

SECTION I

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 questions, more than one of the choices could conceivably answer the question. However, you are to choose the best answer; that is, choose the response that most accurately and completely answers the question and mark that response on your answer sheet.

Most writings on the subject of motion pictures, including those scrutinizing the structural characteristics, aesthetic qualities, and effects of motion pictures on audiences, have traditionally been

- (5) relatively abstract and have not considered what a film's audiences actually see. In fact, various external factors intervene between the filmmaker's intent and the audience's experience, often altering the qualities of a film and, consequently, the viewer's perception of it.
- (10) In the process of distribution, a film can be mutilated in many ways. The damage is most obvious when films in one language are shown to audiences that speak a different language. Subtitling may be simply incompetent, full of mistakes, or used for actual
- (15) censorship. Dubbing—a significantly more profound intervention—can be even more damaging. Some films are reedited to render them “more understandable” by their target audiences, while others are given new titles rather than translations of their original titles, a practice
- (20) that often creates false expectations and distorts the work's intent.

When a film is shown on television or video, it suffers the most extensive deformations. In addition to causing a loss of image size and definition, current

- (25) mass-market television and video technology is harmful in other ways. These intrusions include advertisements that break the intended continuity, the superimposition of images—such as station identifications and weather bulletins—over parts of the picture, and spoken
- (30) announcements over parts of the soundtrack considered by programmers to be “unimportant.” Some alterations, such as a subtle increase in the projection speed of a televised movie to obtain more commercial time, are almost imperceptible but nonetheless detrimental to the
- (35) integrity of a film.

It seems that audiences and even most film critics have tacitly accepted this situation—they rarely speak about it. This may be partly because of the special nature of film. In many other arts it is obvious that

- (40) reproductions of a work are not the work itself, and they are not treated as such. However, the very nature of film makes it an exactly reproducible art form; under ideal conditions, each print is not merely a reproduction but is in fact another instance of the work itself. But we
- (45) tend to overlook how rarely the ideal conditions apply, and this is disturbing for two reasons. First, professional analysis, interpretation, and evaluation may be unfair to filmmakers when—as is surprisingly often the case—they are based on a version that has already been
- (50) seriously altered. Second, when critics' comments are

based on original, uncompromised versions of the films, they may raise false expectations with regard to the more or less faulty versions that are often available to viewers.

1. In the passage, the author primarily attempts to
- (A) provide evidence against a claim that is often made in the criticism of a particular art form
- (B) establish that changing the materials used in a particular art form would enhance public appreciation of that art form
- (C) refute a commonly held view regarding the detrimental effects of criticism on a particular art form
- (D) describe a problem that is generally overlooked in the criticism of a particular art form
- (E) explain why a particular art form is the target of negative criticism
2. The author distinguishes film from at least some other art forms with regard to the
- (A) extent of public reliance on professional analyses and evaluations
- (B) possibility of creating multiple instances of the same artwork
- (C) susceptibility of the artwork to damage through environmental factors and aging
- (D) degree of control that a work's creator has over the conditions of its public presentation
- (E) complexity of the methods used to provide public access to artwork

