

## READING TEST

35 Minutes—40 Questions

**DIRECTIONS:** There are several passages in this test. Each passage is accompanied by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

## Passage I

**LITERARY NARRATIVE:** This passage is adapted from the novel *A Map of Home* by Randa Jarrar (©2008 by Randa Jarrar).

I don't remember how I came to know this story, and I don't know how I can possibly still remember it. On August 2, the day I was born, my *baba* (father) stood at the nurses' station of St. Elizabeth's Medical Center of Boston with a pen between his fingers and filled out my birth certificate. He had raced down the stairs seconds after my birth, as soon as the doctor had assured him that I was all right. While filling out my certificate, Baba realized that he didn't know my sex for sure but that didn't matter; he'd always known I was a boy, had spoken to me as a boy while I was in Mama, and as he approached the box that contained the question, NAME OF CHILD, he wrote with a quivering hand and in his best English cursive, Nidal (strife; struggle). It was not my grandfather's name, and Baba, whose name is Waheed and who was known during his childhood as Said, was the only son of the family, so the onus of renaming a son after my grandfather fell squarely upon his shoulders. It was an onus he brushed off his then-solid shoulders unceremoniously, like a piece of lint or a flake of dandruff; these are analogies my grandfather would the next day angrily pen in a letter sent from Jenin to Boston.

When he'd filled out the entire form, Baba regally relayed it to the nurse, who he remembers was called Rhonda. Then Baba, in flip-flops, turned around and raced up the white-tiled hallway, bypassed the elevator, ran up the three floors to the maternity ward, and burst into the birthing room.

"How is my queen?" said Baba, caressing my mother's face.

"She's lovely," Mama said, thinking he meant me, "and eight whole pounds, the buffalo! No wonder my back was so . . ." Baba's brow furrowed, and Mama couldn't finish her complaint, because, eager to correct his mistake, Baba was already out the door and running down the white-tiled hallway, past new mothers and their red-faced babies, past hideous robes in uncalled-for patterns, bypassing the elevator, and sliding down the banister of the staircase. He raced on, screaming for Rhonda, where is Rhonda, help me, Rhonda, an outcry that provided the staff with three weeks' worth of laughter.

Rhonda emerged with the birth certificate in hand, and Baba, who is not usually known for laziness, grabbed a pen and added at the end of my name a heavy, reflexive, feminizing, possessive, cursive "I."

Moments later, Mama, who had just been informed of my *nom de guerre*, got out of bed and walked us to the elevator, the entire time ignoring my baba, who was screaming, "Nidali is a beautiful name, so unique, come on Ruz, don't be so rash, you mustn't be walking, you need to rest!"

Mama must not have fought long, or who knows: maybe she went to the nurses' station and talked to Rhonda, and maybe Rhonda told her that the birth certificate was already sent out—that Mama would have to go to the office of the City of Boston clerk and see the registrar of vital statistics, where they keep the birth and death certificates—and maybe Mama, who is the most superstitious of all humans (even more than Baba, and to that she'll attest) shuddered at the thought of taking me, a newborn, through the heat and the Boston traffic to a place where, she must've imagined, people went to fill out death certificates, and she must've further imagined that going on such a trip, to such a place, would surely bring about my death—because I still have my name.

Whenever I imagined Baba running out just after my birth and sliding through the hallways like a movie star, I knew he must have embellished. Baba liked to do that: tell stories that were impossible but true all at once, especially if those stories made him look like a rock star. This is because he used to be a writer and was now an architect. Our little apartment was filled with blueprints and plastic models of houses instead of notebooks and poetry: a reality that filled him with great sadness. So Baba put that sadness into these stories.

Mama liked to expose him when he told such stories; she was his paparazzo, his story-cop. This was because she was the true rock star: a musician who no longer played music. Our house was filled with Baba's blueprints and plastic models of houses and with my schoolwork and toys and dolls and a hundred half pairs of socks instead of a piano: a reality that filled her with great sadness.

I knew from the beginning that home meant embellishing, and that's why I loved school. Teachers were there; they taught us facts based on reality.

