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At the end of the Reading section, you will be asked either a **complete-the-summary question** or a **complete-the-chart question**. These questions can be complex. The Educational Testing Service (ETS) calls them "reading to learn" questions because they require you to

- comprehend most or all of the passage
- distinguish major from minor details
- link key information to other ideas in the passage
- synthesize the information by summarizing or classifying it in a chart

Complete-the-summary and complete-the-chart questions demand more time to answer and are worth more points than other types of questions in the Reading Section.



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Complete-the-Summary Questions

To answer **complete-the-summary questions**, you will be required to sum up the key points in a passage. Here is the format of a complete-the-summary question:

- The reading passage and the question appear on separate screens.
- On the question screen, the first sentence of a summary is given in boldface type.
- Under the introductory sentence is an answer box with three blank lines beside bullet points.

Answer Box

■ _____
■ _____
■ _____

- Following the answer box are six answer choices. Three are correct.



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How to Answer Complete-the-Summary Questions

Follow these steps to answer complete-the-summary questions:

1. Read the passage.
2. Review the sentence that begins the summary of the passage.
3. Locate the answer box with three bulleted points and lines.
4. Read the six answer choices.
5. Choose the three statements that summarize the passage.
6. Click on your choices and drag them into the answer box.



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Scoring for Complete-the-Summary Questions

You can earn up to 2 points for a complete-the-summary question. Below is a chart showing the number of correct answers and their point values:

Number of Correct Answers	Number of Points Awarded
3	2
2	1
Less than 2	0



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Tips for Answering Complete-the-Summary Questions

Here are some hints to help you answer complete-the-summary questions.

- Making notes helps you understand the passage. Jot down each paragraph's main idea as you read.
- Introductions and conclusions state or restate a main idea.
- An introductory statement may preview the order of discussion. For example,

"Researchers have four different perspectives about _____ ..."

"There are two schools of thought about _____. First, ..."

- The first sentences of a paragraph often state its main idea but may also state an idea that is discussed in two or more paragraphs.
- Signal words in the passage, such as *first*, *second*, *third*, *next*, or *then*, help you follow the sequence of ideas in the passage.
- Key terms in answer choices may help you locate discussions of key points in the passage.
- Correct answer choices restate main ideas. They may repeat terms from the passage or use synonyms.
- Incorrect answer choices may

present only details from the passage
include information that is not given in the passage
state information in the passage inaccurately

- Answer choices do not need to be placed in any order in the answer box.



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Sample Passage with Complete-the-Summary Question

Here is a sample reading passage and complete-the-summary question. Following the passage and question are examples and explanations.

Literary Fiction and Plot

The plot of literary fiction explores one or more conflicts, moving from exposition through complications to climax and, finally, to resolution.

During *exposition*, the writer presents basic information readers need to understand the events that follow. Typically, the exposition sets the story in motion: it establishes the scene, introduces major characters, and suggests major events or conflicts to come. An exposition can be stated in a single sentence or a chapter. For example, the opening sentence of Amy Tan's short story "Two Kinds"—"My mother believed you could be anything you wanted to be in America"—reveals an important trait of a central character, while in John Updike's story "A&P," a more fully developed exposition section establishes setting, introduces main characters, and suggests possible conflicts.

Plot consists of carefully selected events that occur in an arranged order in the structure of a story. The events and their order often reveal or reinforce ideas about character. Many sequences are possible as the writer manipulates events to create interest, suspense, confusion, wonder, or some other effect. Chronological order presents each event in the sequence in which it actually takes place. In relatively modern fiction, writers often experiment with order: events may occur out of expected order, in no apparent order, or, as in William Faulkner's short story "A Rose for Emily," may begin at the end and flash back to reconstruct events that lead up to the end or final outcome.