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3. It can be inferred from the passage that the author would be most likely to agree with which one of the following statements?
- (A) Films should be projected at precisely the speed at which they were designed to be projected.
 - (B) Filmmakers should accept the fact that criticisms are often directed against distributors rather than against filmmakers.
 - (C) Film critics should acknowledge that mutilations of films during distribution and public exhibition are inevitable.
 - (D) Film commentaries should not be concerned with audience reactions to films.
 - (E) Films should be viewed only in relatively large, darkened theaters.
4. Which one of the following would, if true, most strengthen the author's argument concerning any modification of a film for distribution?
- (A) Almost all filmmakers whose work critics respect approve of the distribution of altered versions of their films.
 - (B) Mass-market television and video technology has recently improved in its ability to present films in ways that conform to the intentions of filmmakers.
 - (C) Many professional commentaries on nonfilm artworks are based on aged, mutilated, or otherwise altered versions of those works.
 - (D) Almost all viewers of films are unaware of the professional commentaries that are written about those films.
 - (E) In almost every film that has a soundtrack, all parts of the soundtrack are designed by the filmmaker to contribute significantly to the film's artistic value.
5. It can be inferred from the passage that the author believes which one of the following statements about films?
- (A) When shown on television—even without having been reedited and without any commercial breaks or superimposed messages—films can be artistically compromised to some extent.
 - (B) Films are considered by many art critics to be of questionable significance as a topic of serious scholarly analysis, interpretation, and evaluation.
 - (C) Because of technical limitations involved in the process of reproducing films, no reproduction of any one film can be strictly classified as the work that the filmmaker intended.
 - (D) Even when they are distributed in uncompromised versions, films elicit variable responses from viewers, and thus they can rarely be expected to have the aesthetic impact that the filmmakers intend.
 - (E) Most films do not meet the standards set by writings that analyze their structural and aesthetic qualities.
6. Suppose that a Russian company is planning to distribute to Russian-speaking audiences a film that was produced in Italy with dialogue originally spoken only in Italian. It can be inferred from the passage that the author would be most likely to agree with which one of the following recommendations regarding the film?
- (A) The company should attempt to translate the film's title into Russian but should also make explanatory material available for audiences that know no Italian.
 - (B) The company should first make the film available only to critics who understand Italian and afterwards should release it to the general public.
 - (C) The film should be subtitled in Russian, but only if the translation is strictly faithful to the original.
 - (D) The version of the film that Russian-speaking audiences see should not include subtitles.
 - (E) The film should be very cautiously restructured, as needed, to make the filmmaker's intentions clearer to Russian-speaking audiences.

A recent worldwide decline of ocean fishery stocks has stimulated rapid growth in cultivated production of fish and shellfish, usually known as fish farming. Between 1987 and 1997, for example, global

- (5) fish production from farming doubled. Fish farming produces a quarter of all fish and shellfish eaten by humans, and, as global population increases, fish farming will probably become even more important in supplying human protein needs. Some experts
- (10) even argue that in addition to helping to compensate for the decline in ocean harvests, fish farming will restore wild populations by relieving pressure on ocean fisheries. There is, however, little if any evidence that fish farming will restore ocean fishery stocks.
- (15) The complexity of production systems leads to an underlying paradox: fish farming is a possible solution, but also a potential contributing factor, to the continued decline of ocean fishery stocks worldwide.

- In the first place, the more intensive forms of fish
- (20) farming, oriented toward high-volume production, threaten the sustainability of ocean fisheries through water pollution and ecological disruption. Intensive fish farming usually involves the enclosure of fish in a secure system; population densities are typically high,
- (25) resulting in the generation of large amounts of waste and increased potential for the spread of pathogens. Habitat destruction through the spread of untreated waste, the escape of species not native to the farm's region, or contamination by new pathogens can all
- (30) ensue, seriously damaging ocean and coastal resources and, ultimately, wild fishery stocks.

- Even more important, intensive farming of many species of fish requires large inputs of fish meal and fish oil in order to supply fatty acids that vegetable matter
- (35) lacks or essential amino acids that it inadequately supplies, like lysine and methionine. For the ten species of fish most commonly farmed, an average of 1.9 kilograms of wild fish is required for every kilogram of fish produced. Of the ten species, only three—catfish,
- (40) milkfish, and carp—require less fish input than is eventually harvested, while the farming of carnivorous species like salmon has a very high input-to-output ratio. Although some defenders of fish farming contend that predatory carnivores in the wild consume even
- (45) more fish than they would on a farm, farming of such carnivorous species requires up to 5 kilograms of wild fish for every kilogram of fish produced.

Expanding farm production does have the potential to alleviate some of the pressure on wild fishery stocks.

