

# PRACTICE SAT LITERATURE SUBJECT TEST 2

TEST 2
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<p>Your responses to the SAT Literature Subject Test questions should be filled in on Test 2 of your answer sheet.</p>
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**Directions:** This test consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and fill in the corresponding oval on the answer sheet.

**Note:** Pay particular attention to questions that contain the words **NOT**, **LEAST**, or **EXCEPT**.

**Questions 1-9.** Read the following poem carefully before you choose your answers.

“Promises Like Pie-Crust”

Promise me no promises,  
 So will I not promise you:  
 Keep we both our liberties,  
 Never false and never true:  
 5 Let us hold the die uncast,  
 Free to come as free to go:  
 For I cannot know your past,  
 And of mine what can you know?

You, so warm, may once have been  
 10 Warmer towards another one:  
 I, so cold, may once have seen  
 Sunlight, once have felt the sun:  
 Who shall show us if it was  
 Thus indeed in time of old?  
 15 Fades the image from the glass,  
 And the fortune is not told.

If you promised, you might grieve  
 For lost liberty again:  
 If I promised, I believe  
 20 I should fret to break the chain.  
 Let us be the friends we were,  
 Nothing more but nothing less:  
 Many thrive on frugal fare  
 Who would perish of excess.

(1861)

1. The promises referred to in the poem are
  - (A) pledges to share one another’s innermost secrets
  - (B) articles of incorporation
  - (C) items in a prenuptial agreement
  - (D) resolution never to see one another again
  - (E) marriage vows

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2. In the second stanza, the speaker reveals that
  - (A) she yearns for the love of someone who is oblivious to her
  - (B) the listener has expressed more ardent sentiments toward her than she has expressed toward him
  - (C) the listener does not reciprocate her feelings
  - (D) she is incapable of deep emotional attachment
  - (E) she is heartbroken over the end of a previous relationship
3. The speaker compares her current relationship with the person to whom the poem is addressed to
  - (A) one between strangers
  - (B) a roll of the dice
  - (C) one governed by reciprocal obligations
  - (D) a restrained diet of plain food
  - (E) an image in a crystal ball
4. “Sunlight” (line 12) is used as a symbol for
  - (A) innocence
  - (B) genuine mutual love
  - (C) purity
  - (D) absolute confidence in the rightness of a decision
  - (E) perfect understanding
5. Which of the following is NOT implied in the poem as a reason to avoid entering into promises?
  - (A) One person can never fully know another.
  - (B) A promise can be broken without the person to whom the promise was made ever knowing.
  - (C) To make a promise denies one of a degree of personal liberty.
  - (D) One cannot be judged faithful or unfaithful to a commitment that has not been promised.
  - (E) One can never fully know the situations or feelings of those who made successful and binding promises in the past.
6. In context, “fret” (line 20) most nearly means
  - (A) irritate
  - (B) chafe
  - (C) agitate
  - (D) worry
  - (E) corrode
7. Which of the following best expresses the meaning of the last two lines of the poem?
  - (A) Some people are not meant to enjoy the richness of life, just as some cannot digest rich food.
  - (B) When it comes to relationships, something is better than nothing.
  - (C) For some people, the potential of happiness is more satisfying than the reality of happiness because the potential cannot be diminished over time.
  - (D) Not every relationship is worth the risk entailed to the participants.
  - (E) Some relationships are better when they are not too serious.
8. The tone of the poem as a whole can best be described as
  - (A) delicate but firm
  - (B) disappointed but unapologetic
  - (C) ambivalent but patronizing
  - (D) world-weary and vague
  - (E) harsh and unyielding
9. The simile of the title is apt because
  - (A) both promises and pie-crust are sweet
  - (B) both promises and pie-crust are meant to be filled
  - (C) both promises and pie-crust are easily broken
  - (D) the speaker has overindulged in rich food
  - (E) the speaker denies herself all pleasures in life

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**Questions 10-17. Read the following passage carefully before you choose your answers.**

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn\* studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

(c. 1597)

\*have contempt for

10. The author's primary purpose is to
  - (A) demonstrate a display of learned eloquence
  - (B) encourage pupils to study diligently
  - (C) discuss the proper means to education
  - (D) distinguish the more serious from the less dignified motives for study
  - (E) dissuade students from applying their learning to unethical pursuits
11. By "expert men" (line 5) the author most nearly means
  - (A) persons with competence in specific activities, but who lack general education
  - (B) persons who have mastered a craft or trade
  - (C) persons who carry out the decisions of others
  - (D) persons who have devoted themselves to their studies
  - (E) persons who conduct the concrete business of the day
12. The author compares "abilities" and "plants" (line 14) to make the point that
  - (A) individuals must discipline themselves as they grow to maturity
  - (B) some students learn profusely while others learn little or slowly
  - (C) individuals must be nurtured and protected as growing plants must be
  - (D) education encourages individuals to develop in conformity with one another
  - (E) education shapes and refines an individual's innate qualities
13. Which of the following cautions is NOT conveyed in the passage?
  - (A) The organization of large undertakings is best left to persons who have read widely and deeply.
  - (B) It is possible to be overzealous in the pursuit of knowledge.
  - (C) One should not flaunt one's learning ostentatiously.
  - (D) Scholars should live in strict accordance with precepts gained through their study.
  - (E) The knowledge gained from books must be tested against one's firsthand experience in the world.

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14. With which of the following words or phrases could “admire” (line 18) be replaced without changing the meaning of the sentence?  
(A) are awed by  
(B) profess to respect  
(C) enjoy  
(D) are envious of  
(E) are naturally drawn toward
15. Which of these stylistic devices is most prominent in the author’s prose?  
(A) elaborate metaphor  
(B) hyperbole  
(C) neatly balanced syntactic oppositions  
(D) alliteration  
(E) long, convoluted sentences
16. Reading, according to the author, is above all else a source for one’s  
(A) controversial opinions  
(B) moral and religious beliefs  
(C) quiet amusement  
(D) stimulating conversation  
(E) private deliberation
17. The tone of the passage can best be described as  
(A) pious  
(B) didactic  
(C) satiric  
(D) moralistic  
(E) contentious

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Questions 18-24. Read the following poem carefully before you choose your answers.

