



Cracking the

SAT®

Literature Subject Test 2013–2014 Edition



**Proven techniques
for a higher score.**

- 4 full-length practice tests with detailed explanations
- Engaging subject review with coverage of prose, poetry, literary terms, and more
- Revised and updated key terms list

By Alison Amend and Adam Robinson

SAT is a trademark of the College Board, which does not sponsor or endorse this product.



Cracking the
SAT[®]
Literature
Subject Test

2013–2014 Edition

Allison Amend and Adam Robinson

PrincetonReview.com



Random House, Inc. New York



Editorial

Rob Franek, Senior VP, Publisher
Mary Beth Garrick, Director of Production
Selena Coppock, Senior Editor
Calvin Cato, Editor
Kristen O'Toole, Editor
Meave Shelton, Editor

Random House Publishing Team

Tom Russell, Publisher
Nicole Benhabib, Publishing Director
Ellen L. Reed, Production Manager
Alison Stoltzfus, Managing Editor

The Princeton Review, Inc.
111 Speen Street, Suite 550
Framingham, MA 01701
E-mail: editorialsupport@review.com

Copyright © 2013 by TPR Education IP Holdings, LLC.

Cover art © Jonathan Pozniak

All rights reserved under International and Pan-American Copyright Conventions. Published in the United States by Random House, Inc., New York, and simultaneously in Canada by Random House of Canada Limited, Toronto.

Excerpt from *The Last Report on the Miracles at Little No Horse* reprinted by permission of HarperCollins Publishers Inc. Copyright © 2001 by Louise Erdrich.

Excerpt from *Waiting* reprinted by permission of Pantheon Books, a division of Random House, Inc. Copyright © 1999 by Ha Jin.

“Brass Spittoons” reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1927 by Alfred A. Knopf., Inc. Copyright renewed 1955 by Langston Hughes.

“There Is No Frigate Like a Book” reprinted from *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson, by permission of Little, Brown and Company.

“Blue Girls” copyright 1927 by Alfred A. Knopf, Inc. and renewed 1955 by John Crowe Ransom. Reprinted from *Selected Poems, Third Edition, Revised and Enlarged* by John Crowe Ransom, by permission of Alfred A. Knopf, Inc.

"Madman's Song" copyright 1921 by Alfred A. Knopf, Inc. and renewed 1949 by William Rose Benét. Reprinted by permission of Alfred A. Knopf, Inc.

"Of Studies" reprinted from *Seventeenth-Century Prose and Poetry*, 2nd ed., edited by Alexander M. Witherspoon and Frank J. Warnke, by permission of Harcourt Brace and Company.

"The Mower to the Glowworms" reprinted from *Seventeenth-Century Prose and Poetry*, 2nd ed., edited by Alexander M. Witherspoon and Frank J. Warnke, by permission of Harcourt Brace and Company.

"Promises Like Pie-crust" by Christina Rossetti reprinted from *Poems and Prose*, edited by Jan Marsh, by permission of J. M. Dent.

"The Shoemakers' Holiday" by Thomas Dekker reprinted from *Early Seventeenth Century Dramas*, edited by Robert G. Lawrence, by permission of J. M. Dent.

"The Supper at Elsinore" reprinted from *Seven Gothic Tales*, by Isak Dinesen, by permission of the Rungstedlund Foundation.

eBook ISBN: 978-0-307-94573-0

Trade Paperback ISBN: 978-0-307-94553-2

SAT is a registered trademark of the College Board.

The Princeton Review is not affiliated with Princeton University.

Editor: Liz Rutzel

Production Editor: Koty Zelinka

Production Artist: John E. Stecyk

2013–2014 Edition

v3.1

Acknowledgments

I would like to thank the following people who assisted in the writing of this book: Suzanne Markert, Christine Parker, Lisa Liberati, Liz Buffa, and the New York City Public Library.

A special thanks to Adam Robinson, who conceived of and perfected the Joe Bloggs approach to standardized tests and many of the other successful techniques used by The Princeton Review.

Contents

[Cover](#)

[Title Page](#)

[Copyright](#)

[Acknowledgments](#)

Part I: Overview

[1 The Route to College](#)

[2 Approaching the SAT Subject Tests](#)

Part II: Cracking the SAT Literature Subject Test

[3 Overview](#)

[4 Test Strategies](#)

[5 Test Strategies for the SAT Literature Subject Test](#)

[6 Terms—The Only Stuff You Need to Know](#)

[7 Analyzing Prose](#)

[8 Poetry Doesn't Bite](#)

[9 Drama Queens](#)

[\(and Kings and Princes and the Occasional Duchess\)](#)

[10 Final Thoughts](#)

[11 Answers and Explanations to Drills](#)

Part III: The Princeton Review Practice SAT Literature Subject Tests

[12 How to Take the Practice SAT Literature Subject Tests](#)

[13 Practice Test 1](#)

[14 Practice Test 1: Answers and Explanations](#)

[15 Practice Test 2](#)

[16 Practice Test 2: Answers and Explanations](#)

[17 Practice Test 3](#)

[18 Practice Test 3: Answers and Explanations](#)

[19 Practice Test 4](#)

[20 Practice Test 4: Answers and Explanations](#)

[About the Author](#)

Part I

Overview

- [1 The Route to College](#)
- [2 Approaching the SAT Subject Tests](#)

Chapter 1

The Route to College

WHERE DO STANDARDIZED TESTS COME FROM?

If you've purchased this book, you are probably preparing to apply to college. Part of the long and arduous college admissions process will almost certainly include some standardized tests. For most of you, these tests will come from a company called the College Board. This company has hired the Educational Testing Service, or ETS, to administer and grade its exams.

WHAT IS THE PRINCETON REVIEW?

The Princeton Review is a test-preparation company. We have branches all over the United States and abroad. We've developed the techniques you'll find our books, courses, and online resources by analyzing several years' worth of actual exams. We've seen the effectiveness of our techniques in action with thousands of our students.

Tick Tock

We don't waste your time.

We tell you what you need to know and, more importantly, what you don't need to know.

Our approach is what makes our techniques unique. We base our principles on those used by the people who write the test. We don't want to waste your time with information that you don't need to know. We know you're busy. We're not going to teach you "How to Appreciate Fine English Literature" (although that's a wonderful thing to know), but rather the information you'll need to get great score improvements on this test. You'll learn to recognize and comprehend the relatively small amount of information that's actually tested. You'll also learn to avoid common traps, to think like the test writers, to find answers to challenging questions.

You need to do only three things: trust the techniques, practice them, and then practice some more.

WHAT IS THE SAT?

The SAT is a three-hour-and-forty-five-minute, multiple-choice exam used by colleges to provide a standard measure of high school students around the country. There are three separate scores generated by the SAT: a critical reading score (on a scale of 200–800), a writing score (on a scale of 200–800, which combines separate essay and grammar scores), and a math score (also on a 200–800 scale).

Not an IQ Test

The SAT is not a measure of your intelligence. It is a measure only of your ability to take a standardized test.

What Does the SAT Measure?

Precious little: some vocabulary, some reading skills, some grammar, some basic math. What it's designed to measure—taken in context with your high school grades—is what your college grades will be. Primarily, it measures your ability to take standardized tests.

What Are the SAT Subject Tests?

These are a series of one-hour exams administered by ETS. Unlike the SAT, the SAT Subject Tests are designed to measure specific knowledge in specific areas. There are tests in many subject areas, such as biology, history, French, and math. They are each scored separately on the familiar 200–800 scale.

Should I Take the SAT Subject Tests?

According to the College Board (which, since it sells you the tests, really has an interest in inflating these numbers) only 160 institutions require

or recommend that you take (usually two) SAT Subject Tests. Of course, these are widely considered to be the most selective institutions in the nation. Many schools will waive the requirement if a student takes the ACT with writing in lieu of the SAT Reasoning test. If you are applying to an engineering program, you will usually be asked to take two tests: Math (generally level 2) and a science (you usually have the option of Chemistry or Physics). Your first order of business is to visit the websites of the colleges you're interested in, which have the most up-to-date information about their individual policies.

How Are the SAT Subject Tests Used by College Admissions?

Since the University of California stopped requiring two SAT Subject Tests for admission, there's almost no data publicly available. Engineering programs tend to find subject test scores a more reliable indicator of a future student's performance than the SAT Reasoning Test, so they take the scores very seriously. At the other end of the spectrum are schools that ignore the scores altogether in the admissions process, and simply use them for placement purposes (usually in foreign language and math) when a student arrives on campus. To find out exactly how the colleges you are considering will use the scores, visit their websites, or contact their admissions offices via phone or e-mail.

SAT Subject Tests are not just used for college admission and placement. For example, if you live in New York State, you may be able to use SAT Subject Test scores to substitute for a Regents examination score. Speak with your counselor or teacher to see if this might be appropriate for you. In addition, some colleges allow you to use SAT Subject Test scores to meet minimum subject-based requirements to be eligible to apply for admission (e.g., University of California's a-g requirements, Arizona State University's subject competency requirements).

Score Choice is Back!

Since February 2009, you have been able to choose which SAT Subject Test scores you want colleges to see. This is great news! For one thing, if

you take more than one SAT Subject Test on a given test date, you'll be able to choose which tests from that date you'd like to submit to colleges. So if, for example, you take the French test followed by the Chemistry test, but don't think the Chemistry test went very well, you can simply opt to have that Chemistry score withheld from the schools to which you are applying. However, before you start testing haphazardly, remember that many colleges request that you submit your entire testing record. (Again, contact the specific colleges that interest you—policies are constantly changing.) You are on the honor system to submit your full record, but we advise that you provide colleges the information they request.

The new score reporting policy, as it's being called, will be optional for students. This means that you aren't required to opt in and actively choose which specific scores you would like sent to colleges. If you decide not to use the new score-reporting feature, then all of the scores on file will automatically be sent when you request score reports.

For more information about the new score-reporting policy, go to the College Board website at www.collegeboard.com.

Chapter 2

Approaching the SAT Subject Tests

Which Test(s) Should I Take? When?

Which test(s) should you take? The answer is simple:

- the tests that are required by the colleges to which you are applying
- the SAT Subject Tests that you will do well on

Some colleges have specific requirements; others do not. Again, start asking questions before you start taking tests. That means you should check with the school's admissions office or website. College guidebooks, catalogs, and guidance counselors should also have this information. Once you find out which, if any, tests are required, part of your decision making is done.

The next step is to find out which of the tests will show your particular strengths. Generally (although, again, check with the colleges you want to apply to) colleges will require (or will "strongly suggest") two SAT Subject Tests: usually Math Level 1 or 2 and something else.

Subject tests are given in the following areas: literature, U.S. history, world history, biology, chemistry, physics, math, and a variety of foreign languages.

An Offer You Can't Refuse

Some schools will "strongly suggest" that you take certain tests. It's wise to follow their suggestions, as they are the ones who will ultimately be judging your application for admission.

Your number one concern is to determine which tests you will score well on. Then you will want to think about the purposes for which the test will be used. If you plan to major in biology, you should probably take the biology test. If you're a whiz at anything, take that test (no, there is

no test in video games, or pancake eating, or marathon sleeping).

After you've checked your requirements and examined your needs, take a diagnostic test like the ones at the end of this book. See how you do, and with that in mind, determine whether the test is for you.

Try to take the tests as close as possible to the completion of the corresponding coursework you are taking. If you plan to take the SAT Chemistry Subject Test, for example, and you are currently taking high school chemistry, don't postpone the test until next year. Take it while the information is still fresh. (Are you really going to study over the summer? Come on. *Really*?)

When Are the SAT Subject Tests Offered?

In general, you can take from one to three SAT Subject Tests per test date in October, November, December, January, May, and June at test sites across the country. Check the dates carefully, as not all subjects are offered at each administration. You'll want to sit down with a calendar and plan, as there are limited dates and a lot of tests to take. For instance, you may want to retake the SATs on one of those days, or you may want to apply early to a school and have all your scores before your application is due in early fall. Register for the test early so you get the location you want.

SAT Subject Tests are offered in January, May, June, October, November, and December.

Should I Take the SAT Literature Subject Test?

The SAT Literature Subject Test will test your knowledge of basic literary terms and your ability to understand selected literary passages (prose, poetry, and drama) written in English. You don't have to know specifics about literature originally written in English to do well on the test.

To a Point

Bring only a pencil: You
need NO outside
knowledge of literature!

If you're unsure about whether you should take this test, start perusing college catalogs or contact the college(s) you will probably be applying to. Admissions offices should be able to tell you if this test is necessary.

If you feel confident about your ability to analyze and interpret literature, are a good reader, do well in English class, or plan to major in English in college, consider taking the SAT Literature Subject Test.

Registration

The easiest way to register is via the Internet www.collegeboard.com (you'll need a credit card). This site contains other useful information such as the test dates and fees. You can also register by mail (remember regular mail?) by picking up a registration form and Student Bulletin at your guidance counselor's office. If you have any questions, call 866-756-7346. If you need to register for extended time or make special arrangements due to learning differences or disabilities, you can speak with a representative at the College Board by calling 609-771-7137. Start this process early, as the paperwork is fairly extensive.

On test day, you can take a single one-hour test and leave or take two or three different one-hour tests. You may have the scores sent to you, your school, and up to four colleges of your choice. Additional reports can be sent to additional colleges for, yup, additional money. The scores are usually posted online two weeks after the test date and are mailed two weeks later (although they can take up to six weeks to arrive).

What's a Good Score?

Very few colleges release any data regarding how they use subject tests in admissions. Additionally, since such a wide range of subject tests is available, your score can only be compared with students who took the same subject test.

What's important to schools is your percentile ranking (which will be sent along with your scores). This number tells colleges how you scored relative to other test-takers who took the same test over a longer period of time (not just the day you took the test). In other words, a percentile rank of 60 means that 40 percent of test takers scored above you and 60 percent of test takers scored below you.

The mean on the SAT Literature Subject Test—and on most SAT Subject Tests—is 600.

Is Any Other Material Available for Practice?

The College Board publishes a book called *Official Study Guide for All SAT Subject Tests*, which contains full-length tests for almost all of the SAT Subject Tests offered. You can also go to the College Board's website, www.collegeboard.com for more information and practice questions.

For book updates and more information, visit PrincetonReview.com.

Part II

Cracking the SAT Literature Subject Test

[3 Overview](#)

[4 Test Strategies](#)

[5 Test Strategies for the SAT Literature Subject Test](#)

[6 Terms—The Only Stuff You Need to Know](#)

[7 Analyzing Prose](#)

[8 Poetry Doesn't Bite](#)

[9 Drama Queens \(and Kings and Princes and the Occasional Duchess\)](#)

[10 Final Thoughts](#)

[11 Answers and Explanations to Drills](#)

Chapter 3

Overview

In this chapter, you'll learn what the SAT Literature Subject Test comprises and how it's scored. We will tell you how best to use this book and what you can expect from the test.

WHAT DOES THE TEST LOOK LIKE?

You'll have one hour to answer 60 to 63 multiple-choice questions. You will read six to eight passages (usually seven), each followed by a series of multiple-choice questions. The content will be varied: prose fiction, autobiography, personal essays, excerpts from speeches, poetry, and drama. You may be asked to compare two passages.

What Is Tested on the SAT Literature Subject Test?

All SAT Subject Tests are only one hour long, so it's impossible to test a broad range of topics in so short a time. As a result, the SAT Literature Subject Test is relatively easy to prepare for.

You will be asked to interpret certain excerpts from literature. You will need to be familiar with some of the basic literary terms your teachers have been tossing around in your English classes all these years: Common terms such as *metaphor*, *tone*, and *imagery* will be covered; obscure terms such as *enjambment* and *metonymy* will not.

It's All in the Technique

To crack the SAT Literature Subject Test, you need to do two things:

First, become familiar with some basic literary terms; second, learn some techniques for analyzing a literary passage.

DO NOT sit down with a reading list and a dictionary of literary terms (at least, not to prepare for this test). Instead, concentrate on pinning down literary terms that sound vaguely familiar and learning some great techniques for analyzing the types of passages that will be on the exam.

What the SAT Literature Subject Test Doesn't Test

The good news: You're not expected to be familiar with any specific works of literature; in fact, the test writers try hard to make sure they provide pieces that few students will have read. There's no official reading list for the SAT Literature Subject Test. You won't be asked who the author is, when the piece was written (the year of publication is provided to you), or where the piece fits within the history of literature. This is simply a one-hour test of your ability to read and comprehend literature and of your familiarity with basic literary terms.

How to Use This Book

We recommend three simple steps to prepare for the SAT Literature Subject Test.

- Start early. The key to cracking the test is practice. Practicing for six hours the day before the test won't do a whole lot of good (and may fry your brain). Instead, give yourself plenty of time to read this book thoroughly.
- Read this book in order. Inside, you'll find an overview of the information you need to know to get a great score on the test. Terms and techniques are explained, and there are drills and practice questions that ask you to apply them. Each technique builds on a

skill we've previously taught you.

- Trust us. We've been in the business for a long time. Some of the techniques may be new to you. They might feel unfamiliar at first, but with practice they will become easier. They may even contradict some things you've learned in English class. Remember that English class is designed to educate you. This book is designed to help you do well on a specific test.

HOW THE TEST IS STRUCTURED

The SAT Literature Subject Test consists of about 60 to 63 multiple-choice questions (the specific number varies on each test). Each of the six to eight passages of prose, poetry, or drama is followed by 4 to 12 questions. Most of the passages come from English and American literature. On occasion, you'll see a passage from another English-speaking culture. All passages are from texts originally written in English —no translations of Cervantes or Baudelaire. Texts may be taken from any time period, but there will be no Middle or Old English on the test (e.g., no *Canterbury Tales* or *Beowulf*).

The breakdown is roughly as follows:

Source

British literature	3–4 passages
American literature	3–4 passages
Other literature (from Australia, New Zealand, etc.)	0–1 passages
English-speaking Africa, Jamaica, Canada, etc.)	

Time Period

Pre-Eighteenth century	2–3 passages
Eighteenth and Nineteenth centuries	2–3 passages
Twentieth and Twenty-first centuries	2–3 passages

Genre

Prose (2–4 passages)	3–4 passages
----------------------	--------------

Poetry (2–4 passages) 3–4 passages

Other (usually drama) 0–1 passages

HOW THE TEST IS SCORED

The SAT Literature Subject Test is scored like the SAT and other SAT Subject Tests. You get a raw score based on the following formula:

$$\begin{aligned} & 1 \text{ point for each correct answer} \\ & - \frac{1}{4} \text{ point for each wrong answer} \\ & = \text{raw score} \end{aligned}$$

Blank answers neither add nor take away from the raw score. Test administrators then calculate what each score corresponds to on a scale from 200-800, which gives you the familiar “out of 800” score you’re used to.

For the most part, every raw point translates to approximately 10 points on the scaled score.

Summary

Did you get all that?

- Common terms will be tested; obscure terms will not.
- You don’t need any outside knowledge of literature.
- Start studying early.
- You get one raw point for a correct answer and $-\frac{1}{4}$ point for each wrong answer.

Chapter 4

Test Strategies

In this chapter, you'll learn some general test strategies, from determining how many and which passages to attack—and in what order—to the power of Process of Elimination, eliminating careless errors, knowing how and when to guess, and getting your answers onto the score sheet.

TEST STRATEGIES

The Princeton Review has developed effective and time-saving strategies to optimize your study time and improve your score. Some of the strategies will be unfamiliar at first, or you may not be convinced that they'll work. But give them a try—our methods have improved thousands of scores.

Don't Rush

Some students think they need to finish every question to get a good score on the SAT Literature Subject Test. Not at all. Don't be afraid to skip a few questions as you go along. You don't get any more points for answering hard questions than you do for answering easy ones, so there's no reason to bust your, well, you know. If you race through the test, you run the risk of making careless errors, misreading questions, or

not choosing the right answers, when spending just a little more time on the questions would have gotten you those crucial extra points instead of those quarter-points off.

No Loitering

Don't linger too long on any one question—it's worth only one point!

On the flipside, you don't want to linger on any one question for too long. Don't get bogged down by one complicated or difficult question. It only takes away from time you can use to answer easier questions. If you come across a stumper, eliminate obviously wrong answers and take an educated guess. If you really can't eliminate anything, skip it completely. Move on to a question that you know you can get right.

Since the questions are not in order of difficulty, it is up to you to decide which questions look hard and which look easy. Go ahead and judge a book by its cover. If the question looks hard to you, reminds you of an unpleasant childhood experience, or nauseates you, skip it. You can always return to it if you have time.

In other words, pace yourself. Don't go too fast or too slow. Consult this handy chart to see how many questions you can leave blank and still get the score you want.

Scoring Chart

Scaled Score	Raw Score	# of Questions to Do	# Wrong	Percentile
800	56–61	all	4	99+
750–790	50–55	58–60	6	95–99
700–740	45–49	53–55	6	82–94
650–690	39–43	49–52	8	66–81
600–640	33–38	43–48	8	49–65
550–590	28–32	38–42	8	33–48
500–540	23–27	36–39	10	21–32
400–490	11–22	24–34	10	1–20
300–390	1–10	18–28	15	< 1

KEEP CALM AND ORDER THE PASSAGES

Now that you see that you don't need to answer every question to get a good score, let's discuss how to choose your battles wisely.

You are taking the test—the test is not taking you. You have 60 minutes to take this exam. So don't waste time on a passage you hate and then never get to a really great passage you would have loved tackling (love, of course, being a relative term—we understand it's a standardized test). Think about the types of passages you like and those on which you tend to score highest. If poetry is the first passage on the test, and poetry is your weak area, move on to a selection you feel more comfortable with and come back to the poetry passage later. You'll get that all-important boost of confidence right away. Sixty minutes is not a long time (although it's the entire life span of some insects). It's a sprint, not a marathon. Try to hit your stride in the first five minutes, not halfway through.

Decide in which order you want to tackle the passages. Is prose, poetry, or drama your strong suit? Are you more comfortable with contemporary passages, or do you like older themes? Do you appreciate the sparseness of poetry? The flow of prose? Poems about nature? Excerpts from stories? Knowing what you're good at will help you choose which questions to do as you come to them and which questions to shelve until later. For example, if you're a slow reader, get shorter passages out of the way first.

At this point, decide what kind of question you want to do. There's no law that says you have to go in order. Skip Roman numeral questions until later (more on these in [Chapter 5](#)). If you come across a word you're not familiar with, save that question for later; do something that's easy instead. There's bound to be something that looks a little better. Nothing feels better than getting questions right at the start. If you meet more challenging questions later in the test, who cares? You're allowed to leave some blank anyway.

Once you've decided which questions to do, how do you go about getting the answers right? The following is a discussion of general strategies for multiple-choice tests. Feel free to apply these techniques to other standardized tests you may take.

Eliminate and Guess

You may have heard that you get penalized for guessing on the New SAT and the SAT Subject Tests. This is only partly true. The test administrators dock you 1/4 of a point for wrong answers, but that doesn't mean you should leave an answer blank if you absolutely aren't 100 percent sure it's correct. If this worries you, let's say you must take "educated guesses." That sounds like an intelligent plan. How does this benefit you?

You may be tempted to leave blanks when you don't know the answers, but a little examination of ETS's scoring system should convince you to blacken those ovals a bit more frequently than you have in the past.

Let's say that when the test begins, you have the overwhelming urge to take a nap. You put your head down on the desk and close your eyes, only to awaken when the proctor announces that there are five minutes remaining in the test. Wiping the drool from the side of your mouth, you decide to take your chances and fill in the same letter all the way down. In a statistically perfect world, you would probably get about one in five questions correct (and the Chicago Cubs would occasionally win the World Series).

Here's why.

$$\begin{aligned}12 \text{ right} &= 12 \text{ points} \\48 \text{ wrong} &= \frac{1}{4} \text{ point off for every wrong answer} = \frac{48}{4} = 12 \\ \text{Number right} - \text{number wrong} &= 12 - 12 = 0 \\ 0 &\text{ works out to a scaled score of 300.}\end{aligned}$$

So ETS has achieved its goal—a monkey (or a nap-prone student) trained to fill in choice (C) all the way down the page gets a score of 300. The point is: You're not penalized for making random guesses. In fact, nothing happens when you guess.

Now let's say you wake up from your nap and have enough time to eliminate one obviously wrong answer to each question (never mind logistics, we're doing statistics here). With one sucky answer gone, you now have a one-in-four chance of getting the answer right.

So out of 60 questions you get:

$$\begin{aligned}15 \text{ right} &= 15 \text{ points} \\45 \text{ wrong} &= \frac{1}{4} \text{ point off for every wrong answer} = \frac{45}{4} = 11.25 \\&\text{Number right} - \text{number wrong} = 15 - 11.25 = 3.75 \\&3.75 \text{ works out to a scaled score of 340.}\end{aligned}$$

This score will not get you to the Ivy League, but remember, every extra point earns you approximately 10 points on the scaled score. In other words, if you get one right and then three wrong, you're still up a quarter of a point. Four of those earns you one whole extra point.

Did we lose you on the math stuff? After all, we're supposed to be studying for the SAT Literature Subject Test, right? It all boils down to this:

Any time you can eliminate even one wrong answer, you must guess,

even if the other answers don't make any sense to you at all. It's mathematically proven.

PROCESS OF ELIMINATION (POE)

Process of Elimination (POE) is your weapon of mass destruction, if you will. If you're good at POE, you never have to know the right answer to a question. You just have to be able to identify the wrong answers. For example:

3. Lines 47 of the poem are a good example of

- (A) French cheese
- (B) tap-dancing shoes
- (C) prize-winning barbecue technology
- (D) clean socks
- (E) synecdochical symbolism

Although slightly silly, the question illustrates the idea: If you know what the answer can't be, you are left with the correct answer by default. (Don't worry; you don't have to know what "synecdochical" is.)

Cross Out Wrong Answers

This may seem too obvious for words, but it's extremely important. A lot of students get lazy and just read down the list until they get to an answer they like. Don't be this student. In your test booklet (not your answer sheet!), put a line through the letter of each answer you eliminate. Get into this habit early, so it will be second nature to you by the time the test date rolls around. Imagine yourself at the end of this test. It is your third test today. You're very tired. Your brain is reeling. It would be easy to make a mistake and pick an answer you've already eliminated or fall for a trick answer in the same way that vulnerable kids get persuaded to join the wrong crowd. So put lines through the letters of the answer choices you've eliminated, and don't give in to peer pressure.

If an answer is clearly wrong, cross it out. If you have no clue what is meant by an answer choice, put a question mark (?) next to the letter. If you like an answer, put a check mark (✓) next to it. If you really like it, put two check marks (✓✓).

