Cities across the world are essentially blends of smaller cultural environments that lead people to have vastly different experiences. Each city typically contains a broad spectrum of dining establishments along with various art institutions like museums and theatres. Yet with all these blends of dining, art and night lives, what is the one characteristic that can distinguish a city? History. The undeniably unique history of each city provides rich traditions and a bond between the local people that overshadows any other city’s mélange of dining and art institutions.

1.In context, which word most closely defines mélange?

A.frivolous B.tradition C.assortment D.opportunity E.brochure

2.Which of the following would the author believe is the most important city attraction or characteristic?

A.The exquisite French restaurant in the European district

B.The Museum of Natural History

C.Ruins from the Berlin Wall and the local community

D.Wrigley Field

E.A democratic government

Passage 1

Because it is filled with contradictions, performance is

also filled with risk. This is the domain of stage fright. The

actor is aware that appearing in front of an audience is a

scary proposition. Maintaining the reality of the character is,

in itself, a fragile affair; it demands of the actor a series of

complex transformations. The actor has the unique problem

of hiding and showing at the same time. The actor’s conscious

fear is not about making a mistake, but about allowing the

audience to see something that it is not supposed to see:

namely, the performer’s fear, or stage fright.

Passage 2

The term “stage fright” has largely dropped out of use,

because we know now that dwelling on something this

malevolent gives it power. If I tell you not to be afraid,

you may dwell on your fear. If I say, do not think of

fast-food burgers under any circumstances, a line of (LINE 15)

them will parade through your mind. The key to most

fears is substitution. On the simplest level, you replace

the ogre with something less menacing to fill your

consciousness. If you will imagine yourself to be a

host rather than an actor, and think more about the

comfort of your listeners than their verdicts, everything

will fall into place.

1.What is the best way to describe the purposes of the two passages?

A.Passage 1 analyzes a phenomenon; Passage 2 suggests a solution to a problem.

B.Passage 1 traces the consequences of an incident; Passage 2 narrates a process.

C.Passage 1 interprets a series of examples; Passage 2 gives a typical case.

D.Both passages present well-known examples to challenge a misconception.

E.Both passages explain a pattern by questioning previous theories.

2.In the context of Passage 1, the phrase "Maintaining the reality of the character" (line 4) most directly refers to

A.believing oneself to be the character

B.playing the character in a way that resembles real life

C.presenting to the audience only behavior relevant to the character

D.showing the audience how the character sees a situation

E.keeping the character from becoming purely imaginative

3.How do the passages view stage fright in relation to human behavior in general?

A.Passage 1 attributes stage fright to an individual's personal problems, whereas Passage 2 believes stage fright is caused by social problems.

B.Passage 1 sees stage fright as normal and healthy, while Passage 2 sees stage fright as an extreme reaction.

C.Passage 1 emphasizes that situations unique to the theater cause stage fright, whereas Passage 2 views stage fright as similar in one way to most othe

D.Both passages view stage fright as a phenomenon that people experience in everyday life.

E.Both passages view stage fright as part of a phase actors go through in their lives.

4.Which of the following describes an actor coping with stage fright by following the advice of the author of Passage 2?

A.A performer who tries to impress the audience

B.A performer who thinks of the audience as friends

C.A performer who follows the same rituals before every performance

D.A performer who blocks out thoughts of the audience

E.A performer who tries to keep the audience amused

Correct answer is: C . The author selects words such as “spectrum” and “various” to refer to the dining and art institutions. Clearly mélange must be some sort of variety offering. Only choice C, “assortment” matches this definition.

Correct answer is: C .The author clearly believes true, genuine history to be the paramount characteristic. Choice A and choice B (restaurant and museum) are exactly what the author said weren’t as important as history (choice B is tricky, but it is still just a museum—not natural history in its element). Choice D refers to sports, despite the fact that Wrigley Field has much history tied to it; choice E is irrelevant as government is not nearly as important to a city’s cultural wealth as a historical monument. Choice C is a historical object and symbol; furthermore, the author refers to the local people that add to the cultural vibrancy. Choice C is the best option.

Choice (A) is correct. Passage 1 discusses stage fright by focusing on the vulnerability of the actor, explaining why “appearing in front of an audience is a scary proposition” (lines 3-4). So Passage 1 can be said to analyze a phenomenon. Passage 2 similarly addresses the experience of stage fright, but discusses ways of coping with it. So Passage 2 can be said to suggest a solution to a problem.

Choice (C) is correct. Passage 1 suggests that “maintaining the reality of the character” involves the “unique problem of hiding and showing at the same time” (lines 4-7). The text further suggests that the actor must not allow “the audience to see something it is not supposed to see: namely, the performer's fear, or stage fright” (lines 9-11). This suggests that the actor must hide things that do not relate to the character and, by extension, show the audience only behavior relevant to the character.

Choice (C) is correct. Passage 1 specifically suggests that “performance” is the “domain of stage fright” (lines 1-2). Passage 1 emphasizes that situations unique to the theater contribute to stage fright. Passage 2 states that “the key to most fears is substitution” (lines 17-18), and shows how actors can use substitution to overcome stage fright. Passage 2 thus sees stage fright as “similar in one way to most other fears.”

Correct answer is: A performer who thinks of the audience as friends

Choice (B) is correct. The author gives the following advice to actors: “If you will . . . think more about the comfort of your listeners than their verdicts, everything will fall into place” (lines 20-23). A performer who thinks of the audience as friends would be following this advice.