“The Errand”

“On you go now! Run, son, like the devil  
And tell your mother to try  
To find me a bubble for the spirit level  
And a new knot for this tie.”

Line

5 But still he was glad, I know, when I stood my ground,  
Putting it up to him  
With a smile that trumped his smile and his fool’s errand,  
Waiting for the next move in the game.

(1996)

18. The theme of the poem concerns
  - (A) rites of passage that mark the beginning of adolescence
  - (B) the contest of wills between one generation and the next
  - (C) the futility of needless chores with which parents occupy their children
  - (D) a boy’s developing relationship with his father as the boy matures
  - (E) the resentment that lingers in the poet’s memory about childhood
19. The errand described in the poem is a quest for
  - (A) nonsensical components that do not form a coherent whole
  - (B) tools the speaker needs to continue his work
  - (C) someone in the neighborhood more foolish than the man’s son
  - (D) degrees of understanding that come with maturity
  - (E) common ground on which father and son can identify with each other
20. Which of the following distinctions does NOT characterize the difference between the two stanzas?
  - (A) a shift from perfect rhyme to slant rhyme
  - (B) a change in speaker
  - (C) the passage of time
  - (D) a movement from metaphorical to literal language
  - (E) a switch from remembered speech to reflection
21. Which of the following is implied by the poet’s use of the word “still” (line 5) ?
  - (A) The father’s jovial spirits were not ultimately dampened when his son did not assume the errand.
  - (B) The father’s pleased response to his son’s refusal will continue indefinitely.
  - (C) The game between the father and son will continue indefinitely.
  - (D) The father did not express his gladness to his son.
  - (E) The boy’s father was disappointed when his son did not assume the errand.

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22. Which of the following is nearest in meaning to “Putting it up to him” (line 6) ?
- (A) demonstrating to him the poet’s awareness of his joke
  - (B) challenging him to find a bubble for himself
  - (C) refusing defiantly to honor his request
  - (D) handing up to him the items he had asked for
  - (E) turning the joke back around on him
23. “Trumped” (line 7) is an allusion to
- (A) a dramatic fanfare announcing an arrival or significant development
  - (B) a winning play in a game of cards
  - (C) showy but worthless finery
  - (D) a squashing sound under one’s feet
  - (E) the eclipse of one source of light by a brighter source
24. In the last line the poet suggests that
- (A) the father will send his son on another, more serious errand
  - (B) the father’s goal is to make his son appear ridiculous
  - (C) the father’s response to his son’s recognition will be significantly delayed
  - (D) the father will continue to good-humoredly tease and test his son
  - (E) the father and son will always engage in prankish contests

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**Questions 25-33. Read the following passage carefully before you choose your answers.**

*In the second year of the reign of Valentinian and Valens, on the morning of the twenty-first day of July, the greatest part of the Roman world was shaken by a violent and destructive earthquake.*

The impression was communicated to the waters; the shores of the Mediterranean were left dry, by the sudden retreat of the sea; great quantities of fish were caught with the hand; 5 large vessels were stranded on the mud; and a curious spectator amused his eye, or rather his fancy, by contemplating the various appearance of valleys and mountains, which had never, since the formation of the globe, been exposed to the 10 sun. But the tide soon returned, with the weight of an immense and irresistible deluge, which was severely felt on the coasts of Sicily, of Dalmatia, of Greece, and of Egypt: large boats were transported, and lodged on the roofs of houses, 15 or at the distance of two miles from the shore; the people, with their habitations, were swept away by the waters; and the city of Alexandria annually commemorated the fatal day, on which fifty thousand persons had lost their lives in the 20 inundation.

This calamity, the report of which was magnified from one province to another, astonished and terrified the subjects of Rome; and their affrighted imagination enlarged the real extent of 25 a momentary evil. They recollected the preceding earthquakes, which had subverted the cities of Palestine and Bithynia: they considered these alarming strokes as the prelude only of still more dreadful calamities, and their fearful vanity was 30 disposed to confound the symptoms of a declining empire and a sinking world.

(1776)

25. Which of the following is NOT a result of the earthquake?
- (A) beached vessels
  - (B) scorched earth
  - (C) extensive property damage
  - (D) many casualties
  - (E) widespread flooding

26. The sentence “the impression was communicated to the waters” (lines 1-2) most nearly means
- (A) citizens sent distress signals via boats
  - (B) the water carried the sound of the earthquake
  - (C) the earthquake took place off shore
  - (D) the earthquake caused water displacement
  - (E) the sea parted with the power of the earthquake
27. It can be inferred from the passage that Rome’s citizens
- (A) had never before seen such widespread destruction
  - (B) placed a great deal of value on human life
  - (C) thought the world was deteriorating
  - (D) understood the causes of natural disasters
  - (E) were not prone to confabulation
28. The author’s tone can best be described as
- (A) detached
  - (B) disparaging
  - (C) amused
  - (D) frightened
  - (E) alarmist
29. It can be inferred from the passage that people affected by the earthquake were
- (A) homogenous
  - (B) superstitious
  - (C) reactionary
  - (D) insightful
  - (E) regretful

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30. Which of the following quotes best describes the reason the Romans were so frightened by the earthquake?
- (A) “they considered these alarming strokes as the prelude only of still more dreadful calamities” (lines 27-29)
  - (B) “the city of Alexandria annually commemorated the fatal day, on which fifty thousand persons had lost their lives in the inundation” (lines 17-20)
  - (C) “a curious spectator amused his eye, or rather his fancy, by contemplating the various appearance of valleys and mountains, which had never, since the formation of the globe, been exposed to the sun” (lines 5-10)
  - (D) “great quantities of fish were caught with the hand;” (lines 3-4)
  - (E) “But the tide soon returned, with the weight of an immense and irresistible deluge, which was severely felt” (lines 10-12)
31. In context, “declining” (line 30) most nearly means
- (A) sinking
  - (B) worsening
  - (C) aging
  - (D) shrinking
  - (E) weary
32. Which of the following is true, according to the passage?
- (A) The Roman Empire lost 50,000 people.
  - (B) Homes were destroyed by the rift in the earth.
  - (C) The earthquakes in Bithnyia and Palestine were not as destructive as this earthquake.
  - (D) The Mediterranean’s tides were permanently affected.
  - (E) The damage was primarily caused by a surge of water.
33. The line “great quantities of fish were caught with the hand” contains an example of
- (A) figurative language
  - (B) colorful adjectives
  - (C) passive verb construction
  - (D) oxymoronic impossibilities
  - (E) pastoral analogies

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Questions 34-42. Read the following poem carefully before you choose your answers.