Thus, a sample answer set might look like this:

- ✓ (A) *I like this answer.*
- (B) *This answer is wrong.*
- ? (C) *I don't understand this answer.*
- (D) *This answer is wrong.*
- ✓✓ (E) *I really love this answer.*

Once you've cleared the proverbial air of bad answers, you can make an educated guess among the choices that are left.

AVOID TRAP ANSWERS

Trap answers are those that ETS puts into the answer choices to try to trick you. They look like great answers because ETS thinks it knows how you think and teases you with an answer that off the top of your head might look right. On hard questions, be suspicious of easy answers. Look for a trick. Here's an example:

24. As it is used in the passage, the word “rare”
(line 22) means

- (A) uncommon
- (B) rude
- (C) exaggerated
- (D) undercooked
- (E) irrelevant

The average test taker would see the word “rare” and, knowing it means “undercooked,” pick (D). But think: The question begins with the words “As it is used in this passage ...” This is not a vocabulary test; it’s a test of reading and interpreting literature. Even if you’ve never seen the word “rare” before, you will probably be able to tell its meaning from the context. Without the passage in front of you now it’ll be hard to figure out, but the correct answer is (A), “uncommon,” a secondary definition of “rare.”

SKIPPING QUESTIONS

Unlike sections of the SAT or the Math SAT Subject Tests, the SAT Literature Subject Test does not have an order of difficulty. Some passages are more challenging than others, and within each passage, some questions are more challenging than others. If you feel uncertain about the answer to a question, circle the question number and return later. Sometimes after you've answered simpler questions on a passage, the difficult ones make more sense. If you're still uncertain after you've finished the passage, move on. Return when you've completed the other passages. Nothing is worse than struggling with a difficult passage early in the test, only to discover that the most accessible passage was lurking at the end.

Skip to Your Lou

Be ready to skip questions!

On the second pass, do the questions you skipped the first time. If you want, you can do three or four passes, but don't spend too much time deciding on the difficulty level of a question. You should be able to tell within a second or two.

Shirk Work

Each test has at least ten questions that 60 percent of students get wrong. Don't bother with these questions unless you have extra time—they're not worth it.

You can also do multiple passes within a passage. Sometimes doing the fifth or sixth question in a passage gives you a better idea of what the second question in the passage is asking. We'll talk more about this in [Chapter 5](#).

Don't neglect to keep track of your time. Look at how many questions

there are for each passage. If you're trying to decide between two passages at the end, you might want to opt for the one with more questions so you don't have to read two passages. Or you may opt for the passage that has easier questions (usually specific or line-reference questions, not general or reasoning questions).

A WORD (OR SEVERAL) ON BUBBLING

Bubbling is the art of transferring your answers onto the score sheet. When you bubble, be sure to fill in the oval completely so that the computer can give you the credit you deserve. When skipping around, pay special attention to where you bubble. It is a horrible feeling to get to question 55 and realize you've just bubbled the answer for 54. It's like misbuttoning your shirt, only worse.

Circle the letter of your answer in the test book.

There are two methods you can use to ensure you're bubbling in the right place. Pick one, and stick with it, and you'll never get lost bubbling again.

Method 1: The Rat Pack

Bubble the answers to each passage. Answer all the questions for one passage in the test booklet by circling the letter. Save up your answers, and every time you get to the end of a passage, transfer your answers to the bubbles on the score sheet.

Method 2: The Worry Wart

Answer questions directly on the bubble sheet. Every time you do a multiple of ten, check back to make sure that your answers correspond to the questions you did. Then you'll never be more than ten questions out of whack. This method takes more of your precious time, but if you're prone to misbuttoning your shirt, or making bubbling mistakes, use this.

It doesn't matter which method you use, as long as you pick one and stay with it. It's important to have a reliable system in place BEFORE

test day.

Summary

Did you get all that?

- Slow down.
- Order the passages.
- Make educated guesses.
- Use Process of Elimination (POE).
- Avoid trap answers.
- Skip challenging passages and/or questions.
- Bubble wisely.

Chapter 5

Test Strategies for the SAT Literature Subject Test

This chapter familiarizes you with each type of question that appears on the test and with the best strategies to answer specific, general, and trap questions correctly.

LOOK FAMILIAR?

You may have noticed that the SAT Literature Subject Test bears a startling resemblance to the Critical Reading section of the SAT. This is a good thing—it means you may already be familiar with the test format. The main difference between the SAT Critical Reading section and the SAT Literature Subject Test is that the latter does not contain sentence completion questions and does contain poetry. There's less of an emphasis on vocabulary (except for literary terms—we'll get to those in [Chapter 6](#)) and more of an emphasis on inference and interpretation questions on the SAT Literature Subject Test. This means that the answers you need are in the passages. They may be buried or confusingly worded, but they are in there. So the SAT Literature Subject Test is like an open-book exam.

It's important to remember that often you won't see an answer you love. That's okay. You're not necessarily looking for the "right" answer; the

interpretation of literature is subjective. What you are looking for is the answer that stinks the least. The “least worst” answer is the one you want. If you remember this, you’ll find yourself a lot less frustrated. There’s bound to be one answer choice that’s better than the others, and that will be the correct response to the question. We’ll discuss the approach for how to READ the passages when we get to the specific chapters for each type of passage (Prose, Poetry, Drama).

**There's No Right
or Wrong**

Look for the best answer,
not the right answer.

HOW TO APPROACH A LITERATURE PASSAGE

1. **Look at the date.** Is the passage modern or old? If you recognize the passage, try to recall what you know about the author. For instance, you may recognize the passage as part of a Dickens novel. Even if you don't remember what the novel was about, you remember that Dickens wrote a lot about the plight of the urban poor in nineteenth-century England. Any answer that talks about overseas trade or farming is not going to be correct. Similarly, classical literature usually explores themes of love, love lost, beauty, or death. Modern passages are more likely to be about racism, coming of age, individual rights, or technology.
2. **Read the passage.** You don't have to study it carefully, just read enough to know what is basically going on in the passage. Remember: You can (and must) go back to the passage when you answer the questions, so you're just reading to get a sense of where to find the answer when it comes time to search for it. You should read just closely enough so that you can summarize the main theme and tone.

Theme and Tone

Theme is a unifying idea that is a recurrent element in a literary or artistic work. One of Shakespeare's favorite themes is unrequited love.

Tone is the manner of expression, the quality or sound of a person's voice or writing. For example, *The Adventures of Huckleberry Finn* is written in a very humorous and informal tone.

3. **Select a question.** Questions come in three types: **specific questions** (line-reference, almost-line-reference, and vocabulary-in-context questions), **general questions**, and **trap questions**. Questions are usually worded in ETS-speak. That means they have

extra words or a complicated structure to confuse you. Get rid of this verbiage by translating the question into your own words. Simplify things by rephrasing the question so that it begins with who, what, where, when, why, or how.

4. **Return to the passage.** Always go back to the passage to find the answer to the question. Don't rely on your memory of the passage; make sure you can point to the answer in the text.
5. **Answer in your own words.** If you don't use your own words, you won't know exactly what you're looking for in the answer choices. When you've got the answer in your own words, turn to the answer choices and look for a match.

You're the Man/Woman

Use your own words to answer the question.

6. **Use Process of Elimination (POE).** Get rid of bad answers—answers that don't match YOUR answer. Once you've eliminated the wrong answers, you're left with the right one!

Specific Questions

Line-Reference Questions

Specific questions generally take the least time. They usually give a specific line reference for you to find. Read a few lines above and below the reference in the passage, and answer the question IN YOUR OWN WORDS.

Drill #1

Here are some examples of line-reference questions. Try putting the questions in your own words.

1. Which of the following best restates the meaning of lines 3-4?

-
2. The second quoted sentence (lines 7-10) is characterized chiefly by
-

3. The speaker's tone in lines 11-15 is
-

4. The simile of the distant shadow (line 29) suggests
-

5. In lines 27-30, the narrator can be best described as
-

6. In describing the response of the "careless birds" (line 30) to the "venerable hunter" (line 34), the author suggests that they
-

Answers can be found on [this page](#).

The reason that these questions often take less time to answer than others is that they tell you exactly where to look for the answer. Generally, specific questions are in chronological order, so that a question about line 4 will come before a question about line 17.

Vocabulary-in-Context Questions

Vocabulary-in-context questions ask you what a word means. This will almost always test a secondary or tertiary (third) meaning of a word or a

word that has changed meaning since the original text was written.

If you come across one of these questions, go back to the text and cross out the word. Then write in your own word for the word on which you're being tested. Go through the answer choices, and pick the one that best matches your word.

Don't carelessly go directly to the answer choices and choose a synonym for the word in the question. That will most likely generate the wrong answer.

In context, the meaning of the word "favored" (line 20) is closest to

First, translate the question: What does "favored" mean?

Return to the passage. Line 20 says, "Clearly Amahl favored his father; it was almost as though his mother was not involved in his birth." Read a few lines above and below to make sure you get the context. Cross out the word "favor." Replace it with something like "looked like." Now go through the answer choices:

- (A) resembled
- (B) presented
- (C) was partial to
- (D) prioritized
- (E) supported

Choice (A) best matches the words we supplied, so it is the correct answer. (Note that the word "favored" usually means "privileged"—a wrong answer!)

Almost-Line-Reference Questions

Sometimes questions are line-reference questions in disguise. They don't mention a specific line number, but nonetheless offer clues as to where you can find the answer. Usually there's one word or phrase that will

help:

13. The author mentions *Vanity Fair* in order to

Here, just scan the text for the words *Vanity Fair* (conveniently italicized). Then reread the passage—five lines above and five lines below—for the context.

58. Sue Anne considers the Bali tariffs unfair because

Now you'll have to scan the text for the word “Sue Anne” or “Bali” or “tariffs.” Other than the fact that no line number is given, this question is still a line-reference question, and the answer should be relatively easy to locate in the passage.

General Questions

General questions ask about the theme or structure, tone, or style of the piece as a whole. They may or may not ask a question about the attitude of a character, the author, or the author's intentions. Pick an answer only if you can point to the specific place in the text that supports your answer. (If your justification is “I don't know where, but I feel like it's in there,” you're probably not choosing the right answer, or you need to look harder in the text.)

Point It Out

Make sure you can point to the answer in the text.

If you answer these questions after you answer specific questions, you should have a good idea of what the passage is about—you may not even have to go back to the text. Don't worry if you need to consult the passage, however. That's what it's there for.

One trick to watch out for is the old theme-versus-structure question. Theme questions ask about what the passage is trying to say. Structure questions ask about how it's being said.

Kissing Cousins

Watch out for the difference between theme and structure.

Some theme questions:

2. The primary theme of the poem is
16. The passage is primarily concerned with
34. Mr. Beetlegeuse's attitude in the passage can best be described as

Some structure questions:

12. The structure of the narrative can best be described as
55. The author uses incomplete sentences most likely to
60. The two stanzas are most different in that they

Don't try to answer a structure question with a theme answer.

The procedure for approaching general questions is the same as for specific ones: Translate the question, find the answer in the passage, put the answer in your own words, and use POE.

Trap Questions

Trap questions come in two flavors: NOT/LEAST/EXCEPT and Roman numeral. They are usually (although not always) harder than other types of questions. They are also considered time suckers, and are best skipped. Glance at them to see if they are easy or hard, and don't be

afraid to come back to them at the end or to leave them blank.

NOT/LEAST/EXCEPT Questions

Whenever you see a NOT/LEAST/EXCEPT question, circle the word that is capitalized so you don't forget that this question is inside out. Instead of finding one right answer, you are looking for the one wrong answer. Avoid careless errors by writing a "T" for "True" next to each answer choice that is correct or true, and an "F" for "False" next to the ones that are incorrect or untrue. You should end up with four of one letter and one of the other. That one is the right answer.

For example:

22. All of the following are true of bunny rabbits EXCEPT

- T (A) They have four legs
- T (B) They are soft
- T (C) They eat carrots
- F (D) They have wings
- T (E) They have long ears

Because answer choice (D) is the only "F," it is the correct answer.

Roman Numeral Questions

Roman numeral questions are three questions rolled into one. Here's an example:

23. The author suggests that bunny rabbits are

- I. Good pets
 - II. Yxzmkls
 - III. Smaller than most dogs
- (A) I only
(B) II only

- (C) III only
- (D) I and III only
- (E) II and III only

Go through your options one by one. It's not a bad idea to begin with the Roman numeral that appears most frequently or with the one you know is true. In this case, you know that rabbits are good pets because you've read the passage. So Roman numeral I has to be in the answer. Right away you can get rid of (B), (C), and (E) because they don't contain "I." Now, be smart. The only choices that are left involve I and III. All you have to do is see if III is true. Don't even worry about II (good news, because you don't know what Yxzmkls means). So go back to the passage and see if bunnies are smaller than most dogs. They are. Choice (D) is the correct answer.

If you do this carefully, you can avoid doing extra work. You may not need to try every Roman numeral, just a couple of them. This will save you time and effort.

Drill #2

Make sure you can answer the following questions before you move on.

What are the eight steps for tackling questions?

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

What are the three kinds of questions on the SAT Literature Subject

Test?

1.

2.

3.

What are the two kinds of trap questions on the SAT Literature Subject Test?

1.

2.

Answers can be found on [this page](#).

Summary

Make sure you can

- differentiate between specific and general questions
- identify the type of question: line reference, almost line reference, vocabulary in context, general, NOT/LEAST/EXCEPT, and Roman numeral questions
- quickly decide which questions to do first
- handle trap questions

Chapter 6

Terms—The Only Stuff You Need to Know

This chapter covers everything you need to know for the test. Yup, that's it. Some of the terms will be familiar to you, others may be new, but you can make use of them all in English class. Practice drills are included to test your knowledge, and a list of what ETS says it's testing you on—which bears little or no resemblance to the actual test—wraps it all up!

INTRODUCTION TO ANALYZING POETRY, PROSE, AND DRAMA

The SAT Literature Subject Test doesn't review your knowledge of literature in general, but there are some terms that are helpful to know. To begin, let's define the following categories:

Flavors

Passages on the SAT Literature Subject Test will be poetry, prose, or drama.

POETRY: A poem is a rhythmic expression of feelings and ideas, kind of like the lyrics to a song. It may or may not rhyme.

PROSE: This one's easy—if it's not poetry, it's prose. Prose is generally

broken down into two categories: fiction and nonfiction.

DRAMA: A play; something that is intended to be acted out. Plays can be written in verse or in a more conversational style.

LITERARY TERMS YOU NEED TO KNOW

Here's a list of the basics. Each is followed by a discussion of the term, and often by examples. If you're familiar with a given term, move on to the next term. Concentrate on any that are unfamiliar to you or on which you feel you could use some work. Make flash cards to help you memorize these terms.

Learn This

Become familiar with the basic literary terms listed here.

ALLEGORY: A story with underlying symbols that really represent something else. A character can be allegorical.

Example: The nursery rhyme "Humpty Dumpty" was really a political allegory in which the characters represented people in government who were falling from power.

ALLITERATION: The use of a repeated consonant sound, usually at the beginning of a series of words.

Examples: Silently stalking her sister on the stairs ... *Falling, falling, fearfully falling...*

ALLUSION: An indirect reference to something or someone, usually literary.

Example: ...but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume...

ANACHRONISM: Placing a person or object in an inappropriate historical situation. It can be deliberate or unintentional.

Example: George Washington drove his limousine downtown for the

inauguration.

ANALOGY: A comparison used to explain something else.

Example: He Who Cannot Be Named?

ANECDOTE: A short narrative, story, or tale.

ANTAGONIST: The major character opposing the protagonist. Usually the villain.

Example: Nelson Muntz, Bart Simpson's enemy, is my favorite antagonist.

ANTHROPOMORPHISM: Assigning human attributes, such as emotions or physical characteristics, to nonhuman things. Often used for attributing human characteristics to animals. Anthropomorphism is similar to personification (found later in this list), but usually anthropomorphism is applied to animals, while personification is applied to all types of things (objects, buildings, abstract concepts).

Example: My cat, Fluffy, is always so happy to see me.

The mother rhinoceros was depressed for weeks over the loss of her offspring to the cruel hunter.

DICTION: Diction is the author's choice of word and sentence structure, taking into account correctness, clearness, and effectiveness. Typically, there are four levels of diction recognized: formal, informal, colloquial, and slang. (In general, formal vs. informal.)

ELEGY: A mournful and melancholy poem or song, usually to pay tribute to a deceased person.

EMPHASIS: Special forcefulness of expression that gives importance to something singled out.

FABLE: A story that has a moral, usually involving animals as the main characters.

Example: Aesop's fable about the grasshopper and the ant is a great illustration of why you should work hard and prepare for bad times.

FIGURATIVE LANGUAGE: Language characterized by figures of speech such as metaphors and similes as well as elaborate expression through imagery.

HYPERBOLE: A deliberate exaggeration.

Example: That test was the worst thing in the world.

There were a billion people at the concert.

I'm going to be grounded for ten years when my parents find out where I was last night.

IMAGERY: Imagery is an author's use of descriptive and figurative language used to create a picture in the reader's mind's eye.

INDIRECT DIALOGUE: Language that communicates what was expressed in the dialogue, without using a direct quotation.

Example: During breakfast, Janet's father told her that she couldn't borrow the car anymore.

IRONY: An expression of meaning that is the opposite of the literal meaning.

Example: The music is so loud that I can hardly hear it.

Stories can be ironic as well when they end in a way that is the opposite of what you would have expected. A story about an obsessively clean man who is killed by a garbage truck is ironic. O. Henry's classic story "The Gift of the Magi" is a classic example of dramatic irony. The husband sells his watch to buy his wife an ornate hair comb for Christmas, only to find out that she has sold her hair to buy him a watch chain.

MEANING: Something that one wishes to convey, especially by

language.

METAPHOR: A metaphor is a comparison like a simile, but it doesn't use the words "like" or "as." It's a little subtler. It's important to note, however, that in literary criticism, the word "metaphor" is frequently used when, strictly speaking, the term "simile" applies. Don't be confused if you are asked if the writer is using metaphor and you see the words "like" or "as."

Example: She was a breath of fresh air in the classroom.

The new principal was stricter than a prison warden.
Johnny is a tiger when it comes to football.

METER: The rhythm of a poem. The most common meter is iambic (like a horse galloping: "I wish I were an Oscar Meyer wiener"—duh DUH duh DUH duh DUH duh DUH duh DUH duh).

NARRATIVE: A literary representation of an event or a story—the text itself.

ONOMATOPOEIA: A word intended to simulate the actual sound of the thing or action it describes.

Example: A *buzzing* bee.

"*Bam!*" The superhero hit the criminal.
The snake *hissed* at its predator.

OXYMORON: A phrase in which the words are contradictory.

Example: He was happy in his pessimism.
They were intelligently ignorant.

Sometimes an oxymoron is used for comic effect; sometimes it is used to illustrate a paradox.

PAEAN: An expression of joyful praise.

PARABLE: A story that has a moral. The story of the Good Samaritan is

a famous parable from the Bible.

PARADOX: This is a phrase that appears to be contradictory but that actually contains some basic truth that resolves the apparent contradiction.

Example: Although he was sentenced to ten years of hard labor, the guilt-ridden criminal looked as though a weight had been lifted from his shoulders.

PARALLELISM: The repetition of sounds, meanings, or structures to create a certain style.

Example: I don't want your pity. I don't want your money. I don't want your car. I only want your love.

PARODY: A literary work in which the style of an author is imitated for comic effect or ridicule.

PASTORAL: A work that deals with the lives of people, especially shepherds, in the country or in nature (as opposed to people in the city).

PATHOS: Something that evokes a feeling of pity or sympathy. Think of the word "pathetic." A pathetic person adds an element of pathos to a story.

Example: And so, the little orphan girl curled up on the cold steps of the church and tried to sleep.

PERSONIFICATION: Assigning human attributes to something nonhuman.

Examples: I hope that fortune will smile on me when I take my exam. My car always seems so miserable when I let someone else drive.

PERSPECTIVE: The viewpoint from which the narrator or character sees things.

Example: From my perspective, what you did was horrible, although others might not think so.

POINT OF VIEW: The vantage point from which a story is presented to a reader. The most common points of view are first person and third person (more on this in [Chapter 7](#)).

PROTAGONIST: The main character, usually the hero.

Example: Jane Eyre, Charlotte Brontë's most famous protagonist, is my favorite heroine in English literature.

RHYME SCHEME: The way that a poem's rhymes are arranged. This is indicated by marking each line with a letter of the alphabet. For example:

Thy glass will show thee how thy beauties wear,
Thy dial how thy precious minutes waste;
The vacant leaves they mind's imprint will bear,
Line And of this book this learning mayst thou taste.
5 The wrinkles which thy glass will truly show,
Of mouthed graves will give thee memory;
Thou by thy dial's shady stealth mayst know
Time's theivish progress to eternity.
Look what thy memory can not contain
10 Commit to these waste blanks, and thou shalt find
Those children nurs'd, deliver'd from thy brain,
To take a new acquaintance of thy mind.
These offices, so oft as thou wilt look,
Shall profit thee and much enrich thy book.

This sonnet by Shakespeare (77, for those of you counting at home) is structured ABAB CDCE EFEF GG.

.

SATIRE: Ridicule of a subject. *The Colbert Report* often makes use of satire. When Colbert pokes fun at the president, he is satirizing the politics of the country. Satire is humorous and often intended to point out something about a serious subject.

SIMILE: A simile is a comparison of two things using the words “like” or “as.”

Example: I’m as quick as a cricket.

He’s as sly as a fox.

He was greeted like a rooster in a hen house.

Similes are frequently used in poetry to evoke an idea through an image.

STANZA: The divisions in a poem, like a paragraph in prose.

STRUCTURE: The framework of a work of literature; the organization or overall design; often provides clues to character and action.

STYLE: The author’s unique manner of expression; the author’s voice.

Example: I’m not a fan of that author; his style is too long-winded and flowery.

SYNTAX: The ordering of words into meaningful patterns such as phrases,

clauses, and sentences; poets often manipulate syntax, changing traditional word order in an attempt to draw attention to particular words or phrases.

THEME: The central meaning or dominant idea in a literary work; theme provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a work are organized.

TONE: Style or manner of expression.

Example: Funeral eulogies have a somber tone.

Parts of Speech

Although you don’t need to be able to diagram sentences, sometimes questions ask you about how words function within a text. For example, you might see the question, “What’s the main verb of this sentence?”

This may already be old-hat for you. If so, smile smugly as you review parts of speech:

Noun	a person, place, thing, or idea; usually the subject of the sentence
Verb	action word or a word that expresses a state of being
Adverb	modifies (describes, refers to) a verb, an adjective, or another adverb
Adjective	description word that modifies a noun
Pronoun	word that takes the place of a noun

In the sentence, “The quick, brown fox jumped gracefully over the lazy dog,”

- *quick, brown, and lazy* are **adjectives** (they modify *fox* and *dog*)
- *fox* is a **noun** and the **subject** of the sentence; *dog* is also a **noun**
- *jumped* is a **verb**
- *gracefully* is an **adverb** (it modifies the verb *jumped*)

Drill #1

The sentences below contain examples of simile, metaphor, and personification/anthropomorphism. Identify the literary device used in each sentence, and place the sentence number in the appropriate column in the chart.

Metaphor	Simile	Personification/Anthropomorphism
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

1. She moved through the room like a cool summer breeze.
2. The house shivered in the cold winter wind.
3. Marie was as sad as a basset hound when she heard the news.
4. The news that she had won the sweepstakes was a dream come true to Mary Anne.
5. Bunnies often feel dejected when kept in their hutches for too long.
6. The wind sang a song of melancholy as it whistled through the field.
7. Taking standardized tests is torture unless you're prepared.
8. Like a soldier marching into battle, the student body president went to meet with the new principal.
9. That test was no day at the beach.
10. My puppy is too proud to wear a silly collar like that one!

Answers can be found on [this page](#).

Drill #2

The sentences below contain examples of onomatopoeia, alliteration, oxymoron, and pathos. Identify the literary device used in each sentence and place the sentence number in the appropriate column in the chart.

Onomatopoeia	Alliteration	Oxymoron	Pathos

1. Yet again they made fun of the poor handicapped boy because he was too short to reach the sink.
2. The announcer's booming voice caught the attention of the excited "American Idol" hopefuls.
3. He was conspicuous by his absence at the new student meeting.

4. Sailing swiftly through the water, they won the race.
5. Napoleon was a giant in his smallness.
6. After waiting all through the night, Joan and David were told that no more petitions would be accepted, and their request for medicine for their sick child would go unheard.
7. “Knock, knock, knock” was tapped out to signal that a club member was at the door.
8. The new attorney on the case was practically pompous.
9. An odd atmosphere descended on the room, perfectly described by Shakespeare’s “heavy lightness.”

Answers can be found on [this page](#).

Drill #3

Read the following poem carefully before you choose your answers.

“Elegy”

Let them bury your big eyes
In the secret earth securely,
Your thin fingers, and your fair,
Line Soft, indefinite-coloured hair,—
5 All of these in some way, surely,
From the secret earth shall rise;
Not for these I sit and stare,
Broken and bereft completely:
Your young flesh that sat so neatly
10 On your little bones will sweetly
Blossom in the air.

But your voice . . . never the rushing
 Of a river underground,
 Not the rising of the wind
15 In the trees before the rain,
 Not the woodcock's watery call,
 Not the note the white-throat utters,
 Not the feet of children pushing
 Yellow leaves along the gutters
20 In the blue and bitter fall,
 Shall content my musing mind
 For the beauty of that sound
 That in no new way at all
 Ever will be heard again.

25 Sweetly through the sappy stalk
 Of the vigorous weed,
 Holding all it held before,
 Cherished by the faithful sun,
 On and on eternally
30 Shall your altered fluid run,
 Bud and bloom and go to seed:
 But your singing days are done;
 But the music of your talk
 Never shall the chemistry
35 Of the secret earth restore.
 All your lovely words are spoken.
 Once the ivory box is broken,
 Beats the golden bird no more.

(1927)

1. The main verb in the second stanza is

- (A) rising (line 14)
- (B) pushing (line 18)
- (C) fall (line 20)
- (D) shall content (line 21)
- (E) will be heard (line 24)

2. The “voice” of the deceased is compared to all of the following EXCEPT

- (A) the sound of an underground stream
- (B) the wind
- (C) the blossom of a flower
- (D) the music of a bird
- (E) the pattering of feet

3. The phrase “cherished by the faithful sun” (line 28) is an example of

- (A) irony
- (B) paradox
- (C) personification
- (D) oxymoron
- (E) poetic license

4. The poem is written in

- (A) a regular meter
- (B) the elegiac tradition
- (C) a consistent rhyme scheme
- (D) an extended allegory
- (E) pathetic empathy

Answers can be found on [this page](#).