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1. The point of view from which the passage is told is best described as that of:
  - A. a first person narrator who re-creates a story about her parents and the birth of their first child, events which happened before the narrator was born.
  - B. a first person narrator who offers insight into characters' thoughts and relates actions mainly from a time she was too young to remember.
  - C. an omniscient third person narrator who relates the thoughts and actions of several characters.
  - D. a limited third person narrator who relates events most closely from the perspective of Nidali.
2. The narrator mentions a piece of lint and a flake of dandruff primarily to:
  - F. imply that the narrator's grandfather didn't value family traditions.
  - G. provide examples of movements Baba made while filling out the birth certificate.
  - H. emphasize the importance of naming the baby after the baby's grandfather.
  - J. illustrate the casual way in which the narrator's father ignored a tradition.
3. Based on the passage, Mama's reaction to learning the name Baba gave the baby can best be described as:
  - A. disapproval followed by resignation.
  - B. annoyance followed by amusement.
  - C. embarrassment followed by outrage.
  - D. shock followed by resentment.
4. The sequence of actions described in the seventh paragraph (lines 54–68) can best be characterized as:
  - F. Baba's exaggerated account of Mama's trip to the office of the City of Boston clerk.
  - G. a scenario the narrator imagines could have happened.
  - H. the story of how Nidali got her name from Mama's point of view.
  - J. a memory that the narrator shares to reveal more about her personality.
5. The narrator concludes that Mama didn't go to the office of the City of Boston clerk based on the fact that:
  - A. Baba believed it would be unlucky to change a baby's name at that point.
  - B. going there would've required taking the baby out in a severe winter storm.
  - C. Mama had a tendency to change her mind quickly.
  - D. the narrator still has the name Nidali.
6. In line 78, the phrase *these stories* most nearly refers to:
  - F. the conflicting stories about the origins of Nidali's name.
  - G. Baba's notebooks and poetry.
  - H. the embellished tales Baba liked to tell.
  - J. the narrator's accounts of her family's time in Boston.
7. According to the passage, which of the following emotions do Baba and Mama share regarding their professional lives?
  - A. Pride
  - B. Anxiety
  - C. Sadness
  - D. Contentment
8. Of the following characters, which one does the narrator describe as the most superstitious?
  - F. Mama
  - G. Baba
  - H. Nidali
  - J. Rhonda
9. The narrator most strongly suggests that Mama does which of the following when Baba tells stories?
  - A. Yawns and rolls her eyes in mock boredom
  - B. Goes about her business and ignores him
  - C. Chimes in with exaggerations and white lies
  - D. Corrects him about the accuracy of details
10. In the passage, the narrator makes which of the following distinctions?
  - F. Home is a place of embellished stories, whereas school is a place of facts and reality.
  - G. Mama is a true rock star, whereas Baba is an amateur musician.
  - H. Being an architect made Baba happy, whereas being a writer made him miserable.
  - J. Writing requires great imagination, whereas playing music requires great skill.

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## Passage II

**SOCIAL SCIENCE:** Passage A is adapted from the book *Seabiscuit: An American Legend* by Laura Hillenbrand (©2001 by Laura Hillenbrand). Passage B is adapted from the article "The Flop Heard Round the World" by Peter Carlson (©2007 by The Washington Post).

## Passage A by Laura Hillenbrand

The horseless carriage was just arriving in San Francisco, and its debut was turning into one of those colorfully unmitigated disasters that bring misery to everyone but historians. Consumers were staying away  
5 from the "devilish contraptions" in droves. In San Francisco in 1903, the horse and buggy was not going the way of the horse and buggy.

For good reason. The automobile, so sleekly efficient on paper, was in practice a civic menace, belching  
10 out exhaust, kicking up storms of dust, becoming hopelessly mired in the most innocuous-looking puddles, and tying up horse traffic. Incensed local lawmakers responded with monuments to legislative creativity. The laws of at least one town required automobile drivers to  
15 stop, get out, and fire off Roman candles every time horse-drawn vehicles came into view. Massachusetts tried and, fortunately, failed to mandate that cars be equipped with bells that would ring with each revolution of the wheels. In some towns police were authorized to disable passing cars with ropes, chains, and  
20 wires. San Francisco didn't escape the legislative wave. Bitter local officials pushed through an ordinance banning automobiles from all tourist areas, effectively exiling them from the city.