“The Mower to the Glowworms”

Ye living lamps, by whose dear light  
The nightingale does sit so late,  
And studying all the summer night,  
Her matchless songs does meditate;

*Line*

5 Ye country comets, that portend  
No war nor prince’s funeral,  
Shining unto no higher end  
Than to presage the grass’s fall;

Ye glowworms, whose officious flame  
10 To wandering mowers shows the way,  
That in the night have lost their aim,  
And after foolish fires do stray;

Your courteous lights in vain you waste,  
Since Juliana here is come,  
15 For she my mind hath so displaced  
That I shall never find my home.

(c. 1650)

34. The speaker of the poem first addresses the glowworms by epithets that draw attention to the insects’ natural

- (A) intelligence
- (B) tranquility
- (C) luminosity
- (D) inconsequence
- (E) mortality

35. The speaker of the poem describes glowworms as providing assistance to

- I. nightingales
  - II. princes
  - III. mowers
- (A) I only
  - (B) II only
  - (C) III only
  - (D) I and III only
  - (E) I, II, and III

36. In its context, the word “portend” (line 5) means

- (A) “predict,” and alludes to the superstition that the motion of glowworms could be interpreted to foretell future events
- (B) “predict,” and alludes to the superstition that comets, meteors, and other natural phenomena were omens of evil
- (C) “forecast,” and alludes to the fact that the behavior of insects can be used to predict the next day’s weather
- (D) “imitate,” and suggests that glowworms mimic the cyclical flight of comets
- (E) “weigh,” and makes clear that glowworms are oblivious to the dramatic upheavals of human life

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37. Which of the following best expresses the meaning of “higher end” (line 7) ?
- (A) brighter level
  - (B) greater distance off the ground
  - (C) further boundary
  - (D) secret intention
  - (E) nobler purpose
38. Which of the following is the closest synonym for “officious,” as it is used in line 9 ?
- (A) helpful
  - (B) dim
  - (C) wandering
  - (D) bureaucratic
  - (E) meddlesome
39. The speaker implies that, without the glowworms, mowers who have “lost their aim” (line 11) would be likely to
- (A) mow the wrong fields
  - (B) conduct themselves disgracefully
  - (C) fall in love
  - (D) be distracted by other, mysterious sources of light
  - (E) never find their way home
40. Which of the following is the best paraphrase for the last line of the poem?
- (A) I am blinded by my resentment toward her.
  - (B) I will continue wandering forever.
  - (C) I will never be myself again.
  - (D) I will never go home without her.
  - (E) I will never go to heaven.
41. The main verb in the sentence that states the overall theme of the poem is
- (A) “sit” (line 2)
  - (B) “waste” (line 13)
  - (C) “come” (line 14)
  - (D) “displaced” (line 15)
  - (E) “find” (line 16)
42. “The Mower to the Glowworms” could most reasonably be considered
- (A) a celebration of fireflies
  - (B) an elaborate compliment to a woman
  - (C) an analysis of love at first sight
  - (D) an allegory about the Holy Spirit
  - (E) a commentary on the foolishness of mowers

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**Questions 43-53. Read the following passage carefully before you choose your answers.**

ROSE: Times have changed since you was playing baseball, Troy. That was before the war. Times have changed a lot since then.

Line TROY: How in hell they done changed?

5 ROSE: They got lots of colored boys playing ball now. Baseball and football.

BONO: You right about that, Rose. Times have changed, Troy. You just come along too early.

10 TROY: There ought not never have been no time called too early! Now you take that fellow . . . what's that fellow they had playing right field for the Yankees back then? You know who I'm talking about,

15 Bono. Used to play right field for the Yankees.

ROSE: Selkirk?

TROY: Selkirk! That's it! Man batting .269, understand? .269. What kind of sense that

20 make? I was hitting .432 with thirty-seven home runs! Man batting .269 and playing right field for the Yankees! I saw Josh Gibson's\* daughter yesterday. She walking around with raggedy shoes on her feet.

25 Now I bet you Selkirk's daughter ain't walking around with raggedy shoes on her feet! I bet you that!

ROSE: They got a lot of colored baseball players now. Jackie Robinson was the first. Folks had to wait for Jackie Robinson.

30 TROY: I done seen a hundred niggers play baseball better than Jackie Robinson. Hell, I know some teams Jackie Robinson couldn't even make! Jackie Robinson wasn't nobody.

35 I'm talking about if you could play ball then they ought to have let you play. Don't care what color you were. Come telling me I come along too early. If you could play . . . then they ought to have let you play.

40 *(Troy takes a long drink from the bottle.)*

ROSE: You gonna drink yourself to death. You don't need to be drinking like that.

TROY: Death ain't nothing. I done seen him. Done wrastled with him. You can't tell me nothing

45 about death. Death ain't nothing but a fastball on the outside corner. And you know what I'll do to that! Lookie here, Bono . . .

am I lying? You get one of them fastballs, about waist height, over the outside corner of the plate where you can get the meat of the bat on it . . . and good god! You can kiss it goodbye. Now, am I lying?

50

BONO: Naw, you telling the truth there. I seen you do it.

55 TROY: If I'm lying . . . that 450 feet worth of lying! *(Pause.)* That's all death is to me. A fastball on the outside corner.

