

Reading 1

Endangered Species

There are three valid arguments to support the preservation of endangered species. An aesthetic justification contends that biodiversity contributes to the quality of life because many of the Line 1 endangered plants and animals are particularly appreciated for their 5 unique physical beauty. The aesthetic role of nature in all its diverse forms is reflected in the art and literature of every culture, attaining symbolic status in the spiritual life of many groups. According to the proponents of the aesthetic argument, people need nature in all its diverse and beautiful forms as part of the experience of the world.

10 Another argument that has been put forward, especially by groups in the medical and pharmacological fields, is that of ecological self-interest. By preserving all species, we retain a balance of nature that is ultimately beneficial to humankind. Recent research on global ecosystems has been cited as evidence that every species 15 contributes important or even essential functions that may be necessary to the survival of our own species. Some advocates of the ecological argument contend that important chemical compounds derived from rare plants may contain the key to a cure for one of the diseases currently threatening human beings. If we do not protect 20 other species, then they cannot protect us.

Apart from human advantage in both the aesthetic and ecological arguments, the proponents of a moral justification contend that all species have the right to exist, a viewpoint stated in the United Nations World Charter for Nature, created in 1982. Furthermore, if 25 humankind views itself as the stewards of all the creatures on Earth, then it is incumbent upon human beings to protect them, and to ensure the continued existence of all species. Moral justification has been extended by a movement called “deep ecology,” the members of which rank the biosphere higher than people because the 30 continuation of life depends on this larger perspective. To carry their argument to its logical conclusion, all choices must be made for the biosphere, not for people.

1. Which of the following is the main topic of the passage?
 - (A) The beauty of the world
 - (B) The quality of life
 - (C) The preservation of species
 - (D) The balance of nature
2. Which of the arguments supports animal rights?
 - (A) Aesthetic justification
 - (B) Ecological argument
 - (C) Self-interest argument
 - (D) Moral justification
3. The word “perspective” in line 30 could best be replaced by
 - (A) ideal
 - (B) event
 - (C) truth
 - (D) view
4. The word “unique” in line 5 is closest in meaning to
 - (A) strong
 - (B) new
 - (C) special
 - (D) active
5. The word “them” in line 26 refers to
 - (A) humankind
 - (B) stewards
 - (C) creatures
 - (D) human beings
6. Where in the passage does the author explain how rare species contribute to the health of the human species?
 - (A) Lines 2–5
 - (B) Lines 7–9
 - (C) Lines 16–19
 - (D) Lines 24–27
7. What does the author mean by the statement in lines 7–9: “According to the proponents of the aesthetic argument, people need nature in all its diverse and beautiful forms as part of the experience of the world”?
 - (A) The world is experienced by nature in various forms that are equally beautiful.
 - (B) People are naturally attracted to beautiful forms rather than to different ones.
 - (C) Nature is beautiful because it provides varied experiences for people.
 - (D) An appreciation of the Earth requires that people have an opportunity to enjoy the diversity and beauty of nature.
8. According to the passage, what do we know from research on global ecosystems?
 - (A) Nature is very diverse.
 - (B) A balance of nature is important.
 - (C) Humans have a responsibility to nature.
 - (D) Nature represents spiritual values.
9. The author mentions all of the following as justifications for the protection of endangered species EXCEPT
 - (A) the natural compounds needed for medicines
 - (B) the intrinsic value of the beauty of nature
 - (C) the control of pollution in the biosphere
 - (D) the right to life implied by their existence
10. It can be inferred from the passage that the author
 - (A) is a member of the “deep ecology” movement
 - (B) does not agree with ecological self-interest
 - (C) supports all of the arguments to protect species
 - (D) participated in drafting the Charter for Nature

The Change in Art after World War II

In the 1930s, before the onset of war, rationing, and army drafts, art reflected the somewhat serene lives of the people. Mundane scenes such as factory workers or office settings were routinely painted to depict the era. They were reminiscent of the people living a routine life in middle-class, ordinary settings. Yet in 1939, fighting spread throughout the world. War and the subsequent struggles for power, existence, and peace brought great unrest for countries around the world following World War II. With the changes wrought by war, many countries felt the need to convey a new, postwar image. It was from this need that abstract expressionism evolved as a modern and recognized art form.

Abstract artist Jackson Pollock gave a clear picture of the emergence of abstract art when he said, "The modern painter cannot express this age—the airplane, the atom bomb, the radio—in the old forms of the Renaissance or of any other past culture. Each finds its own technique." It was the art of this revolutionary painter that helped define the abstract movement. Postwar artists like Pollock developed free-form aesthetics by abandoning conventions of past styles while maintaining focused, self-reflexive qualities and the feelings of each individual artist. The method for creating abstract art involved paintings free of religious, political, and popular subjects. The paintings were instead comprised of bright colors and shapes, characterized by personal expression rather than the development of a predictable art style. Much personal empowerment grew out of this profound freedom of expression.

