

## SECTION IV

Time—35 minutes

27 Questions

**Directions:** Each set of questions in this section is based on a single passage or a pair of passages. The questions are to be answered on the basis of what is stated or implied in the passage or pair of passages. For some of the questions, more than one of the choices could conceivably answer the question. However, you are to choose the best answer; that is, the response that most accurately and completely answers the question, and blacken the corresponding space on your answer sheet.

- African American painter Sam Gilliam (b. 1933) is internationally recognized as one of the foremost painters associated with the Washington Color School, a group of Color Field style painters practicing in Washington, D.C. during the 1950s and 1960s. The Color Field style was an important development in abstract art that emerged after the rise of abstract expressionism. It evolved from complex and minimally representational abstractions in the 1950s to totally nonrepresentational, simplified works of bright colors in the 1960s.

- Gilliam's participation in the Color Field movement was motivated in part by his reaction to the art of his African American contemporaries, much of which was strictly representational and was intended to convey explicit political statements. Gilliam found their approach to be aesthetically conservative: the message was unmistakable, he felt, and there was little room for the expression of subtlety or ambiguity or, more importantly, the exploration of new artistic territory through experimentation and innovation. For example, one of his contemporaries worked with collage, assembling disparate bits of images from popular magazines into loosely structured compositions that depicted the period's political issues—themes such as urban life, the rural South, and African American music. Though such art was quite popular with the general public, Gilliam was impatient with its straightforward, literal approach to representation. In its place he sought an artistic form that was more expressive than a painted figure or a political slogan, more evocative of the complexity of human experience in general, and of the African American experience in particular. In this he represented a view that was then rare among African American artists.

- Gilliam's highly experimental paintings epitomized his refusal to conform to the public's expectation that African American artists produce explicitly political art. His early experiments included pouring paint onto stained canvases and folding canvases over onto themselves. Then around 1965 Gilliam became the first painter to introduce the idea of the unsupported canvas. Partially inspired by the sight of neighbors hanging laundry on clotheslines, Gilliam began to drape huge pieces of loose canvas along floors and fold them up and down walls, even suspending them from ceilings, giving them a third dimension and therefore a sculptural quality. These efforts demonstrate a sensitivity to the texture of daily experience, as well as the ability to generate tension by juxtaposing conceptual opposites—such as surface

- and depth or chaos and control—to form a cohesive whole. In this way, Gilliam helped advance the notion that the deepest, hardest-to-capture emotions and tensions of being African American could not be represented directly, but were expressed more effectively through the creation of moods that would allow these emotions and tensions to be felt by all audiences.

1. In the passage, the author is primarily concerned with
  - (A) describing the motivation behind and nature of an artist's work
  - (B) describing the political themes that permeate an artist's work
  - (C) describing the evolution of an artist's style over a period of time
  - (D) demonstrating that a certain artist's views were rare among African American artists
  - (E) demonstrating that a certain artist was able to transcend his technical limitations
2. Which one of the following would come closest to exemplifying the characteristics of Gilliam's work as described in the passage?
  - (A) a brightly colored painting carefully portraying a man dressed in work clothes and holding a shovel in his hands
  - (B) a large, wrinkled canvas painted with soft, blended colors and overlaid with glued-on newspaper photographs depicting war scenes
  - (C) a painted abstract caricature of a group of jazz musicians waiting to perform
  - (D) a long unframed canvas painted with images of the sea and clouds and hung from a balcony to simulate the unfurling of sails
  - (E) a folded and crumpled canvas with many layers of colorful dripped and splashed paint interwoven with one another

