The following worksheets should be used to complete this homework set.

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Instructions for Part 2

1. Complete the problems included in this homework set and enter your answers online.

2. Complete the Part 3 problem set.

3. Remember to review the next 25 vocabulary flashcards, complete the practice Essay Prompt (included in Part 1) and complete the next Critical Reading Passage found in the Appendix of your Student Manual.

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Once you have completed this homework set:


2. Click the “Student Login” link.

3. Login using your personalized username and password.

4. Select the link to the answer page for this assignment and transfer the answers from your completed worksheet to the online scoring program.

5. Upon entering your scores, you will unlock the next problem set for this chapter.

6. In your next session, your tutor will analyze your homework results with you, as well as review your essay and critical reading passages.

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If you have any questions, please feel free to contact your local program manager at:

1-87-STUDYPOINT
Use this sheet to record your answers to the problems below.

Good Luck!

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Photography is a medium that can be used both for capturing visual reality and expressing one’s individual outlook. Photographs provide an objective record of the physical world that we inhabit, and are generally considered the best means to do so. Equally they can be a way of seeing the world through the photographer’s eyes; they are a vehicle for the individual temperament, through the subject, composition and numerous other artistic choices. Thus photography can be said to embody two antithetical ideals. In the first case, photography is about the world, and the photographer is a mere observer; in the second, photography is the instrument of intrepid, questing subjectivity and the photographer is the driving force behind it all. What photographers do cannot be characterized as simply benign and disinterested, or as essentially and only aesthetically voracious. As a consequence, one or the other of these ideals is always being rediscovered and championed.

Moreover, photography presents another conundrum. The steady growth of highly calibrated technology has made possible the production of extraordinarily informative, imaginative, and often beautiful photographs, like Harold Edgerton’s high-speed photographs of a bullet hitting its target or images of the swirls and eddies of a tennis stroke. But as cameras become more and more automated, some photographers are tempted to engage in an act of renunciation, preferring to submit to the limits imposed by older technology because a less high-powered machine is thought to give more interesting or evocative results, to leave more room for creative accident. For example, it has been virtually a point of honor for many photographers, including Walker Evans and Cartier-Bresson, to refuse to use modern equipment. These photographers came to doubt the value of the camera as an instrument of “fast seeing.” Cartier-Bresson, in fact, claimed that the modern camera may see too fast. This ambivalence about photographic technology helps determine trends in taste. The cult of the future (that is, of faster and faster seeing) alternates with the wish to return to a so-called purer past, when images had a more “handmade” quality. This nostalgia for some pristine state of the photographic enterprise is currently widespread and underlies the present-day enthusiasm for daguerreotypes and the work of forgotten nineteenth-century provincial photographers. Photographers and viewers of photographs, it seems, periodically need to resist their own sophistication.

1. The primary purpose of this passage is to
(A) provide tutoring in the art of photography
(B) offer insight into how photographs can manipulate the real world
(C) convey how the art of photography has been rediscovered over time
(D) discuss various lenses used in professional photography
(E) highlight the use of hues and lights in photography

2. The “intrepid, questing subjectivity” (lines 14-15) in the passage refers to how
(A) the photographer should not be judgmental about his subject
(B) the photographer should be fearless enough to follow his instincts
(C) the subject directs the photographer
(D) the photographer must present only the true picture
(E) the photographer should cover up the truth

3. In line 18, the photographer’s job is characterized as “voracious” because
(A) a photographer’s desire for creativity can never be satisfied
(B) a photographer is constantly looking for banquets to photograph
(C) a photographer wants to capture extraordinary beauty with his camera
(D) photographs depict the temperament of the photographer
(E) photographs bring out the beauty of an object
4. According to the passage, the photographers are “tempted to engage in an act of renunciation, preferring to submit to the limits imposed by older technology” (lines 29-31) because

(A) high-powered machines are highly complicated and complex to use
(B) modern cameras do not produce evocative or interesting results
(C) pre-modern camera technology allows the photographer to unleash his creative instincts
(D) the quality of lenses in the pre-modern camera was better, which lets the photographer experiment with the images
(E) sophistication of the machine compromises on the quality of the photographs

5. In line 40, the word “ambivalence” is used to suggest

(A) having physical existence
(B) to experience the effects of
(C) to have contradictory attitudes about
(D) a wild uproar
(E) extreme greed

6. The word “pristine” (line 45) in the passage means

(A) uncorrupted
(B) dauntless
(C) ambiguous
(D) extensive
(E) beautiful

7. In line 47, the word “daguerreotypes” describes

(A) a high-powered lens type
(B) neo- futuristic photographs
(C) a digital camera
(D) a photographic process that has now become obsolete
(E) a photograph layout

Questions 8-15 are based on the following passage.

