have barked at this unknown girl to reclose the window, had it not been for the outside view, which was now growing ever brighter, and for the smell, borne in on the cold air, of earth, dry grass, and water.

Just then I saw standing behind the barrier of a desolate crossing three red-cheeked boys. Looking up to see the train as it passed, they raised their hands as one and let out with all the strength of their young voices a high pitched cheer. And at that instant the girl, the full upper half of her body leaning out of the window, abruptly extended her hands and began moving them briskly left and right. Five or six mandarin oranges, radiating the color of the warm sun and filling my heart with sudden joy, descended on the children standing there to greet the passing train.

I knew immediately the meaning of it all. This girl, perhaps leaving home now to go into service as a

maid or an apprentice, had been carrying in her bundle these oranges and tossed them to her younger brothers as a token of gratitude for coming to see her off.

Elated, I raised my head and gazed at the girl with very different eyes. For the first time I was able to forget, at least for a moment, my unspeakable fatigue and this tedious life.

Questions 1–3 ask about Passage A.

- Which of the following questions is specifically answered in Passage A?
 - Why is the character referred to as “you” leaving Memphis?
 - Why is the blond woman traveling to Palm Beach?
 - What is the blond woman thinking about at the end of the passage?
 - Where is the blond woman from originally?
- As they are used in line 24, what do the words *the thing* refer to?
 - A construction job
 - The blond woman’s eyes
 - The Atlantic Ocean
 - A bus
- As it is used in line 35, the phrase “every occasional home” most nearly suggests that on the bus trip, the main characters of Passage A are passing through an area in which:
 - the porches of some homes intermittently glow from the light of fireflies.
 - most homes do not have a porch light on.
 - particularly large and bright fireflies swarm around a few of the homes.
 - the few homes built there are situated far apart.

Questions 4–7 ask about Passage B.

- Throughout Passage B, the girl’s reaction to the narrator is to:
 - pay no attention to him.
 - engage him in conversation.
 - view him as an annoying intruder.
 - express surprise to discover she’s not alone.
- The narrator of Passage B hopes that the girl will fail at opening the window. Based on Passage B as a whole, this hope most strongly captures the:
 - girl’s helplessness and her uncertain future.
 - narrator’s typical foul mood and dark state of mind.
 - three young boys’ pleasure in seeing their sister off.
 - train conductor’s impatience with the girl’s behavior.

6. It can most reasonably be inferred from Passage B that the girl frantically tries to open the window because she needs to:

- be able to throw oranges to her brothers.
- prove to herself that she would be able to open the heavy window in an emergency.
- create space between herself and the narrator.
- freshen the stagnant air in the train with a cool breeze.

7. In Passage B, which of the following pairs of actions most clearly cues the narrator that someone is about to board the train at the last minute?

- The cursing of the conductor and the screech of the train’s brakes
- The bursting open of the second-class-carriage door and the rustle of paper parcels
- The clattering of clogs and the cursing of the conductor
- The shouting of a young girl and the clattering of clogs

Questions 8–10 ask about both passages.

- Which of the following elements is most clearly similar in the two passages?
 - The occasional use of the second person point of view
 - The time period in which each passage is set
 - The inclusion of key bits of dialogue between characters
 - The situational premise of the plot
- Among the characters in both passages, which one is portrayed as being most interested in having a conversation?
 - “You”
 - The 13- or 14-year-old girl
 - The narrator of Passage B
 - The blond woman
- Which of the following statements best describes how both “you” of Passage A and the narrator of Passage B react when they first see the blond woman and the young girl, respectively?
 - They consider the other character to be somewhat pitiful looking.
 - They are angry that the other character has delayed their departure.
 - They are surprised by the other character’s reason for traveling.
 - They believe the other character is enviable because life seems so easy for her.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "Travels with R.L.S." by James Campbell (©2000 by The New York Times Company).