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3. The author mentions a collage artist in the second paragraph primarily to
- (A) exemplify the style of art of the Washington Color School
  - (B) point out the cause of the animosity between representational artists and abstract artists
  - (C) establish that representational art was more popular with the general public than abstract art was
  - (D) illustrate the kind of art that Gilliam was reacting against
  - (E) show why Gilliam's art was primarily concerned with political issues
4. The passage most strongly suggests that Gilliam's attitude toward the strictly representational art of his contemporaries is which one of the following?
- (A) derisive condescension
  - (B) open dissatisfaction
  - (C) whimsical dismissal
  - (D) careful neutrality
  - (E) mild approval
5. The passage says all of the following EXCEPT:
- (A) Draping and folding canvases gives them a sculptural quality.
  - (B) Gilliam refused to satisfy the public's expectations concerning what African American art ought to address.
  - (C) Gilliam's views on explicitly political art were rare among African American artists.
  - (D) The Color Field style involved experimentation more than Gilliam believed the art of his African American contemporaries did.
  - (E) Everyday images such as laundry hanging out to dry are most likely to give artists great inspiration.
6. The passage suggests that Gilliam would be most likely to agree with which one of the following statements?
- (A) Artists need not be concerned with aesthetic restrictions of any sort.
  - (B) The images portrayed in paintings, whether representational or not, should be inspired by real-life images.
  - (C) Artists ought to produce art that addresses the political issues of the period.
  - (D) The Color Field style offers artists effective ways to express the complexity of human experience.
  - (E) The public's expectations concerning what kind of art a certain group of artists produces should be a factor in that artist's work.

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Passage A is from a source published in 2004 and passage B is from a source published in 2007.

### Passage A

Millions of people worldwide play multiplayer online games. They each pick, say, a medieval character to play, such as a warrior. Then they might band together in quests to slay magical beasts; their avatars appear as tiny characters striding across a Tolkienesque land.

- (5)

The economist Edward Castronova noticed something curious about the game he played: it had its own economy, a bustling trade in virtual goods.

- (10)

Players generate goods as they play, often by killing creatures for their treasure and trading it. The longer they play, the wealthier they get. Things got even more interesting when Castronova learned about the “player auctions.” Players would sometimes tire of the game and decide to sell off their virtual possessions at online auction sites.

- (15)

As Castronova stared at the auction listings, he recognized with a shock what he was looking at. It was a form of currency trading! Each item had a value in the virtual currency traded in the game; when it was sold on the auction site, someone was paying cold hard cash for it. That meant that the virtual currency was worth something in real currency. Moreover, since players were killing monsters or skinning animals to sell their pelts, they were, in effect, creating wealth.

- (20)
- (25)

### Passage B

Most multiplayer online games prohibit real-world trade in virtual items, but some actually encourage it, for example, by granting participants intellectual property rights in their creations.

- (30)
- (35)

Although it seems intuitively the case that someone who accepts real money for the transfer of a virtual item should be taxed, what about the player who only accumulates items or virtual currency within a virtual world? Is “loot” acquired in a game taxable, as a prize or award is? And is the profit in a purely in-game trade or sale for virtual currency taxable? These are important questions, given the tax revenues at stake, and there is pressure on governments to answer them, given that the economies of some virtual worlds are comparable to those of small countries.

- (40)

Most people’s intuition probably would be that accumulation of assets within a game should not be taxed even though income tax applies even to noncash accessions to wealth. This article will argue that income tax law and policy support that result. Loot acquisitions in game worlds should not be treated as taxable prizes and awards, but rather should be treated like other property that requires effort to obtain, such as fish pulled from the ocean, which is taxed only upon sale. Moreover, in-game trades of virtual items should not be treated as taxable barter.

- (45)
- (50)

By contrast, tax doctrine and policy counsel taxation of the sale of virtual items for real currency, and, in games that are intentionally commodified,

- (55) even of in-world sales for virtual currency, regardless of whether the participant cashes out. This approach would leave entertainment value untaxed without creating a tax shelter for virtual commerce.
7. Which one of the following pairs of titles would be most appropriate for passage A and passage B, respectively?
- (A) “The Economic Theories of Edward Castronova” “Intellectual Property Rights in Virtual Worlds”
- (B) “An Economist Discovers New Economic Territory” “Taxing Virtual Property”
- (C) “The Surprising Growth of Multiplayer Online Games” “Virtual Reality and the Law”
- (D) “How to Make Money Playing Games” “Closing Virtual Tax Shelters”
- (E) “A New Economic Paradigm” “An Untapped Source of Revenue”
8. Which one of the following most accurately expresses how the use of the phrase “skinning animals” in passage A (line 24) relates to the use of the phrase “fish pulled from the ocean” in passage B (line 49)?
- (A) The former refers to an activity that generates wealth, whereas the latter refers to an activity that does not generate wealth.
- (B) The former refers to an activity in an online game, whereas the latter refers to an analogous activity in the real world.
- (C) The former, unlike the latter, refers to the production of a commodity that the author of passage B thinks should be taxed.
- (D) The latter, unlike the former, refers to the production of a commodity that the author of passage B thinks should be taxed.
- (E) Both are used as examples of activities by which game players generate wealth.
9. With regard to their respective attitudes toward commerce in virtual items, passage A differs from passage B in that passage A is more
- (A) critical and apprehensive
- (B) academic and dismissive
- (C) intrigued and excited
- (D) undecided but curious
- (E) enthusiastic but skeptical

