

# PRACTICE SAT LITERATURE SUBJECT TEST 3

TEST 3
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<p>Your responses to the SAT Literature Subject Test questions should be filled in on Test 3 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 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.

“The Author to Her Book”

Thou ill-formed offspring of my feeble brain,  
 Who after birth didst by my side remain,  
 Till snatched from thence by friends, less wise than true,  
 Line Who thee abroad, exposed to public view,  
 5 Made thee in rags, halting to th’ press to trudge,  
 Where errors were not lessened (all may judge).  
 At thy return my blushing was not small,  
 My rambling brat (in print) should mother call,  
 I cast thee by as one unfit for light,  
 10 Thy visage was so irksome in my sight;  
 Yet being mine own, at length affection would  
 Thy blemishes amend, if so I could:  
 I washed thy face, but more defects I saw,  
 And rubbing off a spot still made a flaw.  
 15 I stretched thy joints to make thee even feet,  
 Yet still thou run’st more hobbling than is meet;  
 In better dress to trim thee was my mind,  
 But nought save homespun cloth i’ th’ house I find.  
 In this array ’mongst vulgars may’st thou roam.  
 20 In critic’s hands beware thou dost not come,  
 And take thy way where yet thou art not known;  
 If for thy father asked, say thou hadst none;  
 And for thy mother, she alas is poor,  
 Which caused her thus to send thee out of door.

(1678)

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1. The word “house” (line 18) is a metaphor for the author’s
  - (A) attic
  - (B) book
  - (C) brain
  - (D) shame
  - (E) store
2. According to the poem, how did the author’s manuscript come to be published?
  - (A) The press demanded it.
  - (B) Her friends took it from her on the sly.
  - (C) It was stolen by a publisher.
  - (D) She showed it to someone who recommended it for publication.
  - (E) The poem does not state its publication history.
3. According to the poem, how does the author feel about her manuscript?
  - (A) She is thrilled to see it in print.
  - (B) She thinks it is too dark.
  - (C) She is annoyed at its childishness.
  - (D) She is horrified by it.
  - (E) She is embarrassed by its quality.
4. The lines “I stretched thy joints to make thee even feet, Yet still thou run’st more hobbling than is meet,” (lines 15-16) refer to the author’s attempt to
  - (A) make the book rhyme better
  - (B) trim the book’s extraneous parts
  - (C) fix the book’s meter
  - (D) make sure the book has an even number of pages
  - (E) make the book less offensive
5. The poem as a whole can be considered as
  - (A) an extended analogy
  - (B) a metaphor for parental worries
  - (C) a comparison between two media
  - (D) a didactic diatribe
  - (E) a discursive exercise
6. The author’s tone can best be described as
  - (A) cheerless
  - (B) antipathetic
  - (C) dispassionate
  - (D) cavalier
  - (E) self-deprecating
7. The word “trim” (line 17) most nearly means
  - (A) clothe
  - (B) cut
  - (C) weave
  - (D) hobble
  - (E) edit
8. According to the poem, a friend “less wise than true” is most likely to
  - (A) mean well but act foolishly
  - (B) tell lies in his friend’s best interest
  - (C) cunningly meddle in his friend’s affairs
  - (D) sacrifice loyalty for opportunity
  - (E) falsely accuse his friend because of lack of knowledge
9. Which of the following is NOT a hope expressed by the author?
  - (A) The book will not fall into the hands of critics.
  - (B) Someone else will claim authorship.
  - (C) The book will fall into obscurity.
  - (D) She can fix the book’s problems through editing.
  - (E) She might make some profit.

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

The principal object of this Work is to remove the erroneous and discreditable notions current in England concerning this City, in common with every thing else connected with the Colony.  
 5 We shall endeavour to represent Sydney as it really is—to exhibit its spacious Gas-lit Streets, crowded by an active and thriving Population—its Public Edifices, and its sumptuous Shops, which boldly claim a comparison with those of London  
 10 itself: and to shew that the Colonists have not been inattentive to matters of higher import, we shall display to our Readers the beautiful and commodious Buildings raised by piety and industry for the use of Religion. It is true, all are not yet  
 15 in a state of completion; but, be it remembered, that what was done gradually in England, in the course of many centuries, has been here effected in the comparatively short period of sixty years. Our object, in setting forth this Work, is one of no  
 20 mean moment; and we trust that every Australian, whether this be his native or adopted country, will heartily bid us “God speed!”

It became necessary, after the rebellion of those Colonies now known as the United States, for  
 25 Britain to send her convicts elsewhere; and the wide, distant, and almost totally unknown regions of Australia, were adjudged most suitable for the purpose. Accordingly, eleven ships, since known in Colonial History as the “First Fleet,” sailed for  
 30 New Holland on the 15th of May, 1787, under the command of Captain Arthur Phillip, and arrived in Botany Bay on the 20th day of January in the following year. Finding the spot in many respects unfit for an infant settlement, and but scantily  
 35 supplied with water, Captain Phillip determined to explore the coast; and proceeded northward, with a few officers and marines, in three open boats. After passing along a rocky and barren line of shore for several miles, they entered Port Jackson,  
 40 which they supposed to be of no great dimensions, it having been marked in the chart of Captain Cook as a boat harbour. Their astonishment may be easily imagined when they found its waters gradually expand, and the full proportions of that magnificent harbour (capable of containing the  
 45 whole navy of Britain) burst upon their view. The site of the intended settlement was no longer a matter of doubt; and, after first landing at Manly Beach...they eventually selected a spot on the  
 50 banks of a small stream of fresh water, falling into a Cove on the southern side of the estuary....