ROSE: I don't know why you want to get on talking about death.

60 TROY: Ain't nothing wrong with talking about death. That's part of life. Everybody gonna die. You gonna die, I'm gonna die. Bono's gonna die. Hell, we all gonna die.

(1986)

\*Josh Gibson was a notable baseball player in the Negro Leagues.

43. It can be inferred that Troy played baseball

- (A) before the outbreak of World War I
- (B) long before the period in which Selkirk played right field for the Yankees
- (C) before Jackie Robinson was born
- (D) before the major leagues were racially integrated
- (E) until his near brush with death

44. Which of the following best expresses the meaning of Troy's statement that "There ought not never have been no time called too early!" (lines 10-11) ?

- (A) We should judge past conditions in light of their historical context.
- (B) It is a shame that we must wait for society's flaws to be corrected by progress and social change.
- (C) Most individuals are born before the time period in which they could most prosper or succeed.
- (D) The language we use to describe the world affects the way we experience the world.
- (E) Despite the appearance of progress, social conditions do not really improve.

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45. Troy mentions his encounter with Josh Gibson's daughter to
- (A) prove that Selkirk had been unqualified to play right field for the Yankees
  - (B) cite an example of a black athlete whose skills in his view exceeded those of Jackie Robinson
  - (C) pay tribute to the greatest of right fielders in the Negro Leagues
  - (D) illustrate the disparity in the economic rewards available to white and to black professional baseball players before the integration of Major League Baseball
  - (E) emphasize his point that times have not changed
46. Troy's tone in lamenting the injustice of his baseball career is one of
- (A) evenhanded objectivity
  - (B) harsh political fervor
  - (C) lingering resentment
  - (D) naïve idealism
  - (E) pompous self-pity
47. Troy begins a speech by personifying death and then proceeds to
- (A) ignore Rose's well-meaning advice
  - (B) revert to his previous bragging about his prowess as a baseball player
  - (C) make a comparison expressing his fearlessness of death
  - (D) make an analogy that shows that he believes he can evade death
  - (E) explain what he believes it will feel like to die
48. Which of the following stylistic devices are employed by the playwright to evoke the atmosphere of the scene?
- I. soliloquy
  - II. double entendre
  - III. nonstandard English
- (A) I only
  - (B) II only
  - (C) III only
  - (D) I and III only
  - (E) II and III only
49. Troy's attitude toward death is primarily one of
- (A) contemptuous denial
  - (B) naïve self-delusion
  - (C) boastful nonchalance
  - (D) awed anticipation
  - (E) thinly veiled cowardice
50. From the passage, it can be inferred that Troy and Bono are
- (A) opponents in a long-standing dispute
  - (B) former teammates of Josh Gibson
  - (C) baseball players of two different generations
  - (D) flirtatious colleagues
  - (E) old friends
51. Rose's role in the passage can best be described as
- (A) inquisitive
  - (B) condemning
  - (C) justifying
  - (D) instigating
  - (E) attentive
52. It can be inferred that Rose's feelings for Troy are characterized by
- (A) affectionate concern
  - (B) sarcastic mockery
  - (C) reverent admiration
  - (D) apathetic dismissal
  - (E) jealous anxiety
53. Which of the following would most logically precede the discussion excerpted in this passage?
- (A) A discussion about whether Troy's son can expect to be discriminated against in his sports career because he is black
  - (B) A debate over whether Troy should compete for a spot at the Yankees' spring training camp
  - (C) A debate over the merits of racially integrated neighborhoods
  - (D) A discussion of the great moments in Troy's baseball career
  - (E) A discussion of persistent racial unrest in American society

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**Questions 54-61. Read the following passage carefully before you choose your answers.**

The guest waked from a dream, and remembering his day's pleasure hurried to dress himself that it might sooner begin. He was sure from the way the shy little girl looked  
 5 once or twice yesterday that she had at least seen the white heron, and now she must really be persuaded to tell. Here she comes now, paler than ever, and her worn old frock is torn and tattered, and smeared with pine pitch. The  
 10 grandmother and the sportsman stand in the door together and question her, and the splendid moment has come to speak of the dead hemlock-tree by the green marsh.

But Sylvia does not speak after all, though  
 15 the old grandmother fretfully rebukes her, and the young man's kind appealing eyes are looking straight in her own. He can make them rich with money; he has promised it, and they are poor now. He is so well worth making  
 20 happy, and he waits to hear the story she can tell.

No, she must keep silence! What is it that suddenly forbids her and makes her dumb? Has she been nine years growing, and now, when  
 25 the great world for the first time puts out a hand to her, must she thrust it aside for a bird's sake? The murmur of the pine's green branches in her ears, she remembers how the white heron came flying through the golden air and how  
 30 they watched the sea and the morning together, and Sylvia cannot speak; she cannot tell the heron's secret and give its life away.

(1886)

54. It can be inferred that the guest's anticipated "day's pleasure" (line 2) centered around

- (A) his furthering his acquaintance with Sylvia
- (B) his hearing the end of a tale that Sylvia has promised to finish for him
- (C) his opportunity to make a carving from a petrified hemlock tree
- (D) his opportunity to photograph a white heron in its natural habitat
- (E) his opportunity to shoot a white heron

55. Which of the following is NOT an effect of the switch from past-tense narration to present-tense narration in the first paragraph?

- (A) It conveys the young man's surprise at the little girl's appearance.
- (B) It emphasizes the young man's suspense in waiting for her to speak.
- (C) It serves to heighten the reader's anticipation of the little girl's revelation.
- (D) It signals the narrator's switch from the guest's point of view to the little girl's.
- (E) It intensifies the reader's sense that this is a moment that both the young man and Sylvia have been eagerly awaiting.

56. Which of the following is the strongest enticement for Sylvia to lead the young man to where she has seen the white heron?

