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The earliest discovered traces of art are beads and carvings, and then paintings, from sites dating back to the Upper Paleolithic period. We might expect that early artistic efforts would be crude, but the cave paintings of Spain and southern France show a marked degree of skill. So do the naturalistic paintings on slabs of stone excavated in southern Africa. Some of those slabs appear to have been painted as much as 28,000 years ago, which suggests that painting in Africa is as old as painting in Europe. But painting may be even older than that. The early Australians may have painted on the walls of rock shelters and cliff faces at least 30,000 years ago, and maybe as much as 60,000 years ago. The researchers Peter Ucko and Andree Rosenfeld identified three principal locations of paintings in the caves of western Europe: (1) in obviously inhabited rock shelters and cave entrances; (2) in galleries immediately off the inhabited areas of caves; and (3) in the inner reaches of caves, whose difficulty of access has been interpreted by some as a sign that magical-religious activities were performed there. The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. "Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art." Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing. The particular symbolic significance of the cave paintings in southwestern France is more explicitly revealed, perhaps, by the results of a study conducted by researchers Patricia Rice and Ann Paterson. The data they present suggest that the animals portrayed in the cave paintings were mostly the ones that the painters preferred for meat and for materials such as hides. For example, wild cattle (bovines) and horses are portrayed more often than we would expect by chance, probably because they were larger and heavier (meatier) than other animals in the environment. In addition, the paintings mostly portray animals that the painters may have feared the most because of their size, speed, natural weapons such as tusks and horns, and the unpredictability of their behavior. That is, mammoths, bovines, and horses are portrayed more often than deer and reindeer. Thus, the paintings are consistent with the idea that the art is related to the importance of hunting in the economy of Upper Paleolithic people. Consistent with this idea, according to the investigators, is the fact that the art of the cultural period that followed the Upper Paleolithic also seems to reflect how people got their food. But in that period, when getting food no longer depended on hunting large game animals (because they were becoming extinct), the art ceased to focus on portrayals of animals. Upper Paleolithic art was not confined to cave paintings. Many shafts of spears and similar objects were decorated with figures of animals. The anthropologist Alexander Marshack has an interesting interpretation of some of the engravings made during the Upper Paleolithic. He believes that as far back as 30,000 B.C., hunters may have used a system of notation, engraved on bone and stone, to mark phases of the Moon. If this is true, it would mean that Upper Paleolithic people were capable of complex

thought and were consciously aware of their environment. In addition to other artworks, figurines representing the human female in exaggerated form have also been found at Upper Paleolithic sites. It has been suggested that these figurines were an ideal type or an expression of a desire for fertility.

question 1

Paragraph 1 supports which of the following statements about painting in Europe?

- A It is much older than painting in Australia.
- B It is as much as 28,000 years old.
- C It is not as old as painting in southern Africa.
- D It is much more than 30,000 years old.

question 2

According to paragraph 2, what makes some researchers think that certain cave paintings were connected with magical-religious activities?

- A The paintings were located where many people could easily see them, allowing groups of people to participate in the magical-religious activities.
- B Upper Paleolithic people shared similar beliefs with contemporary peoples who use paintings of animals in their magical-religious rituals.
- C Evidence of magical-religious activities has been found in galleries immediately off the inhabited areas of caves.
- D The paintings were found in hard-to-reach places away from the inhabited parts of the cave.

question 3

Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

- A Upper Paleolithic people, like many contemporary peoples, believed that if they drew a human image in their cave art, it would cause death or injury.
- B Many contemporary people believe that the drawing of a human image can

cause death or injury, so they, like Upper Paleolithic people, rarely depicted human figures in their cave art.

C If Upper Paleolithic people, like many contemporary peoples, believed that the drawing of a human image could cause death or injury, this belief might explain why human figures are rarely depicted in cave art.

D Although many contemporary peoples believe that the drawing of a human image can cause death or injury, researchers cannot explain why Upper Paleolithic people rarely depicted human figures in their cave art.

question 4

According to paragraph 3, scholars explained chips in the painted figures of animals by proposing that

A Upper Paleolithic artists used marks to record the animals they had seen

B the paintings were inspired by the need to increase the supply of animals for hunting

C the artists had removed rough spots on the cave walls

D Upper Paleolithic people used the paintings to increase their luck at hunting

question 5

Why does the author mention that Upper Paleolithic cave art seemed to have "reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing" ?

