

PRACTICE SET 3

EARLY CINEMA

The cinema did not emerge as a form of mass consumption until its technology evolved from the initial “peepshow” format to the point where images were projected on a screen in a darkened theater. In the peepshow format, a film was viewed through a small opening in a machine that was created for that purpose. Thomas Edison’s peepshow device, the Kinetoscope, was introduced to the public in 1894. It was designed for use in Kinetoscope parlors, or arcades, which contained only a few individual machines and permitted only one customer to view a short, 50-foot film at any one time. The first Kinetoscope parlors contained five machines. For the price of 25 cents (or 5 cents per machine), customers moved from machine to machine to watch five different films (or, in the case of famous prizefights, successive rounds of a single fight).

These Kinetoscope arcades were modeled on phonograph parlors, which had proven successful for Edison several years earlier. In the phonograph parlors, customers listened to recordings through individual ear tubes, moving from one machine to the next to hear different recorded speeches or pieces of music. The Kinetoscope parlors functioned in a similar way. Edison was more interested in the sale of Kinetoscopes (for roughly \$1,000 apiece) to these parlors than in the films that would be run in them (which cost approximately \$10 to \$15 each). He refused to develop projection technology, reasoning that if he made and sold projectors, then exhibitors would purchase only one machine—a projector—from him instead of several.

Exhibitors, however, wanted to maximize their profits, which they could do more readily by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission. About a year after the opening of the first Kinetoscope parlor in 1894, showmen such as Louis and Auguste Lumière, Thomas Armat and Charles Francis Jenkins, and Orville and Woodville Latham (with the assistance of Edison’s former assistant, William Dickson) perfected projection devices. These early projection devices were used in vaudeville theaters, legitimate theaters, local town halls, makeshift storefront theaters, fairgrounds, and amusement parks to show films to a mass audience.

With the advent of projection in 1895–1896, motion pictures became the ultimate form of mass consumption. Previously, large audiences had viewed spectacles at the theater, where vaudeville, popular dramas, musical and minstrel shows, classical plays, lectures, and slide-and-lantern shows had been presented to several hundred spectators at a time. But the movies differed significantly from these other forms of entertainment, which depended on either live performance or (in the case of the slide-and-lantern shows) the active involvement of a master of ceremonies who assembled the final program.

Although early exhibitors regularly accompanied movies with live acts, the substance of the movies themselves is mass-produced, prerecorded material that can easily be reproduced by theaters with little or no active participation by the exhibitor. Even though early exhibitors shaped their film programs by mixing films and other entertainments together in whichever way they thought would be most attractive to audiences or by accompanying them with lectures, their creative control remained limited. What audiences came to see was the technological marvel of the movies; the lifelike reproduction of the commonplace

motion of trains, of waves striking the shore, and of people walking in the street; and the magic made possible by trick photography and the manipulation of the camera.

With the advent of projection, the viewer's relationship with the image was no longer private, as it had been with earlier peepshow devices such as the Kinetoscope and the Mutoscope, which was a similar machine that reproduced motion by means of successive images on individual photographic cards instead of on strips of celluloid. It suddenly became public—an experience that the viewer shared with dozens, scores, and even hundreds of others. At the same time, the image that the spectator looked at expanded from the minuscule peepshow dimensions of 1 or 2 inches (in height) to the life-size proportions of 6 or 9 feet.

Directions: Now answer the questions.

P
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1

The cinema did not emerge as a form of mass consumption until its technology evolved from the initial "peepshow" format to the point where images were projected on a screen in a darkened theater. In the peepshow format, a film was viewed through a small opening in a machine that was created for that purpose. Thomas Edison's peepshow device, the Kinetoscope, was introduced to the public in 1894. It was designed for use in Kinetoscope parlors, or arcades, which contained only a few individual machines and permitted only one customer to view a short, 50-foot film at any one time. The first Kinetoscope parlors contained five machines. For the price of 25 cents (or 5 cents per machine), customers moved from machine to machine to watch five different films (or, in the case of famous prizefights, successive rounds of a single fight).