Sydney, the capital...is situated on the southern shore of Port Jackson, at the distance of seven miles from the Pacific Ocean... It is built at the  
 55 head of the far-famed “Cove”; and, with Darling Harbour as its general boundary to the west, extends, in an unbroken succession of houses, for

more than two miles in a southerly direction. As a maritime city its site is unrivalled, possessing at  
 60 least three miles of water frontage, at any part of which vessels of the heaviest burden can safely approach the wharves. The stratum on which it stands is chiefly sandstone; and, as it enjoys a considerable elevation, it is remarkably healthy  
 65 and dry. The principal thoroughfares run north and south, parallel to Darling Harbour, and are crossed at right angles by shorter streets. This, at first, gives the place an air of unpleasing sameness and formality, to those accustomed to the winding and  
 70 romantic streets of an ancient English town; but the eye soon becomes reconciled to the change, and you cease to regret the absence of what is in so many respects undesirable.

(1848)

10. The “Colonists” (line 10) are most likely
  - (A) prisoners
  - (B) readers
  - (C) British sailors
  - (D) Sydney’s citizens
  - (E) American observers
11. The sentence “It is true, all are not yet in a state of completion; but, be it remembered, that what was done gradually in England, in the course of many centuries, has been here effected in the comparatively short period of sixty years” (lines 14-18) serves which of the following purposes in the passage?
  - (A) It admits a flaw and accepts the argument.
  - (B) It outlines a counterargument and then provides justification.
  - (C) It argues a new point and then returns to the main theme.
  - (D) It explains a previous point, giving the history behind the argument.
  - (E) It compares two cities and finds one superior.

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12. The phrase “mean moment” (line 20) can best be rephrased as
  - (A) evil intent
  - (B) unhappy time
  - (C) average length
  - (D) routine description
  - (E) small importance
13. The main differences between the three paragraphs can be best described as
  - (A) paragraph one addresses the reader, paragraph two continues the argument, and paragraph three summarizes the passage so far
  - (B) paragraph one sets the passage’s goals, paragraph two tells a history, and paragraph three describes an actual situation
  - (C) paragraph one begins the history, paragraph two continues it, and paragraph three concludes it
  - (D) paragraph one is descriptive, paragraph two is historical, and paragraph three relates a narrative
  - (E) paragraph one is ornate, paragraph two is more subdued, and paragraph three cites examples
14. The second paragraph implies that
  - (A) Australia was unsuitable for habitation
  - (B) Captain Phillip did not have the backing of the British government
  - (C) before the American revolution, Britain used to send its prisoners to America
  - (D) Australia had never before been visited by the British
  - (E) the “First Fleet” encountered an existing city near Manly Beach.
15. Which of the following is NOT a characteristic of Sydney, according to the passage?
  - (A) religious buildings
  - (B) perpendicular side streets
  - (C) a long coastline
  - (D) a shallow harbor
  - (E) good weather
16. The final sentence, “This, at first, gives the place an air of unpleasing sameness and formality, to those accustomed to the winding and romantic streets of an ancient English town; but the eye soon becomes reconciled to the change, and you cease to regret the absence of what is in so many respects undesirable,” most nearly means
  - (A) at first, Sydney seems homogenous to people who like England’s historical curved streets, but once you get used to it you stop thinking that windy streets are a good thing
  - (B) at first, Sydney seems overly formal to people who have studied England’s history, but eventually you grow accustomed to it and stop noticing it
  - (C) at first, Sydney seems unpleasant to English visitors, but once they accept Sydney for what it is, they grow to love it
  - (D) at first, Sydney’s streets seem too similar to England’s streets; but once you get to know Sydney you find that’s not the case
  - (E) at first, Sydney seems too rigid to fans of England’s historical curved streets, and people are at first apt to regret their visit to Sydney
17. It is reasonable to infer that the author of the passage
  - (A) worries that he or she does not have the full support of Australia’s citizens
  - (B) believes that Sydney is better than London
  - (C) supports urban planning
  - (D) is sensitive about his native land
  - (E) finds Sydney quaint

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**Questions 18-27. Read the following passage carefully before you choose your answers.**

Enter a Roman and a Volsce [meeting].

ROMAN: I know you well, sir, and you know me.  
Your name, I think, is Adrian.

VOLSCE: It is so, sir. Truly, I have forgot you.

Line 5 ROMAN: I am a Roman; and my services are, as you are, against 'em. Know you me yet?

VOLSCE: Nicanor, no?

ROMAN: The same, sir.

10 VOLSCE: You had more beard when I last saw you; but your favor is well appear'd by your tongue. What's the news in Rome? I have a note from the Volscian state to find you out there. You have well sav'd me a day's journey.

15 ROMAN: There hath been in Rome strange insurrections; the people against the senators, patricians, and nobles.

VOLSCE: Hath been? Is it ended, then? Our state thinks not so. They are in a most warlike preparation, and hope to come upon them in the heat of their division.

20 ROMAN: The main blaze of it is past, but a small thing would make it flame again; for the nobles receive so to heart the banishment of that worthy Coriolanus that they are in a ripe aptness to take all power from the people and to pluck from them their tribunes forever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.

25 VOLSCE: Coriolanus banish'd?

ROMAN: Banish'd, sir.

VOLSCE: You will be welcome with this intelligence, Nicanor.

30 ROMAN: The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is when she's fall'n out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.

35 VOLSCE: He cannot choose. I am most fortunate, thus accidentally to encounter you. You have ended my business, and I will merrily accompany you home.

40 ROMAN: I shall, between this and supper, tell you most strange things from Rome, all tending to the good of their adversaries. Have you an army ready, say you?

50 VOLSCE: A most royal one: the centurions and their charges, distinctly billeted, already in th' entertainment, and to be on foot at an hour's warning.

55 ROMAN: I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action. So, sir, heartily well met, and most glad of your company.

VOLSCE: You take my part from me, sir; I have the most cause to be glad of yours.

ROMAN: Well, let us go together.

