



SECTION 3

Time — 25 minutes

24 Questions

Turn to Section 3 (page 4) of your answer sheet to answer the questions in this section.

Directions: For each question in this section, select the best answer from among the choices given and fill in the corresponding circle on the answer sheet.

Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five words or sets of words labeled A through E. Choose the word or set of words that, when inserted in the sentence, best fits the meaning of the sentence as a whole.

Example:

Hoping to ----- the dispute, negotiators proposed a compromise that they felt would be ----- to both labor and management.

- (A) enforce . . useful
(B) end . . divisive
(C) overcome . . unattractive
(D) extend . . satisfactory
(E) resolve . . acceptable

(A) (B) (C) (D) (E)

1. The rebels saw the huge statue of the dictator as ----- of the totalitarian regime and swiftly toppled the monument.

- (A) an indictment (B) an illusion (C) a copy
(D) a symbol (E) a mockery

2. Residents of the isolated island were forced to master the art of navigation, becoming the ocean's most ----- sailors.

- (A) adept (B) temperamental (C) congenial
(D) vulnerable (E) reclusive

3. The spotted bowerbird has a ----- for amassing the bright shiny objects it needs for decorating its bower: it will enter houses to ----- cutlery, coins, thimbles, nails, screws, even car keys.

- (A) knock . . assess
(B) penchant . . pilfer
(C) purpose . . dispense
(D) predilection . . disturb
(E) remedy . . raid

4. Not only was the science of Hildegard of Bingen ----- her theology, but her religious visions helped give her scientific works ----- by winning her the support of medieval church authorities.

- (A) inseparable from . . legitimacy
(B) unconcerned with . . prestige
(C) derived from . . profundity
(D) related to . . accuracy
(E) diminished by . . detachment

5. Opponents of the research institute label it ----- anachronism; its scholars, they allege, have ----- rivaling those of pre-Revolutionary French nobility.

- (A) an elitist . . perquisites
(B) a monarchical . . tribulations
(C) an irreproachable . . luxuries
(D) a reprehensible . . afflictions
(E) a commendable . . privileges

Always think of your own word 1st.

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The passages below are followed by questions based on their content; questions following a pair of related passages may also be based on the relationship between the paired passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 6-9 are based on the following passages.

Passage 1

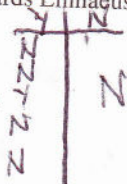
The eighteenth-century botanist Carolus Linnaeus' enormous and essential contribution to natural history was to devise a system of classification whereby any plant or animal could be identified and slotted into an overall plan. Yet Linnaeus himself would probably have been the first to admit that classification is only a tool, and not the ultimate purpose, of biological inquiry. Unfortunately, this truth was not apparent to his immediate successors, who for the next hundred years were to concern themselves almost exclusively with classification.

Passage 2

I am a heretic about Linnaeus. I do not dispute the value of the tool he gave natural science, but I am wary about the change it has effected on humans' relationship to the world. From Linnaeus on, much of science has been devoted to sorting masses into individual entities and arranging the entities neatly. The cost of having so successfully itemized and pigeonholed nature is to limit certain possibilities of seeing and apprehending. For example, the modern human thinks that he or she can best understand a tree (or a species of tree) by examining a single tree. But trees are not intended to grow in isolation. They are social creatures, and their society in turn supports other species of plants, insects, birds, mammals, and microorganisms, all of which make up the whole experience of the woods.

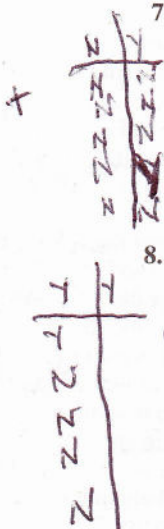
6. Compared to the author of Passage 2, the author of Passage 1 regards Linnaeus with more

- (A) cynicism
(B) bafflement
(C) appreciation
(D) nostalgia
(E) resentment



7. Unlike the author of Passage 1, the author of Passage 2 makes use of

- (A) scientific data
(B) literary allusion
(C) historical research
(D) personal voice
(E) direct citation



8. Both passages emphasize which of the following aspects of Linnaeus' work?

- (A) The extent to which it contributed to natural science
(B) The way in which it limits present-day science
(C) The degree to which it revived interest in biology
(D) The decisiveness with which it settled scientific disputes
(E) The kinds of scientific discoveries on which it built

9. The author of Passage 1 would most likely respond to the opening of Passage 2 (lines 12-17) by arguing that the author of Passage 2 has

- (A) demonstrated that Linnaeus should be better known as a scientist than he currently is
(B) minimized the achievements of those scientists who built on Linnaeus' work
(C) refused to appreciate the importance of proper classification to scientific progress
(D) failed to distinguish the ideas of Linnaeus from those of his followers
(E) misunderstood Linnaeus' primary contribution to natural history

A main point in passage 1

Did you remember to answer all of the questions for passage 1 before you read passage 2, including the both passage questions

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Fiction

Questions 10-15 are based on the following passage.