- (A) her grandmother's failing health
- (B) her respect for the young man's good intentions toward the heron
- (C) her fear that the young man might take her away from her familiar surroundings
- (D) his promise of financial reward
- (E) his loyalty to all the wild creatures of the region

57. Which of the following best articulates Sylvia's feelings toward the young man?

- (A) She hopes to win his esteem at any cost.
- (B) She is torn between her desire to please him and her contrary impulse not to assist him.
- (C) She is indifferent to his aims and toward him as a person.
- (D) She is repulsed by him personally, although she supports his endeavor.
- (E) She despises his mercenary motives.

**GO ON TO THE NEXT PAGE** 

58. Sylvia's own surprise at her reluctance to speak is best conveyed by
- (A) the narrator's emphasis on her and her grandmother's poverty
  - (B) the narrator's admission that Sylvia had never before had the chance to fulfill someone's hopes as she might have fulfilled the young man's
  - (C) the short sentences used to convey the choppiness of Sylvia's thoughts
  - (D) Sylvia's memory of the pine tree and the view of the sea
  - (E) the author's use of rhetorical questions to express Sylvia's own self-questioning
59. Sylvia is described in the passage as
- (A) surprised at her own morality
  - (B) failing to honor a promise she had made to her grandmother
  - (C) frustrating any hope she might have had of getting to know the young man better
  - (D) persistently dismissive of other people's feelings
  - (E) remaining faithful to her long-standing beliefs
60. Which of the following phrases from the passage is most nearly the antithesis of what the white heron represents to Sylvia?
- (A) "torn and tattered" (lines 8-9)
  - (B) "splendid moment" (line 12)
  - (C) "nine years growing" (line 24)
  - (D) "the great world" (line 25)
  - (E) "the golden air" (line 29)
61. "The murmur of the pine's green branches" (line 27) is an example of
- (A) personification
  - (B) alliteration
  - (C) authorial intrusion
  - (D) reification
  - (E) poetic license

**STOP**

**IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION ONLY.  
DO NOT TURN TO ANY OTHER SECTION IN THE TEST.**



## **Practice Test 2:**

## **Answers and Explanations**

## Answers and Explanations

- 1 **E** The lines “Keep we both our liberties” (line 3) and “Let us be the friends we were” (line 21) suggest that the speaker does not want to be tied down to her listener by marriage (E). There is no mention of secrets (A) or of articles of incorporation (B). No inventory of items is listed in the poem (C); the narrator wants them to be friends, so presumably they’ll see each other (D).
- 2 **B** The listener is described as “warm,” while the speaker describes herself as “cold,” so it is reasonable to infer that the listener feels more than does the speaker (B). The listener is warm so he is not oblivious to the speaker (A), nor does he not reciprocate her feelings (she may not even have feelings for him) (C). There is no evidence that she is incapable of a relationship—she may “once have felt the sun” (D). There is no evidence that she is grieving another relationship (E).
- 3 **D** The last two lines compare the relationship to “fare,” which means food (D). The speaker wants to be friends, so the relationship is not compared to strangers (A). Rolling the die is a metaphor for a wedding, which does not occur, so (B) is not the correct answer. No obligations are mentioned (liberties, yes; obligations, no) (C). The speaker says she does not want to know about the past, as symbolized by the crystal ball, but does not compare her relationship to that object (E).
- 4 **B** The speaker talks of past romances and suggests she’s had one by saying she has “seen Sunlight,” so sunlight is a symbol of love (B). It is not a stand-in for “innocence” (A) or “purity” (C). She is speaking of the past, so the present decision is not the “sunlight” (D). There is no mention that the speaker is thinking about understanding (E).
- 5 **B** By Process of Elimination, a broken promise without the knowledge of the other party is the correct answer (it is not implied in the poem) (B). Choice (A) is mentioned in lines 7–8; (C) is discussed in lines 17–18. Choice (D) is mentioned in lines 19–20, and (E) is mentioned in lines 13–14. (Note: You should be circling the “NOT” and putting a “Y” for “yes” and an “N” for “no” next to each answer choice to find the odd man out.)
- 6 **B** The speaker worries that if she promises to be faithful she might want to break her vows, so chafing at her bonds (B) is the best answer. Irritating the chain makes no sense (A). She does not “agitate” her chains (C). “Worry” is too literal a synonym for “fret” (D). And she does not “corrode” the chains of marriage (E).
- 7 **E** The speaker wants to just be friends—she warns that trying to be more would destroy the friendship, so (E) is the best answer. There is no discussion of whether people should enjoy the richness of life (A). The speaker warns of too much food, not nothing (B). The diminishment of happiness is not a concern in the poem (C). She does not mention risks in the poem (D).

- 8 **A** The speaker lets the listener down gently, so (A) is the best answer. She does not express disappointment (B), nor is she ambivalent or patronizing (condescending) (C). She is not vague (D), nor is she harsh (E).
- 9 **C** The poem is about broken promises, so (C) is the best answer. The speaker is against promises; they are not “sweet” (A). There is no mention of the filling of promises (B). Answer choice (D) is a too-literal interpretation of the title, and because of the speaker’s mention of her past, it does not seem as though she denies herself pleasure (E).
- 10 **C** The author is showing how education is best obtained (C). The primary purpose is not to demonstrate the education of the author (A), nor to encourage pupils (he criticizes those who overstudy) (B). He does not rank the motivations for study (D), nor is his main purpose to keep students ethical (E).
- 11 **A** The sentence beginning on line 5 says that some people with only experience, not education, can make decent decisions, but that the overall plans should be made by people who are educated. “Expert” means more “having experience” (A) than literally having learned a trade (B). The “expert men” “judge of particulars,” so they are not merely those who carry out the decisions (C). The author speaks of scholars later on in the passage (D). There is no discussion of what kinds of business “expert men” do (E).
- 12 **E** According to the author, just as plants need to be pruned to grow correctly, so too does natural ability need education to flourish properly (E). Plants do not prune themselves, and there is no mention of self-discipline (A). The author does not differentiate between kinds of students (B). He speaks of having to tame natural abilities, not having to foster them (C). The author does not talk about making all individuals the same (D).
- 13 **D** The only answer choice not mentioned in the passage is (D), that scholars should live according to the morals they find in their studies. (A) is mentioned in lines 7–9, while (B) is talked about in lines 9–10. Lines 10–11 caution against showing off (C), and (E) is discussed in lines 16–17. (Note: You should circle the word “NOT” and put a “Y” for “yes” and an “N” for “no” next to each answer choice to find the odd man out.)
- 14 **A** The “simple men” referred to are very impressed with studies (A). There is no evidence that they respect people who are educated (B), nor that they enjoy studies (C). Although answer choice (D) is tempting, there is no evidence that simple men want to have studies, but just that they are impressed by them (D). There is no evidence in the passage that simple men are drawn toward studies (E).
- 15 **C** The author mostly compares lists of qualities in each sentence, balancing the opposing parts, so (C) is the best answer. The only metaphor in the passage is the comparison to plants (A). The author does not use hyperbole (exaggeration) (B). There is little

