

Fuller had scientific leanings and constantly experimented with electrical lighting (which was then in its infancy), colored gels, slide projections, and other aspects of stage technology. She invented and patented special arrangements of mirrors and concocted chemical dyes for her draperies. Her interest in color and light paralleled the research of several artists of the period, notably the painter Seurat, famed for his Pointillist technique of creating a sense of shapes and light on canvas by applying extremely small dots of color rather than by painting lines. One of Fuller's major inventions was underlighting, in which she stood on a pane of frosted glass illuminated from underneath. This was particularly effective in her *Fire Dance* (1895), performed to the music of Richard Wagner's "Ride of the Valkyries." The dance caught the eye of artist Henri de Toulouse-Lautrec, who depicted it in a lithograph.

8. According to paragraph 4, Fuller's *Fire Dance* was notable in part for its

- use of colored gels to illuminate glass
- use of dyes and paints to create an image of fire
- technique of lighting the dancer from beneath
- draperies with small dots resembling the Pointillist technique of Seurat

As her technological expertise grew more sophisticated, so did the other aspects of her dances. Although she gave little thought to music in her earliest dances, she later used scores by Gluck, Beethoven, Schubert, Chopin, and Wagner, eventually graduating to Stravinsky, Fauré, Debussy, and Mussorgsky, composers who were then considered progressive. She began to address more ambitious themes in her dances such as *The Sea*, in which her dancers invisibly agitated a huge expanse of silk, played upon by colored lights. Always open to scientific and technological innovations, she befriended the scientists Marie and Pierre Curie upon their discovery of radium and created a *Radium Dance*, which simulated the phosphorescence of that element. She both appeared in films—then in an early stage of development—and made them herself; the hero of her fairy-tale film *Le Lys de la Vie* (1919) was played by René Clair, later a leading French film director.

9. Why does the author mention Fuller's "*The Sea*"?

- To point out a dance of Fuller's in which music did not play an important role
- To explain why Fuller sometimes used music by progressive composers
- To illustrate a particular way in which Fuller developed as an artist
- To illustrate how Fuller's interest in science was reflected in her work

10. The word "agitated" in the passage is closest in meaning to

- emerged from beneath
- created movement in
- arranged themselves in
- pretended to be

At the Paris Exposition in 1900, she had her own theater, where, in addition to her own dances, she presented pantomimes by the Japanese actress Sada Yocco. She assembled an all-female company at this time and established a school around 1908, but neither survived her. Although she is remembered today chiefly for her innovations in stage lighting, her activities also touched Isadora Duncan and Ruth St. Denis, two other United States dancers who were experimenting with new types of dance. She sponsored Duncan's first appearance in Europe. Her theater at the Paris Exposition was visited by St. Denis, who found new ideas about stagecraft in Fuller's work and fresh sources for her art in Sada Yocco's plays. In 1924 St. Denis paid tribute to Fuller with the duet *Valse à la Loie*.

11. According to paragraph 6, what was true of Fuller's theater at the Paris Exposition?

- It presented some works that were not by Fuller.
- It featured performances by prominent male as well as female dancers.
- It became a famous school that is still named in honor of Fuller.
- It continued to operate as a theater after Fuller died.

12. The passage mentions which of the following as a dance of Fuller's that was set to music?

- Fire Dance*
- Radium Dance*
- Le Lys de la Vie*
- Valse à la Loie*