[Exeunt.] (1623)

18. The meeting between the two men can best be described as

- (A) cordial and heartwarming
- (B) melodramatic and saccharine
- (C) acrimonious and awkward
- (D) scandalous and surprising
- (E) fortuitous and serendipitous

19. The character of Nicanor is

- (A) a Roman spying for the Volscians
- (B) Adrian's distant cousin
- (C) Adrian's rival for the attentions of a woman
- (D) a mercenary in search of Coriolanus
- (E) a sworn enemy of Adrian

20. The insurrections spoken of in line 15 are most likely

- (A) foreign invasions
- (B) military coups
- (C) monarchical successions
- (D) proletariat uprisings
- (E) conflagrations

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21. It can be inferred from the passage that
- (A) Coriolanus's banishment is the cause of the insurrection
  - (B) Coriolanus's banishment was not the nobles' choice
  - (C) Coriolanus was the king of Rome
  - (D) the two men are supporters of Coriolanus
  - (E) the two men dread further war
22. "The main blaze" (line 21) refers to
- (A) a universally quelled rebellion
  - (B) public outrage at Coriolanus's banishment
  - (C) the fires of purgatory
  - (D) incendiary comments
  - (E) the people's revolt
23. The plot the men hatch hinges on the fact that
- (A) Tullus Aufidius is romantically involved with Coriolanus's wife
  - (B) Roman towns catch fire easily
  - (C) the nobles are incensed that Coriolanus has been banished
  - (D) there is a ready army
  - (E) the senators and patricians are not ready for war
24. The line "You take my part from me, sir" could best be restated as
- (A) "Those were the words I was going to speak."
  - (B) "You have usurped my role."
  - (C) "You are making fun of me."
  - (D) "I would give you a present for your kindness."
  - (E) "Yours is the friendship I most cherish."
25. It can be inferred from the passage that the author intended this play most likely to be
- (A) an amusing comedy
  - (B) an extended allegory
  - (C) a pastoral study
  - (D) a historical enactment
  - (E) a political satire
26. The words "appear well" (line 38) can best be replaced by
- (A) fight valiantly
  - (B) dress for battle
  - (C) emerge victorious
  - (D) argue persuasively
  - (E) feign health
27. This passage is included in the play most likely to
- (A) serve as a backdrop for a romantic interlude
  - (B) provide comic relief
  - (C) impart information
  - (D) pander to the audience's interests
  - (E) show the audience the ambience of ancient Rome

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**Questions 28-36. Read the following poem carefully before you choose your answers.**

“We Too Shall Sleep”

Not, not for thee,  
Belovèd child, the burning grasp of life  
Shall bruise the tender soul. The noise, and  
*Line* strife,  
5 And clamor of midday thou shalt not see;  
But wrapped for ever in thy quiet grave,  
Too little to have known the earthly lot,  
Time’s clashing hosts above thine innocent head,  
Wave upon wave,  
10 Shall break, or pass as with an army’s tread,  
And harm thee not.

A few short years  
We of the living flesh and restless brain  
Shall plumb the deeps of life and know the  
15 strain,  
The fleeting gleams of joy, the fruitless tears;  
And then at last when all is touched and tried,  
Our own immutable night shall fall, and deep  
In the same silent plot, O little friend,  
20 Side by thy side,  
In peace that changeth not, nor knoweth end,  
We too shall sleep.

(1899)

28. All of the following are examples of personification EXCEPT
- (A) “burning grasp” (line 2)
  - (B) “bruise” (line 3)
  - (C) “clamor” (line 5)
  - (D) “clashing” (line 8)
  - (E) “break” (line 10)
29. A difference between the first and second stanzas is
- (A) stanza one speaks of memory, while stanza two speaks of the future
  - (B) stanza one speaks of death, while stanza two speaks of slumber
  - (C) stanza one speaks of day, while stanza two speaks of night
  - (D) stanza one speaks of children, while stanza two speaks of the past
  - (E) stanza one speaks of hurry, while stanza two speaks of patience
30. Which of the following lines contains a simile?
- (A) “But wrapped for ever in thy quiet grave,/ Too little to have known the earthly lot” (lines 6-7)
  - (B) “Shall break, or pass as with an army’s tread,/ And harm thee not” (lines 10-11)
  - (C) “We of the living flesh and restless brain/ Shall plumb the deeps of life and know the strain” (lines 13-15)
  - (D) “And then at last when all is touched and tried,/ Our own immutable night shall fall, and deep” (lines 17-18)
  - (E) The poem does not contain a simile.
31. The title symbolically represents
- (A) slumber
  - (B) burial
  - (C) angels
  - (D) death
  - (E) old age

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32. The author's attitude toward life can best be described as
- (A) life must be endured before death sets us free
  - (B) life is sometimes good and sometimes difficult, but it is always short
  - (C) life is merely noisy and full of strife
  - (D) life is too difficult to be enjoyed
  - (E) life's meaning will be forever obscured
33. From the passage, it can be inferred that the author considers that
- (A) it is better to be dead than to suffer fate's cruelty
  - (B) death is akin to unconsciousness
  - (C) death is like being swept away by waves
  - (D) death is the same for soldiers as for children
  - (E) it is ridiculous to cry tears for the dead
34. The poem is written from the point of view of
- (A) someone who is grieving
  - (B) a congregation of mourners
  - (C) someone who is dying
  - (D) someone who fears death
  - (E) someone who has never before been touched by death
35. Which of the following ideas is NOT implied by the poem?
- (A) Life is joyfully or harshly noisy.
  - (B) Death is quiet and peaceful.
  - (C) Time is like the ocean.
  - (D) Life is alternately wonderful and painful.
  - (E) The afterlife is superior to our earthly existence.
36. The words "touched and tried" (line 17) represent
- (A) experience
  - (B) intensity
  - (C) justice
  - (D) eternal life
  - (E) fruitlessness

