

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 David Leavitt's novel *Equal Affections* (©1989 by David Leavitt).

Nine mysterious and crucial years separated April's birth from Danny's. This meant that when Danny was nine, his sister was eighteen and had lived twice as long in the world as he had. The difference never seemed so vast, so insurmountable, as it did that magical year, for as they got older, nine years became less of a gulf and more of a bridge. Danny met and befriended people older than April all the time now, as peers, a fact the nine-year-old baby brother in him still couldn't help but marvel at; when he was a child, she and her friends had seemed so immutably older than he was. Now people April's age worked under him.

April and his parents had been a family long before he came along; they shared with each other elaborate and entrenched rituals, masses of common history, so much that in his early childhood he was always having to ask questions: What is the house in this picture? Our old house, where we lived in Boston, when April was born. Who are these women holding babies? That is your grandmother, who you never knew, holding your cousin Joanne. And that is your aunt Eleanor, holding your cousin Markie. And that is your mommy, holding your sister. He studied the photographs, memorizing the faces he would never see in real life, because the people they belonged to were dead or had aged beyond the point of recognition. It was like homework, like memorizing the parts of the body or the capitals. But the pictures he paid closest attention to were the ones his parents had taken when April was a baby. There were hundreds of them—ten or twenty taken on a single day, sometimes, marked and dated and captioned, as if Louise and Nat had been under some sort of picture-taking enchantment, brought on by the miracle of first birth. "11/22/52: Mommy giving April her bottle." "11/23/52: Daddy puts April in her bath." Danny didn't know this energetic young couple, busily engaged in the rituals of baby care, and yet there were his father's ringed eyes and sharp nose on the face of that skinny boy; there was his mother's slightly upturned lip, her blazing dark eyes. What surprised him most was a sequence of pictures taken on the beach. The color in these pictures had faded, and so the beach had a bleached, white aspect, the bright flowers on

Louise's bathing suit fading, as if at the end of their 45 season.

As April grew, as her unspecified baby face took on the familiar features of his sister, the gaps between when the pictures were taken grew as well, until instead of every day, it was every six months, and then every year, at her birthday party. Then there were no dates. Then there were no more binders, just an old shoebox filled with snapshots. Very few pictures existed of Danny's own babyhood, and when he once asked his mother why, she looked at him strangely and put her hand on her forehead. "Oh, Danny," she said, laughing a little. "I'm sorry." He hadn't, until that moment, thought of it as anything to apologize for.

When Danny was growing up, he had a red rubber ball he liked to bounce. After school, in the afternoon, he'd walk for hours, bouncing this ball, spinning out in his head the plots of imaginary movies and television shows, and later, when April started singing, making up songs. She had told him that if he wrote a song good enough, she would sing it. But somehow it was always someone else's tune he came up with during those pre-dusk hours he spent outdoors, bouncing, bouncing. When he started college, that familiar, thinking beat was what Louise said she missed most; she couldn't stand the silence, she told Danny, and joked about paying a neighborhood child to play handball against her garage. And later, when he was living in the East and went home for visits, he'd find the red ball waiting for him on his bed, and sometimes, when he had something to think through, he'd take it up and bounce it, though it was soft where once it had been tight, and riddled with tiny, unsealable holes. Louise, doing the dishes or ironing, felt a rare peacefulness come over her as she listened to that familiar thumping of her son and his ball outside.

Danny remembered those hours bouncing the ball as ones of supreme contentment and security. He had a vision, sometimes, of Wall Street at rush hour, men in business suits, women in pastel-colored tennis shoes, but not hurrying as usual toward the subway; instead, they are just shuffling along, bouncing, and in the world there is a sound like thunder as a thousand balls hit the pavement at once, fly again into the air, at once.

