

Reading Drill 1

For each question in this section, circle the letter of the best answer from among the choices given.

Questions 1-9 are based on the following passage.

This passage is adapted from Christine Amancoeur, The Rise of the Superpower States. (C) 1983 by Milleson Press.

NATO was formed in April 1949 because of a fear by its original signatories—Belgium, Canada, Denmark, France, Iceland, Italy, Luxembourg, the Netherlands, Norway, Portugal, the United Kingdom, and the United States—that the Soviet Union posed a major threat to their security. Its central provision is Article 5, which states: “The parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all.”

NATO is a grand alliance. It is, however, a grand alliance different from earlier alliances. When grand alliances were formed in the past—such as those that put down Napoleon, Kaiser Wilhelm, and Adolph Hitler—they were formed after an act of aggression occurred. The purpose of NATO is twofold: deterrence and defense. The very act of forming a peacetime alliance, it was believed, would serve to deter aggression by the Soviet Union. If deterrence failed, however, the alliance would be politically united and militarily strong so as to protect its members from a Soviet victory.

Certain factors underlay the formation of NATO. These involved supremacy of the United States as a nuclear power, the fear of Soviet policies, and the economic conditions of the Europeans. First, in April 1949, the United States had a monopoly of nuclear weapons. The United States could carry those weapons to the Soviet Union itself by relying on its air bases in Western Europe and Africa. NATO members could believe that the American nuclear forces offered a credible deterrent to Soviet aggression.

Second, it seemed to NATO members that the Soviet Union in particular and communism in general posed a threat to Western security. The post-World War II period was characterized by such apparent threats as a civil war in Greece, communist takeover in France and Italy, a Soviet-inspired communist takeover of Czechoslovakia in 1948, and a blockade of allied surface routes to Berlin in 1948.

Third, Western Europe was devastated by World War II. It depended upon the United States for its economic support. The Marshall Plan of 1947, in which the United States committed nearly \$15 billion of economic aid to its Western European allies, was a reflection of that economic bond.

In the more than 35 years since NATO came into existence, there have been many changes in the conditions underlying NATO and in the character of the alliance itself. No longer does the United States possess a monopoly of nuclear weapons, as it did until the 1960s.

During the Cuban missile crisis of 1962, the Soviet Union had about seventy long-range missiles that took 10 hours to fuel. This made Soviet missiles easily vulnerable to an American attack before they could be launched. Even as late as the Yom Kippur war of 1973, the United States had a superiority of about 8 to 1 in nuclear warheads.

In addition, NATO’s membership grew. Greece and Turkey joined the alliance in 1952, and West Germany entered in 1955. West German entrance into NATO was the immediate cause of the establishment in 1955 of the equivalent Soviet alliance defense organization—the Warsaw Pact. In 1982, Spain became the sixteenth member of NATO.

1. The primary purpose of the passage is to

- A) portray the Soviet Union as an aggressive force that could be controlled only by an alliance of world powers
- B) describe the influence the Marshall Plan of 1947 had on the creation of NATO
- C) identify the conditions that led to the creation of NATO and outline the subsequent changes it has undergone
- D) question the necessity of the NATO alliance following the breakup of the Soviet Union

2. In line 15, the word “deterrence” refers to

- A) the discouragement of attack by other nations, especially the Soviet Union
- B) the strength of the NATO member nations with regard to the rest of Europe
- C) the possible aggressive behavior of the Soviet Union
- D) the high moral purpose of earlier alliances as opposed to the superficial purpose of NATO

3. The purpose of the second paragraph (lines 10-20) in relation to the rest of the passage is to
- introduce the factors underlying the formation of NATO
 - highlight a factor distinguishing NATO from other pacts
 - define the term "deterrence" relative to the functionality of NATO
 - identify the aggressors prompting the formation of NATO
4. The author mentions Napoleon, Kaiser Wilhelm, and Adolph Hitler (line 13) in order to emphasize which point about the NATO alliance?
- It was specifically intended to stop the barbarism promoted by Adolph Hitler.
 - It was a peacetime alliance established to deter future aggression.
 - It was the first alliance in which both the United States and the United Kingdom were members.
 - The military alliance was politically united and militarily strong.
5. In context, lines 21-38 suggest that the formation of NATO occurred for all of the following reasons EXCEPT
- democratic uprisings in France
 - European need for monetary support
 - apprehension about the spread of communism
 - belief that weaker members of NATO could be defended by stronger members
6. The author uses the example of the Cuban missile crisis (lines 50-54) in order to establish that
- the United States' superiority in nuclear weaponry ended in the late 1960s
 - Soviet advances in nuclear technology were considered a threat to NATO, but the United States' ingenuity saved the alliance
 - while the United States no longer had a monopoly on nuclear weapons, it had a greater number of them than the Soviet Union
 - the Cuban missile crisis marked the end of the United States' domination of world affairs
7. As used in line 55, "superiority" most nearly means
- more refined skill.
 - arrogance.
 - greater number.
 - indifference
8. The Warsaw Pact is similar to NATO in that
- its formation was a peacetime reaction to a potential threat
 - it was formed as a response to aggressive behavior on the part of many Western European nations
 - Warsaw Pact member nations have a correspondingly strong commitment to democracy
 - it too was created as a reaction to imperialistic maneuvering on the part of certain European nations
9. Which choice provides the best evidence for the answer to the previous question?
- Lines 16-17 ("The very act . . . Soviet Union")
 - Lines 26-28 ("The United States . . . Africa")
 - Lines 53-54 ("This made . . . launched")
 - Lines 57-61 ("West German . . . Warsaw Pact")

Questions 10-19 are based on the following passage.

In 63 B.C., after losing an election for the Roman senate, the politician Catiline attempted, with the help of a band of co-conspirators, to take the office by force. When Cicero, the great Roman orator and philosopher who had defeated Catiline in election, heard of this plot, he arrested and put to death five of the conspirators. Catiline, however, had already fled. He escaped execution, but died in battle in Pistoia a month later. The first of the following passages is adapted from a speech by Catiline to his conspirators. The second is adapted from a speech against Catiline by Cicero to the Roman senate.

Passage 1

As I have, on many remarkable occasions, experienced your bravery and attachment to me, I have ventured to engage in a most important and glorious enterprise. I am aware, too, that whatever advantages or evils affect you, the same affect me; and to have the same desires and the same aversions is assuredly a firm bond of friendship.

My ardor for action is daily more and more excited when I consider what our future condition of life must be unless we assert our claims to liberty. For since the government has fallen under the power and jurisdiction of a few, kings and princes have constantly been their tributaries; but all the rest of us have been regarded as a mere mob, without interest or authority. Hence all influence, power, honor, and wealth, are in their hands; to us they have left only insults, dangers, persecutions, and poverty. To such indignities, O bravest of men, how long will you submit?

But success (I call gods and men to witness!) is in our own hands. Our years are fresh, our spirit is unbroken; among our oppressors, on the contrary, through age and wealth a general debility has been produced. We have, therefore, only to make a beginning; the course of events will accomplish the rest.

Will you not, then, awake to action? Behold that liberty for which you have so often wished, with wealth, honor, and glory, are set before your eyes. Let the enterprise itself, then, let the opportunity, let your property, your dangers, and the glorious spoils of war, animate you far more than my words. Use me either as your leader or your fellow soldier; neither my heart nor my hand shall be wanting to you. These objects I hope to effect, in concert with you, in the character of consul*; unless, indeed, my expectation deceives me, and you prefer to be slaves rather than masters.

Passage 2

When, O Catiline, do you mean to cease abusing our patience? Do not the nightly guards placed on Palatine Hill— does not the alarm of the people, and the union of all good men— does not the precaution taken of assembling the senate in this most defensible place— do not the looks and countenances of this venerable body here present, have any effect upon you? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which everyone here possesses of it?

You ought, O Catiline, long ago to have been led to execution by command of the consul. You are summoning to destruction and devastation the temples of the immortal gods, the houses of the city, the lives of all the citizens; in short, all Italy. Wherefore, since I do not yet venture to do that which is the best thing, and which belongs to my office and to the discipline of our ancestors, I will do that which is more merciful if we regard its rigor, and more expedient for the state. For if I order you to be put to death, the rest of the conspirators will still remain in the republic; if, as I have long been exhorting you, you depart, your companions, will be drawn off from the city too. Do you ask me, Are you to go into banishment? I do not order it; but if you consult me, I advise it.

For what is there, O Catiline, that can now afford you any pleasure in this city? For there is no one in it, except that band of profligate conspirators of yours, who does not fear you—no one who does not hate you. What brand of domestic baseness is not stamped upon your life? Is there one youth, when you have once entangled him in the temptations of your corruption, to whom you have not held out a sword for audacious crime?

Since this is the case, do you hesitate, O Catiline, to depart to some distant land? Make a motion to the senate and if this body votes that you ought to go into banishment, you say that you will obey. I will not make such a motion, it is contrary to my principles, and yet I will let you see what these men think of you. Do you not perceive, do you not see the silence of these men? They permit it, they say nothing; why wait you for the authority of their words, when you see their wishes in their silence?

* one of the chief magistrates of the Roman Republic

10. Which of the following best describes the contrast between the portrayal of Catiline in Passage 1 and that in Passage 2 ?
- Passage 1 portrays him as a leader of men, while Passage 2 claims that even his co-conspirators do not subscribe to his beliefs.
 - Passage 1 portrays him as a proponent of peaceful change, while Passage 2 portrays him as warlike.
 - Passage 1 portrays him as a liberator, while Passage 2 portrays him as corrupt and dangerous.
 - Passage 1 portrays him as selfless, while Passage 2 portrays him as one eager to rule.
11. Catiline's question, "O bravest . . . submit?" (lines 16-17) is most likely intended to
- determine how dedicated his listeners are to the rebellion
 - diminish the aggressiveness and pride of his audience
 - inspire his listeners to take action against their oppressors
 - cast doubt on the bravery of his own countrymen
12. The speaker in Passage 1 advances which of the following as a reason for his belief that the rebellion he urges will succeed?
- The people in power have no honor or courage.
 - Age and prosperity have weakened those who govern.
 - A cause that is just must always prevail.
 - The government has fallen under the power of kings.
13. What is the speaker of Passage 2 referring to when he talks about the "countenances of this venerable body" (line 40) ?
- The powers possessed by Cicero
 - The intelligence of the speaker
 - The expressions of the senators
 - The conspiracy of Cataline and his followers
14. The measures listed by the orator of Passage 2 in lines 36-44 serve to
- demonstrate that the city has opposed itself to Cataline's conspiracy
 - exploit Cataline's growing sense of isolation
 - alert the people of the city to Cataline's subversive actions
 - appeal to Cataline's remaining national pride
15. It can be inferred from the passage that the orator in Passage 2 chooses not to call for Cataline's execution because
- the execution of criminals and rebels is against his morals
 - the senators have concluded that banishment is more prudent than execution
 - he fears that Cataline's death could anger the senate
 - he believes that an alternative punishment is more beneficial to the state
16. Which choice provides the best evidence for the answer to the previous question?
- Lines 41-44 ("Do you not . . . of it")
 - Lines 49-53 ("Wherefore, since . . . the state")
 - Lines 57-58 ("I do not . . . advise it")
 - Lines 70-72 ("I will not . . . of you")
17. In line 59, "afford" most nearly means
- purchase
 - spare
 - promote
 - provide
18. According to the orator in Passage 2, the "silence" (line 75) of the senators indicates which of the following?
- Their hostility toward Cataline
 - Their unwillingness to execute Cataline
 - Their concern with morality
 - Their disagreement with the orator
19. The orator in Passage 1 would most likely respond to the accusation in Passage 2 that "You are summoning . . . all Italy" (lines 46-49) by
- claiming that his goal was justice through nonviolent revolution
 - insisting on the right of citizens to arm themselves against oppressive rulers
 - demonstrating that the subjugation of his people would inevitably lead to such drastic action
 - swearing that his true allegiance lay with those having power, honor, and wealth
20. Which of the following best describes the society suggested by BOTH of the speeches?
- An uneasy society contemplating its current political situation
 - A polarized society divided along economic lines
 - A tyrannical society in which the expression of opinions is forbidden
 - A society on the verge of sweeping political change

Questions 21-31 are based on the following passages.

Passage 1 is adapted from John Richard Alden, *George Washington*. © 1984, by Louisiana State University Press. Passage 2 is adapted from James Thomas Flexner, *Washington: The Indispensable Man*. © 1974 by Little, Brown and Company.

Passage 1

At the end of his own time and for generations thereafter, he was acclaimed at home and abroad as the founder of the American nation. He achieved sainthood in the minds of the Americans who came after him. There was a tendency to look upon him as an archangel who possessed the genius of Caesar, the vision of Moses, and the morals of Galahad. A change came. Later Americans gave more and more attention to their rights, less and less to the man who was the principal begetter of those rights. Scholars and teachers in America offered more and more praise to men of the era of the Revolution who talked and wrote on behalf of liberty, to those who labored at European capitals for independence, to those who remodeled American institutions, to Thomas Paine, Thomas Jefferson, Benjamin Franklin, Alexander Hamilton, and James Madison. There was also in the twentieth century a school of biographical “debunkers” who discovered that great men and women, American as well as European, were inconstant and incontinent, addicted to profanity, and menaced by insanity. Among them were writers who sought to destroy the hallowed Washington, to reduce him to mortal or smaller proportions. They found sin in the saint. So doing, they tended to make the Father of His Country into an important scamp. It was often forgotten that the sword can be more potent than the pen, that the bayonet can speak more decisively than the tongue of the diplomat, that Washington was the one man essential to the triumph of the Patriots in the War of Independence, to the creation of the American union, and perhaps even to the success of the democratic revolution throughout the world.

It is no secret that Washington was not born to the imperial purple. Nor was he by birth a member of the First Families of Virginia, the fabled Virginia aristocracy. He opened his eyes without fanfare of trumpets, with modest hereditary prestige, in a brick house near the junction of Pope’s Creek with the Potomac River in Westmoreland County, Virginia, at 10 A.M. on February 11, 1732—a day of the month that became February 22 when Britain and the British empire afterward condescended to strike eleven days from their defective calendar to match it with that of the remainder of the Western world. He was later duly baptized in the Episcopal church. He was not christened after King George III, who came into the world six years later. It has been urged that he was named after a George Eskridge, a benefactor of Washington’s mother. It is not unlikely that the parents had King George II in mind.

Passage 2

On April 14, 1789, Washington received formal notification of his election. He set out in his coach “with more anxious and painful sensations than I have words to express.”

Among the worries that now bothered him was a fear that the people might resent his return to public office after his promise that he would never do so. The enthusiasm with which he was greeted on the road not only extinguished this fear but raised its opposite. As he moved, he could not see the countryside because of the dust churned up by the horsemen who in relays surrounded his carriage. At every hamlet there were speeches; at every city he had to lead a parade and be toasted at a sumptuous dinner; everywhere and always people were jostling him, shaking his hand, cheering and cheering until his ears ached. Throughout the jubiliations that stretched down the long days and late into the nights, Washington sensed a hysteria which he found “painful.” How easily and with what frenzy could this irrational emotion turn, if the government did not immediately please, “into equally extravagant (though I will fondly hope unmerited) censures. So much is expected, so many untoward circumstances may intervene, in such a new and critical situation that I feel an insuperable diffidence in my own abilities.”

The task which he was now approaching was both more uncertain and infinitely more important than that which had lain before him when in 1775 he had ridden north to take command of the Continental Army. His duty then had been to win military victory. Since such victories had been won ten thousand times, there was no philosophical reason to doubt that success was possible. And, if he did fail, the result would be sad for America, catastrophic perhaps for himself and his companions, but no more than a tiny footnote in the history of mankind.

Washington’s present mission might change all history. As he himself put it, “the preservation of the sacred fire of liberty and the destiny of the republican model of government are justly considered as deeply, perhaps as finally, staked on the experiment entrusted to the hands of the American people.” He was on his way to lead an enterprise which, if it succeeded, would prove to all the world, and for the future to time immemorial, the falsity of the contention that men were “unequal to the task of governing themselves and therefore made for a master.” That contention had, down the ages, been accepted by many of the greatest thinkers. Supposing the failure of the American experiment should seem to prove them right? How long would it be before this “awful monument” to the death of liberty would be forgotten, before the experiment was tried again? And if, through inability or misunderstanding, Washington contributed to the catastrophe, how deep and eternal would be his personal guilt?

21. As used in line 9, "begetter" most nearly means
- owner.
 - procreator.
 - reformer.
 - procurer.
22. The author of Passage 1 objects to the attitudes of certain "Later Americans" (line 7) for which of the following reasons?
- Their admiration for Caesar, Moses, and Galahad was unjustified.
 - They tended to ignore the achievements of Washington.
 - Their misconceptions of Washington could have been easily avoided.
 - They took their personal rights for granted.
23. According to the author of Passage 1, the "biographical 'debunkers'" described in lines 17-20 were responsible for
- discovering the greatness of American and European men and women
 - expanding awareness of such historical figures as Jefferson and Franklin
 - writing inaccurate portrayals of Washington's patriotism
 - reducing Washington to a less than heroic status
24. Which choice provides the best evidence for the answer to the previous question?
- Line 7 ("There was . . . Galahad")
 - Lines 10-16 ("Scholars . . . Madison")
 - Lines 20-23 ("Among them . . . proportions")
 - Lines 25-31 ("It was often . . . world")
25. In lines 59-73, the author of Passage 2 implies that the wildly supportive crowd
- could help Washington succeed by supporting his policies
 - could quickly turn on Washington if he did not satisfy their needs
 - would ignore Washington's shortcomings because of their overwhelming allegiance
 - would not endorse a president about whom they knew so little
26. In line 71, the phrase "insuperable diffidence" refers to
- Washington's lack of self-confidence
 - the disparity between Washington's own beliefs and the beliefs of his constituents
 - Washington's unwavering self-assurance in the face of adversity
 - Washington's firm convictions about how the country must be run
27. The distinction between Washington's potential success in his "task" (line 73) and his command of the Continental Army might be best expressed in which of the following ways?
- The first had historical precedent, the second did not.
 - The first was more easily accomplished than the second.
 - The first was as yet untried by Washington, the second was familiar and possible.
 - The first was Washington's responsibility, the second was not.
28. Which pair of words best describes the author's view in Passage 2 of Washington's "duty" (line 77) in the continental Army and Washington's presidency?
- Abrasive and contentious
 - Impartial and disinterested
 - Unremarkable and momentous
 - Uncertain and doubtful
29. According to the author of Passage 2, which of the following is true about the statement that men "were 'unequal to the task of governing themselves and therefore made for a master'" (lines 91-92) ?
- It was not a commonly held belief.
 - It was believed only by pessimistic philosophers.
 - It would be disproved if Washington was successful.
 - It was Washington's credo.

30. Which of the following best describes the primary difference between Passage 1 and Passage 2 ?
- A) Passage 1 describes the myths surrounding Washington's life, while Passage 2 presents Washington's view of his place in history.
 - B) Passage 1 presents an objective view of Washington, while Passage 2 attempts to show Washington as a perfect leader.
 - C) Passage 1 focuses on Washington's achievements after the Revolutionary War, while Passage 2 discusses his military successes.
 - D) Passage 1 gives a personal view of Washington, while Passage 2 shows how academics have recently changed their opinion of Washington's success as president.

31. With which of the following statements would the authors of BOTH passages agree?
- A) Washington's failure may have caused the United States to abandon a democratic system of government.
 - B) Although not without flaw, Washington was indispensable to the success of world democracy.
 - C) Washington, like other great men and women, was often inconstant and incontinent.
 - D) Washington played a formative role at a pivotal point in the history of the United States.

Reading Drill 2

For each question in this section, circle the letter of the best answer from among the choices given.

