

20 Questions  
Time--25 minutes

Directions: Each passage below is followed by questions based on its content. For each question you are to choose the best answer; that is, the one that answers the question most accurately and completely. Answer all questions following a passage on the basis of what is stated or implied in that passage.

Questions 1 - 7

In a recent survey, Garber and Holtz concluded that the average half-hour children's television show contains 47 violent acts. When asked about the survey, network (5) television executive Jean Pater responded, "I sure as heck don't think that Bugs Bunny's pouring a glass of milk over a chipmunk's head is violence." Unfortunately, both Garber and Holtz and Pater beg the question. (10) The real issue is whether children view such acts as violence.

The violence programming aimed at children almost always appears in the context of fantasy. Cartoon violence generally (15) includes animation, humor, and a remote setting; make-believe violence generally uses only the first two cues; realistic, acted violence, which is not used in programming for children, depends entirely on the viewer's (20) knowledge that the portrayal is fictional. Most children as young as four years can distinguish these three contexts, though there is no support for the idea that children, especially young children, can differentiate (25) types of violence on a cognitive or rational basis--for example, by justification of the motives for the violent behavior. There is no evidence of direct imitation of television violence by children, though (30) there is evidence that fantasy violence can energize previously learned aggressive responses such as a physical attack on another child during play. It is by no means clear, however, that the violence in a portrayal is

(35) solely responsible for this energizing effect. Rather, the evidence suggests that any exciting material can trigger subsequent aggressive behavior and that it is the excitation rather than the portrayal of violence (40) that instigates or energizes any subsequent violent behavior. "Cold" imitation of violence by children is extremely rare, and the very occasional evidence of direct, imitative associations between television violence and (45) aggressive behavior has been limited to extremely novel and violent acts by teenagers or adults with already established patterns of deviant behavior. The instigational effect means, in the short-term, that exposure to (50) violent portrayals could be dangerous if shortly after the exposure (within 15 to 20 minutes), the child happens to be in a situation that calls for interpersonal aggression as an appropriate response, e.g., an (55) argument between siblings or among peers. This same instigational effect, however, could be produced by other exciting but nonviolent television content or by any other excitational source, including, ironically, a (60) parent's turning off the set.

So there is no convincing causal evidence of any cumulative instigational effects such as more aggressive or violent dispositions in children. In fact, passivity is more likely a (65) long-term result of heavy viewing of television violence. The evidence does not warrant the strong conclusions advanced by many critics who tend to use television violence as a scapegoat to draw public attention away (70) from the real causes of violence--causes like abusive spouses and parents and a culture that celebrates violence generally.

1. The primary purpose of the passage is to
  - (A) correct a popular misconception
  - (B) outline the history of a theory
  - (C) propose a solution to a social problem
  - (D) criticize the work of earlier researchers

(E) offer a theory of criminal behavior

2. According to the passage, all of the following would deter a child from regarding an incident of television violence as real EXCEPT:

- (A) including easily recognized cartoon characters
- (B) explaining that characters mean to do no harm
- (C) having characters laugh at their misfortunes
- (D) using a futuristic setting with spaceships and robots
- (E) setting the action in prehistoric times

3. It can be inferred that the author uses the word appropriate in line 54 to mean

- (A) acceptable
- (B) desirable
- (C) learned
- (D) normal
- (E) violent

4. The author implies that a child who has an argument with a sibling two to three hours after watching fantasy violence on television would

- (A) almost surely be more aggressive than usual
- (B) tend to act out the fantasy violence on the sibling
- (C) probably not be unusually violent or aggressive
- (D) likely lapse into a state of passivity
- (E) generally, but not always, be more violent

5. The author mentions the possible effect of a parent's turning off a television (line 60) in order to

- (A) demonstrate that children are able to distinguish fantasy violence from real violence
- (B) highlight the fact that it is not violence but energy level that stimulates behavior
- (C) refute the suggestion that children are able to understand the motive for a violent action
- (D) question the evidence for the proposition that television violence causes violent behavior
- (E) show that reducing the number of hours a child watches television effectively eliminates passivity

6. The author would most likely agree with which of the following statements?

- (A) The question of how television affects children cannot be answered by defining or redefining the term "violent" but only by assessing the effect of programming

on behavior.

(B) The lack of direct causal evidence of any long-lasting effect of television viewing on the behavior of children proves that children's programs do not contain violence.

(C) The number of violent acts in a television program provides an indication of the cumulative energizing effect that viewing the program is likely to have on behavior.

(D) Adult action programming which features actors engaged in violent behavior is likely to have the same behavioral effects as a cartoon showing similar behavior.

(E) The disagreement between the television industry and its critics over the content of programming for children could be resolved by finding an appropriate definition of "violent."

7. Which of the following best describes the author's attitude about critics who say that television is an important cause of violent behavior in children?

(A) qualified endorsement

(B) contemptuous dismissal

(C) enthusiastic acceptance

(D) moderate skepticism

(E) cautious criticism

#### Questions 8 - 13

It is impossible to describe the arts in the United States without reference to our extraordinary ethnic and cultural diversity, but recognition of the full spectrum of (5) different traditions has been slow in coming. The story of the realization of America's extraordinary artistic diversity can be told in three chapters, culminating in the fairly recent proliferation of cultural centers of (10) color, and demonstrates that art, like life, can flourish in many different settings.