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**Questions 37-46. Read the following passage carefully before you choose your answers.**

There comes to the house of Yen Chow a Chinese merchant of wealth and influence. His eyes dwell often upon Ah Leen. He whispers to her father. Yen Chow puffs his pipe and muses:  
 5 Assuredly a great slight has been put upon his family. A divorce would show proper pride. It was not the Chinese way, but was not the old order passing away and the new order taking its place? Aye, even in China, the old country that had  
 10 seemed as if it would ever remain old. He speaks to Ah Leen.  
 “Nay, father, nay,” she returns. “Thou hadst the power to send my love away from me, but thou canst not compel me to hold out my arms to  
 15 another.”  
 “But,” protests her mother, “thy lover hath forgotten thee. Another hath borne him a child.”  
 A flame rushes over Ah Leen’s face; then she becomes white as a water lily. She plucks a leaf of  
 20 scented geranium, crushes it between her fingers and casts it away. The perfume clings to the hands she lays on her mother’s bosom.  
 “Thus,” says she, “the fragrance of my crushed love will ever cling to Ming Hoan.”  
 25 It is evening. The electric lights are shining through the vines. Out of the gloom beyond their radius comes a man. The American girl, seated in a quiet corner of the veranda, sees his face. It is eager and the eyes are full of love and fate. Then  
 30 she sees Ah Leen. Tired of women’s gossip, the girl has come to gaze upon the moon, hanging in the sky above her like a pale yellow pearl.  
 There is a cry from the approaching man. It is echoed by the girl. In a moment she is leaning  
 35 upon his breast.  
 “Ah!” she cries, raising her head and looking into his eyes. “I knew that though another had bound you by human ties, to me you were linked by my love divine.”  
 40 “Another! Human ties!” exclaims the young man. He exclaims without explaining—for the sins of parents must not be uncovered—why there has been silence between them for so long. Then he lifts her face to his and gently reproaches her. “Ah  
 45 Leen, you have dwelt only upon your love for me. Did I not bid thee, ‘Forget not to remember that *I* love thee!’”  
 The American girl steals away. The happy Ming Hoan is unaware that as she flits lightly by him and  
 50 his bride she is repeating to herself his words, and hoping that it is not too late to send to someone a message of recall.

(1910)

37. All of the following details suggest that the events in this passage take place in modern times EXCEPT
- (A) the story’s diction
  - (B) mention of divorce
  - (C) an American girl being in China
  - (D) talk of a “new order”
  - (E) use of electric lights
38. The line “A flame rushes over Ah Leen’s face; then she becomes white as a water lily” provides examples of which two literary devices?
- (A) metaphor and simile
  - (B) authorial intrusion and allusion
  - (C) simile and comparison
  - (D) literary allusion and metaphor
  - (E) apostrophe and anaphor
39. It can be inferred from the passage that
- (A) Ah Leen has disobeyed her father
  - (B) Yen Chow is interested only in money
  - (C) Ah Leen’s lover has not been in contact with her
  - (D) Ah Leen’s American friend has stolen her lover
  - (E) Ah Leen is jealous of her American friend
40. The “great slight” (line 5) of which Yen Chow speaks is
- (A) a divorce
  - (B) an abandonment
  - (C) an interracial marriage
  - (D) a deviation from the old ways
  - (E) the disrespect of elders
41. The “perfume” (line 21) serves as a symbol of
- (A) the fragility of human ties
  - (B) the passing of time
  - (C) the strength of the marriage bond
  - (D) the sweetness of mutual love
  - (E) the endurance of love

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42. From the beginning to the end of the passage there is a change in
- (A) point of view
  - (B) syntax
  - (C) temporal logic
  - (D) diction
  - (E) theme
43. Paragraph 6 “It is evening . . .” contains an example of
- (A) simile
  - (B) personification
  - (C) alliteration
  - (D) parallelism
  - (E) anthropomorphism
44. The last paragraph suggests that
- (A) the American girl is going to tell Ming Hoan’s parents of the lovers’ reunion
  - (B) the American girl has a history with Ming Hoan
  - (C) Ming Hoan’s words are offensive to the American girl
  - (D) Ming Hoan’s words have caused the American girl to think about her own relationship in a different light
  - (E) Chinese morality is incomprehensible to the American girl
45. Why does Ming Hoan not explain his silence?
- (A) He is afraid of hurting Ah Leen.
  - (B) He is embarrassed of the reason.
  - (C) He wants to protect their parents.
  - (D) He doesn’t feel he owes her an explanation.
  - (E) Ah Leen does not ask him to explain.
46. The main theme of the story is
- (A) old customs are better than new ones
  - (B) two people’s love is stronger than circumstance
  - (C) love can indeed be extinguished by time apart
  - (D) absence makes the heart grow fonder
  - (E) one can never truly know the heart of another

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**Questions 47-54. Read the following poem carefully before you choose your answers.**

“The Triumph of Time”

It will grow not again, this fruit of my heart,  
Smitten with sunbeams, ruined with rain.  
The singing seasons divide and depart,  
Line Winter and summer depart in twain.  
5 It will grow not again, it is ruined at root,  
The bloodlike blossom, the dull red fruit;  
Though the heart yet sickens, the lips yet smart,  
With sullen savour of poisonous pain.

I shall never be friends again with roses;  
10 I shall loathe sweet tunes, where a note grown strong  
Relents and recoils, and climbs and closes,  
As a wave of the sea turned back by song.  
There are sounds where the soul’s delight takes fire,  
Face to face with its own desire;  
15 A delight that rebels, a desire that reposes;  
I shall hate sweet music my whole life long.