alliteration in the piece (D). The sentences are not all convoluted (take the first sentence, for example) (E).

- 16 **E** Lines 21–24 tell the reader to study in order to “weigh and consider” (E). The author warns against reading to “confute,” or find opinions (A). No mention is made of moral or religious beliefs (B). Amusement (C) and conversation (D) are mentioned (lines 2–4), but not as the primary reasons for reading.
- 17 **B** The author is trying to teach the reader something, so the tone can best be described as “didactic” (designed to teach) (B). The narrator is not devout or religious (A), nor is he “satiric” (C). The narrator does not mention ethics or morals in the passage (D), nor does he argue with any other viewpoint (E).
- 18 **D** The father and the boy are testing each other in this poem, changing their relationship as the boy grows, so (D) is the best answer. The errand on which the father sends the son is not a rite of passage, nor do we know the age of the boy (A). It is not a contest of wills because the boy and his father are smiling (B). The focus of the poem is not on the errand, but on the boy’s reaction to it (C). The poet remembers the exchange fondly, so there is no evidence of resentment (E).
- 19 **A** The father asks for things that don’t have any relationship. Even if this is difficult to see, (A) is the only answer that can’t be eliminated. We don’t know what the father’s work is, and these things cannot be tools (B). Choice (C) is a too-literal interpretation of “fool’s errand.” The errand is more specifically about the boy and his father, not about degrees of understanding in general (D). The father is not asking for the son to find common ground; the common ground is an outcome of the errand (E).
- 20 **D** The only one of these answers not found in the poem is (D)—there is a metaphor in the second stanza comparing the errand to a game, and calling the task a “fool’s errand.” Even if you don’t know perfect rhyme from slant rhyme, the rhyme scheme changes between the two stanzas (A). The speaker is the father in the first stanza and his son in the second (B). The narrator is obviously remembering an event that happened in the past (C), and the switch is from the words that he remembers to the thoughts he first had upon hearing those words (E). (Note: You should circle the word “NOT” and put a “Y” for “yes” and an “N” for “no” next to each answer choice to find the odd man out.)
- 21 **A** Although the father wanted the boy to go on the errand, his smile at the end shows he was pleased with the boy, so (A) is the best answer. We cannot predict what will happen in the future (B), (C). The father expressed his gladness with a smile (D), so he presumably was not disappointed (E).
- 22 **A** By “putting it up to him,” the boy is showing that he realizes the errand is not meant to be completed, so he understands the joke (A). There is no challenge issued to the father (B), nor is the boy particularly defiant (C). He does not go on the errand, so he cannot hand his father the items (D). And he does not turn the joke back around (E).

- 23 **B** “Trumped” refers to a card game wherein one wins the hand by playing a card of the “trump” suit (such as in Bridge, Hearts, or Whist) (B). Don’t confuse “trumped” with “trumpeted” (A). There is no showiness or finery mentioned in the poem (C). There is no sound of squashing in the poem (D). The boy has gained an advantage in the game, but he has not overshadowed his father completely (E).
- 24 **D** “The next move in the game” suggests that the game will continue, so (D) is the best answer. We can’t know what the nature of the next form of teasing will be (A). There is no evidence that the father wants to make his son appear ridiculous; rather, he is harmlessly teasing his son (B). There is no evidence that the father will delay his response (C). We cannot predict how long this game will last (E).
- 25 **B** Here you’re looking for the thing that is NOT in the passage. Choice (A) is an effect of the earthquake: “large vessels were stranded on the mud” (line 5). Choice (C) is also a result of the earthquake: “the people, with their habitations, were swept away by the waters” (lines 16–17), as is (D), “fifty thousand persons had lost their lives in the inundation” (lines 19–20), and (E) “But the tide soon returned, with the weight of an immense and irresistible deluge, which was severely felt on the coasts of Sicily, of Dalmatia, of Greece, and of Egypt” (lines 10–13). There is no evidence of “scorched earth” (B), as there was no mention of fire.
- 26 **D** The earthquake caused the water first to retreat, and then to flood the coastal areas, so (D) is the correct answer. There is no mention of distress signals (A). The “impression” refers to the physical movement of the water, not of sound (B). We do not know where the quake took place (C). There is no evidence that the sea parted, merely that it retreated and then flooded (E).
- 27 **C** The passage makes clear that Roman citizens thought the world was worsening: “their fearful vanity was disposed to confound the symptoms of a declining empire and a sinking world” (lines 29–31), so (C) is the correct answer. There are two other earthquakes mentioned, Palestine and Bithynia, but the current destruction is not compared to them (A). There is no evidence in the passage that Romans placed a great value on human life (B). There is no evidence that they understood the cause of the earthquake; in fact, they thought it was a sign of a worsening world (D). They *were* prone to confabulation (E); the extent of the destruction was exaggerated: “This calamity, the report of which was magnified from one province to another” (lines 21–22).
- 28 **B** The author speaks of the people’s “affrighted imagination” and “fearful vanity” and says they think they brought on the earthquake, so he is not respectful of the Roman people (B). The author is not particularly detached—in fact, he imagines himself at the scene: “a curious spectator amused his eye, or rather his fancy, by contemplating the various appearance of valleys and mountains” (lines 5–8). Although the author can be said to make fun of the Roman people, he is not amused (C), nor is he frightened (D). The Roman people may be alarmists (E), but the author is not.