Questions 1-11 are based on the following passages.

Passage 1 is adapted from Dwight McCabe, Little Boxes and Big Boxes. © 2007 by Dwight McCabe. Passage 2 is adapted from John Vespa, The Garden State Fights Sprawl. © 2011 by John Vespa.

Passage 1

Pull up to a traffic light in Anytown, U.S.A. and look around. On one side sits a franchised burger joint or a national clothing retailer; on the other, an expansive set of cookie-cutter homes separated by perfectly trimmed lawns and wide streets named for bucolic features of the landscape long since obliterated. In front and behind lie endless streams of red brake lights and bright white headlights emanating from blue, silver, and red hunks of steel.

Welcome to Suburbia. While suburbs offer their residents convenient shopping and generally comfortable standards of living, they concomitantly promote a uniformity that is a disservice to all. American suburbs arose in the 1940s as a way to effectively utilize large tracts of land needed to house a booming population. While the suburban building frenzy did make home ownership more accessible to the average American, the resulting communities are mainly characterized by hyper-organization and uniformity. But at what cost? Suburban culture and its principles of residential planning, instead of improving our condition of life as intended, have in fact diminished our standing as an inquisitive, expressive people.

Identical-looking, prefabricated houses have robbed us of hundreds of years of original and beautiful home design; simple, efficient construction has trumped all. Suburban sprawl has engulfed the natural landscape, a practice that has laid the groundwork for a hotbed of consumerism made manifest in strip malls, gas stations, fast-food restaurants, and chain music and video stores. Family-owned businesses and independent merchants who specialize in the sale of handcrafts and locally made products have been swept away, unable to compete economically against national and multinational corporate conglomerates. The ultimate results of such rampant growth are communities with no center, no soul, few social bonds, and no reason to exist other than to consume.

It is perhaps too much of a stretch to claim the growth of suburbia is responsible for all of today's problems; crime, pollution, and other social problems constitute more immediate and pervasive threats. Nevertheless, suburban culture, with its emphasis on standardization and ubiquity, has proven to be a sore spot for a culture hungry for individual expression in the way it shops, dresses, lives, and dreams.

Passage 2

Difficult problems call for creative answers. Critics of suburban growth point to a variety of problems caused by the seemingly quickening pace of so-called "sprawl," a derisive term that refers to the spread of suburban housing developments onto farms and unused plots of land. While many of these complaints border on the histrionic, one must concede that sprawl does detract from the beauty of the landscape and decrease the amount of open space available for public use.

Despite alarming forecasts enumerating the damage to be wrought if growth is not stemmed, sprawl has shown few signs of relenting, primarily because of the public's appetite for big suburban homes and easy access to shopping centers. In an attempt to address the problem of sprawl, the state of New Jersey proposed a program intended to stem the tide of sprawl before it was too late. The plan would allow the state to use taxpayer money to protect remaining open land—for years and years to come—from mall builders, three-bedroom house owners, or anyone else, for that matter.

Through a statewide referendum, the state successfully earned the support of its citizens to buy back up to one million acres of land; the measure passed in 1998 with 66 percent voter assent and was signed into law in June 1999. For 10 years from the signing of the Garden State Preservation Trust Act, the state promised to spend \$98 million a year to repurchase land. Residents, eager to maintain the beauty of their areas, voted for the referendum, despite the eventual increase in their own taxes required by the act.

The "Garden State," known as much for its boundless suburban tracts as its beautiful beaches, farms, and pinelands, has demonstrated that it is possible to control sprawl without unduly hurting economic growth or the fiscal health of the state. Homeowners are reminded through green-and-blue road signs that their tax dollars are preserving the beauty of the state. The tourism industry has a new draw for visitors. And all residents of the state may now rest assured that the state's natural charms will not soon disappear.

1. In the first paragraph of Passage 1, the author uses the term “Anytown, U.S.A.” (line 1) to
 - A) indicate that the described conditions are commonly found in the United States
 - B) introduce the reader to a specific place
 - C) suggest that the description of the suburban condition is mostly imaginary
 - D) imply that suburbia is common only in the United States
2. In the context of Passage 1, “concomitantly” (line 11) most nearly means
 - A) simultaneously
 - B) in a widespread way
 - C) with greedy intent
 - D) ostentatiously
3. The first sentence in the final paragraph of Passage 1 (lines 36-39) serves to
 - A) clarify the extent to which the author believes suburbs are a problem
 - B) exemplify the primary argument of suburbia’s effects
 - C) summarize the collection of prior points about suburban sprawl
 - D) modify a previously made argument about standardized housing
4. As used in line 39, “pervasive” most nearly means
 - A) narrow.
 - B) physical.
 - C) widespread.
 - D) intrusive.
5. The author of Passage 1 asserts that, to some degree, suburban sprawl is responsible for
 - A) a desire for individuality
 - B) an increase in conformity
 - C) air pollution
 - D) a million acres of farmland and open space
6. Which of the following relationships is most similar to that between the government of New Jersey and suburban sprawl legislation as described in Passage 2?
 - A) An adult lion protecting her cub
 - B) A homeowner purchasing a fence to keep out destructive animals
 - C) A man depositing money into his bank account
 - D) A locksmith changing the lock on a door
7. According to Passage 2, all of the following statements about the “Garden State” are true EXCEPT
 - A) Its governor authorized the repurchase of land through executive order.
 - B) It is well known for topographical features such as pinelands.
 - C) Its implementation of an anti-sprawl effort has been considered a success.
 - D) Evidence of a land repurchase program is visible to the state’s residents.
8. The author of Passage 1 and the author of Passage 2 are similar in that both
 - A) argue the construction of typical suburban houses has no benefit to homeowners
 - B) agree suburban sprawl has a negative impact on the aesthetics of an area
 - C) feel efforts to curb suburban sprawl have been effective
 - D) feel suburban sprawl has been detrimental to American culture
9. What would the author of Passage 2 most likely say about the arguments posed in the third paragraph of Passage 1?
 - A) They rely too heavily on a faulty premise.
 - B) They make too many false assumptions.
 - C) They ignore the underlying problems associated with the topic.
 - D) They are excessively dramatic or emotional.
10. Which choice provides the best evidence for the answer to the previous question?
 - A) Lines 48-52 (“While many . . . public use”)
 - B) Lines 60-63 (“The plan . . . matter”)
 - C) Lines 70-73 (“Residents . . . the act”)
 - D) Lines 81-83 (“And all . . . disappear”)
11. Which best describes the relationship between Passage 1 and Passage 2?
 - A) Passage 2 argues for changes described in Passage 1.
 - B) Passage 2 debunks the arguments made in Passage 1.
 - C) Passage 2 describes one solution to a problem described in Passage 1.
 - D) Passage 2 provides a theoretical argument that offsets the practical argument provided in Passage 1.

Questions 12-22 are based on the following passage.

This passage is adapted from Joachim-Ernst Berendt and Günther Huesmann, The Jazz Book: From Ragtime to the 21st Century. © 2009 by Lawrence Hill Books.

Duke Ellington's Orchestra is a complex configuration of many spiritual and musical elements. To be sure, it was Duke Ellington's music that was created here, but it was just as much the music of each individual member of the band. Many Ellington pieces were genuine collective achievements, but it was Ellington who headed the collective. Attempts have been made to describe how Ellington recordings have come into being, but the process is so subtle that verbalization appears crude. Duke, or his alter ego, the late arranger and jazz composer, Billy Strayhorn, or one of the members of the band would come to the studio with a theme. Ellington would play on the piano. The rhythm section would fall in. One or another of the horn men would pick it up. Baritone saxophonist Harry Carney might improvise a solo on it. The brass would make up a suitable background for him. And Ellington would sit at the piano and listen, gently accenting the harmonies—and suddenly he'd know: This is how the piece should sound and no other way. Later, when it was transcribed, the note paper only happened to retain what was, in the real meaning of the word, improvised into being.

The dynamic willpower with which Ellington stamped his ideas on his musicians, while giving them the impression that he was only helping them to unfold and develop their hidden powers, was one of his many great gifts. Owing to the relationship between Duke and his musicians, which can barely be put into words, everything he had written seemed to be created for him and his orchestra—to such a degree that hardly anyone can copy it.

When Ellington was eighteen, he wanted to become a painter. By becoming a musician he only seemed to have abandoned painting. He painted not in colors but in sounds. His compositions, with their many colors of timbre and harmony, are musical paintings. Sometimes this is revealed by the titles: "The Flaming Sword," "Beautiful Indians," "Portrait of Bert Williams," "Sepia Panorama," "Country Girl," "Dusk in the Desert," "Mood Indigo," and so forth. Even as a conductor, Ellington remained the painter: in the grand manner in which he confronted the orchestra and, with a few sure movements of the hand, placed spots of color on a canvas made of sounds.

It may be due to this that he perceived his music as "the transformation of memories into sounds." Ellington said, "The memory of things gone is important to a jazz musician. I remember I once wrote a sixty-four-bar piece about a memory of when I was a little boy in bed and heard a man whistling on the street outside, his footsteps echoing away."

Again and again Ellington has expressed his pride in the color of his skin. Many of his larger works took their

themes from black history: "Black, Brown, and Beige," the tone painting of the American Negro who was "black" when he came to the New World, became "brown" in the days of slavery, and today is "beige"—not only in his color, but in his being as well; "Liberian Suite," a work in six movements commissioned by the small republic on the west coast of Africa for its centennial; "Harlem," the work in which the atmosphere of New York's black city has been captured; "Deep South Suite," which reminds us of the locale of the origins of jazz, or "New World A-comin'," the work about a better world without racial discrimination.

Many critics have said that Ellington often comes too close to European music. They point to his concern with larger forms. But in this very concern is revealed an insufficiency in the molding of these forms which is certainly not European: an astonishing, amiable naïveté. This naïveté was also present in those medleys—long series of his many successful tunes—with which Duke again and again upset many of his more sophisticated fans at his concerts. Ellington simply failed to see why the idea of the hit medley should be alien to an artistic music.

The jungle style is one of the four styles identified with Duke Ellington. The other three are (in a somewhat simplistic but synoptically clear grouping) "mood style," "concerto style," and "standard style," which came rather directly from Fletcher Henderson, the most important band leader of the twenties, and initially did not contribute much that was new. What it did have to offer, though, was clothed in typically Ellingtonian colors and sounds. In addition, of course, there is every imaginable mixture of these styles.

The history of Duke Ellington is the history of the orchestra in jazz. No significant big band—and this includes commercial dance bands—has not been directly or indirectly influenced by Duke. The list of innovations and techniques introduced by Ellington and subsequently picked up by other orchestras or players is unrivaled.

12. Which of the following best describes the working relationship between Ellington and his band members?
- A) Ellington's primary concern was to help his band members realize their full potential as composers.
 - B) Ellington and his band collaborated as equals in the development of new compositions.
 - C) Ellington used his band's improvisations as inspiration for his compositions.
 - D) Ellington based his compositions on early recordings by his band members.
13. Which choice provides the best evidence for the answer to the previous question?
- A) Lines 9-12 ("Duke, or . . . theme")
 - B) Lines 15-19 ("And Ellington . . . other way")
 - C) Lines 34-35 ("His compositions . . . paintings")
 - D) Lines 81-82 ("What it did . . . sounds")
14. In line 17, "accenting" most nearly means
- A) fashioning
 - B) emphasizing
 - C) enunciating
 - D) reworking
15. The descriptions given in lines 52-64 provide the reader with which of the following?
- A) an understanding of Ellington's youth
 - B) a sense of the momentum behind Ellington's earlier work
 - C) a history of Ellington's social conscience
 - D) the inspirations for some of Ellington's compositions
16. According to the author, which of the following is true of "Black, Brown, and Beige" (line 53) ?
- A) It tells the story of several major black historical figures.
 - B) Its title refers to color both literally and metaphorically.
 - C) It is comprised of three distinct sections.
 - D) It was written on commission for a national celebration.
17. In the context of the sixth paragraph (lines 65-74), "larger forms" most nearly means
- A) songs played by an entire symphony orchestra.
 - B) upright basses, trombones, and tubas.
 - C) long songs made up of the melodies of many shorter songs.
 - D) the most sophisticated European music fans.
18. Which of the following attributes does the author mention in response to the criticisms leveled in lines 65-66 ?
- A) Ellington's pride in the color of his skin
 - B) Ellington's European sensibility
 - C) Ellington's genuine innocence
 - D) Ellington's ability to write hit songs
19. According to the passage, some "fans" (line 72) of Ellington were
- A) critical of one of Ellington's presentation formats
 - B) unfamiliar with more classical forms of music
 - C) lacking in the naïveté required to understand Ellington's medleys
 - D) dismayed by Ellington's use of European musical forms
20. The author mentions all of the following as sources of inspiration for Ellington's work EXCEPT
- A) famous paintings
 - B) ethnic heritage
 - C) orchestral improvisations
 - D) regional ambiance
21. It can be inferred from the passage that "Fletcher Henderson" (line 79)
- A) was a stylistic influence on Duke Ellington
 - B) composed in a style that was inspired by the work of Duke Ellington
 - C) was a contemporary of Duke Ellington
 - D) wrote music that had much in common with Ellington's jungle style
22. Which of the following questions could be answered based on information in the passage?
- A) At what age did Ellington achieve success as a musician?
 - B) By what process did Ellington develop his orchestral compositions?
 - C) What are the characteristics of Ellington's jungle style?
 - D) What is considered Ellington's best-known composition?

Questions 23-33 are based on the following passage.

This passage is adapted from a book published in 2012.

Line Google, Yahoo!, Bing, and other search engines
are all over the internet, seeming to promise us all the
information we could ever need. With such a profusion
of information at our fingertips, we wonder how previous
5 generations of scholars slaved away at libraries, pulling
dusty books from the shelves and hoping that those books
could reveal all the world's secrets.

Because the internet search has become such an
essential part of our daily routines—because we can do it
10 on our phones and TVs as well as our computers—we can
finally begin to assess how this information saturation has
affected our minds. Now that we have all this information
at our behest, are we smarter? Or, as one writer in the
Atlantic Monthly asked, “Is Google Making Us Stupid?”

15 In many ways, our informational field has reflected
our understanding of the universe: where we once thought
of the “heavens” as the things that we could see in the
sky, we now theorize the universe as infinite, containing
literally countless numbers of worlds like our own in
20 literally countless figurations. Just as the universe is too
large to conceptualize, there's now too much information
available for anyone ever to know. In the days of
traditional library research, the search for the appropriate
sources was itself part of the process. Researchers did
25 the selecting themselves and assimilated a good deal of
peripheral knowledge into the bargain. A scholar like
James Frazer, author of *The Golden Bough* (1890), could
be fairly certain that he was assembling all of the world's
myths and folklore in a single book.

30 Now, we know that Frazer's project was a very limited
one. A single Google search for the word “myth” will
show us how many billions of things he missed. In fact,
projects like Frazer's must necessarily have changed.
Because we know how much information is out there,
35 we can't possibly dream of trying to assemble it all into
anything as manageable as a single book. We instead
generate theories to support our impossible positions, as if
to say that because there is too much information, nothing
can be knowable in any real depth.

40 Indeed, this shift from the finite to the infinite is
another version of the globalization that we experience
every day: cars from Japan, electronics from Korea, and
furniture from Sweden are parts of our daily lives, which
we no longer experience as foreign. Ours is truly a world
45 community, where the lines between nations have become
blurred and where people have more in common than ever
before.

Because the whole world and all its information are at
our fingertips, how can we possibly begin to understand
50 this new world that has grown up around us? How do we
evaluate something that we can hardly understand? The
researcher of a century ago spent many hours poring over
a single text, and often had to learn entirely new languages
to do so. The computer-savvy researcher of today, by

55 contrast, can have that information instantaneously and
can even search within it for whatever bits of information
seem relevant.

To ask the question in the most simpleminded of
ways, are we smarter? All this information is now at our
60 fingertips, but can we really be said to have it? Those older
scholars and thinkers may have known what they knew
more intimately. They may have worked harder to acquire
it. But there was simply less for them to know, and it's
no mistake that scholars from our own era are constantly
65 improving upon and refining what those older scholars
have done. They may have known everything there was to
know, but that was a very limited everything indeed. Still,
our own omniscience is not without its limitations. Rather
than delving more deeply into this or that topic, we are
70 much more likely to throw up our hands, to say that if we
can't know everything, then it's not worth it to try to know
anything at all. How can we take seriously any attempt
at knowing when the remainder of all that we don't know
is there as a constant reminder? It is at the very least my
75 hope—and the hope, I suspect, of many others—that there
must be some way between the two extremes. We don't
want to return to the era of the very small world, nor can
we allow ourselves to drift off into the infinite immensity
of the informational world that is available now.

23. The first paragraph (lines 1-7) most directly focuses on the
- A) death of true research in contemporary scholarship.
 - B) distinction between topics of old scholarship and new.
 - C) reduction of intelligence in the modern age.
 - D) contemporary availability of large amounts of information.
24. In context, the reference to previous generations of scholars (lines 22-26) is significant in that it
- A) demonstrates the contrast between old and new methods of research.
 - B) states that people from earlier eras had more time to spend reading.
 - C) emphasizes the contemporary scholar's contempt for libraries.
 - D) indicates the accuracy provided by basic internet searches

25. In context, the phrase “information saturation” (line 11) describes the
- A) mode of thinking that has crippled contemporary research methods.
 - B) contrast between effective and ineffective methods of acquiring information.
 - C) moment at which an intelligent human being can no longer learn new information.
 - D) emerging situation in which information becomes too much for one person to know.
26. As used in line 13, “at ... behest” most nearly means
- A) under our control.
 - B) in our books.
 - C) available to us.
 - D) within our grasp.
27. In line 16, “our understanding” represents a shift away from
- A) online databases.
 - B) universal knowledge.
 - C) faith-based interpretations.
 - D) a knowable world.
28. The author mentions researchers (line 24) and a scholar (line 26) primarily to
- A) underline the importance of traditional modes of study.
 - B) warn against the dangers of traditional research.
 - C) compare the researchers of previous ages unfavorably to those of today.
 - D) demonstrate instances of one type of study.
29. In context, the book cited in line 27 supports the notion that
- A) the scope of contemporary research has changed.
 - B) scholars no longer have ambitious research goals.
 - C) the study of mythology has disappeared from contemporary scholarship.
 - D) one particular book answers more questions than the internet can.
30. The author suggests that “Now” (line 30) scholars have become
- A) hopeless.
 - B) collaborative.
 - C) inundated.
 - D) smarter.
31. In lines 40-44 (“Indeed ... foreign”), the author notes a parallel between
- A) contemporary research and the makeup of mall food courts.
 - B) the amount of information and the excesses of consumerism.
 - C) trends in research and preferences for foreign goods.
 - D) the range of available information and economic globalization.
32. The example of the computer-savvy researcher (line 54) is primarily used to illustrate
- A) rampant procrastination.
 - B) technological sophistication.
 - C) deep knowledge.
 - D) informational availability.
33. The primary purpose of the last paragraph (lines 53-79) is to
- A) doubt that the new modes of acquiring information will ever generate important discoveries.
 - B) suggest that some compromise is possible between old and new ways of acquiring information.
 - C) long for an earlier mode of research that relied on the deep study of long printed books.
 - D) outline the differences between those who use computers to access information and those who do not.

Reading Drill 3

For each question in this section, circle the letter of the best answer from among the choices given.

Questions 1-12 are based on the following passage.

Passage 1

Music in Peril confirms most of our worst suspicions. The 2011 survey gives an interesting but ultimately saddening assessment of the state of music in schools. In a span of only thirty years, the number of children playing musical instruments has been cut in half. If you care about sustaining cultural life in this country, you are probably as worried now as many of the rest of us are.