The settlement houses of the late 1800s, supported by private philanthropy and founded to provide artistic training, produce (15) performances, and mount exhibitions, were designed to address the needs of poor European immigrants. As the communities in which settlement houses were located changed, so did their constituencies; and

(20) most of these organizations now serve communities of color. The oldest and best known, Hull House in Chicago, serves one of the country's largest multiethnic communities with immigrants from Asia, Latin (25) America, Africa, and other parts of the world.

In the 1930s, a variety of visual, performing, and literary arts projects were initiated under the aegis of the Works Progress Administration and aimed not only at providing (30) employment for artists but at generally encouraging a wide range of cultural expression. The achievements of these programs were substantial. The Negro Unit of the Federal Theater Project employed some 500 (35) blacks in New York and produced dramas focusing on Nat Turner, Harriet Tubman, and Pierre Toussaint. The Federal Music Project featured all-black opera casts and preserved, recorded, and published Negro folk music, (40) and thousands of African-Americans attended art classes funded by the Project in the South Side Community Art Center in Chicago and at the Harlem Art Center.

The 1960s saw a grassroots movement (45) among artists of color, when an unprecedented number of college-trained artists of color who possessed an understanding of the art forms of the larger society as well as those of their own communities, and who were (50) tired of being rejected or stereotyped by established arts institutions, began to create informal groups and networks. They experimented with new artistic forms, often interdisciplinary, ethnocentric productions, in the (55) process developing new audiences for the arts. The country was also in the throes of a cultural upheaval in which established models were challenged by young people from all racial, ethnic, and economic groups. (60) Many of the cultural institutions established during this period, such as the Free Southern Theater of the Student nonviolent Coordinating Committee and El Teatro Campesino of the United Farmworkers, were integral

(65) parts of the civil rights struggle. The mood of activism, experimentation, and optimism was not limited to artists of color, but it was in this cultural ferment that the concept of nonprofit, community-based, ethnically (70) specific organizations of color took root.

Many of the "culturally elite" regarded these efforts with skepticism because these "radical artists" attacked the prevailing view that tended to rate cultures and their aesthetics (75) strictly by European standards. But the result was not the devaluation of one experience at the expense of another. Rather, ethnically specific arts organizations, by preserving and sharing their own cultural (80) heritages, promoted the unique cultural and artistic pluralism of the United States.

8. The author is primarily concerned with
- (A) celebrating cultural diversity in the United States
  - (B) presenting a definition of art and aesthetics
  - (C) explaining the concept of the settlement house
  - (D) describing the realization of America's artistic diversity
  - (E) encouraging the growth of cultural centers
9. The author's purpose in mentioning Hull House (line 22) is to
- (A) give an illustration of an ethnically specific arts organization of color
  - (B) explain in further detail the process of establishing a settlement house
  - (C) show how patterns of immigration help determine the ethnic make-up of communities
  - (D) provide an example of a settlement house that now serves a community of color
  - (E) describe a model for cultural centers that serve ethnically diverse communities
10. According to the passage, all of the following are true of the artists of color who worked during the 1960s EXCEPT:
- (A) They developed new forms of artistic expression.
  - (B) They contributed to the civil rights movement.
  - (C) They worked with people from other disciplines.
  - (D) They often focused on their own ethnic traditions.
  - (E) They benefited greatly from government grants.

11. The passage suggests that the primary function of the Works Progress Administration was to

- (A) fund arts organizations
- (B) encourage artistic expression
- (C) establish cultural centers
- (D) create jobs for the unemployed
- (E) maximize cultural diversity

12. With which of the following statements would the author most likely agree?

- (A) Familiarity with one aesthetic tradition can blind people to the beauty of an alternative tradition.
- (B) Government support for the arts is necessary if culture is to flourish.
- (C) Counter-cultural revolutions are most successful when lead by artists rather than intellectuals.
- (D) The European tradition of aesthetics is less valid than the traditions of people of color.
- (E) The cultural contribution of an artist depends upon the level of formal education attained by the artist.

13. The author regards the achievements of the artists of color of the 1960s as

- (A) well-intentioned but amateurish
- (B) innovative but unimportant
- (C) radical and invaluable
- (D) political and misguided
- (E) predictable and derivative

Questions 14 -20

Literary critics are fond of referring to a work as a "musical novel" whenever a writer employs techniques that can be conveniently described in musical terminology, but the (5) notion that all such works are of the same genre is an oversimplification. The writers who have given us the most important "musical novels" have used musical techniques for very different purposes.

(10) In *The Waves*, Virginia Woolf uses musical techniques to evoke imagery. Early in the novel, a descriptive leitmotif is introduced for each of the six characters, and colors associated with different settings are like

(15) chords that are sounded again and again. A musical composition, however, is heard in time; a novel exists outside of time. In this sense, the words of a novel are more like the notes of a score, and the reader like the (20) musician; so Woolf needed a literary device to keep time. Her solution is again visual and is expressed in the novel's title. The rise and fall of the sea waves are a metronome, seen but not heard by the reader; like the (25) movements of the conductor's baton, they provide the tempo.