- (50) For example, increasing the farm production of fish like salmon can reduce prices, deterring investment in fishing fleets and, over time, reducing fishing efforts. Similarly, other farmed fish like tilapia and channel catfish provide alternatives to ocean fish like cod and
- (55) haddock. Nonetheless, even these benefits may in the end be lost because niche markets have started to develop for several species of wild-caught fish, causing their catch rates to remain high even as the production of viable farmed substitutes has increased.

7. Which one of the following most accurately describes the main point of the passage?
- (A) The recent decline of ocean fishery stocks was caused by damage to ocean habitats resulting from fish farming.
- (B) Fish farming has some potential both for increasing global fish supplies and for threatening those very supplies.
- (C) Fish farming is destined to supply ever-larger percentages of human protein needs.
- (D) The high catch rates for several types of wild-caught fish overshadow the advances made by fish farming.
- (E) Because of their diet, carnivorous fish are more expensive and difficult to farm than noncarnivorous fish.
8. There is information in the passage sufficient to answer which one of the following questions?
- (A) How does the escape of species not native to a farm's region result in habitat destruction?
- (B) What sort of shellfish is most commonly raised on fish farms?
- (C) Approximately how many kilograms of fish, on average, does a wild salmon consume during its lifetime?
- (D) What proportion of the fish and shellfish eaten by humans is produced on fish farms?
- (E) How long does it take for niche markets for wild-caught fish to have an appreciable effect on wild populations?
9. Which one of the following is closest to the meaning of the phrase "relieving pressure on ocean fisheries" as used in the middle of the first paragraph?
- (A) making up for the scarcity of wild-caught fish
- (B) supplementing the incomes of people who make a living from ocean fishing
- (C) causing fewer wild fish to be caught
- (D) reducing the amount of income to be earned from ocean fishing
- (E) reducing overall demand for fish and fish products

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10. The information in the passage most strongly supports which one of the following statements?
- (A) Any further decline in ocean fishery stocks would not be caused entirely by human activities.
 - (B) The best way to reduce the price of wild-caught fish is to put a farmed variety of the same species on the market.
 - (C) If fish farming does not continue to increase, then it is unlikely that worldwide human protein needs can be met.
 - (D) Most consumers do not perceive a difference in taste between wild-caught and farmed varieties of the same species of fish.
 - (E) The use of wild fish to meet the nutritional needs of farmed fish could result in the overfishing of worldwide fish stocks.
11. The views put forward in the passage conform most closely to which one of the following principles governing new methods of food production?
- (A) They should be employed only if they do not result in major changes in consumer demand for foods produced using traditional methods.
 - (B) They should be employed if they are economically more efficient than existing methods and their use will not result in business failures or loss of jobs.
 - (C) They should not be employed if they will ultimately result in a net decrease in food of the type produced.
 - (D) They should be employed if they promote diversification in the types of foods available for human consumption and help to bring about environmental improvement.
 - (E) They should be employed only if they replace other methods that have undesirable ecological effects.
12. The statements in the passage provide the most support for the view that the author believes which one of the following?
- (A) Most farmed fish are carnivorous.
 - (B) Farmed and wild fish consume the same foods.
 - (C) Pollution is currently more damaging to wild fish populations than is overfishing.
 - (D) Market forces can either encourage or discourage overfishing of ocean fisheries.
 - (E) The market for wild-caught fish is likely to remain a small one.
13. The information in the passage most strongly supports which one of the following statements?
- (A) Wild fish require different nutrients than farmed fish do.
 - (B) It is more profitable to farm species such as catfish, milkfish, and carp than to farm species such as salmon.
 - (C) The farming of tilapia and channel catfish produces as much environmental damage as the farming of cod and haddock.
 - (D) A growing number of consumers are choosing wild-caught fish of certain species in preference to farmed fish.
 - (E) Noncarnivorous fish in the wild typically do not consume more food than their farmed counterparts do.
14. The author of the passage would be most likely to agree with which one of the following statements regarding pollution caused by fish farming?
- (A) Such pollution is problematic primarily because of the genetic mutations it would cause in wild fish that live near fish farms.
 - (B) Such pollution contributes to coastal degradation more than any other type of pollution.
 - (C) Such pollution is less likely to occur if fish farming enterprises do not pursue intensive production methods.
 - (D) Such pollution cannot be prevented by fish farmers alone without the involvement of government agencies.
 - (E) Such pollution is, however harmful, unlikely to prevent fish farming from eventually relieving the pressure on wild fishery stocks.