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10. Based on what can be inferred from their titles, the relationship between which one of the following pairs of documents is most analogous to the relationship between passage A and passage B?

(A) “Advances in Artificial Intelligence” “Human Psychology Applied to Robots”  
 (B) “Internet Retailers Post Good Year” “Lawmakers Move to Tax Internet Commerce”  
 (C) “New Planet Discovered in Solar System” “Planet or Asteroid: Scientists Debate”  
 (D) “Biologists Create New Species in Lab” “Artificially Created Life: How Patent Law Applies”  
 (E) “A Renegade Economist’s Views on Taxation” “Candidate Runs on Unorthodox Tax Plan”

11. The passages were most likely taken from which one of the following pairs of sources?

(A) passage A: a magazine article addressed to a general audience passage B: a law journal article  
 (B) passage A: a technical journal for economists passage B: a magazine article addressed to a general audience  
 (C) passage A: a science-fiction novel passage B: a technical journal for economists  
 (D) passage A: a law journal article passage B: a speech delivered before a legislative body  
 (E) passage A: a speech delivered before a legislative body passage B: a science-fiction novel

12. Which one of the following most accurately describes the relationship between the two passages?

(A) Passage A summarizes a scholar’s unanticipated discovery, while passage B proposes solutions to a problem raised by the phenomenon discovered.  
 (B) Passage A explains an economic theory, while passage B identifies a practical problem resulting from that theory.  
 (C) Passage A reports on a subculture, while passage B discusses the difficulty of policing that subculture.  
 (D) Passage A challenges the common interpretation of a phenomenon, while passage B reaffirms that interpretation.  
 (E) Passage A states a set of facts, while passage B draws theoretical consequences from those facts.

13. Based on passage B, which one of the following is a characteristic of some “games that are intentionally commodified” (line 54)?

(A) The game allows selling real items for virtual currency.  
 (B) The game allows players to trade avatars with other players.  
 (C) Players of the game grow wealthier the longer they play.  
 (D) Players of the game own intellectual property rights in their creations.  
 (E) Players of the game can exchange one virtual currency for another virtual currency.

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In certain fields of human endeavor, such as music, chess, and some athletic activities, the performance of the best practitioners is so outstanding, so superior even to the performance of other highly experienced individuals in the field, that some people believe some notion of innate talent must be invoked to account for this highest level of performance.

- Certain psychologists have supported this view with data concerning the performance of prodigies and the apparent heritability of relevant traits. They have noted, for example, that most outstanding musicians are discovered by the age of six, and they have found evidence that some of the qualities necessary for exceptional athletic performance, including superior motor coordination, speed of reflexes, and hand-eye coordination, can be inborn.

- Until recently, however, little systematic research was done on the topic of superior performance, and previous estimates of the heritability of traits relevant to performance were based almost exclusively on random samples of the general population rather than on studies of highly trained superior performers as compared with the general population. Recent research in different domains of excellence suggests that exceptional performance arises predominantly from acquired complex skills and physiological adaptations, rather than from innate abilities. For example, it has been found that the most accomplished athletes show a systematic advantage in reaction time or perceptual discrimination only in their particular fields of performance, not in more general laboratory tests for these factors. Similarly, superior chess players have exceptional memory for configurations of chess pieces, but only if those configurations are typical of chess games.