In Greek mythology, the Gorgon is a female monster. The stories involving these creatures were horrific yet were also sometimes said to possess a caustic wit.

Line Gorgons were depicted in early poetry as terrifying creatures with piercing eyes, and writhing serpents instead of hair; even a glimpse of the Gorgon’s gaze would turn a mortal to stone. Their likenesses appeared as symbols in Greek culture, and later were often favorite subjects in art.

10 The three Gorgon sisters were daughters of two ancient sea gods, Ceto and Phorcys. Two of the sisters, Stheno and Euralye, were immortal, but the third and most famous, Medusa, was not. Medusa was originally an astonishing beauty, admired particularly for her long, silky hair; she often boasted that she was more beautiful than the goddess Athena. One day, serving as a priestess in Athena’s temple, Medusa was ravished by the sea god Poseidon. Athena, known as the virgin goddess, was outraged both by this and Medusa’s boasting, and turned Medusa into a Gorgon. Medusa’s beautiful hair was transformed into snakes, and the handsome suitors who once came to court her fled, fearing they too would be turned to stone.

The hero Perseus, seeking to rescue his mother Danae from King Polydectes, was challenged to retrieve the head of Medusa. He was able to do so thanks to Athena and Hermes. They gave him a reflective shield and a curved sword. He used the reflection in the shield to guide his sword as he cut off Medusa’s head, thus avoiding the certain death that would have come if he looked directly at her face. As Perseus fled with Medusa’s head as his prize, he wore a special helmet Hermes gave him, rendering him invisible and allowing him to escape unharmed.

Ovid and other poets spoke of Medusa’s beauty before her transformation; Athena’s wrath was a typical reaction of Greek gods, who often punished mortals who grew too arrogant or did not accord the gods proper respect. After Perseus slew Medusa, legend has it that he brought her head to Athena, who cast the head onto her shield, where it remained.

Thus in ancient Greece, shields often bore a likeness of the Gorgon, known as a gorgoneion. It was thought to ward off evil spirits, much as other cultures’ talismans were (and sometimes still are) used to keep away bad luck; doorways often had Gorgon plaques above the arch to perform a similar function.

45 Though Gorgons were not always a frequent motif elsewhere in Greek art and literature, their presence has endured through the ages. Today, the metaphor of the Gorgon has survived, and appears in much modern art and literature. The story is often told as a cautionary tale for those too quick to boast of their beauty: They could end up like Medusa.
8. In line 1, what does “mythology” most nearly mean?

(A) historical happenings  
(B) ancient folklore  
(C) Egyptian heliography  
(D) false impressions  
(E) common misconceptions

9. The phrase “yet were also sometimes said to possess a caustic wit” (lines 2-3) suggests that the gorgons were considered

(A) humorous and entertaining  
(B) dangerously scary  
(C) pungently subject to sarcasm  
(D) beautifully sculpted  
(E) poetic

10. What prompted Athena to turn Medusa into a gorgon?

(A) Athena was envious of Medusa’s beauty  
(B) Medusa wanted men to turn into stone  
(C) Athena was furious at Medusa’s vanity  
(D) Gorgons possess special powers  
(E) Poseidon wanted to confront Athena

11. The primary focus of the passage is to show

(A) that good triumphs over evil  
(B) a discussion of a Greek myth and its recurrence as a modern-day motif  
(C) how Perseus rescued his mother from King Polydectus  
(D) how Athena cast Medusa’s head onto her shield  
(E) that Athena was kind towards Medusa

12. Why did Perseus need the reflective shield?

(A) to tear the head off Medusa  
(B) to protect himself from the snakes on Medusa’s head  
(C) to kill king Polydectes  
(D) to help Hermes achieve victory in the war  
(E) to prevent himself from turning into stone

13. What does the word “accord” mean in the phrase “Athena’s wrath was a typical reaction of Greek gods, who often punished mortals who grew too arrogant or did not accord the gods proper respect” (lines 38-41)?

(A) ask  
(B) pay  
(C) formality  
(D) observe  
(E) refuse

14. The lines “in ancient Greece, shields often bore a likeness of the Gorgon, known as a gorgoneion. It was thought to ward off evil spirits, much as other cultures’ talismans were (and sometimes still are) used to keep away bad luck” (lines 44-48) make a point about

(A) Greek weapons  
(B) archaic beliefs  
(C) Greek art  
(D) traditions that cross cultural boundaries  
(E) a body of teachings

15. The conclusion of the final paragraph seeks to convey

(A) a story  
(B) a legend  
(C) a ritual  
(D) a moral  
(E) a law