1. According to paragraph 1, all of the following were true of viewing films in Kinetoscope parlors EXCEPT:
 - (A) One individual at a time viewed a film.
 - (B) Customers could view one film after another.
 - (C) Prizefights were the most popular subjects for films.
 - (D) Each film was short.

PARAGRAPH 2

These Kinetoscope arcades were modeled on phonograph parlors, which had proven successful for Edison several years earlier. In the phonograph parlors, customers listened to recordings through individual ear tubes, moving from one machine to the next to hear different recorded speeches or pieces of music. The Kinetoscope parlors functioned in a similar way. Edison was more interested in the sale of Kinetoscopes (for roughly \$1,000 apiece) to these parlors than in the films that would be run in them (which cost approximately \$10 to \$15 each). He refused to develop projection technology, reasoning that if he made and sold projectors, then exhibitors would purchase only one machine—a projector—from him instead of several.

2. The author discusses phonograph parlors in paragraph 2 in order to
 - (A) explain Edison's financial success
 - (B) describe the model used to design Kinetoscope parlors
 - (C) contrast their popularity to that of Kinetoscope parlors
 - (D) illustrate how much more technologically advanced Kinetoscope parlors were
3. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect answer choices change the meaning in important ways or leave out essential information.
 - (A) Edison was more interested in developing a variety of machines than in developing a technology based on only one.
 - (B) Edison refused to work on projection technology because he did not think exhibitors would replace their projectors with newer machines.
 - (C) Edison did not want to develop projection technology because it limited the number of machines he could sell.
 - (D) Edison would not develop projection technology unless exhibitors agreed to purchase more than one projector from him.

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Exhibitors, however, wanted to maximize their profits, which they could do more **readily** by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission. About a year after the opening of the first Kinetoscope parlor in 1894, showmen such as Louis and Auguste Lumière, Thomas Armat and Charles Francis Jenkins, and Orville and Woodville Latham (with the assistance of Edison's former assistant, William Dickson) perfected projection devices. These early projection devices were used in vaudeville theaters, legitimate theaters, local town halls, makeshift storefront theaters, fairgrounds, and amusement parks to show films to a mass audience.

4. The word “**readily**” in the passage is closest in meaning to

(A) frequently
(B) easily
(C) intelligently
(D) obviously

P
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4

With the advent of projection in 1895–1896, motion pictures became the ultimate form of mass consumption. Previously, large audiences had viewed spectacles at the theater, where vaudeville, popular dramas, musical and minstrel shows, classical plays, lectures, and slide-and-lantern shows had been presented to several hundred spectators at a time. But the movies differed significantly from these other forms of entertainment, which depended on either live performance or (in the case of the slide-and-lantern shows) the active involvement of a master of ceremonies who assembled the final program.

5. According to paragraph 4, how did the early movies differ from previous spectacles that were presented to large audiences?

(A) They were a more expensive form of entertainment.
(B) They were viewed by larger audiences.
(C) They were more educational.
(D) They did not require live entertainers.

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5

Although early exhibitors regularly accompanied movies with live acts, the substance of the movies themselves is mass-produced, prerecorded material that can easily be reproduced by theaters with little or no active participation by the exhibitor. Even though early exhibitors shaped their film programs by mixing films and other entertainments together in whichever way they thought would be most attractive to audiences or by accompanying them with lectures, their creative control remained limited. What audiences came to see was the technological marvel of the movies; the lifelike reproduction of the commonplace motion of trains, of waves striking the shore, and of people walking in the street; and the magic made possible by trick photography and the manipulation of the camera.

6. According to paragraph 5, what role did early exhibitors play in the presentation of movies in theaters?
- (A) They decided how to combine various components of the film program.
 - (B) They advised filmmakers on appropriate movie content.
 - (C) They often took part in the live-action performances.
 - (D) They produced and prerecorded the material that was shown in the theaters.