Music in Peril is not the collection of urban legends that most of its critics will accuse it of being. It is a set of data collected from elementary and middle schools all over the country. With schools represented from each of the 50 states, it accounts for all the great diversity in this country—not merely race and gender diversity, but class and regional diversity as well. Given the broad reach of the survey, and the fact that it has collected its data in at least the five most populous towns in each state, *Music in Peril* is a statistically sound document. Although the survey covers a wide range of topics relating to music education, the basic results go something like this: music education and instrument-playing have decreased dramatically among all children aged 6-18, regardless of race, gender, or region, and this decrease is occurring at a higher rate than in the past.

Even if the data in the report are potentially disturbing these data are hardly unexpected, unless we did not realize just how widespread music education was in the past.

Music in Peril has simply put what everyone knows—that state and federal governments have cut music out of public schools at an alarming rate—into the language of statistics. The ability to play a musical instrument and to appreciate music is not inborn, even if some people seem to have “natural” talents. True musical proficiency is the result of many years of encouraging musical education, and not only for those who eventually become musicians. Ours is a dire world indeed when not only have our musicians lost the ability to play but also the broader populace has lost the discernment and ability to hear them.

Passage 2

Music in Peril is hardly surprising in our era of apocalyptic surveys, yet more evidence that all the bad things we suspect are worse than we even knew. These surveys are the bread and butter of cultural critics, who are always looking for social-scientific support for their own suspicions. These critics were already speaking of “decline” and “death,” and now these surveys just give more fodder to their calls for “reinvention” and “change.” Now, for the first time in history, the story goes, fewer children are learning instruments than ever before.

Nevertheless, *Music in Peril* misses the important fact that music is as interesting as it has ever been, even if the average teen doesn’t know a Beethoven symphony from a Chopin étude. In the age of the iPod, people are listening to music all the time, even if they’re not doing it in quite the ways or the places that musical conservatives want them to.

It would be naïve, however, to say that *Music in Peril*’s findings are completely wrongheaded. Music programs have been slashed at many public schools, and less than half as many children today are learning instruments than were the generations of forty or fifty years earlier. And this statistical certainty is not limited to the less fortunate areas of the country: “Indeed,” write the statisticians, “the 50 percent reduction is only the median. While some schools have seen more modest declines, many schools have cut out their music education and appreciation programs almost entirely.”

So what is the lesson of the survey? The musical landscape is changing, yes, but not in the distressing way that *Music in Peril* wants to suggest. The survey can’t capture the fact that classical music is not the only place to find interesting, complex music anymore, except by the most conservative, crustiest definitions. Listen to any of the new experimental music in genres like post-rock, math rock, and tech-noire, and you’ll see that classical music no longer has an exclusive hold on musical virtuosity. You’ll see that, in surveys like *Music in Peril*, the only real decline is in musical categories that don’t apply anymore. All that is happening is that the institutions of old are trying to hold on for dear life and actually belong in the same irrelevant pile as studies on the decline of cursive or telephone conversations.

1. Lines 3-5 (“In a ... half”) suggest that the situation described should be considered
 - A) rapid.
 - B) suspicious.
 - C) inevitable.
 - D) essential.
2. The author of Passage 1 suggests that a set of data (lines 9-10) should ideally be
 - A) taken from the same set as previous surveys.
 - B) diverse enough to reflect the group it represents.
 - C) made up of elementary-school-aged children.
 - D) comprised of equal numbers from each race.
3. The author of Passage 2 would most likely argue that the reach of the survey (Passage 1, lines 14-15) is
 - A) less representative of racial diversity than the author of Passage 1 promises.
 - B) less relevant to the study than the author of Passage 1 believes.
 - C) drawn from a group that does not represent the diversity that the author of Passage 1 assumes.
 - D) more similar to the reach of previous studies than the author of Passage 1 knows.
4. The final paragraph of Passage 1 (lines 24-37) serves primarily to
 - A) discount the survey’s findings by showing that they are already well-known.
 - B) argue for a new approach that the survey’s results show is inevitable.
 - C) take issue with the statisticians who collected the data for the survey.
 - D) suggest the cultural implications of the trend it is describing.
5. The author of Passage 2 would most likely consider the final two sentences of Passage 1 (lines 32-37) to be
 - A) overstated.
 - B) ironic.
 - C) shrewd.
 - D) dishonest.
6. Which of the following would the author of Passage 2 most likely consider another apocalyptic (line 39) idea?
 - A) An editorial that argues that the trend toward text messaging has led to a decline in the number of E-mails sent per year
 - B) An article that shows that reading among teenagers has increased since the popularization of e-readers
 - C) A slideshow that details the 20 most environmentally conscious cities in the United States
 - D) A sociologist who argues that the use of smartphones among teenagers will lead to a significant increase in driver fatalities
7. Lines 55-65 (“It would ... entirely”) focus on which aspect of the statistical certainty?
 - A) Its obviousness
 - B) Its range
 - C) Its conservatism
 - D) Its bias
8. The author of Passage 2 indicates that the landscape referenced in line is
 - A) characterized by a lack of expertise.
 - B) based on regional preferences and racial identity.
 - C) shifting and thus not possible to describe.
 - D) no longer defined by its traditional parameters.
9. As used in line 71, “crustiest” most nearly means
 - A) most ineffective.
 - B) cruelest.
 - C) most inflexible.
 - D) filthiest.
10. The author of Passage 1 would most likely respond to the last statement in Passage 2 (lines 77-80) by asserting that
 - A) a survey of musical-education programs has broader cultural importance.
 - B) classical music is as essential to well-rounded citizens as cursive.
 - C) *Music in Peril* is one of the first studies of school-aged children.
 - D) surveys like the one in *Music in Peril* are run by respected statisticians.

11. Which best describes the tone of the first paragraph of Passage 1 and the tone of the first paragraph of Passage 2, respectively?

- A) Morose vs. elated
- B) Sensitive vs. offensive
- C) Conservative vs. dismissive
- D) Concerned vs. skeptical

12. Which best conveys the primary relationship between the two passages?

- A) Passage 2 discusses some of the findings that undermine the survey described in Passage 1.
- B) Passage 2 takes issue with some of the premises that shape the argument made in Passage 1.
- C) Passage 2 offers the cultural context that adds support to the conclusions drawn by the author of Passage 1.
- D) Passage 2 uses the predictions offered in Passage 1 as a way to argue for a revolutionary change.

Questions 13-21 are based on the following passage.

The following excerpt is adapted from a 1985 book on the role of storytelling in human understanding.

We love to spin yarns, to tell tales, to chronicle events. If we get even a few details about someone, we'll start to connect those details into some kind of narrative about that person. We want any nearby dots to be connected.

Line

5 Effect with no cause, correlation with no causation: we can't assimilate these ideas because they don't have that narrative structure. Our minds want stories, even if those stories need to be twisted and mangled into existence.

This is how we give order to the chaotic world around us. Take any messy, complicated historical event, something like the American Civil War: a bloody and long conflict, and hopelessly complex when taken in isolation. Historians and onlookers alike have spent over a century debating the causes, the effects, and the place of this event in the ongoing plot of American history. Neuroscientists have referred to a "need for narrative," both as an explanation for the popularity of fiction and for how people interact with one another. In the grander scheme, the need for narrative may inform the way we understand ourselves. We'll take anything conclusive as long as it's consistent.

Personality is one of life's great mysteries. It is too large; it has too many components; it has too many omissions. It changes all the time, from day to day or hour to hour, and there are times that it can seem we've got multiple personalities at once. Because it is too many things to manage, we turn personality into a single narrative, a single "me" or "you." I need my friend Jack to be the brainy one; I need my husband to be the comforting one; I need my parents to be my sources of strength. Understanding them as I do, as the stories that they are, I simply forget whenever they do something that doesn't make narrative sense. It makes sense that in the earliest literary and historical texts we have, the main characters are defined by their cardinal attributes. Whether Odysseus is characterized by his bravery, Penelope by her devotion, or Oedipus by his tragic love, these complex characters are made into simpler, more consistent wholes on the strength of narrative.

40 In all eras of history, literature and art have been filled with "characters," whether the symbolic, allegorical characters of the Bible or the subjects of contemporary biographical film. In the early twentieth century, the very notion of "consistent" stories broke down, and characters became less rigidly defined as a result. Suddenly, amid a cultural shift away from religious certainty, one's environment, one's historical era, one's family history could all come to bear on the maze of human personality. Psychologists began to spend entire careers studying human personalities, but for all these changes, the goal was still the same: contain the human experience, find the story that can encapsulate all of human complexity. If the

human personality seems more complex, then the method of storytelling needs to be changed accordingly. Our need for narrative will not allow us to abandon storytelling altogether. Because after all that has come before us, and all that will come later, if we're not part of the big story, what are we?

55

13. As used in line 1, "yarns" most nearly means
- A) strings.
 - B) tapestries.
 - C) narratives.
 - D) tails.
14. The author implies that "nearby dots to be connected" (line 4) are details that
- A) are part of the simplicity of the meaning of life.
 - B) do not exist in the real world.
 - C) different personalities understand in different ways.
 - D) may not be connected outside the human mind.
15. The author uses the phrase "twisted and mangled" (line 8) in order to
- A) chastise readers for accepting simple solutions.
 - B) show the historical roots of a human response.
 - C) identify why humans prefer certain types of personality.
 - D) underline the need for a particular preference.
16. In context, the reference to the "ongoing plot" (line 15) serves to emphasize the
- A) historical interest in conspiracy theories.
 - B) challenge in uncovering historical mysteries.
 - C) perceived relatedness of historical events.
 - D) human talent for creating fictional stories.
17. The phrase "In the grander scheme" (line 18) serves as a transition between a discussion of
- A) historical events and literary texts.
 - B) a contested theory and scientific certainty.
 - C) a neuroscientist's view and a psychologist's critique.
 - D) a general theory and a specific application.

18. Based on information presented in lines 22-26, which of the following would most likely be the title of a study of human personality in the twentieth century?

- A) The Tragic Flaw in Human Personality
- B) Who We Are In Three Easy Steps
- C) The Mirror and the Labyrinth of Personality
- D) The Role of the American Civil War in History

19. The author refers to a “cultural shift” (line 46) to help account for

- A) the historically consistent understandings of personality.
- B) psychologists’ desires to do away with storytelling.
- C) a general human distrust of psychological theories.
- D) the broad historical change in attitudes toward personality.

20. As used in line 51, “contain” most nearly means

- A) hold.
- B) understand.
- C) imprison.
- D) restrain.

21. Which of the following best captures the main idea in lines 56-58 (“Because ... we?”)?

- A) Our historical era is just as important as other past eras.
- B) People in the future will tell themselves different stories from the ones we tell ourselves.
- C) History is ultimately very similar to writing fiction or poetry.
- D) Life as we know it would be much different without the need for narrative.

Questions 22-33 are based on the following passage.

*In this passage, a literary critic discusses some of the issues he encountered while researching the life of Jean Toomer (1894-1967), an author from the early to mid-twentieth century. Most famous as the author of the seminal book *Cane* (1923), Toomer was also a deeply private individual, whose views of race were often in conflict with those of others from his time.*

Though lauded as a central figure in the Harlem Renaissance, Jean Toomer the man has remained a mystery to literary historians. In an article published in *The Crisis* in 1924, race leader W.E.B. DuBois pointed to the mystery surrounding Toomer: “All of his essays and stories, even when I do not understand them, have their strange flashes of power, their numerous messages and numberless reasons for being.” Essayist William Stanley Braithwaite is unreserved in his praise for Toomer’s major book, *Cane* (1921): “*Cane* is a book of gold and bronze, of dusk and flame, of ecstasy and pain, and Jean Toomer is a bright morning star of a new day of the race in literature.” Toomer gained huge accolades from the white literary world as well, and well-known authors such as Sherwood Anderson and Waldo Frank considered him one of their own. But Toomer’s full connection to the white world remains a mystery, and critics have begun to wonder whether Toomer is the paragon of racial representation that he was initially represented, by Braithwaite especially, to be.

For many black artists in the 1930s and 1940s, Jean Toomer was an inspiration. He helped to broaden the definition of what “race literature” could be. He was not constrained, as many other black authors of the time were, to writing only about race oppression and race conflict. He could incorporate influences from white as well as black artists, and he melded them into an innovative style that mixed poetry, prose, jazz, folklore, and spiritualism. He showed that an African American author didn’t have to be defined by his race but could enjoy, and even surpass, the artistic freedom enjoyed by white artists. Furthermore, he was able to cross over the color line to reach white audiences, who, in the 1920s especially, remained widely uninformed about cultural production by African Americans.

Still, his relationship to civil rights and the African American community has been difficult to determine. After the success of *Cane*, Toomer contributed only a few more essays before withdrawing from the literary world altogether. In the 1930s, he had nearly disappeared from the literary scene, and his two marriages, in 1931 and 1934, were interracial, both to white women. Although intermarriage between blacks and whites was still socially vilified at the time, Toomer’s attitude toward this social restriction is vague. Toomer himself may not have thought

of these marriages as interracial: particularly by the 1940s, Toomer insisted that his race was “American” and by the end of his life, he may have even identified as a white man. These scraps are all historians have.

By the 1960s, race activism reached its apex with such figures as Martin Luther King, Jr., and Malcolm X. Black and white artists alike joined together in the fight that became known as the Civil Rights movement. By that time, however, Jean Toomer was nestled in a deeply private life in Doylestown, Penn., and was not one of the voices in the fight for black equality. By then, and until his death in 1967, Toomer was much more taken with local issues, and his main concern was with his church, the Friend’s Society of Quakers, and the high school students whom he taught there.

If Toomer’s early literary output can be more thoroughly understood than his later personal life, or his later racial identification, it can only be because Toomer himself wanted it to be so. His own sense of race and personality was so complex that he likely did not want to become embroiled in debates that were literally so black and white. In a 1931 essay, Toomer announced that “the old divisions into white, black, brown, red, are outworn in this country. They have had their day. Now is the time of the birth of a new order, a new vision, a new ideal of man.” Whether we consider Toomer’s view naïve or not, there can be no question that he thought himself a part of this “new order.” Because Toomer was such a truly great artist, literary historians will always long for more information about his life. Unfortunately, there’s little hope more information will emerge, and Jean Toomer the man must remain an inscrutable piece in our understanding of Jean Toomer the artist. Perhaps such inscrutability is good for us, too. We should be wary of the rigid categories that Toomer fought against all his life, and if anything, perhaps Toomer’s refusal to fit into these categories can help us to modify our own.

22. The author suggests that Toomer’s relationship with the black community has remained a mystery to literary historians (lines 2-3) because
- A) details of Toomer’s later life are insufficient to explain his personal attitudes.
 - B) Toomer’s fame in literary circles was not acknowledged by white authors.
 - C) Toomer’s essays provide inconsistent representations of his views.
 - D) evidence shows that Toomer worked against the Civil Rights movement.

23. In lines 3-16, the author's discussion of Toomer's contemporaries and later artists is used to
- show how one particular era viewed the role of race in art.
 - give evidence of their views of Toomer's influence on black artists and thinkers.
 - provide examples of Toomer's literary mastery and experimentation.
 - list the challenges faced by black artists in contemporary society.
24. As used in line 9, "unreserved" most nearly means
- vacant.
 - available.
 - garrulous.
 - complete.
25. The author mentions Waldo Frank and Sherwood Anderson (lines 14-15) as indications of the
- urgency with which Toomer courted a white readership.
 - limited supply of published reviews of Toomer's first novel.
 - types of influences upon which Toomer drew in writing *Cane*.
 - appeal that Toomer had to both black and white readers.
26. The author most directly supports the statement in lines 21-22 ("For many ... inspiration") by citing
- influences from which Toomer drew inspiration.
 - the reception of Toomer's work by contemporary black critics.
 - lists of Toomer's most famous published works.
 - aspects of Toomer's art that showed a new way.
27. "These scraps" (line 49) most directly refer to evidence that
- gives actual details of Toomer's biography.
 - paints a complete picture of Toomer's life.
 - frees literary historians to speculate.
 - reaffirms the messages found in Toomer's work.
28. In lines 50-53, the author discusses race activism primarily to
- demonstrate that Toomer's racial attitudes were atypical.
 - praise the achievements of the Civil Rights movement.
 - refer to a major equality movement in American history.
 - state that Toomer had no interest in contemporary race relations.
29. The word "taken" (line 57) most directly emphasizes which aspect of Toomer's approach to race issues?
- His disapproval of broad social changes
 - His ability to play both sides of an issue
 - His focus on smaller matters
 - His eagerness to fight for broader causes
30. In lines 61-67, the author emphasizes which point about Toomer?
- His contemporaries disparaged him for his cowering attitude toward social equality
 - His attitude toward race was rooted in private and philosophical concerns
 - His public attitude toward race differed sharply from his private views
 - His commitment to racial equality influenced his political views on race
31. As used in lines 66-67, "black and white" most nearly means
- faintly tinged.
 - socially progressive.
 - racially complex.
 - reductively simple.
32. Which resource, if it existed, would be most helpful for the task described in lines 75-78 ("Unfortunately ... artist")?
- Accurate information about the progress of social equality in the United States
 - Toomer's personal diary or autobiography
 - Records of household income kept by Toomer's wives
 - Statements from later authors about the importance of Toomer's influence
33. The final phrase in lines 80-82("if ... own") primarily emphasizes which of the following points?
- Toomer identified as white at the end of his life to distance himself from Civil Rights.
 - Those in the Civil Rights movement were correct to dismiss Toomer as a counterproductive force.
 - Toomer had more advanced views than most African American authors from the 1920s.
 - Toomer's personal views on race remain complex even in our own day.

Reading Drill 4

For each question in this section, circle the letter of the best answer from among the choices given.

Questions 1-12 are based on the following passage.

This passage is adapted from a 2009 book looking at Western (that is, European and American) attempts to modernize the Middle East and other regions.

The international history of the twentieth century is overflowing with Western projects to modernize the Middle East. The United States, and England to a lesser degree, have tried to bring freedom to oppressed peoples throughout the region, and as the word “freedom” implies, this was a philanthropic mission. President Bill Clinton, for example, is still praised for his role in Israeli-Palestinian peace talks, even as his other failures and accomplishments gained front page news in the mid-1990s. His even-handed, mediating role helped to save these warring states from total destruction. This attitude toward non-Western regions, the belief that the West’s systems of government can help save the people of the Middle East, Africa, or Latin America, is a holdover from an imperial moment, when European nations conquered these regions with militaries rather than diplomats. It may be time to start asking, however, whether Western systems of government are universally applicable. That is to say, perhaps the Western value of “freedom”—as it relates to markets, speech, and behaviors—is not one that is shared by people outside the West. Unrest in the Middle East and other non-Western regions can only continue until new systems of governance begin to emerge from the regions themselves.

These modernization projects bear an eerie resemblance to the “civilizing missions” of European nations in the nineteenth century. These missions always begin with the premise that those in non-Western nations are unable to govern themselves. In most cases, the result is little more than a large-scale, prolonged clash of cultures, in which prejudices toward the “poor souls” who can’t take care of themselves only become that much firmer in the minds of the un-self-conscious interlopers. The native peoples who are then forced to live under the new government’s rule become extremely skeptical of it, as its supposed successes are measured by seemingly irrelevant metrics. Many ancient and historical societies come from these regions, but since the seventeenth century, these regions have been considered almost universally backward. This notion persists in contemporary politics, and in the United States, the idea that the U.S. is making the world safe for democracy is common among both major political parties. As recently

as 2003, in a war that was billed as one of self-defense, George W. Bush was promising Americans, “Helping Iraqis achieve a united, stable, and free country will require our sustained commitment.”

