

# PRACTICE TEST 52

## Passage 2

The oldest living things on Earth are trees. Some of California's sequoias have for four thousand years looked down on the changes in the landscape and the comings and goings of humans. They sprouted from tiny seeds about the time the Egyptian pyramids were being built. Today these giant patriarchs seem as remote and inaccessible as the rocks and mountain cliffs on which they grow, like cathedral columns holding up the sky. It is hard to imagine them playing any part in the lives of mere humans or being in any way affected by the creatures that pass at their feet.

Lesser trees, however, have played an intimate role in the lives of people since they first appeared on Earth. Trees fed the fires that warmed humans: they provided shelter, food and medicine and even clothing. They also shaped people's spiritual horizons. Trees expressed the grandeur and mystery of life, as they moved through the cycle of seasons, from life to death and back to life again. Trees were the largest living things around humans and they knew that some trees had been standing on the same spot in their parent's and grandparents' time, and would continue to stand long after they were gone. No wonder these trees became symbols of strength, fruitfulness, and everlasting life.

1. What is the main idea of the passage?  
(A) Trees grow to great heights.  
(B) Trees have been important to people throughout history.  
(C) Trees make humans seem superior  
(D) Trees that grow in California are very old.
2. Which of the following is NOT mentioned in the passage as a way in which people have used trees?  
(A) For furniture                      (B) For fuel                      (C) For housing                      (D) For nourishment
3. In line 4, the phrase "giant patriarchs" could best be replaced by which of the following?  
(A) tiny seeds    (B) important leaders  
(C) towering trees    (D) Egyptian pyramids
4. In line 11, the word "they" refers to which of the following?  
(A) Trees    (B) Grandeur and mystery  
(C) Seasons    (D) People's spiritual horizons
5. The author implies that, compared with sequoias, other trees have  
(A) been in existence longer    (B) adapted more readily to their environments  
(C) been affected more by animals    (D) had a closer relationship with people
6. Where in the passage does the author make a comparison between trees and parts of a building?  
(A) Line 1    (B) Lines 4-5    (C) Lines 9-11    (D) Lines 12-14

## Passage 3

Martha Graham's territory of innumerable dances and a self-sufficient dance technique is a vast but closed territory, since to create an art out of one's experience alone ~ ultimately ~ self-limiting act. If there had been other choreographers with

Graham's gifts and her stature, her work might have seemed a more balanced part of the story of American dance. but as she built her repertory, her own language seemed to shut out all other kinds. Even when an audience thinks it discerns traces of influence from other dance styles, the totality of Graham's theatrical idiom, its control of costumes. lights. and every impulse of the dance makes the reference seem a mirage. Dance is not her main subject. It is only her servant.

Graham had achieved her autonomy by 1931. By that time. three giant figures who had invented the new twentieth-century dance were dead: Sergei Diaghilev, Anna Pavlova, and Isadora Duncan. Their era ended with them, and their dance values nearly disappeared. Their colleagues Michel Fokine and Ruth St. Denis lived on in America like whales on the beach. During the twenties, Martha Graham and her colleagues had rescued art-dance from vaudeville and movies and musical comedy and all the resonances of the idyllic mode in the United States, but in so doing they closed the channels through which different kinds of dance could speak to one another-and these' stayed closed for half a century. Modern dance dedicated itself to deep significance. It gave up lightness it gave up a wealth of exotic color, it gave up a certain kind of theatrical wit and that age-old mobile exchange between a dancer and the dancer's rhythmical and musical material. No material in modern dance was neutral. The core of the art became an obsession with meaning and allegory as expressed in bodies. Modern dance excluded its own theatrical traditions of casual play, gratuitous liveliness, the spontaneous pretense, and the rainbow of genres that had formed it. But all these things survived in the public domain, where they had always lived, and they have continued to surface in American dance, if only by accident.

1. What is the main purpose of the passage?
  - (A) To discuss Martha Graham's influences on modern dance
  - (B) To trace the origins of different dance techniques
  - (C) To argue the role of modern dance as an artistic form of expression
  - (D) To compare several famous women choreographers of the twentieth century
2. According to the passage, which of the following most influenced Martha Graham's dances and techniques?
  - (A) Her own experiences
  - (B) Exotic and idyllic themes
  - (C) Familiar classical stories
  - (D) The works of St. Denis and Duncan
3. It can be inferred from the passage that Martha Graham had become famous by
  - (A) the beginning of the nineteenth century
  - (B) the end of the nineteenth century
  - (C) the early 1920's
  - (D) the early 1930's
4. In lines 12-13, the author uses the phrase "like whales on the beach" to indicate that Fokine and St. Denis were
  - (A) good swimmers
  - (B) physically large
  - (C) out of place
  - (D) very sick
5. In lines 13-16, what criticism does the author make of Martha Graham and her colleagues?
  - (A) They patterned much of their choreographic style after vaudeville.
  - (B) They insisted that all dancers learn the same foreign choreographic style.
  - (C) They adopted the same dance values of the previous era without interjecting any new ideas.
  - (D) They prevented modern dance from expanding beyond their personal interpretations.