The pulse of war and passion of wonder,  
The heavens that murmur, the sounds that shine,  
The stars that sing and the loves that thunder,  
20 The music burning at heart like wine,  
An armed archangel whose hands raise up  
All senses mixed in the spirit’s cup  
Till flesh and spirit are molten in sunder—  
These things are over, and no more mine.  
(1866)

47. The words “Smitten with” (line 2) could best be replaced with
- (A) Caressed by
  - (B) Filtered through
  - (C) In love with
  - (D) Awed by
  - (E) Struck by
48. The poet’s attitude in this poem is
- (A) resigned
  - (B) stung
  - (C) sullen
  - (D) inured
  - (E) imperious

49. Which of the following does NOT appear in the poem?
- (A) elusive water
  - (B) an assortment of flora
  - (C) potent liquor
  - (D) evocative melody
  - (E) exotic reverie
50. Which of the following does the first stanza employ?
- (A) religious iconography
  - (B) paired alliteration
  - (C) melancholic preaching
  - (D) antipathetic musing
  - (E) character revelation
51. It is reasonable to assume that the author equates music with
- (A) a mocking death
  - (B) sweet fruit
  - (C) his lost love
  - (D) original sin
  - (E) serpentine slyness
52. All of the following lines contain examples of personification EXCEPT
- (A) line 3
  - (B) line 7
  - (C) line 20
  - (D) line 21
  - (E) line 22
53. The third stanza lists examples of
- (A) anecdotal evidence
  - (B) unpleasant memories
  - (C) inclement weather
  - (D) fickle fate
  - (E) love’s intensity
54. Which of the following could replace the last line of the passage?
- (A) In love, it’s said, one cannot blunder.
  - (B) Love like an army my heart did plunder.
  - (C) Neither day nor night can thus resign.
  - (D) I mourn their passing and decline.
  - (E) May head and heart now intertwine.

**GO ON TO THE NEXT PAGE** 

**Questions 55-61. Read the following passage carefully before you choose your answers.**

Once Nanapush began talking, nothing stopped the spill of his words. The day receded and darkness broadened. At dusk, the wind picked up and cold poked mercilessly through the chinking  
 5 of the cabin. The two wrapped themselves in quilts and continued to talk. The talk broadened, deepened. Went back and forth in time and then stopped time. The talk grew huge, of death and radiance, then shrunk and narrowed to the making  
 10 of soup. The talk was of madness, the stars, sin, and death. The two spoke of all there was to know. And although it was in English, during the talk itself Nanapush taught language to Father Damien, who took out a small bound notebook and recorded  
 15 words and sentences.

In common, they now had the love of music, though their definition of what composed music was dissimilar.

“When you hear Chopin,” Father Damien  
 20 asserted, “you find yourself traveling into your childhood, then past that, into a time before you were born, when you were nothing, when the only truths you knew were sounds.”

“Ayiih! Tell me, does this Chopin know love  
 25 songs? I have a few I don’t sing unless I mean for sure to capture my woman.”

“This Chopin makes songs so beautiful your  
 30 knees shake. Dogs cry. The trees moan. Your thoughts fly up nowhere. You can’t think. You become flooded in the heart.”

“Powerful. Powerful. This Chopin,” asked Nanapush, “does he have a drum?”

“No,” said Damien, “he uses a piano.”

“That great box in your church,” said Nanapush.  
 35 “How is this thing made?”

Father Damien opened his mouth to say it was constructed of wood, precious woods, but in his mind there formed the image of Agnes’s Caramacchione settled in the bed of the river,  
 40 unmoved by the rush of water over its keys, and instead he said, “Time.” As soon as he said it, he knew that it was true.

(2001)

55. The two men are most likely
- (A) old friends
  - (B) of different cultures
  - (C) future enemies
  - (D) negotiators
  - (E) members of the clergy
56. The passage moves from
- (A) past to future
  - (B) general to specific
  - (C) narration to dialogue
  - (D) recitation to soliloquy
  - (E) complexity to simplicity
57. The word “Ayiih!” (line 24) is an example of
- (A) Father Damien singing
  - (B) Father Damien’s language
  - (C) Chopin’s music
  - (D) Father Damien’s first name
  - (E) an interjection
58. The main theme of the passage explores
- (A) cultural differences
  - (B) ironic subtext
  - (C) the connection between love and music
  - (D) the nature of relationships
  - (E) the influence of music
59. From the passage, Nanapush’s attitude can be described as one of
- (A) intense curiosity
  - (B) didactic patronization
  - (C) guarded politeness
  - (D) affirming sycophancy
  - (E) scholarly enthusiasm
60. The phrase “flooded in the heart” (line 30) can best be replaced with
- (A) overcome by joy
  - (B) racked with nostalgia
  - (C) filled with emotion
  - (D) engorged with blood
  - (E) momentarily confused
61. In the last paragraph, Father Damien says the piano is made of time because
- (A) he does not know the word for “wood” in Nanapush’s language
  - (B) wood seemed too banal for so important an instrument
  - (C) time seems to be as eternal as the capacity for music
  - (D) he once saw a piano in a river
  - (E) he is trying to change the subject to one he feels more comfortable with