P
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6

With the advent of projection, the viewer's relationship with the image was no longer private, as it had been with earlier peepshow devices such as the Kinetoscope and the Mutoscope, which was a similar machine that reproduced motion by means of successive images on individual photographic cards instead of on strips of celluloid. It suddenly became public—an experience that the viewer shared with dozens, scores, and even hundreds of others. At the same time, the image that the spectator looked at expanded from the minuscule peepshow dimensions of 1 or 2 inches (in height) to the life-size proportions of 6 or 9 feet.

7. The word "It" in the passage refers to
- (A) the advent of projection
 - (B) the viewer's relationship with the image
 - (C) a similar machine
 - (D) celluloid
8. According to paragraph 6, the images seen by viewers in the earlier peepshows, compared with the images projected on the screen, were relatively
- (A) small in size
 - (B) inexpensive to create
 - (C) unfocused
 - (D) limited in subject matter

(A) Exhibitors, however, wanted to maximize their profits, which they could do more readily by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission. (B) About a year after the opening of the first Kinetoscope parlor in 1894, showmen such as Louis and Auguste Lumière, Thomas Armat and Charles Francis Jenkins, and Orville and Woodville Latham (with the assistance of Edison's former assistant, William Dickson) perfected projection devices. (C) These early projection devices were used in vaudeville theaters, legitimate theaters, local town halls, makeshift storefront theaters, fairgrounds, and amusement parks to show films to a mass audience. (D)

9. **Directions:** Look at the part of the passage that is displayed above. The letters (A), (B), (C), and (D) indicate where the following sentence could be added.

When this widespread use of projection technology began to hurt his Kinetoscope business, Edison acquired a projector developed by Armat and introduced it as “Edison’s latest marvel, the Vitascope.”

Where would the sentence best fit?

- (A) Choice A
- (B) Choice B
- (C) Choice C
- (D) Choice D

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 express the most important ideas in the passage. Some answer choices 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.**

The technology for modern cinema evolved at the end of the nineteenth century.

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Answer Choices

- [A] Kinetoscope parlors for viewing films were modeled on phonograph parlors.
- [B] Thomas Edison's design of the Kinetoscope inspired the development of large-screen projection.
- [C] Early cinema allowed individuals to use special machines to view films privately.
- [D] Slide-and-lantern shows had been presented to audiences of hundreds of spectators.
- [E] The development of projection technology made it possible to project images on a large screen.
- [F] Once film images could be projected, the cinema became a form of mass consumption.

PRACTICE SET 4

AGGRESSION

When one animal attacks another, it engages in the most obvious example of aggressive behavior. Psychologists have adopted several approaches to understanding aggressive behavior in people.

The Biological Approach. Numerous biological structures and chemicals appear to be involved in aggression. One is the hypothalamus, a region of the brain. In response to certain stimuli, many animals show instinctive aggressive reactions. The hypothalamus appears to be involved in this inborn reaction pattern: electrical stimulation of part of the hypothalamus triggers stereotypical aggressive behaviors in many animals. In people, however, whose brains are more complex, other brain structures apparently moderate possible instincts.

An offshoot of the biological approach called *sociobiology* suggests that aggression is natural and even desirable for people. Sociobiology views much social behavior, including aggressive behavior, as genetically determined. Consider Darwin's theory of evolution. Darwin held that many more individuals are produced than can find food and survive into adulthood. A struggle for survival follows. Those individuals who possess characteristics that provide them with an advantage in the struggle for existence are more likely to survive and contribute their genes to the next generation. In many species, such characteristics include aggressiveness. Because aggressive individuals are more likely to survive and reproduce, whatever genes are linked to aggressive behavior are more likely to be transmitted to subsequent generations.

The sociobiological view has been attacked on numerous grounds. One is that people's capacity to outwit other species, not their aggressiveness, appears to be the dominant factor in human survival. Another is that there is too much variation among people to believe that they are dominated by, or at the mercy of, aggressive impulses.