Bush is the inheritor of a long tradition of this belief in the power of Western influence. This influence, though, has not been a pure force for good. While Western systems of government were created as responses to nation states and royal traditions, non-Western nations have their own set of foundations and traditions. The earliest colonial governments in these non-Western regions were run by Westerners. But now that the colonial governments have been kicked out, a system of rule by the actual people who live in these non-Western nations must be something else.

To take one example, the name “Iraq” is not quite as applicable to all its citizens as the names “France,” “Portugal,” or “The United States” are in their own regions. For many Westerners, nationality is a given and ultimately trumps the more local identifications of town, city, or state. In Iraq, as the Bush administration learned, religious distinctions are more meaningful than national similarities. Approximately 65 percent of those living in Iraq are Shia Muslims, but does this make it a Shia country? To an extent, maybe, but Sunni Muslims represent a powerful and vocal minority, and the northern regions of Iraq comprise a semiautonomous region of a third group, the Kurds. The Western notions of nation- above- all and religious coexistence can’t maintain in this and other countries because the value systems have developed so independently of these notions.

As in many other parts of the world, “Iraqi freedom” was defined by someone other than the Iraqis themselves. Western civilizing efforts have always been based on the unfortunate premise that non-Westerners cannot govern themselves, often on no other evidence than Westerners’ firm belief in the success of their own political systems. The refusal to accept that the basic principles of democracy and free-market capitalism may not be universally applicable has always compromised efforts at Western modernization because these efforts have lacked the appropriate local perspectives. Certainly, Western nations are today more sensitive to cultural differences than they have ever been. It remains to be seen, however, whether this new multicultural stance is a genuine change or a simple repackaging of an old product.

1. In the context of lines 1-3 (“The international ... East”), the phrase “overflowing with” suggests that
 - A) modernization is a common subject of conversation for Middle Eastern visitors to the West.
 - B) some Middle East countries have been subject to more modernization efforts than others.
 - C) there have been many attempts by Western countries to modernize the Middle East.
 - D) there are simply too many countries in the Middle East for historians to describe accurately.

2. The author mentions Bill Clinton (line 7) primarily in order to
 - A) cite one person who represents a certain perspective.
 - B) describe the rewards of one person’s courage against difficult odds.
 - C) state that those who have contributed to peace in the region come from a variety of backgrounds.
 - D) show that Middle East peace was only one of Clinton’s minor accomplishments.

3. According to the passage, it is worth asking whether Western systems of government are universally applicable (line 18) because they
 - A) are too reliant upon ancient forms of non-Western government.
 - B) refuse to recognize the accomplishments of diplomats like Bill Clinton.
 - C) have as their only goal the introduction of Western goods into non-Western markets.
 - D) may not be the most appropriate forms of government for those outside the West.

4. Which of the following best states how the peoples mentioned in line feel about West-influenced governments?
 - A) They despise the governments because they are hopelessly corrupt.
 - B) They question the ability of their fellow citizens to govern them.
 - C) They doubt that the governments have delivered on all that they have promised.
 - D) They support the new regime because it represents a change from old ways.

5. According to the author, what has changed since the seventeenth century (line 39)?
 - A) Native citizens are now in open conflict with Western-style governments.
 - B) Middle Eastern government officials look to the West for models of how to govern.
 - C) Regions that were once considered model civilizations are no longer thought of as ideals.
 - D) People in non-Western countries are not willing to compromise in a way that supports democracy.

6. The statement that Western influence has not been a pure force for good (line 50) suggests that the author, in general, believes that
 - A) people in the Middle East would prefer to have their fellow citizens in high government positions.
 - B) people in the Middle East have not necessarily benefited from Western-style governments.
 - C) voters in Middle East elections wish there were more candidates from the West.
 - D) forms of democracy in the Middle East are more advanced than those in the West.

7. As used in line 62, “trumps” most nearly means
 - A) kicks out.
 - B) defeats by force.
 - C) beautifies.
 - D) is more important than.

8. As used in line 71, “maintain” most nearly means
 - A) work.
 - B) repair.
 - C) hang.
 - D) build.

9. Which of the following, if true, would refute the claim made in lines 74-75 (“As ... themselves”)
 - A) The Western influence in the Middle East has not been able to overcome internal divisions among groups within Iraq.
 - B) Many representatives from the Middle East have been crucial to developing the government systems that exist in the Middle East today.
 - C) Contemporary styles of government in the Middle East can be traced back to principles developed in Europe in the late 1700s.
 - D) Famous diplomats such as Bill Clinton have continued to offer guidance to those in the Middle East and elsewhere.

10. Which of the following best describes the sentence in lines 84-86 (“Certainly ... been”)?
- A) A response to critics of the author’s own argument
 - B) An idea developed further in other works by the author
 - C) A tangent that the author considers necessary for his main point
 - D) A concession that contemporary trends are not exclusively negative
11. The author uses the phrase “repackaging of an old product” (line 86) primarily to
- A) outline an analogy for an ideal approach.
 - B) suggest the type of reformulation necessary for success.
 - C) express skepticism toward a certain transformation.
 - D) criticize the financial interests of Western governments.
12. The author would most likely consider which approach to be a new strategy for the formation of governments in the Middle East?
- A) Allowing Western governments to shape government policy in the Middle East
 - B) Breaking down cultural barriers within countries to promote national unity
 - C) Increasing the authority of government officials to implement Western democracy
 - D) Collaborating with local representatives to determine which style of government is best for a particular country

Questions 13-22 are based on the following passage.

This passage is adapted from Jennifer O'Sullivan, Reflection or Reimagining: Examining Authorial Intent in Twentieth Century Fiction. © 2013 by The Gazette of Literary Criticism.

The Irish author James Joyce (1882-1941) created some of the most unique and personal, yet controversial and inaccessible, literature of the last century. With his modernist, experimental narrative style, his close attention to the details of ordinary life, his novel technical innovations, and his recurring themes of isolation and exile, Joyce created fictional worlds at once stark and foreign, yet simultaneously rich and familiar.

In order to better decipher the seemingly endless conundrum of Joyce's meanings and messages, it is worth turning one's attention to events in Joyce's life that may help the reader understand some of the sources of his creative inspiration. While studies of Joyce have considered the importance of Joyce's years in exile to his writing, few have made explicit the connections between Joyce's writing and the specific contexts of his time abroad; Richard Ellman's definitive 1959 treatment and John McCourt's more recent work are the exceptions rather than the rule in this regard. The parallels between the reality of Joyce's life and the fictional worlds he created are too frequent to ignore.

Joyce first fled Dublin in 1904 with his lifelong love, Nora Barnacle, for reasons both personal and professional. Joyce and Barnacle were then unmarried, and their relationship was the target of social condemnation. So, too, was Joyce driven out of Ireland by the Catholic Church's harsh criticism of his early writings in which he clearly rejected what he felt to be the Church's oppressive spiritual controls. For eleven years, the couple lived in the major Mediterranean seaport of Trieste, then an Austrian imperial city. Trieste was a melting pot of mercantile, religious, and cultural activity, and its language, Triestino (which Joyce came to speak beautifully) was an amalgamation of blended words and sounds from many languages. Joyce's exposure to Triestino directly influenced Joyce's fashioning of his own potpourri language for his final novel *Finnegan's Wake*; the composite dialect of the work harkened back to its English origins, but also incorporated diverse elements of many tongues.

As Joyce's most famous biographer, Ellman, notes, every moment of an author's waking life may manifest itself in the author's work, and Joyce himself encouraged his audience to read his works autobiographically. However, ferreting out the autobiographical elements from Joyce's work involves much more than such a superficial survey of literary images. The relationship between an author's writings and the author's life experiences is not as transparent as it may seem. A writer's life may be reflected in his work, but this reflection is almost always distorted to some degree, sometimes purposefully, and sometimes

inadvertently.

This situation leaves both the reader and the critic at an intriguing impasse: when can we know when a seemingly autobiographical image in a fictional work is actually meaningful? When, in *Ulysses*, Joyce's literary alter ego Stephen Dedalus muses on whether Shakespeare's characters were all based on actual people that he knew, is this an example of Joyce commenting indirectly on Shakespeare, or of Joyce alluding to his own work? Regardless of how tempting it may be for the reader to read *Ulysses* or *A Portrait of the Artist as a Young Man* solely through the biography of Joyce, such a technique is fraught with danger, since we can ultimately never be sure exactly what any author means to express through his or her art.

13. The author mentions Joyce's viewpoint ("Joyce himself . . . autobiographically") in lines 43-44 to emphasize
 - A) how tempting it may be to read Joyce's work as a reflection of his life
 - B) that Joyce intended to fool the reader all along
 - C) that Joyce had to fight with his critics to have his work interpreted this way
 - D) that Joyce always spoke directly through one of the characters in his books
14. The author most nearly believes that *Ulysses*
 - A) is autobiographical in nature, and that Stephen Dedalus can be understood to represent Joyce himself.
 - B) is pure fiction, and that nothing in the book represents anything that ever happened to Joyce.
 - C) probably reflects elements of Joyce's life, but that it is difficult to say exactly which details are autobiographical.
 - D) is the most unique example of autobiographical fiction written in the Twentieth Century.
15. Which choice provides the best evidence for the answer to the previous question?
 - A) Lines 1-3 ("The Irish author . . . last century")
 - B) Lines 19-21 ("The parallels . . . ignore")
 - C) Lines 41-44 ("As Joyce's . . . autobiographically")
 - D) Lines 61-66 ("Regardless of . . . her art")

16. It can be inferred that Joyce left Dublin and went into exile to
- A) find literary inspiration
 - B) attain greater artistic and personal freedom
 - C) accept a job as a writer
 - D) escape Nora's parents' disapproval
17. The description of Joyce's work in the first paragraph provides information about all of the following EXCEPT
- A) when Joyce wrote his first novel
 - B) the style in which Joyce wrote
 - C) the degree of critical acclaim Joyce has received
 - D) when Joyce lived
18. In line 10, "conundrum" most nearly means
- A) conception
 - B) intuition
 - C) parody
 - D) puzzle
19. Which of the following best describes the organization of the passage?
- A) The author makes a specific claim, offers evidence to support this claim, and ends by expanding the discussion to a more general, but related, idea.
 - B) The author states the main point, offers three theories that may support this point, and ends by selecting the theory that provides the best evidence.
 - C) The author makes a claim, shows that other writers also make this claim, and ends by criticizing the others' research methods.
 - D) The author summarizes scholarly literature about James Joyce, then concludes that Joyce isn't as great a writer as originally claimed.
20. The comment in lines 51-52 ("sometimes purposefully, and sometimes inadvertently") suggests that
- A) writers are usually writing about themselves
 - B) writers may misrepresent an actual event in a fictional work without realizing it
 - C) readers should not trust writers who write autobiographically
 - D) readers don't always interpret a novel the way the author intended
21. According to the ideas presented in the final paragraph, which of the following is the most appropriate interpretation of Dedalus's claim regarding Shakespeare?
- A) The character of Dedalus was a literary critic.
 - B) Joyce expressed this controversial belief through Dedalus to protect his career.
 - C) Joyce may have believed Shakespeare's characters were based on real people.
 - D) Dedalus was based on a person Joyce knew personally.
22. All of the following could be considered autobiographical elements in Joyce's writing EXCEPT
- A) themes of isolation and exile
 - B) a character who worked as a sailor in Trieste
 - C) a character who is persecuted for his religious beliefs
 - D) the character of Stephen Dedalus

Questions 23-32 are based on the following passage.

This passage is adapted from Arthur Loman, Life of a Salesman. © 2007 by Arthur Loman.

William was completely lost, that much he knew. Unfortunately, that was all he knew.

Line Of course, he hated to admit it when he was lost, so
5 much so that when he did get lost, it would inevitably
create a tragic episode of the grandest proportions, rather
than a minor inconvenience. In a way, that made it easier
for him to explain his tardiness to others. It was certainly
easier to evade responsibility for a huge, unforeseeable
mishap than for a series of small, yet obvious, errors.

10 These situations always started out the same way.
William would be setting out to drive to a business
appointment. Before leaving he would verify that he had
everything he needed for the day. First he checked to see
that he had his briefcase. He then checked and rechecked
15 the contents of the briefcase to see that every possible
document he might need was there, not to mention extra
pens, notepads, a calculator, spare calculator batteries, his
cell phone, and spare cell phone battery.

20 He even insisted upon carrying a miniature tape
recorder, and spare batteries for that, as well. The
inclusion of this last item was particularly perplexing to
his coworkers, as there was no possible use for it in his
work. When casually queried about the tape recorder,
William merely responded, "I might need it." That much,
25 certainly, was evident, and they let the matter drop. To
be sure, his insistence on traveling with a tape recorder
for which he had no need was not the oddest thing
about William, as far as his coworkers were concerned.
Although his hygiene and grooming were impeccable, his
30 clothing seemed remarkably similar, if not identical, from
one day to the next. His coworkers surmised that he owned
several suits and ties, all of the same cut, in just two colors,
navy blue and brown.

35 As he began his trip, William would have the
directions to his destination neatly written out in his own,
extremely precise handwriting (the only handwriting he
could dependably read, he would say). The directions
would be hung on the dashboard within easy view, on a
miniature clipboard. William didn't actually need the
40 directions at that point, since he had already committed
them to memory. In fact, if you were in the car with him
on such occasions (a practical impossibility since William
would never drive with anyone in the car during business
hours, not that anyone was anxious to, of course), you
45 would hear him muttering a litany of lefts and rights;
chanting his mantra, street names and route numbers in
their proper order.

50 Everything would be going fine until something
would distract William, perhaps a flock of birds flying
in formation, or an out-of-state license plate he didn't
recognize. Several minutes would pass, and he would
slowly realize that he might have lost command of his
directions and missed a turn. He would remain, however,

in relatively calm denial of this possibility, until he had
55 driven many more miles and passed several other turns.
"This road doesn't look like it goes the right way," he
would grumble. "Too many other people are turning off
here; I don't want to get stuck in traffic." And maybe, just
maybe, he *hadn't* missed his turn, and it was going to
60 appear around the next bend in the road. "No way to find
out but to keep on going." Obviously, the sensible thing to
do would be to pull over, and consult a map, or perhaps
use the cell phone to call for assistance. Neither of these
things was an option as far as William was concerned.
65 The cell phone, as he put it, "should be used only in
emergencies." Since nothing that ever happened to him
constituted an "emergency" in his mind, he never once
actually used the phone.

70 As to maps, he never carried one. He claimed that most
of them were useless to him, as they were "organized and
planned so badly." In any event, what need did he have
for maps when he always had his directions written out so
carefully?

80 So on and on he drove, hoping that some type of
resolution would eventually reveal itself to him, that it
would suddenly occur to him where to turn around, what
to do. On one occasion, he drove through three different
states before finding his way back to the office, well after
dark, his suit rumpled, but his blue necktie still flying
proudly.

23. The primary purpose of the passage is to

- A) recount the mishaps of a man driving to a business meeting
- B) chronicle the idiosyncrasies of a traveling businessman
- C) provide a detailed description of a day in the life of a salesperson
- D) explain a man's lateness to his co-workers

24. The list of items in William's briefcase (lines 15-18) serves to

- A) give an indication of the compulsive nature of William's preparations.
- B) illustrate the stupidity of William's behavior.
- C) show that William was a conscientious planner.
- D) describe all the items William might need while at a business appointment.

25. The attitude of William's coworkers toward him can best be described as
- A) mildly curious
 - B) coldly indifferent
 - C) overtly condescending
 - D) deeply intrigued
26. Which choice provides the best evidence for the answer to the previous question?
- A) Lines 7-9 ("It was certainly . . . errors")
 - B) Lines 25-28 ("To be sure . . . concerned")
 - C) Lines 53-55 ("He would remain . . . turns")
 - D) Lines 77-80 ("On one occasion . . . proudly")
27. William's answer to his coworkers' questions about his tape recorder (lines 19-25) implies that he
- A) knows much more about the applications of technology in business than they do
 - B) records business conversations in order to have proof of what was discussed
 - C) believes it is best to be prepared for any contingency
 - D) feels that their questions are rude and intrusive
28. William's preparations for his business meetings are best described as
- A) professional
 - B) careless
 - C) useful
 - D) fruitless
29. As used in line 44, "anxious" most nearly means
- A) nervous.
 - B) eager.
 - C) uneasy.
 - D) stressed.
30. As used in lines 51-53 "command" most nearly means
- A) power.
 - B) authority.
 - C) leader.
 - D) control.
31. The reference to maps (line 69) implies that William
- A) has much to learn about navigation
 - B) relies more on instinct than reason
 - C) questions the mapmaker's eye for detail
 - D) does not trust the orderliness of most maps
32. The author refers to William's "blue necktie" (line 79) in order to suggest
- A) the importance William places on his hygiene and grooming
 - B) his ability to display dignity despite his mistakes
 - C) the lack of variety in his wardrobe
 - D) his obliviousness to the fact that he caused his own tardiness

Reading Drill 5

For each question in this section, circle the letter of the best answer from among the choices given.

Questions 1-11 are based on the following passage.

This passage is adapted from Marcantonio Raimondi, From Reproduction to Objet: Printmaking in America. © 2011 by Art History Quarterly.

“Printmaker!” The connotation of this word, curiously absent from other languages, began to have some meaning only after World War II. Surely, before the war, and often in the long, splendid history of prints, there had been artists who created nothing but prints. However, in most cases the artists drew a composition before going to the plate or block of stone, rather than working directly on these materials exclusively. Even this is not the entire distinction between earlier artists like Callot and Meryon and those followers of Hayter who could be called only “printmakers.” Callot and Meryon made prints that, following the original object of working in a multiple medium, were meant to be printed in large numbers for wide distribution of the image. Indeed, many painters made prints for this sole reason. But the printmakers of the second half of the twentieth century have found that creating in a print medium is itself totally satisfying; they often care not at all if no more than a few copies are made before they go on to the next image. It is the complex techniques of printmaking that entrance them. In the words of Sylvan Cole, former Director of Associated American Artists (AAA, the largest print gallery in America and publisher of over 1,500 prints since 1934), “The change that was taking place was the breakup with the artist/painter (or Abstract Expressionist) who was not interested in printmaking, and out of this came a man called a printmaker, people like Karl Schrag, Peterdi, Lasansky, Misch Kohn—who built their reputations as printmakers.”

Before the war, artists made considerable numbers of prints. This was their only work; no doubt it was often a matter of survival, not preference. Dozens of prints in a relatively new medium, silkscreen, were turned out for the adornment of schools and other government buildings.

The G.I. Bill filled the colleges, universities, and art schools of post-war America during a period of prosperity that encouraged such institutions to enlarge their facilities or open new ones, particularly those devoted to the arts. Many veterans who would never have had the opportunity to attend college if they had not been drafted had little direction—were “lost,” so to speak—and found that the unrestrained atmosphere of the post-war art schools and art departments represented just the sort of freedom they needed after years of military conformity. (Many others, of course, had profited from the organized lifestyle of the

military and sought it in more disciplined fields such as law, medicine, and business. The famous “Organization Man” could hardly have had such success if this less independent group had not also made a major contribution to post-war society.) In the late 1940s, then, one could observe the beginnings of a phenomenal expansion of art education in institutions of higher learning, where art departments attracted returning G.I.s who had completed their undergraduate work before the war, and in older, established art schools that were filled to capacity with those who had finished only high school. Students who fell under the spell of Lasansky during his first years at the State University of Iowa went on to found print workshops in other universities. Soon students of these workshops pioneered others, so that in a very short time there were facilities for the study of printmaking in most universities in the United States.

