

SECTION III

Time—35 minutes

28 Questions

Directions: Each passage in this section is followed by a group of questions to be answered on the basis of what is stated or implied in the passage. 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.

- The contemporary Mexican artistic movement known as muralism, a movement of public art that began with images painted on walls in an effort to represent Mexican national culture, is closely linked
- (5) ideologically with its main sponsor, the new Mexican government elected in 1920 following the Mexican Revolution. This government promoted an ambitious cultural program, and the young revolutionary state called on artists to display Mexico's richness and
- (10) possibility. But the theoretical foundation of the movement was formulated by the artists themselves. The major figures in the muralist movement, David Alfaro Siqueiros, Diego Rivera, and José Clemente Orozco, all based their work on a common premise:
- (15) that art should incorporate images and familiar ideas as it commented upon the historic period in which it was created. In the process, they assimilated into their work the customs, myths, geography, and history of the local communities that constitute the basis of Mexican
- (20) national culture.

- But while many muralist works express populist or nationalist ideas, it is a mistake to attempt to reduce Mexican mural painting to formulaic, official government art. It is more than merely the result of the
- (25) changes in political and social awareness that the Mexican Revolution represented; it also reflected important innovations in the art world. In creating a wide panorama of Mexico's history on the walls of public buildings throughout the country, muralists
- (30) often used a realist style. But awareness of these innovations enabled them to be freer in expression than were more traditional practitioners of this style.

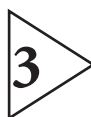
- Moreover, while they shared a common interest in rediscovering their Mexican national identity, they
- (35) developed their own distinct styles. Rivera, for example, incorporated elements from pre-Columbian sculpture and the Italian Renaissance fresco into his murals and used a strange combination of mechanical shapes to depict the faces and bodies of people.
- (40) Orozco, on the other hand, showed a more expressionist approach, with loose brushwork and an openly emotional treatment of form. He relied on a strong diagonal line to give a sense of heightened movement and drama to his work. Siqueiros developed
- (45) in a somewhat similar direction as Orozco, but incorporated asymmetric compositions, a high degree of action, and brilliant color.

- This stylistic experimentation can be seen as resulting from the demands of a new medium. In
- (50) stretching their concepts from small easel paintings with a centralized subject to vast compositions with

- mural dimensions, muralists learned to think big and to respect the sweeping gesture of the arm—the brush stroke required to achieve the desired bold effect of
- (55) mural art. Furthermore, because they were painting murals, they thought in terms of a continuum; their works were designed to be viewable from many different vantage points, to have an equally strong impact in all parts, and to continue to be viewable as
- (60) people moved across in front of them.

- Which one of the following most accurately expresses the main point of the passage?
 - Muralism developed its political goals in Mexico in service to the revolutionary government, while its aesthetic aspects were borrowed from other countries.
 - Inspired by political developments in Mexico and trends in modern art, muralist painters devised an innovative style of large-scale painting to reflect Mexican culture.
 - The stylistic features of muralism represent a consistent working out of the implications of its revolutionary ideology.
 - Though the Mexican government supported muralism as a means of promoting nationalist ideology, muralists such as Siqueiros, Rivera, and Orozco developed the movement in contradictory, more controversial directions.
 - Because of its large scale and stylistic innovations, the type of contemporary Mexican art known as muralism is capable of expressing a much wider and more complex view of Mexico's culture and history than previous artistic movements could express.
- The author mentions Rivera's use of "pre-Columbian sculpture and the Italian Renaissance fresco" (lines 36–37) primarily in order to provide an example of Rivera's
 - assimilation of elements of Mexican customs and myth
 - movement beyond single, centralized subjects
 - experimentation with expressionist techniques
 - distinctive manner of artistic expression
 - underlying resistance to change