**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 3: Answers and Explanations**



## Answers and Explanations

- 1 C Answer choice (C) is correct because the author is racking her brain for ways to make the book better: “In better dress to trim thee” (line 17). Answers choices (A) and (E) interpret the word *house* too literally. Choice (B) is incorrect because the author is looking for a way to make the book better. She is not looking for the book itself. Searching in her “shame” does not make sense (D).
- 2 B The poem states that the book “didst by my side remain,/Till snatched from thence by friends ... Who thee abroad, exposed to public view” (lines 2–4) so (B) is the correct answer. The press did not demand the book (A), nor did the publisher steal it (C). There is no evidence that she showed it to anyone (D). And the poem does state how the book came to be published (E).
- 3 E The author blushes (line 7), so she is embarrassed, and thus (E) is the correct answer. Blushing does not imply being “thrilled” (A). There is no evidence that she feels it is too dark (B), nor that she considers childishness to be one of its faults (C). “Horried” is too strong a word for how the author feels (D).
- 4 C The correct answer is (C). Picture someone hobbling, i.e., walking unevenly. Fixing rhyme will not help the book flow more smoothly (A), but fixing the meter will (C). There is “stretching,” so no trimming is involved (B). The “even feet” do not refer to the number of pages (D), and although the book is “irksome” and “vulgar” it is not an offensive book, merely an embarrassing one to the author (E).
- 5 A The poem compares a book to a child, so it is an analogy (A). Parental worries are the metaphor, not the poem’s point. (B). There is only one medium—the book in question (C). The poem is not intended to instruct, and the word “diatribe” is too strong (D). The poem is not an exercise (E).
- 6 E The author makes light of her abilities and relates her struggles to make things better, so her tone is self-deprecating (E). The poem is funny, so she is not cheerless (A). She is not “antipathetic” or “dispassionate” in the poem (B), (C), and a cavalier attitude is one of carelessness, which does not apply (D).
- 7 A The word “trim” can be replaced with “dress” as in “to dress someone” (A). Be careful not to use the most obvious definition of trim (B). There is no evidence of weaving (C) or of hobbling (why would she want to hobble her book?) (D). Although the line might be a metaphor for editing, the word itself does not mean edit (E).
- 8 A The author says her friends took her book and got it published, so they meant well, but did something foolish (A). There are no lies told in the poem (B). Her friends might meddle, but they are not “cunning” (C). According to the poem, the friends do not gain from the publication (D). There is no evidence that (E) is true.

- 9 B The author never hopes that someone else will claim the book (B). She does hope the book will avoid critics (line 18) (A), and that it will be forgotten (line 19) (C). She tries to edit the book, so she hopes it can be fixed (D). She is poor; she hopes she might make some money (lines 23–24) (E).
- 10 D The colonists are the people who live in the city of Sydney, “the colony” (D). They are no longer prisoners (A). The colonists are not the readers (B). The colonists are no longer British sailors (C), nor are they American observers (E).
- 11 B The paragraph states that Sydney is as important as London. The sentence quoted admits the buildings aren’t done, but says that England has had several hundred years to build itself up, while Sydney is only sixty years old—(B) is the best answer. The sentence may admit a flaw, but it does not accept it (A). A new point is not argued (C). The sentence does not explain the previous point (D). The sentence compares England to Australia, but does not say one is superior to the other (E).
- 12 E The paragraph is comparing London to Sydney; the writer is obviously a resident of Sydney, so it is very important to him or her that this passage prove Sydney’s greatness. The words “small importance” fit nicely into the paraphrased sentence: “Our goal, in writing this, is one of no ‘small importance,’ and we believe that every Australian ... will wish us good luck” (E). There is no reason for the author to refute the accusation of “evil intent” (A). “Unhappy time” does not make sense in the sentence (B). “Average length” is too literal a translation (C), and the goal of the work is not “description” (D).
- 13 B The first paragraph tells the goals of the passage. The second paragraph relates the history of the colonization of Australia, and the third paragraph describes the city of Sydney (B). Although paragraph one does address the reader, paragraph two is not argumentative, and paragraph three is not a summary (A). The paragraphs are not one long narrative (C). Paragraph one is not particularly descriptive, paragraph two is indeed historical, but paragraph three does not tell a story (D). The tone of the passage does not change (E).
- 14 C The first sentence of the paragraph says that because the United States rebelled, Britain had to send its convicts elsewhere, implying that previously it had sent its convicts to the United States. (C). Although Botany Bay was unsuitable, Manly Beach was very suitable for habitation (because Sydney was erected there) (A). There is no evidence that Captain Phillip was not backed by the government (B). Australia had obviously been previously visited as Captain Cook had made a map, which Captain Phillip carried (D). The passage does not state that anyone lived on Manly Beach (E).
- 15 D The passage says that even “vessels of the heaviest burden can safely approach the wharves,” which means that the harbor must be deep for heavy boats to be able to sail there (D). Religious buildings are mentioned in line 14 (A). The streets “are crossed at right angles,” so they are perpendicular (B). Sydney is “unrivaled” in its three-mile coastline (C). The climate is “healthy and dry” (E).

- 16 A The sentence boils down to “first you think it’s too ‘homogenous’ but ‘you get used to it.’ ” This is closest to (A). The sentence does not suggest that you “stop noticing” the difference between Australia and England (B). The author does not suggest that people grow to “love” the city (C). Sydney does not seem similar to London (D). The author does not say that people will regret visiting Sydney (E).
- 17 C The author raves about the right-angled streets, and calls England’s windy streets “undesirable,” so he or she would support urban planning (C). The author is confident that “every Australian. . . will heartily bid us ‘God speed!’ ” so he believes he has the full support of Australia (A). Although the author compares Sydney to London, he or she does not say which is better (B). There is no indication of what the author’s native land is (D). The author does not find Sydney quaint, but rather progressive. “Gas-lit Streets” and “sumptuous Shops” were not quaint in 1848, when this text was written (E).
- 18 E Adrian is “sav’d . . . a day’s journey” by the meeting, so it is “fortuitous” (lucky) (E). There is nothing particularly heartwarming about the meeting of spies (A), nor is there any notion of melodrama (B). The men are friendly; there is nothing “acrimonious” (C). We don’t know enough about the passage/play to judge it “scandalous” or “surprising” (D).
- 19 A This is a good example of picking the least worst answer. “My services are, as you are, against ’em” (lines 4-5) proves that Nicanor is a spy, but all of the other answers are easily proved false (A). There is no mention of a family relationship or of a woman, eliminating (B) and (C). Nicanor is not looking for Coriolanus (D). The two men are friendly; they are not enemies (E).
- 20 D “The people against the senators, patricians, and nobles” (lines 15–16) shows that (D) is the correct answer. There is no foreign invasion (A), the military is not overthrowing the government (B), and there is no mention of a royal family (C). A fire is not an insurrection (E).
- 21 B The nobles “receive to heart the banishment,” so they are not happy about it (B). There is no evidence that the banishment is the cause of the insurrection (A). There is nothing to tell us what role Coriolanus played in the government (C). The men do not support Coriolanus; they are using his absence to their advantage (D). The men are plotting war, so they do not dread it (E).
- 22 E “The main blaze” is the people’s revolt (E). The insurrection is not quite over: “a small thing would make it flame again” (line 21–22) (A). It can be inferred that the public wanted Coriolanus banished (B). There is no evidence that the flames refer to purgatory (C) or to comments (D).
- 23 C The nobles are so mad about Coriolanus, according to the men, that they are about to dissolve the government (lines 23–27) (C). There is no evidence of a romantic entanglement (A). They are not planning to burn the Roman towns (B). The ready

