

## SECTION 7

Time—20 Minutes

18 Questions

**Directions:** For each of the following questions, choose the best answer and darken the corresponding oval on the answer sheet.

Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five words or sets of words labeled (A) through (E). Choose the word or set of words that, when inserted in the sentence, best fits the meaning of the sentence as a whole.


EXAMPLE:

Today's small, portable computers contrast markedly with the earliest electronic computers, which were ----.

- (A) effective
- (B) invented
- (C) useful
- (D) destructive
- (E) enormous

(A)  (B)  (C)  (D)

1. There are a small number of people in third world countries who live ---- but most people have no hope of ---- even the basic amenities of life.
  - (A) poorly . . enjoying
  - (B) responsibly . . acquiring
  - (C) pretentiously . . yielding
  - (D) simply . . missing
  - (E) lavishly . . attaining
2. Most cultures throughout history have their own creation myth, indicating that the origin of life is a ---- interest.
  - (A) distant
  - (B) universal
  - (C) mythical
  - (D) superficial
  - (E) debatable
3. While the servants quarters exemplified a simple and austere style of décor, the other rooms in the palace of Versailles were ---- and opulent.
  - (A) basic
  - (B) severe
  - (C) florid
  - (D) efficient
  - (E) straightforward
4. The teacher tried to negotiate an agreement between the quarreling students but felt ---- about the outcome because the students refused to compromise.
  - (A) cordial
  - (B) dubious
  - (C) benevolent
  - (D) biased
  - (E) prophetic
5. While the musician's biography mostly reiterates stories that many readers will find familiar, several chapters about his childhood may even be ---- to experts.
  - (A) surprising
  - (B) trivial
  - (C) boring
  - (D) unclear
  - (E) irrelevant
6. Since the mid-eighteenth century, there has been much ---- between the cultures of France and Germany despite the frequent ---- between those two countries.
  - (A) communication .. alliances
  - (B) hatred .. opposition
  - (C) interaction .. enmity
  - (D) antagonism .. misunderstandings
  - (E) hostility .. alienation

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**KAPLAN**

**Directions:** The passages below are followed by questions based on their content; questions following a pair of related passages may also be based on the relationship between the paired passages. Answer the questions on the basis of what is stated or implied in the passages and in any introductory material that may be provided.

Questions 7–18 are based on the following passages.

The following two passages discuss the unreleased movie “45 Minutes from Denver” by student filmmaker Oscar Grey. Passage 1 describes some early critiques of the film’s preview. Passage 2 is an excerpt from a magazine article in which Grey talks about his film.

**Passage 1**

At four hours and forty-five minutes, it is the longest feature film in motion picture history. Its budget of over 150 million dollars has led many pundits to speculate that it may end up being the (5) biggest flop of all time. One reviewer opened her column by likening *45 Minutes from Denver* to *Titanic*, then quickly clarified she was speaking of the ship, not the Oscar-winning film. Another critic wailed that at times during the film he felt as (10) if he was “drowning in the director’s woeful self-indulgence.”

The film was written and directed by Oscar Grey, who also stars as the main (and basically only) character. This is his second effort, his debut (15) work was 2002’s quiet hit *Revisited*, which earned him a Best Director nomination. *45 Minutes from Denver* is Grey’s loose interpretation of the life story of the mysterious and reclusive American author, Alexander Roth. The actual known details (20) of Roth’s life are spotty at best, and the liberties Mr. Grey takes while attempting to fill in the many blanks have sparked outrage in the literary community in which the author is revered. Most who have reviewed the film are suitably impressed by (25) the talented director’s extraordinary eye and acting ability, but it is the film’s questionable content and complete lack of story structure that has left the majority of movie critics predicting this film’s quick death.

(30) There are a few Hollywood insiders, however, who feel the reports of the film’s early demise have been greatly exaggerated. The quirky *Revisited* was also a critical failure, yet since its release it has managed, by word of mouth, to generate legions

- (35) of fans fiercely loyal to Grey. What’s more, just last year countless admirers of Alexander Roth braved the New York winter to stand in line just to be the first to buy his posthumously published book of short stories. But whether the fans of the filmmaker or the subject will be able to deal with the (40) apparent lack of a plot and characters, nonexistent story structure, or the unprecedented running time remains to be seen. According to film critic Michael Reynolds, “*45 Minutes* is an art film with (45) an action film’s budget and expectations. Every scene, though uniquely appealing visually, is disconnected from the next, seemingly ordered in no particular manner. There is only one character with significant dialog (Grey as Roth), no hint of (50) the traditional three-act story form, hence no drama, and there is a constant, lingering sense of confusion that is not at all cleared up when the credits mercifully roll. The only thread that keeps the story from complete disintegration are the (55) Rockies, beautifully imposing themselves upon each of Grey’s shots like an antagonist plucked from a silent film.”
- While *45 Minutes from Denver* apparently contains enough fodder to keep the coffeehouse (60) crowds in deep conversation for at least a couple of weeks, the average “summer blockbuster” fan who spends his or her hard-earned dollars on this hype machine may find themselves walking out of their local multiplex very disappointed (long (65) before the movie is over).

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## Passage 2

True beauty and experimentation in art have long been the domain of painters and poets. After the panning by the critics of *Revisited* and then its subsequent, unexpected success, I arrived at the conclusion that in the mainstream there is an appetite for cinematic art of the highest form. For too long Hollywood has been force-feeding the American audience the same old recycled formula, and we have been mindlessly ingesting it over and over again, for the simple lack of a better option. To say “regular” filmgoers are not ready for my movie is an insult to them and their intelligence. They have yet to be given an alternative—until now.