In *Moderato Cantabile*, Marguerite Duras follows the form of the first movement of a sonata, presenting and developing two (30) contrasting themes in different keys--the first tonic, the second dominant--and finally resolving them in a recapitulation by modulation of the second theme to the key of the first theme, thereby providing resolution and (35) closure, an interesting form for exploring the duality of human experience. "Moderato" indicates measure and control, and the time signature of the sonata is a square four-four: Anne's life is structured and boring. (40) "Cantabile" signifies the lyrical impulse: She is stifled by a structured, boring life. In the second chapter, Anne begins her strange affair with Chauvin. Chauvin, or the second theme, is Anne's quest for the "cantabile." (45) They meet again and again, at the same bar and always at the same time of day, until the eighth chapter. Then, just as the eighth note of the musical scale is the same as the first--the tonic--but an octave higher, the final (50) resolution comes in the form of a symbolic reenactment of the murder that occurs at the end of the first chapter:

Chauvin: I wish you were dead.

Anne: I already am.

(60) And Anne returns permanently to her boring life.

When most literary critics pronounce

both *The Waves* and *Moderato Cantabile* "musical novels," it is these gross features (65) that they have in mind; and so they overlook what makes *Moderato Cantabile* a truly musical novel: It is actually "heard" by the reader. The novel is mostly dialogue punctuated by the sounds of a radio, boats, and (70) crowds, like musical phrases defined by rests; all that we know and all that we need to know of Anne and Chauvin is what we hear them say. Ironically, this technique that makes *Moderato Cantabile* more successful (75) than *The Waves* as a "musical novel" may account for Duras' relative lack of success as a filmmaker. Despite the great success of her screenplay for "*Hiroshima, Mon Amour*," few of the 19 films that she wrote and directed (80) did well, primarily because words often replaced action entirely.

14. The author's primary concern is to  
(A) provide a definition for the phrase "musical novel"  
(B) compare the literary works of Virginia Woolf to those of Marguerite Duras  
(C) show that the term "musical novel" does not have a clear, unambiguous meaning  
(D) provide guidelines for interpreting musical novels  
(E) evaluate the relative effectiveness of different literary techniques

15. According to the author, *The Waves* is less successful than *Moderato Cantabile* in creating the experience of music for the reader because  
(A) Woolf used musical devices primarily to evoke visual images  
(B) sea waves make a rhythmic crashing sound as they break on the beach  
(C) *The Waves* does not parallel a musical structure such as a sonata  
(D) a conductor's baton is seen but not heard by audience members  
(E) the title *Moderato Cantabile* has a musical significance

16. The author mentions Duras' lack of success as a filmmaker in order to

- (A) prove that good novelists do not necessarily make good filmmakers
- (B) help show that dialogue has a different effect than imagery
- (C) demonstrate that Duras was an artist who was more than just a writer
- (D) suggest that a successful filmmaker needs to use action as well as dialogue
- (E) suggest that most great novels cannot be made into great films

17. Which of the following conclusions can be inferred about the musical structure of Moderato Cantabile?

- (A) Chapter two of the novel is intended to represent the recapitulation.
- (B) The symbolic re-enactment of the murder represents the modulation of the second theme.
- (C) Anne corresponds to the tonic theme, and Chauvin corresponds to the dominant theme.
- (D) Anne's return to her previous life corresponds to the end of a sonata.
- (E) The murder in the first chapter echoes the "moderato" of the novel's title.

18. Which of the following musical interpretations of the final exchange between Anne and Chauvin would the author most likely agree with?

- (A) The Anne theme has been modulated into the Chauvin theme and continues to survive Anne's departure.
- (B) Chauvin has absorbed the Anne theme, thereby providing the reconciliation of the final part of the movement.
- (C) Anne has renounced the Anne theme in favor of the Chauvin theme, so no reconciliation has actually occurred.
- (D) Both the Anne theme and the Chauvin theme continue to exist side by side in Anne and can never be reconciled.
- (E) The Chauvin theme has been modulated into the Anne theme and thereby extinguished in a reconciliation.

19. With which of the following statements would the author most likely agree?

- (A) The musical form of the sonata is ideal for exploring the complexities of human feelings.
- (B) Music is a more effective art form for expressing the duality of experience than literature.
- (C) Unless a novel has a title and subject matter that suggest musical form, it cannot be "heard" by the reader.

- (D) Novels with musical structures are interesting experiments but will not likely produce serious literature.  
(E) Musical structures and techniques can be used to enhance the effectiveness of a literary work.

20. The author's attitude toward Duras' work can best be described as

- (A) studied neutrality  
(B) muted criticism  
(C) scholarly indifference  
(D) qualified admiration  
(E) unbridled enthusiasm

### Answer Key

1. A  
2. B  
3. D  
4. C  
5. B

6. A  
7. B  
8. D  
9. D  
10. E

11. D  
12. A  
13. C  
14. C  
15. A

16. B  
17. C  
18. E  
19. E  
20. D