Drill #4

Test yourself: See if you can define the following terms. Check your answers in the glossary of terms on [this page](#).

allegory

satire

parable

- protagonist

stanza

parallelism

perspective

WHAT ETS SAYS IT'S TESTING YOU ON

ETS lists six categories on its website from which test writers draw their questions. Although it's not important for you to memorize these, a short discussion of their meanings should help clarify what will be on the test.

1. Meaning

Of course, the biggest thing that ETS will test you on is the meaning of the passage, especially if it's completely obscure. Many questions will be devoted to seeing if you understand the plot and motivation of the characters. If the passage is persuasive, the test writers will want to see if you understand the argument. Also, the test will ask you for the meanings of words in context. You can expect that a secondary or tertiary (third) definition of the word will apply. The word's meaning depends upon the words that surround it. Make sure you look for its meaning in the passage. Never assume a definition without considering its context.

2. Form

Although you won't have to tell a sonnet from a sestina, you might have to judge whether the passage is a fable, allegory, *etc.* Also, the test will ask you about the structure of the passage. Is it chronological? Does it follow the development of an argument? How does the author manage the transitions from one paragraph or stanza to the next? Organization is also an important topic—you might be called upon to explain how the passage is arranged.

3. Tone

Tone is a blanket term for how the passage sounds. Diction questions will test you on the author's choice of words. Is it high-falutin' or fairly lowbrow? Does it sound like how people talk today, or does it sound more like a historical movie? A question about syntax will ask how the

words fit together or whether the sentences are long-winded or short and abrupt. Finally, emphasis questions will test you on what is and is not important in the passage.

4. Figurative Language

Questions that ask about figurative language will test you on your ability to perceive similes, metaphors, expression, and descriptive language.

5. Narrative Voice

Similar to tone, narrative voice is how the narrator sounds in the passage. Who is doing the talking? How does he/she talk? Does he/she use slang or proper English? Don't forget that the author, narrator, and characters are sometimes three different entities. Unless the passage is an autobiography, assume that the opinions expressed are those of a narrator that the author has created, not the author's own opinions.

6. Characterization

This is a less frequently explored topic on the SAT Literature Subject Test. Characterization refers to how the author represents his or her character(s) in the piece. Sometimes authors describe their characters. Sometimes they let the characters speak for themselves. Sometimes authors let us hear about a character from other characters in the text. Characterization questions ask about the ways in which you learn about how a character thinks and acts.

Again, you don't have to memorize these six areas. They are just supplied so that you can keep them in mind as you read the passage, to have an idea of what ETS wants to test you on.

Summary

Did you get all that?

Before moving on, you should be comfortable identifying

- prose
- poetry
- drama
- the literary terms on [this page](#)
- parts of speech

Chapter 7

Analyzing Prose

This chapter covers characters, tense, and point of view. These are important components within the prose section of the SAT Literature Subject Test. By the end of this chapter, you should understand genre, character, and voice.

WHAT IS PROSE?

Prose is often described as everything that is not poetry. But this definition does not give prose enough credit. Prose is writing that does not have strict metrical rhythm. It's how people speak; it's the stuff of novels and speeches and essays and chronicles, comic books, pamphlets, tracts, newspaper articles, letters, dissertation—you get the point.

Prose is generally comprised of two categories: fiction and nonfiction. For the purposes of this test, it's useless to distinguish between the two, as you'll never have to decide if something is invented (fiction) or factual (nonfiction).

We're going to take the basic approach to questions and discuss how that affects your approach to prose passages.

1. Look at the date. Older isn't necessarily more challenging, but more modern prose will usually employ language that is more familiar. Think

about what other works from that era you've read. While it's unlikely that you've encountered that specific passage, it is likely that you've read something with similar themes, plot and tone.

2. Read the passage. Your first pass should really be to get a sense of what's going on: The plot, the characters, and the narrative point of view (voice).

Plot

Plot, as you may already know, is what happens in the story. It's what happens to the characters. It's what we usually answer when people ask, "What's that book about?" ("Well, it's about this boy who discovers that he can flawlessly and convincingly imitate other people's speech. He goes to school and ...") Plots, when they are at their best, reveal something to the reader about the characters. It is almost always more effective and enjoyable to show something about a character through a story line than just to tell the reader.

Telling Tales

Plot is the story

Characters

Probably one of the main reasons people read is to meet new and interesting characters. Characters work in a story in many different ways. The protagonist, as you remember from the definition in the previous chapter, is the main character, usually the hero or heroine of the story. Most of the time, the protagonist is a sympathetic character. In other words, he or she is someone you can relate to, someone whose problems you can understand. If a character is not sympathetic at all, the book may not be compelling enough. Think back on some of the books you have read throughout the years; how much could you sympathize with the plights of the protagonist?

It's a Bird...

The protagonist, or hero,
is usually a sympathetic

Voice

Prose can be written in several different voices. The main voices are:

First Person

In first-person prose, the narrator is the main character in the story. The first person voice is easy to recognize because it uses the pronoun *I* in the narrative (not just in dialogue). For example, you might read, “*I decided to speak up, so I said, ‘I don’t think that’s a good idea.’*”

First-person voice is personal. Consider the first-person voice in the following passage, which immediately sets up a dialogue between the reader and the narrator. This is going to be *his* story. It is an intensely personal narrative, revealing much about the main character. It draws in the reader.

One limitation of the first-person voice is that the reader hears only one side of the story. Sometimes narrators don’t tell the truth. Sometimes they don’t notice everything that’s happening. First-person voice can be very subjective.

Third-Person

Third-person narratives use the third-person pronouns *him, her, he, she, them, and they*.

Third-person narration allows the author to maintain his or her own voice separate from the voices of the characters. It gives the author more freedom in that he or she is free to swoop down inside the characters’ heads and tell the reader things that the characters themselves don’t know. The third person can be restricted to one character’s point of view, or the author may choose to show a “bird’s-eye” view of the story from multiple points of view.

The third person allows for distance and objectivity. The writer is separate from the characters and can comment freely on them. He/she can remain objective and judge the characters or cast a critical eye on the proceedings. Pay attention to the interaction or relationship between the narrator/writer and the characters. Sometimes on the SAT Literature Subject Test you may be asked to identify what effect a certain word or description has on your perception of the character. You may need to identify what the author's intentions are, or if he or she is objective or subjective in tone.

Other Points of View

You will rarely see other points of view in published works, although some recent modern novels have used them quite successfully. We mention them here in case you encounter them on future tests.

Second Person

In second-person narration the author speaks using the pronoun "you," like a Choose-Your-Own-Adventure story ("You walk into a class. You choose the same desk you always do. You sigh wearily."). The second-person voice is often used to create a special relationship between the reader and the work. By using "you," the author in effect makes the reader a character in the book, rather than just an observer. Jay McInerney's *Bright Lights, Big City* is an example of a book written in the second person.

First-Person Plural

Another rarely used point of view is the first-person plural. This is when the narrator is a collection of first-person narrators. The book is narrated by a "we." ("We looked into the crystal ball. What we saw there scared the bejesus out of every one of us.") This technique forces the reader to concentrate more on what the story is about than on who is telling it. Jeffrey Eugenides, in his novel *The Virgin Suicides*, effectively employs this technique.

Drill #1

Try the following third-person passage and answer the questions that follow.

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats
Line 5 and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him 10 walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

(1937)

Now use your answers to the questions above to answer the following questions:

1. The structure of the passage is best described as

 - (A) two characters are compared and then contrasted
 - (B) each character is introduced and described
 - (C) two characters are compared to each other and then each is compared to an animal
 - (D) two characters' physical characteristics are described, followed by their clothing
 - (E) characters' outward appearances are stated, followed by their inner thoughts

2. The tone of the passage can best be described as

 - (A) barely hidden contempt

- (B) dispassionate description
- (C) unforgiving scrutiny
- (D) supernatural invention
- (E) focused inquiry

This passage is from John Steinbeck's *Of Mice and Men*. Answers can be found on [this page](#).

Drill #2

Read the following first-person passage and answer the questions that follow.

Call me Ishmael. Some years ago—never mind
how long precisely—having little or no money in
my purse, I would sail about a little and see the wa-
Line tery part of the world. It is a way I have of driving
off the spleen, and regulating the circulation. When-
ever I find myself growing grim about the mouth;
whenever it is a damp, drizzly November in my
soul; whenever I find myself involuntarily pausing
before coffin warehouses, and bringing up the rear
of every funeral I meet; and especially whenever my
hypos get such an upper hand of me, that it requires
a strong moral principle to prevent me from delib-
erately stepping into the street, and methodically
knocking people's hats off—then, I account it high
15 time to get to sea as soon as I can.

(1851)

1. The passage is best described as
 - (A) allegorical drama
 - (B) character introduction
 - (C) historical commentary
 - (D) interior monologue
 - (E) political satire

2. By the end of the passage, Ishmael emerges as

- (A) ambitious yet generous
- (B) crude and inconsiderate
- (C) insecure and self-centered
- (D) sensitive but self-confident
- (E) temperamental but self-aware

All About Me

A first-person narrative uses the pronoun *I*. This voice is very personal and revealing about a character.

3. In line 5, the word “spleen” most nearly means

- (A) path
- (B) blood
- (C) melancholy
- (D) kidney
- (E) energy

4. Lines 5-15 (“Whenever I find … as soon as I can.”) contain which of the following?

- I. alliteration
- II. hyperbole
- III. parallel structure

- (A) none of the above
- (B) I only
- (C) II only
- (D) I & III only
- (E) All of the above

This passage is from the opening lines of one of the great classics, *Moby Dick*, by Herman Melville. Answers can be found on [this page](#).

Drill #3

Now try applying what you've learned so far to the opening of this short story.

The year was 2081, and everybody was finally equal. They weren't only equal before God and the law. They were equal every which way. Nobody was
Line smarter than anybody else. Nobody was better looking
5 than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the 211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the U. S. Handicapper General.
10 Some things about living still weren't quite right, though. April, for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron's fourteen-year-old son, Harrison, away.

(1950)

1. The narrator's tone can best be described as

 - (A) satirical
 - (B) harshly critical
 - (C) wholly frustrated
 - (D) mildly emotional
 - (E) excessively casual

2. The effect of the repetition of the phrase "nobody was" is to

 - (A) introduce theme
 - (B) underscore a point
 - (C) instill a sense of loneliness
 - (D) refute a commonly held assumption
 - (E) present three contradictory elements

3. In the first paragraph, the author employs which of the following?

- (A) Internal rhymes
- (B) Mimicry of the speech of the lower class (C) General comparison
- (D) Parallel construction
- (E) Introduction of the protagonist

This passage is from "Harrison Bergeron," a short story in Kurt Vonnegut's collection of short stories *Welcome to the Monkey House*. Answers can be found on [this page](#).

Drill #4

Take a look at the following passage and questions that follow.

My name had lost its ring of familiarity and I had to be nudged to go and receive my diploma. All my preparations had fled. I neither marched up to the stage like a conquering Amazon, nor did I look in the audience for Bailey's nod of approval. Marguerite Johnson, I heard the name again, my honors were read, there were noises in the audience of appreciation, and I took my place on the stage as rehearsed.

I thought about colors I hated: ecru, puce, lavender, beige, and black.

(1969)

1. From the passage, it is reasonable to infer that

- (A) The audience was more interested in Marguerite's graduation than she was
- (B) Marguerite was surprised that her name was called
- (C) The experience of graduating was more overwhelming than Marguerite had imagined
- (D) Marguerite was unable to get her diploma
- (E) Marguerite had tried to make a painting of the scene before it happened

2. The sentence “I neither marched up to the stage like a conquering Amazon, nor did I look in the audience for Bailey’s nod of approval” (lines 3-5) contains an example of
- (A) authorial intrusion
 - (B) startling anachronism
 - (C) complicated syntax
 - (D) anthropomorphism
 - (E) classical allusion

This selection is from the autobiography of Maya Angelou, *I Know Why the Caged Bird Sings*. Answers are on [this page](#).

Drill #5

Now put it all together with this excerpt and accompanying drill questions.

Their adobe house was the same as two decades before, four large rooms under a thatched roof and three square windows facing south with their frames painted sky blue. Lin stood in the
Line 5 yard facing the front wall while flipping over a dozen mildewed books he had left to be sunned on a stack of firewood. Sure thing, he thought, Shuyu doesn’t know how to take care of books. Maybe I should give them to my nephews. These
10 books are of no use to me anymore.

Beside him chickens were strutting and geese waddling. A few little chicks were passing back and forth through the narrow gaps in the paling that fenced a small vegetable garden. In the
15 garden pole beans and long cucumbers hung on trellises, eggplants curved like ox horns, and lettuce heads were so robust that they covered up the furrows. In addition to the poultry, his wife kept two pigs and a goat for milk. Their sow was
20 oinking from the pigpen, which was adjacent to

the western end of the vegetable garden. Against
the wall of the pigpen a pile of manure waited
to be carted to their family plot, where it would
go through high-temperature composting in a pit
25 for two months before being put into the field.
The air reeked of distillers' grains mixed in the
pig feed. Lin disliked the sour smell, which was
the only uncomfortable thing to him here. From
the kitchen, where Shuyu was cooking, came the
30 coughing of the bellows. In the south, elm and
birch crowns shaded their neighbors' straw and
tiled roofs. Now and then a dog barked from
one of these homes.

Having turned over all the books, Lin went
35 out of the front wall, which was three feet high
and topped with thorny jujube branches. In one
hand he held a dog-eared Russian dictionary he
had used in high school. Having nothing to do,
he sat on their grinding stone, thumbing through
40 the old dictionary. He still remembered some
Russian vocabulary and even tried to form a few
short sentences in his mind with some words.
But he couldn't recall the grammatical rules
for the case changes exactly, so he gave up and
45 let the book lie on his lap. Its pages fluttered
a little as a breeze blew across. He raised his
eyes to watch the villagers hoeing potatoes in a
distant field, which was so vast that a red flag
was planted in the middle of it as a marker, so
50 that they could take a break when they reached
the flag. Lin was fascinated by the sight, but he
knew little about farm work.

(1999)

1. The passage as a whole can be said to be a contrast of
(A) center and periphery
(B) corruption and honesty

- (C) intellect and physicality
- (D) heaven and earth
- (E) secular and divine

2. Lin's attitude could best be described as

- (A) haughty
- (B) indifferent
- (C) excited
- (D) thoughtful
- (E) enthralled

3. It is reasonable to infer that

- (A) Lin is a professor in the city (B) Lin is returning home after a long time away (C) Lin is on vacation
- (D) Lin is not used to the country (E) Lin is blind to the beauty of the country

4. Which of the following is an example of personification?

- (A) "Long cucumbers hung on trellises" (lines 15)
- (B) "Chickens were strutting and geese waddling" (lines 11-12)
- (C) "The air reeked of distillers' grains mixed in the pig feed (lines 26-27)
- (D) "From the kitchen, where Shuyu was cooking, came the coughing of the bellows" (lines 28-30)
- (E) "Their sow was oinking from the pigpen" (lines 19-20)

5. The lines "Sure thing, he thought, Shuyu doesn't know how to take care of books. Maybe I should give them to my nephews. These books are of no use to me anymore" (lines 7-10)

- I. are an example of indirect dialogue
- II. signify a shift in the narrator's focus
- III. represent a relinquishing of Lin's pastoral life

- (A) I only

- (B) II only
- (C) III only
- (D) I, II, and III
- (E) I and II

6. The “sour smell” (line 27) refers to

- (A) Shuyu’s cooking
- (B) the manure near the pigpen
- (C) the pig feed
- (D) the mildewed books
- (E) the nearby field

7. The passage as a whole is best described as

- (A) a paean to rural life
- (B) an elegy for a lost time
- (C) a detailed description of a place
- (D) an epiphanic moment in a young man’s life
- (E) an allegory of a homeward journey

The excerpt above is from Ha Jin’s *Waiting*. Answers can be found on [this page](#).

Drill #6

Now test your skill on this passage.

“Try and make a clever woman of her, Lavinia; I should like her to be a clever woman.”

Mrs. Penniman, at this, looked thoughtful a moment. “My dear Austin,” she then inquired, “do you think it is better to be clever than to be good?”

“Good for what?” asked the Doctor. “You are good for nothing unless you are clever.”

From this assertion Mrs. Penniman saw no reason to dissent; she possibly reflected that her own great use in the world was owing to her aptitude for

many things.

“Of course I wish Catherine to be good,” the Doctor said next day; “but she won’t be any the less virtuous for not being a fool. I am not afraid of her
15 being wicked; she will never have the salt of malice in her character. She is ‘as good as good bread,’ as the French say; but six years hence I don’t want to have to compare her to good bread-and-butter.”

“Are you afraid she will be insipid? My dear
20 brother, it is I who supply the butter; so you needn’t fear!” said Mrs. Penniman, who had taken in hand the child’s “accomplishments,” overlooking her at the piano, where Catherine displayed a certain talent, and going with her to the dancing-class, where
25 it must be confessed that she made but a modest figure.

Mrs. Penniman was a tall, thin, fair, rather faded woman, with a perfectly amiable disposition, a high standard of gentility, a taste for light literature, and a
30 certain foolish indirectness and obliquity of character. She was romantic; she was sentimental; she had a passion for little secrets and mysteries—a very innocent passion, for her secrets had hitherto always been as unpractical as addled eggs.

(1881)

1. The word “overlooking” (line 22) is meant to suggest that Mrs. Penniman does which of the following?

- (A) Ignores Catherine’s talent
- (B) Teaches Catherine how to play the piano
- (C) Supervises Catherine’s piano playing
- (D) Discourages Catherine
- (E) Hires Catherine’s tutors

2. Which of the following does Mrs. Penniman use metaphorically to talk about her influence on Catherine?

- (A) Addled eggs
- (B) Butter
- (C) Bread
- (D) Salt
- (E) A fool

3. What does the author imply by the terms “it must be confessed that she made but a modest figure” (lines 25-26)?

- (A) Catherine was trim and fit.
- (B) Catherine was unaware of her talent.
- (C) Catherine was unlikely to brag.
- (D) Catherine was a talented dancer.
- (E) Catherine was just an average dancer.

4. The narrative tone in the above piece can best be described as

- (A) melodramatic
- (B) ironic
- (C) sardonic
- (D) didactic
- (E) observant

5. The narrative point of view in the above passage is that of a

- (A) third person
- (B) protagonist
- (C) second person
- (D) sarcastic first person
- (E) detached first person

6. In this context, “addled” (line 34) most nearly means

- (A) confused
- (B) rotten
- (C) scrambled
- (D) burdened
- (E) useful

This passage is from Henry James's *Washington Square*. Answers can be found on [this page](#).

Summary

Did you get all that?

Before you move on, make sure you understand

- tense
- plot
- genre
- character
- voice
- point of view

Chapter 8

Poetry Doesn't Bite

Poetry has a reputation for being unnecessarily complex and hard to understand, but often the poetry passages are the easiest on the SAT Literature Subject Test. In this chapter, we'll give you the tools with which you can successfully analyze poetry, including form, meter, and theme. We will also discuss classical and modern poetry, and there is a list of useful terms, as well.

WHAT IS POETRY?

In [Chapter 6](#) we discussed the definition of poetry: “a rhythmic expression of feelings and ideas.” That’s a pretty vague definition, but we keep it vague on purpose. Poetry encompasses a broad range of material. It’s a category that ranges from the works of William Shakespeare to T. S. Eliot. Some people would even include the lyrics of songs as poetry, because song lyrics often have meter and rhyme.

The most useful way to approach poetry is first to be aware of the date it was written. Every poem will have the publication date at the bottom. For the purposes of the SAT Literature Subject Test, let’s assume everything written before 1900 is classical, and everything written after is modern.

CLASSICAL POETRY

Classical poetry has a very formal, rigid structure. Take a look at this poem, written anonymously in 1612:

“A Pilgrim’s Solace”

Stay, O sweet, and do not rise!
The light that shines comes from thine eyes;
The day breaks not: it is my heart,
Because that you and I must part.

Stay! Or else my joys will die
And perish in their infancy.

Form

This poem has a certain rhyme scheme—the scheme tells you which lines rhyme with which other lines. The rhyme scheme here is

A
A
B
B
C
C

Roses Are Red

A rhyme scheme is the pattern of rhyme in a poem.

This means the first line rhymes with the second line, the third line rhymes with the fourth line, and the fifth line rhymes with the sixth line. (In seventeenth-century speech, “die” and “infancy” rhymed.) A set of two lines in a poem (often, although not always, rhymed) is called a couplet.

You may have heard of sonnets, quatrains, epics, and other poems. For the SAT Literature Subject Test, you don't need to know them or tell them apart. Just remember that sometimes drama is written in verse (such as *Romeo and Juliet*).

Meter

Meter is the beat of the poem, like the drum beat in a song. You've probably heard of iambic pentameter (as used in Shakespeare) or anapests or tetrameter. For the SAT Literature Subject Test, you don't need to know any of this. Just be aware of how the poem sounds—if the beat is uniform and steady or if it's erratic and staccato—and then think about why that would be. A regular meter sounds soothing, like a pop song, whereas unmetered poetry can sound harsh or surprising.

Beat It

Meter = The beat of the poem.

Whenever you see an “ancient” date, a rhyme scheme, or a specific meter, you are most likely dealing with classical poetry. However, if a modern poet has chosen to use these devices, it’s probably to convey a sense of tradition or traditional themes.

Theme

Imagine reading a Shakespearean sonnet that was about urban crime or teenage drug use. Check the expiration date on your milk if this happens—something is wrong. Urban crime and teenage drug use were not the hot topics of pre-twentieth-century poetry. Classical poetry dealt with classical themes: love, love lost, beauty, death, or nature. Metaphors pretty much compare plants, animals, or situations to lovers, death, or truth (and all of truth’s subsections: loyalty, betrayal, yearning, unrequited love ... you know, BIG THOUGHTS).

Classical themes are universal and general. A love poem often is more about love than it is about a lover. Also, on the SAT Literature Subject Test, most classical love poems are more about the one who loves and

his feelings, emotions, and suffering than about the beloved. The poems could have been written to any Thomasina, Dika, or Harmonia on the block. Seldom are there any specifics about how the object of affection looks, acts, or feels, or who she is or what she says.

Drill #1

Try out some questions about the anonymous poem you read earlier.

“A Pilgrim’s Solace”

Stay, O sweet, and do not rise!
The light that shines comes from thine eyes;
The day breaks not: it is my heart,
Because that you and I must part.
Stay! Or else my joys will die
And perish in their infancy.

[What is this poem about?](#)

[Who is the narrator of this poem?](#)

[What do we know about the narrator?](#)

[What do we know about the beloved in this poem?](#)

[Is there a pattern of rhyme and meter?](#)

Now use this information to answer these questions.

[1. Which of the following can be found in the poem?](#)

- (A) Onomatopoeia
- (B) Ascertainable rhyme scheme
- (C) Oxymoron
- (D) Change in perspective
- (E) Alliteration

2. Which of the following can be inferred from the poem?

- (A) It is sunset.
- (B) There will be trouble if she is found in his room.
- (C) The woman will follow his wishes.
- (D) They are both hungry.
- (E) She makes him happy.

Answers can be found on [this page](#)-[this page](#).

MODERN TIMES

Just as music grew from formal sonatas and fugues to rock 'n roll and jazz fusion, so poetry has evolved from sonnets and other restrictive forms into free and blank verse.

Land of the Free

FREE VERSE is a poem without regular meter or line length.

BLANK VERSE is an unrhymed poem with a regular meter.

Free and blank verse are favorite forms for modern poets. Generally, the best way to decide if a poem is metered is to count the syllables. If the poem has a regular beat, then it's blank verse. Most modern poems are written in free verse, however.

It's wise to use what you know about a poet or a poem when you analyze modern poetry. Modern poetry is much more likely to be about social issues or current events than is classical poetry, although modern poetry can still tackle love and beauty. Like death and taxes, love and beauty are always with us—hence, the popularity of soap operas.

Take a look at the date the poem was written. Was it written after World War I (1914–1918), when people were shocked by the brutality of modern warfare? Around World War II, when pure evil raised its ugly head (1939–1945)? Just after the war, when most English language writers were exuberant and flushed with victory? After 1950, when mass production and television began to burrow their way into U.S. homes? During the Civil Rights movement of the 1960s and 1970s, when issues of racial equality and women's liberation were foremost in the public's thoughts? Or was it written more recently, when environmentalism gained importance?

The poem's date can sometimes help you determine its theme.

Take a look at the language the poem uses—its diction. Does it sound like someone speaking? If so, who does it sound like? Without resorting to stereotyping, does it sound like someone from the South in the United States? A British person? Is the language stilted or flowing, formal or full of slang?

What'd You Say?

Diction is the language an author uses, his or her word choice.

Which issues would be important to the narrator of the poem? What's the imagery the poet uses? Modern cities or ghettos? The countryside? A farmer might lament the loss of his land or how his way of life is slowly eroding, but he probably won't care too much about the plight of the inner-city immigrant. Similarly, war refugees landing in the United States probably don't worry too much about nature. In other words, city poems generally won't use images of nature, and pastoral poems won't use urban, industrial images.

He's Got Issues

Think about the issues that might be important to the poem's narrator.

All that being said, the point of departing from strict form and meter is to free the poet from convention, so that the poet doesn't have to follow the rules we just explained. The above are just some general guidelines; if you read a poem that seems to defy the principles discussed above, then perhaps it's just a poet stretching his or her wings, so to speak (metaphor alert!). Don't worry about it, and go with your gut.

POETRAPHOBIA AND OTHER CURABLE DISEASES

People tend to fear poetry, which is completely unnecessary considering that there are real things to worry about, such as spiders and werewolves. Although it's true that poetry can be somewhat daunting because it is not necessarily as clear as prose, it's often easier to decipher a poem than it is to decipher a really complex sentence.

Poems are generally shorter than fiction; this means less reading and more time for analysis. This is good news, considering that the SAT Literature Subject Test is only one hour long. In addition, the entire poem is reprinted on the page. Usually, there is one overarching theme, in contrast to the many themes you'll find in a novel. And it's easier to break down a poem into its distinct parts. Often, each line or stanza is a new thought, idea, or image, so it's easy to find specific references within a poem.

Poetry Versus Prose

Reasons that poetry is often easier to interpret than prose:

- Poems are generally shorter
- Usually, the entire poem is printed on one page
- Often, poems have just one theme or idea
- Poems are easier to break down into distinct parts

The mistake most people make when approaching a poem is trying to read the whole thing before answering the questions. Poetry can be a tough nut to crack (another metaphor alert!) because it's pretty dense, so it assaults you with a bunch of images, which, taken individually, can help you form a picture of what the entire poem is about.