- The vast majority of exceptional adult performers were not exceptional as children, but started instruction early and improved their performance through sustained high-level training. Only extremely rarely is outstanding performance achieved without at least ten years of intensive, deliberate practice. With such intensive training, chess players who may not have superior innate capacities can acquire skills that circumvent basic limits on such factors as memory and the ability to process information. Recent research shows that, with the clear exception of some traits such as height, a surprisingly large number of anatomical characteristics, including aerobic capacity and the percentage of muscle fibers, show specific changes that develop from extended intense training.

- The evidence does not, therefore, support the claim that a notion of innate talent must be invoked in order to account for the difference between good and outstanding performance, since it suggests instead that extended intense training, together with that level of talent common to all reasonably competent performers, may suffice to account for this difference. Since sustained intense training usually depends on an appropriate level of interest and desire, and since those

- (60) who eventually become superior performers more often show early signs of exceptional interest than early evidence of unusual ability, motivational factors are more likely to be effective predictors of superior performance than is innate talent.
14. Which one of the following most accurately states the main point of the passage?
- (A) Researchers have recently found that many inborn traits, including a surprising number of physical characteristics and motivational factors, can be altered through training and practice.
- (B) Recent research into the origins of superior performance gives evidence that in sports, music, and some other fields of activity, anyone can achieve exceptional levels of performance with sustained intense practice and training.
- (C) Contrary to previously accepted theories of the development of expertise, researchers have now shown that innate characteristics are irrelevant to the differences in performance among individual practitioners in various fields of activity.
- (D) Recent research involving superior performers in various fields indicates that outstanding performance may result from adaptations due to training rather than from innate factors.
- (E) Psychologists who previously attributed early childhood proficiency in such activities as music and chess to innate talent have revised their theories in light of new evidence of the effectiveness of training and practice.
15. Which one of the following most accurately represents the primary function of the final paragraph?
- (A) It makes proposals for educational reform based on the evidence cited by the author.
- (B) It demonstrates that two consequences of the findings regarding superior performance are at odds with one another.
- (C) It recapitulates the evidence against the supposed heritability of outstanding talent and advocates a particular direction to be taken in future research on the topic.
- (D) It raises and answers a possible objection to the author's view of the importance of intense training.
- (E) It draws two inferences regarding the explanatory and predictive roles of possible factors in the development of superior performance.

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16. Which one of the following can most reasonably be inferred from the passage?
- (A) In at least some fields of human endeavor, it would be difficult, or perhaps even impossible, to ascertain whether or not a superior performer with extensive training has exceptional innate talent.
  - (B) Performance at the very highest level generally requires both the highest level of innate talent and many years of intensive, deliberate practice.
  - (C) Exceptional innate talent is a prerequisite to exceptional performance in some fields of human endeavor but not others.
  - (D) Exceptional innate talent is probably an obstacle to the development of superior performance, since such talent results in complacency.
  - (E) The importance of motivation and interest in the development of superior performance shows that in some fields the production of exceptional skill does not depend in any way on innate talents of individuals.
17. Which one of the following does the passage say is usually necessary in order for one to keep up intense practice?
- (A) desire and interest
  - (B) emotional support from other people
  - (C) appropriate instruction at the right age
  - (D) sufficient leisure time to devote to practice
  - (E) self-discipline and control

18. Which one of the following most accurately describes the author's main purpose in the passage?
- (A) to illustrate the ways in which a revised theoretical model can be applied to problematic cases for which previous versions of the theory offered no plausible explanation
  - (B) to argue that the evidence that was previously taken to support a particular theory in fact supports an opposing theory
  - (C) to show how a body of recent research provides evidence that certain views based on earlier research are not applicable to a particular class of cases
  - (D) to defend the author's new interpretation of data against probable objections that might be raised against it
  - (E) to explain how a set of newly formulated abstract theoretical postulations relates to a long-standing body of experimental data in a different, but related, field of inquiry
19. The passage says that superior chess players do not have exceptional memory for which one of the following?
- (A) some sequences of moves that are typical of games other than chess
  - (B) some types of complex sequences without spatial components
  - (C) some chess games that have not been especially challenging
  - (D) some kinds of arrangements of chess pieces
  - (E) some types of factors requiring logical analysis in the absence of competition

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Physicists are often asked why the image of an object, such as a chair, appears reversed left-to-right rather than, say, top-to-bottom when viewed in a mirror. Their answer is simply that an image viewed in a mirror appears reversed about the axis around which the viewer rotates his or her field of sight in turning from the object to its reflected image. That is, the reversal in question is relative to the position and orientation of the observer when the object is viewed directly. Since we ordinarily rotate our field of sight about a vertical axis, mirror images usually appear reversed left-to-right. This is the field-of-sight explanation.