1. The mood of this passage can best be described as:
 - A. jubilant.
 - B. mournful.
 - C. contemplative.
 - D. apprehensive.
2. Which of the following statements is NOT supported by the passage?
 - F. Danny experienced a lonely childhood until he reached the age of nine.
 - G. Danny was born too late to know his grandmother and some other extended-family members.
 - H. Danny's participation in some family rituals was limited primarily to looking at old photographs.
 - J. Danny's visits home when he was living in the East could provide him time for reflection.
3. In the second paragraph (lines 13–45), the narrator primarily emphasizes Danny's sense of:
 - A. estrangement from his mother.
 - B. rivalry with his older sister April.
 - C. anxiety about the cousins and grandparents that he has never met.
 - D. curiosity about what his extended family was like before he was born.
4. In the passage, the red rubber ball represents all of the following EXCEPT:
 - F. a young boy's only friend while growing up.
 - G. an object that stimulates the imagination.
 - H. the link between a young man's past and present.
 - J. a welcome distraction from silence.
5. The passage suggests that as Danny grew older, April became more:
 - A. comprehensible to him.
 - B. emotionally distant.
 - C. dependent on her family.
 - D. vital to his success.
6. The narrator points out that studying the pictures "was like homework" (line 26) for Danny primarily to emphasize his:
 - F. lack of interest in sitting down with his mother every night to look at old family pictures.
 - G. intense desire to know where he fit in this larger extended family.
 - H. unpleasant experiences in school doing homework.
 - J. commitment to getting to know his extended-family members as fully as possible before he met them at the next reunion.
7. According to the passage, which of the following ultimately enables Danny to recognize the young couple pictured in some old pictures as Louise and Nat?
 - A. The presence of his grandmother and Aunt Eleanor in many of the same pictures
 - B. The couple's animated gestures captured in the pictures
 - C. The names *Markie* and *Joanne* written on several of the old pictures
 - D. Some of his parents' distinguishing physical characteristics
8. When Louise jokes with Danny "about paying a neighborhood child to play handball against her garage" (lines 69–71), she is most likely trying to tell Danny that she:
 - F. remembers the marks he made when he used to throw the handball against the garage.
 - G. thinks of him often as being more special than April when he was younger.
 - H. values the memory of that activity he engaged in while growing up and still at home.
 - J. longs for him to attend college closer to home so she can see him more often.
9. "Those hours bouncing the ball" (line 80) are said in the passage to take place during all of the following activities EXCEPT Danny's:
 - A. after-school walks when he was growing up.
 - B. visits home when he lived in the East.
 - C. predusk efforts to make up songs for April to sing.
 - D. long walks while at college recalling the past.
10. According to the passage, while looking at his family's old pictures, Danny's moment of greatest surprise occurs when:
 - F. his attention is drawn to a series of beach pictures that are faded in color.
 - G. he recognizes April's slightly upturned lip and blazing dark eyes.
 - H. he discovers a picture with the caption "Daddy puts April in her bath."
 - J. Louise responds to one of his questions by saying, "That is your mommy holding you."

Passage II

SOCIAL SCIENCE: This passage is adapted from the revised second edition of *Demystifying Economics* by Allen W. Smith (©2000 by Allen W. Smith). *Gross Domestic Product* (GDP) is the total dollar value of all goods and services produced in a year's time within a country's borders.

Economists usually define *fiscal policy* as the deliberate use of government's spending and taxing powers to influence economic activity. When the government raises or lowers taxes, or changes its spending levels, in order to bring about a desired change in the level of total spending, and thus the performance of the economy, it is practicing fiscal policy. Fiscal policy can also be defined more generally as simply the government's taxing and spending policies regardless of whether or not it is trying to bring about changes in the level of total spending in the economy.

The origin of fiscal policy as a tool to bring about deliberate changes in the performance of the economy dates back to 1936 when a British economist, John Maynard Keynes, published a monumental book, *The General Theory of Employment, Interest, and Money*. Keynesian economics soon became the predominant body of economic theory in the Western world. Although his theories have undergone substantial refinement and revision, much of modern Keynesian economics is still rooted in the ideas set forth by Keynes. Keynes argued that government should play an active role in maintaining the proper level of total spending in the economy in order to minimize both unemployment and inflation. He believed that, with the proper use of the government's spending and taxing powers, the extremes of the business cycle could be avoided.