The following is an excerpt from a translation of a novel written in Spanish by an author from Colombia. In a fanciful manner, the novelist portrays the townspeople of an isolated village.

Dazzled by so many and such marvelous inventions, the people of Macondo did not know where their amazement began. They stayed up all night looking at the pale electric bulbs fed by the electric plant that Aureliano Triste had brought back when the train made its second trip, and it took time and effort for them to grow accustomed to its obsessive noise.

They became indignant over the living images that the prosperous merchant Bruno Crespi projected on the screen in the theater with the lion-head ticket windows, for the character who had died and was buried in one film, and for whose misfortune tears of affliction had been shed, would reappear alive and transformed into an Arab sheik in the next one. The audience, who paid two cents apiece to share the difficulties of the actors, would not tolerate such an outlandish fraud and they broke up the seats. The mayor, at the urging of Bruno Crespi, explained in a proclamation that the cinema was a machine of illusions that did not merit the emotional outbursts of the audience. With that discouraging explanation many felt that they had been the victims of some new trickery and they decided not to return to the movies, considering that they already had too many troubles of their own to weep over the acted-out misfortunes of imaginary beings.

Something similar happened with cylinder phonographs brought from France and intended as a substitute for the antiquated hand organs used by the band of musicians. For a time the phonograph records had serious effects on the livelihood of the musicians. At first curiosity increased the business on the street where they were sold and there was even word of respectable persons who disguised themselves as workers in order to observe the novelty of the phonograph at firsthand, but from so much and such close observation they soon reached the conclusion that it was not an enchanted mill as everyone had thought and as some had said, but a mechanical trick that could not be compared with something so moving, so human, and so full of everyday truth as a band of musicians. It was such a serious disappointment that when phonographs became so popular that there was one in every house they were not considered objects for amusement for adults but as something good for children to take apart.

On the other hand when someone from the town had the opportunity to test the crude reality of the telephone installed in the railroad station, which was thought to be a rudimentary version of the phonograph because of its crank, even the most incredulous were upset. It was as if God had decided to put to the test every capacity for surprise and was keeping the inhabitants of Macondo in a permanent alternation between excitement and disappointment, doubt and revelation, to such an extreme that no one knew for certain where the limits of reality lay.

10. The word "obsessive" (line 7) most nearly means

- (A) enthusiastic
(B) persistent
(C) obvious
(D) infatuated
(E) hardworking

non-stop

11. The "fraud" (line 16) that upset the citizens of Macondo was related to the

- (A) excessive charge for admission
(B) outlandish adventures of the characters on the screen
(C) fact that the events depicted on the screen did not actually occur
(D) types of difficulties the actors faced
(E) implausible plots of the stories that were told

main idea of paragraph

12. The citizens lost interest in their phonographs because

- (A) the machines lacked the heart and soul of true musicians
(B) few people were able to operate them
(C) the machines were too difficult to observe firsthand
(D) many musicians lost their jobs because of them
(E) the children were breaking them faster than they were made

lines 37-38

livelihood suffered

13. The citizens of Macondo were distressed by the arrival of the telephone because they

- (A) did not know where it had come from
(B) had expected a more socially beneficial invention
(C) could envision the changes it would bring to daily village life
(D) no longer felt able to make the usual assumptions about their world
(E) were fearful that it would have serious effects on their continued employment

it didn't state that they lost jobs.

Not ready for modern inventions, a benefit for children

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14. The aspect of the new inventions that most disappointed the citizens was that these inventions

- (A) were not all fashioned with a crank
- (B) did not have any real educational value
- (C) were not at all what they seemed to be
- (D) were meant purely for entertainment
- (E) were so intricate they were difficult to operate

Main idea of the passage will often be the answer to "big picture" questions.

15. The major purpose of the passage is to

- (A) illustrate the influence the distinguished residents of Macondo had on the other citizens
- (B) describe the new scientific inventions that were introduced to Macondo
- (C) depict a diverse crowd reacting in unison to a magical performance
- (D) describe the people's responses to the influx of technical advances
- (E) delineate old-fashioned ideas about the virtue of nature over technology

Always attempt to answer primary purpose or main idea questions in your own words.
First.

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Questions 16-24 are based on the following passage.

This passage is by a choreographer who worked with the influential dancer and choreographer Martha Graham (1894-1991). It focuses on the use of space and gesture in dance.

I am not an adept aesthete, and I could not presume to analyze Martha's sense of design or approach toward design. But I believe she dealt with the elements of line and direction with the instincts of a mathematician or physicist, adding to each their emotional relations. For example, a straight line rarely, if ever, occurs in nature, but it does occur in art, and it is used in art with various telling effects. Direction works similar magic. An approaching body produces one kind of emotional line, a receding or departing body another; the meeting of two forces produces visual, kinesthetic, and emotional effects, with a world of suggestibility around them like a penumbra that evokes many ideas and emotions whenever these forms are manipulated. Basic human gestures assume, therefore, an almost mystic power. The simple maneuver of turning the face away, for example, removes personality, relationship. Not only that, it seems to alter the relation of the individual to present time and present place, to make here-and-now other-where and other-time. It also shifts the particular personality to the general and the symbolic. This is the power of the human face and the human regard, and the meeting of the eyes is probably as magic a connection as can be made on this earth, equal to any amount of electrical shock or charge. It represents the heart of dynamism, life itself. The loss of that regard reduces all connections to nothingness and void.