Nor were these the only obstacles. The asking price for the cheapest automobile amounted to twice the \$500 annual salary of the average citizen—some cost  
25 three times that much—and all that bought you was four wheels, a body, and an engine. "Accessories" like bumpers, carburetors, and headlights had to be purchased separately. Navigation was a nightmare. The first of San Francisco's road signs were only just being erected, hammered up by an enterprising insurance  
30 underwriter who hoped to win clients by posting directions into the countryside, where drivers retreated for automobile "picnic parties" held out of the view of  
35 angry townfolk.

The first automobiles imported to San Francisco had so little power that they rarely made it up the hills.  
40 The grade of Nineteenth Avenue was so daunting for the engines of the day that watching automobiles straining for the top became a local pastime.

## Passage B by Peter Carlson

In the mid-1950s, Ford Motor Company was building not one, not two, but 18 varieties of Edsel, including a convertible and a station wagon. The designers  
45 came up with some interesting ideas. They created a push-button transmission and put it in the middle of the

steering wheel, where most cars have a horn. And they fiddled with the front end: Where other cars had horizontal chrome grilles, the Edsel would have a vertical  
50 chrome oval in its grille. It was new! It was different!

Unfortunately, it didn't work. It couldn't suck in enough air to cool the engine. "They had to keep opening up that oval to get more air in there," says Jim  
55 Arnold, who was a trainee in Edsel's design shop. "And it didn't look as good."

Edsel didn't have its own assembly lines, so the cars were produced in Ford and Mercury plants, which caused problems. Every once in a while, an Edsel  
60 would roll past workers who were used to Mercurys or other Fords. Confused, they sometimes failed to install all the parts before the Edsel moved on down the line. Cars without parts can be a problem, of course, but other aspects of the Edsel juggernaut worked perfectly—the hype, for instance. The Edsel PR team  
65 touted the glories of the cars, but wouldn't let anybody see them. When they finally released a photo, it turned out to be a picture of . . . the Edsel's hood ornament. And hundreds of publications actually printed it!

On September 4, 1957, proclaimed by Ford as  
70 E-Day, nearly 3 million Americans flocked to showrooms to see the Edsel. Unfortunately, very few of them bought the Edsel. "We couldn't even get people to drive it," says C. Gayle Warnock, Edsel's public relations  
75 director. "They just didn't like the car. They just didn't like the front end."

But styling was hardly the worst problem. Oil pans fell off, trunks stuck, paint peeled, doors failed to close and the much-hyped "Teletouch" push-button transmission had a distressing tendency to freeze up. People  
80 joked that Edsel stood for "Every day something else leaks."

Another major problem was caused by bad luck: The Edsel was an upscale car launched a couple months  
85 after a stock market plunge caused a recession. Sales of all premium cars plummeted.

Before E-Day, Edsel's hypemeisters promised to sell 200,000 cars the first year. Actually, they sold 63,110. Sales dropped below 45,000 the second year.  
90 And only 2,846 of the 1960 models sold before Ford pulled the plug.

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Questions 11–13 ask about Passage A.

11. Which of the following statements about automobiles in San Francisco in 1903 is best supported by Passage A?
- A. They were affordable for the average citizen but unpopular nevertheless.
  - B. They were used more by tourists for sightseeing purposes than by citizens for practical purposes.
  - C. They failed to capture the public imagination in spite of huge public relations efforts.
  - D. They were considered a public nuisance by all but a small segment of the population.
12. Which of the following terms in Passage A is used more figuratively than literally?
- F. Puddles (line 11)
  - G. Monuments (line 13)
  - H. Bells (line 18)
  - J. Hills (line 39)
13. The purpose of the quotation marks around the word *accessories* in line 29 is most likely to:
- A. suggest that the features were actually essentials.
  - B. indicate that the word appeared in legal documents.
  - C. emphasize that the word was widely misunderstood.
  - D. clarify that inexpensive automobiles had some luxury features.