The extremes of the business cycle, which result in high unemployment or high inflation, can be very costly. During a severe recession, millions of workers become unemployed, and billions of dollars worth of potential production are permanently lost. In addition, prolonged periods of high inflation can have a devastating effect on both the economy and the people.

The objectives of deliberate fiscal policy are to minimize unemployment and inflation by using the government's taxing and spending powers to assure the correct level of total spending, and thus the proper level of Gross Domestic Product. The principal determinant of the level of the Gross Domestic Product (GDP) is the level of total spending in the economy. If the GDP is too high, the economy will experience inflation, and if it is too low, the economy will suffer from unemployment. Therefore, in order to have a healthy economy, it is important to have the proper amount of total spending so the GDP will be neither too high nor too low.

Fiscal policy can be used to regulate the level of total spending. If total spending is too high, the government can lower its own spending and/or increase taxes so consumers will have less after-tax money to spend. If total spending is too low, the government can

increase its own spending and/or reduce taxes, so consumers will have more after-tax money to spend. At least in theory, fiscal policy can be used to regulate the level of total spending, and thus the level of production. If GDP could be maintained at the appropriate level, it would be possible to avoid both high inflation and serious unemployment.

One example of successful use of fiscal policy is the long period of economic expansion during the 1960s. When President John F. Kennedy took office in 1961, the economy was suffering from a recession that had begun in 1958. Kennedy brought into his administration economic advisers who were determined to use fiscal policy to bring the economy out of the recession. The first fiscal-policy measures included increased federal spending on highways, and legislation that allowed businesses to subtract from their taxes a part of the cost of new investment in factories and machines.

When these measures proved insufficient, the President proposed a major tax cut. Although President Kennedy was assassinated before the tax cut was enacted, his successor, Lyndon Johnson, signed an \$11 billion tax cut into law in February 1964. This large tax cut, along with substantial increases in spending for the Vietnam War, fueled an economic expansion that lasted 106 consecutive months.

Fiscal policy does not have such a good track record in combating inflation, however. The problem is not that proper fiscal policies cannot successfully control inflation. The problem is the political feasibility of getting the President and Congress to support the proper fiscal policies during periods of inflation. Higher taxes and cuts in government programs are never popular with the public, and many politicians do not have the guts to do what is right for the economy because such unpopular actions might cost them votes in the next election.

11. The passage's main idea is that:

- fiscal policy theory first recommended by Keynes ought to be the foundation of fiscal policy in the entire Western world.
- the diligent application of fiscal policy that is based on the ideas of Keynes can be effective at regulating the economy.
- the unwillingness of many politicians to recognize sound fiscal policy is the main reason Keynesian economics has become increasingly unpopular.
- government should play as little role as possible in manipulating the economy with fiscal policy.

12. It can reasonably be inferred from the passage that the advisors President Kennedy brought into his administration were:
- F. skeptical of using tax cuts to spur the economy.
 - G. focused on successfully controlling inflation.
 - H. committed to Keynesian economics.
 - J. not at first popular with the public.
13. The main purpose of the first paragraph is to:
- A. define fiscal policy in both specific and general terms.
 - B. portray fiscal policy as a vague concept.
 - C. argue for the adoption of an unconventional definition of fiscal policy.
 - D. present two contradictory definitions of fiscal policy.
14. The main idea of the fourth paragraph (lines 36–47) is that:
- F. the total amount of spending in an economy is determined entirely by its GDP.
 - G. deliberate fiscal policy ought to focus more on unemployment than on inflation.
 - H. inflation and unemployment are both caused by a GDP that is too high.
 - J. the GDP of a healthy economy results from a proper amount of total spending.
15. The passage indicates that which of the following is true of the fiscal-policy measures introduced by President Kennedy after 1961?
- A. They were the first instances of the deliberate use of fiscal policy by a U.S. president.
 - B. They were designed to decrease the nation's total spending.
 - C. The inflation preceding them was the result of flawed fiscal policy.
 - D. The first of them were not effective at bringing the nation out of recession.
16. The last paragraph contains which of the following?
- F. A conclusion that Keynesian economics is ineffective at controlling inflation
 - G. An example of a successful implementation of fiscal policy
 - H. A complaint concerning the implementation of fiscal policy
 - J. A fact that undermines the feasibility of fiscal policy to affect unemployment