A To argue that Upper Paleolithic art ceased to include animals when herds of game became scarce

B To provide support for the idea that the aim of the paintings was to increase the supply of animals for hunting

C To emphasize the continued improvement in the quality of cave art throughout the Upper Paleolithic period

D To show the direct connection between the decrease in herds of game and the end of the Upper Paleolithic period

question 6

According to paragraph 4, scholars believe that wild cattle, horses, and mammoths are the animals most frequently portrayed in cave paintings for all of the following reasons EXCEPT:

- A These animals were difficult to hunt because their unpredictable behavior.
- B People preferred these animals for their meat and for their skins.
- C The painters admired the beauty of these large animals.
- D People feared these animals because of their size and speed.

question 7

According to paragraph 4, what change is evident in the art of the period following the Upper Paleolithic?

- A This new art starts to depict small animals rather than large ones.
- B This new art ceases to reflect the ways in which people obtained their food.
- C This new art no longer consists mostly of representations of animals.
- D This new art begins to show the importance of hunting to the economy.

question 8

According to paragraph 5, which of the following has been used as evidence to suggest that Upper Paleolithic people were capable of complex thought and conscious awareness of their environment?

- A They engraved animal figures on the shafts of spears and other objects.
- B They may have used engraved signs to record the phases of the Moon.
- C Their figurines represented the human female in exaggerated form.
- D They may have used figurines to portray an ideal type or to express a desire for fertility.

question 9

Look at the four squares [] that indicate where the following sentence could be added to the passage. Where would the sentence best fit?

The earliest discovered traces of art are beads and carvings, and then paintings, from sites dating back to the Upper Paleolithic period. We might expect that early artistic efforts would be crude, but the cave paintings of Spain and southern France show a marked degree of skill. So do the naturalistic paintings on slabs of stone excavated in southern Africa. Some of those slabs appear to have been painted as much as 28,000 years ago, which suggests that painting in Africa is as old as painting in Europe. But painting may be even older than that. The early Australians may have painted on the walls of rock shelters and cliff faces at least 30,000 years ago, and maybe as much as 60,000 years ago. The researchers Peter Ucko and Andree Rosenfeld identified three principal locations of paintings in the caves of western Europe: (1) in obviously inhabited rock shelters and cave entrances; (2) in galleries immediately off the inhabited areas of caves; and (3) in the inner reaches of caves, whose difficulty of access has been interpreted by some as a sign that magical-religious activities were performed there. The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. "Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art." Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. [] This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. [] But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. [] Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing. [] The particular symbolic significance of the cave paintings in southwestern France is more explicitly revealed, perhaps, by the results of a study conducted by researchers Patricia Rice and Ann Paterson. The data they present suggest that the animals portrayed in the cave paintings were mostly the ones that the painters preferred for meat and for materials such as hides. For example, wild cattle (bovines) and horses are portrayed more often than we would expect by chance, probably because they were larger and heavier (meatier) than other animals in the environment. In addition, the paintings mostly portray animals that the painters may have feared the most because of their size, speed, natural weapons such as tusks and horns, and the unpredictability of their behavior. That is, mammoths, bovines, and horses are portrayed more often than deer and reindeer. Thus, the paintings are consistent with the idea that the art is related to the importance of hunting in the economy of Upper Paleolithic people. Consistent with this idea, according to the investigators, is the fact that the art of the cultural period that followed the Upper Paleolithic also seems to reflect how people got their food. But in that period, when getting food no longer depended on hunting large game animals (because they were becoming extinct), the art ceased to focus on portrayals of animals. Upper Paleolithic art was not confined to cave paintings. Many shafts of spears and similar objects were decorated with figures of animals. The anthropologist

Alexander Marshack has an interesting interpretation of some of the engravings made during the Upper Paleolithic. He believes that as far back as 30,000 B.C., hunters may have used a system of notation, engraved on bone and stone, to mark phases of the Moon. If this is true, it would mean that Upper Paleolithic people were capable of complex thought and were consciously aware of their environment. In addition to other artworks, figurines representing the human female in exaggerated form have also been found at Upper Paleolithic sites. It has been suggested that these figurines were an ideal type or an expression of a desire for fertility.

question 10

Directions: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that explain the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. This question is worth 2 points.

- A. Researchers have proposed several different explanations for the fact that animals were the most common subjects in the cave paintings.
- B. The art of the cultural period that followed the Upper Paleolithic ceased to portray large game animals and focused instead on the kinds of animals that people of that period preferred to hunt.
- C. Some researchers believe that the paintings found in France provide more explicit evidence of their symbolic significance than those found in Spain, southern Africa, and Australia.
- D. The cave paintings focus on portraying animals without also depicting the natural environments in which these animals are typically found.
- E. Some researchers have argued that the cave paintings mostly portrayed large animals that provided Upper Paleolithic people with meat and materials.
- F. Besides cave paintings, Upper Paleolithic people produced several other kinds of artwork, one of which has been thought to provide evidence of complex thought.