

Test 18

SECTION 1

Time—30 minutes

38 Questions

Directions: Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five lettered words or sets of words. Choose the word or set of words for each blank that best fits the meaning of the sentence as a whole.

1. There is hardly a generalization that can be made about people's social behavior and the values informing it that cannot be ----- from one or another point of view, or even ----- as simplistic or vapid.
(A) accepted. .praised
(B) intuited. .exposed
(C) harangued. .retracted
(D) defended. .glorified
(E) challenged. .dismissed
2. Although any destruction of vitamins caused by food irradiation could be ----- the use of diet supplements, there may be no protection from carcinogens that some fear might be introduced into foods by the process.
(A) counterbalanced by
(B) attributed to
(C) inferred from
(D) augmented with
(E) stimulated by
3. Though he refused any responsibility for the failure of the negotiations, Stevenson had no right to ----- himself: it was his ----- that had caused the debacle.
(A) blame. .skill
(B) congratulate. .modesty
(C) berate. .largesse
(D) accuse. .obstinacy
(E) absolve. .acrimony
4. The prevailing union of passionate interest in detailed facts with equal devotion to abstract ----- is a hallmark of our present society: in the past this union appeared, at best, ----- and as if by chance.
(A) data. .extensively
(B) philosophy. .cyclically
(C) generalization. .sporadically
(D) evaluation. .opportunistically
(E) intuition. .selectively
5. A century ago the physician's word was ----- ; to doubt it was considered almost sacrilegious.
(A) inevitable
(B) intractable
(C) incontrovertible
(D) objective
(E) respectable
6. So much of modern fiction in the United States is autobiographical, and so much of the autobiography fictionalized, that the ----- sometimes seem largely -----.
(A) authors. .ignored
(B) needs. .unrecognized
(C) genres. .interchangeable
(D) intentions. .misunderstood
(E) misapprehensions. .uncorrected
7. Robin's words were not without emotion: they retained their level tone only by a careful ----- - imminent extremes.
(A) equipoise between
(B) embrace of
(C) oscillation between

- (D) limitation to
- (E) subjection to

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Directions: In each of the following questions, a related pair of words or phrases is followed by five lettered pairs of words or phrases. Select the lettered pair that best expresses a relationship similar to that expressed in the original pair.

8. OIL : LUBRICATE ::
(A) preservative : desiccate
(B) wine : ferment
(C) honey : pollinate
(D) antiseptic : disinfect
(E) soil : fertilize
9. CONSTRUCT : REMODEL ::
(A) exhibit : perform
(B) compose : edit
(C) demolish : repair
(D) quantify : estimate
(E) predict : assess
10. SPOKE : HUB ::
(A) radius : center
(B) parabola : equation
(C) line : point
(D) vector : direction
(E) slope : change
11. ILLUSTRATE : PICTURES ::
(A) particularize : details
(B) abridge : texts
(C) parse : sentences
(D) regularize : inconsistencies
(E) economize : words
12. PANTRY : FOOD ::
(A) museum : replicas
(B) ship : cargo
(C) office : business
(D) armory : weapons
(E) warehouse : storage
13. MIRTH : LAUGHTER ::
(A) uncertainty : nod
(B) approval : applause
(C) danger : alarm
(D) labor : sweat
(E) love : respect
14. ABRADED : FRICTION ::
(A) refined : combustion
(B) attenuated : coagulation
(C) diluted : immersion
(D) strengthened : compression
(E) desiccated : dehydration
15. PARSIMONY : MISER ::
(A) temerity : despot
(B) belligerence : traitor
(C) remorse : delinquent
(D) equanimity : guardian
(E) rebelliousness : insurgent
16. NITPICK : CRITICIZE ::
(A) mock : imitate
(B) complain : argue
(C) interrogate : probe
(D) fret : vex
(E) cavil : object

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Directions: Each passage in this group is followed by questions based on its content. After reading a passage, choose the best answer to each questions. Answer all questions following a passage on the basis of what is stated or implied

(This passage is from a book published in 1960)

When we consider great painters of the past, the study of art and the study of illusion cannot always be separated. By illusion I mean those contrivances of color, line, shape and so forth that lead us to see marks on a flat surface as depicting three-dimensional objects in space. I must emphasize that I am not making a plea, disguised or otherwise, for the exercise of illusionist tricks in painting today, although I am, in fact, rather critical of certain theories of non-representational art. But to argue over these theories would be to miss the point. That the discoveries and effects of representation that were the pride of earlier artists have become trivial today I would not deny for a moment. Yet I believe that we are in real danger of losing contact with past masters if we accept the fashionable doctrine that such matters never had anything to do with art. The very reason why the representation of nature can now be considered something commonplace should be of the greatest interest to art historians. Never before has there been an age when the visual image was so cheap in every sense of the word. We are surrounded and assailed by posters and advertisements, comics and magazine illustrations. We see aspects of reality represented on television postage stamps, and food packages.

