

The United States dancer Loie Fuller (1862–1928) found theatrical dance in the late nineteenth century artistically unfulfilling. She considered herself an artist rather than a mere entertainer, and she, in turn, attracted the notice of other artists.

Directions: Mark your answer by filling in the oval next to your choice.

1. What can be inferred from paragraph 1 about theatrical dance in the late nineteenth century?
- It influenced many artists outside of the field of dance.
 - It was very similar to theatrical dance of the early nineteenth century.
 - It was more a form of entertainment than a form of serious art.
 - It was a relatively new art form in the United States.

Fuller devised a type of dance that focused on the shifting play of lights and colors on the voluminous skirts or draperies she wore, which she kept in constant motion principally through movements of her arms, sometimes extended with wands concealed under her costumes. She rejected the technical virtuosity of movement in ballet, the most prestigious form of theatrical dance at that time, perhaps because her formal dance training was minimal. Although her early theatrical career had included stints as an actress, she was not primarily interested in storytelling or expressing emotions through dance; the drama of her dancing emanated from her visual effects.

2. According to paragraph 2, all of the following are characteristic of Fuller's type of dance EXCEPT
- experimentation using color
 - large and full costumes
 - continuous movement of her costumes
 - technical virtuosity of movement
3. The word "prestigious" in the passage is closest in meaning to
- highly regarded
 - financially rewarding
 - demanding
 - serious
4. 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.
- Fuller was more interested in dance's visual impact than in its narrative or emotional possibilities.
 - Fuller used visual effects to dramatize the stories and emotions expressed in her work.
 - Fuller believed that the drama of her dancing sprang from her emotional style of storytelling.
 - Fuller's focus on the visual effects of dance resulted from her early theatrical training as an actress.

Although she discovered and introduced her art in the United States, she achieved her greatest glory in Paris, where she was engaged by the Folies Bergère in 1892 and soon became "La Loie," the darling of Parisian audiences. Many of her dances represented elements or natural objects—Fire, the Lily, the Butterfly, and so on—and thus accorded well with the fashionable Art Nouveau style, which emphasized nature imagery and fluid, sinuous lines. Her dancing also attracted the attention of French poets and painters of the period, for it appealed to their liking for mystery, their belief in art for art's sake, a nineteenth-century idea that art is valuable in itself rather than because it may have some moral or educational benefit, and their efforts to synthesize form and content.

5. The word "engaged" in the passage is closest in meaning to
- noticed
 - praised
 - hired
 - attracted
6. The word "synthesize" in the passage is closest in meaning to
- improve
 - define
 - simplify
 - integrate
7. According to paragraph 3, why was Fuller's work well received in Paris?
- Parisian audiences were particularly interested in artists and artistic movements from the United States.
 - Influential poets tried to interest dancers in Fuller's work when she arrived in Paris.
 - Fuller's work at this time borrowed directly from French artists working in other media.
 - Fuller's dances were in harmony with the artistic values already present in Paris.