army is a plus, but the plan can be hatched without it (D). There is no evidence that the nobles are not ready for war (E).

- 24 A Adrian means to say that he is glad to have met Nicador (A). There is no notion of rivalry between the men (B), nor is one making fun of the other (C). There is no mention of any present (D). There is nothing to suggest they have a cherished friendship (E).
- 25 D It's hard to tell much from this short passage, but it's about two men planning a war, so it's most likely historical (D). There's nothing particularly funny (A), nor is it allegorical (B). It doesn't take place in the country (C), and there is nothing that makes it satirical (E).
- 26 C Without "his great opposer," Tullus will probably win (C). We do not know if he will do the fighting (A). "Appear" does not refer to his dress (B). There is no evidence that says he'll be required to argue (D) or that he'll need to pretend to be healthy (E).
- 27 C The scene's primary purpose is an exchange of information (C). There is no romance mentioned, and there is no comic relief, eliminating (A) and (B). We can't know the audience's interests (D). The passage provides little information on ancient Rome (E).
- 28 E Waves do break, so this is not a case of personification (assigning human characteristics to inhuman objects) (E). Life does not really have a "grasp" (A), and it cannot bruise (B). People and things can clamor, but midday cannot (C) and waves do not clash (D).
- 29 C The imagery in the first stanza is of "midday" (line 5) while the second stanza speaks of "night" (line 18). Neither stanza speaks of memory (A). Slumber is a metaphor for death, so both stanzas are about death (B). Stanza two is not about the past (D). Patience and hurry are not mentioned in the poem (E).
- 30 B Time is compared to "an army's tread" using "as" (B). There are no similes in (A), (C), or (D). Because there is a simile, (E) cannot be correct.
- 31 D "Sleep," the title action, is a symbol for death (D). Sleep cannot be a symbol for slumber because the two words mean the same thing (A). It is not a symbol for burial (B). There are no angels in the poem (C). Sleep represents death, not old age (E).
- 32 B The author describes life using the words "joy" and "tears" and mentions "a few short years," so (B) is correct. There is no sense in the poem that death creates freedom (A). The author enjoys parts of life, so (C) is too extreme, as is (D). The poem does not contemplate the meaning of life (E).
- 33 B The author says that the dead cannot hear and are not harmed by time; death is like sleep, so it is like unconsciousness (B). The author does not describe life as cruel (A), nor does he compare death to being swept away by waves (C). He does not compare different kinds of death (D). Tears are not described as ridiculous (E).

- 34 A The author addresses the poem to someone who has died, so it is safe to assume it is written by someone who is grieving (A). Although the author uses “we,” he means the human race, not a specific “we” (B). There is no evidence that the author is dying (C). The author describes death as peaceful, so he does not fear it (D). We cannot know if the author has been previously touched by death (E).
- 35 E There is no afterlife suggested in the poem (E). (A) is mentioned in lines 3, 4, and 15. (B) is mentioned in lines 6 and 20. Time is compared to an ocean in lines 8–9 (C), and (D) is suggested in line 16.
- 36 A The line “when all is touched and tried” (line 17) means “when life has been fully lived” (A). It does not refer to intensity (B) or justice (C). There is no discussion of eternal life in the poem (D). The lines refer to the end of life, not whether it is fruitless (E).
- 37 A The language in the characters’ speech is very archaic (A). However, divorce (B), Americans in China (C), the coming of a “new order” (D), and use of electric lights (E) are all signs that the story is relatively contemporary.
- 38 A The first line describes a blush as being a flame, and then describes Ah Leen’s face as being white like a flower. The first comparison does not use a word such as “like” or “as,” which makes it metaphorical; the second uses an explicit comparison word, which makes it a simile. “Authorial intrusion” (B) is the author interrupting the narrative to speak directly to the reader, which does not happen here. “Comparison” (C) is too vague a word, and this answer choice incorrectly identifies the flame as being a simile. “Literary allusion” (D) is a reference to another literary work, which does not occur here. Apostrophe (E) is an author speaking directly to one of the characters, while anaphor or anaphora is a literary device that emphasizes words by repeating them at the beginning of consecutive phrases.
- 39 C “There has been silence between them for so long” (lines 42–43) proves that Ming Hoan has not been in contact (C). There is no evidence that Ah Leen has disobeyed her father (A). Although money is mentioned, it is not Yen Chow’s only concern (the affront to his family is in his mind) (B). There is no evidence that Ah Leen’s American friend has stolen her lover or that Ah Leen is jealous of her, so eliminate (D) and (E).
- 40 B The slight is an affront that a divorce will remedy, and Ah Leen’s mother says her lover has forgotten her and had a child with another woman, so (B) is the correct answer. The divorce is the remedy, not the insult (A). There is no evidence of an interracial marriage (C). A divorce would be the deviation from custom; it hasn’t occurred (D). No elders have been disrespected (E).
- 41 E Ah Leen says that they can send her lover away, but they can’t make her love anyone else (E). The perfume is a symbol of love, not marriage (A). Perfume does not symbolize time (B) or the marriage bond (C). It does not represent mutual love (D).