Painting is taught in school and practiced as a pastime, and many modest amateurs have mastered tricks that would have looked like sheer magic to the fourteenth-century painter Giotto. Even the crude colored renderings on a cereal box might have made Giotto's contemporaries gasp. Perhaps there are people who conclude from this that the cereal box is superior to a Giotto: I do not. But I think that the victory and vulgarization of representational skills create a problem for both art historians and critics.

In this connection it is instructive to remember the Greek saying that to marvel is the beginning of knowledge and if we cease to marvel we may be in danger of ceasing to know. I believe we must restore our sense of wonder at the capacity to conjure up by forms, lines, shades, or colors those mysterious phantoms of visual reality we call "pictures." Even comics and advertisements, rightly viewed, provide food for thought. Just as the study of poetry remains incomplete without an awareness of the language of

prose, so I believe, the study of art will be increasingly supplemented by inquiry into the "linguistics" of the visual image. The way the language of art refers to the visible world is both so obvious and so mysterious that it is still largely unknown except to artists, who use it as we use all language—without needing to know its grammar and semantics.

17. The author of the passage explicitly disagrees with which of the following statements?
- (A) In modern society even nonartists can master techniques that great artists of the fourteenth century did not employ.
 - (B) The ability to represent a three-dimensional object on a flat surface has nothing to do with art.
 - (C) In modern society the victory of representational skills has created a problem for art critics.
 - (D) The way that artists are able to represent the visible world is an area that needs a great deal more study before it can be fully understood.
 - (E) Modern painters do not frequently make use of illusionist tricks in their work.
18. The author suggests which of the following about art historians?
- (A) They do not believe that illusionist tricks have become trivial.
 - (B) They generally spend little time studying contemporary artists.
 - (C) They have not given enough consideration to how the representation of nature has become commonplace.
 - (D) They generally tend to argue about theories rather than address substantive issues.
 - (E) They are less likely than art critics to study comics or advertisements.

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19. Which of the following best states the author's attitude toward comics, as expressed in the passage?
- (A) They constitute an innovative art form.
 - (B) They can be a worth while subject for study.
 - (C) They are critically important to an understanding of modern art.
 - (D) Their visual structure is more complex than that of medieval art.
 - (E) They can be understood best if they are examined in conjunction with advertisements.
20. The author's statement regarding how artists use the language of art (lines 49-52) implies that
- (A) artists are better equipped than are art historians to provide detailed evaluations of other artists' work
 - (B) many artists have an unusually quick, intuitive understanding of language
 - (C) artists can produce works of art even if they cannot analyze their methods of doing so
 - (D) artists of the past, such as Giotto, were better educated about artistic issues than were artists of the author's time
 - (E) most artists probably consider the processes involved in their work to be closely akin to those involved in writing poetry
21. The passage asserts which of the following about commercial art?
- (A) There are many examples of commercial art whose artistic merit is equal to that of great works of art of the past.
 - (B) Commercial art is heavily influenced by whatever doctrines are fashionable in the serious art world of the time
 - (C) The line between commercial art and great art lies primarily in how an image is used not in the motivation for its creation
 - (D) The level of technical skill required to produce representational imagery in commercial art and in other kinds of art cannot be compared.
 - (E) The pervasiveness of contemporary commercial art has led art historians to undervalue representational skills.
22. Which of the following can be inferred from the passage about the adherents of "certain theories of nonrepresentational art" (line 9-10)?
- (A) They consider the use of illusion to be inappropriate in contemporary art.
 - (B) They do not agree that marks on a flat surface can ever satisfactorily convey the illusion of three-dimensional space.
 - (C) They do not discuss important works of art created in the past.
 - (D) They do not think that the representation of nature was ever the primary goal of past painters.
 - (E) They concern themselves more with types of art such as advertisements and magazine illustrations than with traditional art.
23. It can be inferred from the passage that someone who wanted to analyze the "grammar and semantics" (line 52) of the language of art would most appropriately comment on which of the following?
- (A) The relationship between the drawings in a comic strip and the accompanying text.
 - (B) The amount of detail that can be included in a tiny illustration on a postage stamp.
 - (C) The sociological implications of the images chosen to advertise a particular product.
 - (D) The degree to which various colors used in different versions of the same poster would attract the attention of passersby.
 - (E) The particular juxtaposition of shapes in an illustration that makes one shape look as though it were behind another.