The proliferation of places where printmaking was taught and the subsequent increase in the number of printmakers led to the birth of ancillary institutions: the Brooklyn Museum’s annual National Print Exhibition, an open exhibition, in contrast with the traditional invitational showings of the Society of Etchers (note that these artists referred to themselves as etchers, not printmakers) or the other one-medium groups such as the National Serigraph Society; the International Group Arts Society, a membership/subscription organization the purpose of which was to publish and sell prints by new artists of less conservative nature than those sponsored by AAA; and regional and international exhibitions devoted exclusively to prints, such as the Northwest Printmakers Society, the Philadelphia Print Club, and international biennials of prints in Cincinnati, Ljubljana, and Tokyo. Thus, in the United States and elsewhere, the need to show and distribute the outpourings of the print workshops produced new organizations that in turn further encouraged the creation of prints.

1. Which of the following could be expected of a disciple of Lasansky?
 - A) Viewing the intricacies of print production as a necessary but uninteresting part of their art
 - B) Focusing on the mass production or distribution of new prints
 - C) Forgoing the composition stage in the creation of new art
 - D) Advocating that artists work in multiple medium formats

2. Which choice provides the best evidence for the answer to the previous question?
- A) Lines 5-8 (“However, in most . . . exclusively”)
 - B) Lines 19-20 (“It is the . . . entrance them”)
 - C) Lines 32-34 (“Dozens of prints . . . buildings”)
 - D) Lines 55-58 (“Students who fell . . . universities”)
3. In lines 11-14, the author asserts that Callot and Meryon
- A) collaborated with Hayter in pioneering the role of “printmaker”
 - B) were more concerned with producing large numbers of prints than Hayter’s disciples had been
 - D) found complete satisfaction in the creating art through a print medium
 - E) were difficult to distinguish from earlier artists, like Hayter
4. The author contends that “printmakers of the . . . twentieth century” (lines 15-16)
- A) were more concerned with the quantity of their prints than with the intricacy of their work
 - B) were often distracted from their primary intention by the complexity of printmaking
 - C) were fulfilled by the act of printmaking itself, while mass production was a secondary concern
 - D) wanted to achieve international recognition for their groundbreaking work
5. The author quotes Sylvan Cole in lines 24-29 in order to
- A) demonstrate how Cole changed the art of printmaking during the turn of the century
 - B) introduce the term “Abstract Expressionist” and examine its place in the art movement
 - C) explain the relationship between printmaking and painting
 - D) provide support for his assertions about the new developments in printmaking
6. The purpose of the second paragraph (lines 30-34) in relation to the passage is to
- A) provide support for the idea that modern printmaking emerged only after World War II
 - B) acquaint the reader with the long established history of printmaking as a distinct art form
 - C) question the originality of such artists as Callot and Meryton who claimed to have invented modern printmaking
 - D) argue for the recognition of artists who were forced to create prints for the government
7. In line 34, “adornment” most nearly means
- A) inundation
 - B) decoration
 - C) enjoyment
 - D) construction
8. The purpose of the G.I. Bill, mentioned in line 35, was to
- A) allow veterans to bypass college in order to concentrate on artistic pursuits
 - B) allow veterans to attend colleges or specialized schools by offering assistance after the war
 - C) provide the “lost” veterans with a place to study
 - D) open new facilities or strengthen already established art institutions
9. In line 41, “lost” most nearly means
- A) unfound
 - B) desperate
 - C) aimless
 - D) aberrant
10. The author attributes the “phenomenal expansion of art education” (lines 50-51) primarily to
- A) increased membership in the military
 - B) the appeal of art departments both to veterans who had graduated from college and to those who had not
 - C) the State University of Iowa’s groundbreaking work in recruiting students
 - D) the influence in the late 1940s of the famous “Organization Man”
11. In the final paragraph, the author cites which of the following effects of the “proliferation of places where printmaking was taught” (line 63) in the United States?
- A) The increased opportunities to display printmakers’ work encouraged the production of more prints.
 - B) The financial success of the AAA encouraged many businesses to establish their own institutions.
 - C) Attempts to expose the public to the works of less conservative artists produced a backlash against all printmakers.
 - D) Increased publicity spurred a rise in public appreciation and financial support.

Questions 12-21 are based on the following passage.

Adapted from Bradley J. Phillips, Coronal Mass Ejections: New Research Directions. *Journal of Solar Research*, 2009.

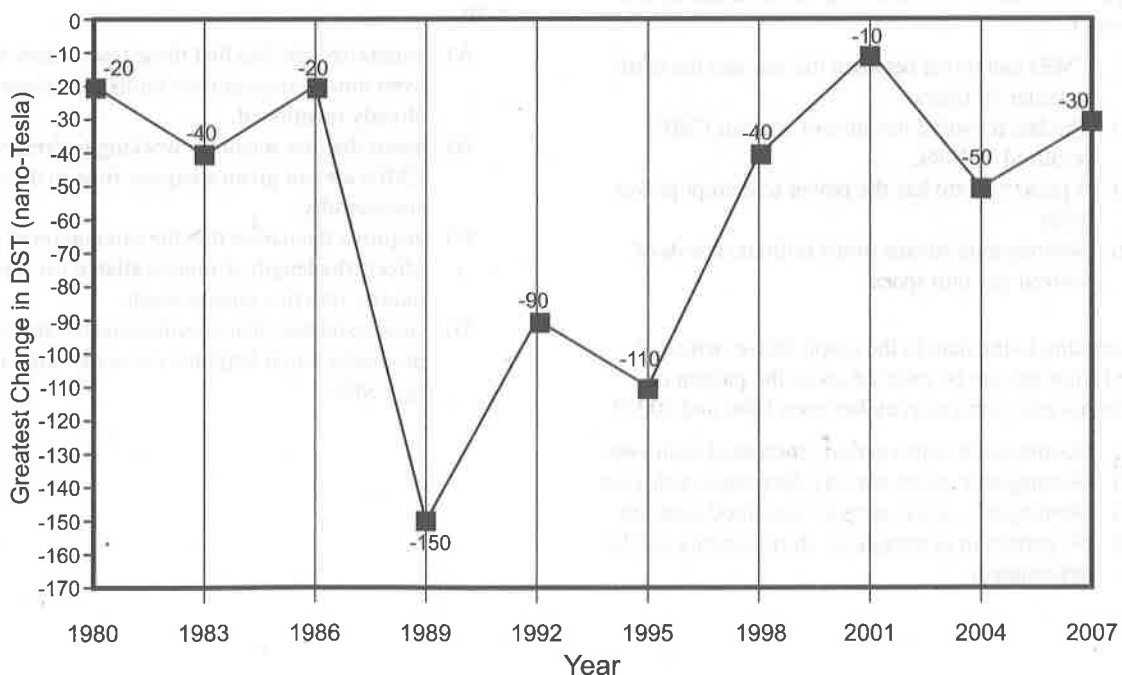
The idea that the sun has an almost unambiguously benign effect on our planet appears, on the surface, to be an incontrovertible one. Few people realize, however, that certain events on the sun can have disastrous consequences for life here on Earth. The geomagnetic storm is one such phenomenon. These storms begin on the surface of the sun when a group of sunspots creates a burst of electromagnetic radiation. These bursts thrust billions of tons of ionized gas, known as plasma, into space; scientists refer to these solar projections as coronal mass ejections (CMEs). After this initial explosion, the CME gets caught up in a shower of particles, also known as a “solar wind,” that continuously rains down on the Earth from the sun.

The last recorded instance of a major CME occurred in 1989, when the resulting geomagnetic storm knocked out an entire electrical power grid, depriving over six million energy consumers of power for an extended period. As we become increasingly dependent on new technologies to sustain ourselves in our day-to-day activities, the potential havoc wrought by a major CME becomes even more distressing. Scientists conjecture that a “perfect storm” would have the potential to knock out power grids across the globe and create disruptions in the orbit of low-altitude communication satellites, rendering such satellites practically useless.

What troubles scientists most about these “perfect storms” is not only their potential for interstellar mischief, but also the fact that they are so difficult to forecast. For one thing, remarkable though these solar occurrences might be, they are still a relatively rare phenomenon, and the few existing records regarding major CMEs provide researchers with scant information from which to draw conclusions about their behavior. Solar storm watchers are frustrated by yet another limitation: time. CMEs have been known to travel through space at speeds approaching 5 million miles per hour, which means they can cover the 93 million miles between the sun and the Earth in well under 20 hours. (Some have been known to travel the same distance in as little as 14 hours.) The difficulties created by this narrow window of opportunity are compounded by the fact that scientists are able to determine the orientation of a CMEs magnetic field only about 30 minutes before it reaches the atmosphere, giving them little or no time to predict the storm’s potential impact on the surface.

Some world governments hope to combat this problem by placing a satellite in orbit around the sun to monitor activity on its surface, in the hopes that this will buy scientists more time to predict the occurrence and intensity of geomagnetic storms. In the meantime, many energy providers are responding to the CME threat by installing voltage control equipment and limiting the volume of electricity generated by some power stations.

Geomagnetic Storm Activity as Measured by Change in Disturbance Storm index (DST)



12. With which of the following statements would the author of this article be most likely to agree?
- A) CMEs are a subject of interest but little practical importance, because there is nothing that can be done to minimize their impact.
 - B) In the next decade, a perfect storm will interrupt power supplies and cause extensive inconvenience and loss of services.
 - C) We should learn more about the potential dangers of CMEs, but few steps can be taken to alter such storms' effects.
 - D) Each of us should view a significant CME as a real possibility but should also expect that leaders will have effective protective measures in place before such an event.
13. Which of the following can most reasonably be inferred about the significant CME that took place in 1989?
- A) Because of the hysteria caused by this storm, scientists and world leaders are more fearful of future storms than they are willing to express publicly.
 - B) The next geomagnetic storm that occurs will be much worse.
 - C) Its effects were limited to knocking out a power grid, depriving customers of power for a week.
 - D) A geomagnetic storm of similar magnitude could easily cause more extensive damage and hardship in today's society.
14. The information presented in the graph above supports which of the following claims made by the author?
- A) CMEs can travel between the sun and the earth in under 20 hours.
 - B) The last recorded instance of a major CME occurred in 1989.
 - C) A perfect storm has the power to disrupt power grids.
 - D) Geomagnetic storms thrust billions of tons of ionized gas into space.
15. According to the data in the graph above, which of the following can be inferred about the pattern in geomagnetic storm activity between 1980 and 2007?
- A) Geomagnetic storm activity increased each year.
 - B) Geomagnetic storm activity decreased each year.
 - C) Geomagnetic storm activity remained constant.
 - D) No pattern in geomagnetic storm activity can be determined.
16. As used in line 33, "scant" most nearly means
- A) limited.
 - B) exhaustive.
 - C) excessive.
 - D) appropriate.
17. The author first mentions geomagnetic storms in order to illustrate which of the following claims?
- A) Many energy companies are installing voltage control equipment and limiting the amount of power used by power stations.
 - B) Despite the widespread notion that the sun has apparently limited effects on Earth, certain events on the sun can in fact have serious consequences for our planet.
 - C) It is an incontrovertible fact that the sun has virtually no effect on our planet.
 - D) Major CMEs are a relatively rare phenomenon, despite the fact that they have been known to travel between the sun and the Earth in under 20 hours.
18. Which choice provides the best evidence for the answer to the previous question?
- A) Lines 6-8 ("These storms . . . electromagnetic radiation.")
 - B) Lines 8-11 ("These bursts . . . coronal mass ejections.")
 - C) Lines 11-14 ("After this . . . the sun.")
 - D) Lines 15-18 ("The last . . . extended period.")
19. The author uses the term "compounded by" (line 41) to
- A) emphasize the fact that these researchers face even more stringent time limits than those already mentioned.
 - B) assert that the scientists working to predict CMEs are not given adequate time to do so successfully.
 - C) disprove the notion that the orientation of CMEs affects the length of time available for scientific inquiry into this phenomenon.
 - D) caution readers that speculations of energy providers might heighten the uncertainty raised by CMEs.

20. Which of the following were mentioned as factors contributing to the difficulty of forecasting CMEs?

- I. Limited available reaction time in which to determine orientation
 - II. The tendency of voltage controls to be overridden by electrical surges
 - III. Insufficient data upon which to base assessments of past behavior
- A) I only
 - B) I and II
 - C) I and III
 - D) II and III only

21. The primary purpose of this passage is

- A) to describe the chilling potential effects of a perfect storm.
- B) to inform readers about CMEs and their effects on electrical circuitry on Earth.
- C) to persuade readers that CMEs are a problem that both governments and individual citizens need to combat.
- D) to inform readers about a potentially dangerous phenomenon and the difficulties in addressing that danger.

Questions 22-32 are based on the following passage.

Adapted from Maxwell Foltz, Stellar Bodies: An Introduction. St. James Press, 1994

Passage 1

The concept of black holes is not new; it also arises in Newtonian gravity. Laplace pointed out in 1824 that if a star contains enough mass in a small enough package, the velocity needed to escape from its surface is greater than that of light. No light can get out, though light and matter can enter. Simply add the speed limit of c from special relativity, and you have a one-way ticket into the universe; nothing that goes in can ever get out.

In general relativity, unlike Laplace's case, the light does not just fall back. It simply travels on curved paths smaller than the size of the star. The star is thus plucked out of space-time.

The density of matter required is phenomenal. Our sun would have to be only a few miles in diameter to become a black hole. The pressure generated by the nuclear "flame" in its heart prevents it from collapsing. Even when the sun finally exhausts its fuel, we do not expect it to become a black hole but simply to collapse to a form called a white dwarf.

A star 5 to 10 times heavier than our sun would have gravity enough to pull it through the white-dwarf stage to the black-hole stage. Whether heavy stars actually do this is anyone's guess. Stellar collapse usually leads to an explosion. The greater part of the star's mass is blown away, and whether enough remains to make a black hole is hard to say. We do know that enough often remains to form a neutron star; there is one in the center of the Crab Nebula, the debris of a supernova recorded in 1054. Since the minimum mass for a black hole is not much greater than for a neutron star, it is likely that they do sometimes form.

For obvious reasons, a black hole is nearly impossible to detect. Our best bet is to catch one that is absorbing matter at a substantial rate. This can happen if the black hole has a nearby binary partner and draws in hot gases from its companion's atmosphere. As they fall, the acceleration makes the gases radiate light; the higher the acceleration, the greater the frequency. A black hole has strong enough gravity to make x-rays come out.

Passage 2

Astrophysicist Stephen Hawking has suggested the existence of mini black holes. There is no observational evidence for a mini hole, but they are theoretically plausible. Hawking has deduced that small black holes can seem to emit energy in the form of elementary particles (neutrinos, etc.). The mini holes would thus evaporate and disappear. This may seem to contradict the concept that mass can't escape from a black hole, but when we consider effects of quantum mechanics, the picture of black holes that we have discussed thus far is insufficient. Hawking suggests that a black hole so affects the space near it that a pair of particles—a nuclear particle and its antiparticle—can form simultaneously. The antiparticle disappears into the black hole, and the remaining particle reaches us.

Emission from black holes is significant only for the smallest ones, for the amount of radiation increases sharply as we consider less and less massive black holes. Only mini black holes up to the mass of an asteroid would have had time to disappear since the origin of the universe. Hawking's ideas set a lower limit on the size of black holes now in existence, since we think the mini black holes were formed only in the first second after the origin of the universe.

On the other extreme of mass, we can consider what a black hole would be like if it contained a very large number of solar masses. Thus far, we have considered only black holes the mass of a star or smaller. Such black holes form after a stage of high density. But the more mass involved, the lower the density needed for a black hole to form. For a very massive black hole, the density would be fairly low.

Thus if we were traveling through the universe in a spaceship, we couldn't count on detecting a black hole by noticing a volume of high density. We could pass through a high-mass black hole without even noticing. We would never be able to get out, but hours on our watches could pass before we would notice that we were being drawn into the center at an accelerating rate.

22. According to Passage 1, all of the following are reasons our own sun will not become a black hole in the immediate future EXCEPT
- A) its diameter is too large.
 - B) when it collapses, it will become a white dwarf instead.
 - C) the "nuclear flame" at its core prevents it from collapsing.
 - D) its gravitational pull is too strong.

23. As used in line 17, the word “exhausts” most nearly means
- A) uses up.
 - B) squanders.
 - C) fatigues.
 - D) emits.
24. The author of Passage 1 refers to the Crab Nebula in order to
- A) discuss relevant Chinese astronomers.
 - B) prove the existence of black holes.
 - C) give an example of what leftover star mass can form.
 - D) describe the process a star goes through to become a black hole.
25. It can be inferred from Passage 1 that the best way to find a black hole is to
- A) measure the density of a star.
 - B) search for x-ray emissions.
 - C) locate a white dwarf.
 - D) find two planets next to each other.
26. Which choice provides the best evidence for the answer to the previous question?
- A) Lines 5-6 (“No light . . . can enter.”)
 - B) Lines 15-16 (“The pressure . . . from collapsing.”)
 - C) Lines 24-26 (“The greater . . . to say.”)
 - D) Lines 38-39 (“A black . . . come out.”)
27. The primary purpose of Passage 2 is to
- A) discuss the theoretical existence of black holes of extreme sizes.
 - B) explain the ratio of mass to density within mini black holes.
 - C) describe Stephen Hawking’s significance as a premier physicist.
 - D) cite the many different mini black holes observed by astronomers.
28. As used in line 44, the word “elementary” most nearly means
- A) basic.
 - B) scholastic.
 - C) theoretical.
 - D) electric.
29. It can be inferred that the emission from mini black holes is significant only for the smallest black holes (lines 57-58) because
- A) the amount of radiation released by mini black holes is miniscule compared to that emitted by larger black holes.
 - B) nearly all notable astronomers have attempted to disprove the trend.
 - C) emissions from black holes are inversely proportional to the size of black holes.
 - D) larger black holes disappear before they have a chance to emit radiation.
30. The last paragraph of Passage 2 uses the spaceship scenario in order to
- A) prove the existence of a much-discussed hypothetical phenomenon.
 - B) illustrate an abstract theory with some concrete details.
 - C) warn future theorists of the danger of tenuous evidence.
 - D) add credence to an otherwise flimsy hypothesis.
31. The authors of Passage 1 and Passage 2 would probably agree that which of the following is an identifying factor of a star capable of becoming a black hole?
- A) The number of asteroids nearby
 - B) The pathway of the emitted light
 - C) The presence of quasars
 - D) Its mass and density
32. With which of the following statements would the author of Passage 2 most likely dispute the statement put forth in lines 6-8 of Passage 1?
- A) It is possible for only extraordinarily powerful energy emissions to escape black holes.
 - B) While nothing can escape a black hole, it is unlikely that any matter can go in.
 - C) Hawking theorized that matter can, in fact, escape a mini black hole.
 - D) Black holes do exist, but it is impossible to theorize about their gravitational pull.