Robert Louis Stevenson (1850–1894) preferred to circumnavigate civilization, with its increasing reliance on contraptions, and steer toward the rougher fringes. He self-consciously turned his back on the Victorian idol, progress. In similar spirit, he chose the past more often than the present as a setting for fiction. His most popular novels—*Treasure Island*, *Kidnapped*, *The Master of Ballantrae*—are set in a semimythical realm, where the fire of adventure catches on every page. Stevenson loved the sound of clashing swords; he didn't want them getting tangled up in telephone wires overhead.

Stevenson, though, was destined to be a modern man. He was born into a Scottish family of civil engineers, esteemed for its technological genius. His grandfather, also Robert, was Britain's greatest builder of lighthouses, and his graceful towers continue to guide sailors today. Three of Robert's sons followed him into the profession, including Robert Louis Stevenson's father, Thomas, who made his own mark in the field of optics—his louvre-boarded screens for the protection of thermometers are still in use today.

It was expected that Robert Louis would enter the family business in turn, and a great wringing of hands greeted his announcement to the contrary. He told his father that he wanted to be a writer, which Thomas Stevenson regarded as no profession at all. We can imagine the consternation when Stevenson's letters arrived bearing pleas such as "Take me as I am . . . I must be a bit of a vagabond." And a vagabond was precisely what he set out to be: longhaired, careless about food, walking through France or planning an epic ocean voyage, a far cry from the offices of D. & T. Stevenson, Engineers. He was forging the template for generations of college-educated adventurers to come. "I travel not to go anywhere, but to go," he wrote in *Travels With a Donkey* (1879). "I travel for travel's sake. The great affair is to move."

Stevenson would not be an engineer, but he left his own lights, in Scotland and across the world, by which it is possible to trace his unceasing movement. No other writer, surely, is as much memorialized by the words "lived here" as he is. There are five houses with Stevenson associations in Edinburgh alone, not to mention the little schoolhouse he attended as a child and the lavish gardens opposite the family home in Heriot Row, where he played and, the fanciful will have you believe, first acted out the quest for *Treasure Island*. I have shadowed Stevenson up to the northeast of Scotland, where he tried his hand at being an apprentice engineer, back down to the Hawes Inn at South Queensferry, where David Balfour is tricked into going to sea in *Kidnapped*. There are landmarks in Switzerland, France and on the Pacific Islands where the adventure of his final years took place.

Recently, I stumbled across Abernethy House where Stevenson lived briefly in London when he was 23. It stands in a secluded corner of Hampstead, high up on a hill, and separated from foggy London by farms and heath. It was while standing on Hampstead Hill one night that he gazed down on London and imagined a technological miracle of the future, "when in a moment, in the twinkling of an eye, the design of the monstrous city flashes into vision—a glittering hieroglyph." He is anticipating the effects of electricity and a time when the streetlamps would be lighted "not one by one" by the faithful old lamplighter, but all at once, by the touch of a button. Not for him improvements in optics; give him the flickering gas lamp and the "skirts of civilization" any day.

Lamps occur frequently in Stevenson's writing. There are the essays "A Plea for Gas Lamps" and "The Lantern Bearers," and his poem for children, "The Lamplighter," which celebrates an old custom: "For we are very lucky, with a lamp before the door, / And Leerie stops to light it as he lights so many more." Then there is his memoir in which he describes how, when a child and sick, his nurse would take him to the window, "whence I might look forth into the blue night starred with street lamps, and see where the gas still burned behind the windows of other sickrooms." And the lights shine again, with a subdued glow, in the obituary he wrote of his father. Thomas Stevenson's name may not have been widely known, yet "all the time, his lights were in every part of the world, guiding the mariner."

A year later, Stevenson chartered a schooner and became a mariner himself, sailing circuitously through the South Seas. He had, in a sense, entered the family business at last.

11. As it is used in line 3, the phrase "the rougher fringes" most nearly means the same as which of the following phrases?
 - A. "The fire of adventure" (line 9)
 - B. "An epic ocean voyage" (lines 32–33)
 - C. "A glittering hieroglyph" (line 64)
 - D. "Skirts of civilization" (lines 69–70)
12. It can reasonably be concluded that the passage author is a credible source of biographical information about Stevenson because the passage author:
 - F. traveled to several towns and countries where Stevenson lived and worked to research him.
 - G. has read Stevenson's two most popular novels, *Kidnapped* and *Treasure Island*.
 - H. worked for a time in the offices of D. & T. Stevenson, Engineers, as Stevenson had.
 - J. comes from Edinburgh, where the adventure of Stevenson's final years took place.