- 29 **B** The people thought the earthquake was a sign that the world was declining, so they are indeed superstitious (B). The people affected by the earthquake came from Sicily, Dalmatia, Greece, and Egypt, so they were clearly not homogenous (A). There is no evidence that the people affected by the earthquake were “insightful” (D) or “reactionary” (C), nor is there any expression of regret (E).
- 30 **A** The Romans were afraid because they saw the earthquake as a warning of even more destructive things to come (A). Saying that they were afraid because they commemorated the anniversary does not make sense (B). Because many Romans did not actually witness the flood, the spectator’s view is not what scared them (C). Choice (D) is incorrect because it describes a specific moment in the earthquake, but fish caught in hand isn’t the reason that the Romans were frightened. The tide was destructive, but not necessarily fear-inspiring (E).
- 31 **B** In the sentence “they considered these alarming strokes as the prelude only of still more dreadful calamities, and their fearful vanity was disposed to confound the symptoms of a declining empire and a sinking world,” replace “declining” with the words “going downhill.” Then, only (B), “worsening,” makes sense.
- 32 **E** The sentence “But the tide soon returned, with the weight of an immense and irresistible deluge, which was severely felt on the coasts of Sicily, of Dalmatia, of Greece, and of Egypt: large boats were transported, and lodged on the roofs of houses, or at the distance of two miles from the shore; the people, with their habitations, were swept away by the waters” makes it clear that the damage was primarily caused by a large flood (E). The city of Alexandria lost fifty thousand people; we are not told the total number of casualties (A). Homes were destroyed by the flood, not a tear in the earth (B). There is nothing that compares the severity of this earthquake with the earthquakes in Bithnyia and Palestine (C). There is no evidence that the tides were permanently affected (D).
- 33 **C** This description contains a passive verb construction: the fish “were caught” with the hand. In this sentence, the grammatical subject (the fish) is actually the one receiving the action (being caught); an active-voice construction would say “the hand caught great quantities of fish.” There is no figurative language (A) or colorful adjectives (B) here; the fish can literally be scooped up by hand, since the waters have retreated. Since this actually happened, it is not an impossibility (D). Pastoral analogies (E) are allusions to countryside life, which do not appear in this phrase.
- 34 **C** The poet calls the glowworms “lamps” (line 1), “comets” (line 5), “flame” (line 9), and “lights” (line 13), so they are naturally luminous (shining) (C). There is no mention of glowworms’ intelligence (A) or of their tranquility (B). They are not inconsequential (D), and there is no mention of their death (E).
- 35 **D** The glowworms help the nightingale (line 2) (Statement I) and the mowers (line 10) (Statement III), but not the princes (Statement II). Answer choice (D) is correct.

- 36 **B** The word “portend” means to predict, and the author is drawing attention to the glowworms’ innocence to show that, unlike comets, they do not foretell evil (the superstition is elucidated by the line “No war nor prince’s funeral”) (B). The poet says the glowworms do NOT foretell future events (A). There is no weather mentioned (C). There is no mention of a cyclical flight pattern (D). The word “portend” cannot mean “weigh” in this context (E).
- 37 **E** The glowworms’ light is not of great importance or nobler purpose than to shed light (E). Answer choice (A) is a too-literal interpretation of the phrase, as is answer choice (B). Answer choice (C) does not make sense in this context, and there is no “secret intention” (D).
- 38 **A** The glowworm is helping to light the mower’s way (A). If the mower can see by it, it must not be dim (B). The mower is wandering, not the light (C). There is no evidence that the “officious flame” is bureaucratic (D) or that it is interfering (E).
- 39 **D** The speaker says that mowers “after foolish fires do stray,” meaning they follow other sources of light (D). They would not mow other fields (A) or display poor manners (B). There is no evidence that they would fall in love without the glowworms (C), and although the speaker might never find his way home, it is not because there are no glowworms (E).
- 40 **C** His mind is so displaced by thoughts of Juliana that it will never go back to its original state (C). He is not resentful (A). He wanders metaphorically, not literally (B), so home is metaphoric, too (D). There is no mention of heaven (E).
- 41 **B** The question asks for the main verb in the main idea sentence. The first three stanzas are all addressed to the glowworms (“Ye glowworms who ... who ... who ...”) and do not state the main idea. Not until the fourth stanza does the reader get to the main-idea sentence (“Your courteous lights ...”). The main verb in this sentence—the verb that belongs with the subject “glowworms”—is “waste.” So, the best answer is (B). “Sit” refers to the nightingales, not the main subject (A); “come” refers to Juliana, not the main subject (C). “Displaced” is a verb attached to Juliana (D), and the verb “find” refers to the narrator, not the glowworms (E).
- 42 **B** The whole poem is stating that although the glowworms are powerful lights, they are nothing compared to Juliana, so (B) is the best answer. The poem is not a celebration of fireflies (A). The poem does not mention love at first sight (C). There is no evidence of religious allegory (D), and the fires are what are considered foolish, not the mowers (which is not the main point of the poem anyway) (E).
- 43 **D** Troy wasn’t allowed to play baseball because he was African American, so he must have played before the major leagues were racially integrated (D). There is no mention of when exactly Troy played (before or after World War I) (A), so we can’t know how long before Selkirk played (B). Jackie Robinson might already have been



born when Troy played baseball, but Robinson hadn't yet broken the color barrier (C). There is no mention of Troy's brush with death (E).