After World War II and during the uncertainty of the Cold War, the world tottered back and forth between stability and instability. People felt great anxiety amidst their growing prosperity. They viewed the modern art of the time as bold, triumphant, and self-assured. Although the work seemed to exude postwar confidence, artists portrayed profound unease and viewed their work much differently. Their images were the expression of desperation in the midst of a tough reality inspired by unrest and contrasted with material growth. The psychology of the abstract art form emerged from this altered mindset that was at once strong and vulnerable, confident and subdued. Consequently, artists at the time had the need to feel their experiences in ways that were intense, immediate, direct, subtle, unified, and vivid. "Painting is a state of being . . . painting is self-discovery. Every good artist paints what he is," stated Pollock. Abstract expressionism, as the new art style became known, was a way to embody the artist's yearning for stability in an unstable world as well as a way to emphasize his own personal ideas and use those as expression.

Pollock's chief ambition in his art was to incorporate opposition. He did this by pairing order with chaos, reason with passion, and modernism with primitivism. Similar to other abstract artists, he preferred to portray notions of the subconscious, giving free reign to forgotten personal memories and psychic impulses. George Tooker, another artist of the time, painted *The Subway*, which illustrated postwar expectations of individuality and conformity. The affluence of the nation's newfound economic success combined with anxiety over political instability to form a dual consciousness that is said to haunt America's identity still. Each had a set of signature styles that expressed personal and societal isolation of the artist in abstract ways.

During this time, modern art became identified widely as "American" art, having its focal point primarily on the nation. The Museum of Modern Art in New York began to ship abstract expressionistic works to be displayed in places like Milan, Madrid, Berlin, Amsterdam, Paris, and London. ■ A) Some critics overseas were dismayed, stating that this type of abstract art was not new. ■ B) As this art was practiced elsewhere, they continued by saying it was not good quality painting and was not purely American. ■ C) One writer hailed typical American abstract art as "heir of the pioneer and immigrant." ■ D) Another saw the artists as heroic rebels, comparing them to movie stars of the same caliber as James Dean and Marlon Brando or teen idols such as Elvis Presley.

As the US was celebrating a highly contradictory mix of freedom and individuality, abstract expressionism became a political pawn of sorts. The art reflected the ambiguity of the world at the time as war-ravaged countries worked to recover their economy and people worked to achieve a normal state of life. The artists of abstract expressionism effectively captured the emotion of the nation as it emerged from a time of stress and tried to form an updated image.

► **aesthetics**

the study of beauty, emotion, or sensation

► **psychic**

relating to the mind and its workings

1. The author discusses art from the 1930s in order to
 - (A) demonstrate the drastic change in art
 - (B) explain the change in America's culture
 - (C) describe the hardships of the people
 - (D) list the events that transpired
2. The word *conventions* in the passage is closest in meaning to
 - (A) perceptions
 - (B) agreements
 - (C) situations
 - (D) traditions
3. Which of the following can be inferred from paragraph 2 about the change in art?
 - (A) Artists sought ways to distinguish their art from previous artists.
 - (B) The painters used traditional design elements in whole new ways.
 - (C) Consistency in art overpowered the need for originality.
 - (D) Artwork reflected the personal empowerment of the artist.
4. The word *exude* in the passage is closest in meaning to
 - (A) discourage
 - (B) portray
 - (C) replace
 - (D) instruct
5. Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.
 - (A) Abstract expressionism represented both the artist's desires for certainty and the artist's own personal expressions.
 - (B) This new art form revealed the artist's personal style and confidence of expression.
 - (C) The Abstract expressionist artist used bold strategies in his art to reveal inner feelings and personal expressions.
 - (D) This new style showed the artist's determination in life along with his desire for personal freedom.
6. According to paragraph 3, although the work of abstract artists appeared confident, it was in fact
 - (A) identical to the nation's certainty
 - (B) representative of the country's wealth
 - (C) reflective of the anxiety of the era
 - (D) expressive of the artists' low self-esteem
7. The word *affluence* in the passage is the closest in meaning to
 - (A) wealth
 - (B) learning
 - (C) position
 - (D) stature

8. All of the following are mentioned in paragraph 4 as Pollock's techniques painting EXCEPT:

- (A) Stark displays of contrasts and opposition
- (B) Feelings and impulses from within the mind
- (C) Emotion mixed with ordinary scenes
- (D) Intense emotions from personal experiences

9. The word *each* in the passage refers to

- (A) artist
- (B) dual consciousness
- (C) physic impulse
- (D) notion of the unconscious

10. According to paragraph 5, abstract expressionism was critiqued for being

- (A) widely followed and admired
- (B) labeled "American"
- (C) exhibited worldwide
- (D) claiming to be modern

11. The word *its* in the passage refers to

- (A) ambiguity
- (B) nation
- (C) modern art
- (D) world

12. Look at the four squares [■] that indicate where the following sentence could be added to the passage.

Nevertheless, the art persisted, demonstrating the authority of postwar American modernism.

Where would the sentence best fit?

- (A) First square
- (B) Second square
- (C) Third square
- (D) Fourth square