13. The main idea of the second paragraph (lines 13–22) is that:
- Stevenson's grandfather insisted his sons become educated in civil engineering.
 - Stevenson was a modern man whose engineering talents were suppressed by his desire to be a writer.
 - Stevenson's father earned greater esteem for his louvre-boarded screens than Stevenson's grandfather did for his lighthouses.
 - Stevenson was the grandson, son, and nephew of men respected for their technological genius.
14. The main idea of the fifth paragraph (lines 56–70) is that:
- the plot of one of Stevenson's books was inspired by his vision of electric lights in London.
 - Stevenson envisioned the use of electric street-lights in London before they became reality.
 - Stevenson longed for a time when electricity would replace flickering gas lamps.
 - Stevenson realized that his father's improvements in optics would become the "technological miracle of the future."
15. According to the passage, which of the professions listed below did Stevenson enter into?
- Apprentice engineer
 - Lamplighter
 - Mariner
 - Writer
 - Builder
- IV only
 - I, II, and IV only
 - I, III, and IV only
 - III, IV, and V only
16. The passage author most likely uses the description in lines 10–12 in order to:
- emphasize how little technological progress had taken place during Stevenson's lifetime.
 - stress that Stevenson was increasingly dependent on modern inventions.
 - create a visual image that helps make Stevenson's opinion about progress more vivid.
 - illustrate that Stevenson was an avid sword fighter.
17. As it is used in line 24, the phrase "a great wringing of hands" most nearly refers to the Stevenson family's:
- dismay over Stevenson's announcement that he wasn't joining the family business.
 - disapproval of Stevenson's slovenly appearance and poor diet.
 - humiliation at Stevenson publicly renouncing the family business in favor of traveling.
 - consternation at receiving Stevenson's letters pleading to have his family accept his choice.
18. It can most reasonably be inferred from the passage that as a traveler, Stevenson:
- thought reaching the destination was what made the trip worthwhile.
 - encouraged other young men to take up traveling rather than pursue an education.
 - was searching for a model for the character David Balfour in *Kidnapped*.
 - was happiest when he was on an adventure with no itinerary.
19. As it is used in line 56, the phrase *stumbled across* most nearly means:
- found by accident.
 - staggered toward.
 - unearthed.
 - tripped over.
20. According to the passage, at the time of his death, Thomas Stevenson was:
- estranged from Robert Louis, who had refused to join the family business.
 - unaware that his name would become associated with lighthouses.
 - more famous than his son, who was by that time a popular author.
 - not widely known himself, but the results of his work were familiar the world over.

Passage III

HUMANITIES: This passage is adapted from the article "Proceed with Caution: Using Native American Folktales in the Classroom" by Debbie Reese (©2007 by the National Council of Teachers of English).

Traditional stories include myths, legends, and folktales rooted in the oral storytelling traditions of a given people. Through story, people pass their religious beliefs, customs, history, lifestyle, language, values, and the places they hold sacred from one generation to the next. As such, stories and their telling are more than simple entertainment. They matter—in significant ways—to the well-being of the communities from which they originate. Acclaimed Laguna Pueblo writer Leslie Marmon Silko writes that the oral narrative, or story, was the medium by which the Pueblo people transmitted "an entire culture, a worldview complete with proven strategies for survival." In her discussion of hunting stories, she says:

These accounts contained information of critical importance about the behavior and migration patterns of mule deer. Hunting stories carefully described key landmarks and locations of fresh water. Thus, a deer-hunt story might also serve as a map. Lost travelers and lost piñon-nut gatherers have been saved by sighting a rock formation they recognize only because they once heard a hunting story describing this rock formation.