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Criminal courts frequently rely on accomplice witnesses (witnesses who testify regarding the role of an alleged co-conspirator in a crime) and jailhouse informants (witnesses who provide testimony based on information obtained while incarcerated) for prosecutorial information. Typically the testimony provided by such cooperating witnesses includes information garnered through the witnesses' conversations with the accused, which can include a purported confession to the crime.

- (10) Information from a cooperating witness is often provided in exchange for a reduced sentence or some other incentive. This kind of inducement creates a situation that is highly conducive to evidence fabrication on the part of the cooperating witness. In fact, one recent study concluded that lying informants are rarely prosecuted and therefore have much to gain and little to lose by testifying falsely.

- (20) While courts have recognized the unreliable nature of evidence obtained through bartered testimony, they have held that safeguards are in place to adequately protect the accused against a conviction based on false testimony. These safeguards allow effective cross-examination of a cooperating witness and enable the jury to consider a witness's motivations. However, these safeguards do not always provide protection. There are cases in which prosecutors merely imply to cooperating witnesses that they will receive an incentive in exchange for testimony. In such cases, the exchange between prosecution and witness does not have to be disclosed to the jury.

- (30) In addition, psychological research on confession testimony—confessions obtained by investigators directly from the accused—reveal further problems with bartered testimony. This research indicates that jurors give undue weight to confession evidence when rendering guilt decisions. This effect is especially notable in cases where jurors are aware that a defendant has been offered an incentive in exchange for a confession. This is particularly relevant here because if people have difficulty realizing the effect that an incentive can have on a defendant's behavior, they may also fail to realize the effect that an incentive may have on a cooperating witness's behavior.

- (40) A common psychological phenomenon may account for jurors' superficial examination of confession evidence. Studies show that people tend to explain the behavior of others in terms of internal dispositions or attitudes as opposed to external, situational factors. In one study, regardless of whether confession evidence was obtained via negative pressure (threats of worse treatment and/or harsher punishment) or positive pressure (promises of better treatment and/or leniency), mock jurors viewed a confession as evidence that the defendant committed the crime because "only a guilty person would confess to such a crime." The same logic can be applied to the testimony of cooperating

- witnesses: jurors may presuppose that accomplice witnesses and jailhouse informants offer their testimony as atonement rather than deducing that external factors made it expedient to give the testimony.

15. Which one of the following most accurately expresses the main point of the passage?
- (A) Evidence obtained through coercion, whether that coercion results from positive pressure or negative pressure, can never be regarded as reliable.
 - (B) Numerous considerations suggest that the courts' reliance on the testimony of accomplice witnesses and jailhouse informants may result in convictions based on false testimony.
 - (C) Studies show that jurors give undue weight to confession testimony, a fact that may be explained by people's general tendency to ignore situational factors in explaining the behavior of others.
 - (D) Traditional legal arguments offered in support of permitting the testimony of accomplice witnesses and jailhouse informants are based on a set of assumptions that numerous studies cast doubt on.
 - (E) There is substantial evidence to indicate that the testimony of accomplice witnesses and jailhouse informants is heavily influenced by incentives offered by the prosecution.
16. Which one of the following questions is explicitly addressed in the passage?
- (A) Do jurors give the same weight to confession evidence provided by a cooperating witness as they do to confession evidence provided directly by the defendant?
 - (B) To what extent are prosecutors and investigators limited in their ability to offer incentives to accomplice witnesses and jailhouse informants in exchange for testimony?
 - (C) Is the bartered testimony of an accomplice witness any more or less reliable than the bartered testimony of a jailhouse informant?
 - (D) How common is the prosecution of cooperating witnesses who knowingly provide false testimony?
 - (E) To what extent do jurors vary in their ability to discern when a witness is lying?

