

## Test 3

## 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. What is most important to the monkeys in the sanctuary is that they are a group; this is so because primates are inveterately ----- and build their lives around each other.
  - (A) independent
  - (B) stable
  - (C) curious
  - (D) social
  - (E) proprietary
2. Often the difficulties of growing up in the public eye cause child prodigies to ----- the world of achievement before reaching adulthood: happily, they sometimes later return to competition and succeed brilliantly.
  - (A) ridicule
  - (B) conquer
  - (C) retire from
  - (D) antagonize
  - (E) examine
3. In scientific studies, supporting evidence is much more satisfying to report than are discredited hypotheses, but, in fact, the ----- of errors is more likely to be ----- than is the establishment of probable truth.
  - (A) formulation. .permitted
  - (B) correction. .ignored
  - (C) detection. .useful
  - (D) accumulation. .agreeable
  - (E) refinement. .conditional
4. Professional photographers generally regard inadvertent surrealism in a photograph as a curse rather than a blessing: magazine photographers in particular, consider themselves ----- to the extent that they can ----- its presence in their photographs.
  - (A) skillful. .enhance
  - (B) inadequate. .eliminate
  - (C) original. .demonstrate
  - (D) fortunate. .minimize
  - (E) conventional. .highlight
5. Marison was a scientist of unusual ----- and imagination who had startling success in ----- new and fundamental principles well in advance of their general recognition.
  - (A) restiveness. .acknowledging
  - (B) precision. .coordinating
  - (C) aggression. .resisting
  - (D) candor. .dispelling
  - (E) insight. .discerning
6. Unenlightened authoritarian managers rarely recognize a crucial reason for the low levels of serious conflict among members of democratically run work groups: a modicum of tolerance for dissent often prevents ----- .
  - (A) demur
  - (B) schism
  - (C) cooperation
  - (D) compliance
  - (E) shortsightedness
7. Arruthers' latest literary criticism ----- her reputation for trenchant commentary: despite its intriguing title and the fulsome praise on its dust jacket, it is nothing more than a collection of ----- .
  - (A) reinforces. .pronouncements
  - (B) belies. .platitudes
  - (C) prejudices. .insights
  - (D) advances. .aphorisms
  - (E) undermines. .judgments

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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. ORATION : HEARD ::  
(A) epic : revised  
(B) ballet : appreciated  
(C) poem : analyzed  
(D) movie : directed  
(E) novel : read
9. OBSERVATORY : ASTRONOMY ::  
(A) purgatory : remuneration  
(B) refectory : religion  
(C) dormitory : university  
(D) conservatory : music  
(E) armory : militia
10. PRODIGY : PERSON ::  
(A) pagan : iconoclast  
(B) beacon : shadow  
(C) maniac : obsession  
(D) traitor : confidence  
(E) miracle : occurrence
11. MOIST : SODDEN ::  
(A) warm : inviting  
(B) surprised : astonished  
(C) magical : sentimental  
(D) hopeless : bereft  
(E) soft : euphonious
12. STATUE : SCULPTURE ::  
(A) engraving : mural  
(B) novel : character  
(C) ode : poem  
(D) movement : symphony  
(E) script : play
13. ANNOYING : GADFLY ::  
(A) brave : underdog  
(B) conniving : killjoy  
(C) insipid : bungler  
(D) rude : churl  
(E) vicious : manipulator
14. DOSE : MEDICINE ::  
(A) current : river  
(B) electricity : shock  
(C) tremor : earthquake  
(D) sentence : punishment  
(E) tempo : music
15. DINGY : GLISTEN ::  
(A) slippery : adhere  
(B) coarse : polish  
(C) sharp : hone  
(D) shallow : overflow  
(E) savory : taste
16. MISCALCULATION : JUDGMENT ::  
(A) breach : fortification  
(B) fumble : location  
(C) gaffe : decorum  
(D) exaggeration : statement  
(E) default : loan

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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.

Typically the queen honey bee is mother to all the bees in a hive: after mating with several male drones from other colonies, she lays fertilized eggs that  
 Line develop into all-female worker bees and lays  
 (5) unfertilized eggs that become all-male drones. When a queen dies, workers often lay unfertilized eggs that hatch into drones. Yet workers rarely reproduce while a queen reigns.

According to natural selection theory, a worker  
 (10) would enhance her fitness—or ability to propagate her genes—by hatching her own eggs in addition to or in place of the queen's. But a typical worker's fitness would be diminished if other workers' sons, who have less genetic material in common with the  
 (15) worker, supplanted the queen's sons (the worker's brothers). Researchers, testing the hypothesis that workers usually somehow block each other's attempts to reproduce put unfertilized eggs laid by workers and by the queen into a hive. Other workers  
 (20) quickly devoured the workers' eggs while leaving the queen's eggs alone.