17. The passage's author would most likely agree with which of the following statements about fiscal policy?
- A. The extremes of the business cycle are inevitable, regardless of what fiscal policy is used.
 - B. Politicians should endorse good fiscal policy even at the risk of alienating voters.
 - C. Fiscal policy is a sound theory even while there are no examples of it being successfully implemented.
 - D. Fiscal policy is most effective when it is designed to bring about only small changes in the economy.
18. As it is used in line 7, the word *practicing* most nearly means:
- F. training.
 - G. preparing.
 - H. unleashing.
 - J. implementing.
19. It can reasonably be inferred from the passage that a main contribution of Keynes to economic theory was the idea that:
- A. the extremes of the business cycle are inevitable.
 - B. high inflation is not always bad for the economy.
 - C. fiscal policy can be used to change the economy's performance.
 - D. good fiscal policy is often hindered by politicians' personal motives.
20. The passage states that if a nation's total spending is too high, the government can act to regulate this by:
- F. lowering its own spending.
 - G. lowering taxes on individuals.
 - H. encouraging businesses to invest in new factories and machines.
 - J. encouraging businesses to hire unemployed workers.

Passage III

HUMANITIES: This passage is adapted from "An Emissary of the Between-World," an interview by Katie Bacon with author Louise Erdrich (©2001 by The Atlantic Monthly Group). Erdrich, of French, German, and Ojibwe ancestry, is the author of several novels, two children's books, and a memoir.

Bacon: Could you talk about the role humor plays in Ojibwemowin, the language spoken by your mother's tribe? And what about the role it plays in your fiction?

Erdrich: Ojibwemowin is a marvel; the more I know the less I know I know. Words are constantly in a state of flux and invention, and a fluent speaker can inject humor into any subject or situation. For instance, a friend of mine in describing a baby's frustration over not being nursed combined *nishka* (angry) and *dodosh* (milk) to make a word that translates as "milk rage"—*nishkadodosh*. I'll always be a beginner in this language, as it is surely one of the most complex on earth. As for humor in my fiction, I hope it's there. It's impossible to write about Native life without humor—that's how people maintain sanity.

Bacon: How has learning Ojibwemowin changed the way you think about English?

Erdrich: For one thing, I've noticed English is extremely gender-based. There is no his or her in Ojibwe. English doesn't have the flexibility of true spoken Ojibwe. Because it has been written and scrutinized and coded a person can't (or people usually don't) make up words right on the spot, as can happen easily in a language based on oral tradition. But English is also a big, gobbling, greedy, thorny language, and a gift to writers because it absorbs all comers and yet retains its most ancient self.

Bacon: Do you feel any pressure to write about certain themes because people think of you as a Native American writer? As more Native Americans have begun publishing books, do you feel freed in any way?

Erdrich: Anything I write about comes from inside and not outside pressure. Nothing works on paper unless I feel absolutely compelled to write it, and some of what I write as a consequence may work politically and emotionally, or it simply may not.

I do feel pleased that many other Native people are writing books, extending the view of what a Native person is, and introducing the idea of tribal literature. Not "Native" literature, but literature based in one tribal vision. For instance, Ojibwe literature is very different from Lakota, or Zuni, or Santa Clara Pueblo, or Ho-Chunk, or Mesquakie literature. Each is based in an extremely specific tradition, history, religion, worldview.

