EXERCISE 71: Comparison/Contrast—Arts/Architecture

In some questions in the Reading Section on the Paper-Based TOEFL, you will be asked to recall and relate information and content from comparison or contrast passages about various fields of study. Choose the best answer for multiple-choice questions.

The New Photography

In order to establish photography as art, members of the Aesthetic Movement modeled their work on classical paintings, even copying the subjects and poses popularized by artists of the Classical
Line Period. As the movement gained in popularity, photographers made
5 a clear distinction between the elegant, artistic photography that conformed to the aesthetic standard used for paintings and the work of more realistic photographers that was beginning to appear. Since they were cloudy because of the gum bichromate plate that allowed for manual intervention, the aesthetic prints were easily
10 distinguished from the more modern prints, which came to be called *straightforward photographs*. In contrast, the straightforward photographers produced images that were sharp and clear. Whereas the proponents of the Aesthetic movement continued to hand color their photographs, adding details and textures to conform to the art
15 of printmakers, the philosophy that surrounded the new photography rejected manipulation of either the subject matter or the print. The subjects included nature in its undisturbed state and people in everyday situations.

A number of major exhibitions and the formation of photographic
20 clubs during the late nineteenth century provided the impetus for the Photo-Secession Movement. Founded by Alfred Steiglitz in New York City in 1902, Photo-Secession had as its proposition the promotion of straightforward photography through exhibits and publications. One of the publications, *Camera Work*, has been
25 recognized among the most beautiful journals ever produced. By the 1920s, the mechanical precision that had once been criticized as a defect by members of the Aesthetic Movement had become a hallmark of modern photography. Chiefly through the efforts of Steiglitz, modern photography had seceded from painting and
30 emerged as a legitimate art form. In summary, the Aesthetic Movement rejected reality for beauty, but the Photo-Secessionists embraced realism as even more beautiful.

1. Which of the following would be an alternative title for the passage?
   Ⓐ The Photo-Secession Movement
   Ⓑ The Aesthetic Movement
   Ⓒ Alfred Steiglitz
   Ⓓ Photography as Art

2. How can earlier photographs be distinguished from more modern photographs?
   Ⓐ They were not the same color.
   Ⓑ They were not as clear.
   Ⓒ They did not look like paintings.
   Ⓓ They were not retouched.

3. The word "defect" in line 27 is closest in meaning to
   Ⓐ disturbance
   Ⓑ ideal
   Ⓒ requirement
   Ⓓ imperfection

4. The word "chiefly" in line 28 is closest in meaning to
   Ⓐ only
   Ⓑ mostly
   Ⓒ rarely
   Ⓓ likely

5. The word "they" in line 8 refers to
   Ⓐ paintings
   Ⓑ aesthetic prints
   Ⓒ modern prints
   Ⓓ straightforward photographs

6. Where in the passage does the author identify the subjects that modern photographers used?
   Ⓐ Lines 4–7
   Ⓑ Lines 16–18
   Ⓒ Lines 25–28
   Ⓓ Lines 30–32

7. What does the author mean by the statement in lines 25–28: "By the 1920s, the mechanical precision that had once been criticized as a defect by members of the Aesthetic Movement had become a hallmark of modern photography"?
   Ⓐ The defect of the Aesthetic Movement was eliminated by the mechanical precision of later photographers.
   Ⓑ Later photographers used mechanical precision in spite of criticism by earlier photographers in the Aesthetic Movement.
   Ⓒ The modern photographers used hallmarks, unlike the photographers of the earlier Aesthetic Movement.
   Ⓓ Mechanical precision was a defect that later photographers eliminated from their work.

8. What is NOT true of *Camera Work*?
   Ⓐ It is considered among the most attractive magazines.
   Ⓑ It encouraged members of the Aesthetic Movement.
   Ⓒ It was promoted by Alfred Steiglitz.
   Ⓓ It was a vehicle for realistic beauty.

9. The Photo-Secession Movement is described as including all of the following EXCEPT
   Ⓐ straightforward photographs
   Ⓑ mechanical precision
   Ⓒ sharp, clear images
   Ⓓ manipulation of prints

10. It can be inferred from the passage that the author
   Ⓐ knew Alfred Steiglitz personally
   Ⓑ was not interested in Alfred Steiglitz
   Ⓒ disagreed with Alfred Steiglitz
   Ⓓ admired Alfred Steiglitz

Refer to pages 441–442 for the Explanatory Answers.