Flashbacks and foreshadowing are two common devices of plotting. A *flashback* presents an event or situation that occurred before the time in which the current action takes place, such as in Faulkner's story. Flashbacks are valuable because they can substitute for or supplement formal exposition by presenting necessary background. One disadvantage of flashbacks is that, by interrupting the natural flow of events, they may be intrusive or distracting. An advantage of flashbacks is that they can reveal events gradually and subtly either obscure or explain causal links if the writer wishes to do so. *Foreshadowing* is the introduction early in a story of situations, events, characters, or objects that hint at things to come. Typically, a seemingly simple element—a chance remark, a natural occurrence, a trivial event—is eventually revealed to have great significance. For example, a storm in Shakespeare's *Othello* foreshadows the personal turmoil the hero Othello is about to experience. Foreshadowing hints at what is to come, so that readers only gradually become aware of a particular detail's role in a story. Thus, foreshadowing helps readers sense what will occur and grow increasingly involved as they see the likelihood of a particular outcome.

As the plot progresses, the story's conflict unfolds through a series of complications that eventually lead readers to the story's climax. As it develops, the story may include several crises. A *crisis* is a peak in the story's action, a moment of considerable tension or importance. The *climax* is the point of greatest tension or importance, the scene that presents a story's decisive action or event.

The final stage of plot, the *resolution*, or *dénouement* (French for "untying of the knot"), draws the action to a close and accounts for all remaining loose ends. In literary fiction of the past, this resolution was sometimes achieved by *deus ex machina* (Latin for "a god from a machine"), an intervention of some force or agent previously *extraneous* to the story—for example, the sudden arrival of a long-lost relative or an unexpected inheritance, the discovery of a character's true identity, or a last-minute rescue by a character not previously introduced. Usually, however, in modern fiction the resolution is more plausible: all the events lead logically and convincingly to the resolution. Sometimes the ending of a story is indefinite—that is, readers are not quite sure what the *protagonist* will do or what will happen next. This kind of resolution mirrors the complexity of life, where closure rarely occurs, and often motivates readers to understand the complex emotions or ideas presented by the story.

In literary fiction past and present, plot is an element that writers manipulate to convey their ideas and intentions and thus to create their unique vision.

Glossary

extraneous: unneeded

protagonist: the leading character in a play or novel

Below is an introductory sentence for a brief summary of the passage. Complete the summary by selecting **three** of the answer choices that express the most important ideas of the passage and dragging them into the box.

The plot and structure of stories can vary greatly and depend on the author's intent.

■	_____
■	_____
■	_____

Answer Choices

- A. Conflict, an element at the center of plot, unfolds gradually and usually includes various crises that lead to a climax.
- B. Exposition can be useful in exposing how characters think and feel and in resolving their conflicts.
- C. Essential elements in storytelling, such as exposition and resolution, can be used by an author in a number of ways.
- D. The ordering of events in a story can be influenced by the author's intention or the effect the author wishes to achieve.
- E. An author can reflect the complexity of life in a story by using an array of techniques such as *deus ex machina*.
- F. Developing characters who are effective protagonists is a goal of many authors.

Example of Notes on Passage

Below is a list of main ideas in the passage as you might note them:

- Paragraph 1: Elements of plot in literary fiction; blueprint for discussion
- Paragraph 2: Exposition: basic information about setting, characters, or events
- Paragraph 3: Plot: definition, methods and examples
- Paragraph 4: Plot devices: 2 common types: flashback and foreshadowing
- Paragraph 5: Conflict: plot complications and climax
- Paragraph 6: Resolution
- Paragraph 7: Conclusion: reason author manipulates plot

Explanation of Answer Choices

Here is an explanation of the answer choices: Connect the choices to the Notes above:
Which paragraph or paragraphs discuss each idea?

Introductory sentence: restates the passage's main idea

- Choice A correctly describes a key feature of plot and what it consists of.
- Choice B focuses on another main element of plot but incorrectly defines it.
- Choice C correctly identifies the broad use of two more key ideas in plotting.
- Choice D correctly defines the main topic (plot) and its key connection to a writer's intention.
- Choice E includes a detail from the passage and inaccurately defines it.
- Choice F mentions a point that is not discussed in the passage.

The correct choices are A, C, and D.