You'll want to break down the poem into bite-sized pieces by reading

and digesting it stanza by stanza. Read one stanza and brainstorm the meaning of that stanza; THEN move on to the next stanza. Poems will seem a lot less daunting this way.

Drill #2

Let's take a look at some modern poetry.

“Brass Spittoons”*

Clean the spittoons, boy.
Detroit,
Chicago,
Line Atlantic City,
5 Palm Beach.
Clean the spittoons.
The steam in hotel kitchens,
And the smoke in hotel lobbies,
And the slime in hotel spittoons:
10 Part of my life.

Hey, boy!
A nickel,
A dime,
A dollar,
15 Two dollars a day.
Hey, boy!
A nickel,
A dime,
A dollar,
20 Two dollars
Buys shoes for the baby.
House rent to pay.
God on Sunday.
My God!

25 Babies and church
and women and Sunday
all mixed up with dimes and
dollars and clean spittoons
and house rent to pay.

30 Hey, boy!

A bright bowl of brass is beautiful to the Lord.
Bright polished brass like the cymbals
Of King David's dancers,
Like the wine cups of Solomon.

35 Hey, boy!

A clean spittoon on the altar of the Lord.
A clean bright spittoon all newly polished,—
At least I can offer that.

Com'mere boy!

(1927)

* a spittoon is a receptacle for spit (usually in a public place)

So what do you notice right off the bat? Well, there are names of cities. (Urban themes!) There is steam, smoke, and slime. (Dirty cities!) Someone is calling for a "boy." (Power!) Money is changing hands. (Commerce!) Then there's all this religious stuff. (Lofty themes! BIG THOUGHTS!)

See? We already know a little bit about what the poem is about. But let's look closer. See if you can find some of the literary techniques you learned about in [Chapter 6](#). Make sure you write down the answers in the space provided.

[What are some examples of alliteration?](#)

[Which words are repeated? Why do you think the author does this?](#)

Where does the author use allusion?

Now let's try some specific questions about the poem.

1. In line 31, “a bright bowl of brass is beautiful to the Lord,” the author is most likely

- (A) making an analogy
- (B) describing a glorious church scene
- (C) using alliteration to emphasize a point
- (D) comparing the bowls to the cymbals on the following line
- (E) suggesting that poetry is like prayer

2. The list of cities in lines 2-5 implies

- (A) the narrator is educated in geography
- (B) the narrator is reading a newspaper
- (C) the poem could be occurring in any of these cities
- (D) the poem is an extended analogy
- (E) the cities are symbols of oppressed people

3. In lines 20-21, “Two dollars buys shoes for the baby” is an example of

- (A) personification
- (B) haphazard alliteration
- (C) repetition of a phrase
- (D) economic calculation
- (E) illustrative allusion

4. The narrator of the poem is most likely

- (A) in charge of the hotel maids and janitors
- (B) generous with his tips
- (C) proud of his work
- (D) an outspoken critic
- (E) a stingy father

How did that go? Now we know even more about the poem, and we're ready to answer some general questions.

5. The narrator is best characterized as

- (A) honest and reverent
- (B) selfish and complaining
- (C) ignorant and obliging
- (D) hard-working and dutiful
- (E) religious and childlike

6. Which of the following best describes the nature of the poem in its entirety?

- (A) A realistic pastoral scene
- (B) An eloquent description of a place
- (C) A religious allegory
- (D) A didactic narrative
- (E) An impassioned portrait

7. The rhythm of the poem adds to the poem's theme in which of the following ways?

- I. It mimics the actions of the speaker.
- II. It contrasts the secular with the divine.
- III. It adds to the lyricism of the poem.

- (A) I only

- (B) II only
- (C) III only
- (D) I and II only
- (E) I, II, and III

8. The last three lines emphasize which of the following?

- (A) The hopelessness of the speaker’s situation
- (B) The emptiness of the speaker’s job
- (C) The fragility of the speaker’s faith
- (D) The speaker’s perseverance
- (E) The comfort the speaker finds in his spirituality

9. The lines “Hey, boy!” (11, 16, 30, 35) are most likely

- (A) the speaker calling his son
- (B) a derogatory command
- (C) an impolite greeting
- (D) an urban colloquialism
- (E) the speaker’s conscience

It’s Not What It Seems

Although this looks like a line-reference question, it’s asking about the function of a word repeated throughout the poem—a general question about theme.

10. The poem suggests that

- (A) poverty is arduous
- (B) thriftiness is a virtue
- (C) brass is a recently discovered metal
- (D) imagination offers escape
- (E) good things come to those who wait

By the way, “Brass Spittoons” was written by Langston Hughes, one of the most prominent figures of the Harlem Renaissance. Answers can be found on [this page](#).

Drill #3

Now try the techniques on this poem.

“There Is No Frigate Like a Book”

There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Line Of prancing poetry.
5 This traverse may the poorest take
Without oppress of toll;
How frugal is the chariot
That bears a human soul!

(c. 1890)

What are the examples of similes?

What are the examples of metaphors?

What is an example of personification?

Is there rhythm and meter? Describe.

What do you think is the main idea of the poem?

Be More Specific

Don't forget to do specific
questions first.

1. The poem implies

- (A) boats are unlike books
- (B) it is better to have a vehicle for the body than for the mind
- (C) there are more books than boats
- (D) books are excellent ways to experience the world
- (E) the author values the practical over the frivolous

2. In line 3, “coursers” most nearly means

- (A) swift horses
- (B) slow skiffs
- (C) textbooks
- (D) ancient chariots
- (E) poetic devices

3. The diction of the poem is characterized by

- (A) an abundance of description
- (B) lofty syntax
- (C) forceful actions
- (D) humorous word play
- (E) awkward contrasts

4. Which of the following does the poem imply?

- (A) The poor are less likely to travel than the rich.
- (B) Saved money should be put toward travel.
- (C) Literature is an inexpensive means of escape.
- (D) Literature should be free.
- (E) Literature can touch a person's soul.

5. It is reasonable to infer that

- (A) the speaker prefers action to passivity
- (B) the speaker thinks there is great power in the written word
- (C) the speaker enjoys travel narratives
- (D) the speaker has an active fantasy life
- (E) the speaker values frugality as a virtue

6. In line 5, “This traverse” refers metaphorically to

- (A) the journey across the river of life
- (B) the path toward wisdom
- (C) getting lost in a book
- (D) the process of education
- (E) the inevitability of old age

7. The speaker’s tone is best described as

- (A) cheerfully lecturing
- (B) forcefully instructive
- (C) tirelessly proactive
- (D) gently persuasive
- (E) selfishly sincere

“There Is No Frigate Like a Book” was written by Emily Dickinson (1830–1886). Her simple poems are filled with imagery. Answers can be found on [this page](#).

Drill #4

Now try the techniques out on this next poem. Instead of writing down answers to questions, think about alliteration, rhythm, personification, theme, etc., while you're reading. Don't forget to do the specific questions first.

“The Dying Christian to His Soul”

Vital spark of heav'nly flame!
Quit, O quit this mortal frame:
Trembling, hoping, ling'ring, flying,
Line O the pain, the bliss of dying!
5 Cease, fond Nature, cease thy strife,
And let me languish into life.

Hark! they whisper; angels say,
Sister Spirit, come away!
What is this absorbs me quite?
10 Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my soul, can this be death?

The world recedes; it disappears!
Heav'n opens on my eyes! my ears
15 With sounds seraphic ring!
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?

(c. 1712)

1. The author of the poem uses all of the following EXCEPT

- (A) expressive punctuation
- (B) a particular rhyme scheme
- (C) regular meter
- (D) adjectives
- (E) Dickensian allusion

2. The question “O Death! where is thy sting?” can best be described as

- (A) harshly rhetorical
- (B) dubiously questioning
- (C) gently taunting
- (D) gravely earnest
- (E) paradoxical

3. Which of the following is NOT an active verb?

- (A) “Quit” (line 2)
- (B) “Draws” (line 11)
- (C) “Tell” (line 12)
- (D) “Sounds” (line 15)
- (E) “Ring” (line 15)

4. The three stanzas differ in that

- (A) the first is directed at nature, the second at the soul, and the third at angels
- (B) the first speaks of dying, the second speaks of the loss of sense, and the third speaks of life after death
- (C) the first stanza describes death as purely painful, the second describes the loss of sense, and the third describes angels
- (D) the speaker of the first stanza is mortal, the speaker of the second is angelic, and the speaker of the third is death
- (E) the first stanza welcomes death, the second stanza taunts it, and the third stanza reluctantly accepts it

5. By “frame” (line 2), the author most likely means

- (A) a picture of the world
- (B) a previously held image of death
- (C) a cage for the soul
- (D) a metaphorical skeleton

- (E) the mortal body

6. The overall theme of the poem is best stated as

- (A) death is sublime even though it is painful
- (B) death is the victory of heaven over the soul
- (C) death can be resisted but it always eventually wins
- (D) even if one suffers in this life, the next life will be better
- (E) pain is only temporary; death is eternal

7. The style of the poem can best be described as

- (A) ornately romantic
- (B) playfully suggestive
- (C) harshly critical
- (D) elaborately descriptive
- (E) emotionally cryptic

8. The questions in the last two lines serve mainly to emphasize

- (A) the speaker's surprise at how little death hurts
- (B) the mental ecstasy of death overshadowing physical pain
- (C) the battle that is fought between the body and the soul
- (D) the speaker's antagonistic relationship with death
- (E) the transient nature of death

FYI, the poem is by Alexander Pope, who lived from 1688-1744.
Answers can be found on [this page](#).

Drill #5

Let's try a more recent poem.

“Madman’s Song”

Better to see your cheek grown hollow,
Better to see your temple worn,
Than to forget to follow, follow,
After the sound of a silver horn.

Line
⁵ Better to bind your brow with willow
And follow, follow until you die,
Than to sleep with your head on a golden pillow,
Nor lift it up when the hunt goes by.

Better to see your cheek grown sallow
¹⁰ And your hair grown gray, so soon, so soon,
Than to forget to hallo, hallo,
After the milk-white hounds of the moon.

(c. 1921)

1. What is the effect of using “silver” to describe the “horn” (line 4)?

- (A) To imply that the horn is not as valuable as a golden horn
- (B) To foreshadow any item that may be used in the “hunt” (line 8)
- (C) To be alliterative with the word “sound”
- (D) To indicate that the image would be bright
- (E) To symbolize the beauty of wealth

2. Given in context, the word “hallo” (line 11) is probably meant to convey which of the following?

- (A) A form of greeting
- (B) Another form of the word “hollow” (line 1)
- (C) An echo
- (D) A sound that hounds might make such as baying at the moon
- (E) A variation on the word “halo”

3. The attitude of the author toward the reader is best described as

- (A) openly hostile
- (B) gently insistent
- (C) didactic
- (D) ambivalent
- (E) disgusted

4. The author is most likely addressing the poem to someone

- (A) who has lost touch with what is important
- (B) who is ashamed of her background
- (C) who has become very wealthy
- (D) who is about to die
- (E) who is vain

5. In this poem, the images are meant to convey which of the following?

- I. Someone who has been committed to an insane asylum
 - II. Someone who has lost passion for life
 - III. Someone who has been filled with passion
- (A) I only
 - (B) II only
 - (C) II and III only
 - (D) III only
 - (E) I, II, and III

6. The repetition in the poem most likely

- (A) helps the rhyme scheme
- (B) emphasizes the main theme
- (C) chastises the reader
- (D) reveals the speaker's anger
- (E) contrasts the laziness of the person addressed

By the way, “Madman’s Song” was written by William Rose Benét in 1921. Answers can be found on [this page](#).

Summary

Did you get all that?

Make sure you remember the following before moving on:

- Rhyme scheme is the manner in which lines rhyme with other lines.
- Meter is the beat of a poem—the syllable count.
- Identifying a poem’s theme is often the key to answering general questions.
- Modern poetry often breaks free of classical restraints and conventions.
- There’s no need to fear poetry!

Chapter 9

Drama Queens (and Kings and Princes and the Occasional Duchess)

Drama appears on the SAT Literature Subject Test about half of the time, and we want you to be prepared in case it rears its head. In this chapter, we list some drama terms you should know, and give you strategies with which to approach this specific genre.

WHAT IS DRAMA?

Drama is a form of literature unlike any other in the sense that it is not supposed to remain on the page. It is intended to be acted out; so it is always a tad strange to be reading a play silently to yourself, when it begs to be imbued with life and speech.

A Little Drama...

Drama makes up 0–20 percent of the test. You'll see one passage at most, and many tests don't have any drama at all!

The elements of drama are similar to the elements of prose and poetry. There are characters, plot(s), and theme(s). Plays tend to be a bit heavier on action or movement than other forms of literature because, well, they're about people doing things, more than they're about people

thinking things. Plays can also be quite political. Since they are showing rather than telling, playwrights can easily showcase their ideologies or make social commentary.

Remember that plays were the precursors to movies and television programs. In times before most people could read or have access to books, plays were the main form of entertainment and instruction to the masses. As you read, try to picture someone on stage speaking the lines.

When analyzing a play, ask yourself the same questions you would if you were analyzing prose or poetry. (Don't forget that classical drama is sometimes written in verse.) If literary devices such as metaphors or similes are used, what are their effects? What is the character's tone? Are the characters archetypes (perfect examples of a type of character)? Are they designed to represent something other than what they appear to be?

In a play, the characters are central to advancing and explaining the plot. There is generally no outside description of what the characters say. So plays are, obviously, mostly dialogue, a fact that presents special challenges to playwrights.

Because most plays lack narration, playwrights have improvised devices to get narrative points across. In Thornton Wilder's *Our Town*, that favorite of high school drama programs, the stage manager wanders on and off the stage commenting on the action, giving the audience his own personal insight. Other playwrights allow the characters to speak directly to the audience. Still others try to control exactly how the actors will act by giving them detailed instructions about tone, placement, and gesture.

Want Drama?

Some drama is written in prose, and some drama is written in verse.

If drama appears on the test, it will be only one passage, and frequently, it's a monologue or soliloquy, so it's practically prose. Don't be surprised

if it doesn't appear at all. Recently, most of the drama on the SAT Literature Subject Test has been culled from other cultures, for example, South African drama.

Although most drama is written as prose, early classical drama was written in verse. If you're analyzing drama that is written in verse, use the same techniques that you would use to analyze poetry.

DRAMA TERMS

ASIDE: The device through which the character addresses the audience directly. The other characters cannot hear him, and the play seems to “freeze” while the character speaks. Shakespeare was fond of this device.

COMEDY: A play that is primarily for amusement or meant to provoke laughter.

FARCE: Satire bordering on the silly or ridiculous.

GENRE: The type or category of a play, such as tragedy, comedy, farce, or surrealism/Theater of the Absurd.

MONOLOGUE: A long passage during which only one person speaks.

SOLILOQUY: A speech addressed to the audience where one character expounds upon his predicament.

STAGE DIRECTIONS: Authorial instructions inserted in parentheses to tell the actor/director how to act, move, or speak. (Stage directions can be fragments of sentences and are usually written in present tense.)

ANNA (*briskly*): Well, we can't be having any more of that.
(She stands next to Burt.)

TRAGEDY: A play that is sad or addresses sorrowful or difficult themes; especially involving a main character with a “fatal flaw” that leads to disastrous or tragic consequences.

FORM

Just as you can tell the difference visually between poetry and prose, so too does drama wear different clothing (personification alert!). The speaker is identified by a new line beginning with his or her name rendered in capital letters, followed by a colon. Whenever the speaker changes, his or her name will begin on a new line.

Example:

MOTHER: Joanne, why are you wearing that dress?

JOANNE: Because Aunt Sally gave it to me before she died.

Drill #1

Try some of the techniques you learned in the chapters on poetry and prose to complete this drama exercise. Do the specific questions first and the general ones next.

ELIZA (*overwhelmed*): Ah-ah-ow-oo!

HIGGINS: There! That's all you'll get out of Eliza.

Ah-ah-ow-oo! No use explaining. As a military man you ought to know that. Give her orders:

that's what she wants. Eliza: you are to live here

for the next six months, learning how to speak beautifully, like a lady in a florist's shop. If

you're good and do whatever you're told, you shall sleep in a proper bedroom, and have lots

to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle, you

will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven and six pence to start life with as a lady in a shop. If you refuse this offer you will be a most ungrateful and wicked girl, and the angels will weep for you.

(1916)

1. The central contrasts in the passage are expressed in all of the following pairs EXCEPT

- (A) “A lady in a florist’s shop” ... “flower girls”
- (B) “Buckingham Palace” ... “the Tower of London”
- (C) “Mrs. Pearce” ... “the King”
- (D) “proper bedroom” ... “the back kitchen”
- (E) “good and do whatever you’re told” ... “naughty and idle”

Remember:

Don’t forget to circle EXCEPT and mark a T or an F next to each answer choice.

2. From his speech, it seems clear that Higgins views Eliza as

- (A) a naïve child
- (B) an obedient servant
- (C) a potential wife
- (D) a futile project
- (E) a tenacious competitor

3. According to the passage, all of the following are characteristic of

a “lady” EXCEPT

- (A) articulate speech
- (B) employment in a florist’s shop
- (C) private transportation
- (D) fine clothing
- (E) the leisure not to work

4. The first four lines of Higgins’ speech imply

- (A) the discipline developed in a military background like Eliza’s
- (B) Higgins’ prejudice about people of different social classes
- (C) Higgins’ long familiarity with Eliza and her character
- (D) the insight Higgins has into what motivates women
- (E) Eliza’s preference for direction over explanation

5. Higgins’s speech can best be described as

- (A) condescending
- (B) didactic
- (C) instructive
- (D) explicationary
- (E) apathetic

6. From the passage, Higgins may accurately be described as all of the following EXCEPT

- (A) presumptuous
- (B) generous
- (C) arrogant
- (D) self-important
- (E) determined

This excerpt is from *Pygmalion*, by George Bernard Shaw. Answers can be found on [this page](#).

Drill #2

SIR EDWARD TRENCHARD: Good morning, Coyle,
good morning. (*With affected ease.*) There is a chair,
Coyle. (*They sit.*) So you see those infernal tradespeople
are pretty troublesome.

- Line* 5 COYLE: My agent's letter this morning announces that
Walter and Brass have got judgment and execution on
their amount for repairing your town house last season.
(*Refers to papers.*) Boquet and Barker announce their
intention of taking this same course with the wine account.
10 Handmarth is preparing for a settlement of his heavy
demand for the stables. Then there is Temper for pictures
and other things and Miss Florence Trenchard's account
with Madame Pompon, and—

SIR EDWARD: Confound it, why harass me with details,
15 these infernal particulars? Have you made out the total?
COYLE: Four thousand, eight hundred and thirty pounds,
nine shillings and sixpence.

SIR EDWARD: Well, of course we must find means of
settling this extortion.

- 20 COYLE: Yes, Sir Edward, if possible.
SIR EDWARD: If possible?

COYLE: I, as your agent, must stoop to detail, you must
allow me to repeat, if possible.

SIR EDWARD: Why, you don't say there will be any dif-
25 ficulty in raising the money?

COYLE: What means would you suggest, Sir Edward?

SIR EDWARD: That, sir, is your business.

COYLE: A foretaste in the interest on the Fanhill & El-
lenthrope mortgages, you are aware both are in the arrears,
30 the mortgagees in fact, write here to announce their inten-

tions to foreclose. (*Shows papers.*)

SIR EDWARD: Curse your impudence, pay them off.

COYLE: How, Sir Edward?

SIR EDWARD: Confound it, sir, which of us is the agent?

35 COYLE: Am I to find you brains for your own business?

COYLE: No, Sir Edward, I can furnish the brains, but what I ask of you is to furnish the money.

SIR EDWARD: There must be money somewhere, I came into possession of one of the finest properties in Hamp-

40 shire only twenty-six years ago, and now you mean to tell me I cannot raise 4,000 pounds?

COYLE: The fact is distressing, Sir Edward, but so it is.

SIR EDWARD: There's the Ravensdale property unen-cumbered.

45 COYLE: There, Sir Edward, you are under a mistake. The Ravensdale property is deeply encumbered, to nearly its full value.

SIR EDWARD (*Springing up.*): Good heavens.

COYLE: I have found among my father's papers a mort-

50 gage of that very property to him.

SIR EDWARD: To your father! My father's agent? Sir, do you know that if this be true I am something like a beggar, and your father something like a thief.

COYLE: I see the first plainly, Sir Edward, but not the

55 second.

SIR EDWARD: Do you forget, sir, that your father was a charity boy, fed, clothed by my father?

COYLE: Well, Sir Edward?

SIR EDWARD: And do you mean to tell me, sir, that your

60 father repaid that kindness by robbing his benefactor?

COYLE: Certainly not, but by advancing money to that benefactor when he wanted it, and by taking the security of one of his benefactor's estates, as any prudent man would under the circumstances.

65 SIR EDWARD: Why, then, sir, the benefactor's property is yours.

COYLE: I see one means, at least, of keeping the Ravensdale estate in the family.

SIR EDWARD: What is it?

70 COYLE: By marrying your daughter to the mortgagee.

SIR EDWARD: To you?

COYLE: I am prepared to settle the estate on Miss Trenchard the day she becomes Mrs. Richard Coyle.

SIR EDWARD (*Springing up.*): You insolent scoundrel,

75 how dare you insult me in my own house, sir. Leave it, sir, or I will have you kicked out by my servants.

COYLE: I never take an angry man at his word, Sir Edward. Give a few moments reflection to my offer, you can have me kicked out afterwards.

80 SIR EDWARD: (*Pacing stage.*): A beggar, Sir Edward Trenchard a beggar, see my children reduced to labor for their bread, to misery perhaps; but the alternative, Florence detests him, still the match would save her, at least, from ruin. He might take the family name, I might re-

85 trench, retire, to the continent for a few years. Florence's health might serve as a pretence. Repugnant as the alternative is, yet it deserves consideration.

COYLE: (*Who has watched.*): Now, Sir Edward, shall I ring for the servants to kick me out?

1. The phrase "judgment and execution" (line 6) most likely means
(A) a sentence and the death penalty (B) the moral high ground
(C) an official breakup of a partnership (D) a judge's decision

and a court order (E) a search and seizure of property

2. Coyle and Sir Edward's relationship is that of

- (A) money manager and client (B) lawyer and defendant
- (C) servant and master
- (D) benefactor and recipient (E) uncle and nephew

3. The word "security" (line 62) most nearly means

- (A) collateral
- (B) agreement
- (C) assurance
- (D) welfare
- (E) prize

4. Which of Sir Edward's choice of words makes it clear that he considers the bills from his creditors to be unfair?

- (A) "infernal" (line 15)
- (B) "confound" (line 14)
- (C) "extortion" (line 19)
- (D) "impudence" (line 32)
- (E) "unencumbered" (lines 43-44)

5. What is the deal Coyle wants to strike with Sir Edward?

- (A) He will pay off the creditors in exchange for allowing him to marry Sir Edward's daughter.
- (B) He will keep Ravensdale in the family if he is allowed to marry Sir Edward's daughter.
- (C) He will arrange the marriage of Sir Edward's daughter to the current residents of Ravensdale.
- (D) He will marry Sir Edward's daughter to prevent her at least from financial ruin.
- (E) Because Sir Edward is without money, Sir Edward will have to sanction the love affair between Coyle and his

daughter.

6. Sir Edward's final lines, "A beggar, Sir Edward Trenchard a beggar, see my children reduced to labor for their bread, to misery perhaps; but the alternative, Florence detests him, still the match would save her, at least, from ruin. He might take the family name, I might retrench, retire, to the continent for a few years. Florence's health might serve as a pretence. Repugnant as the alternative is, yet it deserves consideration" (lines 80-87), are an example of
- (A) a monologue expressing doubt (B) a character dissolving into madness (C) a character addressing the audience
(D) a character voicing both sides of an argument to himself (E) a speech explaining a plot point to the audience

FYI, this is from *Our American Cousin*, by Tom Taylor. Answers can be found on [this page](#).

Summary

Did you get all that?

Make sure you can define the following terms:

- aside
- comedy
- form
- genre
- monologue
- soliloquy
- stage directions
- surrealism

- tragedy

Chapter 10

Final Thoughts

You're almost ready for the big day! Now here are some tips for the day of the test and some things you should be SURE to remember. Also, we included a complete list of all the terms we mentioned in this book, to make it easier for you to study them.

FINAL THOUGHTS

You've already covered quite a lot of information in reading about the ways to analyze poetry, prose, and drama. Before you take a practice test, do a quick review of the previous chapters, concentrating on information you might have missed or forgotten since you first read it. After taking the practice tests, review your performance, and see where your study time can best be spent. Don't waste a lot of time on one or two little things that you've missed. Rather, look for the bigger trends.

Also, review the scoring chart ([Chapter 4](#)) before your exam. Keep track of your goals. Write them down. Often, you don't need to get that many more questions right to get a really great score.

THINGS TO REMEMBER

- Put the passages in order before you begin. Which one will you do first? Last? Feel free to write numbers on the test booklet.
- If you skip questions, make sure you circle or star the number to make it very obvious that you need to go back to that question.
- Tackle specific/line-reference questions first. Read a few lines before and after for context.
- Do general questions next.
- Save weird questions for the end.
- Put answers in your own words before you go back to the answer choices.
- Pick a bubbling method, and adhere to it like glue (simile alert!).
- Slow down!

A Word on Vocabulary

Although the SAT Literature Subject Test does not necessarily test vocabulary, if you don't know the words in the answer choices, it's hard to answer the questions. As you take these tests, and as you read in general (books, newspapers, magazines, etc.), keep a list of vocabulary words that pertain to the SAT Literature Subject Test. Adjectives will be especially useful for this test; words that describe tone or attitude will also help. Make flash cards of your lists, and memorize these words. Even if they don't appear on the test, they're useful for the SAT, and they'll also impress your English professors in college.

Great Literature

As you read, whether for pleasure or for school assignments, keep in mind the techniques we've discussed. While you're in the middle of the book, stop and think about tone, theme, literary devices, *etc.* It will help

you do well on the test and on any essays you might have to write in the future.

Obviously, reading *An American Tragedy* will help more than the latest unauthorized celebrity bio, but even mind candy has themes.

SOME THINGS TO DO BEFORE THE TEST

Register early for the test. Make sure you know exactly where the test site is and how you're getting there. Don't forget: The test is administered on the weekend, when public transportation and traffic patterns might be different from your weekday routine.