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3. Which one of the following aspects of muralist painting does the author appear to value most highly?
- (A) its revolutionary ideology
 - (B) its use of brilliant color
 - (C) its tailoring of style to its medium
 - (D) its use of elements from everyday life
 - (E) its expression of populist ideas
4. Based on the passage, with which one of the following statements about art would the muralists be most likely to agree?
- (A) Art should be evaluated on the basis of its style and form rather than on its content.
 - (B) Government sponsorship is essential to the flourishing of art.
 - (C) Realism is unsuited to large-scale public art.
 - (D) The use of techniques borrowed from other cultures can contribute to the rediscovery of one's national identity.
 - (E) Traditional easel painting is an elitist art form.
5. According to the passage, the Mexican government elected in 1920 took which one of the following approaches to art following the Mexican Revolution?
- (A) It encouraged the adoption of modern innovations from abroad.
 - (B) It encouraged artists to pursue the realist tradition in art.
 - (C) It called on artists to portray Mexico's heritage and future promise.
 - (D) It developed the theoretical base of the muralist movement.
 - (E) It favored artists who introduced stylistic innovations over those who worked in the realist tradition.
6. Which one of the following, if true, most supports the author's claim about the relationship between muralism and the Mexican Revolution (lines 24–27)?
- (A) The major figures in muralism also created important works in that style that were deliberately not political in content.
 - (B) Not all muralist painters were familiar with the innovations being made at that time in the art world.
 - (C) The changes taking place at that time in the art world were revivals of earlier movements.
 - (D) Officials in the Mexican government were not familiar with the innovations being made at that time in the art world.
 - (E) Only those muralist works that reflected nationalist sentiments were permitted to be viewed by the public.
7. Which one of the following does the author explicitly identify as a characteristic of Mexican mural art?
- (A) Its subject matter consisted primarily of current events.
 - (B) It could be viewed outdoors only.
 - (C) It used the same techniques as are used in easel painting.
 - (D) It exhibited remarkable stylistic uniformity.
 - (E) It was intended to be viewed from more than one angle.
8. The primary purpose of the second paragraph is to
- (A) describe the unifying features of muralism
 - (B) provide support for the argument that the muralists often did not support government causes
 - (C) support the claim that muralists always used their work to comment on their own historical period
 - (D) illustrate how the muralists appropriated elements of Mexican tradition
 - (E) argue that muralism cannot be understood by focusing solely on its political dimension

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Fairy tales address themselves to two communities, each with its own interests and each in periodic conflict with the other: parents and children. Nearly every study of fairy tales has taken the perspective of the

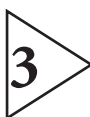
(5) parent, constructing the meaning of the tales by using the reading strategies of an adult bent on identifying universally valid tenets of moral instruction for children.

- For example, the plot of “Hansel and Gretel” is set
- (10) in motion by hard-hearted parents who abandon their children in the woods, but for psychologist Bruno Bettelheim the tale is really about children who learn to give up their unhealthy dependency on their parents. According to Bettelheim, this story—in which the
- (15) children ultimately overpower a witch who has taken them prisoner for the crime of attempting to eat the witch’s gingerbread house—forces its young audience to recognize the dangers of unrestrained greed. As dependent children, Bettelheim argues, Hansel and
- (20) Gretel had been a burden to their parents, but on their return home with the witch’s jewels, they become the family’s support. Thus, says Bettelheim, does the story train its young listeners to become “mature children.”

- There are two ways of interpreting a story: one is a
- (25) “superficial” reading that focuses on the tale’s manifest content, and the other is a “deeper” reading that looks for latent meanings. Many adults who read fairy tales are drawn to this second kind of interpretation in order to avoid facing the unpleasant truths that can emerge
- (30) from the tales when adults—even parents—are portrayed as capable of acting out of selfish motives themselves. What makes fairy tales attractive to Bettelheim and other psychologists is that they can be used as scenarios that position the child as a
- (35) transgressor whose deserved punishment provides a lesson for unruly children. Stories that run counter to such orthodoxies about child-rearing are, to a large extent, suppressed by Bettelheim or “rewritten” through reinterpretation. Once we examine his
- (40) interpretations closely, we see that his readings produce meanings that are very different from those constructed by readers with different cultural assumptions and expectations, who, unlike Bettelheim, do not find inflexible tenets of moral instruction in the
- (45) tales.