Bacon: You return to the same characters over and over again, looking at their lives from different perspectives, telling their stories in different ways. Do your characters ever surprise you?

Erdrich: Yes, I am often surprised. I have no explanation for why my characters continue on with me beyond the fact of my own consciousness. It must contain these people—at all ages, in situations that become accessible to me over time. Fifteen years isn't long for a writer to continue with her characters. I'm working on one big continuous novel anyway. All of the books are part of it.

Bacon: In your books you have written about love of God, of music, of land, of children, of culture, among many other kinds. If one thing could be said to tie your work together, would it be the myriad forms of love?

Erdrich: I wouldn't mind that being said, although one could also point out that the work is also tied together by the unity of place, or by the failure of love to solve people's lives, or by the desperate wish to be back in our parents' arms, or to be home, or by the dreadful and persistent longing to know why we are on earth.

Bacon: Do you see yourself as a "re-storier" for the Ojibwe—a reclaimer of narratives that were never written down or were drowned out?

Erdrich: The Ojibwe have been telling stories through and in spite of immense hardship. In fact, Ojibwe narrative has grown rich and subtle on the ironies of conflict. But these are the narratives Ojibwe people tell among themselves, and in Ojibwemowin. I wouldn't even begin to think of myself as a "re-storier" in that sense. I write in English, and so I suppose I function as an emissary of the between-world, that increasingly common margin where cultures mix and collide. That is in fact where many of my stories occur.

Primarily, though, I am just a storyteller, and I take them where I find them. I love stories whether they function to reclaim old narratives or occur spontaneously. Often, to my surprise, they do both. I'll follow an inner thread of a plot and find that I am actually retelling a very old story, often in a contemporary setting. I usually can't recall whether it is something I remember hearing, or something I dreamed, or read, or imagined on the spot. It all becomes confused and then the characters take over, anyway, and make the piece their own.

21. In her questions, Bacon presents herself as being most interested in:

- A. Erdrich's connections to her Ojibwe heritage and the reoccurring elements in her work.
- B. the characteristics of Ojibwemowin and what Erdrich has learned from studying it.
- C. the role of humor in modern fiction and Erdrich's evaluation of several prominent Native writers.
- D. Erdrich's tips for aspiring authors and the many challenges of being a Native writer.

22. With which of the following statements about her writing would Erdrich most likely agree?
- F. It contains more references to gender than writing in English generally does.
 - G. It often develops in ways that she did not originally foresee.
 - H. It remains tightly under her conscious control as it unfolds.
 - J. It has been profoundly reshaped by the work of younger Native writers.
23. Erdrich refers to “milk rage” (line 10) primarily to suggest that:
- A. young children are particularly inventive with language.
 - B. concepts in Ojibwemowin can be hard to translate into English.
 - C. the nature of Ojibwemowin increases its ability to express humor.
 - D. humor is an important part of her fiction.
24. Based on the passage, Erdrich most nearly regards the concept of “Native literature” as:
- F. inappropriate, because it suggests that all Native writers share a common perspective.
 - G. exciting, because it has helped unite writers from many different tribes.
 - H. helpful, because it has encouraged many other Native people to write books.
 - J. problematic, because it implies that such literature is not part of American literature.
25. When Bacon suggests that what ties Erdrich’s work together is “the myriad forms of love” (line 61), how does Erdrich respond?
- A. She disagrees, since to her a sense of place and home are more important unifying elements.
 - B. She disagrees, since love fails more often than it endures in her writings.
 - C. She agrees that this theme is present but suggests that other themes are equally important.
 - D. She agrees but argues that love as a theme has declined in importance in her later works.
26. By describing herself as “an emissary of the between-world” (lines 77–78), Erdrich is most likely implying that she:
- F. is shifting from writing in English to writing in Ojibwemowin.
 - G. wants to translate traditional Ojibwe narratives into English.
 - H. hopes her writing will settle the cultural conflicts she sees around her.
 - J. writes about the intersecting of cultures, which she herself embodies.
27. The passage indicates that which of the following statements is true about Erdrich’s relationship with Ojibwemowin?
- A. She has become a fluent speaker of it.
 - B. She considers herself a perpetual beginner in it.
 - C. She is gaining confidence in her ability to use it.
 - D. She yearns to understand the humor of it.
28. Erdrich states that humor is essential for which of the following?
- F. Raising babies
 - G. Maintaining sanity
 - H. Learning a language
 - J. Uniting a people
29. Based on the passage, Erdrich would most likely characterize her works of fiction as:
- A. significantly interconnected.
 - B. intentionally controversial.
 - C. steadfastly modern.
 - D. wholly original.
30. Erdrich states that conflict has had which of the following effects on Ojibwe narrative?
- F. Made it rich and subtle
 - G. Ironically diminished it
 - H. Drowned out some of it
 - J. Promoted its “re-storying”