Plan to reward yourself. You've worked really hard, and you deserve a little reward, whether it's a night out with your friends or that new CD you've been coveting. You might ask a parent to cook your favorite food for dinner. Or you may want to go see the latest Judd Apatow flick. Whatever. In other words, plan something for after the test so that when you are midway through the test and contemplating trading in your college plans for a career as a summer lifeguard (anything to get out of the test!), you can remember your reward and make it through the next half hour.

What will be your reward? Write it down here.

The Day of the Test

On the morning of the test, set multiple alarms. Eat a little breakfast, even if you're not normally a morning muncher (toast will do). Follow your normal morning routine—for example, if you usually have coffee, have coffee. If you're not a coffee drinker, stay away from it. Organize the things you need into a pile the night before.

Don't Forget

- a plethora of No. 2 pencils with high-quality erasers
- a reliable watch
- some light reading, such as a magazine or book, to occupy your mind in case you have to wait
- a small snack, such as a granola bar

bar or an energy bar

- a bottle of water
- layers of comfortable clothing (the test site may be hot or cold, so wear a T-shirt and take long sleeves, just in case) • a hair tie if you have long hair
- tissues if you have a cold or allergies
- your glasses, if you wear them (duh!)

Visit the restroom before the test starts. Try to leave anything of value at home, especially if you're unfamiliar with the test site. Different test sites have different rules and accommodations for your personal belongings, and you don't want to be worried about your MP3 player out there in the hallway when you should be thinking about metaphors.

Relax. You'll do great!

After the Test

Stretch, breathe a big sigh of relief, refuse to talk about how you did, and ... enjoy your reward! Your score should be posted online in about two weeks. Because you've prepared yourself well for the SAT Literature Subject Test, you can wait with supreme confidence for your well-deserved scores. Have fun at the college of your choice!

REVIEW OF TERMS

allegory a story with underlying symbols that really represent something else **alliteration** the use of a repeated consonant sound, usually at the beginning of a series of words **allusion** a reference to something or someone, usually literary **anachronism** the placement of a person or object in an inappropriate historical situation **analogy** a comparison of something to something else

anecdote a short narrative, story, or tale

antagonist the major character opposing the protagonist

anthropomorphism the assignment of human attributes, such as emotions or physical characteristics, to nonhuman things.

Anthropomorphism is similar to personification, but usually anthropomorphism is applied to animals, while personification is applied to all types of things (objects, buildings, abstract concepts).

argument a summary or short statement of the plot or subject of a literary work **aside** a device through which the character addresses the audience directly **blank verse** an unrhymed poem with a regular meter

character a person in a drama or novel

comedy a play that is primarily for amusement or meant to provide laughter

diction the author's choice of word and sentence structure, taking into account correctness, clearness, and effectiveness. Typically, there are four levels of diction recognized: formal, informal, colloquial, and slang. (In general, formal vs. informal.)

elegy a mournful and melancholy poem or song, usually to pay tribute to a deceased person

emphasis special forcefulness of expression that gives importance to something singled out

fable a story that has a moral, usually involving animals as the main characters

farce a satire that's bordering on the silly or ridiculous

figurative language language characterized by figures of speech, such as metaphors and similes, as well as elaborate

expression through imagery

form the physical structure of a poem, including line length, rhythms, and repetition. Examples include sonnets,

blank verse, pantoum, and more.

free verse a poem without regular meter or line length

genre a type, or category, of fiction or nonfiction

hyperbole a deliberate exaggeration

imagery an author's use of descriptive and figurative language used to create a picture in the reader's mind's eye

indirect dialogue language which communicates what was expressed in the dialogue, without using a direct quotation

irony an expression of meaning that is the opposite of the literal meaning

meaning something that one wishes to convey, especially by language

metaphor a comparison that does not use the words "like" or "as"

meter the rhythm of a poem

monologue a long passage during which only one person talks
narrative a literary representation of an event or story—the text itself
onomatopoeia a word intended to simulate the actual sound of the thing or action it describes **oxymoron** a phrase in which the words are contradictory **paean** an expression of joyful praise

parable a story that has a moral

paradox a phrase that appears to be contradictory but which actually contains some basic truth that resolved the apparent contradiction

parallelism the repetition of sounds, meanings, or structures to create a certain style **parody** a literary work in which the style of an author is imitated for comic effect or ridicule **pastoral** a work that deals with the lives of people, especially shepherds, in the country or in nature (as opposed to people in the city) **pathos** something that evokes a feeling of pity or sympathy **personification** the assignment of human attributes to something nonhuman **perspective** the viewpoint from which the narrator or character sees things **plot** the events that happen in the story

point of view the vantage point from which a story is presented to a reader **protagonist** the main character, usually the hero

rhyme scheme the way a poem's rhymes are arranged

rhythm the beat or meter of a poem

satire the ridicule of a subject

simile a comparison of two things using the words “like” or “as”

soliloquy a speech addressed to the audience where one character expounds upon his predicament **stage directions** authorial instructions inserted in parentheses to tell the actor or director how to act, move, or speak **stanza** a section of lines in a poem

structure the framework of a work of literature; the organization or overall design **style** the author's unique manner of expression; the author's voice **surrealism/Theater of the Absurd** a style of play that doesn't have a logical progression of narrative or a clear sequence of events or theme **syntax** the ordering of words into meaningful patterns such as phrases, clauses, and sentences **tense** time perspective from

which a piece is written (past, present, or future) **theme** the central meaning or dominant idea in a literary work; theme provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a work are organized.

tone the style or manner of expression

tragedy a play that is sad or addresses sorrowful or difficult themes

voice the perspective from which a piece is written, most often first-person or third-person

Chapter 11

Answers and Explanations to Drills

CHAPTER 5

Drill #1

Answers will vary, but here are some possibilities.

- 1 What did the author mean in lines 3-4?
- 2 What's the big literary device the author used in lines 7-10?
- 3 How does the author sound in lines 11-15?
- 4 What image did that "distant shadow" conjure up?
- 5 How would you describe the narrator in lines 27-30?
- 6 What does the response in line 30 tell us about the birds?

Drill #2

What are the eight steps for tackling questions?

- 1 Look at the date.
- 2 Read the passage.
- 3 Decide which question to do first.
- 4 Cover the answers.
- 5 Translate the question.
- 6 Go back to the passage.
- 7 Find the answer, and translate it into your own words.
- 8 POE.

What are the three kinds of questions on the SAT Literature Subject Test?

1 specific

2 general

3 weird

What are the two kinds of trap questions on the SAT Literature Subject Test?

1 NOT/LEAST/EXCEPT

2 Roman numeral

CHAPTER 6

Drill #1

Metaphor

4

7

9

Simile

1

3

8

Personification/Anthropomorphism

2

5

6

10

Drill #2

Onomatopoeia

2

7

Alliteration

4

8

Oxymoron

3

5

9

Pathos

1

6

Drill #3

- 1 D The sentence, when pared down, is “None of these things shall content my musing mind,” so the correct answer is (D). None of the other answer choices contain the main verb.
- 2 C The poem uses the word “blossom” (line 11), but not in comparison to the voice (C), so (C) is the correct answer for this “EXCEPT” question. The voice is compared to the stream (lines 11–12) (A). The voice is compared to the wind (line 14) (B) and woodcock music (line 16) (D). The voice is compared to children’s feet in line 18 (E).
- 3 C The author is calling the sun “faithful”—a human characteristic, so this is an example of personification (C). It is not ironic or paradoxical (A), (B). There is no contradiction, so it is not an oxymoron (D). Poetic license is when a writer ignores conventional form or fact to achieve a desired effect. This is not

the case here (E).

- 4 B** The title of the poem is “Elegy,” so we can assume it’s written as an elegy (B). The meter is not regular throughout the poem (A), and the rhyme scheme varies (C). There is no extended allegory (D), and the author is not asking for empathy (E).

CHAPTER 7

Drill #1

- 1 A** The characters' similarities are described, followed by their differences (A). The characters are not introduced separately (B). Only the second character is compared to an animal (C). The faces are not described until after their clothes are described (D). There are no inner thoughts (E).
- 2 B** The tone is one of neutrality—an unbiased narrator describing the action (B). There is no contempt (A). Although they are described, “scrutiny” is too strong a word (C). There is nothing supernatural about the passage (D). There is no inquiry (E).

Drill #2

- 1 B** The character Ishmael is introducing himself through first-person narration. We don't really have enough of a story to see if it's an allegory, and no dialogue or stage direction cues to suggest that it's drama (A). While the date of the passage is old enough to be historical, again, there's nothing to suggest that the period the piece is set in is even further in the past (C). The first-person narrative voice suggests that the speaker is addressing someone other than himself (D). Even if one is not well-versed in the politics of the 19th century, the absence of any political references should make it safe to eliminate (E).
- 2 E** Much of the passage, but particularly the last sentence, suggests a moody man who knows himself well enough to get out to sea when the dark moods strike him. While Ishmael acknowledges that he sails when he has “little to no money in his purse,” it is less for the money than to adjust his moods – we see little evidence of ambition and none of generosity here (A). While “methodically knocking people's hats off” might be construed as

inconsiderate, Ishmael points out that he avoids doing that (B). Since the topic of the entire passage seems to be Ishmael's potential mood swings and how they send him to sea, one might see him as self-centered, but there's no evidence of insecure (C). He is sensitive to his own moods, and he does seem to have some sense that his methods work, but (D) is still not as strong an answer as (E)—a good reason to make sure you read all the answer choices before selecting yours.

- 3 C** For the narrator, sailing is the way he gets rid of his melancholy ("growing grim about the mouth ... a damp, drizzly November in my soul") (C). An old-fashioned meaning of spleen is "melancholy." Spleen does not mean "path" (A), nor does it refer to the circulation of blood (B). Although a spleen is an organ, the word does not refer to a body part in this context, and it's not a kidney (D). There is no evidence that the narrator needs to drive off excess energy (E)
- 4 E** Alliteration (I) can be found in the phrase "growing grim"; hyperbole in "bringing up the rear of every funeral I meet" (beware extreme language) and "it requires a strong moral principle to prevent me ..."; parallel structure in the repetition of, "Whenever I find myself ..."

Drill #3

- 1 A** The narrator is making fun of the notion that everyone is equal (A). He is not harsh (B), nor is he frustrated (C). There is no emotion in the narration (D), and the narration is not too casual (E).
- 2 B** The author uses repetition to underscore his point that everyone is equal (B). The repetition does not introduce a theme (A). The repetition is not intended to make the reader lonely (C). There is no commonly held assumption that is refuted (D). The three elements introduced are not contradictory (E).

- 3 D** The repetition of the subject “nobody” is an example of parallelism (D). There is no internal rhyme (A), and he does not mimic lower-class speech (B). The comparison is not general (C). The protagonist is not mentioned in the first passage (E).

Drill #4

- 1 C** Marguerite’s name doesn’t sound familiar, because she is so overwhelmed by the experience, which is much more challenging than her “preparations” prepared her for (line 3). There is nothing to tell us that she is uninterested in her own graduation (A). Having made “preparations,” she cannot have been surprised (B), but since her honors were read and she took a place on the stage, it is unlikely that she was unable to get her diploma (D). Despite the mention of colors, there is nothing to suggest that Marguerite’s preparations for the day included making a painting of how she imagined the scene (E).
- 2 E** The sentence refers to an Amazon, which, back in 1969, was not a giant online bookseller. When you see a potentially unfamiliar proper name in a passage, especially when it’s being used in a comparison, it’s probably a reference to the Bible or classical literature. This is a classical allusion (E) to the race of female warriors. The author is not intruding here (A). There is no anachronism (B). The syntax is interesting, but not complicated (C). There is no evidence of anthropomorphism here (D).

Drill #5

- 1 C** Lin is thumbing through a book while everyone else is working, so the contrast is between intellect and physicality (C). This is highlighted when Lin sits down on the very surface where work is done (grinding stone) and flips through his Russian dictionary (lines 37–38). There is nothing exactly central or peripheral (A). There is no mention of anyone corrupt or honest (B). There is no mention of heaven (D), so secular and divine are not mentioned

either (E).

- 2 D** Throughout the passage, Lin is observing and assessing his surroundings, so (D) is the best answer. He is not “haughty” (A), nor is he indifferent to his surroundings (B) or excited (C). “Enthralled” is too strong a word for the curiosity he feels (E).
- 3 B** The fact that the house is the same as it was twenty years ago and the books are mildewed suggests that Lin has been away a long time (B). We do not know his profession (A) or the purpose for his visit (C). He is comfortable, so he is used to the country (D), and it is not clear that the landscape is beautiful (E).
- 4 D** Bellows do not cough, so this is an example of personification (D). Cucumbers can hang (A), chickens strut, and geese waddle (B). Air can reek (C), and sows can oink (E).
- 5 A** The character is speaking to himself without quotes, so Statement I is true. The narrator continues speaking about the books, so there is no shift, so II is false. We do not know if Lin is relinquishing his pastoral life, so Statement III is not true.
- 6 C** The “distillers’ grains mixed in the pig feed” cause the sour smell (C), not the cooking (A), nor the manure (B). The mildewed books do not smell (D), nor does the field (E).
- 7 C** The passage describes Lin’s home in detail (C). It is not a paean (hymn of praise) (A) or an elegy for a previous time (B). The character does not experience an epiphany (D). There is no evident allegory (E).

Drill #6

- 1 C** Mrs. Penniman is in charge of Catherine’s lessons, so “supervising” is a good synonym (C). She does not ignore her talent (A), nor does she teach Catherine herself (B). She encourages Catherine (D). We don’t know who hires Catherine’s

tutors (E).

- 2** **B** “It is I who supply the butter,” says Mrs. Penniman (B). Secrets are compared to addled eggs (A). “Bread” is compared to goodness, not Mrs. Penniman’s influence (C). “The salt of malice” is a phrase and is not being used as a symbol (D). Mrs. Penniman’s influence is not compared to a fool’s (E).
- 3** **E** In contrast to her piano talent, Catherine was just fair as a dancer (E). There is no mention of Catherine’s appearance (A). We don’t know if she is aware of her talent (B) or if it is in her character to brag (C). She was not a talented dancer (D).
- 4** **E** The narration is observant of Catherine’s qualities and Mrs. Penniman’s thoughts (E). It is not melodramatic (A), nor is there any evidence of irony (B). It is not sardonic (meanly satiric) (C), nor is it particularly didactic (designed to instruct) (D).
- 5** **A** The point of view is of an omniscient narrator (A). We don’t know who the protagonist is (B). There is no use of the second-person “you” (C) or of first-person “I” (D) and (E).
- 6** **B** In this passage secrets are compared to “addled eggs.” Mrs. Penniman’s little secrets are called an “innocent passion” (line 33) and portrayed as useless, like rotten eggs (B). They are definitely not important or useful (E). Eggs cannot be “confused” (A). Choice (C) is a distractor that wants you to be thinking about the “eggs” portion of “addled eggs.” Don’t fall for it. Don’t confuse “addled” with “saddled” (D).

Chapter 8

Drill #1

What is the poem about?

A guy who doesn't want his beloved to leave in the morning.

Who is the narrator of this poem?

The narrator is someone who is in love.

What do we know about the narrator?

The narrator is a pilgrim who has to be parted from his lover.

What do we know about the beloved in this poem?

Not a whole heck of a lot. She has bright eyes.

Is there a pattern of rhyme and meter?

Yes, the poem has regular meter and an obvious rhyme scheme: AA, BB, CC.

- 1 B There is an obvious rhyme scheme: AA, BB, CC, so (B) is the correct answer. There is no onomatopoeia (A) or oxymoron (C). The perspective does not change (D), and alliteration is not used (E).
- 2 E He says her eyes give off light, and she gives him joy (E). His heart is breaking because they must part, so it's safe to say that she makes him happy (E). There is mention of sunrise, but not sunset (A). There is no mention of the consequences of being discovered (B). We don't know what the woman will do (C). There is no mention of hunger (D).

Drill #2

What are some examples of alliteration?

“dimes” and “dollars,” “bright bowl of brass is beautiful”

Which words are repeated? Why do you think the author does this?

The money denominations are repeated, as is the word “boy!” and the word “spittoon.” The author probably does this to emphasize the words and impart the themes of the poem: The man is concerned with earning enough money to provide for his family. The appellation of “boy” grates on him, and his job polishing spittoons all day is monotonous.

Where does the author use allusion?

Kings David and Solomon (lines 33–34)

- 1 C** Alliteration is definitely used, so (C) is the answer. There is no analogy (A). He is not describing a scene in church (B). The brass is compared to cymbals; the bowls are not (D). The poem never talks about poetry (E).
- 2 C** The author lists the cities to imply that the narrator could be any man in any city (C). There is no evidence that the narrator is educated in geography (A). There is no evidence of a newspaper in the poem (B). There is no extended analogy (D). The cities do not function as symbols (E).
- 3 A** There is personification and alliteration in this line, but it is obviously intentional and not haphazard, so the answer is (A), not (B). Nothing is repeated (C). Although two dollars does involve economics, this is not the purpose of the phrase (D). There is no allusion (E).
- 4 C** The narrator is a man who cleans spittoons in hotels for a living. He dedicates his work to God, so he is proud. He is not in charge (A). He is not the one tipping (B). He is not outspoken as a critic (D). There is no evidence he is stingy, just poor (E).
- 5 D** The narrator works hard to polish the spittoons to provide for his family (D). He may be reverent, but we have no examples of his

honesty (A). He is not selfish (B). We don't know if he is ignorant (C). The narrator has a family, so he is not childlike. Being called "boy" is an insult (E).

- 6 E** At the end of the poem we know a lot about this narrator and what motivates him, so (E) is the best answer. There is no nature in the poem (A). Places are not described (B). The poem is not an allegory (C). The poem is not trying to teach something (D).
- 7 E** The rhythm at the beginning mimics the polishing motion of the narrator as he cleans spittoons, so Statement I is true. The secular (cleaning) is short and staccato, while the divine (the religious imagery) is characterized by longer, more flowing sentences, so Statement II is true. And the rhythm makes the poem melodious, so Statement III is true.
- 8 E** The poem ends with the speaker finding meaning in his job because he does it for God (E). The poem does not say the situation is hopeless (A). The man finds meaning, so the job is not empty (B). The narrator's faith does not waiver (C). There is nothing that says he will persevere (D).
- 9 B** The lines are spoken by the boss. They are a command for the narrator's attention and are derogatory because they call him "boy" and don't address him by name (B). The speaker does not talk to his son (A). The boss is calling the narrator, not greeting him (C). It is not urban slang (D). The speaker's conscience is not in the poem (E).
- 10 A** The cities mentioned and the difficult situation of the narrator mean that poverty is tough (A). It does not mention thriftiness (B); rather, it talks about poverty. We don't know when brass was discovered (C). Imagination is not talked about as a means of escape (D). We don't know that good things will come to the narrator (E).

Drill #3

What are the examples of similes?

“frigate like a book,” “coursers like a page”

What are the examples of metaphors?

Books are called “chariots,” and reading is referred to as a “traverse.”

What is an example of personification?

“prancing poetry”

Is there rhythm and meter? Describe.

There is a regular meter and a rhyme scheme. We can guess that it is a traditional form. It's a little sing-songy, so it is probably not a poem about death.

What do you think is the main idea of the poem?

No journey is as cool or as inexpensive as reading a book.

- 1 D** Books are great for learning about other cultures—better than boats and horses, according to the author (D). The author is comparing boats to books, so (A) is not correct. The author prefers books for the mind rather than boats or horses for the body (B). There is no mention of the number of books or boats (C). There is no evidence that the author values the practical or doesn't value the frivolous (E).
- 2 A** We know from the fact that they are “prancing” that coursers are probably horses (A). “Skiffs” don't prance (B). “Textbooks” are not mentioned in the poem (C). “Ancient chariots” cannot prance (D). The coursers are things that carry people, so they can't be “poetic devices” (E).
- 3 B** The words in the poem are pretty high falutin': “coursers,” “frigates” (B). There are not a lot of description words (A) or forceful actions (C). There is no humorous word play (D). The contrasts are not awkward (E).
- 4 C** Even the poorest can take a journey into a book without having

to pay for it (C). There is no mention of which economic group travels more (A). There is no suggestion to how to spend money (B). There is no discussion of how much books should cost (D). The author doesn't go so far as to talk about readers' souls (E).

- 5 B** The speaker thinks reading is better than traveling, so the written word must have great power (B). There is no discussion of action versus passivity (A). We don't know what kinds of books the speaker likes to read (C). We don't know for sure that the speaker likes to fantasize (D). There is no mention of virtue (E).
- 6 C** The poem is about how nothing is quite like the adventure of reading (C). The poem is not about the journey of life (A), nor is it about wisdom (B). There is nothing in the poem about education (D) or about the aging process (E).
- 7 D** The speaker is trying to gently convince us about how great it is to read (D). There is not a lecture (A), nor is the speaker forceful (B). The speaker is not proactive (C), nor is she selfish (E).

Drill #4

- 1 E** The author employs all of these techniques, but nowhere makes any Dickensian allusion (E). There is expressive use of punctuation marks, especially exclamation points, throughout (A). The rhyme scheme is regular: AA, BB, CC, DD, EE, FF, etc. (B), and each of the lines has the same number of syllables (7), making the meter regular (C). There are many adjectives: "fond," "seraphic," etc. (D).
- 2 C** The narrator is mocking death by saying that he's heard so much about its sting and questioning where it is (C). The question is not harsh (A). The question is not curious or doubtful (B). The question is not earnest—the narrator is not really looking for death's sting (D). There is no paradox in the question (E).
- 3 D** "Sounds," in this case, is a noun, not a verb (D). All of the other

answers are active verbs (A), (B), (C), and (E).

- 4 A** In the first stanza the narrator talks to nature; in the second, he talks to his soul, and in the third, he asks the angels to lend him their wings (A). He does not talk about life after death (although he can see heaven, he does not talk about what life will be like there) (B). The first stanza says that death is blissful as well as painful (C). The speaker is the same throughout the poem (D). The second stanza does not taunt death, and the third stanza is not reluctant (E).
- 5 E** The speaker is asking death to take him from his body (E). “Frame” is not a picture of the world (A) or any previously held image (B). The speaker does not talk about the frame as metaphor (C), but rather the literal frame of the body (D).
- 6 A** Death may be painful (loss of sense, etc.) but it is blissful, too (A). Death has no victory (“where is thy victory?”) (B). He does not talk of resisting death (C). There is no notion that the next life will be better (D). There is no talk of the eternity of death (E).
- 7 D** The descriptions of death’s symptoms and how death affects his body are elaborate (D). Romance is not a theme in the poem (A). The poem is not playful (B), nor is it harshly critical (C). The poem is emotionally expressive, not cryptic (hard to understand) (E).
- 8 B** The last lines underscore that death is less about physical pain and more about mental bliss (B). Death does hurt (A). There is no battle being fought (C). The speaker does not have an antagonistic relationship with death (D). Death is not transient (E).

Drill #5

- 1 C** “Silver” and “sound” are alliterative (C). There is no comparison

between silver and gold (A). “Silver” does not foreshadow the hunt (B). Silver is not necessarily bright (D). The horn is not about wealth, nor are we told it’s beautiful (E).

- 2 D** Like the hounds howling at the moon, the sounds are onomatopoetic (D). No one is greeting anyone in the poem (A). There is no suggestion that the author means to use the word “hollow” (B). There is no evidence that there is a physical spot to echo back (no cave or canyon) (C). The word “halo” does not make sense in this context (E).
- 3 B** The author is persuading the reader gently but firmly (B). The author is not “hostile” (A). The author is not trying to teach a lesson (C). The author has written three stanzas; clearly she is not ambivalent (D). There is no evidence of disgust in the poem (E).
- 4 A** The poem is about someone who has gotten so caught up in his or her empty life that he or she has forgotten what is really important (A). There is no evidence of shame in the poem (B). The wealth is simply a metaphor. Plus, we don’t know if perhaps the person was wealthy all of his or her life (C). There is no suggestion in the poem that the addressee is about to die (D). Vanity is not mentioned in the poem (E).
- 5 B** In the poem, the speaker addresses someone who has lost touch with what is important in life, so Statement II is true. The madman’s song does not mean that he or she was committed to an asylum, so Statement I is not true. The person to whom the poem is addressed is someone who has lost passion, not someone who is filled with it, so Statement III is not true.
- 6 B** The repetition in the poem is of the passionate actions—following, hallo-ing, etc.—so it mimics the poem’s theme of finding passion. It does not necessarily help the rhyme scheme (A). The reader is not punished (C). There is no anger in the poem (D). The person addressed is not lazy, but rather

passionless (E).

CHAPTER 9

Drill #1

- 1 C** Mrs. Pearce never is contrasted with the king (C). Eliza was a flower girl—Higgins is hoping to make her into a lady in a florist's shop (A). If she's good, she goes to the palace; if she's bad, she goes to jail in the Tower of London (B). Again, good = proper bedroom. Bad = kitchen (D). Goodness is contrasted with naughtiness (E).
- 2 A** Higgins treats Eliza like a child with his patronizing tone, warning her of what will happen if she is "naughty and idle" or a "wicked girl" (A). She is not a servant because she won't have to do chores (B). He looks down on her; we know she is not a potential wife and matrimony is never mentioned (C). If it were futile, he would not embark on the project (D). He certainly does not find her to be a tenacious competitor (E).
- 3 E** According to Higgins, she will work in a florist's shop as a lady, so she will have to work (E). Ladies "speak beautifully" (A) and are like "a lady in a florist's shop" (B). She will ride in taxis (private transportation), not buses or trolleys (public) (C). Ladies are "beautifully dressed" (D).
- 4 B** Higgins is making assumptions and judgments about Eliza based on her social class (B), rather than on her as a person. It is Higgins, not Eliza, who has the military background (A). There is no evidence that Higgins is intimately familiar with Eliza as a person (C), and it is implausible that Higgins' superior attitude expresses sincere insight into what women want from men (D). Eliza has not expressed a preference (E) in this scene; she just seems confused.
- 5 A** Higgins oversimplifies the matter and talks to Eliza as though she

were a child (A). He is not trying to teach her something with the speech (B), (C), nor does the speech really explain anything (D). His words are not apathetic (E).

- 6 B** Higgins is making an offer to “improve” Eliza according to his opinion of what makes one person better than another; if he is successful, her reward will be “seven and six pence,” which is about 3/8 of a pound of sterling (somewhere between \$45–\$250 in present-day value). Since she is threatened with beatings and death for her participation in this project, and her reward is at best \$40 per month, it is hard to say that Higgins is generous (B). His condescending speech suggests that he is arrogant (C), and his focus on his own benefit shows self-importance (D); his certainty that Eliza will jump at this opportunity is presumptuous (A). However, from the plan that Higgins describes, it is clear that he is determined (E); he will convince Eliza to participate, and she will be successful (or so he believes).