17. The author refer to the experiment described in lines 16-19 in order to
- (A) explain how worker bees are prevented from mating with drones
  - (B) explain how worker bees hatch and nurture the queen's young
  - (C) demonstrate the universality of natural selection
  - (D) show that worker bees are capable of thwarting each other's attempts to reproduce
  - (E) provide a model of daily life in a typical honeybee hive
18. The inner workings in a honeybee hive that regulate reproduction, as they are described in the passage, are most similar to which of the following types of human societies?
- (A) A totalitarian society in which citizens' "policing" of each other's actions helps to maintain the status quo.
  - (B) A pacifist state in which the individuals are strongly opposed to the use of violence or aggression to settle disputes.
  - (C) A democratic society in which the voice of the majority rules.
  - (D) A parliamentary society in which a few members, organized as a cabinet, wield executive power.
  - (E) An anarchic state in which order and stable social structures are lacking.
19. The passage best supports which of the following inferences about the fitness of honeybees?
- (A) Reproduction diminishes any individual honey bee's fitness.
  - (B) An individual worker's fitness can be maintained without the individual herself reproducing.
  - (C) A hierarchy of stronger and weaker individuals among the worker bees determines which individuals will reproduce when a queen dies.
  - (D) While a queen reigns, the fitness of the worker bees is increased and that of the drones is diminished.
  - (E) Fitness encourages worker bees to hatch honeybee eggs without regard for the relatedness of the young to the "parent".
20. The passage suggests which of the following about the eggs laid by worker bees ?
- (A) One of the eggs hatches into the next queen.
  - (B) The eggs are invariably destroyed by other worker bees.
  - (C) Each worker tries to hide her eggs from the other worker bees.
  - (D) The eggs hatch only if the worker has mated with a drone from another hive.
  - (E) The eggs are less likely to be harmed by other workers if the queen is dead.

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In the fields of Delano, California, in 1963, Luis Valdez started the Teatro Campesino (Farmworker's Theater), and with it initiated the renaissance Mexican American theater. The Teatro Campesino had an *Line*avowedly political purpose to rally *campesinos* (5) (farmworkers) in support of the farm workers' strike then being organized by Cesar Chavez Valdez' dramatic presentations, called *actos*, spoke to a *campesino* audience and addressed topics and themes directly (10) related to the strike. Valdez' early *actos* were composed of a series of scenes about the strike experience acted by *campesino* volunteers. His later *actos* were presented by a newly constituted professional company still called the Teatro Campesino, and addressed (15) such themes as the impact of the Vietnam War on Mexican Americans and the dangers of assimilation, themes relevant to urban Mexican Americans as well as to *campesinos*. All Valdez' *actos* contained elements of song and dance, relied little on stage effects (20) or props and featured the use of masks. These dramatic elements, along with an intensely social or political purpose and the use of a mixture of Spanish, English, and Mexican American dialects in the dialogues, which realistically capture the flavor of (25) Mexican American conversation, are still characteristic both of the *acto* and of most other forms of Mexican American theater today.

Innovative as it is, the *acto* owes much to the theater traditions of other periods and regions. Like early (30) Spanish American religious dramas, secular folk dramas, and the Mexican *carpas* of a somewhat later period *actos* are usually performed outdoors by traveling groups of players or by local theater groups. The improvised comic satire of the *actos* is often (35) attributed to Valdez' study of the Italian *commedia dell'arte* of the sixteenth century, although some critics see it as a direct reflection of the more contemporary and local *carpas* of Mexican theater. The Italian influence is likely whatever Valdez' immediate source: the Mexican *carpas* themselves are said (40) to have originated from the theater pieces of a sixteenth-century Spanish writer inspired by encounters with Italian *commedia dell'arte* troupes on tour in Spain. The English-language theater has provided (45) elements as well: Valdez himself has acknowledged his debt to the agitprop socialist theater that appeared in the United States during the 1920's and 1930's. In particular, his *actos* contain the same assortment of semiallegorical characters and the same blend of (50) music, chorus, and dialogue found in some of the agitprop pieces, as well as the same fierce spirit of social and political critique. Finally, many of Valdez' later theater pieces freely incorporate characters, plots, and symbols drawn from the indigenous myths and (55) ritual of the pre-Hispanic peoples of Latin American. In fact, no other art form illustrates more clearly the depth and complexity of the Mexican American

heritage itself than does the *acto* of Luis Valdez and the Teatro Campesino.