- | |
|--|
| <ul style="list-style-type: none">■ A. Conflict, an element at the center of plot, unfolds gradually and usually includes various crises that lead to a climax.■ C. Essential elements in storytelling, such as exposition and resolution, can be used by an author in a number of ways.■ D. The ordering of events in a story can be influenced by the author's intention or the effect the author wishes to achieve. |
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Complete-the-Chart Questions

Complete-the-chart questions are sometimes called **fill-in-a-table** questions. These questions ask you to classify key ideas in a passage in a simple table (ETS refers to this as a "schematic table"). Here is the format for this type of question:

- The reading passage and the question appear on separate screens.
- On the question screen, you will see a blank chart and answer choices.
- The chart is on the left side of the screen. It will have
 - 2 **or** 3 category heads
 - bullet points with blank lines under each category
- Answer choices are on the right side of the screen. There can be 7 **or** 9 choices.
- In a 7-choice chart, 5 choices are correct.
- In a 9-choice chart, 7 choices are correct.



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How to Answer Complete-the-Chart Questions

Follow these steps to answer a complete-the-chart question.

1. Read the passage.
2. Locate the chart with category heads and bulleted points with blank lines.
3. Read the answer choices.
4. Choose answers that state key ideas for each class.
5. Click on an answer then drag it to a line in a category to place it.



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Scoring for Complete-the-Chart Questions

You can earn full or partial credit on this type of question. Below is a chart that gives the number of correct answers and their point values:

SEVEN-ANSWER CHART QUESTIONS	
Number of Correct Answers	Number of Points Awarded
7	4
6	3
5	2
4	1
Less than 4	0

FIVE-ANSWER CHART QUESTIONS	
Number of Correct Answers	Number of Points Awarded
5	3
4	2
3	1
Less than 3	0



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Tips for Answering Complete-the-Chart Questions

Here are some hints for answering complete-the-chart questions.

- Chart classifications are key ideas, theories, or sections in the passage. Sections may compare or contrast major points.
- Understand the chart categories. If you do not, review their meanings in the passage.
- Classifying means evaluating. Evaluate information to decide if it fits a category.
- Answer choices can be phrases or sentences. Use any key terms in the answer to locate those terms in the passage.
- Try locating each answer within the passage. This helps you determine if and how the choice fits a category.
- Read the information around an answer that you find in the passage. This gives you its context which helps you understand and evaluate the choice.
- Try making notes on answer choices to help you classify them. Here is a 5-step method:
 1. Write down the letter of each choice and the category it belongs to.
 2. Put a question mark next to choices you are uncertain about.
 3. Classify the answer choices you feel certain about.
 4. Check the passage again for choices you cannot classify.
 5. If you are still unable to finish completing a category, guess.
- Answer choices do not need to be placed in any particular order in each category.



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Sample Passage with Complete-the-Chart Question

Here is a sample reading passage and complete-the-chart question:

Sample Passage

The Dalcroze Approach

“Movement with a mission” is one way to describe the Dalcroze approach to music instruction. The Dalcroze approach includes three important components: a unique form of rhythmic movement called eurhythmics, ear training, and improvisation. The key qualities that link accomplishment in each of these elements are imagination, a keen listening sense, and the ability to produce music spontaneously.

The founder of the Dalcroze approach was Émile Jaques-Dalcroze (1865–1950), a Swiss musician and a professor at the Geneva Conservatory. He developed his teaching method early in the twentieth century as he experimented with approaches to ear training. He astutely recognized that, despite the technical proficiency that his students demonstrated in playing their instruments, notable gaps were evident in their musical abilities. For example, he noticed that highly advanced students would sometimes play a simple rhythm incorrectly, with many flaws in pitch and intonation. Students were demonstrating mechanical, not musical, understanding.

Beginning with rhythmic gymnastics that activated the diaphragm, lungs, and articulatory functions of the mouth and tongue, the students of Professor Jaques-Dalcroze were soon singing scales at different speeds with the teacher, and alternating silent internal singing and singing aloud on cue. As his eurhythmics approach evolved, students developed the muscular rhythms and nervous sensibilities that would allow them to discriminate among even slight gradations of duration, time, intensity, and phrasing. Jaques-Dalcroze believed that people were musical when they developed the ability to connect ear, brain and body effectively. Eurhythmics became the core of his approach and the foundation for raising each person’s musical sensitivity to its fullest potential.