Similarly, children's book author Joseph Bruchac writes,

... rather than being 'mere myths,' with 'myth' being used in the pejorative sense of 'untruth,' those ancient traditional tales were a distillation of the deep knowledge held by the many Native American nations about the workings of the world around them.

Thus, storytelling is a means of passing along information, but it does not mean there is only one correct version of any given story. During a telling, listeners can speak up if they feel an important fact or detail was omitted, or want to offer a different version of the story. In this way, the people seek or arrive at a communal truth rather than an absolute truth. A storyteller may revise a story according to his or her own interpretation, or according to the knowledge of the audience, but in order for it to be acceptable to the group from which the story originated, it should remain true to the spirit and content of the original.

Traditional stories originate from a specific people, and we expect them to accurately reflect those people, but do they? As a Pueblo Indian woman, I wonder, what do our stories look like when they are retold outside our communities, in picture book format, and marketed as "Native American folktales" for children? Are our religious, cultural, and social values pre-

resented accurately? Are children who read these folktales learning anything useful about us?

Much of what I bring to bear on my research emanates from my cultural lens and identity as a Pueblo Indian woman from Nambe Pueblo. I was born at the Indian hospital in Santa Fe, New Mexico, and raised on our reservation. As a Pueblo Indian child, I was given a Tewa (our language) name and taught to dance. I went to religious ceremonies and gatherings, and I learned how to do a range of things that we do as Pueblo people. This childhood provided me with "cultural intuition." Cultural intuition is that body of knowledge anyone acquires based upon their lived experiences in a specific place. As a scholar in American Indian studies, I know there are great distinctions between and across American Indian tribal nations. For instance, my home pueblo is very different from the other pueblos in New Mexico, among which there are several different language groups.

I draw upon both my cultural intuition and knowledge when reading a book about Pueblo Indians. For example, when I read Gerald McDermott's *Arrow to the Sun: A Pueblo Indian Tale* (1974), I wondered what Pueblo the book is about. There are 19 different Pueblos in New Mexico, and more in Arizona. In which Pueblo did this story originate? That information is not included anywhere in the book, and there are other problems as well. In the climax of the story, the boy must prove himself by passing through "the Kiva of Lions, the Kiva of Serpents, the Kiva of Bees, and the Kiva of Lightning" where he fights those elements. McDermott's kivas are frightening places of trial and battle, but I know kivas are safe places of worship and instruction.

Depictions that are culturally acceptable at one Pueblo are not necessarily acceptable at a different Pueblo. As such, elders at one Pueblo would say the book could be used with their children, while elders at another Pueblo would disagree. This is not a question of cultural authenticity; it is one of appropriateness in teaching, given a specific audience.

21. The passage author's reaction to which of the following experiences best exemplifies the point that she brings her own cultural intuition to her reading and research?

- A. Learning about Bruchac's perspective on ancient traditional tales
- B. Reading a portrayal of kivas in a Pueblo book
- C. Presenting her research to a Pueblo community other than her own
- D. Discussing the oral narrative with Silko