The Psychodynamic Approach. Theorists adopting the psychodynamic approach hold that inner conflicts are crucial for understanding human behavior, including aggression. Sigmund Freud, for example, believed that aggressive impulses are inevitable reactions to the frustrations of daily life. Children normally desire to vent aggressive impulses on other people, including their parents, because even the most attentive parents cannot gratify all of their demands immediately. Yet children, also fearing their parents' punishment and the loss of parental love, come to repress most aggressive impulses. The Freudian perspective, in a sense, sees us as "steam engines." By holding in rather than venting "steam," we set the stage for future explosions. Pent-up aggressive impulses demand outlets. They may be expressed toward parents in indirect ways such as destroying furniture, or they may be expressed toward strangers later in life.

According to psychodynamic theory, the best ways to prevent harmful aggression may be to encourage less harmful aggression. In the steam-engine analogy, verbal aggression may vent some of the aggressive steam. So might cheering on one's favorite sports team. Psychoanalysts, therapists adopting a psychodynamic approach, refer to the venting of aggressive impulses as "catharsis."¹ Catharsis is theorized to be a safety valve. But research findings on the usefulness of catharsis are mixed. Some studies suggest that catharsis leads

to reductions in tension and a lowered likelihood of future aggression. Other studies, however, suggest that letting some steam escape actually encourages more aggression later on.

The Cognitive Approach. Cognitive psychologists assert that our behavior is influenced by our values, by the ways in which we interpret our situations, and by choice. For example, people who believe that aggression is necessary and justified—as during wartime—are likely to act aggressively, whereas people who believe that a particular war or act of aggression is unjust, or who think that aggression is never justified, are less likely to behave aggressively.

One cognitive theory suggests that aggravating and painful events trigger unpleasant feelings. These feelings, in turn, can lead to aggressive action, but *not* automatically. Cognitive factors intervene. People *decide* whether they will act aggressively or not on the basis of factors such as their experiences with aggression and their interpretation of other people's motives. Supporting evidence comes from research showing that aggressive people often distort other people's motives. For example, they assume that other people mean them harm when they do not.

1. Catharsis: In psychodynamic theory, the purging of strong emotions or the relieving of tensions

Directions: Now answer the questions.

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3

An offshoot of the biological approach called *sociobiology* suggests that aggression is natural and even desirable for people. Sociobiology views much social behavior, including aggressive behavior, as genetically determined. Consider Darwin's theory of evolution. Darwin held that many more individuals are produced than can find food and survive into adulthood. A struggle for survival follows. Those individuals who possess characteristics that provide them with an advantage in the struggle for existence are more likely to survive and contribute their genes to the next generation. In many species, such characteristics include aggressiveness. Because aggressive individuals are more likely to survive and reproduce, whatever genes are linked to aggressive behavior are more likely to be transmitted to subsequent generations.

1. According to Darwin's theory of evolution, members of a species are forced to struggle for survival because
 - (A) not all individuals are skilled in finding food
 - (B) individuals try to defend their young against attackers
 - (C) many more individuals are born than can survive until the age of reproduction
 - (D) individuals with certain genes are more likely to reach adulthood

The Psychodynamic Approach. Theorists adopting the psychodynamic approach hold that inner conflicts are crucial for understanding human behavior, including aggression. Sigmund Freud, for example, believed that aggressive impulses are inevitable reactions to the frustrations of daily life. Children normally desire to vent aggressive impulses on other people, including their parents, because even the most attentive parents cannot **gratify** all of their demands immediately. Yet children, also fearing their parents' punishment and the loss of parental love, come to repress most aggressive impulses. The Freudian perspective, in a sense, sees us as "steam engines." By holding in rather than venting "steam," we set the stage for future explosions. Pent-up aggressive impulses demand outlets. They may be expressed toward parents in indirect ways such as destroying furniture, or **they** may be expressed toward strangers later in life.