Drill #2

- 1 D** Coyle is bringing up bills from various merchants who are going to take action against Sir Edward because he hasn’t paid them, so a judge’s decision and a court order are the best paraphrase (D). No one is being branded a criminal (A). The actions are real, not just moral (B). There is no suggestion of a partnership (C). There is no reference to a search of the property (E).
- 2 A** Coyle manages Sir Edward’s accounts as his “agent” or money manager (A). He is not a lawyer (B). Although Coyle is employed by Sir Edward, he is not a servant (C). Sir Edward’s father was a benefactor for Coyle’s father, but the current generation does not have this arrangement (D). Coyle and Sir Edward are not related, although Coyle wants to marry Sir Edward’s daughter (E).
- 3 A** Coyle’s father lent Sir Edward’s father money and took a property as an assurance that he would pay Coyle’s father back,

which never happened. In this situation, the property is collateral (A). “Agreement” does not describe the role of the property (B), nor does assurance have the precise meaning (C). Security does not mean “welfare” (D), nor is the property a prize (E).

- 4 C** Sir Edward calls the debts “extortion,” which means he thinks they are unfair (C). “Infernal” is merely an insult, not a comment on the fairness of the bills (A). “Confound” is an expletive like “darn” (B). “Impudence” describes Coyle’s attitude, not the situation (D). “Unencumbered” in this context means “available to mortgage,” which does not fit the situation (E).
- 5 B** Coyle offers to keep “the Ravensdale estate in the family” if Sir Edward will give Coyle his daughter (B). Coyle does not offer to pay off the creditors—his offer extends only to Ravensdale (A). Coyle wants to marry Sir Edward’s daughter, not marry her to a resident of Ravensdale (C). Coyle does not want to marry Sir Edward’s daughter to prevent her financial ruin (D). There is no love affair between Coyle and Sir Edward’s daughter (“Florence detests him”) (E).
- 6 D** Sir Edward appears to argue with himself, here, voicing both sides of the argument to accept or deny Coyle’s offer. The lines are not quite a monologue, nor do they express doubt (A). Just because the character is talking to himself does not mean he’s going mad (B). The character is not addressing the audience (C). The lines do not explain a plot point; they merely follow Sir Edward’s reasoning.

Part III

The Princeton Review Practice SAT Literature Subject Tests

[12 How to Take the Practice SAT Literature Subject Tests](#)

[13 Practice Test 1](#)

[14 Practice Test 1: Answers and Explanations](#)

[15 Practice Test 2](#)

[16 Practice Test 2: Answers and Explanations](#)

[17 Practice Test 3](#)

[18 Practice Test 3: Answers and Explanations](#)

[19 Practice Test 4](#)

[20 Practice Test 4: Answers and Explanations](#)

Chapter 12

How to Take the Practice SAT Literature Subject Tests

TAKING THE PRACTICE TESTS

Try to re-create test conditions as closely as possible. This means no water breaks, no IM breaks, and no yelling-at-your-little-brother breaks. Sit down in a place where you won't be interrupted and get a reliable watch or clock to measure one hour. Cross off answers as you eliminate them, and practice bubbling your answers on the sheet provided at the very end of the book. If you do this, you'll get a good idea of how the test works and what you need to improve upon.

As you take the test, mark questions that you guessed on with a "G." This will help you gauge how well you're guessing.

After Each Practice Test, Ask Yourself...

Did You Get a Lot of "Easy" Questions Wrong?

Sometimes, when you look back and review, you can't believe you got such an easy question wrong. Slow down. Did you read the question correctly the first time around? Did you pick the right answer but circle an incorrect choice? Rushing is the major cause of avoidable errors.

Whoa, Nelly!

Don't rush. This only results in careless errors.

Did You Mismark Answers on Your Answer Sheet?

It's pretty easy to mismark answers when you're skipping around (as you should be). Don't forget to pick a bubbling method (discussed in [Chapter 2](#)) and stick with it. It is really a huge bummer if you get the answers right but don't get credit because you filled in the wrong bubble.

Assessing Your Performance

Don't just sit back and drink a glass of lemonade after you complete

your practice test. Study your results so you can improve your score. Fill in the lines below. It'll help ... really.

1. How many easy questions did you get wrong? (Easy questions are the ones you can't believe you got wrong.)

2. Why did you get these wrong? (Maybe you didn't read the question closely enough, didn't read the right place in the passage, or misread the answer choices.)

3. How many hard questions did you get wrong? (Hard questions are the ones you really have to study to understand why the right answer is right.)

4. How many questions did you guess on?

5. How many of those did you get right?

Wrong?

6. If you got the guessed answers wrong, did you narrow down the answer choices to two or three (or even four)?

Was the right answer among those?

If so, guessing was the right move. How can you improve your guessing?

7. Did you feel more comfortable with the poetry or the prose?

8. What parts of the book should you go over again before you take the next practice test or the real SAT Literature Subject Test?

Chapter 13

Practice Test 1

Click [here](#) to download a PDF of Practice Test 1.

PRACTICE SAT LITERATURE SUBJECT TEST 1

TEST 1

Your responses to the SAT Literature Subject Test questions should be filled in on Test 1 of your answer sheet.

LITERATURE TEST 1

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 passage carefully before you choose your answers.

Maman-Nainaine said that when the figs were ripe Babette might go to visit her cousins down on the Bayou-Lafourche where the sugar cane grows.

Line Not that the ripening of figs had the least thing to do with it, but that is the way Maman-Nainaine was.

It seemed to Babette a very long time to wait; for the leaves upon the trees were tender yet, and the figs were like little hard green marbles.

10 But warm rains came along and plenty of strong sunshine, and though Maman-Nainaine was as patient as the statue of la Madone, and Babette as restless as a hummingbird, the first thing they both knew it was hot summertime. Every day

15 Babette danced out to where the fig-trees were in a long line against the fence. She walked slowly beneath them, carefully peering between the gnarled, spreading branches. But each time she came disconsolate away again. What she saw

20 there finally was something that made her sing and dance the whole long day.

When Maman-Nainaine sat down in her stately way to breakfast the following morning, her muslin cap standing like an aureole about her

25 white, placid face, Babette approached. She bore a dainty porcelain platter, which she set down before her godmother. It contained a dozen purple figs, fringed around with their rich green leaves.

“Ah,” said Maman-Nainaine arching her *30* eyebrows, “how early the figs have ripened this year!”

“Oh,” said Babette. “I think they have ripened very late.”

“Babette,” continued Maman-Nainaine, as she *35* peeled the very plumpest figs with her pointed silver fruit-knife, “you will carry my love to them all down on Bayou-Lafourche. And tell your Tante Frosine I shall look for her at Toussaint—when the chrysanthemums are in bloom.”

(1893)

1. In the passage, the ripening figs are symbolic of

- (A) the fruits of labor
- (B) the maturation of Babette
- (C) the difficulty of life
- (D) the enigma of nature
- (E) the battle between Maman-Nainaine and Babette

2. The phrase “but that is the way Maman-Nainaine was” suggests which of the following about Maman-Nainaine?

- (A) She was not aware of the seriousness of the situation.
- (B) She was an overly strict woman.
- (C) Her actions had their own logic.
- (D) She doled out punishment for no reason.
- (E) Figs were her favorite fruit.

3. What is the effect of the disagreement (lines 1-9)?

- (A) It illustrates Maman-Nainaine’s bad judgment.
- (B) It serves to illustrate the patience of Maman-Nainaine and the impatience of Babette.
- (C) It demonstrates a passage of time.
- (D) It makes Babette appear spoiled and insolent.
- (E) It shows how argumentative Babette can be.

4. In the passage, Maman-Nainaine’s attitude toward Babette can best be characterized as

- (A) contemptuous
- (B) flippant
- (C) reluctantly accepting
- (D) joyously optimistic
- (E) wisely patient

5. All of the following pairs of words illustrate the difference between Maman-Nainaine and Babette EXCEPT

- (A) “patient” (line 12) and “restless” (line 13) (B) “early” (line 30) and “late” (line 33) (C) “purple” (line 27) and “green” (line 28) (D) “danced” (line 15) and “sat” (line 22) (E) “ripe” (line 2) and “bloom” (line 39)

6. Which is the effect of the last sentence of the passage?

- (A) It shows that Maman-Nainaine is clearly illogical.
(B) It serves as ironic counterpoint to the rest of the story.
(C) It advances the symbolism introduced with the ripened figs.
(D) It introduces a literary allusion.
(E) It advances the story beyond its scope.

7. Maman-Nainaine’s peeling of “the very plumpest figs” (line 35) illustrates that Maman-Nainaine

- (A) is testing their ripeness
(B) prefers to cook her own food
(C) is superstitious
(D) is a refined woman
(E) enjoys making fun of Babette

8. The word “though” (line 11) implies which of the following in the context of the sentence?

- (A) The two women were in disagreement.
(B) Patience is a virtue when waiting for something.
(C) Figs were not really important.
(D) Their patience and impatience had no effect on nature.
(E) Maman-Nainaine’s patience was annoying to Babette.

9. The narrative point of view of the passage as a whole is that of

- (A) a disapproving observer
(B) a first-person impartial observer
(C) the protagonist
(D) an unreliable narrator

(E) a third-person objective observer

Questions 10-18. Read the following poem carefully before you choose your answers.

“On His Deceased Wife”

Methought I saw my late espoused Saint
Brought to me like Alcestis from the grave,
Whom Jove’s great son to her glad husband gave,
Line Rescu’d from death by force though pale and faint.
5 Mine as whom wash’t from spot of childbed taint,

Purification in the old law did save,
And such, as yet once more I trust to have
Full sight of her in Heaven without restraint,
Came vested all in white, pure as her mind:
10 Her face was vail’d, yet to my fancied sight,

Love, sweetness, goodness, in her person shin’d
So clear, as in no face with more delight.
But O, as to embrace me she inclined
I wak’d, she fled, and day brought back my night.

(1658)

10. “Whom Jove’s great son” (line 3) acts as which of the following?

- (A) a play on words
- (B) a contradiction
- (C) hyperbole
- (D) mythological allusion
- (E) allegory

11. Line 4 refers to which of the following?

- I. “my late espoused Saint” (line 1)
- II. “Alcestis” (line 2)

III. “her glad husband” (line 3)

- (A) I only
- (B) II only
- (C) I and II only
- (D) I and III only
- (E) II and III only

12. In context, the word “save” (line 6) means which of the following?

- (A) preserve
- (B) keep in health
- (C) deliver from sin and punishment
- (D) rescue from harm
- (E) maintain

13. The purpose of the last line is to suggest

- (A) a contrast between dreaming and waking states
- (B) the poet’s depression
- (C) an allusion to the sonnet form
- (D) a parallel to the opening quatrain
- (E) that the writer is optimistic about the future

14. In context, “my fancied sight” (line 10) suggests that the author is

- (A) imbuing his deceased wife with qualities she did not have
- (B) unable to separate reality from dreams
- (C) capriciously conjuring up his wife’s image
- (D) dreaming
- (E) suffering from delusions

15. The author’s attitude toward his wife can best be described as

- (A) inconsolable
- (B) reverential
- (C) hopeful

- (D) incongruous
- (E) obsequious

16. The poem is primarily concerned with

- (A) the mourning process
- (B) the struggle against dying
- (C) the injustice of death
- (D) the nature of immortality
- (E) a belief in heaven

17. What is the effect of using the word “glad” (line 3) instead of “happy” or “joyous”?

- (A) It suggests that the husband is overwhelmed.
- (B) It links to “great” and “gave” by alliteration.
- (C) It stresses that the husband is a particular person.
- (D) It distinguishes between “Jove’s great son” and the husband.
- (E) It alludes to “I” in line 1.

18. Which of the following are terms of opposition in the poem?

- (A) “embrace” and “inclined” (line 13)
- (B) “day” and “night” (line 14)
- (C) “Full sight” and “without restraint” (line 8) (D) “wash’t” (line 5) and “Purification” (line 6) (E) “sight” (line 10) and “shin’d” (line 11)

Questions 19-27. Read the following passage carefully before you choose your answers.

Keenly alive to this prejudice of hers, Mr. Keeble stopped after making his announcement, and had to rattle the keys in his pocket in order to acquire the necessary courage to continue.

Line 5 He was not looking at his wife, but knew just how forbidding her expression must be. This task of his was no easy, congenial task for a pleasant summer morning.

“She says in her letter,” proceeded Mr. Keeble, his eyes on the carpet and his cheeks a deeper pink, “that young Jackson has got the chance of buying a big farm . . . in Lincolnshire, I think she said . . . if he can raise three thousand pounds.”

10 15 He paused, and stole a glance at his wife. It was as he had feared. She had congealed. Like some spell, the name had apparently turned her to marble. It was like the Pygmalion and Galatea business working the wrong way round. She was presumably breathing, but there was no sign of it.

“So I was just thinking,” said Mr. Keeble, producing another *obbligato* on the keys, “it just crossed my mind . . . it isn’t as if the thing were speculation . . . the place is apparently coining money . . . present owner only selling because he wants to go abroad . . . it occurred to me . . . and they would pay good interest on the loan . . .”

20 25 30 “What loan?” enquired the statue icily, coming to life.

(1924)

19. Which of the following is the intended effect of the pauses in Mr. Keeble’s conversation?

- (A) It demonstrates that he is a feeble man.
- (B) It makes his speech disjointed.
- (C) It shows his hesitancy in approaching his wife.

- (D) It slows the rhythm of the conversation.
- (E) It elucidates his main point.

20. Which of the following expresses a mythological allusion made in the passage?

- (A) “interest on the loan” (lines 28-29)
- (B) “no sign of it” (lines 20-21)
- (C) “turned her to marble” (lines 17-18)
- (D) “in Lincolnshire” (line 12)
- (E) “the Pygmalion and Galatea business” (lines 18-19)

21. All of the following represent metaphors or similes used by the authors EXCEPT

- (A) “She had congealed” (line 16)
- (B) “enquired the statue icily” (line 30)
- (C) “coming to life” (line 31)
- (D) “presumably breathing” (line 20)
- (E) “Like some spell” (lines 16-17)

22. The phrase “the place is apparently coining money” (lines 25-26) is meant to imply

- (A) the farm is presently engaged in illegal activities
- (B) the farm is profitable
- (C) the investment is unnecessary
- (D) the farm serves as a bank for the local people
- (E) Lincolnshire is a profitable place to live

23. Which of the following expresses Mr. Keeble’s wife’s feeling toward the loan?

- (A) amused detachment
- (B) utter disgust
- (C) preformed opposition

- (D) blatant apathy
- (E) neutrality

24. All of the following are physical manifestations of Mr. Keeble's anticipation of his wife's response EXCEPT

- (A) "Keenly alive" (line 1)
- (B) "had to rattle the keys" (line 3)
- (C) "was not looking at his wife" (line 5)
- (D) "his eyes on the carpet" (line 10)
- (E) "producing another *obbligato*" (line 23)

25. The phrase "in Lincolnshire, I think she said" (lines 12-13) implies that which of the following is true of Keeble?

- (A) Keeble is unaware of the location of the farm.
- (B) Keeble thinks the location is unimportant.
- (C) Keeble's memory is failing.
- (D) Keeble is attempting to appear casual.
- (E) Keeble wants to conceal the location from his wife.

26. Keeble's relationship with his wife is such that

- I. he needs her approval
- II. he is disgusted by her
- III. he is intimidated by her

- (A) II only
- (B) III only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

27. The last line implies which of the following?

- (A) Mr. Keeble's wife is not interested in lending him money.

- (B) Mr. Keeble's wife is interested in the proposition.
- (C) Mr. Keeble has succeeded in his mission.
- (D) Mr. Keeble's wife is keeping an open mind about the loan.
- (E) Mr. Keeble's wife wants to hear more about the loan.

Questions 28-37. Read the following passage carefully before you choose your answers.

[*A street in London*]

Enter LORD MAYOR (Sir Roger Otley) and EARL OF LINCOLN

- LINC: My Lord Mayor, you have sundry times
Feasted myself, and many courtiers more;
Seldom or never can we be so kind
To make requital of your courtesy.
Line 5
But, leaving this, I hear my cousin Lacy
Is much affected to your daughter Rose.
L. MAYOR: True, my good Lord, and she loves him so
well
That I mislike her boldness in the chase.
- 10 LINC: Why, my Lord Mayor, think you it then a
shame
To join a Lacy with an Otley's name?
L. MAYOR: Too mean is my poor girl for his high
birth;
15 Poor citizens must not with courtiers wed,
Who will in silks and gay apparel spend
More in one year than I am worth by far;
Therefore your honour need not doubt my girl.
LINC: Take heed, my Lord, advise you what you do;
20 A verier unthrift lives not in the world
Than is my cousin; for I'll tell you what,
'Tis now almost a year since he requested
To travel countries for experience;
I furnish'd him with coin, bills of exchange,
25 Letters of credit, men to wait on him,
Solicited my friends in Italy
Well to respect him; but to see the end:
Scant had he journey'd through half Germany,
But all his coin was spent, his men cast off,
30 His bills embezzl'd, and my jolly coz,
Asham'd to show his bankrupt presence here,
Became a shoemaker in Wittenberg.
A goodly science for a gentleman
Of such descent! Now judge the rest by this:
35 Suppose your daughter have a thousand pound,

He did consume me more in one half-year;
And make him heir to all the wealth you have,
One twelvemonth's rioting will waste it all.
Then seek, my Lord, some honest citizen
⁴⁰ To wed your daughter to.

L. MAYOR: I thank your lordship.

(*Aside.*) Well, fox, I understand your subtlety.—
As for your nephew, let your lordship's eye
But watch his actions, and you need not fear,
⁴⁵ For I have sent my daughter far enough.
And yet your cousin Rowland might do well
Now he hath learn'd an occupation;
(*Aside.*) And yet I scorn to call him son-in-law.

LINC: Ay, but I have a better trade for him;

⁵⁰ I thank His Grace he hath appointed him
Chief colonel of all those companies
Muster'd in London and the shires about
To serve His Highness in those wars of France.
See where he comes.

(1599)

28. The word “sundry” (line 1) most nearly means

- (A) groceries
- (B) numerous
- (C) provisions
- (D) infrequent
- (E) few

29. The main effect of the Earl of Lincoln’s first four lines is to

- (A) return Lord Mayor’s generosity
- (B) acknowledge his indebtedness to Lord Mayor
- (C) emphasize the differences between the men
- (D) flatter Lord Mayor’s vanity
- (E) get Lord Mayor to agree to the marriage of Lacy and Rose

30. What reason does the Earl of Lincoln give for his opposition to Lacy and Rose’s marriage?

- (A) Rose is not a pleasant person.

- (B) Courtiers cannot marry.
- (C) The wedding will be too expensive.
- (D) Lacy does not love Rose.
- (E) Lacy will not be able to provide for Rose.

31. The Earl of Lincoln's attitude toward his cousin can best be described as

- (A) censoriousness
- (B) apathy
- (C) romantic love
- (D) dislike
- (E) affection

32. It can be inferred from the sentence "A goodly science for a gentleman/Of such descent!" (lines 33-34) that

- (A) the profession of shoemaker is not appropriate for someone of high birth
- (B) shoemakers often declare bankruptcy
- (C) the Earl of Lincoln admires the profession of shoemaker
- (D) as a shoemaker, the Earl of Lincoln's cousin will make a thousand pounds a year
- (E) shoemaking is a scientific occupation

33. Lord Mayor's attitude toward Lacy can best be described as

- (A) reluctant affection
- (B) avuncular indulgence
- (C) cautious approval
- (D) undeserved respect
- (E) disguised disapproval

34. The line "Well, fox, I understand your subtlety" (line 42)

- (A) allows Lord Mayor to speak to the Earl of Lincoln without others hearing them
- (B) entices the audience by revealing a secret
- (C) alienates the audience by prevarication
- (D) creates an atmosphere of unease in the

play (E) insults the Earl of Lincoln

35. All of the following words are used to describe Lacy EXCEPT

- (A) “affected” (line 6)
- (B) “high” (line 13)
- (C) “poor” (line 13)
- (D) “unthrift” (line 20)
- (E) “jolly” (line 30)

36. This scene reveals a conflict between

- (A) generosity and frugality
- (B) prodigality and profligacy
- (C) youth and age
- (D) joy and melancholy
- (E) expression and emotions

37. The author has the Earl of Lincoln mention the French wars (line 53) in order to

- (A) reveal Lacy’s new profession
- (B) foreshadow a military death
- (C) elucidate the causes of the conflict
- (D) explain a system of privilege
- (E) home in on a national debate

Questions 38-45. Read the following poem carefully before you choose your answer

“Fable”

In heaven
Some little blades of grass
Stood before God.
Line “What did you do?”
5 Then all save one of the little blades
Began eagerly to relate
The merits of their lives.
This one stayed a small way behind,
Ashamed.
10 Presently, God said,
“And what did you do?”
The little blade answered, “O my Lord,
Memory is bitter to me,
For if I did good deeds
15 I know not of them.”
Then God, in all his splendor,
Arose from his throne.
“O best little blade of grass!” he said.

(1899)

38. It can be inferred that the speaker(s) in line 4 is/are

- (A) an angel
- (B) St. Peter
- (C) the blades of grass
- (D) God
- (E) the one little blade of grass

39. God’s attitude toward the last little blade of grass may best be described as

- (A) condescending
- (B) neutral
- (C) admiring
- (D) disdainful
- (E) morally superior

40. The main idea of the poem is that

- (A) it is better to do nothing than too much (B) it is better to forget if you have done something wrong (C) it is better to be modest than to be boastful (D) it is better to keep your problems to yourself (E) if you need to tell your bad deeds to someone, you are not worthy of respect

41. The word “presently” (line 10) means which of the following in the context of the poem?

- I. as a gift
- II. after a while
- III. changing the topic

- (A) I only
- (B) II only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

42. It can be inferred that the small blade was “ashamed” (line 9) because

- (A) it was smaller than the others
- (B) it was disgusted with the other blades of grass (C) it didn’t feel worthy of God’s attention (D) it was bitter and lonely
- (E) it thought its acts greater than the others’ acts

43. The fact that God called the one blade “ ‘O best’ ” (line 18) can

best be characterized as

- (A) unexpected
- (B) satiric
- (C) tragic
- (D) comic
- (E) unfortunate

44. Which is the effect of lines 16-17 in relation to the rest of the poem?

- (A) They reveal God's egotism.
- (B) They heighten anticipation for the last line.
- (C) They shift the narrative voice.
- (D) They echo the last lines of the first stanza.
- (E) They reveal the poet's true feelings.

45. God's attitude toward the blades of grass as a group is

- (A) shameful
- (B) unstated
- (C) disgusted
- (D) disapproving
- (E) melancholy

Questions 46-54. Read the following passage carefully before you choose your answers.

Everybody at all addicted to letter writing,
without having much to say, which will include a
large proportion of the female world at least, must
Line feel with Lady Bertram, that she was out of luck in
5 having such a capital piece of Mansfield news, as
the certainty of the Grants going to Bath, occur at a
time when she could make no advantage of it, and
will admit that it must have been very mortifying
to her to see it fall to the share of their thankless
10 son, and treated as concisely possible at the end
of a long letter, instead of having it to spread over
the largest part of a page of her own—For though
Lady Bertram, rather at home in the epistolary
line, having early in her marriage, from the want
15 of other employment, and the circumstance of
Sir Thomas's being in Parliament, got into the
way of making and keeping correspondents, and
formed for herself a very creditable, commonplace,
amplifying style, so that a very little matter was
20 enough for her; she could not do entirely without
any; she must have something to write about,
even to her niece, and being so soon to lose all the
benefit of Dr. Grant's gouty symptoms and Mrs.
Grant's morning calls, it was very hard upon her to
25 be deprived of one of the last epistolary uses she
could put them to.

There was a rich amends, however, preparing for
her. Lady Bertram's hour of good luck
came. Within a few days from the receipt of
30 Edmund's letter, Fanny had one from her aunt,
beginning thus:

“My dear Fanny,
I take up my pen to communicate some very
alarming intelligence, which I make no doubt will
35 give you much concern.”

(1814)

46. The narrative tone in the above piece can best be described as
(A) wry

- (B) bitterly ironic
- (C) detached
- (D) melodramatic
- (E) secretive

47. What is implied by the phrase “could make no advantage of it” (line 7) ?

- (A) Lady Bertram could use the news to suit her best interest.
- (B) Lady Bertram was unable to write about the news.
- (C) Lady Bertram could not relay the news in a pleasant light.
- (D) Lady Bertram could convey only part of the news.
- (E) Lady Bertram was bound to secrecy.

48. In context, the word “want” (line 14) means

- (A) requirement
- (B) desire
- (C) poverty
- (D) lack
- (E) defect

49. What is the “benefit” referred to in line 23 ?

- (A) friends with whom to visit
- (B) the ability to assist others
- (C) a house full of visitors
- (D) people willing to write letters
- (E) news to write about

50. The “amplifying style” (line 19) is one in which

- (A) things sound more important than they are
- (B) small bits of news are stretched in importance
- (C) the speaker’s voice is very loud
- (D) people are made to sound grand
- (E) one writes in a large, bold print

51. It can be inferred that Sir Thomas is

- (A) Lady Bertram's son
- (B) Lady Bertram's husband
- (C) a boarder at Mansfield
- (D) a relative of the Grants
- (E) a friend of Lady Bertram

52. The last three lines serve to illustrate which of the following about Lady Bertram?

- (A) She has found something to write about.
- (B) She is spreading malicious rumors.
- (C) She is concerned about the news she is sending.
- (D) She is unaware of Fanny's feelings.
- (E) She is worried about her niece.

53. Lady Bertram is best described as

- (A) a social pariah
- (B) an unwanted family member
- (C) a disenfranchised member of society
- (D) a gossipy aristocrat
- (E) a disillusioned elderly woman

54. The phrase “even to her niece” (line 22) shows that Lady Bertram

- (A) doesn't much care for her niece
- (B) is unhappy with her niece
- (C) is uncomfortable around her niece
- (D) doesn't need to have much to say to her niece
- (E) dislikes the prospect of writing to her niece

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

“Blue Girls”

Twirling your blue skirts, travelling the sward
Under the towers of your seminary,
Go listen to your teachers old and contrary
Without believing a word.

Line

- 5 Tie the white fillets then about your hair
And think no more of what will come to pass
Than bluebirds that go walking on the grass
And chattering on the air.
- Practice your beauty, blue girls, before it fail;
10 And I will cry with my loud lips and publish
Beauty which all our power shall never establish,
It is so frail.
- For I could tell you a story which is true;
I know a woman with a terrible tongue,
15 Blear eyes fallen from blue,
All her perfections tarnished—yet it is not long
Since she was lovelier than any of you.