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17. The author would be most likely to agree with which one of the following statements about the courts' reliance on the testimony of cooperating witnesses?
- (A) It encourages unacceptably harsh treatment of prisoners by investigators and prison officials.
 - (B) It fails to recognize that cooperating witnesses may fear retaliation from defendants they testify against.
 - (C) It frequently places an unfair burden on jurors.
 - (D) It is justified only in cases in which the prosecution has little other evidence against a defendant.
 - (E) It likely leads to some convicted criminals' receiving sentence reductions that are unwarranted.
18. According to the third paragraph, current safeguards may be inadequate to protect a defendant from a cooperating witness's fabricated testimony because
- (A) current safeguards are designed to protect the rights of witnesses rather than the rights of defendants
 - (B) current safeguards fail to recognize the unreliable nature of testimony that is obtained via coercion
 - (C) juries may not be made aware that a cooperating witness expects to receive an incentive from the prosecution in exchange for testimony
 - (D) jurors tend to view the testimony of cooperating witnesses as more reliable than the testimony of defendants
 - (E) prosecutors are typically not penalized for offering incentives to cooperating witnesses in exchange for testimony
19. In using the phrase "jurors' superficial examination of confession evidence" (first sentence of the final paragraph), the author most likely means to refer to jurors'
- (A) failure to properly take into account the factors that may lead an individual to give confession evidence
 - (B) failure to distinguish between confession evidence offered by a defendant and confession evidence offered by a cooperating witness
 - (C) lack of the expertise necessary to accurately evaluate confession evidence
 - (D) unwillingness to assess the veracity of a witness who offers confession evidence
 - (E) tendency to disregard confession evidence when it conflicts with other evidence presented at trial
20. The author mentions the research on confession testimony (fourth paragraph) primarily in order to
- (A) reveal a potential problem for the author's analysis
 - (B) make an unfavorable comparison to a study cited earlier in the passage
 - (C) justify a conclusion regarding jurors' treatment of evidence provided by cooperating witnesses
 - (D) question the relevance of jury decision-making processes to the issue of the courts' reliance on the testimony of cooperating witnesses
 - (E) contrast the way in which jurors evaluate evidence provided by a defendant with the way jurors evaluate evidence provided by a cooperating witness
21. Which one of the following most accurately describes how the final paragraph functions in the passage?
- (A) It attempts to explain a phenomenon discussed in the previous paragraph.
 - (B) It attempts to call into question a claim made in the previous paragraph.
 - (C) It summarizes the problems discussed in the previous two paragraphs.
 - (D) It outlines potential solutions to the problems discussed in the previous four paragraphs.
 - (E) It expands upon a proposal made in the first paragraph.

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Passage A is adapted from a book by a music historian, and passage B from an anthropology journal.

Passage A

- Many commentators have described the blues musician of the United States as an extension of the griot of West Africa, yet one could hardly find two performers with less in common from a sociological perspective. Griots were the historians of their communities, representatives of time-honored traditions, the preservers of lore and cultural identity. They took these traditions and transformed them into song, and as a result often enjoyed great status in their communities. In societies that lacked libraries and museums, official documents and archives, the griot's song filled many of the roles that these institutions serve in other societies.

- The blues musician, in contrast, honed a music of personal expression, often reflecting a lack of connection to the broader streams of society, evoking feelings of alienation and anomie. Slavery caused this terrible disjunction. Slavery destroyed in large part the traditional social fabric, the communal values, the historical continuities that made the griot's art possible. Blues music was, in many ways, a response to this deprivation.

- And here we encounter the fundamental tragedy of the blues and one of the sources of its unparalleled symbolic power. For the music sings of small, everyday details of individual lives. But behind this facade always sits a larger reality, invariably unspoken, but no less present for this silence. Separated from the social institutions that gave life its meaning and resonance within their traditional societies, African Americans struggled to find substitutes for what was lost within the smaller cosmos of their personal relationships and daily life. Blues music reflected this dynamic, gave it powerful poetic expression. From this perspective, the perennial themes of blues music—heartache and hardships—capture in a personal dimension the larger social truth.

