

Test 16

SECTION 2

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. In spite of the fact that it is convenient to divide the life span of animals into separate stages such as prenatal, adolescent, and senescent, these periods are not really -----.
- (A) advanced
(B) variable
(C) repeatable
(D) connected
(E) distinct
2. Although the number of reported volcanic eruptions has risen exponentially since 1850, this indicates not ----- volcanic activity but rather more widespread and ----- record keeping.
- (A) abating. .detailed
(B) increasing. .systematic
(C) substantial. .erratic
(D) stable. .superficial
(E) consistent. .meticulous
3. The challenge of interpreting fictional works written under politically repressive regimes lies in distinguishing what is ----- to an author's beliefs, as opposed to what is ----- by political coercion.
- (A) innate. .understood
(B) organic. .imposed
(C) contradictory. .conveyed
(D) oblique. .captured
(E) peripheral. .demanded
4. I am often impressed by my own ----- other people's idiocies : what is harder to ----- is that they, in their folly, are equally engaged in putting up with mine.
- (A) analysis of. .justify
(B) forbearance toward. .underestimate
(C) exasperation with. .credit
(D) involvement in. .allow
(E) tolerance of. .appreciate
5. Despite vigorous protestations, the grin on the teenager's face ----- her denial that she had known about the practical joke before it was played on her parents.
- (A) belied
(B) illustrated
(C) reinforced
(D) exacerbated
(E) trivialized
6. Far from undermining the impression of permanent decline, the ----- statue seemed emblematic of its ----- surroundings.
- (A) indecorous. .opulent
(B) grandiose. .ramshackle
(C) pretentious. .simple
(D) ungainly. .elegant
(E) tawdry. .blighted
7. Despite the fact that it is almost universally -----, the practice of indentured servitude still ----- in many parts of the world.
- (A) condemned. .abates
(B) tolerated. .survives
(C) proscribed. .persists
(D) mandated. .lingers
(E) disdained. .intervenes

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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. CANDY : SUGAR ::
(A) chick : egg
(B) tire : rubber
(C) pen : ink
(D) mushroom : spore
(E) rag : scrap
9. SCRIPT : DRAMA ::
(A) theater : play
(B) movement : symphony
(C) photograph : scene
(D) map : town
(E) score : music
10. AMBIGUOUS : UNDERSTAND ::
(A) veracious : defend
(B) blatant : ignore
(C) prosaic : classify
(D) arcane : conceal
(E) plausible : believe
11. MERCURIAL : MOOD ::
(A) callous : emotion
(B) doleful : energy
(C) jaundiced : attitude
(D) whimsical : behavior
(E) unversed : experience
12. PRISTINE : DECAY ::
(A) adequate : imprecision
(B) stable : fluctuation
(C) volatile : force
(D) symmetric : flaw
(E) valid : exception
13. DIGRESS : EXCURSIVE ::
(A) improvise : studied
(B) reiterate : redundant
(C) excise : prolix
(D) refute : plausible
(E) accede : contentious
14. PONTIFICATE : SPEAK ::
(A) indoctrinate : preach
(B) impersonate : imitate
(C) obey : listen
(D) soar : fly
(E) strut : walk
15. OFFICIOUS : MEDDLE ::
(A) disaffected : rebel
(B) bustling : excel
(C) profligate : conserve
(D) subservient : esteem
(E) acrimonious : soothe
16. ATTENUATE : THICKNESS ::
(A) separate : substance
(B) ventilate : circulation
(C) vaccinate : immunity
(D) transfer : location
(E) cool : temperature

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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 in that passage.

An experiment conducted aboard Space Lab in 1983 was the first attempt to grow protein crystals in the low-gravity environment of space. That experiment is still cited as evidence that growing crystals in microgravity can increase
(5) crystal size: the authors reported that they grew lysozyme protein crystals 1,000 times larger than crystals grown in the same device on Earth. Unfortunately, the authors did not point out that their crystals were no larger than the average crystal grown using other, more standard techniques in an Earth laboratory.
(10)

No research has yet produced results that could justify the enormous costs of producing crystals on a large scale in space. To get an unbiased view of the usefulness of microgravity crystal growth, crystals grown in space must be
(15) compared with the best crystals that have been grown with standard techniques on Earth. Given the great expense of conducting such experiments with proper controls, and the limited promise of experiments performed thus far, it is questionable whether further experiments in this area
(20) should even be conducted.