Passage IV

NATURAL SCIENCE: This passage is adapted from *Ancient Trees: Trees That Live for a Thousand Years* by Anna Lewington and Edward Parker (©1999 by Anna Lewington and Edward Parker).

Giant redwoods and their close ancestors have been on the earth for at least 200 million years and, like their coastal cousins, once formed massive forests across the northern hemisphere. Today they are a truly relict species, occurring only in isolated groves on the western slopes of the Sierra Nevada in California.

Although the largest giant redwood in existence does not hold any records for being the oldest, tallest or broadest tree in the world, nothing can match its sheer volume. The tree known as the General Sherman, after the famous general in the American Civil War, contains an estimated 50,000 cu ft/1,415 cu m of wood. The largest trunk of any redwood is found on a tree in Alder Creek, which averages 53 ft/16 m around its base. Giant redwoods are virtually indestructible because they have fire-resistant bark. In fact, the trees need the clearing effect of forest fires to establish new seedlings successfully. They are also resistant to fungi and wood-boring insects. The main cause of death is being blown over.

Today there are just seventy-five groves of giant redwoods left, concentrated in the King's Canyon and Sequoia National Parks, with a further three groves located in Yosemite. Where they do appear, the redwood forests seem to be healthy and reproducing well. Giant redwood groves are found only on the slopes of upland ridges between major river canyons at 4,000–8,000 ft/1,220–2,440 m above sea-level. Here the climate is characterized by warm, dry summers and sunny winters. The latter are, however, interrupted by infrequent snowstorms, which may last from a few days to a week, leaving several feet of snow. The groves are generally tucked away from areas of high wind, but lightning strikes and thunderbolts are relatively common. Just why the giant redwoods are confined to isolated groves remains a mystery. Not a single tree is found outside these groves, even where the same climatic conditions prevail.

The giant redwood has cinnamon-coloured bark, which may grow to a massive 18 in/45 cm thick. Unlike the slim, tapering trunk of the coast redwood, the giant's trunk is conical in shape and has a broad base that can reach over 40 ft/12 m across. Even at 200 ft/60 m above the ground, it can still be more than 20 ft/6 m in diameter. Its main branches may grow to more than 8 ft/2.4 m wide, making the tree's biggest limbs the size of large trees themselves.

The tree stands on a shallow but widely spreading root-pad, which can be enormous, radiating from the trunk for up to 300 ft/91 m, but seldom reaching down into the earth more than 6 ft/1.8 m. Giant redwoods reach their maximum height in the first 500 years of their life, after which lateral expansion goes on for at

least 3,000 years. It is not clear when a redwood stops expanding, because there is no definite record of any giant redwood dying of old age and they continue to grow indefinitely until a natural disaster, such as a lightning strike or storm-force wind, occurs. The greatest age that has been verified from a stump by its tree rings is 3,200 years. However, naturalist John Muir claimed to have discovered a stump containing 4,000 rings.