ANSWER KEY

Reading Drill 1	Reading Drill 2	Reading Drill 3	Reading Drill 4	Reading Drill 5
1. C	1. A	1. A	1. C	1. C
2. A	2. A	2. B	2. A	2. A
3. B	3. A	3. B	3. D	3. B
4. B	4. C	4. D	4. C	4. C
5. A	5. B	5. A	5. C	5. D
6. C	6. B	6. D	6. B	6. A
7. C	7. A	7. B	7. D	7. B
8. A	8. B	8. D	8. A	8. B
9. D	9. D	9. C	9. B	9. C
10. C	10. A	10. A	10. D	10. B
11. C	11. C	11. D	11. C	11. A
12. B	12. C	12. B	12. D	12. C
13. C	13. B	13. C	13. A	13. D
14. A	14. B	14. D	14. C	14. B
15. D	15. D	15. D	15. D	15. D
16. B	16. B	16. C	16. B	16. A
17. D	17. C	17. D	17. A	17. B
18. A	18. C	18. C	18. D	18. D
19. B	19. A	19. D	19. A	19. A
20. A	20. A	20. B	20. B	20. C
21. D	21. A	21. D	21. C	21. D
22. B	22. B	22. A	22. B	22. D
23. D	23. D	23. B	23. B	23. A
24. C	24. A	24. D	24. A	24. C
25. B	25. D	25. D	25. A	25. B
26. A	26. C	26. D	26. B	26. D
27. C	27. D	27. A	27. C	27. A
28. C	28. D	28. A	28. D	28. A
29. C	29. A	29. C	29. B	29. C
30. A	30. C	30. B	30. D	30. B
31. D	31. D	31. D	31. A	31. D
	32. D	32. B	32. B	32. C
	33. B	33. D		

ANSWERS AND EXPLANATIONS FOR READING

Drill 1

1. C The passage as a whole is informative and provides a description of how NATO was formed. Choice (A) is too strong. Choice (B) indicates that the main focus is the *Marshall Plan*, not *NATO*. In (D), *question* does not reflect the informative tone of the passage. Choice (C) is the best match.
2. A After line 15, the passage describes *deterrence* in that forming a *peacetime alliance* would *deter aggression by the Soviet Union*. So we need an answer that means “to preserve peace” or “prevent fighting.” Only (A) *the discouragement of attacks* and specifically mentions *the Soviet Union*. The other answers are not supported by the passage.
3. B The second paragraph overall describes what makes NATO different from other alliances that came before. This is paraphrased in (B) *highlight a factor distinguishing NATO from other pacts*. Choice (A) is mentioned in the next paragraph, but does not answer the question asked. The rest of the answers are not supported by the paragraph or the passage as a whole.
4. B In the passage, the three men are cited as leaders *put down* by a *grand alliances* that differed from NATO in that the *grand alliances* were formed specifically *after an act of aggression* to get rid of those leaders, whereas the NATO alliance was to form in peacetime to prevent any aggressive acts from occurring. This is paraphrased best in (B). Choice (A) is contradicted by the passage, and there is no evidence for (C) or (D) in the passage.
5. A Go through each answer choice, and eliminate those supported by evidence in the passage. Choice (A) is not a reason for the formation of NATO. While France is mentioned, it was not *democratic uprisings* but *communist political strength in France* that served as a reason that NATO was formed. The rest of the answers are paraphrases of the reasons listed in lines 21–38.
6. C Choice (A) is not true: While the U.S. *no longer had a monopoly*, the passage states that the U.S. *had a superiority of about 8 to 1*. Choice (C) gives a paraphrase of this, and is the correct answer. There is no evidence for (B), and (D) is too strong.
7. C Go back to the passage and use the context to come up with a word or phrase to replace *superiority*. The sentence indicates the *number* of nuclear warheads the United States had in relation to the Soviet Union. Only (C) refers specifically to numbers, so it is the correct answer. Choices (A) and (B) are alternate meanings of the word *superiority*, but do not work in context. Choice (D) is irrelevant to the sentence.
8. A Choice (B) is not true: there was no *aggressive behavior*: both were established in peacetime. Choice (C) is incorrect because the Warsaw Pact was a *Soviet alliance defense organization*, and so communist, not democratic. Choice (D) is out: there is no evidence for *imperialism*.

9. D The Warsaw Pact is mentioned in the last paragraph. Lines 54-57 describe a peacetime event, West German entrance into NATO, that was the immediate cause of the establishment of . . . the Warsaw Pact, so (D) is the correct answer. While (A) and (C) mention the Soviet Union or its missiles, they do not mention the Warsaw Pact. Choice (B) also does not mention the Warsaw Pact.
10. C Both passages describe Catiline; to find the difference, or *contrast*, between them, look for the main idea of the passages. Passage 1 is by Catiline, and he speaks of wanting to bring people to liberty and freedom. Passage 2 describes Catiline as someone who is alarming the people (line 37) and should be executed (lines 45-46) and whose followers are considered *worthless dregs*. This is best paraphrased in (C). The other answers do not have the correct relationship to the ideas expressed in the passage.
11. C The question is rhetorical, and not meant to be answered, so eliminate (A). The purpose of a rhetorical question is to emphasize the speaker's main point. The speech as a whole is an attempt to rally followers to rebel against the people in charge. Just before the question, Catiline mentions how those in the government have all the *power, honor, and wealth*, while the common people that he is trying to gather to fight have only *insults, dangers, persecutions, and poverty*. The question is supposed to inspire the people to fight the unjust situation he described. This is best paraphrased in (C).
12. B In the third paragraph, the speaker tells why he thinks they will *succeed*: his side is *fresh* and *unbroken* while the other side has a *debility* caused by *age* and *wealth*. This is paraphrased in (B). In lines 18-19 the speaker mentions that success *is in our own hands*. Choices (A) and (C) are extreme. Choice (D), *kings*, is mentioned in the passage, but not in relation to the success of Catiline and his followers.
13. C The *venerable body* mentioned in line 40 are the senators in *the senate* that the speaker in Passage 2 describes as a place that Catiline has the freedom be in despite his personal beliefs and actions. The clue *looks and countenances*, mentioned in the passage just before the quote in the question, helps explain what is referred to. The look on a person's face is a clue to their emotions, such as an angry look or a pleased look. It turns out that the word *countenance* actually does have the meaning of "face," but *look* may be enough to identify that we are talking about emotion or *expressions* as in (C).
14. A In lines 36-44 the orator lists the things that should be convincing Catiline that he is in the wrong and has been defeated by those in charge of the city. This is best paraphrased in (A). There is no evidence of *isolation*, for the orator to *exploit* in (B). In fact, later, the orator even mentions the freedoms that Catiline is allowed. There are *alarmed people* mentioned in the passage but the measures listed are not meant to *alert* them. The list is about things that should be making Catiline feel remorseful for his actions, not to *appeal to his national pride* as in (D).
15. D The evidence for why the orator is against executing Catiline is in lines 49-53: The speaker states that he will do that which is . . . more expedient for the state, which best matches (D). Choice (A) is not true: the blurb mentions that Cicero had previously ordered executions. There is no evidence that the reason involved the *senators* in (B), or angering the senate as in (C). Cicero is concerned about the followers staying in town after Catiline died.

16. **B** The second paragraph of passage 2 is where the speaker discusses his reasons for not calling for Catiline's execution. Choices (A) and (D) are in the wrong parts of the passage. In the sentence in (B), the speaker says he *will do that which is more expedient for the state*, which directly supports (D) in the previous question. In the sentence in (D), the speaker indicates what he wants Catiline to do, but not why.
17. **D** Go back to the passage and use the context to come up with a word to replace *afford*. In the passage, the orator is implying that nothing could "give" Catiline any pleasure, because everyone in the city hated him. Only (D) *provide* has a meaning close to give. Choice (A), *purchase*, is a word that connects with a different meaning of *afford* and does not fit into the context of the sentence in the passage.
18. **A** In lines 72–75, the orator points out the silence of the senators to show that they agree with him in his condemnation of Catiline and his activities. The orator's speech is pretty harsh on Catiline, so the correct answer indicates that the senators feel negatively toward Catiline. Choice (A) is the best match. Although (B) also mentions Catiline, the silence had nothing to do with their willingness to execute him. There is no evidence for (C), and (D) is the opposite of what is presented in the passage.
19. **B** The orator in Passage 1 is pro-Catiline (he *is* Catiline) and would respond in way that agrees with the main idea of Passage 1. Passage 1 was about how the people were being unfairly treated by those in power, and the people needed to rise up and claim their liberty and right to wealth and power. Violence is advocated in Passage 1, so (A) is not true. Choice (B) invokes the unfairness (*oppressiveness*) of the situation and mentions the rights of citizens, so it is a good match. Choice (C) is out because *inevitably* is too strong and impossible to *demonstrate* in the situation described. Choice (D) is the opposite of what is expressed in Passage 1.
20. **A** See what you can eliminate. Only Passage 1 brings up the point in (B). Choice (C) is shown to be untrue in the second paragraph of Passage 2, in which the freedoms that are allowed even to those who express disagreement are mentioned. Choice (D) is not correct because it is impossible to say if things will change drastically or if the current situation will simply be strengthened or stabilized.
21. **D** Go back to the passage and use the context to come up with a word to replace *begetter*. The word describes George Washington's position in relation to Americans' rights. In the first sentence, Washington is described as the *founder of the American nation*, so look for a word that means something similar to *founder*. He was not the owner of anyone's rights, so eliminate (A). Because Americans did not have legal rights before the nation was established, Washington could not have been the *reformer* of those rights, so eliminate (C). Although *procreator* is an alternate definition of *begetter*, it is usually used in the context of having children. *Procurer* means a person who obtains things. Washington helped obtain legal rights for Americans, so (D) is the correct answer.

22. B The sentence that begins with *Later Americans* describes them as people who enjoy their rights but forget about the person (Washington) who established some of those rights. This is best paraphrased in (B). *They tended to ignore* Washington. There is no evidence in the passage for any of the other answers.
23. D The *debunkers* are people who tried to find out improper things about the people we hold up as examples of goodness in order to *destroy* or *reduce* them. This is expressed in (D), *reducing to a less than heroic status*. Choice (A) is the opposite of what the debunkers are doing. Choice (B) is not negative enough to describe the debunkers' activities. Choice (C) is incorrect because the focus is not about Washington's *patriotism* but his very character.
24. C The *biographical 'debunkers'* are described as finding *sin in the saint*, or questioning a purely positive view of an important figure. Choice (A) is incorrect because it describes the opposite viewpoint. Choice (B) describes scholars whose attention strayed from Washington, but not the *biographical 'debunkers'* themselves. Choice (C) accurately describes what the 'debunkers' did, so it is the correct answer. Choice (D) describes a reason they may have thought as they did, but not what they were responsible for.
25. B In the paragraph that mentions the *wildly supportive crowd* the author describes their *hysteria* and then asks *How easily and with what frenzy could the emotion turn if the government did not please*. So he's worried that the crowd could *turn* on him, and be the opposite of supportive if the government doesn't do what the people want. Only (B) reflects this.
26. A Go back to the passage where *insuperable diffidence* is mentioned. This is the end of the paragraph in which Washington is worrying about whether he'll do a good enough job as president to keep the people from turning on him. He's worried he won't measure up to his duties, so a good word for the spot that *insuperable diffidence* is taking up is "insecurity." In (A) *lack of self-confidence* is a good match for insecurity. There is no difference in belief mentioned in the paragraph. Eliminate (C) and (D) because they are the opposite of what we're looking for.
27. C The *task* is described in the passage as *more uncertain* and *important* than his Continental Army command. He felt about the Continental Army role that there was no *reason to doubt that success was possible*. Only (C) indicates that Washington was *untried* or uncertain about the first situation and that the second was *possible*. Choice (A) is the opposite of what we're looking for. Choice (B) is not mentioned in the passage. Choice (D) is not true because the responsibility in both cases definitely belonged to Washington.
28. C The pair of words that best describes Washington's Continental Army *duty* and the presidency that Washington is about to assume in the passage is (C), *Unremarkable and momentous*. The Army duty described in lines 76–77 *had been won ten thousand times*, which supports *unremarkable*. The author describes the presidency in line 83 as *Washington's present mission as something that might change all history*, which supports *momentous*. None of the other answers are supported by the passage.

29. C In Passage 2, the quote is mentioned as something that Washington will prove untrue if his presidency is a success. Choice (A) is unrelated to Washington proving anything. Choice (B) is out because the passage mentions that the idea had been accepted by *many of the greatest thinkers*, not just pessimistic ones. Choice (C) mentions that the quote *would be disproved* if he was *successful*, so it is a very good match. There is no evidence that the quote was Washington's *credo* as in (D): in fact, it was something that he wanted to disprove.
30. A Choice (A) best describes the main difference between the passages. The most striking thing in the second passage is that it tells about the beginning of the American presidency in a reflective way from Washington's view of the event. Looking just at the descriptions of Passage 2 in the answers, eliminate any that are not close to the main point of Passage 2. We can keep (A) for *Washington's view of his place in history*. In (B), *perfect* has no support from the passage. Choice (C) is incorrect because Passage 2 is about worries at the time of becoming president, not *military successes*. Choice (D) is wrong because there is no mention of academics changing their position in Passage 2. This leaves only (A), and the first part of the answer, *describes the myths*, does actually reflect what is happening in Passage 1.
31. D Both passages support the statement in (D): Passage 1 mentions that *Washington was the one man essential to the triumph...to the creation of America*, and *the success of the democratic revolution* (lines 28–31). Passage 2 mentions that *Washington's present mission might change all history* (line 83). Choice (B) is extreme, and there is no support in the passage for any of the other answers.

Drill 2

1. A The term *Anytown, U.S.A.*, implies that the conditions described could be found in practically any town in the United States. Choice (A) captures exactly what the term implies, while (B) expresses the opposite. For (C), while *Anytown* may be imaginary, this is not the author's point. Choice (D) is incorrect because the author does not discuss whether suburbs are common outside the United States.
2. A If we cross out the word we're trying to understand, what word could we put in its place? The sentence suggests that suburbs offer some good things, but also offer some bad things at the same time. Thus, we're looking for a word that means "also or at the same time." Choice (A) means "at the same time"—keep it! Choices (B), *widespread*, and (C), *greedy*, may describe suburbia, but they don't mean "also or at the same time," so eliminate them. Choice (D) means "in a showy fashion"—not what we're looking for, so eliminate it.
3. A The author uses the phrase *too much of a stretch* (line 36) to show his or her belief that all modern problems are not caused by suburbia. Choice (A) captures the meaning for which we are looking. Choice (B) is wrong because nothing in this answer is reflected in the author's statements. Choices (C) and (D) are incorrect, since the list of problems on these lines was not mentioned before, so the list isn't a summary or a modification of a previous argument.

4. C Go back to the passage and use the context to come up with a word to replace *pervasive*. The sentence indicates that the threats described are *more immediate* than the growth of suburbs, so look for a word that agrees with that idea. *Narrow* means the opposite of *pervasive*, so eliminate (A). Not all social problems are *physical*, so eliminate (B). *Pervasive* means *widespread*, so (C) is correct.
5. B Choice (B), suburban conformity, is what Passage 1 is all about. Choices (A), (C), and (D) are mentioned in the passage, but not as results of *suburban sprawl*.
6. B A homeowner spends money to limit property damage, just as the government spends money to protect state land from the potential damage of suburban sprawl, so (B) is correct. A mother lion protects her cub out of instinct; the New Jersey government is not acting on instinct, so eliminate (A). The New Jersey government is trying to save something but not in the sense of putting money in a safe place to earn interest that can be spent later; eliminate (C). The government's action is not like changing a lock; rather, it is like putting a lock on where none existed. Therefore, eliminate (D).
7. A Four of the answer choices are mentioned in the passage; we're looking for the one that is not. Choice (A) is wrong because, as line 64 shows, New Jersey residents voted for the measure in a referendum; it was not implemented through executive order. Choice (B) is incorrect because the pinelands are mentioned in line 76. Choice (C) is wrong since lines 76-77 states the anti-sprawl effort *has demonstrated that it is possible to control sprawl*. We can eliminate (D) based on lines 78-80.
8. B The author of Passage 1 laments that suburban sprawl has *robbed us of hundreds of years of original and beautiful home design* (lines 22-23) and the author of Passage 2 *must concede that sprawl does detract from the beauty of the landscape* (lines 50-51). Choice (B) best sums up these concerns. Choice (A) is extreme—neither author argues that there's no benefit whatsoever to suburban construction. The author of Passage 1 would disagree with (C), and the author of Passage 2 would disagree with (D).
9. D The author of Passage 2 says that complaints about sprawl—like the ones in Passage 1—*border on the histrionic* (line 49), which means “excessively emotional or dramatic.” Choices (A), (B), and (C) are not specifically mentioned in Passage 2, and don't describe the criticism we're looking for.
10. A The third paragraph of Passage 1 criticizes suburban sprawl. The sentence in (A) indicates the opinion of the author of Passage 2 towards critics of suburban growth: *many of these complaints border on the histrionic*, which supports (D) in the previous question. None of the other choices refer to the author's opinion of critics of sprawl.
11. C Passage 1 outlines, in vivid detail, the problem posed by suburban sprawl. Passage 2 describes how New Jersey fought back. This is most like (C). Passage 1 doesn't advocate specific changes, so strike (A). While Passage 2 contradicts parts of Passage 1, it doesn't *debunk*, or “expose the falseness or ridiculousness of,” Passage 1, so eliminate (B). Choice (D) is wrong because it reverses the two arguments (Passage 1 is more *theoretical* while Passage 2 is more concrete and *practical*).

12. C The *process* was one of collaboration, with different people bringing in ideas until the song is *improvised into being*, although it was Ellington who headed the collective. Only (B) and (C) come close to the description in the passage, and (B) can be ruled out because the members band were not equals—Ellington was definitely the leader.
13. B The *working relationship* between Ellington and his band members is described in the first paragraph. Choice (B) best describes how Ellington would decide what to use from an improvisation session with the band when writing his compositions. Choice (A) describes how the composition of a new song would begin, but does not fully describe the process. Choices (C) and (D) are in the wrong part of the passage.
14. B Go back to the passage and use the context to come up with a word to replace *accenting*. In the passage, Ellington is “bringing out” the melodies of the piece from the *background*. This is closest to (B), *emphasizing*. More to the point, there is no evidence for the rest of the answers in the passage.
15. D The description in the fifth paragraph provides some of the ideas behind some of Ellington’s works. This is best paraphrased in (D). The rest of the answers are not supported by the passage.
16. B The paragraph describes the colors of the title in two ways, as the colors of people’s skin and *not only in color, but in his being as well*, using color describing the state of the world as a *metaphor*. This is reflected best in (B).
17. C Go back to the passage and use the context to come up with a phrase to replace larger *forms*. Larger *forms* are introduced in the context of Ellington’s *critics*. Later in the fourth paragraph, Ellington’s *medleys*—*long series of his many successful tunes* are mentioned as the thing that *upset many of his more sophisticated fans*. Therefore, the *larger forms* are the same as the *medleys*, as in (C). A *symphony orchestra*, as in (A), is never mentioned in the passage. Choice (B) describes large instruments, but not the songs discussed in the passage. Choice (D) recycles some words from the fourth paragraph, but also does not refer to the songs.
18. C The author follows the description of the *criticisms* with a discussion about Ellington’s *astonishing, amiable naïveté* and gives examples of how Ellington *failed to see* that his choices were not sophisticated. This sense of *naïveté* is best captured in the *innocence* in (C). Choice (A) is not mentioned in the correct part of the passage to answer this question. Choice (B) is the actual criticism, not the author’s response to it.
19. A Always go back to the passage: we need to find out how the attitude of the *fans* is described. The fans were *upset* by Ellington’s use of *medleys of his successful tunes*. This is best summarized in (A). There is no evidence for (B), (C) is extreme and attributes *naïveté* to the wrong individuals, and (D) is the attitude of the *critics*, not the *fans*.
20. A Only (A), *famous paintings*, is not mentioned in the passage. Choice (B) is in lines 53–57, (C) is in lines 9–18, and (D) is in 59–62.