(1927)

55. The tone of the poem can best be described as

- (A) cautionary
- (B) mythic
- (C) sarcastic
- (D) optimistic
- (E) hopeful

56. The poem is primarily concerned with

- (A) the importance of beauty
- (B) the lesson to be learned from the past (C) the fleeting nature of youth
- (D) telling a story for the girls' benefit (E) the permanence of death

57. “Bear eyes fallen from blue” (line 15) is most probably meant to suggest that

- (A) the woman's beauty has deteriorated
- (B) the woman is tired
- (C) the woman is going blind
- (D) disease can happen suddenly
- (E) the girls are responsible for the woman's loss of beauty

58. “And chattering on the air” (line 8) refers to

- I. the girls
- II. the bluebirds
- III. the teachers

- (A) I only
- (B) I and II only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

59. The author's characterization of the woman in the last stanza can best be described as

- (A) a description of decay
- (B) unyielding and hurtful
- (C) disdainful and disgusted
- (D) pleasant and nostalgic
- (E) full of unhidden emotion

60. The phrases “Without believing a word” (line 4) and “think no more” (line 6) illustrate the girls'

- (A) innate sense of suspicion
- (B) inherent difficulty with understanding subjects
- (C) lack of concern about weighty subjects
- (D) frail nature
- (E) disregard for the feelings of others

61. The poem's theme could best be described as

- (A) she who hesitates is lost
- (B) beauty is a fading flower
- (C) all that glitters is not gold
- (D) beauty is truth, truth beauty
- (E) a penny saved is a penny earned

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.

How to Score The Princeton Review Practice SAT Literature Subject Test

When you take the real exam, the proctors will collect your test booklet and bubble sheet and send your answer sheet to New Jersey, where a computer looks at the pattern of filled-in ovals on your answer sheet and gives you a score. We couldn't include even a small computer with this book, so we are providing this more primitive way of scoring your exam.

Determining Your Score

STEP 1 Using the answer key on the next page, determine how many questions you got right and how many you got wrong on the test. Remember: Questions that you do not answer do not

count as either right or wrong answers.

STEP 2 List the number of right answers here.

(A)____

STEP 3 List the number of wrong answers here. Now divide that number by 4. (Use a calculator if you're feeling particularly lazy.)

(B)____ $\div 4 =$ (C)____

STEP 4 Subtract the number of wrong answers divided by 4 from the number of correct answers. Round this score to the nearest whole number. This is your raw score.

(A) – (C) = ____

STEP 5 To determine your real score, take the number from Step 4 and look it up in the left-hand column of the Score Conversion Table on [this page](#); the corresponding score on the right is your score on the exam.

Answer Key to Practice SAT Literature Subject Test 1

1. B
2. C
3. B
4. E
5. E
6. C
7. A
8. D
9. E

10. D

11. C

12. C

13. A

14. D

15. B

16. A

17. B

18. B

19. C

20. E

21. D

22. B

23. C

24. A

25. D

26. B

27. A

28. B

29. C

30. E

31. A

32. A

33. E

34. B

35. C

36. E

37. A

38. D

39. C

40. C

41. B

42. C

43. A

44. B

45. B

46. A

47. B

48. D

49. E

50. B

51. B

52. A

53. D

54. D

55. A

56. C

57. A

58. B

59. A

60. C

61. B

SAT Literature Subject Test—Score Conversion Table

Raw Score	College Board Scaled Score	Raw Score	College Board Scaled Score
61	800	25	520
60	800	24	510
59	800	23	500
58	800	22	490
57	800	21	490
56	800	20	480
55	790	19	470
54	780	18	460
53	780	17	450
52	770	16	440
51	760	15	430
50	750	14	420
49	740	13	410
48	730	12	410
47	720	11	400
46	710	10	390
45	700	09	380
44	700	08	370
43	690	07	360
42	680	06	350
41	670	05	350
40	660	04	340
39	650	03	330
38	640	02	320
37	630	01	310
36	620	00	300
35	620	-01	300
34	610	-02	290
33	600	-03	280
32	590	-04	270
31	580	-05	260
30	570	-06	250
29	560	-07	240
28	550	-08	240
27	540	-09	230
26	530	-10	220
		-11	210
		-12	200
		-13	200
		-14	200
		-15	200

Chapter 14

Practice Test 1:
Answers and Explanations

Answers and Explanations

- 1 B** This is a good example of a “least worst” answer. There is no labor involved (A). All we see Babette do is “dance” (line 15), so life is not very “difficult” (C). Nature is not “enigmatic” (a mystery) (D). The differences between Maman-Nainaine and Babette can hardly be called a “battle” (E). So by Process of Elimination, the answer must be (B).
- 2 C** Choice (C) is the best answer, because Maman-Nainaine says Babette’s visit depends on the figs, which has nothing to do with the visit. So she must have her own reasons for linking the two —“her own logic.” Babette wants to visit her cousins, so the situation is hardly “serious” (A). She may be “overly strict,” but we don’t have enough information to affirm that (B). Choice (D) cannot be the answer because there is no “punishment.” And nothing suggests that “figs were her favorite fruit” (E).
- 3 B** Choice (B) is the answer because Maman-Nainaine wants Babette to wait to make the visit, but Babette wants to go right now. Maman-Nainaine is patient; Babette is not. Nothing in the passage proves that Maman-Nainaine’s judgment is bad (A). In lines 1–6, the figs have not ripened yet, so there is no passage of time (C). Babette does not talk back to Maman-Nainaine, so there is no insolence (D) or argument (E).
- 4 E** Maman-Nainaine is patient (line 12) (E). Maman-Nainaine does not look down on Babette, so she is not “contemptuous” (A). Nothing she says to Babette is “flippant” (B). She does not give in to Babette’s wishes, so she is not “reluctantly accepting” (C). There is neither joy nor optimism in the passage (D).
- 5 E** “Ripe” and “bloom” both refer to later stages of life—they refer to Maman-Nainaine, not Babette, so the answer is (E). It is true that Maman-Nainaine is “patient” and Babette is “restless,” so

(A) is not the answer. Babette is young; she wants to make the visit “early,” while Maman-Nainaine is “late” in life (B). The unripe figs represent Babette—they are “green,” while Maman-Nainaine is like a ripe fig—“purple” (C). Maman-Nainaine is older—she “sat” while Babette is young and “danced” (D). (Note: Remember to circle “EXCEPT” and mark each answer with a “Y” for “yes” or an “N” for “no” to find the odd man out.)

- 6 **C** Just as the figs are a symbol of Babette’s maturity, so are the chrysanthemums symbolic (C). It is not illogical of Maman-Nainaine to mention chrysanthemums, as the story shows she measures time by the flowering of nature (A). There is nothing ironic about the statement (B). Literature is not referenced (D). The sentence does not advance the story beyond the boundaries of Maman-Nainaine’s and Babette’s relationship (E).
- 7 **A** By taking time to peel the figs, Maman-Nainaine is making sure they’re ripe (A). There is no cooking in the story (B), nor is superstition the reason for Maman-Nainaine’s behavior (C). Although she may be refined, the action is not the illustration of refinement (D). We don’t see Maman-Nainaine mock Babette (E).
- 8 **D** The two women are different, yet nature forges on, so (D) is the correct answer. In the context of the sentence the word “though” does not show disagreement (A). No moral is given (B). There is no evidence that the figs were not important (C). Babette is restless, not annoyed (E).
- 9 **E** The narration is that of an impartial observer (E). It is not disapproving (A), nor is it first person (B). The protagonist (either Maman-Nainaine or Babette) does not narrate the story (C), nor do we have any evidence that this narrator is unreliable (D).
- 10 **D** Who’s Jove? Who cares! This is obviously a reference to someone, so the word “allusion” is our best bet (D). There is no

“play on words” (A), nor any “contradiction” (B). Although the poem might be fanciful, there is no “hyperbole” (exaggeration) (C). There are no underlying symbols, so the poem is not an “allegory” (E).

- 11 C He thinks he sees his wife as a ghost, like Jove’s son gave the image of a ghost to Alcestis’s husband, so the line refers to both “my late espoused Saint” (the narrator’s wife) (Statement I) and to Alcestis (Statement II). The “glad husband” is not the one “rescued from death” (Statement III).
- 12 C The poem says that the wife was purified and that the poet plans to see her in heaven, so “save” means “deliver from sin and punishment” (C). Because she is dead, she is not preserved (A), nor is she kept in health (B). She is neither rescued from harm (D) nor maintained (E)—don’t fall into the trap answer just because the definition of “save” is “maintained.”
- 13 A When the poet wakes up, the ghost image is gone, and although it is day, he feels like it’s night (A). Although the narrator feels grief, there is no evidence that he is depressed (B). This is nothing like a sonnet (C), nor does it parallel any construction (D). The fact that although it is day when he wakes he feels like it’s night does not suggest optimism (E).
- 14 D He is asleep and sees a ghost, so it is reasonable to infer that he is “dreaming” (D). There is nothing in the poem to suggest that she did not have these qualities in life (A). The fact that he knows it is “fancied” suggests that he knows he is dreaming (B). He is dreaming, so there is nothing capricious about the image, which comes to him unbidden (C), and he realizes it is a dream, so he is not delusional (E).
- 15 B He clearly loves his wife a great deal, so he is “reverential” (B). He may be “inconsolable,” but not in his attitude toward his wife (A). Again, she is dead, so he does not have a “hopeful” attitude toward her (C). Neither “incongruous” (bizarre) (D) nor

“obsequious” (fawning) (E) makes sense in this context.

- 16 A The poem is about how he misses his wife, so (A) is the correct answer. There is nothing to suggest the poet is struggling with death (B), nor does he lament that death is unjust (C) (although you may think so, it's not in the poem). It's more about the poet himself than it is about what happens to the body/soul, so it's not about immortality (D), and the main point is not a belief in heaven (E).
- 17 B The three “g” words in the surrounding lines are good examples of alliteration (B). “Glad” does not mean overwhelmed (A), nor does it stress the individuality of the husband (C). “Glad” does not help distinguish between Jove's son and the husband (D), and the narrator is not glad in line 1 (E).
- 18 B The day (and the light of his wife) contrasts with the night that the narrator feels (B). The wife was inclining (leaning) over to embrace the narrator when he awoke, so these are not opposites (A). “Full sight” and “without restraint” mean the same thing (C), as do “wash't” and “purification” (D). “Sight” and “shin'd” don't have a relationship (E).
- 19 C Mr. Keeble is stuttering because he is afraid of his wife (C). There is no evidence that he is a “feeble man” (A), just that he is afraid of his wife. Disjointed speech (B) is an aftereffect; the cause is his fear. It does not serve to slow the conversation (D). It does not elucidate (explain, shed light on) the main point; in fact, it obfuscates it (hides, makes more confusing) (E).
- 20 E A mythological allusion refers to something—usually a work of literature in the myth genre. Pygmalion and Galatea are characters in mythology (E). Lines 28–29 do not refer to anything (A), nor do lines 20–21 (B). In lines 17–18 the narrator is exaggerating but not referring to myth (C), while (D) refers to a place, not a work of literature.
- 21 D Breathing is the only one of these examples that is a normal

human characteristic, so (D) is the answer. Answer (A) compares her to a liquid that has turned solid, while (B) compares her to a statue. Choice (C) continues the statue comparison, while (E) suggests that the word “Lincolnshire” is “like some spell” (simile).

- 22 **B** Answer choice (B) is a figure of speech meaning that the farm is making lots of money, which is why Mr. Keeble wants to invest in it. There is nothing to suggest the farm is doing something illegal (A). The investment may or may not be unnecessary, but that has nothing to do with “coining money” (C). Answer choice (D) takes the turn of phrase too literally. The farm is in Lincolnshire, but there is nothing to suggest that Lincolnshire itself is a good place to make money (E).
- 23 **C** Mrs. Keeble reacts “icily” before Mr. Keeble can even explain—so she is opposed to the idea (C). She is not amused (A), nor is she disgusted (B). She obviously cares, so she is not apathetic (D), and she is icy, so she is not neutral (E).
- 24 **A** Mr. Keeble is fiddling nervously while he talks, so all of the examples are physical illustrations of fidgeting except “keenly alive,” which simply means he’s aware (A). He rattles keys nervously (B) and (D), and doesn’t look at his wife (C) and (E), because he thinks he knows how she’ll react.
- 25 **D** Mr. Keeble has put a lot of thought into this, so he must be pretending he isn’t sure of the location in an attempt to make it appear as an afterthought or to de-emphasize it (D). He obviously knows where it is (A), and if he didn’t think the location was important, he wouldn’t have mentioned it (B). There is no evidence that he is forgetting (C), and if he had wanted to conceal the location, he would not have said it (E).
- 26 **B** He is obviously intimidated by his wife—he is afraid of her (Statement III), but there is no evidence that he needs her approval—we don’t know his motives for telling her about the

farm (Statement I), nor is there any evidence that she disgusts him (Statement II).

- 27 A Because she asks the question icily, we can infer that she is not excited about the idea of lending money (A). She is not interested in the proposition (B), and we know nothing of Mr. Keeble's mission (C). She is icy, so she is not keeping an open mind (D), nor is she curious (E).
- 28 B Lord Mayor has invited the Earl of Lincoln to dinner several times; therefore, "numerous" is the best answer (B). "Groceries" (A) is a too-literal synonym for "sundries," as is "provisions" (C). There have been many dinners, so "infrequent" (D) is not correct, nor is "few" (E).
- 29 C The scene is about how Lord Mayor and his daughter are of a different social class than the Earl of Lincoln, so (C) is the best answer. The Earl of Lincoln does not plan to return Lord Mayor's generosity: "Seldom or never can we be so kind/To make requital of your courtesy" (lines 3-4) (A). Although he does acknowledge Lord Mayor's magnanimity, this is not the main effect of the lines (B). The phrase is not designed to flatter (D). Neither of the men wants the younger generation to marry (E).
- 30 E The Earl of Lincoln says that Lacy spends too much money, so he won't be able to provide for Rose (E). By saying Rose is "mean," Lord Mayor means that she is of a lower class, not that she isn't nice (A). There is no evidence that courtiers cannot marry (B). No mention is made of the cost of a wedding (C). Lacy *does* love Rose: "He is much affected" (line 6) (D).
- 31 A The Earl of Lincoln does not approve of his cousin's spendthrift ways (A). He is not apathetic, because he obviously cares about his cousin's welfare (B). Romantic love (C) would not describe the relationship between the Earl of Lincoln and his cousin, but rather the relationship between Lacy and Rose. He does not necessarily "dislike" his cousin (D). "Affection" is not the Earl of

Lincoln's primary emotion, as he insults Lacy (E).

- 32 A The Earl of Lincoln does not approve of Lacy's new profession—the line is sarcastic (A). There is nothing that tells us how much shoemakers earn, (B) and (D). The Earl of Lincoln does not want his cousin to be a shoemaker, so he obviously does not admire the profession (C). Shoemaking is not a scientific occupation (E).
- 33 E Lord Mayor claims his daughter is too common for Lacy, but his aside shows that he does not think that Lacy is a good match: "I scorn to call him son-in-law" (line 48), although he does not admit this (E). He doesn't feel affection (A), nor does he feel like an uncle (avuncular) (B). He never approves the match (C), nor is there any evidence that he respects Lacy (D).
- 34 B An "aside" is when a character speaks directly to the audience while the action "freezes." The audience is intrigued because it is revealed that the Earl of Lincoln is up to no good (B). The aside is designed so that other characters cannot hear it (A). The audience is not alienated by the aside (why would a playwright want to alienate an audience?) (C). No atmosphere of unease is created (D), and because the Earl of Lincoln can't hear the aside, it is not designed to insult him (E).
- 35 C Lacy is never described as "poor" but Rose is, so the correct answer is (C). As you reread the dialogue, be careful to note exactly which character is being described. Lacy is described as "affected" (line 6) (A), "high" (line 12) (B), "unthrifit" (line 19) (C), and "jolly" (line 29) (D).
- 36 E Neither of the characters is saying what he is thinking—as revealed by the asides (E). No one is described as frugal (A). Prodigious means extreme wastefulness or generosity, whereas profligacy means dissipation or licentiousness (B); Lacy is described as profligate, but no one is extremely generous (A). There is no conflict between the younger and older generations (C). There is no contrast between happiness and sorrow in this

passage (D).

- 37 A The Earl of Lincoln most likely mentions the wars because Lacy has just been appointed a soldier (A). We can't know if there will be a death (B). The Earl does not explain why they are fighting the French (C). The lines do not explain the class system in place (D). There is no mention of a national debate (E).
- 38 D The blades of grass are standing before God, so presumably God is talking to them (D). There is no angel (A), nor is St. Peter in the poem (B). God is asking the blades to justify their entry into heaven, so God—not the blades of grass—is speaking (E).
- 39 C God is happy at the one little blade's comments so (C) is the best answer. God is not “condescending” (A), “neutral” (B), or “disdainful” (D). God does not show that He is “morally superior” in this poem (E).
- 40 C God rewards the one little blade of grass for his modesty in contrast with the other blades' boastfulness (C). There is no evidence that it is better to do nothing (A). The blade is not rewarded for his forgetfulness (B). The blades are boasting of their accomplishments, not their problems (D). There is no mention of having to tell your bad deeds to someone (E).
- 41 B The word “presently” means “after a while.” It has nothing to do with presents or gifts, nor does it mean that the speaker is changing the topic.
- 42 C The other blades were all boasting, so the one little one is ashamed and hanging back because he does not feel worthy (C). All of the blades of grass were little; their heights are not compared (A). There is no evidence of disgust (B), or bitterness or loneliness (D). Answer (E) is incorrect because the blade thought his acts were less worthy than the others, not more worthy.
- 43 A God's declaration that the one little blade is the best is surprising

("unexpected") because it was the one blade that did not admit to any accomplishments (A). There is nothing "satiric" (making fun of) about the phrase (B). It is neither "tragic" (C) nor "comic" (D), nor, since the blade is probably headed to heaven, is there anything "unfortunate" (E).

- 44 **B** God rising up is a dramatic pause which heightens the suspense of the poem (B). There is no evidence that God is egotistical (A), nor is there a shift or change in how the narrator sounds (C). These lines do not echo anything in the poem (and it's hard to tell if there is more than one stanza) (D). We cannot know the poet's true feelings (E).
- 45 **B** We do not hear about how God reacts to the other little blades of grass, so His attitude can best be described as "unstated" (B). God is not "ashamed of the blades of grass" (A), nor is He "disgusted" (C) with or "disapproving" (D) of them. He does not feel "melancholy" when considering the blades of grass (E).
- 46 **A** The narrator is poking fun at Lady Bertram so that the reader will laugh, so the tone can best be described as "wry" (A). There is no bitterness in the passage (B). The narrator clearly has opinions regarding Lady Bertram, so "detached" is not correct (C). Although Lady Bertram herself is "melodramatic," the narrator is not (D). And the narrator is free with her opinions and words, so "secretive" is not correct (E).
- 47 **B** Lady Bertram likes to write about gossip. She can't write about this news (because the son already has), so it is of no use to her (B). Lady Bertram could not use the news (A). There is nothing that suggests Lady Bertram would relay the news unpleasantly (C). There is no evidence that she could write about only part of the news (D), nor are we told that she was bound to secrecy (E).
- 48 **D** "The want of other employment" means she lacked anything else to do, so (D) is the best answer. She did not require other employment (A). "Desire" (B) is a trap answer because it is a

common synonym for “want.” There is no mention of finances (C), and we are not told that her employment is defective (E).

- 49 E The Grants are going away, so Lady Bertram won’t be able to write about Mr. Grant’s illness or things that Mrs. Grant says when she comes over, i.e., she’ll have no news (E). There is no evidence that she enjoys the Grants, except for the gossip they provide (A), and she does not assist them (B). There is no evidence that her house is full, nor that they stay with her (C). She has many correspondents (D).
- 50 B The phrase is explained in the text that follows it: “so that a very little matter was enough for her” meaning that she could make a small bit of gossip go a long way in her letters (B). She does not inflate the importance of things (A). Answer choice (C) is a too-literal synonym of “amplifying.” There is no evidence that she tries to make people sound more important than they are (D), nor is there any mention of her penmanship (E).
- 51 B Sir Thomas must be Lady Bertram’s husband because she is left with nothing to do when he is in Parliament (plus, if she is a lady, then he must be a lord). There is no evidence that he is her son (A), nor that he is a border (C), nor that he is at all connected to the Grants (D), and his Parliament attendance affects her too much for him to be just a friend (E).
- 52 A At the end of the passage, Lady Bertram writes to Fanny, so she must have something to say (A). We don’t know what the news is, so we cannot say it is “malicious” (mean) (B). She is not concerned about the news, but rather predicts that Fanny will feel concerned (C), so she is aware of Fanny’s feelings (D). If she were really worried about her niece, why would she be telling her the news (E)?
- 53 D Lady Bertram likes to gossip, and she is a woman of leisure and title (D). She has friends; she is not a “social pariah” (A). We don’t know what others in her family think of her (B). She seems

to be very connected to society (C), and we don't know anything about her age, except that she has a niece (which says little about how old she is) (E).

- 54 **D** The phrase implies that she needs the least amount of news to write her niece, but doesn't even have that (D). We have no evidence that she doesn't like her niece (A), or that she is mad at (B) or uncomfortable around (C) her niece. Lady Bertram loves writing letters to anyone, so (E) is not correct.
- 55 **A** The poem is a warning to young women about the pitfalls of vanity (A). There are no myths in the poem (B). The poet is not "sarcastic" (C). The poet warns of fading beauty, so the poet is neither "optimistic" (D) nor "hopeful" (E). Think: Because "optimistic" and "hopeful" are synonyms, they can't both be the right answer, so they should both be eliminated.
- 56 **C** The poem is a warning to young women that beauty fades (C). There is no discussion of the importance of beauty (A). There is no "past lesson" to be learned (B). The primary purpose is not to tell a particular story (D). There is no discussion of death (E).
- 57 **A** The last two lines of the poem describe the woman as someone who used to be pretty and is now old and faded, of which her eyes are an example (A). There is no evidence that the woman is tired (B). That she is blind is a too-literal interpretation of the line (C). There is no mention of disease, only old age (D). Girls cannot be responsible for someone's loss of beauty (E).
- 58 **B** The vain girls are compared to bluebirds—the two groups chatter among themselves (Statements I and II). The teachers are not the carefree chatterers that the poem mentions (Statement III).
- 59 **A** The author describes a beautiful woman who lost beauty with age, so (A) is the best answer. The author is not unyielding (stubborn) (B). There is no evidence of the author's disgust (C). The memories are not particularly "pleasant": ("terrible," "tarnished") (D). The emotions are not hidden (E).

- 60 **C** The girls don't listen to their teachers because the teachers are old, and they don't worry about the future ("weighty subjects") (C). There is no sense of suspicion (A) or the notion that subjects are hard to understand (B). They are not described as frail (in fact, they "twirl" their skirts) (D). There is no evidence that they disregard others' feelings (E).
- 61 **B** The theme of the poem is that people should not waste time on beauty because it does not last (B). Acting quickly is not a theme (A). Neither are the trappings of wealth (C). Truth (D) is not a theme, nor is frugality (E).

Chapter 15

Practice Test 2

Click [here](#) to download a PDF of Practice Test 2.

PRACTICE SAT LITERATURE SUBJECT TEST 2

TEST 2

Your responses to the SAT Literature Subject Test questions should be filled in on Test 2 of your answer sheet.

LITERATURE TEST 2

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,
Line 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

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

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 contemn* 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.

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

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.

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

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;
Line 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 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,
10 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 recollect 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
- (D) regretful

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

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

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

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

15 ROSE: Selkirk?

TROY: Selkirk! That's it! Man batting .269, understand? .269. What kind of sense that 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. Now I bet you Selkirk's daughter ain't walking around with raggedy shoes on her feet! I bet you that!

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

25 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. I'm talking about if you could play ball

35

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

45 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?

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.

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

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
Line 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.

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.

How to Score The Princeton Review Practice SAT Literature Subject Test

When you take the real exam, the proctors will collect your test booklet and bubble sheet and send your answer sheet to New Jersey where a computer looks at the pattern of filled-in ovals on your answer sheet and gives you a score. We couldn’t include even a small computer with this book, so we are providing this more primitive way of scoring your exam.

Determining Your Score

STEP 1 Using the answer key on the next page, determine how many questions you got right and how many you got wrong on the test. Remember: Questions that you do not answer do not

count as either right or wrong answers.

STEP 2 List the number of right answers here.

(A) _____

STEP 3 List the number of wrong answers here. Now divide that number by 4. (Use a calculator if you're feeling particularly lazy.)

(B) _____ $\div 4 =$ (C) _____

STEP 4 Subtract the number of wrong answers divided by 4 from the number of correct answers. Round this score to the nearest whole number. This is your raw score.

(A) – (C) = _____

STEP 5 To determine your real score, take the number from Step 4 and look it up in the left-hand column of the Score Conversion Table on [this page](#); the corresponding score on the right is your score on the exam.

Answer Key to Practice SAT Literature Subject Test 2

1. E
2. B
3. D
4. B
5. B
6. B
7. E
8. A
9. C

10. C

11. A

12. E

13. D

14. A

15. C

16. E

17. B

18. D

19. A

20. D

21. A

22. A

23. B

24. D

25. B

26. D

27. C

28. B

29. B

30. A

31. B

32. E

33. C

34. C

35. D

36. B

37. E

38. A

- 39. D
- 40. C
- 41. B
- 42. B
- 43. D
- 44. B
- 45. D
- 46. C
- 47. C
- 48. C
- 49. C
- 50. E
- 51. C
- 52. A
- 53. A
- 54. E
- 55. A
- 56. D
- 57. B
- 58. E
- 59. A
- 60. D
- 61. A

SAT Literature Subject Test—Score Conversion Table

Raw Score	College Board Scaled Score	Raw Score	College Board Scaled Score
61	800	25	520
60	800	24	510
59	800	23	500
58	800	22	490
57	800	21	490
56	800	20	480
55	790	19	470
54	780	18	460
53	780	17	450
52	770	16	440
51	760	15	430
50	750	14	420
49	740	13	410
48	730	12	410
47	720	11	400
46	710	10	390
45	700	09	380
44	700	08	370
43	690	07	360
42	680	06	350
41	670	05	350
40	660	04	340
39	650	03	330
38	640	02	320
37	630	01	310
36	620	00	300
35	620	-01	300
34	610	-02	290
33	600	-03	280
32	590	-04	270
31	580	-05	260
30	570	-06	250
29	560	-07	240
28	550	-08	240
27	540	-09	230
26	530	-10	220
		-11	210
		-12	200
		-13	200
		-14	200
		-15	200

Chapter 16

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 standin 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).