- (5) However, some physicists offer a completely different explanation of what mirrors “do,” suggesting that mirrors actually reverse things front-to-back. If we place a chair in front of a mirror we can envision how its reflected image will appear by imagining another chair in the space “inside” the mirror. The resulting reflection is identical to, and directly facing, the original chair. The most notable thing about this explanation is that it is clearly based on a false premise: the chair “inside” the mirror is not real, yet the explanation treats it as though it were as real and three dimensional as the original chair.

- (20) This explanation appeals strongly to many people, however, because it is quite successful at explaining what a mirror does—to a point. It seems natural because we are accustomed to dealing with our mental constructs of objects rather than with the primary sense perceptions on which those constructs are based. In general, we can safely presume a fairly reliable equation between our perceptions and their associated mental constructs, but mirrors are an exception. They present us with sense perceptions that we naturally construe in a way that is contrary to fact. Indeed, mirrors are “designed” to make a two-dimensional surface appear to have depth. Note, for example, that mirrors are among the few objects on which we almost never focus our eyes; rather, we look into them, with our focal lengths adjusted into the imagined space.

- (40) In addition to its intuitive appeal, the front-to-back explanation is motivated in part by the traditional desire in science to separate the observer from the phenomenon. Scientists like to think that what mirrors do should be explainable without reference to what the observer does (e.g., rotating a field of sight). However, questions about the appearances of images can be properly answered only if we consider both what mirrors do and what happens when we look into mirrors. If we remove the observer from consideration, we are no longer addressing images and appearances, because an image entails an observer and a point of view.

20. The main point of the passage is that an adequate explanation of mirror images
- (A) must include two particular elements
  - (B) has yet to be determined
  - (C) must be determined by physicists
  - (D) is still subject to debate
  - (E) is extremely complicated
21. According to the passage, the left-to-right reversal of objects reflected in mirrors is
- (A) a result of the front-to-back reversal of objects reflected in mirrors
  - (B) a result of the fact that we ordinarily rotate our field of sight about a vertical axis
  - (C) explained by the size and position of the object reflected in the mirror
  - (D) explained by the difference between two-dimensional and three-dimensional objects
  - (E) explained by the mental constructs of those who observe objects reflected in mirrors
22. According to the passage, the fact that we are accustomed to dealing with our mental constructs rather than the primary sense perceptions on which those constructs are based facilitates our ability to
- (A) accept the top-to-bottom explanation of what mirrors do
  - (B) understand the front-to-back explanation of what mirrors do
  - (C) challenge complex explanations of common perceptual observations
  - (D) reject customarily reliable equations between perceptions and their associated mental constructs
  - (E) overemphasize the fact that mirrors simulate sense impressions of objects
23. It can be inferred that the author of the passage believes that the front-to-back explanation of what mirrors do is
- (A) successful because it is based on incongruous facts that can be reconciled
  - (B) successful because it rejects any consideration of mental constructs
  - (C) successful because it involves the rotation of a field of sight about an axis
  - (D) successful only to a point because it is consistent with the traditional explanations that physicists have offered
  - (E) successful only to a point because it does not include what happens when we look into a mirror