21. **A** *Fletcher Henderson* is mentioned as the person from whom Ellington *rather directly* got three of his four styles. So Henderson was an inspiration or model for Ellington. This is best captured in (A), *influence on*. Choice (B) reverses the relationship. It is clear that Henderson came first, so they were not *contemporaries* as in (C). Choice (D) is not supported by the passage.
22. **B** While the passage mentions Ellington's age at the time he wanted to become a painter, it does not give the age at which he became a musical success: eliminate (A). The *jungle style* is mentioned, but not described in detail: eliminate (C). The passage does not provide the title of Ellington's best-known composition; eliminate (D). Only the question in (B) could be answered by information in the passage.
23. **D** Each sentence in the first paragraph refers to something about the new wealth of information available. The first sentence mentions all the information we could ever need. The second mentions the profusion of information. Although the author does go on to say that our approach to this information has changed, he does not speak of it disparagingly, as (A) and (C) suggest. And although the author discusses distinctions between old and new methods of research, he doesn't discuss distinctions between old and new topics, which eliminates (B).
24. **A** The previous generations of scholars is described as slav[ing] away at libraries, pulling dusty books from the shelves and hoping that those books could reveal all the world's secrets. This information is given in contrast to the first sentence of the first paragraph, which shows that now that information is all more readily available. The author does not indicate a preference in these lines for either method, which eliminates (D). And while (B) may be true, the author does not state it, and it is not his main point.
25. **D** The term information saturation refers back to all the information we could ever need and the profusion of information mentioned in the previous paragraph. The term does not refer to a mode of thinking, which eliminates (A). Nor does the author suggest that contemporary human beings are unable to learn any new information, eliminating (C). The author writes only that there is too much available information for any single human being to know, as in (D).
26. **C** The author continually refers to the new wealth of information as available (as in (C)), but he does not indicate that we have a complete grasp or understanding of that information, which eliminates (A) and (D).
27. **D** Pay close attention to the question. It does not ask the meaning of the phrase "our understanding," which might lead one to pick (A) or (B). Instead, it asks from what this understanding is a shift away. Note the next line: where we once thought of the 'heavens' as the things that we could see in the sky. In other words, the universe used to be knowable because it was something we could see, as in (D).

28. **D** The researchers and scholar mentioned in this part of the passage are given as examples of the older mode of study. While they might be contrasted with newer scholars, they are not being contrasted with newer researchers in these lines, eliminating (C). Choices (A) and (B) can be eliminated because the author is either not warning against this mode of study or emphasizing its importance; he is merely describing it. Only (D) can work because, while it is less specific than the others, it does not contain any errors.
29. **A** Note the contrast between (A) and (B). These two answers have some similarities, but (B) is more extreme and should therefore be eliminated. Choice (A) is supported in the transition between the third and fourth paragraphs: A scholar like James Frazer, author of *The Golden Bough* (1890), could be fairly certain that he was assembling all of the world's myths and folklore in a single book. Now, we know that Frazer's project was a very limited one.
30. **C** Read the fourth paragraph carefully: Because we know how much information is out there, we can't possibly dream of trying to assemble it all into anything as manageable as a single book. We instead generate theories to support our impossible positions. The author's use of hyperbole here is used to underline the extent to which contemporary researchers are overwhelmed or "inundated," as in (C), by the wealth of information available.
31. **D** In this part of the passage, the author discusses goods from different countries and then goes on to say that ours is truly a world community, where the lines between nations have become blurred and where people have more in common than ever before. As with all the information that is constantly at our fingertips, so too is the world constantly at our fingertips. This agrees with (D). Choice (A) is not supported by the passage. Choice (B) refers to consumerism as "excess," a value judgment that the author does not place on consumerism. Choice (C) refers to a preference for foreign goods, where the author refers only to their availability.
32. **D** The mention of the "computer-savvy researcher" appears in the following line: "The computer-savvy researcher of today, by contrast, can have that information instantaneously and can even search within it for whatever bits of information seem relevant." In other words, this researcher has an abundance of information available to him at all times, as (D) suggests.
33. **B** The crucial line appears near the end of the final paragraph: "It is at the very least my hope—and the hope, I suspect, of many others—that there must be some way between the two extremes." This "way" agrees with the "compromise" mentioned in (B). The author is dismissive of neither the new nor the old modes of research, which eliminates (A) and (C). Choice (D) can be eliminated because the differences between users is not discussed here.

Drill 3

1. A The full lines read as follows: *In a span of only thirty years, the number of children who play musical instruments has been cut in half.* The word “only” indicates the quickness with which this transformation has occurred, lending support to (A). The author goes on to list the troubling aspects of this trend, so none of the other choices work in this context.
2. B The author of Passage 1 discusses the survey in the first part of the second paragraph: *Music in Peril is not the collection of urban legends that most of its critics will accuse it of being. It is a set of data collected from elementary and middle schools all over the country. With schools represented from each of the 50 states, it accounts for all the great diversity in this country.* From this statement, it can be inferred that the author disapproves of *urban legends* and approves of data collected from *all over the country that accounts for all the great diversity in this country.* The author is most concerned with span and diversity, as (B) suggests. While (C) does partially describe *Music in Peril’s* data, it does not account for all the data, so it can be eliminated. Choice (D) addresses the issue of race, but not the other types of diversity described in the passage.
3. B The author of Passage 2 does not dispute the methods employed by the statisticians described in Passage 1. She instead thinks the criteria should be changed. As she writes in the last paragraph, *The survey can’t capture the fact that classical music is not the only place to find interesting, complex music anymore, except by the most conservative, crustiest definitions.* In this sense, the author of Passage 2 would likely consider the diversity of the groups surveyed irrelevant because the survey is based on faulty premises, as suggested in (B). The author of Passage 2 does not take issue with Passage 1’s data but more with its premises and conclusions.
4. D The main point of the final paragraph of Passage 1 comes through in the last two sentences: *True musical proficiency is the result of many years of encouraging musical education, and not only for those who eventually become musicians. Ours is a dire world indeed when not only have our musicians lost the ability to play but also the broader populace has lost the discernment and ability to hear them.* In other words, musical education does not only affect schoolchildren but affects society as a whole, as (D) paraphrases. While (B) may be implied in the passage, it is never directly stated, so this answer choice has to be eliminated.
5. A The author of Passage 2 refers to Passage 1’s conclusions as *apocalyptic* and *evidence that all the bad things we suspect are worse than we even knew.* Passage 2’s sarcastic, dismissive language suggests that the author thinks Passage 1’s conclusions are a bit dramatic, or overstated, as (A) suggests. Although she disagrees with these conclusions, she does not refer to the author of Passage 1 as *dishonest*, merely misguided, eliminating (D).

6. D The author of Passage 2 refers to these *apocalyptic surveys as providing evidence that all the bad things we suspect are worse than we even knew*. The survey in the answer choices must therefore describe a negative trend, eliminating (B) and (C). Choice (A) describes a trend, but it is one that is simply true. It does not contain within it the value judgment that (D) does. Only (D) remains, as exactly the kind of *apocalyptic survey* she considers commonplace.
7. B The third paragraph of Passage 2 states the following: *Music programs have been slashed at many public schools, and less than half as many children today are learning instruments than were the generations of forty or fifty years earlier. And this statistical certainty is not limited to the less fortunate areas of the country*. Words like *many* and *limited* refer to the *range* of the problem, as (B) suggests. The author of Passage 2 does accuse *Music in Peril* of both *conservatism* and *bias*, but in these lines, she is conceding that the study describes a wide-ranging trend, eliminating (C) and (D).
8. D The word *landscape* is used in the beginning of the fourth paragraph: *The musical landscape is changing, yes, but not in the distressing way that Music in Peril wants to suggest. The survey can't capture the fact that classical music is not the only place to find interesting, complex music anymore*. In other words, the typical definition suggests that *classical music* is the only *interesting, complex* type of music—a claim that the author disputes, lending support to (D). Choice (C) is correct to say *shifting*, but the trend is not *impossible to describe*, as the author does try to describe it.
9. C Throughout the fourth paragraph, the author uses terms like *most conservative, traditional, musical categories that don't apply anymore, institutions of old, and irrelevant*. In other words, the categories are still being used even though they have not changed to reflect current realities and are therefore *inflexible*, as (C) suggests. Other terms may provide alternate meanings for the slangy word *crusty*, but they do not apply here.
10. A The last sentence of Passage 2 says the following: *All that is happening is that the institutions of old are trying to hold on for dear life and actually belong in the same irrelevant pile as studies on the decline of cursive or telephone conversations*. The key word here is *irrelevant*, and the author of Passage 1 would likely respond by noting the larger relevance of the project, as (A) does. There is no support in Passage 1 for (B) and (C). Choice (D) may be true, but it would not respond to Passage 2's criticism.
11. D Compare the first sentences of both passages. Passage 1 states, *Music in Peril confirms most of our worst suspicions*, suggesting a concerned or saddened tone. Passage 2 states, *Music in Peril is hardly surprising in our era of apocalyptic surveys, yet more evidence that all the bad things we suspect are worse than we even knew*, which is far more sarcastic and dismissive. Choice (A) is correct only for Passage 1, and (C) is correct only for Passage 2. The only choice that correctly identifies the tone in each of the passages is (D).

12. B Passage 2 is primarily a critique of the ideas in Passage 1, which eliminates (C) and (D). Passage 2 does not, however, provide new findings or new data, which eliminates (A). Only (B) remains, and it correctly identifies Passage 2's issue with the premises of Passage 1's argument, namely that classical music is the main outlet for interesting, important music.
13. C The phrase to *spin yarns* appears in the first sentence, and it is reiterated in the later sentences in the paragraph, which refer to *some kind of narrative* and our minds wanting stories. While (A), (B), and (D) offer alternate meanings of the word *yarns*, only (C) works in this context.
14. D The metaphor of connecting dots appears in this context: *We want any nearby dots to be connected. Effect with no cause, correlation with no causation: we can't assimilate these ideas because they don't have that narrative structure.* In other words, even if these dots aren't connected, our minds want them to be and thus connect them, as (D) suggests. Although the connections may not exist in the real world, the passage does not imply that the details themselves do not exist, thus eliminating (B).
15. D The full sentence reads as follows: *Our minds want stories, even if those stories need to be twisted and mangled into existence.* In other words, we can have a difficult time creating stories, but we have the need nonetheless, as (D) suggests. The author does not reflect on whether this is a good or bad trait, thus eliminating (A). The discussion of history does not come until later in the passage, thus eliminating (B).
16. C The phrase appears in this context: *Historians and onlookers alike have spent over a century debating the causes, the effects, and the place of this event in the ongoing plot of American history. Neuroscientists have referred to a "need for narrative."* The passage as a whole is about narrative, and the word *plot* relates to narratives, suggesting that the history of the American Civil War is another one of these narratives, full of related events, as (C) indicates. Choice (B) cannot work because the *plot* referred to here is not that of a *mystery*, nor are any historical mysteries discussed. The author does not refer to this need for narrative as a special *talent*, thus eliminating (D).
17. D The first two paragraphs discuss the *need for narrative* in a general way, even citing the findings of neuroscientists and the work of historians. The third and fourth paragraphs focus more specifically on *personality*, which can be explained with a specific application of the general theory of the need for narrative. Choice (D) best captures this transition. The latter half does discuss literary texts, but not exclusively, and the first half is focused on much more than historical events, so (A) can be eliminated. Choice (C) cannot work because the "need for narrative" is ultimately a psychological concept that is discussed throughout the passage, and it is not critiqued.

18. C The early twentieth century is discussed in these lines: *In the early twentieth century, the very notion of “consistent” stories broke down, and characters became less rigidly defined as a result. Suddenly, amid a cultural shift away from religious certainty, one’s environment, one’s historical era, one’s family history could all come to bear on the maze of human personality.* In other words, this era was characterized by complexity rather than simplicity, so any discussion of personality must be more complex than the titles in (A) and (B). Choice (D) is off-topic. Only (C) adequately captures the complexity described in the passage.
19. D This shift *away from religious certainty* is discussed in these lines: *In the early twentieth century, the very notion of “consistent” stories broke down, and characters became less rigidly defined as a result. Suddenly, amid a cultural shift away from religious certainty, one’s environment, one’s historical era, one’s family history could all come to bear on the maze of human personality.* In other words, personality had become a newly complex object with many things influencing it, as (D) suggests. Choice (A) cannot work because understandings of personality have not been consistent throughout history. Choice (C) does not work because there is no evidence in the passage that non-psychologists critique the theories of psychologists.
20. B The word *contain* appears in this sentence: *Psychologists began to spend entire careers studying human personalities, but for all these changes, the goal was still the same: contain the human experience, find the story that can encapsulate all of human complexity.* Use the second part of the sentence as a clue. The word *contain* must mean something like *find the story that can encapsulate*, and the closest approximation from this list of answer choices is (B). The other choices offer synonyms for the word *contain*, but they do not work in this particular context.
21. D The last sentence of a passage will typically offer some kind of summary of a passage, and this sentence does just that. The passage as a whole discusses the *need for narrative* in many aspects of life, including how we understand ourselves. The last sentence asks, rhetorically, *Because after all that has come before us, and all that will come later, if we’re not part of the big story, what are we?* Choice (D) captures this basic idea well in suggesting that without the big story, our lives would be different. Although the last sentence does look to the future a bit, it does not make any claims about the stories that people in the future will tell themselves, thus eliminating (B). Also, while there are some implied comparisons between the “narrative” of history and that of fiction, these comparisons are not addressed in this final sentence, eliminating (C).
22. A Although the first few paragraphs detail Toomer’s importance during the Harlem Renaissance, the end of the passage states that *Toomer’s early literary output can be more thoroughly understood than his later personal life.* Choice (B) is disproven in the first paragraph, and (D) is disproven in the fourth paragraph. Choice (C) is also slightly off: it cannot be said that Toomer’s essays were inconsistent, only that there were so few of them.

23. B Because these two paragraphs are particularly about Jean Toomer, (A) and (D) can be eliminated. Both paragraphs are concerned with how other artists and thinkers thought of Toomer, however, so the best answer must be (B).
24. D Because Braithwaite's review of *Cane* is so glowing, his praise can be described as *total* or *complete*, as in (D). All other choices provide alternate meanings of the word "unreserved," but they do not work in this context.
25. D The first paragraph states, *Toomer gained huge accolades from the white literary world as well, and well-known authors such as Sherwood Anderson and Waldo Frank considered him one of their own.* In this context, Sherwood Anderson and Waldo Frank are used as representatives of the white *literary world*, lending support to (D). Choice (A) cannot work because there is no indication that Toomer was courting this white readership, particularly not with any urgency.
26. D The sentence in question is the topic sentence of the second paragraph. It introduces the ideas that are to come. The paragraph goes on to say that Toomer *could incorporate influences from white as well as black artists, and he melded them into a new, innovative style that mixed poetry, prose, jazz, folklore, and spiritualism.* As in (D), these are aspects of Toomer's art that showed black and white artists alike a new *artistic freedom*.
27. A The sentence that directly precedes "These scraps" is as follows: *Toomer himself may not have thought of these marriages as interracial: particularly by the 1940s, Toomer insisted that his race was "American" and by the end of his life, he may have even identified as a white man.* The repetition of the word *may* shows the author's uncertainty as to Toomer's exact attitudes. "These scraps" must then refer to the scant biographical evidence that literary historians have in piecing together Toomer's later life, as suggested by (A).
28. A The fourth paragraph discusses the increase in race activism, though it says of Toomer, *By then, and until his death in 1967, Toomer was much more taken with local issues, and his main concern was with his church, the Friend's Society of Quakers, and the high school students whom he taught there.* In other words, Toomer was not as interested in race activism as were many of his African American contemporaries. In this sense, his views were atypical, as suggested by (A). Choice (D) offers a similar answer, but it is too extreme and is disproven by the quotation in the following paragraph. It was not that he had *no* interest in contemporary race relations but more that his interest was different.
29. C Pay careful attention to the sentence that contains the word in question: *By then, and until his death in 1967, Toomer was much more taken with local issues, and his main concern was with his church, the Friend's Society of Quakers, and the high school students whom he taught there.* "Taken with" in this context means "occupied with" or "interested in," and as the sentence then states, Toomer was much more interested in smaller, local problems than in national race problems.

30. B The topic sentence of this paragraph reads as follows: *If Toomer's early literary output can be more thoroughly understood than his later personal life, or his later racial identification, it can only be because Toomer himself wanted it to be so.* This sentence suggests that the paragraph itself will discuss Toomer's own attitudes, eliminating (A). We learn in earlier paragraphs that Toomer did not have a typical "commitment to racial equality," eliminating (D), and he did not contradict himself in public and private, eliminating (C). Only (B) reflects the actual content of the paragraph.
31. D As the quotation from Toomer demonstrates, he saw race as a more complex thing than mere black and white. We can deduce, then, that he would've found the contemporary debates far too simple, as (D) suggests. His own views were "racially complex," but "black and white" refers to the contemporary debates in which Toomer was not a participant, eliminating (C). We may consider his views "socially progressive," but the passage does not state that they are, so (B) must also be eliminated.
32. B The sentence before the one cited in the question reads as follows: *Because Toomer was such a truly great artist, literary historians will always long for more information about his life.* In other words, literary historians would like more information about his life. Among the answer choices, (B) would best supply this information.
33. D The full sentence in question reads as follows: *We should be wary of the rigid categories that Toomer fought against all his life, and if anything, perhaps Toomer's refusal to fit into these categories can help us to modify our own.* This sentence is a reference to our own contemporary views on race, which, the sentence suggests, Toomer might be able to help us modify, as paraphrased in (D). Although we may consider his views more advanced, the passage does not refer to them in this way, eliminating (C).

Drill 4

1. C The word "overflowing" suggests that there have been many *Western projects to modernize the Middle East*. This is a fairly general statement, so the specifics in (A) and (B) cannot be supported. Choice (D) does not address these *Western projects* at all, so it too can be eliminated.
2. A The sentence in which Bill Clinton appears reads as follows: *President Bill Clinton, for example, is still praised for his role in Israeli-Palestinian talks*, and a few sentences later, the author goes on to say, *This attitude toward non-Western regions, the belief that the West's systems of government can help save the people of the Middle East...* Therefore, it can be inferred that Bill Clinton is a representative of this attitude, as (A) suggests. The author goes on to criticize this attitude, so (B) and (D) can be eliminated. Choice (C) can also be eliminated because Clinton is the only example given.

3. D Another way of saying *universally applicable* would be “appropriate to all.” The author is stating in these lines that Western styles of government may not be appropriate for all people, especially those outside the West, as (D) indicates. The author goes on to suggest a need for more non-Western perspectives, therefore eliminating (A) and (B). Choice (C) is too extreme in its use of the word only, so it can be eliminated. Choice (D) remains as the correct answer.
4. C The relevant lines state the following: *The native peoples who are then forced to live under the new government’s rule become extremely skeptical of it, as its supposed successes are measured by seemingly irrelevant metrics.* The key words here are extremely skeptical, which agree most closely with (C) and disagrees with (D). The information in the passage is not specific enough to support (B). Choice (A) is too extreme in its use of the word *despise*, so it can be eliminated.
5. C The relevant lines state the following: *Many of the great ancient and historical societies come from these regions, but since the seventeenth century, these regions have been considered almost universally backward.* In other words, these regions were once considered “great” but are now considered “backward,” as (C) suggests. These lines do not address contemporary governments, which eliminates all other choices.
6. B This paragraph discusses the influence of George W. Bush and others, suggesting that this influence has not been a good one, as (B) suggests. The lines do not contain specific support for the other choices, so (A), (C), and (D) can be eliminated.
7. D Cross out the word in the context and replace it with your own: *For many Westerners, nationality is a given and ultimately _____ the more local identifications of town, city, or state.* A word like *supersedes* or *replaces* would work here, in which case only (D) comes close. The other choices may represent other meanings for the word *trumps*, but they do not work in this context.
8. A Cross out the word in the context and replace it with your own: *The Western notions of nation-above-all and religious coexistence can’t _____ in this and other countries because the value systems have developed so independently of these notions.* Some word like *apply* or *function* would work here, in which case only (A) comes close. The other choices may represent other meanings for the word *maintain*, but they do not work in this context.
9. B This question asks for a statement that would *refute* the author’s claim in the lines, *As in many other parts of the world, “Iraqi freedom” was defined by someone other than the Iraqis themselves.* Any statement that would suggest that Iraqis or some other Middle Eastern group had a role in defining their own government systems would refute this claim, so (B) provides the best refutation. Choices (A), (C), and (D) all support the author’s central claim that the West has had a too-powerful influence in the region.