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The 1973 Endangered Species Act made into legal policy the concept that endangered species of wildlife are precious as part of a natural ecosystem. The

nearly

Line unanimous passage of this act in the United States

- (5) Congress, reflecting the rising national popularity of environmentalism, masked a bitter debate. Affected industries clung to the former wildlife policy of valuing individual species according to their economic usefulness. They fought to minimize the law's impact
- (10) by limiting definitions of key terms, but they lost on nearly every issue. The act defined "wildlife" as almost all kinds of animals—from large mammals to invertebrates—and plants. "Taking" wildlife was defined broadly as any action that threatened an
- (15) endangered species: areas vital to a species' survival could be federally protected as "critical habitats." Though these definitions legislated strong environmentalist goals, political compromises made in the enforcement of the act were to determine just what
- (20) economic interest would be set aside for the sake of ecological stabilization.

24. According to the passage, which of the following does the Endangered Species Act define as a "critical habitat"?

- (A) A natural ecosystem that is threatened by imminent development
- (B) An industrial or urban area in which wildlife species have almost ceased to live among humans
- (C) A natural area that is crucial to the survival of a species and thus eligible for federal protection
- (D) A wilderness area in which the "taking" of wildlife species is permitted rarely and only under strict federal regulation
- (E) A natural environment that is protected under law because its wildlife has a high economic value

25. According to the passage, which of the following is an explanation for the degree of support that the Endangered Species Act received in Congress?

- (A) Concern for the environment had gained increasing national popularity.
- (B) Ecological research had created new economic opportunities dependent on the survival of certain species.
- (C) Congress had long wanted to change the existing wildlife policy.
- (D) The growth of industry had endangered increasing numbers of wildlife species.
- (E) Legislators did not anticipate that the act could be effectively enforced.

26. It can be inferred from the passage that if business interests had won the debate on provisions of the 1973 Endangered Species Act, which of the following would have resulted?

- (A) Environmentalist concepts would not have become widely popular.
- (B) The definitions of key terms of the act would have been more restricted.
- (C) Enforcement of the act would have been more difficult.
- (D) The act would have had stronger support from Congressional leaders.
- (E) The public would have boycotted the industries that had the greatest impact in defining the act.

27. The author refers to the terms "wildlife" (line 12), "taking" (line 13), and "critical habitats" (line 17) most likely in order to

- (A) illustrate the misuse of scientific language and concepts in political processes
- (B) emphasize the importance of selecting precise language in transforming scientific concepts into law
- (C) represent terminology whose definition was crucial in writing environmentalist goals into law
- (D) demonstrate the triviality of the issues debated by industries before Congress passed the Endangered Species Act
- (E) show that broad definitions of key terms in many types of laws resulted in ambiguity and thus left room for disagreement about how the law should be enforced

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Directions: Each question below consists of a word printed in capital letters, followed by five lettered words or phrases. Choose the lettered word or phrase that is most nearly opposite in meaning to the word in capital letters.

Since some of the questions require you to distinguish fine shades of meaning, be sure to consider all the choices before deciding which one is best.

28. SWERVE :
(A) maintain direction
(B) resume operation
(C) slow down
(D) divert
(E) orient
29. HUSBAND :
(A) rearrange
(B) alarm
(C) assist
(D) prize
(E) squander
30. DEACTIVATE :
(A) palpate
(B) alleviate
(C) inhale
(D) articulate
(E) potentiate
31. INTRANSIGENT :
(A) accustomed to command
(B) qualified to arbitrate
(C) open to compromise
(D) resigned to conflict
(E) opposed to violence
32. OCCLUDED :
(A) unvaried
(B) entire
(C) functional
(D) inverted
(E) unobstructed
33. ASSUAGE :
(A) intensify
(B) accuse
(C) correct
(D) create
(E) assert
34. QUIXOTIC :
(A) displaying consistently practical behavior
(B) considering several points of view
(C) expressing dissatisfaction
(D) suggesting uneasiness
(E) acting decisively
35. PELLUCID :
(A) stagnant
(B) murky
(C) glutinous
(D) noxious
(E) rancid
36. LACONISM :
(A) temerity
(B) vacuity
(C) dishonesty
(D) immaturity
(E) verbosity
37. REFRACTORY :
(A) active
(B) productive
(C) energetic
(D) responsive
(E) powerful
38. DEFINITIVE :
(A) prosaic
(B) convoluted
(C) unusual
(D) provisional
(E) vast

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.