17. According to the passage, which of the following is true about the Space Lab experiment conducted in 1983?
- (A) It was the first experiment to take place in the microgravity environment of space.
 - (B) It was the first experiment in which researchers in space were able to grow lysozyme protein crystals greater in size than those grown on Earth.
 - (C) Its results have been superseded by subsequent research in the field of microgravity protein crystal growth.
 - (D) Its results are still considered by some to be evidence for the advantages of microgravity protein crystal growth.
 - (E) Its results are considered by many to be invalid because nonstandard techniques were employed.
18. It can be inferred from the passage that the author would find the Space Lab experiment more impressive if which of the following were true?
- (A) The results of the Space Lab experiment could be replicated in producing other kinds of crystals in addition to lysozyme protein.
 - (B) The device used in the experiment produced larger crystals on Earth than it did in space.
 - (C) The size of the crystals produced in the experiment exceeded the size of crystals grown in Earth laboratories using standard techniques.
 - (D) The cost of producing the crystals in space exceeded that of producing them using standard laboratory techniques.
 - (E) The standard techniques used in Earth laboratories were modified in the Space Lab experiment due to the effects of microgravity.

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19. Which of the following can be inferred from the passage about the device used to grow crystals in the Space Lab experiment?
- (A) The device is more expensive to manufacture than are the devices used in standard techniques in an Earth laboratory.
 - (B) The device has not been used to grow crystals in space since the Space Lab experiment of 1983.
 - (C) Crystals grown in the device on Earth tend to be much smaller than crystals grown in it in space.
 - (D) Crystals grown in the device in space have been exceeded in size by crystals grown in subsequent experiments in space using other devices.
 - (E) The experiments in which the device was used were conducted with proper controls.
20. The passage suggests that the author would most probably agree with which of the following assessments of the results of the Space Lab experiment?
- (A) Although the results of the experiment are impressive, the experiment was too limited in scope to allow for definitive conclusions.
 - (B) The results of the experiment are impressive on the surface, but the report is misleading.
 - (C) The results of the experiment convincingly confirm what researchers have long suspected.
 - (D) Because of design flaws, the experiment did not yield any results relevant to the issue under investigation.
 - (E) The results of the experiment are too contradictory to allow for easy interpretation.

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In 1923 the innovative Russian filmmaker Dziga Vertov described filmmaking as a process that leads viewers toward a "fresh perception of the world." Vertov's
 Line description of filmmaking should apply to films on the
 (5) subject of art. Yet films on art have not had a powerful and pervasive effect on the way we see.

Publications on art flourish, but these books and articles do not necessarily succeed in teaching us to see more deeply or more clearly. Much writing in art
 (10) history advances the discourse in the field but is unlikely to inform the eye of one unfamiliar with its polemics. Films, however, with their capacity to present material visually and to reach a broader audience, have the potential to enhance visual literacy (the ability
 (15) to identify the details that characterize a particular style) more effectively than publications can. Unfortunately, few of the hundred or so films on art that are made each year in the United States are broadcast nationally on primetime television.

(20) The fact that films on art are rarely seen on primetime television may be due not only to limitations on distribution but also to the shortcomings of many such films. Some of these shortcomings can be attributed to the failure of art historians and filmmakers to
 (25) collaborate closely enough when making films on art. These professionals are able, within their respective disciplines, to increase our awareness of visual forms. For close collaboration to occur, professionals in each discipline need to recognize that films on art can be
 (30) both educational and entertaining, but this will require compromise on both sides.

A filmmaker who is creating a film about the work of an artist should not follow the standards set by rock videos and advertising. Filmmakers need to
 (35) resist the impulse to move the camera quickly from detail to detail for fear of boring the viewer, to frame the image for the sake of drama alone, to add music for fear of silence. Filmmakers are aware that an art object demands concentration and, at the same time,
 (40) are concerned that it may not be compelling enough—and so they hope to provide relief by interposing "real" scenes that bear only a tangential relationship to the subject. But a work of art needs to be explored on its own terms. On the other hand, art
 (45) historians need to trust that one can indicate and analyze, not solely with words, but also by directing the viewer's gaze. The specialized written language of art history needs to be relinquished or at least tempered for the screen. Only an effective
 (50) collaboration between filmmakers and art historians can create films that will enhance viewers' perceptions of art.

21. The passage suggests that a filmmaker desiring to enhance viewers' perceptions of art should do which of the following?

- (A) Rely on the precise language of art history when developing scripts for films on art.
- (B) Rely on dramatic narrative and music to set a film's tone and style.
- (C) Recognize that a work of art by itself can be compelling enough to hold a viewer's attention.
- (D) Depend more strongly on narration instead of camera movements to guide the viewer's gaze.
- (E) Emphasize the social and the historical contexts within which works of art have been created.