2. The word "**gratify**" in the passage is closest in meaning to
 - (A) identify
 - (B) modify
 - (C) satisfy
 - (D) simplify
3. The word "**they**" in the passage refers to
 - (A) future explosions
 - (B) pent-up aggressive impulses
 - (C) outlets
 - (D) indirect ways
4. According to paragraph 5, Freud believed that children experience conflict between a desire to vent aggression on their parents and
 - (A) a frustration that their parents do not give them everything they want
 - (B) a fear that their parents will punish them and stop loving them
 - (C) a desire to take care of their parents
 - (D) a desire to vent aggression on other family members
5. Freud describes people as "**steam engines**" in order to make the point that people
 - (A) deliberately build up their aggression to make themselves stronger
 - (B) usually release aggression in explosive ways
 - (C) must vent their aggression to prevent it from building up
 - (D) typically lose their aggression if they do not express it

PARAGRAPH
7

The Cognitive Approach. Cognitive psychologists assert that our behavior is influenced by our values, by the ways in which we interpret our situations, and by choice. For example, people who believe that aggression is necessary and justified—as during wartime—are likely to act aggressively, whereas people who believe that a particular war or act of aggression is unjust, or who think that aggression is never justified, are less likely to behave aggressively.

PARAGRAPH
8

One cognitive theory suggests that aggravating and painful events trigger unpleasant feelings. These feelings, in turn, can lead to aggressive action, but *not* automatically. Cognitive factors intervene. People *decide* whether they will act aggressively or not on the basis of factors such as their experiences with aggression and their interpretation of other people's motives. Supporting evidence comes from research showing that aggressive people often distort other people's motives. For example, they assume that other people mean them harm when they do not.

6. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect answer choices change the meaning in important ways or leave out essential information.
 - (A) People who believe that they are fighting a just war act aggressively while those who believe that they are fighting an unjust war do not.
 - (B) People who believe that aggression is necessary and justified are more likely to act aggressively than those who believe differently.
 - (C) People who normally do not believe that aggression is necessary and justified may act aggressively during wartime.
 - (D) People who believe that aggression is necessary and justified do not necessarily act aggressively during wartime.
7. According to the cognitive approach described in paragraphs 7 and 8, all of the following may influence the decision whether to act aggressively EXCEPT a person's
 - (A) moral values
 - (B) previous experiences with aggression
 - (C) instinct to avoid aggression
 - (D) beliefs about other people's intentions

The Psychodynamic Approach. Theorists adopting the psychodynamic approach hold that inner conflicts are crucial for understanding human behavior, including aggression. Sigmund Freud, for example, believed that aggressive impulses are inevitable reactions to the frustrations of daily life. Children normally desire to vent aggressive impulses on other people, including their parents, because even the most attentive parents cannot gratify all of their demands immediately. **(A)** Yet children, also fearing their parents' punishment and the loss of parental love, come to repress most aggressive impulses. **(B)** The Freudian perspective, in a sense, sees us as "steam engines." **(C)** By holding in rather than venting "steam," we set the stage for future explosions. **(D)** Pent-up aggressive impulses demand outlets. They may be expressed toward parents in indirect ways such as destroying furniture, or they may be expressed toward strangers later in life.

8. **Directions:** Look at the part of the passage that is displayed above. The letters **(A)**, **(B)**, **(C)**, and **(D)** indicate where the following sentence could be added.

According to Freud, however, impulses that have been repressed continue to exist and demand expression.

Where would the sentence best fit?

- Choice A
- Choice B
- Choice C
- Choice D

9. **Directions:** Complete the table below by matching five of the six answer choices with the approach to aggression that they exemplify. **This question is worth 3 points.**

Approach to Understanding Aggression	Associated Claims
Biological Approach	• _____
Psychodynamic Approach	• _____ • _____
Cognitive Approach	• _____ • _____

Answer Choices

- A Aggressive impulses toward people are sometimes expressed in indirect ways.
- B Aggressiveness is often useful for individuals in the struggle for survival.
- C Aggressive behavior may involve a misunderstanding of other people's intentions.
- D The need to express aggressive impulses declines with age.
- E Acting aggressively is the result of a choice influenced by a person's values and beliefs.
- F Repressing aggressive impulses can result in aggressive behavior.