

Question 1-11 are based on the following passage.

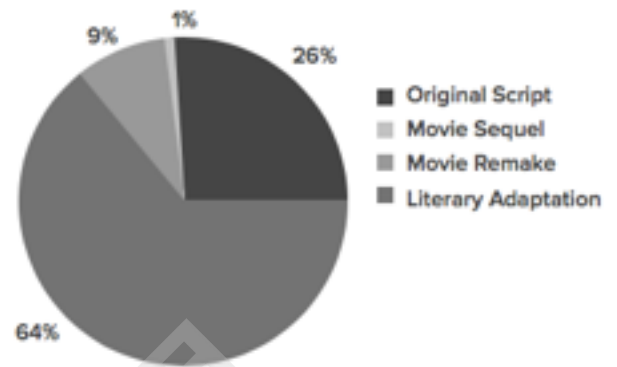
Taking on *Gatsby*: A Director's Tall Task

Many films have been adapted from literature with much success. **1** However, adapting a novel as beloved as *The Great Gatsby* has proved to be a great challenge. F. Scott Fitzgerald's iconic tale of 1920s excess **2** have been taken on by Hollywood four times: in 1926, 1949, 1974, and 2013. None met with widespread critical or popular success. As a novel, *The Great Gatsby* has become a mainstay of American popular culture, so when readers go to the movies to see Jay Gatsby come to life, their expectations are high. Viewers should keep in mind, though, that adapting a novel into a film is more complicated than it seems, and literary film adaptations should be evaluated on their own merits.

1

At this point, the writer wants to add accurate information from the chart below to support the claim made in the previous sentence.

Academy Award Nominations Breakdown, by Film Type



Adapted from Anne Marie, "We Recycle Movies: Some Oscars History WRM Style!" © 2012 by Anne Marie.

Which choice best accomplishes this goal?

- A) Though less likely to be nominated for an Academy Award than are original scripts, literary adaptations account for about a quarter of such nominations.
- B) 64 percent of literary adaptations have gone on to be nominated for an Academy Award.
- C) More than half of all Academy Award-nominated films have been literary adaptations.
- D) As much as 26 percent of Academy Award-nominated films are based on original scripts.

2

- A) NO CHANGE
- B) were
- C) are
- D) has been

The issue of fidelity is the first thing that stands in the way of fairly **3** negotiating a film adaptation. Many viewers want to see the literary source portrayed on screen exactly as it was written, especially when the plot and characters are as memorable as **4** that of *The Great Gatsby*. The 1974 film adaptation was recognized for following Fitzgerald's novel to the **5** letter, however, the movie was also criticized for being lifeless and dull. **6** A film is limited to the length of time that the production is allowed to run, and the director must use this time to create an immediate, sensory impact, not a visual retelling of a book.

3

- A) NO CHANGE
- B) estimating
- C) resolving
- D) judging

4

- A) NO CHANGE
- B) those of
- C) the one in
- D) DELETE the underlined portion.

5

- A) NO CHANGE
- B) letter, however
- C) letter; however,
- D) letter, however:

6

At this point, the writer is considering adding the following sentence.

This version starred Robert Redford, a popular and critically acclaimed actor, in the title role.

Should the writer make this addition here?

- A) Yes, because it adds details that support the preceding sentence's claim about the movie's critical reception.
- B) Yes, because it provides a logical transition to the rest of the paragraph's analysis of how the film's casting disappointed fans of the book.
- C) No, because it inserts a loosely related detail that interrupts the paragraph's discussion of the flaws of a film that faithfully adapted the book.
- D) No, because it introduces an irrelevant fact that undermines the argument that the best films are those most faithful to the books on which they're based.

7 Because Fitzgerald had unlimited space in *The Great Gatsby* to create as many characters, plots, and subplots as he desired, the directors of film adaptations have the advantages of theatrical performance, the spoken word, music, sound effects, and photographic images. The director of the most recent film adaptation of *The Great Gatsby* was credited for shaping Fitzgerald's material to fit his own artistic sensibility and 8 also his own contemporary perspective. Although the inclusion of hip-hop culture and high-end consumerism in this latest film surprised some critics and probably some faithful readers of the novel, at least the director 9 made the movie using the tools of his own medium.

7

- A) NO CHANGE
- B) While
- C) However,
- D) DELETE the underlined portion.

8

- A) NO CHANGE
- B) the contemporary perspective of the film's director.
- C) contemporary perspective.
- D) to fit the director's contemporary perspective.

9

- A) NO CHANGE
- B) would make
- C) makes
- D) will make

10 People love movies. This is the hard reality that must be faced when viewing the film version of a beloved book. Though it may be difficult, *The Great Gatsby* must be taken off its literary pedestal before one goes to see its filmic counterpart. Books are capable of inspiring countless interpretations. Film adaptations deserve the same creative space.

11

10

Which choice best introduces the main idea of the paragraph?

- A) NO CHANGE
- B) People will always like the book more.
- C) No director is perfect.
- D) Adaptation is interpretation.

11

The writer wants an emphatic conclusion for the passage that reiterates a main point of the argument. Which choice best accomplishes this goal?

- A) Whether or not it goes on to win an Academy Award, a film should be evaluated based primarily on its direction and cinematography.
- B) Filmmakers ultimately have a responsibility not to deviate from the original plot of a novel, but beyond that they can take liberties with details such as setting and characters.
- C) If another *Great Gatsby* film comes out in 25 or 30 years, audiences should judge it based on its own cinematic merits and not based on its fidelity to Fitzgerald's book.
- D) In the end, books and films are not so different, and *The Great Gatsby* has been proving this to movie audiences for decades.