- Bettelheim interprets all fairy tales as driven by children’s fantasies of desire and revenge, and in doing so suppresses the true nature of parental behavior ranging from abuse to indulgence. Fortunately, these
- (50) characterizations of selfish children and innocent adults have been discredited to some extent by recent psychoanalytic literature. The need to deny adult evil has been a pervasive feature of our society, leading us to position children not only as the sole agents of evil
- (55) but also as the objects of unending moral instruction, hence the idea that a literature targeted for them must stand in the service of pragmatic instrumentality rather than foster an unproductive form of playful pleasure.

9. Which one of the following most accurately states the main idea of the passage?
- (A) While originally written for children, fairy tales also contain a deeper significance for adults that psychologists such as Bettelheim have shown to be their true meaning.
- (B) The “superficial” reading of a fairy tale, which deals only with the tale’s content, is actually more enlightening for children than the “deeper” reading preferred by psychologists such as Bettelheim.
- (C) Because the content of fairy tales has historically run counter to prevailing orthodoxies about child-rearing, psychologists such as Bettelheim sometimes reinterpret them to suit their own pedagogical needs.
- (D) The pervasive need to deny adult evil has led psychologists such as Bettelheim to erroneously view fairy tales solely as instruments of moral instruction for children.
- (E) Although dismissed as unproductive by psychologists such as Bettelheim, fairy tales offer children imaginative experiences that help them grow into morally responsible adults.
10. Based on the passage, which one of the following elements of “Hansel and Gretel” would most likely be de-emphasized in Bettelheim’s interpretation of the tale?
- (A) Hansel and Gretel are abandoned by their hard-hearted parents.
- (B) Hansel and Gretel are imprisoned by the witch.
- (C) Hansel and Gretel overpower the witch.
- (D) Hansel and Gretel take the witch’s jewels.
- (E) Hansel and Gretel bring the witch’s jewels home to their parents.
11. Which one of the following is the most accurate description of the author’s attitude toward Bettelheim’s view of fairy tales?
- (A) concern that the view will undermine the ability of fairy tales to provide moral instruction
- (B) scorn toward the view’s supposition that moral tenets can be universally valid
- (C) disapproval of the view’s depiction of children as selfish and adults as innocent
- (D) anger toward the view’s claim that children often improve as a result of deserved punishment
- (E) disappointment with the view’s emphasis on the manifest content of a tale



12. The author of the passage would be most likely to agree with which one of the following statements?
- (A) Children who never attempt to look for the deeper meanings in fairy tales will miss out on one of the principal pleasures of reading such tales.
 - (B) It is better if children discover fairy tales on their own than for an adult to suggest that they read the tales.
 - (C) A child who is unruly will behave better after reading a fairy tale if the tale is suggested to them by another child.
 - (D) Most children are too young to comprehend the deeper meanings contained in fairy tales.
 - (E) Children should be allowed to enjoy literature that has no instructive purpose.
13. Which one of the following principles most likely underlies the author's characterization of literary interpretation?
- (A) Only those trained in literary interpretation can detect the latent meanings in stories.
 - (B) Only adults are psychologically mature enough to find the latent meanings in stories.
 - (C) Only one of the various meanings readers may find in a story is truly correct.
 - (D) The meanings we see in stories are influenced by the assumptions and expectations we bring to the story.
 - (E) The latent meanings a story contains are deliberately placed there by the author.
14. According to the author, recent psychoanalytic literature suggests that
- (A) the moral instruction children receive from fairy tales is detrimental to their emotional development
 - (B) fewer adults are guilty of improper child-rearing than had once been thought
 - (C) the need to deny adult evil is a pervasive feature of all modern societies
 - (D) the plots of many fairy tales are similar to children's revenge fantasies
 - (E) the idea that children are typically selfish and adults innocent is of questionable validity
15. It can be inferred from the passage that Bettelheim believes that children are
- (A) uninterested in inflexible tenets of moral instruction
 - (B) unfairly subjected to the moral beliefs of their parents
 - (C) often aware of inappropriate parental behavior
 - (D) capable of shedding undesirable personal qualities
 - (E) basically playful and carefree
16. Which one of the following statements is least compatible with Bettelheim's views, as those views are described in the passage?
- (A) The imaginations of children do not draw clear distinctions between inanimate objects and living things.
 - (B) Children must learn that their own needs and feelings are to be valued, even when these differ from those of their parents.
 - (C) As their minds mature, children tend to experience the world in terms of the dynamics of the family into which they were born.
 - (D) The more secure that children feel within the world, the less they need to hold onto infantile notions.
 - (E) Children's ability to distinguish between stories and reality is not fully developed until puberty.