22. The main purpose of the first paragraph (lines 1–24) is to:
- F. explain how traditional stories change as they are passed from one generation to the next.
 - G. discuss the value of traditional stories and their functions within a community.
 - H. contrast the purposes of folktales with those of myths and legends.
 - J. demonstrate that folktales measure how a culture's worldview has changed over time.
23. The passage author most strongly suggests that a particular group would deem one of its own stories to be unacceptable if, during a telling, the storyteller:
- A. incorporated new details into the story.
 - B. used his or her own experiences to interpret one event in the story.
 - C. agreed with an audience member's adding a detail to the story.
 - D. significantly changed the spirit of the story.
24. One function of the passage author's statement that her home pueblo is very different from the other pueblos in New Mexico is to:
- F. describe the culture and traditions of her home pueblo.
 - G. help support her later analysis and critique of McDermott's book.
 - H. directly compare the stories of several American Indian tribal nations to those of her tribe.
 - J. list the criteria she uses to evaluate books marketed as "Native American folktales."
25. The passage author most strongly implies that whether Pueblo elders will approve a book for the children of their community depends on the book's:
- A. entertainment value compared to similar books.
 - B. popularity among other tribal members.
 - C. appropriateness and relevance to that community's cultural values.
 - D. successful representation of the worldview of many cultural groups.
26. As she is presented in the passage, Silko indicates that one purpose of Laguna Pueblo hunting stories was to help hunters:
- F. locate and rescue lost hunters from other tribes.
 - G. document the number of successful hunts from one season to the next.
 - H. identify the behavior and migration patterns of game.
 - J. find caches of food by following trails made by piñon-nut gatherers.
27. The passage author most directly connects her knowledge of the distinctions between and across American Indian tribal nations to her experiences as:
- A. a scholar in American Indian studies.
 - B. a friend of McDermott.
 - C. an editor of picture books marketed as "Native American folktales."
 - D. an elder in her Nambe Pueblo community.
28. As it is used in line 66, the word *great* most nearly means:
- F. excessive.
 - G. significant.
 - H. exuberant.
 - J. splendid.
29. Which of the following characteristics among the several Pueblo communities in New Mexico does the passage author most directly use as evidence of their diversity?
- A. Their vast geographic differences
 - B. Their disparity in resources
 - C. Their varied approaches to parenting
 - D. Their several different language groups
30. The passage author states that kivas are places she associates with:
- F. fear and trial.
 - G. mystery and excitement.
 - H. rest and healing from illness.
 - J. worship and instruction.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "The Asphalt Jungle" by Peter Del Tredici (©2010 by Natural History Magazine, Inc.).

The ecology of the city is defined not only by the cultivated plants that require maintenance and the protected remnants of natural landscapes, but also by the spontaneous vegetation that dominates the neglected interstices. Greenery fills the vacant spaces between our roads, homes, and businesses; lines ditches and chain-link fences; sprouts in sidewalk cracks and atop neglected rooftops. Some of those plants, such as box elder, quaking aspen, and riverside grape, are native species present before humans drastically altered the land. Others, including chicory, Japanese knotweed, and Norway maple, were brought in intentionally or unintentionally by people. And still others—among them common ragweed, path rush (*Juncus tenuis*), and tufted lovegrass (*Eragrostis pectinacea*)—arrived on their own, dispersed by wind, water, or wild animals. Such species grow and reproduce in many American cities without being planted or cared for. They can provide important ecological services at very little cost to taxpayers, and if left undisturbed long enough they may even develop into mature woodlands.

There is no denying that most people consider many such plants to be "weeds." From a utilitarian perspective, a weed is any plant that grows on its own where people do not want it to grow. From the biological perspective, weeds are opportunistic plants that are adapted to disturbance in all its myriad forms, from bulldozers to acid rain. Their pervasiveness in the urban environment is simply a reflection of the continual disruption that characterizes that habitat—they are not its cause. In an agricultural context, the competition of weeds with economic crops is the primary reason for controlling them. In an urban area, a weed is any plant growing where people are trying to cultivate something else, or keep clear of vegetation altogether. The complaints of city dwellers are usually based on aesthetics (the plants are perceived as ugly, or as signs of blight and neglect) or on security concerns (they shield human activity or provide habitat for vermin).

From a plant's perspective, it is not the density of the human population that defines the urban environment, but the abundance of paving (affecting access to soil and moisture) and prevalence of disturbance. In other words, a sidewalk crack is a sidewalk crack whether it is in a city or a suburb. Urbanization is a process, not a place—a process that tends to leave the soil in a compacted, impoverished, and often contaminated state.

The plants that grow and survive in derelict urban wastelands are famous (or infamous) for their ability to grow under extremely harsh conditions. Through a quirk of evolutionary fate, they developed traits in their native habitats that seem to have "preadapted" them to flourish in cities. One study, by biologist Jeremy T.