Questions 14–17 ask about Passage B.

14. Which of the following statements best captures how Passage B characterizes the failure of the Edsel?
- F. It happened gradually and went unnoticed at the time by the public.
  - G. It happened quickly despite promising initial sales.
  - H. It was on a huge scale, occurred swiftly, and was a public event of sorts.
  - J. It occurred when other automakers were doing well and therefore embarrassed Ford all the more.
15. The statement in lines 43–45 is typical of Passage B in the way it:
- A. contrasts data about the Edsel with data about other cars of the 1950s.
  - B. conveys the obligation that Ford executives felt to involve consumers in the design of the Edsel.
  - C. combines an industry perspective on the Edsel with that of the typical consumer.
  - D. suggests the entire Edsel enterprise was marked by extremes.

16. Which of the following events referred to in Passage B occurred first chronologically?
- F. E-Day ended.
  - G. The stock market plunged.
  - H. Edsel sales dropped below 45,000.
  - J. Edsel sales reached 2,846.
17. As it is used in the passage, the term *premium cars* (line 86) serves primarily as a:
- A. reference to what Edsels have become now that they are valued antiques.
  - B. name for a type of car that was ushered in by the makers of the Edsel.
  - C. label for a category of cars that the makers of the Edsel intended it to belong to.
  - D. derisive term used sarcastically by Edsel owners who were disappointed in their purchase.

Questions 18–20 ask about both passages.

18. A similarity between the two passages is that they both:
- F. examine their topics from a significant distance of time.
  - G. reveal the author's professional background as a way of lending credibility to the text.
  - H. assert that automobiles have contributed little that is worthwhile to society.
  - J. incorporate information about traffic and road conditions into a discussion of automobile design.
19. An element of Passage A that is not present in Passage B is a reference to what aspect of the automobile culture?
- A. Related legislation
  - B. Public opinion
  - C. Economics
  - D. Quotations from industry experts
20. If publicity experts had been assigned to build enthusiasm for the cars mentioned in Passage A using the methods described in Passage B, the experts would most likely have first released photos to the press that showed:
- F. cars going up Nineteenth Avenue in San Francisco.
  - G. a single detail such as a gleaming headlight or a polished door handle.
  - H. the meticulous work done along the assembly line to ensure the quality of the new car.
  - J. an attractive young couple smiling as they enjoy a car ride past horses grazing in pastures.

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## Passage III

**HUMANITIES:** This passage is adapted from the article "Winslow Homer: His Melancholy Truth" by John A. Parks (©2006 by VNU Business Media).

The images in the paintings of Winslow Homer epitomize a peculiarly American 19th-century world. Through Homer's eyes, it is a world in which people live in close contact with nature and natural forces, a world where landscape and ocean are viewed not as a paradise but as powers and presences that can be enjoyed and whose threats can sometimes be overcome. And, particularly in his later paintings, it is a world imbued with a stark and melancholy atmosphere.

In 1867, two of Homer's canvases were chosen to hang at the Great Exposition in Paris. The artist spent 10 months in the city, which later proved to have a profound effect on his art. A large display of Japanese prints was exhibited in the same building as his own paintings, and the process of simplification that it revealed and the wealth of pictorial invention it provided made a deep impression on the artist. The influence of Japanese art on Homer's painting was immediately apparent upon his return to the United States. The weakness of earlier compositions is replaced by a boldness and lucidity in which simple shapes are massed into powerful designs.

