

Topic and Scope: Navajo weaving; specifically, the different styles of Navaho rug weaving and how they developed.

Purpose and Main Idea: The author describes a theory—Amsden’s theory about Navajo weaving styles and how they evolved—and then calls that theory into question.

Paragraph Structure: Paragraph 1 introduces Amsden’s view of Navajo weaving styles: three of them are banded with stripes, zigzags, or diamonds, while the fourth style is quite different, a border surrounding central figures. Paragraph 2 explains that Amsden believes that there’s some Anglo influence in the diamond style, but the most Anglo influence appears in the bordered style. Paragraph 3 gives the meat of Amsden’s argument: he believes that the bordered rug represents a radical break with previous styles, and that the very fact of the border changed the way Navajo weavers designed rugs. Paragraph 4 begins the author’s criticism of Amsden’s theory: “Amsden’s view raises several questions.” First question: what is involved in altering artistic styles? The author concludes that in the case of weaving, there’s no radical change in motor habits or thought processes. Paragraph 5 raises the second question: what’s the relationship between banded and bordered styles? The author contends that the break in style *isn’t* a break in psychology, but a result of the artist’s quest for invention. Finally, Paragraph 6 questions the idea that there really is a stylistic gap between banded and bordered styles.

1. (E) This choice captures the passage’s focus on Amsden’s views of Navajo weaving styles and the author’s critique of those views.

(A) is outside the scope. The author never suggests that the Navajo rejected all Anglo cultural influence.

(B) distorts the author’s criticism. The author questions Amsden’s account of how the styles developed, but doesn’t reject Amsden’s categorization of the styles.

(C) focuses on a detail. It plays on an idea that the author puts forth in paragraph 5.

(D) is outside the scope as well. It doesn’t even mention Navajo weaving, Amsden, or the author.

2. (A) The author mentions the strips of color breaking through the enclosed border as evidence of Navajo distaste for the Anglo preference that graphic designs have a top, bottom, and border. (A) paraphrases this sentiment, albeit in abstract language.

(B) Amsden depicts the strips of color as signs of general Navaho abhorrence for borders, not necessarily an “echo” of the diamond style.

(C) *Au contraire*. For Amsden, the strips of color bursting through the border reflect resistance to Anglo culture.

(D) According to Amsden, the Navajo resisted the bordered style, not the banded style.

(E) The desire for designs with a top, bottom, and border is presented as an Anglo desire.

3. (C) captures the author’s view as it is expressed in paragraphs 5 and 6. The author thinks that the bordered style gradually evolved from the banded style *not* necessarily as a result of Anglo influence, as Amsden believed, but as a result of Navajo experimentation with design and the artistic quest for invention.

(A) In mentioning the Chief White Antelope blanket at the end of the passage, the author suggests that the diamond style *pre-dated* the arrival of the Anglos.

(B) is outside the scope. There’s no evidence of what the author thinks is “generally” the case when two cultures occupy the same region.

(D) is also outside the scope. Nothing in this passage suggests that non-Anglo cultures influenced Navajo weaving.

(E) Saying that vertical arrangements of diamond parts “anticipated the border” isn’t the same as saying that “rows” of horizontal and vertical diamonds were “transformed into solid lines” to create the border.

4. (D) The author accepts Amsden’s classification that Navajo weavings used horizontal bands of abstract designs early on, and later moved on to isolated figures (when the bordered style was adopted); but differs from Amsden in arguing that the change was gradual, not a radical break.

(A) In Paragraph 4, the author suggests that motor habits and thought processes have little application to Navajo weaving.

(B) Neither the author nor Amsden attributes the zigzag style to Anglo influences.

(C) *Au contraire*. The figures came later.

(E) Also *au contraire*. Only the border style is said routinely to contain isolated figures.