Lundholm of St. Mary's University in Halifax, Nova Scotia, and his then student Ashley Marlin, concluded that many successful urban plants are native to exposed cliffs, disturbed rock outcrops, or dry grasslands, all of which are characterized by soils with a relatively high pH. Cities, with their tall, granite-faced buildings and concrete foundations, are in a sense the equivalent of the natural limestone cliff habitats where those species originated. Similarly, as the British ecologist and "lichen hunter" Oliver L. Gilbert noted in his classic book *The Ecology of Urban Habitats*, the increased use of deicing salts on our roads and highways has resulted in the development of microhabitats along their margins that are typically colonized by calcium-loving grassland species adapted to limestone soils or by salt-loving plants from coastal habitats.

In general, the successful urban plant needs to be *flexible* in all aspects of its life history, from seed germination through flowering and fruiting; *opportunistic* in its ability to take advantage of locally abundant resources that may be available for only a short time; and *tolerant* of the stressful growing conditions caused by an abundance of pavement and a paucity of soil. The plants that grow in our cities managed to survive the transition from one land use to another as cities developed. The sequence starts with native species adapted to ecological conditions before the city was built. Those are followed, more or less in order, by species preadapted to agriculture and pastureage, to pavement and compacted soil, to lawns and landscaping, to infrastructure edges and environmental pollution—and ultimately to vacant lots and rubble.

31. The passage as a whole can best be described as:
- an argument for eradicating weeds in urban areas.
 - a discussion of the factors that contribute to the survival of weeds in urban environments.
 - a report on the need for increased vegetation in cities and suburbs.
 - a discussion of how environmentalists are changing their attitudes toward so-called weeds.
32. Based on how the following four perspectives are outlined in the second paragraph (lines 22–39), which one would the author most likely share?
- A utilitarian perspective
 - An agricultural perspective
 - A biological perspective
 - A city dweller's perspective
33. It is reasonable to infer that, in the author's opinion, *spontaneous vegetation* (line 4) is most unlike which of the following types of plants mentioned in the passage?
- Common ragweed (line 14)
 - Economic crops (line 32)
 - Urban plants (line 57)
 - Calcium-loving grassland species (lines 68–69)

34. Which of the following opinions regarding weeds adapting to rather than causing a changing habitat is most clearly implied by the passage?
- F. Removing weeds from places they are considered undesirable is simpler than people realize.
 - G. Weeds have wrongly been blamed for contributing to certain kinds of deterioration in urban areas.
 - H. Changing people's minds about weeds has caused a pervasive acceptance of them in urban areas.
 - J. City vegetation reflects that the life cycle of weeds is simpler than that of cultivated plants.
35. As it is used in line 5, the word *greenery* most nearly refers to:
- A. cultivated plants.
 - B. protected natural landscapes.
 - C. weeds.
 - D. crops.
36. Based on the passage, in comparison to Gilbert's observation in his book, the scientific study by Lundholm and Marlin can best be described as:
- F. complementary; Gilbert reached a conclusion similar to the one reached by Lundholm and Marlin.
 - G. contrasting; Lundholm and Marlin conducted a more recent study that questions the note in Gilbert's book.
 - H. interdependent; Lundholm and Marlin used Gilbert's book as a foundation for their study.
 - J. irrelevant; Gilbert was studying the ecology of urban habitats, while Lundholm and Marlin studied natural environments with high pH soils.
37. The last paragraph most strongly suggests that the author's attitude toward so-called weeds in urban areas is one of:
- A. alarm due to the threat they pose to native plants.
 - B. concern as he fears they will not survive in their new habitat.
 - C. annoyance over the manner in which they contribute to urban decay.
 - D. respect for their ability to adapt to a wide array of challenging conditions.
38. According to the passage, Norway maple was first brought into the urban environment by:
- F. people.
 - G. wind.
 - H. water.
 - J. birds.
39. As it is used in lines 15–16, the phrase *on their own* most nearly means:
- A. one at a time.
 - B. without human aid.
 - C. in a self-propelled fashion.
 - D. voluntarily.
40. According to the passage, if people stopped disturbing weeds in an urban environment, eventually the weeds might:
- F. compete for space and start to die out.
 - G. enhance landscaped gardens.
 - H. dry out the soil.
 - J. develop into woodlands.

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.