10. D The author writes for the most part about the negative effects of Western influence in the Middle East, but the lines, *Certainly, Western nations are today more sensitive to cultural differences than they have ever been*, suggest that this influence may be improving. Choice (D) reflects this concession and slight change of tone. It does not reflect the author's broader point, however, which eliminates (B) and (C). Finally, there is no evidence that the author is writing these lines in response to his critics, which eliminates (A).
11. C The relevant sentence says the following: *It still remains to be seen, however, whether this new multicultural stance is a genuine change or a simple repackaging of an old product*. In this case, the *simple repackaging* is contrasted with a *genuine change*. The author is therefore skeptical that this new approach is a *genuine change*, as suggested in (C). The author does not hope for this *simple repackaging*, eliminating (A) and (B). Choice (D) takes the word product too literally.
12. D The author argues throughout the passage that the influence of the West has been too strong in the Middle East and that there needs to be more local influence in government policy. Choice (D) best reflects this main idea. Choices (A) and (C) go against this goal. Choice (B) is also an example of a Western ideal, so it too can be eliminated.
13. A Choice (B) is not indicated and is too extreme. There is no mention that Joyce's critics were against an autobiographical interpretation of his work, so eliminate (C). Joyce may have spoken through the character of Dedalus, but it is too extreme to say this always occurred, so (D) is wrong.
14. C The author states towards the beginning of the passage that *it is worth turning one's attention to events in Joyce's life that may help the reader understand some of the sources of his creative inspiration*, but ends the passage by saying that reading his books *solely through the biography... is fraught with danger*. Choice (C) best reflects this two-sided attitude towards the extent to which one can read *Ulysses* as an autobiography. Choices (A) and (B) each only represents one aspect of the author's opinion. Choice (D) is too strong; since this passage is only about Joyce, we don't know how the author views *Ulysses* in relation to other books.
15. D The author believes that understanding Joyce's biography *may help the reader understand some of the sources of his creative inspiration*, but warns that reading *Ulysses solely through the biography... is fraught with danger*. Choice (D) provides the best support for this double-sided attitude, as the word *solely* in line 58 indicates that the biography is still useful to some degree. Choice (A) describes Joyce in general, but not *Ulysses* in particular. Choices (B) and (C) each only support one side of the author's argument.
16. B Choice (B) is correct, as Joyce fled for *reasons both personal and professional* (line 22). Choice (A) is wrong because while Joyce did find inspiration abroad, the passage offers other reasons for his leaving. Choices (C) and (D) are wrong because they are not mentioned in the passage. Choice (B) is the best paraphrase of the two reasons.

17. A Choice (A) is not mentioned. Eliminate (B) because Joyce wrote in a modernist, experimental narrative style. Choice (C) is incorrect because the passage tells us that Joyce is regarded as one of the greatest writers ever. Eliminate (D) because Joyce lived between 1882 and 1941.
18. D A *conundrum* is a predicament or a puzzling statement. The word *inaccessible* in the first sentence supports this idea. Choice (D), *puzzle*, is closest to this meaning.
19. A The author of the passage claims that the reader can understand a writer's work by studying that person's biography. Then he or she describes elements from James Joyce's life in Trieste that are reflected in his writing. Lastly, the author moves from a discussion of Joyce's work to pose a more general question about how to interpret autobiographical elements in a writer's work. This structure most closely agrees with (A). Choice (B) is incorrect because three theories are not mentioned. Choice (C) is wrong; the author doesn't criticize other writers. Finally, eliminate (D), since the author never says this.
20. B The word *inadvertently* means the author may misrepresent reality without meaning to do so. Choice (A) is not mentioned. Both (C) and (D) are about readers, but the statement at issue is about writers.
21. C Choice (C) may be one way to interpret Dedalus's claim. Choice (A) is wrong because the author states we can't know for sure exactly what Joyce meant here, and we aren't given any information about Dedalus's profession. For (B), even if Joyce used Dedalus to voice an opinion, nowhere does it say that he had reason to fear making this claim. There is no evidence in the passage for (D).
22. B Joyce was not a sailor (the passage says he's an author), so such a character would not be autobiographical. Choices (A) and (C) are described in the passage as characteristics of Joyce's life. As for (D), Stephen Dedalus is described as Joyce's *literary alter ego* (line 52), meaning the character through whom Joyce speaks in this book.
23. B The primary purpose of a passage is what the author is trying to accomplish in his or her writing. This is a fictional piece, written to tell a story and the focus from the very first sentence is about how an individual with odd habits is always lost and late. Choice (A) does not mention how weird some of William's behavior is. Choice (B) is good because *chronicles* means to tell a story, and it mentions *idiosyncrasies of a salesman*. Choice (C) does not mention any weirdness about the day or the salesperson. The passage is not directed to William's coworkers as in (D)—they're fictional!
24. A The list of items in William's briefcase is part of a description of the detailed preparations that William makes for a business trip. The passage indicates that *he would verify that he had everything he needed for the day*, and also that some of the items he felt he needed were *perplexing to his coworkers*. Choice (A) best describes these two ideas, that William paid a lot of attention to his preparations, but that they were also a bit odd. Choice (B) is too strongly worded. Choices (C) and (D) lack any sense of the strange nature of William's behavior.

25. A William's *coworkers* are mentioned in line 22 and find William's behavior *perplexing*. In the next mention of the coworkers in line 28, it states in the coworkers' viewpoint that the tape recording is *not the oddest thing* about William. Since the *coworkers surmised* (line 31) the reason for his dressing in identical clothes every day indicates that they have been interested enough to discuss his behavior and want to understand why he does things in his peculiar way. The coworkers seem *mildly curious*, (A). The emotion in (B) *coldly indifferent* is not supported by the passage. There is no evidence of the coworkers being condescending, (C). Choice (D) *deeply intrigued* is too strong compared to the level of interest expressed in the passage.
26. B Choice (B) indicates that William's *coworkers* found some things about him *odd*, which indicates mild curiosity. Choices (A), (C), and (D) all describe William, without mentioning his coworkers.
27. C William's answer is that he *might need* the tape recorder. There is no mention of knowledge of *technology* in (A). Choice (B) is incorrect because the passage states that *there was no possible use for it in his work*. Bringing something that one *might need* is a way of being prepared, so hold on to (C) and check the other two answers. There is no evidence that William feels the questions are rude as in (D).
28. D William's preparations are painstaking: he *checks and rechecks* his possessions, his directions are *neatly written out*, but it's all for nothing. William has packed useless items, and he never gets to use any of his meeting supplies because he doesn't make it to the meeting; his neatly written directions get him lost. The useless energy put into preparations "all for nothing" situation is best described by *fruitless*, (D), which means "useless or unproductive." Choice (A), *professional* is incorrect, because William's coworkers wouldn't think he was *odd* if he were acting professionally. While William does not pay attention on his way and gets lost, his *preparations* themselves are not *careless*, (B). The preparations are not *useful*, (C), because William has unnecessary items and doesn't get where he plans to go. There is no evidence that William or anyone else thought his preparations were *tiresome*, or "annoying."
29. B Go back to the passage and use the context to come up with a word to replace *anxious*. The sentence indicates that the possibility of someone riding in the car with William is a *practical impossibility*, and the phrase containing the word *anxious* agrees with the idea that no one would be in the car with him. Look for a word that means something like *excited*. Choices (A), (C), and (D) are all alternate meaning of the word *anxious*, but don't work in this context. Choice (B) is the closest to meaning *excited*, so it is the correct answer.
30. D Go back to the passage and use the context to come up with a word to replace *command*. The sentence in question describes William realize that he stopped following his direction, so look for a word that means he *lost track* of the directions. Only (D), *control*, gives the appropriate meaning. Choices (A) and (B) gives alternate definitions of *command* that do not work in context. Choice (C) is a person who might hold *command*, but also does not work in context.

31. A The best supported answer is (A). Although William *says* that he doesn't use maps because they lack organization, it is implied that the actual reason is that William doesn't understand how to use them—it seems unlikely that all the map-makers are wrong and William is right. William also states that he doesn't need maps because he has the directions written down. These directions end up getting him lost, so it is further evidence that William *has much to learn about navigation*.
32. B The *blue necktie* is still flying proudly despite William's disastrous day and the poor state of the rest of his clothes. Just as in a sentence completion, the word *but* indicates the opposite of what comes before. In this case, the necktie is a positive symbol in contrast to the other aspects of William's behavior. Choice (C) is too literal: this isn't about the variety of his wardrobe.

Drill 5

1. C Lasanky is used in the passage as an example of the new, post-World War II, type of printmaker, who built their reputations as *printmakers*. Choices (B) and (D) both describe the older, pre-war printmakers. Choice (A) is the opposite of how the new printmakers felt: *It is the complex techniques of printmaking that entrance them*. The idea of *drawing a composition before going to the plate or block of stone* describes how the older printmakers worked, specifically in contrast to the newer printmakers such as Lasanky, so (C) is the best answer.
2. A Choice (A) describes how the older, pre-World War II printmakers worked, and is used specifically as a contrast between them and the newer, post-war printmakers like Lasanky, so it provides the best support for (C) above. Choice (B) describes the post-war printmakers, but is unrelated to any answer choices for the above question. Choice (C) describes the pre-war printmakers, not Lasanky. Choice (D) describes what some of Lasanky's students did, but is also not related to any answer choices for the above question.
3. B The assertion is that *Callot and Meryon made prints that...were meant to be printed in large numbers*. Eliminate (A): the term *printmakers* represents the "other side" in a distinction between *Callot and Meryon* and *those followers of Hayter*. Choice (B) is correct because it addresses the *large numbers* of prints. The *complete satisfaction* in (C) is extreme. Choice (D) is incorrect: a distinction is provided in lines 8–14.
4. C In the passage in lines 14–17, the *printmakers* are described as having *found that creating in a print medium is...totally satisfying*. This is best paraphrased in (C), *fulfilled*. There is no evidence for the other answers in the passage.

5. **D** In lines 24–29, the quote of Sylvan Cole describes *the change that was taking place*, which was from printmaking for mass production, and the artistic printmaking practice of making few prints. The pronoun *this (...and out of this came a man...)* indicates that the change was mentioned previously, and in fact the whole paragraph has been discussing how printmaking changed between one era and another. The passage does not indicate that *Cole*, in (A), changed anything; he just explains it. Choice (B) is incorrect because *Abstract Expressionism* is mentioned only in line 23, not *examined*. There is a relationship between painting and printmaking described in the quote, but the question asks why the author includes it. The reason is that it is support from an expert about the changes in printmaking that the whole essay so far has been discussing. This is paraphrased in (D).
6. **A** The question asks what the second paragraph does to help the passage. The short paragraph discusses that *Before the war* printmakers made only prints, and made lots of them. In the first paragraphs, the point was made that there was a big change from prolific printmaking for mass distribution to smaller runs of prints as art. The third paragraph discusses how the number of people studying printmaking changed drastically because of programs for those who fought in the war. We need an answer that mentions both *war* and that printmaking changed. Choice (A) mentions both of these and seems reasonable, but take a quick look at the rest of the answers: (B) is the opposite of what we are looking for. *Callot and Meryon* in (C) were only discussed in the first paragraph. Choice (D) is not mentioned in the passage.
7. **B** Go back to the passage and use the context to come up with a word to replace *adornment*. In the passage, *adornment* describes the use of artwork in schools and government buildings. While many of the answers could refer to prints, in this case, these visual artworks are more for *decoration* than just for *enjoyment* so (B) is closest.
8. **B** The passage states that the G.I. Bill gave veterans *the opportunity to attend college* (lines 39–40). This is stated to be *during a period of prosperity* (line 36), so it meant that *opportunity* was that the government paid the schools the money for the veterans' education. Choice (B) is the best paraphrase of these elements. The opposite of (A) is true. The G.I. Bill was not just for *lost* veterans. Choice (D) has the wrong chronology: students using the GI Bill directed money to institutions that used the funds to expand.
9. **C** Go back to the passage and use the context to come up with a word to replace *lost*. In lines 40–41 of the passage, the “*lost*” are described as those that *had little direction*—they didn't know what to do with themselves. The word *aimless* in (C) describes this quality best. While *lost* can have the meaning of some of the other words in the answers, these do not fit in the context of the passage.

10. **B** The *phenomenal expansion* in the passage is that of *art education*. One reason mentioned is that the *atmosphere* of art departments was appealing, and in lines 51–55, the *expansion* is described at two levels: new and advanced programs for those with college degrees at *institutions of higher learning*, and older, established schools for beginning students that were *filled to capacity*. This is all addressed in the education experiences listed in (B). The membership of the army (A) is not a reason, but the number of those using the G.I. Bill to obtain art education. Choice (C) is not mentioned, and (D) does not refer to art at all.
11. **A** The best supported answer is (A). The effect of the *proliferation* is mentioned in lines (62–78) the passage as causing an increase in the number of printmakers, which in turned caused more *institutions* whose purpose was to *exhibit* and *publish and sell* prints. To fill all this demand, more organizations were created in order to *encourage the creation of prints*. There is no evidence for (B) or (D), and (C) is extreme due to the use of *all*.
12. **C** The author of this passage shows an interest in informing readers about CMEs, but the author also explains that scientists (and, implicitly, readers can do little to predict these storms or prevent the damage they cause. Choice (A) is extreme: the author cites countermeasures in the final paragraph, so there are some things that can be done to minimize impact. Choice (B) is also extreme: the author has not provided evidence that identifies so precisely the time or effects of future CMEs. The first half of (D) is reasonable, but the second half overstates the author’s view of how prepared our society will be.
13. **D** The 1989 storm is described as a major CME. The author also states that since our society is increasingly dependent on technology, the potential havoc wrought by a major CME becomes even more distressing. Choices (A), (B), and (C) are not supported by any information in the passage.
14. **B** In lines 15-16 of the passage, the author claims that the *last recorded instance of a major CME occurred in 1989*. According to the graph, the biggest change in the Disturbance Storm Index occurred in 1989, when the line drops to its lowest point. This data supports the author’s claim. The claims listed in (A), (C), and (D) are mentioned in the passage, but are not supported by the data in the graph.
15. **D** The data points on the graph do not follow any discernably predictable pattern, and thus no trend can be identified, (D).
16. **A** The researchers have *scant information* about the CMEs because there are few *existing records*. Therefore, we’re looking for a word that means only a few, or not enough. Choice (A) is a good match. Choices (B) and (C) are opposite (and distracting). Choice (D) simply doesn’t have the meaning that we’re looking for.
17. **B** In the first paragraph, the author notes that while few people realize it, certain phenomena originating on the sun can, in fact, have serious consequences on Earth, (B). The author cites geomagnetic storms as one such phenomenon.

18. D The answer to the previous question, the author's claim that certain events on the sun can have serious consequences on Earth, is best supported by the example of the results of the 1989 geomagnetic storm, which knocked out a power grid and thus deprived millions of people of electricity, (D).
19. A *Compounded* means "increased or added to." Scientists' inability to *determine the orientation of a magnetic field* more than *30 minutes before it reaches the atmosphere* increases, or adds to, the *difficulties* of prediction. Choice (A) best expresses this problem. Choice (B) is close but not quite right. The author already says that there is little time to predict CMEs, and just uses *compounded by* to show that the situation is even worse than previously asserted. Choice (C) is incorrect because the author does not try to *disprove* this idea. There is nothing in the passage to support (D).
20. C To answer this question, we must determine the truth of the given statements and rely upon Process of Elimination. The second-to-last paragraph discusses how rare CMEs are, and therefore, how little data exists that would allow scientists to predict future occurrences. III is therefore true, so eliminate (A) and (B). The same paragraph also mentions how little time there would be to react to and study a CME, so I is true. This eliminates (D), leaving (C) as the only possible answer.
21. D Choice (D) accurately reflects both the author's effort to inform and warn readers about CMEs and the author's explanation of the challenges researchers are facing. Choices (A) and (B) accurately describe only one part of the passage. Choice (C) is wrong because most of the passage is not persuasive in style.
22. D There is evidence for three of the choices in the passage: (A), lines 13-15, *Our sun would have to be only a few miles in diameter to become a black hole*. It isn't, therefore it won't become a black hole; (B), lines 20-21; and (C), lines 15-16. Choice (D) is correct because it is the only one NOT in the passage. Indeed, the opposite of this is true: the sun would have to be heavier to have enough gravity to pull it down into a black hole, suggesting that its gravitational pull is not enough to make a black hole.
23. A Try replacing the word *exhausts* with what would make sense in the sentence. A good phrase to replace *exhausts* is "uses all." Choice (A), "uses up," comes closest to this meaning. None of the other answer choices comes close. Choice (B) means "to spend or use up senselessly." Choice (C) means "to tire or make weary." Choice (D) means "to give off or send out."
24. C Choice (A) is mentioned in the passage, but is not the reason that the author mentions the Crab Nebula. Choice (B), *prove*, is extreme (and not the focus). There is no evidence for (D) in the passage. The author mentions the Crab Nebula in conjunction with the *neutron star* (lines 26-31).
25. B There is no evidence for any of the answer choices in the passage except (B). Choice (B) is correct because of evidence in the last paragraph of the passage. Lines 38-39 state that black holes have *enough gravity to make x-rays come out*.

26. D The answer to the previous question, that the best way to find a black hole is to look for evidence of x-ray emissions, is best supported by the information in the final paragraph; in particular, in lines 38-39 the author states that *a black hole has strong enough gravity to make x-rays come out*, (D). This statement indicates that while black holes are nearly impossible to detect, the best way to do so is to look for x-rays.
27. A Choices (B) and (C) are mentioned in the passage, but are both too narrow to accurately reflect the main idea of the whole passage. Choice (D) contradicts the passage; the mini black holes have not been observed. Choice (A) is correct because Passage 2 is primarily about the theory that mini black holes exist.
28. A The clue to the meaning of *elementary particles, neutrinos*, refers to the smallest, or most basic (A) units that make up neutrons, protons, and electrons. Choices (B), (C), and (D) can thus be eliminated. (Think elementary school, which is basic compared to high school or college).
29. C Choices (A), (B), and (D) take bits and pieces from the passage, so they all “sound” pretty good. However, we’re asked to select what can be *inferred*; that is, what do we know for a fact passed on the passage? Choice (C) is correct because the passage states in lines 55-56 that *the amount of radiation increases sharply as we consider less and less massive black holes*. This is an inverse relationship, since the more radiation, the smaller the size.
30. B Choice (B) is correct because the paragraph describes the experience you would have on the edge of a black hole, incorporating such mundane details as checking the time. Choice (A) is too strong—scientific proof takes more than an analogy. There is no evidence of warning, as in (C). Choice (D) is insulting to the author, and thus cannot be correct.
31. D Lines 3-4 of Passage 1 state that *mass in a small enough package* is a black hole, and go on to discuss why our sun is not likely to become a black hole because of its density. The second paragraph of Passage 2 also discusses mass and density. There is no evidence in either passage that (A), (B), or (C) are factors enabling us to identify a star that is capable of becoming a black hole. Choice (D) matches the statements noted.
32. C In lines 7-8, the author of Passage 1 states that black holes are a *one-way ticket*—matter goes in, but doesn’t come out. There is no evidence for (A) in the passage. Choices (B) and (D) are contradicted by information in the passage. Choice (C), Hawking’s theory of mini black holes, does the most to dispute the statement.

NOTES