"Turning one's back" has become a common figure of speech. It means withholding approval, disclaiming, negating; and, in fact, in common conduct the physical turning of the back is equated with absolute negation and insult. No back is turned on a royal personage or a figure of high respect. This is linked with the loss of visual contact and regard. One cuts dead by not meeting the eyes.

We know much about emotional symbols. Those used by the medieval and Renaissance painters were understood by the scholars and artists of the time—but more wonderful, they mean to us today spontaneously just what they meant then; they seem to be permanent. We dream, Jung* tells us, in terms and symbols of classic mythology. And since, according to Jung, all people share a "collective unconscious," people from disparate traditions nonetheless dream in the same terms. Is it not also likely, then, that certain space relations, rhythms, and stresses have psychological significance, that some of these patterns are universal and the key to emotional response, that their deviations and modifications can be meaningful to artists in terms of their own life experiences and that these overtones are grasped by spectators without conscious analysis?

These matters are basic to our well-being as land and air animals. As plants will turn to sunlight or rocks or moisture according to their nature, so we bend toward or escape

from spatial arrangements according to our emotional needs. Look around any restaurant and see how few people will sit at a center table unless the sides are filled up. Yet monarchs of old always dined dead center and many times in public.

The individual as a personality, then, has a particular code in space and rhythm, evolved from his or her life history and from the history of the human race. It is just the manipulation of these suggestions through time-space that is the material of choreography.

* A Swiss psychologist (1875-1961)

16. The first two sentences (lines 1-5) are characterized, respectively, by

- (A) disclaimer and assertion
(B) invocation and definition
(C) apology and confession
(D) authority and hypothesis
(E) rebuttal and analysis

17. In lines 5-6, the statement "a straight line rarely, if ever, occurs in nature" emphasizes the author's recognition of the

- (A) choreographer's need for spectacular effects
(B) choreographer's use of mathematical forms
(C) choreographer's estrangement from nature
(D) impossibility of performing certain choreographed motions
(E) universality of geometrical forms

18. By saying that the meeting of two forces produces effects that have "a world of suggestibility around them" (lines 11-12), the author means that the physical event

- (A) provokes unwarranted suspicions
(B) reveals the motives of the artist
(C) acts on the gullibility of the audience
(D) lulls the audience into complacent acceptance
(E) evokes a vast number of associations

19. The author's main point about "human gestures" (line 14) is that they

- (A) are not subject to an individual's control
(B) are difficult to analyze without scientific terminology
(C) provoke different responses in people
(D) carry powerful, universally understood messages
(E) evolve with changes in cultural hierarchy

Although "human gestures" are mentioned in line 14, the author's main point is

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actually stated in lines 44-45.

Examples of human gestures

1st sentence 2nd sentence

POE an answer choice

off topic bait

artist isn't mentioned here

understood



20. The author mentions "the meeting of the eyes" (lines 21-22) to suggest the
- ~~(A)~~ effect that rank or status has on gestural meaning
 - ~~(B)~~ difficulty of controlling emotional symbols
 - ~~(C)~~ degree to which body language is not a function of personality
 - (D) extent of the power of individual human contact
 - ~~(E)~~ nature of artistically pleasing events

21. The author suggests which of the following about the work of "medieval and Renaissance painters" (line 35)?
- ~~(A)~~ It was influenced by its royal patronage.
 - ~~(B)~~ It was conceived more spontaneously than is modern art.
 - ~~(C)~~ It should be cherished for its unique symbolism.
 - (D) It contains symbols that are immediately accessible to contemporary viewers. *lines 36-38*
 - ~~(E)~~ It is an unsophisticated version of symbolism developed later by choreographers.

one of the author's main ideas

Main idea of lines 21-22

22. As used in line 43, "stresses" most nearly means *method*
- (A) emphases
 - ~~(B)~~ loads
 - ~~(C)~~ anxieties *bait*
 - ~~(D)~~ influences
 - ~~(E)~~ sounds
23. As used in line 48, "grasped" most nearly means
- ~~(A)~~ adhered to
 - ~~(B)~~ seized on *bait*
 - ~~(C)~~ controlled
 - ~~(D)~~ held *bait*
 - (E) understood
24. The author suggests that people in a restaurant (lines 53-54) are expressing their emotional need for
- ~~(A)~~ unhindered interaction *UI*
 - (B) relative privacy
 - ~~(C)~~ respect from strangers
 - ~~(D)~~ approval from others
 - ~~(E)~~ reclusive isolation *UI*

Don't infer too much. "UI" = unsupported inference

STOP

If you finish before time is called, you may check your work on this section only. Do not turn to any other section in the test.