Passage B

- Fifteenth-century Portuguese explorers observed a stratified social hierarchy in the Wolof culture of Senegal, with a high-status noble sector (géer) and low-status caste groups (ñeeño). Wolof elites of the day ranked ñeeño in six subcastes, the lowest of which was griot.

- Griots alone specialized in the spoken word. Raising one's voice in public was considered inappropriate for socially prominent people, but griots, considered unmarriedable outside their caste, shouted and sang their patrons' praises to crowds of people, often with a drum, and always with great eloquence. At community gatherings, griots accompanied their patrons, with whom they had usually inherited a close relationship through generations of service. Reciting vivid histories about the brave deeds of their patrons' family ancestors and singing praises about their exemplary work and daily conduct, griots used

their music to sway public opinion in favor of their patrons. Their songs invoked specific public values and described their patrons' adherence to them, making the griot a blend of community historian, storyteller, spokesperson, and ultimately, guardian of norms and culture. Despite the griots' public loudness, these performances and the prestige they brought their patrons required griots to be sensitive to Wolof community values and conceptions of correct social conduct.

22. Which one of the following is a principal purpose of each passage?
- (A) to explain how a musical tradition can replace official institutions
 - (B) to reveal the paradoxical nature of the relationship between a culture's values and the artists who help perpetuate those values
 - (C) to compare two closely related musical traditions
 - (D) to explore the relationship between the social standing of a group of musicians and the music they produce
 - (E) to criticize a characterization of a particular culture
23. Based on the information in passage A about blues and the information in passage B about the music of Wolof griots, which one of the following can most reasonably be inferred?
- (A) Both types of music were drawn from feelings of alienation within a social structure.
 - (B) Each type of music was created in response to a cultural loss.
 - (C) Both types of music served to preserve the traditions of their societies.
 - (D) Both types of music were derived from earlier African musical traditions.
 - (E) Each type of music is characterized by subject matter that is typically drawn from a circumscribed set of themes.

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24. The attitude displayed in passage A toward blues musicians and the attitude displayed in passage B toward griots can both be characterized as
- (A) admiration for the musicians' ability to represent personal struggle symbolically
 - (B) unease about the musicians' role in preserving a social structure
 - (C) envy of the musicians' artistic contributions
 - (D) approval of the musicians' role as community historians
 - (E) respect for the musicians' artistry
25. Passage B indicates that which one of the following claims made in passage A about griots was not true of griots in fifteenth-century Wolof culture?
- (A) They were representatives of time-honored traditions.
 - (B) They preserved the cultural identity of their societies.
 - (C) They often enjoyed great status in their communities.
 - (D) They served a function analogous to that served by libraries in other societies.
 - (E) Their art was made possible by the communal values of their societies.
26. Passage B suggests that which one of the following was true of fifteenth-century Wolof society?
- (A) The society's sense of shared communal values was beginning to unravel.
 - (B) Public shouting and loud singing were acceptable only among lower social classes.
 - (C) People who served as guardians of societal norms and culture generally enjoyed high social status.
 - (D) Powerful nobles relied on numerous methods to preserve their social status.
 - (E) Only members of the highest social class had a conception of correct social conduct.
27. A difference in the way in which the two passages use the term "griot" is that
- (A) passage A uses the term to refer to both musicians and other performers whereas passage B uses the term to refer only to musicians
 - (B) passage A uses the term only to refer to a type of musician whereas passage B also uses the term to refer to a social class
 - (C) passage A uses the term to refer to both contemporary and historical musicians whereas passage B uses the term to refer only to historical musicians
 - (D) passage B uses the term to refer to musicians who perform only at community gatherings whereas passage A uses the term to refer to musicians who also perform for small groups
 - (E) passage B uses the term to refer only to musicians employed by nobles whereas passage A uses the term to refer to musicians who have a variety of employment arrangements

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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.