For experienced performers and children alike, the Dalcroze techniques laid the foundation for thorough training as a musician. The achievement of proficient eurhythmic movement requires a range of complex reactions. Children’s eurhythmic movement might include isolated gestures using the hands, arms, head, shoulders, or a combination of body parts. Their movement is a personal and immediate response to the music played on the piano, on percussion instruments, or (more rarely) on recordings or vocal performances. Children become proficient as they follow the tempo, rhythm, and meter of music with their bodies, learning to react quickly to changes in any aspect of the music.

Ear training is another critical element in a Dalcroze education. Including the method of *solfège*, ear training teaches children to understand tones and semitones and their relationships in scales, songs, and musical passages. Jaques-Dalcroze believed that the interrelationship of the scales would become clear, with children able to aurally determine the order of tones and semitones that constitute each scale. Singing via the Dalcroze approach is accompanied by hand gestures that show the position of the pitch in space or by movement of the fingers on the arm as on an imaginary keyboard. Children are led to hearing and responding through movement to harmonic progressions: facing center, turning right, or moving left to silently indicate their understanding of different sounds.

The final Dalcroze component, improvisation, opens children to a freedom of expression through movement, in rhythmic speech, with instruments, or at the keyboard. Beginning with precise imitation of the teacher’s or a partner’s melodies, rhythms, and movements, children eventually acquire a range of movement and musical ideas from which they can draw for improvisation. Both eurhythmics and *solfège* offer a base of musical knowledge for improvisation.

The Dalcroze method has permeated the teaching of music to children, even though few teachers in the United States are trained in the approach. This may be due to the widespread recognition of movement as an important channel of musical response for children, as well as the method’s longtime presence in the United States, albeit in isolated instances, since the 1920s. The training for certification in the method is challenging because of its reliance on piano as the principal medium for providing music for eurhythmic response. The certification test calls for mastery of piano improvisation that demonstrates a variety of rhythmic qualities for movement, in various keys, rendered in musically expressive ways.

Glossary**pitch:** the degree of highness or lowness of a musical note or a voice**scale:** a set of notes with the same interval between each one

DIRECTIONS: Select phrases from the answer choices and match them to the feature of the Dalcroze Method to which they relate. Two answer choices will not be used. **This question is worth 4 points.**

	<i>Answer Choices</i>
<i>Ear Training</i> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ 	A. Leads students to hearing and responding by movement B. Expects that students will begin by reproducing sounds exactly as heard C. Uses body language to indicate pitch D. Teaches mechanical techniques of music E. Requires that students respond immediately to different parts of music F. Includes the <i>solfege</i> method G. Uses a variety of media to present music H. Developed by Jaques-Dalcroze to teach students the importance of formal dance I. May be presented only after other techniques have been learned
<i>Eurhythmics</i> <ul style="list-style-type: none"> ▪ _____ ▪ _____ 	
<i>Improvisation</i> <ul style="list-style-type: none"> ▪ _____ ▪ _____ 	

Explanation of Answer Choices

- Choice A states key technique of ear training by accurate repetition of key words.
- Choice B accurately describes a major technique of improvisation.
- Choice C correctly defines a major feature of ear training by paraphrasing.
- Choice D mentions a detail that is not discussed in the passage.
- Choice E focuses on and accurately expresses a key function of eurhythmics.
- Choice F correctly identifies a key feature of ear training.
- Choice G correctly defines a major characteristic of eurhythmics.
- Choice H includes information that is not in the passage.
- Choice I states key component of improvisation by paraphrasing.

The completed chart shows the correct choices for each category:

<i>Ear Training</i> <ul style="list-style-type: none"> ▪ A. Leads students to hearing and responding by movement ▪ C. Uses body language to indicate pitch ▪ F. Includes the <i>solfege</i> method
<i>Eurhythmics</i> <ul style="list-style-type: none"> ▪ E. Requires that students respond immediately to different parts of music ▪ G. Uses a variety of media to present music
<i>Improvisation</i> <ul style="list-style-type: none"> ▪ B. Expects that students will begin by reproducing sounds exactly as heard ▪ I. May be presented only after other techniques have been learned