- 42 A At first the reader is inside Yen Chow's head; then the reader is inside the American girl's head, so it is a change in point of view (A). The kind of words the author uses does not change (B). There is no time change (C). The characters' dialogue is uniform (D), and there is no change in theme (E).
- 43 A "Like a pale yellow pearl" (line 32) is a simile (A). Nothing is given human characteristics, so eliminate (B) and (E). There is no example of alliteration (C), and nothing is particularly parallel (D).
- 44 D "A message of recall" (line 52) would suggest that the girl wants to send a message to someone; Ming Hoan's words (which she is repeating) have made her rethink a relationship (D). There is no evidence that the American girl even knows Ming Hoan's parents (A) or that she has a history with Ming Hoan (B). The girl does not take offense (C). The girl does not repeat his words in incomprehension (E).
- 45 C Ming Hoan does not explain because "the sins of parents must not be uncovered" (lines 41–42) (C). It is not because he is afraid of hurting his love (A) or that he is embarrassed (B). There is no evidence that he doesn't feel he needs to explain (D), and the fact that she doesn't ask is not the reason the story gives (E).
- 46 B Ah Leen says in lines 37–39, "Though another had bound you by human ties, to me you were linked by my love divine" (B). There is no preference for old customs (A). The passage would tend to suggest that true love cannot be forgotten, the opposite of choice (C). There is no evidence that their love has grown (D) or that the heart of another is unknowable (E).
- 47 E The words are parallel to "ruined by rain," so the answer must be equally as destructive (E). (A) and (B) are not strong enough, while (C) and (D) have the opposite meaning the poem intends.
- 48 B The poet is in "pain" and expresses "hate," so he is stung (B). His words are much too bitter for him to be resigned (A). He is not sulking (C). He is not "inured" (accustomed) (D), nor is he "imperious" (arrogant) (E).
- 49 E There are no exotic images, and the poet does not appear to dream (E). Water appears in line 12 (A). Many plants appear: "rose," "fruit," etc. Eliminate (B). Wine appears in line 22 (C), and melody is referred to in line 10 (D).
- 50 B "Smitten with sunbeams, ruined with rain" are examples of alliteration (A). There are no religious images in the first stanza (B). The author does not preach (C). He is not antipathetic (D), and character is not really revealed (the poem is more about emotions in general than in this poet's specific feelings) (E).
- 51 C The poem is about how he has lost his love, and music is what he now hates (C). Death is not a theme in the poem (A). Music and fruit are both symbols, but the poet does



not compare music to fruit (B). There is no mention of original sin in the poem (D), and the poet does not talk about slyness or snakes (E).

- 52 B These are not human characteristics given to inhuman objects (B). Personification is present in (A) (“singing seasons”), (C) (“heavens that murmur”), (D) (“stars that sing”), and (E) (“music burning”).
- 53 E These “things are over” (line 26) according to the author, so they are examples of how love feels. There are no anecdotes (A). The memories are not necessarily unpleasant (B). The stanza does not literally speak of weather (C). Fate is not a part of the poem (E).
- 54 D The eighth line must rhyme with the second and third lines and lament the loss of love (D). (A) and (B) do not rhyme with the correct lines. (C) does not make sense in the context; day and night are not mentioned in the poem. (E) is incorrect, as the poet never mentions the wish for head and heart to mingle.
- 55 B Both men love music, although their ideas of what compose it are “dissimilar” (line 18) because they are of different cultures; also, Nanapush is teaching his language to Father Damien, so (B) is the correct answer. There is no evidence that they are old friends (A). We cannot predict the future, and there is nothing to suggest the men don’t get along (C). They are not negotiators (D). Only Father Damien is clearly part of a church (E).
- 56 C The first paragraph is reported dialogue, while all but the last paragraph is quoted dialogue (C). The future is never discussed (A). There is no movement from general to specific or from complexity to simplicity, so eliminate (D) and (E). No one recites or utters a soliloquy (D).
- 57 E The word “Ayiih” is a sound of surprise and understanding, an interjection (E). It is not singing (A). Father Damien speaks English; this word is not English (B). It does not try to mimic the sound of Chopin (C). It is not Father Damien’s first name (D).
- 58 E Music’s influence is discussed throughout the passage (E). The cultural differences exist, but are not the main theme of the passage (A). There is no ironic subtext (B). Although Nanapush uses music to pursue women, this is not the main theme of the passage (C), nor are relationships (D).
- 59 A Nanapush asks many questions, so (A) is the correct answer. He does not patronize Father Damien—in fact, he asks him questions (B). He is not overly guarded or polite (C). He is not “kissing up” to Father Damien (D). And his passion is not clearly scholarly (E).
- 60 C Father Damien is describing the emotion he feels when he hears Chopin (C). The emotion is not necessarily joy (“Dogs cry,” line 28) (A). There is no sense of



nostalgia mentioned (B). (D) is too literal an answer. Although “you can’t think,” “flooded in the heart” is more of an infusion of emotion than confusion (E).

- 61 C The image of the piano sitting in the river bed while the river rushes around it shows that Father Damien considers time eternal and that the piano (i.e., music) is, too (C). The men are speaking in English (A). He does not think that wood is too common a material; he even calls it “precious.” (B). The image of the piano is foremost in his mind, but it is not the reason he says the piano is made of “time” (D). There is no evidence that he feels uncomfortable with the topic (E).