22. The author of the passage refers to Vertov in the first paragraph most probably in order to

- (A) provide an example of how films can be used to influence perceptions
- (B) present evidence to support the argument that films have been used successfully to influence viewers' perceptions
- (C) introduce the notion that film can influence how viewers see
- (D) contrast a traditional view of the uses of film with a more modern view
- (E) describe how film can change a viewer's perception of a work of art

23. Which of the following best describes the organization of the passage?

- (A) An observation about an unsatisfactory situation is offered, the reasons for the situation are discussed, and then ways to change it are suggested.
- (B) Two opinions regarding a controversial phenomenon are contrasted, supporting evidence for each is presented, and then the two opinions are reconciled.
- (C) Criticism of a point of view is discussed, the criticism is answered, and then the criticism is applied to another point of view.
- (D) A point of view is described, evidence supporting the view is provided, and then a summary is presented.
- (E) A strategy is presented, reasons for its past failure are discussed, and then a recommendation that will be abandoned is offered.

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24. The passage is primarily concerned with
- (A) discussing why film's potential as a medium for presenting art to the general public has not been fully realized and how film might be made more effective in this regard
 - (B) discussing the shortcomings of films on art and the technological innovations required to increase the impact of film on visual literacy
 - (C) discussing the advantages and the disadvantages of using films rather than publications to present works of art to the general public
 - (D) presenting information to support the view that films on art must focus more on education and less on entertainment in order to increase visual literacy
 - (E) presenting information to support the view that films on art, because they reach a broader audience than many other kinds of media, have had greater success in promoting visual literacy
25. The author would most likely agree with which of the following statements about film and visual literacy?
- (A) Reading a publication about a work of art and then seeing a film about the same work is the most effective way to develop visual literacy.
 - (B) An increase in a viewer's awareness of visual forms will also lead to an increased attention span.
 - (C) Film has a great but not yet fully exploited capacity to increase viewers' awareness of visual forms.
 - (D) A film that focuses on the details of a work of art will hinder the development of visual literacy.
 - (E) Films on art would more effectively enhance the visual literacy of teenagers if filmmakers followed the standards set by rock videos.
26. According to the passage, art historians desiring to work with filmmakers to enhance the public's appreciation of art need to acknowledge which of the following?
- (A) The art historian's role in the creation of a film on art is likely to be a relatively minor one.
 - (B) Film provides an ideal opportunity to acquaint viewers with a wide range of issues that relate incidentally to a work of art.
 - (C) An in-depth analysis of a work of art is not an appropriate topic for a film on art.
 - (D) Although silence may be an appropriate background when viewing a work of art in a museum, it is inappropriate in a film.
 - (E) Film can use nonverbal means to achieve some of the same results that a spoken or written discourse can achieve.
27. Which of the following would describe the author's most likely reaction to a claim that films on art would more successfully promote visual literacy if they followed the standards set for rock videos?
- (A) Ambivalence
 - (B) Indifference
 - (C) Sympathy
 - (D) Interest
 - (E) Disdain

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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. ACCESSORY :
 (A) insubordinate
 (B) invisible
 (C) of high quality
 (D) of massive proportions
 (E) of primary importance
29. CHAMPION :
 (A) emulate
 (B) disparage
 (C) compel
 (D) anticipate
 (E) disappoint
30. DECADENCE :
 (A) cheerfulness
 (B) promptness
 (C) cleanliness
 (D) wholesomeness
 (E) carefulness
31. OPACITY :
 (A) transparency
 (B) smoothness
 (C) colorlessness
 (D) elongation and thinness
 (E) hardness and durability
32. MISGIVING :
 (A) consistency
 (B) certainty
 (C) generosity
 (D) loyalty
 (E) affection
33. HARANGUE :
 (A) overtly envy
 (B) intermittently forget
 (C) gratefully acknowledge
 (D) speak temperately
 (E) sacrifice unnecessarily
34. GERMANE :
 (A) unproductive
 (B) irregular
 (C) indistinguishable
 (D) irrelevant
 (E) unsubstantiated
35. IMPUGN :
 (A) rectify
 (B) classify
 (C) vindicate
 (D) mollify
 (E) chastise
36. INEXORABLE :
 (A) discernible
 (B) quantifiable
 (C) relenting
 (D) inspiring
 (E) revealing
37. RESTIVE :
 (A) necessary
 (B) interesting
 (C) calm
 (D) healthy
 (E) deft
38. BAIT :
 (A) perplex
 (B) disarm
 (C) delude
 (D) release
 (E) fortify

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.