- 44 **B** Troy thinks that there never should have been a rule that prevented him from playing baseball—that he couldn't play because society hadn't progressed enough (B). He does not think that history should be excused just because of its context (A). Choice (C) is not true, as Jackie Robinson prospered as a baseball player. There is no discussion of language (D). The statement quoted does not mention whether social conditions have really improved (E).
- 45 **D** Gibson was a famous baseball player, but his daughter was poor, so there is a large difference between the money that white players and African American players earned before Major League Baseball was integrated (D). The encounter with Gibson's daughter has nothing to do with Selkirk's qualifications (A). The point of the anecdote was to show the disparate salaries, not to compare black athletes (B). There is no tribute being paid (C). He is not saying that times have not changed—now African Americans can play in the major leagues (E).
- 46 **C** Troy is still upset that he did not become a professional baseball player: “.269. What kind of sense that make? I was hitting .432 with thirty-seven home runs” (lines 18–21), so (C) is the best answer. He is neither objective (A), nor particularly politically active (B). He is pessimistic, not idealistic (D). He is not pompous or self-pitying (E), but rather angry.
- 47 **C** Troy compares death to a fastball that he hits out of the park, meaning he does not fear death (C). He does not begin his speech and then ignore Rose's advice (A), and the point of his speech is not to boast (B). He does not believe he can evade death: “I'm gonna die” (line 61) (D). The speech does not say how he thinks death will feel (E).
- 48 **C** The characters use nonstandard English throughout the passage (Statement III). The author does not use soliloquy (where the character speaks aloud as though talking to himself) because the speeches are all directed at other characters (Statement I). There are no double entendres (words or phrases with more than one meaning) (Statement II).
- 49 **C** Troy thinks death is like a fastball—you gotta take what's coming—so (C) is the best answer. He knows he's going to die, so he's not in denial (A), nor is he delusional (B). He is not anxiously awaiting death, nor is he in awe of it (D) or afraid of it (E).
- 50 **E** Troy and Bono are old friends—Bono knew him when Troy was a baseball player (E). They don't seem to be in a dispute (A). There is no evidence they played on a team with Gibson (B). There is not enough information to prove that they are of different generations (C). They are not flirtatious (D).
- 51 **C** Rose keeps trying to explain that baseball is now integrated, so her attitude is justifying (A). She asks only one question; inquisitive does not describe her attitude as a whole



(B). She does not stir up trouble (D). She is not particularly attentive; she keeps trying to change the subject.

- 52 **A** In lines 41–42, Rose says, “You don’t need to be drinking like that.” She is fond of Troy and doesn’t want him to hurt himself, so (A) is the best answer. She is not making fun of him (B), nor does she look up to him (C). She is not apathetic (D), and she is not jealous or anxious (E).
- 53 **A** The discussion begins with how times have changed, so it’s logical that it would follow a discussion about Troy’s son’s prospects of becoming a professional athlete (A). Troy is presumably too old (and too drunk) to compete as an athlete (B). They are not discussing the mix of races in neighborhoods (C). If they had been discussing Troy’s accomplishments, he would not have reiterated them in the passage (D). They are not discussing current society as a whole, but rather the racial integration of baseball (E).
- 54 **E** If Sylvia tells, she will “give its life away”—so the man must want to hunt the heron, as he is a “sportsman” (line 10) (E). He does not want to know Sylvia; he only wants her to tell him her secret (A). Sylvia knows where the white heron is; she is not telling him a tale (B). He wants to know about the heron, not about wood (C). He wants to harm the heron, not to photograph it undisturbed—he is a “sportsman” (line 10) (E).
- 55 **A** The man is not surprised at Sylvia’s appearance; he knows that she is coming (A). The man dresses in a hurry, which means he is anxious, so the present tense serves to heighten the suspense he feels (B). The shift does not affect the anticipation on the reader’s part by accelerating the pace from past to present (C). Although the point of view is always omniscient, it goes from a view of the man’s thoughts and actions to an interior view of Sylvia’s feelings (D). Sylvia has been awaiting this moment as an opportunity to earn money and make the men happy (“the splendid moment has come”), and the switch to the present tense intensifies this suspense. (Note: You should be circling the “NOT” and putting a “Y” for “yes” and an “N” for “no” next to each answer choice to find the odd man out.)
- 56 **D** Because “he can make them rich with money” and because her family is so poor (D), Sylvia considers telling him about the heron. There is no mention of her grandmother’s health (A). Sylvia does not think the man has good intentions toward the heron. She knows he is a hunter (B). The man does not threaten to take her away (C). He is a hunter, so he is not loyal to animals (E).
- 57 **B** Sylvia decides to tell him and then changes her mind, so (B) is the best answer. She does not want to win his esteem (A). He has money and “kind, appealing eyes” (line 16), so she is not indifferent to him (C). Because of her observation about his eyes, she is not repulsed (D), and she does not support his endeavor. There is no mention that he will gain money from shooting the heron (E).
- 58 **E** Sylvia questions what it is that makes her unable to speak, so (E) is the best answer. Sylvia’s surprise at her reluctance has nothing to do with the narrator’s description of

her poverty (A). It is not clear that she wants to fulfill his hopes so much as be rewarded with money (B). The sentences are not particularly short, nor are her thoughts choppy (C). The memory is a calming image; it does not show her surprise (D).

- 59 **A** She is surprised that she wants to keep silent to help the heron (A). There is no mention of a promise Sylvia made to her grandmother (B). There is no discussion of whether she wants to know the man better or whether her actions prevent her from doing so (C). She is not dismissive in the passage (D). She is surprised at herself, so her beliefs are not long-standing (E).
- 60 **D** The heron and Sylvia experience an intimate morning together, both naïve, experiencing the world for the first time, so “the great world” is most nearly the opposite (D). The heron does not represent new and clean clothing (A), nor is the heron the opposite of a “splendid moment” (B). She does not think the heron is old, so youth is not the opposite (C). The heron does not represent the earth, so the air is not its antithesis (E).
- 61 **A** Pines do not talk, so the phrase is an example of personification. No words begin with the same sounds, so there is no alliteration (B). The author does not intrude into the passage (C). There is no reification (D), as the pine’s green branches are not an abstraction, and the example is not odd enough to say that the author has broken any “rules of fiction” (E).