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With the approach of the twentieth century, the classical wave theory of radiation—a widely accepted theory in physics—began to encounter obstacles. This theory held that all electromagnetic radiation—the

- (5) entire spectrum from gamma and X rays to radio frequencies, including heat and light—exists in the form of waves. One fundamental assumption of wave theory was that as the length of a wave of radiation shortens, its energy increases smoothly—like a volume dial on a radio that adjusts smoothly to any setting—
- (10) and that any conceivable energy value could thus occur in nature.

The major challenge to wave theory was the behavior of thermal radiation, the radiation emitted by

- (15) an object due to the object's temperature, commonly called "blackbody" radiation because experiments aimed at measuring it require objects, such as black velvet or soot, with little or no reflective capability. Physicists can monitor the radiation coming from a
- (20) blackbody object and be confident that they are observing its thermal radiation and not simply reflected radiation that has originated elsewhere. Employing the principles of wave theory, physicists originally predicted that blackbody objects radiated much more at
- (25) short wavelengths, such as ultraviolet, than at long wavelengths. However, physicists using advanced experimental techniques near the turn of the century did not find the predicted amount of radiation at short wavelengths—in fact, they found almost none, a result
- (30) that became known among wave theorists as the "ultraviolet catastrophe."

Max Planck, a classical physicist who had made important contributions to wave theory, developed a hypothesis about atomic processes taking place in a

(35) blackbody object that broke with wave theory and accounted for the observed patterns of blackbody radiation. Planck discarded the assumption of radiation's smooth energy continuum and took the then bizarre position that these atomic processes could only

(40) involve discrete energies that jump between certain units of value—like a volume dial that "clicks"

between incremental settings—and he thereby obtained numbers that perfectly fit the earlier experimental result. This directly opposed wave theory's picture of

(45) atomic processes, and the physics community was at first quite critical of Planck's hypothesis, in part because he presented it without physical explanation.

Soon thereafter, however, Albert Einstein and other physicists provided theoretical justification for

(50) Planck's hypothesis. They found that upon being hit with part of the radiation spectrum, metal surfaces give off energy at values that are discontinuous. Further, they noted a threshold along the spectrum beyond which no energy is emitted by the metal. Einstein

(55) theorized, and later found evidence to confirm, that radiation is composed of particles, now called photons, which can be emitted only in discrete units and at certain wavelengths, in accordance with Planck's speculations. So in just a few years, what was

- (60) considered a catastrophe generated a new vision in physics that led to theories still in place today.

17. Which one of the following most accurately states the main point of the passage?

- (A) If classical wave theorists had never focused on blackbody radiation, Planck's insights would not have developed and the stage would not have been set for Einstein.
- (B) Classical wave theory, an incorrect formulation of the nature of radiation, was corrected by Planck and other physicists after Planck performed experiments that demonstrated that radiation exists as particles.
- (C) Planck's new model of radiation, though numerically consistent with observed data, was slow to win the support of the scientific community, which was critical of his ideas.
- (D) Prompted by new experimental findings, Planck discarded an assumption of classical wave theory and proposed a picture of radiation that matched experimental results and was further supported by theoretical justification.
- (E) At the turn of the century, Planck and Einstein revolutionized studies in radiation by modifying classical wave theory in response to experimental results that suggested the energy of radiation is less at short wavelengths than at long ones.

18. Which one of the following does the author use to illustrate the difference between continuous energies and discrete energies?