Although Homer's work of the 1870s gained strength, the artist continued to paint his genre subjects: tourist scenes, schoolchildren, and farm life. It wasn't until 1881, however, that he found the subject matter that would inspire him most. In that year, for reasons unknown, Homer went to England, where he elected to spend the summer at the town of Tynemouth on the coast of the North Sea. It is possible that he was searching for a town filled with the type of tourists and bathers that made his paintings of the Jersey shore successful back home. But Tynemouth was also a community of fishermen who wrested their livelihood from the dangerous and unpredictable waters of the North Sea. Moreover, the light and weather in that part of the world, so much farther north than Atlantic City, is much gloomier and more dramatic than that of the Jersey coast. It was there that Homer became enthralled by the dramas of the people who make their living from the ocean: the fishermen's wives staring out to sea as they wait for their men, the launch of the lifeboat to rescue sailors from a foundering ship, the agonizingly fragile fishing boats being tossed on angry waves. Here at last was a subject matter that matched the artist's deepest feelings. The dynamic and dangerous relationship between human activity and natural forces exposed in this setting would occupy Homer for many years to come. On his return to America he elected to leave New York and relocate to the rural town of Prouts Neck, Maine.

The legend of Winslow Homer is that he left New York civilization to become a recluse on the coast of Maine for the last 25 years of his life. In reality, the

property at Prouts Neck—which included a large, rambling hotel building—was purchased by his brother Charles for the whole extended Homer family. The artist also built a studio with an ocean view just yards away from the family house so throughout the summers he could enjoy the company of his father, his brothers and their wives, as well as the year-round guests of the many local people whose friendship he valued. Homer continued to travel frequently, spending parts of the winter in the Caribbean. But the artist always lived alone, and when he was working, which was the large part of most of his days, he could be extremely short-tempered when interrupted.

The sea outside his window now inspired the artist to create what came to be known as his greatest paintings. The Maine coast is extremely rocky and prone to monstrous gales that—at their most powerful—can whip up the waves to 40 or 50 feet. Screaming winds can rip across the breakers, creating long horizontal trails of spray. Homer rendered this sea with all the understanding of a painter who knows to simplify and synthesize. In paintings such as *Eastern Point* and *Cannon Rock* the construction of the water has been reorganized into clear graphic shapes and strong directional lines that echo the Japanese printmaking that had such a lasting effect on his work. The rocks in the paintings are massed into powerful, almost flat, designs and the brushing has become energetic, as though feeding from the physical strength of the ocean. These paintings take on an abstract grandeur that has justly made them famous. They remain, however, haunting evocations of the eternal power of the ocean.

21. The main purpose of the passage is to:
- describe an artist's most famous painting and the experience that inspired it.
  - explore the relationship between the natural world and the fine arts.
  - provide an overview of an artist's career and important influences on that artist's work.
  - describe the work of artists who epitomized a peculiarly American nineteenth-century world.
22. It can reasonably be inferred from the passage that which of the following scenes would most likely be the subject of a painting created by Homer late in his life?
- A family strolling along the boardwalk in Atlantic City
  - A fishing boat being violently pitched about on a stormy ocean
  - A farm nestled in the idyllic countryside
  - A tourist sipping coffee at a Parisian café