21. According to the passage, the original impetus behind the establishment of the Teatro Campesino was which of the following?
  - (A) To help urban Mexican Americans understand the problems confronting striking *campesinos* in California
  - (B) To promote an attitude of pride in the depth and richness of the Mexican American heritage among striking *campesinos*
  - (C) To provide striking *campesinos* an opportunity to use their creative talents to express their political options
  - (D) To allow its founder to express his personal support of the *campesinos* strike effort
  - (E) To mobilize *campesinos* to support the farm workers' strike in California
22. The author cites all of the following as probable influences on Valdez' development of the *acto* EXCEPT the
  - (A) theater of sixteenth-century Italy
  - (B) *carpas* of Mexico
  - (C) drama of classical Greece
  - (D) English-language theater of the United States
  - (E) myths and of rituals pre-Hispanic America
23. The passage suggest that which of the following was true of the later *actos* of the Teatro Campesino?
  - (A) They were more politically effective than were earlier *actos*.
  - (B) They were presented primarily outdoors, whereas earlier *actos* were presented inside theaters.
  - (C) They used a greater mixture of dialects than did the earlier *actos*.
  - (D) They addressed a broader audience than did the earlier *actos*.
  - (E) They differed from earlier *actos* in that they contained fewer improvisational elements.

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24. Which of the following best describes the author's evaluation of the views of the critics cited in lines 36-38?
- (A) Their views, if correct, do not preclude the existence of an Italian influence on the *acto*.
  - (B) Their views are unlikely to be correct, given the differences existing between Mexican and Mexican American theater.
  - (C) Their views concerning the Mexican *carpa* are essentially correct, but they lack familiarity with the *acto*.
  - (D) Their views are probably more correct than the views of those who have attributed the comic and improvisational elements of the *acto* to earlier sources.
  - (E) Their views betray a lack of familiarity with the *commedia dell'arte*.
25. The passage suggests that which of the following explains the characteristic use of a mixture of Spanish, English, and Mexican American dialects in the works of Mexican American playwrights?
- (A) Mexican American playwrights wish to include in their works elements drawn from the traditions and history of pre-Hispanic America.
  - (B) Mexican American playwrights try to guarantee that their works are fully understood by the broadest possible audience, including those who may speak only one language.
  - (C) Such a linguistic mix faithfully reflects the linguistic diversity of Mexican American culture, and is easily understood by most Mexican Americans.
  - (D) Many Mexican American playwrights are quite familiar with both the Spanish language and the English-language theater traditions.
  - (E) Many different languages are still spoken within the confines of the United States, although English is still the most common first language of its citizens.
26. According to the passage, which of the following elements characteristic of the *acto* are also found in some agitprop theater pieces?
- (A) The use of masks
  - (B) Comic improvisation
  - (C) An outdoor setting
  - (D) Minimal use of complex stage effects or props
  - (E) An assortment of semiallegorical characters
27. Which of the following, if true, most strengthens the author's argument concerning the debt of the *acto* to the theater traditions of other periods and regions?
- (A) Many popular forms of theater rely heavily on improvisation
  - (B) Plays resembling the *acto* in structure were written in the 1970's by West African playwrights who are interested in dramatizing the richness of their own cultures.
  - (C) The use of masks has, at one time or another, been characteristic of the theater traditions of almost all cultures, even those most isolated from outside influences.
  - (D) During a strike, it is common for union members to present musical skits dramatizing the values of solidarity and resistance.
  - (E) Before 1965 Luis Valdez had attended many performances of traditional Mexican theater groups touring the western United States.

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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. FIASCO :  
(A) a realistic goal  
(B) a notable success  
(C) a strong premonition  
(D) a conciliatory announcement  
(E) an unexpected development
29. HARBOR :  
(A) evict  
(B) disenchant  
(C) take note of  
(D) be surprised by  
(E) have doubts about
30. STRATIFY :  
(A) abridge  
(B) duplicate  
(C) homogenize  
(D) elevate  
(E) develop
31. EXOTIC :  
(A) unessential  
(B) implicit  
(C) reticent  
(D) immutable  
(E) indigenous
32. COALESCE :  
(A) ossify  
(B) dislocate  
(C) multiply  
(D) disaggregate  
(E) enervate
33. DOGMA :  
(A) heresy  
(B) indecency  
(C) self-interest  
(D) mythical tale  
(E) humorous gesture
34. PEEVISH :  
(A) self-assured  
(B) good-natured  
(C) high-minded  
(D) up-front  
(E) well-groomed
35. SPLEEN :  
(A) submissiveness  
(B) volubility  
(C) goodwill  
(D) sophistication  
(E) indecision
36. COUNTENANCE :  
(A) feign reluctance  
(B) decide impetuously  
(C) condemn  
(D) affront  
(E) divert
37. BUCOLIC :  
(A) cynical  
(B) cultivated  
(C) mythical  
(D) urban  
(E) gentle
38. PURLIEU :  
(A) infrequently visited place  
(B) ineptly understood idea  
(C) specifically noted error  
(D) quickly absorbed substance  
(E) easily recognized condition

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.