- (A) radio waves
- (B) black velvet or soot
- (C) microscopic particles
- (D) metal surfaces
- (E) radio volume dials

19. Which one of the following can most clearly be inferred from the description of blackbody objects in the second paragraph?

- (A) Radiation reflected by and radiation emitted by an object are difficult to distinguish from one another.
- (B) Any object in a dark room is a nearly ideal blackbody object.
- (C) All blackbody objects of comparable size give off radiation at approximately the same wavelengths regardless of the objects' temperatures.
- (D) Any blackbody object whose temperature is difficult to manipulate would be of little use in an experiment.
- (E) Thermal radiation cannot originate from a blackbody object.



20. The author's attitude toward Planck's development of a new hypothesis about atomic processes can most aptly be described as
- (A) strong admiration for the intuitive leap that led to a restored confidence in wave theory's picture of atomic processes
 - (B) mild surprise at the bizarre position Planck took regarding atomic processes
 - (C) reasoned skepticism of Planck's lack of scientific justification for his hypothesis
 - (D) legitimate concern that the hypothesis would have been abandoned without the further studies of Einstein and others
 - (E) scholarly interest in a step that led to a more accurate picture of atomic processes
21. The passage provides information that answers each of the following questions EXCEPT:
- (A) What did Planck's hypothesis about atomic processes try to account for?
 - (B) What led to the scientific community's acceptance of Planck's ideas?
 - (C) Roughly when did the blackbody radiation experiments take place?
 - (D) What contributions did Planck make to classical wave theory?
 - (E) What type of experiment led Einstein to formulate a theory regarding the composition of radiation?
22. The primary function of the first two paragraphs of the passage is to
- (A) describe the process by which one theory's assumption was dismantled by a competing theory
 - (B) introduce a central assumption of a scientific theory and the experimental evidence that led to the overthrowing of that theory
 - (C) explain two competing theories that are based on the same experimental evidence
 - (D) describe the process of retesting a theory in light of ambiguous experimental results
 - (E) provide the basis for an argument intended to dismiss a new theory
23. The passage is primarily concerned with
- (A) discussing the value of speculation in a scientific discipline
 - (B) summarizing the reasons for the rejection of an established theory by the scientific community
 - (C) describing the role that experimental research plays in a scientific discipline
 - (D) examining a critical stage in the evolution of theories concerning the nature of a physical phenomenon
 - (E) comparing the various assumptions that lie at the foundation of a scientific discipline

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The following passage was written in the mid-1990s.

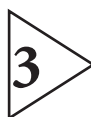
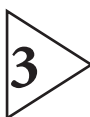
Users of the Internet—the worldwide network of interconnected computer systems—envision it as a way for people to have free access to information via their personal computers. Most Internet communication
(5) consists of sending electronic mail or exchanging ideas on electronic bulletin boards; however, a growing number of transmissions are of copyrighted works—books, photographs, videos and films, and sound recordings. In Canada, as elsewhere, the goals of
(10) Internet users have begun to conflict with reality as copyright holders look for ways to protect their material from unauthorized and uncompensated distribution.

Copyright experts say that Canadian copyright law,
(15) which was revised in 1987 to cover works such as choreography and photography, has not kept pace with technology—specifically with digitalization, the conversion of data into a series of digits that are transmitted as electronic signals over computer
(20) networks. Digitalization makes it possible to create an unlimited number of copies of a book, recording, or movie and distribute them to millions of people around the world. Current law prohibits unauthorized parties from reproducing a work or any substantial part of it in
(25) any material form (e.g., photocopies of books or pirated audiotapes), but because digitalization merely transforms the work into electronic signals in a computer's memory, it is not clear whether digitalization constitutes a material reproduction—and
(30) so unauthorized digitalization is not yet technically a crime.