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23. Based on the passage, the way Homer depicted shapes in his early work and the way he depicted them in his later work is best described as shifting from:
- weak to powerful.
  - sharp to rounded.
  - dark to light.
  - uplifting to melancholy.
24. According to the passage, Homer felt fascination for the subjects that inspired him at Tynemouth for a:
- short time; Homer soon abandoned them for the genre subjects he'd been painting previously.
  - short time; Homer found little commercial success painting those subjects.
  - long time; Homer regularly returned to Tynemouth to paint.
  - long time; Homer continued to be inspired by what he saw there for years.
25. According to the passage, the paintings that Tynemouth inspired Homer to create mainly featured:
- scenes of tourists and sunbathers enjoying the beach.
  - the interplay between the sea and the lives of fishermen and their families.
  - the dynamic struggle between farmers and the powerful forces of nature.
  - the soothing yet dramatic beauty of the North Sea and its rocky shoreline.
26. The passage most strongly suggests that the main turning point in the development of Homer as an artist was his:
- discovery of subject matter that profoundly inspired him.
  - sense of accomplishment at having paintings displayed at the Great Exposition.
  - decision to spend winters in the Caribbean, where he was inspired by the sea.
  - rejection of the belief that the world was stark and melancholy.
27. The author characterizes the immediate effect of experiences in Paris upon Homer's work as:
- subtle; Homer continued to paint simple shapes and powerful designs but used more color.
  - dramatic; Homer's work became bolder and clearer.
  - imperceptible; Homer's work didn't change until several years later.
  - significant; Homer abandoned the subjects he'd been painting before his time in Paris.
28. The main idea of the last paragraph is that:
- Homer's paintings of the Maine coast exhibit the culmination of his artistic skills.
  - Homer's paintings of the sea evoke the grandeur of the human spirit in the natural world.
  - the most effective way to depict water in a painting is to use graphic shapes and directional lines.
  - viewing two of Homer's famous paintings of the sea had a lasting effect on the author.
29. The author speculates that Homer may have chosen to go to Tynemouth because he:
- wanted to return to the place that had originally inspired him to be a painter.
  - expected to be able to work better without the distractions he struggled with in Paris.
  - needed a break from the overcrowded Jersey coast.
  - hoped to find the kinds of subjects he had depicted in some of his earlier popular paintings.
30. The passage states that in Prouts Neck, Homer could be irritable when:
- his paintings weren't selling well.
  - storms prevented him from painting outdoors.
  - the sea was too rough to go boating.
  - he was interrupted while painting.

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## Passage IV

**NATURAL SCIENCE:** This passage is adapted from the article "Worlds Apart: Seeking New Earths" by Timothy Ferris (©2009 by National Geographic Society).

It took humans thousands of years to explore our own planet and centuries to comprehend our neighboring planets, but nowadays new worlds are being discovered every week. To date, astronomers have identified  
5 more than 370 "exoplanets," worlds orbiting stars other than the sun. Many are strange. There's an Icarus-like "hot Saturn" 260 light-years from Earth, whirling around its parent star so rapidly that a year there lasts less than three days. Circling another star 150 light-  
10 years out is a scorched "hot Jupiter," whose upper atmosphere is being blasted off to form a gigantic, comet-like tail. Three benighted planets have been found orbiting a pulsar—the remains of a once mighty star shrunk into a spinning atomic nucleus the size of a  
15 city—while untold numbers of worlds have evidently fallen into their suns or been flung out of their systems to become "floaters" that wander in eternal darkness.

Amid such exotica, scientists are eager for a hint of the familiar: planets resembling Earth, orbiting their  
20 stars at just the right distance—neither too hot nor too cold—to support life as we know it. No planets quite like our own have yet been found, presumably because they're inconspicuous. To see a planet as small and dim as ours amid the glare of its star is like trying to see a  
25 firefly in a fireworks display; to detect its gravitational influence on the star is like listening for a cricket in a tornado. Yet by pushing technology to the limits, astronomers are rapidly approaching the day when they can find another Earth and interrogate it for signs of  
30 life.

Only 11 exoplanets, all of them big and bright and conveniently far away from their stars, have as yet had their pictures taken. Most of the others have been detected by using the spectroscopic Doppler technique,  
35 in which starlight is analyzed for evidence that the star is being tugged ever so slightly back and forth by the gravitational pull of its planets. In recent years astronomers have refined the Doppler technique so exquisitely that they can now tell when a star is pulled  
40 from its appointed rounds by only one meter a second—about human walking speed. That's sufficient to detect a giant planet in a big orbit, or a small one if it's very close to its star, but not an Earth at anything like our Earth's 93-million-mile distance from its star.  
45 The Earth tugs the sun around at only one-tenth walking speed, or about the rate that an infant can crawl; astronomers cannot yet prize out so tiny a signal from the light of a distant star.

Another approach is to watch a star for the slight  
50 periodic dip in its brightness that will occur should an orbiting planet circle in front of it and block a fraction of its light. At most a tenth of all planetary systems are likely to be oriented so that these mini-eclipses, called transits, are visible from Earth, which means that

55 astronomers may have to monitor many stars patiently to capture just a few transits. The French COROT satellite, now in the third and final year of its prime mission, has discovered seven transiting exoplanets, one of which is only 70 percent larger than Earth.