24. In the passage the author is primarily concerned with doing which one of the following?
- (A) evaluating the experimental evidence for and against two diametrically opposed explanations of a given phenomenon
  - (B) demonstrating that different explanations of the same phenomenon are based on different empirical observations
  - (C) describing the difficulties that must be overcome if a satisfactory explanation of a phenomenon is to be found
  - (D) showing why one explanation of a phenomenon falls short in explaining the phenomenon
  - (E) relating the theoretical support for an explanation of a phenomenon to the acceptance of that explanation
25. With which one of the following statements would the author of the passage be most likely to agree?
- (A) The failure of one recent explanation of what mirrors do illustrates the need for better optical equipment in future experiments with mirrors.
  - (B) Explanations of what mirrors do generally fail because physicists overlook the differences between objects and reflections of objects.
  - (C) One explanation of what mirrors do reveals the traditional tendency of physicists to separate a phenomenon to be explained from the observer of the phenomenon.
  - (D) The degree to which human beings tend to deal directly with mental constructs rather than with primary sense perceptions depends on their training in the sciences.
  - (E) Considering objects reflected in mirrors to be mental constructs interferes with an accurate understanding of how primary perceptions function.
26. The author would be most likely to agree with which one of the following statements about the field-of-sight explanation of what mirrors do?
- (A) This explanation is based on the traditional desire of physicists to simplify the explanation of what mirrors do.
  - (B) This explanation does not depend on the false premise that images in mirrors have three-dimensional properties.
  - (C) This explanation fails to take into account the point of view and orientation of someone who is observing reflections in the mirror.
  - (D) This explanation assumes that people who see something in a mirror do not understand the reality of what they see.
  - (E) This explanation is unsuccessful because it involves claims about how people rotate their field of sight rather than claims about what people can imagine.
27. The author mentions the fact that we rarely focus our eyes on mirrors (lines 39–40) primarily in order to
- (A) contrast our capacity to perceive objects with our capacity to imagine objects
  - (B) emphasize that it is impossible to perceive reflected objects without using mental constructs of the objects
  - (C) clarify the idea that mirrors simulate three-dimensional reality
  - (D) illustrate the fact that we typically deal directly with mental constructs rather than with perceptions
  - (E) emphasize the degree to which the psychological activity of the observer modifies the shape of the object being perceived

## S T O P

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION ONLY.  
DO NOT WORK ON ANY OTHER SECTION IN THE TEST.



# ACKNOWLEDGMENTS

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Acknowledgment is made to the following sources from which material has been adapted for use in this test booklet:

"A Mirror to Physics." ©1997 by Kevin Brown.

Gerard Audesirk and Teresa Audesirk, *Biology*, 3rd ed. ©1993 by Macmillan Publishing Company.

K. Anders Ericsson and Neil Charness, "Expert Performance: Its Structure and Acquisition." ©1994 by the American Psychological Association, Inc.

Leandra Lederman, "'Stranger than Fiction': Taxing Virtual Worlds." ©2007 by New York University Law Review.

Regenia A. Perry, *Free within Ourselves*. ©1992 by the Smithsonian Institution.

Clive Thompson, "Game Theories." ©2004 by The Walrus Magazine.

# COMPUTING YOUR SCORE

## Directions:

1. Use the Answer Key on the next page to check your answers.
2. Use the Scoring Worksheet below to compute your raw score.
3. Use the Score Conversion Chart to convert your raw score into the 120-180 scale.

### Scoring Worksheet

1. Enter the number of questions you answered correctly in each section.

**Number  
Correct**

SECTION I ..... \_\_\_\_\_  
SECTION II ..... \_\_\_\_\_  
SECTION III ..... \_\_\_\_\_  
SECTION IV ..... \_\_\_\_\_

2. Enter the sum here: \_\_\_\_\_  
**This is your Raw Score.**

### Conversion Chart For Converting Raw Score to the 120-180 LSAT Scaled Score LSAT Form 3LSN104

Reported Score	Raw Score	
	Lowest	Highest
180	98	101
179	97	97
178	96	96
177	95	95
176	94	94
175	93	93
174	92	92
173	90	91
172	89	89
171	88	88
170	87	87
169	85	86
168	84	84
167	82	83
166	81	81
165	79	80
164	78	78
163	76	77
162	75	75
161	73	74
160	72	72
159	70	71
158	68	69
157	67	67
156	65	66
155	63	64
154	62	62
153	60	61
152	58	59
151	57	57
150	55	56
149	54	54
148	52	53
147	51	51
146	49	50
145	47	48
144	46	46
143	44	45
142	43	43
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138	37	37
137	35	36
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135	33	33
134	31	32
133	30	30
132	29	29
131	28	28
130	27	27
129	25	26
128	24	24
127	23	23
126	22	22
125	21	21
124	20	20
123	19	19
122	18	18
121	17	17
120	0	16