

### 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).