60 The United States' Kepler satellite is COROT's more ambitious successor. Launched from Cape Canaveral in March 2008, Kepler is essentially just a big digital camera with a .95-meter aperture and a 95-megapixel detector. It makes wide-field pictures  
65 every 30 minutes, capturing the light of more than 100,000 stars in a single patch of sky between the bright stars Deneb and Vega. Computers on Earth monitor the brightness of all those stars over time, alerting humans when they detect the slight dimming that could  
70 signal the transit of a planet.

Because that dimming can be mimicked by other phenomena, such as the pulsations of a variable star or a large sunspot moving across a star's surface, the Kepler scientists won't announce the presence of a  
75 planet until they have seen it transit at least three times—a wait that may be only a few days or weeks for a planet rapidly circling close to its star but years for a terrestrial twin. By combining Kepler results with Doppler observations, astronomers expect to determine  
80 the diameters and masses of transiting planets. If they manage to discover a rocky planet roughly the size of Earth orbiting in the habitable zone—not so close to the star that the planet's water has been baked away, nor so far out that it has frozen into ice—they will have found  
85 what biologists believe could be a promising abode for life.

31. Which of the following descriptions best reflects the way the passage is organized?
- A. It raises the question of whether exoplanets exist and then presents to an equal extent arguments on both sides.
  - B. It focuses first on the search for planets, then sharpens that focus to the search for planets like our own.
  - C. It defines planets, first those in Earth's solar system and then those familiar mostly to astronomers.
  - D. It refers to mythology, then moves to a technical description of those exoplanets the size of Earth or smaller.
32. The passage makes use of both technical terms and:
- F. rhetorical questions.
  - G. figurative language.
  - H. excerpts from the writings of astronauts.
  - J. excerpts from the writings of ancient astronomers.

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33. As it is used in line 18, the term *such exotica* refers to:
- the sophisticated equipment used to locate previously unidentified planets.
  - the contents of our solar system, in particular the planets Jupiter and Saturn.
  - overblown claims about planets far from Earth.
  - planets and solar systems vastly unlike Earth and its solar system.
34. What is the main idea of the second paragraph (lines 18–30)?
- Recently discovered exoplanets have disappointed scientists.
  - Some exoplanets were once thought to be stars at the center of solar systems.
  - Some recently discovered exoplanets spin on their axis at the same speed that Earth spins on its axis.
  - Planets that resemble Earth are extremely hard to detect.
35. The passage's description of the spectroscopic Doppler technique indicates that it is a method used to identify the:
- intensity of light reaching Earth from a planet outside Earth's solar system.
  - effect of a planet's gravitational pull on the sun the planet is orbiting.
  - speed at which a planet rotates on its axis.
  - distance between an exoplanet and its former sun.
36. According to the passage, in order to confirm a possible planet using the Kepler method, scientists look for:
- evidence of water both as a solid and a liquid on the supposed planet.
  - an uninterrupted light originating from the supposed planet.
  - identical results in images of the same location taken 24 hours apart.
  - three occurrences of a slight dimming in a star that strongly indicates a planet's presence.
37. According to the passage, at the time the passage was written, how many exoplanets had had their picture taken?
- 370
  - 95
  - 11
  - 0
38. According to the passage, which of the following is a capability of the Kepler?
- It can capture the light of more than 100,000 stars in a single patch of sky.
  - It can determine the distance between an exoplanet and its star.
  - It can travel up to 150 light-years away from Earth.
  - It can determine the surface features of planets well enough to indicate the presence of water.
39. In the passage, Deneb and Vega are identified as:
- stars at the edges of the area examined by the Kepler.
  - planets that are only 70 percent larger than Earth.
  - scientists pioneering in the field of planet searching.
  - former stars whose traveling light is still visible.
40. According to the passage, what do scientists expect to determine about any given transiting planet by combining Kepler results with Doppler observations?
- The length of its year
  - Its distance from its sun
  - Its diameter and mass
  - Its distance from Earth

END OF TEST 3

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