The giant redwoods start to produce seeds after only a few years of life. Mature trees generate about 600 new cones every year and, since each cone contains several hundred healthy seeds, a tree can produce more than 100,000 seeds annually. The largest giant redwood produces some 10,000 cones and as many as two million seeds each year. The cones do not simply fall, however, and release their seeds. This function is often performed unwittingly by the chickaree, or Douglas squirrel, which finds the fleshy scales of the cones delicious. As it feeds on them, the seeds are scattered onto the forest floor. Once the seeds reach the ground, they will germinate only under exactly the right conditions.

The sugar pines and yellow pines that, along with the redwoods, form the mixed conifer forests of the Sierra Nevada, all rely on fire to create gaps in the overhead canopy and clear the forest floor. The fires also dry the redwood cones on higher branches, which then release their seeds onto the cooling ashes below. The action of the fires allows the seeds to fall on areas of bare mineral soil, where the sunlight is able to filter through. Where fires have been prevented, the forest floor rapidly becomes colonized by shade tolerant white firs and incense cedars, hindering redwood regeneration.

31. The main purpose of this passage is to:

- A. argue that greater conservation efforts need to be undertaken to protect the giant redwood.
- B. give an overview of the giant redwood, focusing on its dimensions, reproduction, and habitat.
- C. trace the long evolution of the giant redwood while emphasizing its currently shrinking habitat.
- D. catalog the many threats the giant redwood faces from humans and from other plant species.

32. In terms of its role in the lives of giant redwoods, fire is most nearly described in the passage as being:
- F. a key predator, especially of immature trees.
 - G. a serious threat to the trees' overhead canopy.
 - H. critical to the trees' reproductive cycle.
 - J. useful in removing dead layers of tree bark.
33. The main purpose of the fourth paragraph (lines 39–47) is to:
- A. compare and contrast the coastal and giant redwood.
 - B. describe the giant redwood's coloration and bark.
 - C. provide details establishing the giant redwood's enormity.
 - D. reveal the massive size of the giant redwood's branches.
34. In order to accept the information in the fifth paragraph (lines 48–62) as accurate, a reader must also accept that:
- F. tree rings are a reliable indicator of a giant redwood's age.
 - G. shallow but widely spreading root pads are typical of many types of trees besides giant redwoods.
 - H. John Muir's claim of having found the stump of a 4,000-year-old giant redwood is inaccurate.
 - J. the lack of depth of giant redwood roots renders the trees vulnerable to drought.
35. Based on the passage, the presence of white firs and incense cedars in a grove of giant redwoods should be seen as a:
- A. normal occurrence in a mixed conifer forest.
 - B. healthy sign of the grove's increasing diversity.
 - C. danger to the redwoods already there.
 - D. threat to the grove's long-term survival.
36. According to the passage, which of the following statements comparing giant redwoods to other trees is accurate?
- F. Not even the largest giant redwood holds a record relative to other trees.
 - G. The largest giant redwood has the broadest trunk of any tree in the world.
 - H. No other tree comes close to the size records held by the giant redwood.
 - J. The largest giant redwood has a greater volume than any other tree.
37. According to the passage, the main cause of death of giant redwoods is:
- A. fire.
 - B. wind.
 - C. lightning.
 - D. old age.
38. The passage states that a mystery surrounding giant redwoods is:
- F. why no one has tried to plant new groves.
 - G. whether they ever existed in large forests.
 - H. why they are limited to isolated groves.
 - J. how long they can continue to grow taller.
39. Which of the following statements about the giant redwood's trunk does the passage best support?
- A. It is significantly wider at its base than at its top.
 - B. It maintains a constant width until reaching 200 feet above the ground.
 - C. It narrows until it reaches a height of 200 feet, at which point the narrowing stops.
 - D. It has a base whose diameter is smaller than the diameter of its main branches.
40. According to the passage, giant redwoods reach their maximum height within how many years?
- F. 300
 - G. 500
 - H. 3,000
 - J. 3,200

END OF TEST 3

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

DO NOT RETURN TO A PREVIOUS TEST.