Some experts propose simply adding unauthorized digitalization to the list of activities proscribed under current law, to make it clear that copyright holders own
(35) electronic reproduction rights just as they own rights to other types of reproduction. But criminalizing digitalization raises a host of questions. For example, given that digitalization allows the multiple recipients of a transmission to re-create copies of a work, would
(40) only the act of digitalization itself be criminal, or should each copy made from the transmission be considered a separate instance of piracy—even though those who made the copies never had access to the original? In addition, laws against digitalization might
(45) be virtually unenforceable given that an estimated 20 million people around the world have access to the Internet, and that copying and distributing material is a relatively simple process. Furthermore, even an expanded law might not cover the majority of
(50) transmissions, given the vast numbers of users who are academics and the fact that current copyright law allows generous exemptions for those engaged in private study or research. But even if the law is revised to contain a more sophisticated treatment of
(55) digitalization, most experts think it will be hard to resolve the clash between the Internet community, which is accustomed to treating information as raw material available for everyone to use, and the publishing community, which is accustomed to treating
(60) it as a commodity owned by its creator.

24. Which one of the following most accurately expresses the main point of the passage?
- (A) Despite the widely recognized need to revise Canadian copyright law to protect works from unauthorized reproduction and distribution over the Internet, users of the Internet have mounted many legal challenges to the criminalizing of digitalization.
 - (B) Although the necessity of revising Canadian copyright law to protect works from unauthorized reproduction and distribution over the Internet is widely recognized, effective criminalizing of digitalization is likely to prove highly complicated.
 - (C) While the unauthorized reproduction and distribution of copyrighted works over the Internet is not yet a crime, legal experts believe it is only a matter of time before Canadian copyright law is amended to prohibit unauthorized digitalization.
 - (D) Despite the fact that current Canadian copyright law does not cover digitalization, the unauthorized reproduction and distribution of copyrighted works over the Internet clearly ought to be considered a crime.
 - (E) Although legal experts in Canada disagree about the most effective way to punish the unauthorized reproduction and distribution of copyrighted works over the Internet, they nonetheless agree that such digitalization should clearly be a punishable crime.
25. Given the author's argument, which one of the following additions to current Canadian copyright law would most likely be an agreeable compromise to both the Internet community and the publishing community?
- (A) Digitalization of copyrighted works is permitted to Internet users who pay a small fee to copyright holders.
 - (B) Digitalization of copyrighted works is prohibited to Internet users who are not academics.
 - (C) Digitalization of copyrighted works is permitted to all Internet users without restriction.
 - (D) Digitalization of copyrighted works is prohibited to all Internet users without exception.
 - (E) Digitalization of copyrighted works is permitted to Internet users engaged in research.

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26. The discussion in the second paragraph is intended primarily to explain which one of the following?
- (A) how copyright infringement of protected works is punished under current Canadian copyright law
 - (B) why current Canadian copyright law is not easily applicable to digitalization
 - (C) how the Internet has caused copyright holders to look for new forms of legal protection
 - (D) why copyright experts propose protecting copyrighted works from unauthorized digitalization
 - (E) how unauthorized reproductions of copyrighted works are transmitted over the Internet
27. The passage supports each of the following inferences EXCEPT:
- (A) It is unlikely that every instance of digitalization could be detected under a copyright law revised to criminalize digitalization.
 - (B) Criminalizing unauthorized digitalization appears to be consistent with the publishing community's treatment of information as an owned commodity.
 - (C) When copyright law is revised to cover digitalization, the revised law will include a prohibition on making copies from an unauthorized digitalization of a copyrighted work.
 - (D) The number of instances of unauthorized digitalization would likely rise if digitalization technology were made even easier to use.
 - (E) Under current law, many academics are allowed to make copies of copyrighted works as long as they are used only for private research.
28. Which one of the following views can most reasonably be attributed to the experts cited in line 32?
- (A) Unauthorized digitalization of a copyrighted work should be considered a crime except when it is done for purposes of private study or research.
 - (B) Unauthorized digitalization of a copyrighted work should be considered a crime even when it is done for purposes of private study or research.
 - (C) Making a copy of a copyrighted work from an unauthorized digitalization of the work should not be considered a crime.
 - (D) Making a copy of a copyrighted work from an unauthorized digitalization of the work should be punished, but not as severely as making the original digitalization.
 - (E) Making a copy of a copyrighted work from an unauthorized digitalization of the work should be punished just as severely as making the original digitalization.

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.