Trying to get this movie off the ground was a lesson in the prejudices and small-mindedness of Hollywood. Though I’d received numerous offers to direct and star in others’ movies after the success of my first film, finding a studio to produce *45 Minutes from Denver* was an exercise in futility. Everyone had an opinion on how to make it more “accessible”: add more characters to the movie’s script, include more dialogue, reshape the story; basically completely rewrite it because it did not fit into the cookie-cutter mold. Finally, after almost a year of begging and pleading on the steps of seemingly every major studio, I found it took only a simple quote by Francis Bacon to open one very rich, very wise investor’s eyes: “There is no excellent beauty that hath not some strangeness in the proportion.”

As for the script, attempting to structure and interpret Alexander Roth’s life into the classic three acts not only immediately struck me as awkward, but also as an injustice to the great writer himself. Roth did not attempt to put a traditionalized order to his life or his art and therefore neither could I, the Aristotles and Robert Mckees of the world be damned. The underlying theme in all of Roth’s books is the idea that only from the seemingly random disconnected events of a long arduous journey can true enlightenment spawn. I strove to accomplish this in my film, and I believe I succeeded.

Sure, there will be those who, clinging to a meaningless set of rules, will not embrace the

unconventionality of my film, but these are the descendants of those same men who ravaged Picasso. And like that great painter, I do not listen to the keys of the critic’s typewriter or the applause of the audience; I listen only to my instinct as an artist.

7. In the first paragraph of Passage 1, the reviewer compares *45 Minutes from Denver* to the *Titanic* because she believes that like the *Titanic*, the film
  - (A) will capture the world’s imagination
  - (B) is guaranteed to be an attraction because of its sheer magnitude
  - (C) will be one of the greatest box office hits of all time
  - (D) is doomed to be a disaster, but will revolutionize its industry
  - (E) is over-hyped, oversized, and doomed to disaster.
8. “Quiet” as it used in line 15 of Passage 1, most closely means
  - (A) barely audible
  - (B) lacking action
  - (C) placid in tone
  - (D) without fanfare
  - (E) financially unsuccessful
9. In lines 19–23 in Passage 1, the author describes the film’s portrayal of Alexander Roth’s life as
  - (A) an admixture of truth and dramatic license
  - (B) a complete fabrication
  - (C) a mild embellishment
  - (D) a faithful representation of the facts
  - (E) undisguised idolatry

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10. Lines 30–39 in Passage 1 (“There are ... stories”) imply that the critics who are predicting that *45 Minutes from Denver* will be a colossal failure
- (A) are correct, its bad reviews have all but sealed the film’s fate.
  - (B) are not taking into account of the true numbers of both Grey’s and Roth’s devoted fans
  - (C) were wrong about *Revisited*, and will be wrong about this film
  - (D) are surprisingly ignorant to the tastes of the average moviegoer
  - (E) are unfairly biased against both Grey and Roth
11. Which of the following best summarizes Author 1’s and Reynold’s criticisms of the film?
- (A) it is cinematically unattractive
  - (B) it is much too long
  - (C) Alexander Roth is not worthy of being the basis of a film
  - (D) it is too artistic for its own good
  - (E) it is surprisingly unoriginal
12. The first paragraph of Passage 2 indicates that Oscar Grey believes
- (A) he is the greatest director of all time
  - (B) *45 Minutes from Denver* will be groundbreaking
  - (C) many filmgoers will not appreciate his film
  - (D) Experimentation belongs in painting, poetry, and cinema.
  - (E) Hollywood keeps recycling the same movie formula for economic reasons
13. From the Francis Bacon quote Grey mentions in line 94, “some strangeness in the proportion” is a reference to
- (A) the unconventional aspects of the film’s script
  - (B) the amount of cash the producer wants to invest
  - (C) the investor’s eyes
  - (D) Grey’s desire to have his film produced
  - (E) the number of studios that rejected him
14. According to Passage 2, Grey gave *45 Minutes from Denver* an unconventional structure in order to
- (A) entice a studio to produce the film
  - (B) please the coffeehouse crowds
  - (C) reflect the nature of the film’s subject
  - (D) mock the critics who disparage him
  - (E) emulate the paintings of Picasso
15. Based on Passage 2, which of the following best describes how Grey would respond to the Passage 1 author’s statements about “the average ‘summer blockbuster’” fans in line 61?
- (A) in this particular case, the author may be correct
  - (B) the author is guilty of underestimating the audience
  - (C) he might edit the movie down a bit
  - (D) a moviegoer is entitled to his or her opinion
  - (E) the average critic and the average moviegoer are both fools

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16. Which specific aspect of the film is of great concern to the critics in Passage 1, but does not warrant a mention from Oscar Grey in Passage 2?
- (A) Grey's interpretation of Alexander Roth's life
  - (B) the lack of characters and dialog
  - (C) the film's large budget
  - (D) the length of the film
  - (E) competition from other films
17. Both the author and critics in Passage 1 and most of the major film studios in Passage 2 would probably say that
- (A) Oscar Grey does not belong in Hollywood.
  - (B) Oscar Grey is a better actor than he is a director.
  - (C) The film has no redeeming qualities.
  - (D) Oscar Grey is a better director than he is a screenwriter.
  - (E) *Revisited* was an extraordinary film.
18. Based on Passage 2's final paragraph, Oscar Gray would probably most agree with which of the following statements about critics, such as those in Passage 1?
- (A) Critics are just strongly opinionated moviegoers.
  - (B) Critics are never right or justified in their reviews.
  - (C) Most critics are too close-minded to appreciate something revolutionary.
  - (D) The audience's reaction is more important than a critic's
  - (E) Negative reviews can damage an artist's confidence.

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION ONLY. DO NOT TURN TO ANY OTHER SECTION IN THE TEST.

STOP