Chapter 17

Practice Test 3

Click [here](#) to download a PDF of Practice Test 3.

PRACTICE SAT LITERATURE SUBJECT TEST 3

TEST 3

Your responses to the SAT Literature Subject Test questions should be filled in on Test 3 of your answer sheet.

LITERATURE TEST 3

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)

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.

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.

Line

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
45 magnificent harbour (capable of containing the 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.

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

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

VOLSCE: Nicanor, no?

ROMAN: The same, sir.

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

ROMAN: There hath been in Rome strange
15 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
20 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
25 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.

30 VOLSCE: Coriolanus banish'd?
ROMAN: Banish'd, sir.

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

ROMAN: The day serves well for them now. I have
35 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.

⁴⁰

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.

⁴⁵

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

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

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

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

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:

Line 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 another."

15 "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.

35 There is a cry from the approaching man. It is echoed by the girl. In a moment she is leaning 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

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

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.

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
Line 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 knees shake. Dogs cry. The trees moan. Your thoughts fly up nowhere. You can’t think. You
30 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.**

How to Score The Princeton Review Practice SAT Literature Subject Test

When you take the real exam, the proctors will collect your test booklet and bubble sheet and send your answer sheet to New Jersey where a computer looks at the pattern of filled-in ovals on your answer sheet and gives you a score. We couldn't include even a small computer with this book, so we are providing this more primitive way of scoring your exam.

Determining Your Score

STEP 1 Using the answer key on the next page, determine how many questions you got right and how many you got wrong on the test. Remember: Questions that you do not answer do not count as either right or wrong answers.

STEP 2 List the number of right answers here.

(A) _____

STEP 3 List the number of wrong answers here. Now divide that number by 4. (Use a calculator if you're feeling particularly lazy.)

(B) _____ $\div 4 =$ (C) _____

STEP 4 Subtract the number of wrong answers divided by 4 from the number of correct answers. Round this score to the nearest whole number. This is your raw score.

(A) – (C) = _____

STEP 5 To determine your real score, take the number from Step 4 and look it up in the left-hand column of the Score Conversion Table on [this page](#); the corresponding score on the right is your score on the exam.

Answer Key to Practice Sat Literature Subject Test 3

1. C

2. B

3. E

4. C

5. A

6. E

7. A

8. A

9. B

10. D

11. B

12. E

13. B

14. C

15. D

16. A

17. C

18. E

19. A

20. D

21. B

22. E

23. C

24. A

25. D

26. C

27. C

28. E

29. C

30. B

31. D

32. B

33. B

34. A

35. E

36. A

37. A

38. A

39. C

40. B

41. E

42. A

43. A

44. D

45. C

46. B

47. E

48. B

49. E

50. B

51. C

52. B

53. E

54. D

55. B

56. C

57. E

58. E

59. A

60. C

61. C

SAT Literature Subject Test—Score Conversion Table

Raw Score	College Board Scaled Score	Raw Score	College Board Scaled Score
61	800	25	520
60	800	24	510
59	800	23	500
58	800	22	490
57	800	21	490
56	800	20	480
55	790	19	470
54	780	18	460
53	780	17	450
52	770	16	440
51	760	15	430
50	750	14	420
49	740	13	410
48	730	12	410
47	720	11	400
46	710	10	390
45	700	09	380
44	700	08	370
43	690	07	360
42	680	06	350
41	670	05	350
40	660	04	340
39	650	03	330
38	640	02	320
37	630	01	310
36	620	00	300
35	620	-01	300
34	610	-02	290
33	600	-03	280
32	590	-04	270
31	580	-05	260
30	570	-06	250
29	560	-07	240
28	550	-08	240
27	540	-09	230
26	530	-10	220
		-11	210
		-12	200
		-13	200
		-14	200
		-15	200

Chapter 18

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). “Horrified” 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).

Chapter 19

Practice Test 4

Click [here](#) to download a PDF of Practice Test 4.

PRACTICE SAT LITERATURE SUBJECT TEST 4

TEST 4

Your responses to the SAT Literature Subject Test questions should be filled in on Test 4 of your answer sheet.

LITERATURE TEST 4

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 passage carefully before you choose your answers.

While they had been young, no event in the social world of Elsinore had been a success without the lovely De Coninck sisters. They were the heart and soul of all the gayety of the town.
Line 5 When they entered its ballrooms, the ceilings of sedate old merchants' houses seemed to lift a little, and the walls to spring out in luminous Ionian columns, bound with vine. When one of them opened the ball, light as a bird, bold as a thought,
10 she consecrated the gathering to the gods of true joy of life, from whose presence care and envy are banished. They could sing duets like a pair of nightingales in a tree, and imitate without effort and without the slightest malice the voices of all
15 the *beau monde* of Elsinore, so as to make the paunches of their father's friends, the matadors of the town, shake with laughter around their card tables. They could make up a charade or a game of forfeits in no time, and when they had been out
20 for their music lessons, or to the Promenade, they came back brimful of tales of what had happened, or of tales out of their own imaginations, one whim stumbling over the other.

And then, within their own rooms, they would
25 walk up and down the floor and weep, or sit in the window and look out over the harbor and wring their hands in their laps, or lie in bed at night and cry bitterly, for no reason in the world. They would talk, then, of life with the black bitterness of
30 two Timons of Athens, and give Madam Baek an uncanny feeling, as in an atmosphere of corrodent rust. Their mother, who did not have the curse in her blood, would have been badly frightened had she been present at these moments, and would have
35 suspected some unhappy love affair. Their father would have understood them, and have grieved on their behalf, but he was occupied with his affairs, and did not come into his daughters' rooms. Only this elderly female servant, whose temperament
40 was as different as possible from theirs, would

understand them in her way, and would keep it all within her heart, as they did themselves, with mingled despair and pride. Sometimes she would try to comfort them. When they cried out,

45 "Hanne, is it not terrible that there is so much lying, so much falsehood, in the world?" she said, "Well, what of it? It would be worse still if it were actually true, all that they tell."

Then again the girls would get up, dry their
50 tears, try on their new bonnets before the glass, plan their theatricals and sleighing parties, shock and gladden the hearts of their friends, and have the whole thing over again. They seemed as unable to keep from one extremity as from the other.

55 In short, they were born melancholiacs, such as make others happy and are themselves helplessly unhappy, creatures of playfulness, charm and salt tears, of fine fun and everlasting loneliness.

(1934)

1. Which of the following is personified in the first paragraph of the passage (lines 1-23) ?

- (A) voices
- (B) nightingales
- (C) ceilings and walls
- (D) paunches
- (E) ballrooms

2. The sisters can best be described as

- (A) vivacious yet standoffish
- (B) joyful yet impolite
- (C) beloved yet acrimonious
- (D) popular yet superficial
- (E) amusing yet despairing

3. The "curse in her blood" (lines 32-33) refers to

- (A) bad luck in romance
- (B) the strain of melancholy inherited by the sisters
- (C) the

mother's lack of talent

- (D) the girls' overreaction to events
- (E) the mother's constant fear

4. The style of the last line can best be described as

- (A) a description of contrasts
- (B) an extended analogy
- (C) authorial intrusion
- (D) ironic detachment
- (E) subtle differentiation

5. In contrast to the sisters, Hanne is

- (A) practical
- (B) reassuring
- (C) dismissive
- (D) uncaring
- (E) even-tempered

6. The sentence “When one of them opened the ball, light as a bird, bold as a thought, she consecrated the gathering to the gods of true joy of life, from whose presence care and envy are banished” (lines 8-12) can best be restated as

- (A) the sisters acted as religious figures, blessing events
- (B) the sisters were anxious hosts, making sure their guests were enjoying themselves
- (C) if the sisters were at the ball, it could be considered a success
- (D) the sisters were so delightful that many in their presence had a good time
- (E) the girls never worried about or were jealous of others

7. Which of the following is NOT mentioned as a talent of the sisters?

- (A) storytelling
- (B) singing

- (C) impersonations
- (D) organizing games
- (E) decorating

8. In this context, “uncanny” (line 31) most nearly means

- (A) concerned
- (B) uncomfortable
- (C) preoccupied
- (D) poisonous
- (E) invigorating

9. It can be inferred from the passage that the sisters

- (A) were members of the upper class
- (B) suffered from crippling clinical depression
- (C) were in search of appropriate husbands
- (D) were easily frightened
- (E) were indifferent to male attention

Questions 10-18. Read the following passage carefully before you choose your answers.

Joe's funeral was the finest thing Orange County had ever seen with Negro eyes. The motor hearse, the Cadillac and Buick carriages; Line Dr. Henderson there in his Lincoln; the hosts from far and wide. Then again the gold and red and purple, the gloat and glamor of the secret orders, each with its insinuations of power and glory undreamed of by the uninitiated. People on farm horses and mules; 5 babies riding astride of brothers' and sisters' backs. The Elks band ranked at the church door and playing "Safe in the Arms of Jesus" with such a dominant drum rhythm that it could be stepped off smartly by the long line as it 10 filed inside. The Little Emperor of the cross-roads was leaving Orange County as he had come—with the out-stretched hand of power. 15

Janie starched and ironed her face and came set in the funeral behind her veil. It was like a 20 wall of stone and steel. The funeral was going on outside. All things concerning death and burial were said and done. Finish. End.

Nevermore. Darkness. Deep hole.

Dissolution. Eternity. Weeping and wailing 25 outside. Inside the expensive black folds were resurrection and life. She did not reach outside for anything, nor did the things of death reach inside to disturb her calm. She sent her face to Joe's funeral, and herself went rollicking with 30 the springtime across the world. After a while the people finished their celebration and Janie went on home.

(1937)

10. Which of the following is the closest paraphrase of the first sentence of the passage?

- (A) Joe's funeral was the finest display the black people of Orange County had ever seen.

- (B) Joe's funeral was the finest display of black people that the white people of Orange County had ever seen.
- (C) The finest-looking black people in Orange County were all in evidence at Joe's funeral.
- (D) The ceremony of Joe's funeral was not much compared to an average funeral for a white person in Orange County.
- (E) Joe's funeral gave the white people in attendance a chance to experience the world from a black point of view.

11. The effect of the first paragraph is to

- (A) contrast the pomp and display of the assembled mourners with Janie's genuine grief
- (B) show how Joe's funeral was not in keeping with the tendencies of his life
- (C) demonstrate the importance with which Joe was viewed in his community
- (D) illustrate the fruitless nature of our attempts to disguise the starkness of death
- (E) emphasize the ephemerality of life

12. It can be inferred that the mourners at Joe's funeral

- (A) are deeply grieved by Joe's death
- (B) are exaggerating their respect for Joe out of sympathy for Janie
- (C) are insincerely using Joe's funeral as an excuse for a flamboyant celebration
- (D) are all members of a single, tight-knit community
- (E) would be surprised to learn of Janie's sense of detachment from the proceedings

13. "Secret orders" (line 7) most probably refers to

- (A) the self-importance felt by those driving expensive automobiles to the funeral
- (B) the silent commands governing the conduct of some attendees at the funeral
- (C) members of fraternal organizations who came to the funeral dressed in their clubs' regalia
- (D) the haughty behavior of people attending the funeral whom the other attendees had never met or seen
- (E) the majestic, heavenly hosts of which Joe is now presumably a member

14. Why is Janie’s veil described as “a wall of stone and steel” (lines 19-20) ?

- (A) The veil allows Janie to suppress her anguish and maintain her composure during the funeral.
- (B) The veil screens Janie from the accusing stares of the mourners at the funeral.
- (C) The veil represents the solidity of Janie’s emotional state.
- (D) The veil allows Janie to endure the formal pretense of mourning at Joe’s funeral, which is not in keeping with her true feelings.
- (E) The veil allows Janie to hide her true feelings from herself until after the funeral.

15. What is the effect of the phrase “the people finished their celebration” (line 31) ?

- (A) It draws attention to the funeral’s emphasis on the virtues of Joe’s life and achievements.
- (B) It emphasizes the communal nature of the funeral, which brings together individuals from all ranks of society.
- (C) It emphasizes Janie’s isolation from the others at the funeral.
- (D) It emphasizes the distances from which people had traveled to attend the funeral.
- (E) It points out that celebrations are by nature temporary and must give way to the routines of daily life.

16. The style of the passage is characterized by the repeated use of

- (A) African American dialect
- (B) grammatically incomplete sentences
- (C) religious imagery
- (D) ironic turns of phrase
- (E) oxymoron

17. Which of the following phrases from the passage best expresses

Janie's emotional state during the funeral?

- (A) "gloat and glamor" (line 6)
- (B) "starched and ironed" (line 18)
- (C) "Darkness. Deep hole." (line 23)
- (D) "Weeping and wailing" (line 24)
- (E) "resurrection and life" (line 26)

18. Which of the following inferences can be made about Janie's relationship to Joe?

- (A) Janie knew Joe only as a casual acquaintance and is unmoved by his death.
- (B) Janie cared deeply for Joe and has not yet fully experienced the shock of his death.
- (C) Janie felt a strong dislike for Joe and must disguise her antipathy at his funeral.
- (D) Janie's relationship with Joe was such that she feels unburdened and revitalized by his death.
- (E) Janie's feelings for Joe were a secret to the community and must be suppressed at his funeral.

Questions 19-28. Read the following poem carefully before you choose your answers.

“To my Honour'd Kinsman John Driden, of
Chesterton, in the County of Huntingdon, Esq.”

How blessed is he, who leads a country life,
Un vexed with anxious cares, and void of strife!
Who, studying peace, and shunning civil rage,
Line Enjoyed his youth, and now enjoys his age:
5 All who deserve his love, he makes his own;
And, to be loved himself, needs only to be known.
Just, good, and wise, contending neighbors come,
From your award to wait their final doom;
And, foes before, return in friendship home
10 Without their cost, you terminate the cause,
And save the expense of long litigious laws;
Where suits are traversed, and so little won,
That he who conquers is but last undone:
Such are not your decrees; but so designed,
15 The sanction leaves a lasting peace behind;
Like your own soul, serene, a pattern of your mind.
Promoting concord, and composing strife,
Lord of yourself, unumbered with a wife;
Where, for a year, a month, perhaps a night,
20 Long penitence succeeds a short delight:
Minds are so hardly matched, that even the first,
Though paired by heaven, in Paradise were cursed.

(1697)

19. In context “void of” (line 2) most nearly means

- (A) empty of
- (B) lacking
- (C) reversed in
- (D) canceled from
- (E) disqualified for

20. Lines 12 and 13 refer to

- (A) the importance of fine clothing when attempting to get a legal award
- (B) the subject's approach to disputes, which

gave few rewards to the victor (C) the way a court case under the legal system could bankrupt even the winner (D) the method through which Driden's justice gave victory to the most patient (E) the subject's attitude toward military victory, which he felt was hollow

21. It can be inferred from the poem that the poet considers country life to be

- (A) tedious
- (B) onerous
- (C) momentous
- (D) undesirable
- (E) idyllic

22. Which of the following is NOT mentioned by the poet as a benefit of country living?

- (A) a calm mind
- (B) old age
- (C) many friends
- (D) wisdom
- (E) good health

23. It can be inferred from the poem that the author thinks of marriage as

- (A) a necessary evil
- (B) an unavoidable concession
- (C) a protracted lawsuit
- (D) a source of aggravation
- (E) a prison sentence

24. Which of the following best describes the difference between lines 1-6 and lines 7-22 ?

- (A) generalization to direct address

- (B) present tense to past tense
- (C) positive discourse to negative discourse
- (D) simple description to extended simile
- (E) terrestrial presence to divine intervention

25. The word “their” (line 8) refers to

- (A) suits
- (B) expenses
- (C) foes
- (D) neighbors
- (E) laws

26. Which of the following best describes the subject of the poem’s role in his community?

- (A) farmer
- (B) judge
- (C) religious leader
- (D) writer
- (E) scholar

27. Which of the following contains an example of alliteration?

- I. “And, foes before, return in friendship home” (line 9)
- II. “And save the expense of long litigious laws” (line 11)
- III. “Long penitence succeeds a short delight” (line 20)

- (A) I only
- (B) II only
- (C) III only
- (D) I and III only
- (E) I, II, and III

28. Lines 21-22 can be restated as

- (A) True equality is hard to come by; and whenever it does occur, it is cursed by God.
- (B) It's difficult to get along with someone else; even God's original creations fought.
- (C) The more alike two people are, the more they're prone to argue.
- (D) Soul mates are rare; the rest of humanity lives outside Paradise with incompatible spouses.
- (E) It is wise to disguise intelligence—those who are exceptional are often cast out of society.

Questions 29-36. Read the following poem carefully before you choose your answers.

“To My Own Soul”

Hold yet a while, Strong Heart,
Not part a lifelong yoke
Though blighted looks the present, future gloom.
Line And age it seems since you and I began our
5 March up hill or down. Sailing smooth o'er
Seas that are so rare—
Thou nearer unto me, than oft-times I myself—
Proclaiming mental moves before they were!
Reflector true—Thy pulse so timed to mine,
10 Thou perfect note of thoughts, however fine—
Shall we now part, Recorder, say?
In thee is friendship, faith,
For thou didst warn when evil thoughts were
brewing—
15 And though, alas, thy warning thrown away,
Went on the same as ever—good and true.

(1847)

29. In the poem, the speaker uses all of the following to replace the subject of his address EXCEPT

- (A) Thou (line 7)
- (B) Reflector (line 9)
- (C) Recorder (line 11)
- (D) Heart (line 1)
- (E) faith (line 12)

30. In this context “brewing” (line 14) most nearly means

- (A) threatening
- (B) forming
- (C) clouding
- (D) imbibing
- (E) foreshadowing

31. It is clear from the first three lines that the poet regards his heart as

- (A) aching for the love of another
- (B) failing and ceasing to function
- (C) a separate entity
- (D) wanting to separate from his body
- (E) an enemy of his soul

32. The lines “And age it seems since you and I began our March up hill or down. Sailing smooth o'er Seas that are so rare—” (lines 4-6) can best be restated as

- (A) “We've been through many travails, some easy, some more difficult.”
- (B) “Our journey will take a long while and range over land and sea.”
- (C) “We are prisoners of an army from across the ocean.”
- (D) “It is unfortunate that most of our journey has not been on the water.”
- (E) “We are now too old to hike; sailing is easier on our frail limbs.”

33. All of the following are themes of the poem EXCEPT

- (A) love
- (B) loyalty
- (C) faith
- (D) morality
- (E) passage of time

34. The author employs which of the following unusual techniques:

- I. punctuation functioning as words
- II. rhythm reflecting theme
- III. form mirroring content

- (A) I only

- (B) III only
- (C) I and II
- (D) I and III
- (E) I, II, and III

35. The poet's tone can best be described as

- (A) excited
- (B) begging
- (C) resigned
- (D) proud
- (E) questioning

36. "Thou perfect note of thoughts" (line 10) is an example of

- (A) alliteration
- (B) personification
- (C) metaphor
- (D) paradox
- (E) allegory

Questions 37-44. Read the following passage carefully before you choose your answers.

Eugene Coristine and Farquhar Wilkinson were youngish bachelors and fellow members of the Victoria and Albert Literary Society. Thither, on Line Wednesday evenings, when respectable church-members were wending their way to weekly service, they hastened regularly, to meet with a band of like-minded young men, and spend a literary hour or two. In various degrees of fluency they debated the questions of the day; they read 5 essays with a wide range of style and topic; they gave readings from popular authors, and contributed airy creations in prose and in verse to the Society's manuscript magazine. Wilkinson, the older and more sedate of the two, who wore a 10 tightly-buttoned blue frock coat and an eyeglass, was a schoolmaster, pretty well up in the Toronto Public Schools. Coristine was a lawyer in full practice, but his name did not appear on the card of the firm which profited by his services. He was 15 taller than his friend, more jauntily dressed, and was of a more mercurial temperament than the schoolmaster, for whom, however, he entertained a profound respect. Different as they were, they 20 were linked together by an ardent love of literature, especially poetry, by scientific pursuits, Coristine as a botanist, and Wilkinson as a dabbler in geology, and by a firm determination to resist, or rather to shun, the allurements of female society. Many lady teachers wielded the pointer in rooms 25 30 not far removed from those in which Mr. Wilkinson held sway, but he did not condescend to be on terms even of bowing acquaintance with any one of them. There were several young lady typewriters of respectable city connections in the offices of Messrs. Tyler, Woodruff and White, but the young Irish lawyer passed them by without a glance. These bachelors were of the opinion that women 35 were bringing the dignity of law and education to the dogs.

(1892)

37. The two men have all of the following in common EXCEPT

- (A) they are both unmarried
- (B) they both look down upon women
- (C) they are both professionals
- (D) they are both bibliophiles
- (E) they both speak foreign languages

38. The phrase “well up” (line 16) in this context most nearly means

- (A) handsomely paid
- (B) generally liked
- (C) professionally advanced
- (D) comfortably sated
- (E) nattily dressed

39. The sentence “Thither, on Wednesday evenings, when respectable church-members were wending their way to weekly service, they hastened regularly, to meet with a band of like-minded young men, and spend a literary hour or two” (lines 3-8) suggests the men are

- (A) chauvinists
- (B) talented authors
- (C) lapsed church-members
- (D) rebellious
- (E) pious

40. In this context, “mercurial” (line 21) most nearly means

- (A) excitable
- (B) overheated
- (C) incorrigible
- (D) embarrassed
- (E) self-confident

41. From the passage it is reasonable to conclude that the two men

- (A) had little opportunity to meet women

- (B) felt threatened by female influence
- (C) feared their jobs would be taken by women
- (D) considered women generally inferior to men
- (E) felt that women were fit only for teaching and clerical work

42. By the phrase, “Coristine was a lawyer in full practice, but his name did not appear on the card of the firm which profited by his services” the author suggests that

- (A) Coristine is not valued by his firm
- (B) Coristine does not have enough money to have business cards made
- (C) although he was part of a firm, he worked independently
- (D) Coristine did not contribute sufficiently to his company’s earnings
- (E) Coristine is at the beginning of his career

43. The tone of the passage can best be described as

- (A) indignantly offended
- (B) gently mocking
- (C) hesitantly critical
- (D) unflinchingly honest
- (E) offhandedly distant

44. As it is used in the passage, the phrase “wending their way” (line 5) can best be replaced with the words

- (A) journeying to
- (B) hastening to
- (C) retiring from
- (D) returning from
- (E) late to

Questions 45-53. Read the following poem carefully before you choose your answers.

“The City Heiress”

How vain have prov'd the Labours of the Stage,
In striving to reclaim a vicious Age!
Poets may write the Mischief to impeach,
Line You care as little what the Poets teach,
5 As you regard at Church what Parsons preach.
But where such Follies, and such Vices reign,
What honest Pen has Patience to refrain?
At Church, in Pews, ye most devoutly snore;
And here, got dully drunk, ye come to roar:
10 Ye go to Church to glout*, and ogle there,
And come to meet more leud convenient here

With equal Zeal ye honour either Place,
And run so very evenly your Race,
Y' improve in Wit just as you do in Grace
15 It must be so, some Doemon** has possest
Our Land, and we have never since been blest.

*to pout or look sullen

**demon

(1682)

45. In this context, “vain” (line 1) most nearly means

- (A) boastful
- (B) desperate
- (C) wasted
- (D) capricious
- (E) complex

46. The first two lines “How vain have prov'd the Labours of the Stage, In striving to reclaim a vicious Age!” suggest that

- (A) the speaker considers actors a self-important group
- (B) the speaker considers the theater world to be full of back-stabbing heathens
- (C) the speaker considers that the

theater's attempt to improve society's morality has failed
(D) acting requires more work than most common citizens understand (E) through good theater, people can be metaphorically transported back in time

47. Which of the following is an example of personification?

- (A) "Poets may write the Mischief to impeach" (line 3)
- (B) "What honest Pen has Patience to refrain?" (line 7)
- (C) "And run so very evenly your Race" (line 13)
- (D) "Y' improve in Wit just as you do in Grace" (line 14)
- (E) "It must be so, some Doemon has possest" (line 15)

48. The poem consists of

- (A) arrhythmic rhyme
- (B) rhyming couplets only
- (C) rhyming couplets and triplets
- (D) epic hyperbole
- (E) passive verbs only

49. From the poem, it is reasonable to infer that the speaker regards the church as

- (A) intensely boring
- (B) ineffective in its teachings
- (C) a den of gossip
- (D) the domain of hypocrites
- (E) inferior to theater

50. The tone of lines 13-14, "And run so very evenly your Race,/Y' improve in Wit just as you do in Grace," can best be described as

- (A) hyperbolic
- (B) sarcastic
- (C) condemning
- (D) admiring

(E) parodical

51. According to the poet, people do all of the following in church and/or the theater EXCEPT

- (A) look at others
- (B) nap soundly
- (C) heckle the stage
- (D) conduct contests
- (E) become inebriated

52. In the context, what is the narrative effect of the phrase “devoutly snore” (line 8) ?

- (A) It indicates that the people are so pious as to be devout even while asleep.
- (B) It is an ironic attack on the people’s lack of attention to services.
- (C) It is an attack on church services, which have become less interesting than the theatre.
- (D) It rebukes people who carouse so late that they cannot stay awake at church.
- (E) It contrasts the respectful quietude of people in church with the commotion they make at plays.

53. Why does line 14 “Y’ improve in Wit just as you do in Grace” contain an abbreviation?

- (A) In the seventeenth century “you” or “ye” was commonly spelled “y.”
- (B) Because the poet wrote in longhand, the abbreviation was an attempt to save copying time.
- (C) To form alliteration with “your” (line 13) and “you” (line 14).
- (D) To make the line fit the poem’s meter.
- (E) To make it evident that a new subject is being addressed.

Questions 54-62. Read the following passage carefully before you choose your answers.

In the mind of the mariner, there is a superstitious horror connected with the name of Pirate; and there are few subjects that interest and excite the curiosity of mankind generally,
Line 5 more than the desperate exploits, foul doings, and diabolical career of these monsters in human form. A piratical crew is generally formed of the desperadoes and runagates of every clime and nation. The pirate, from the perilous nature of his
10 occupation, when not cruising on the ocean, the great highway of nations, selects the most lonely isles of the sea for his retreat, or secretes himself near the shores of rivers, bays and lagoons of thickly wooded and uninhabited countries, so
15 that if pursued he can escape to the woods and mountain glens of the interior. The islands of the Indian Ocean, and the east and west coasts of Africa, as well as the West Indies, have been their haunts for centuries; and vessels navigating the
20 Atlantic and Indian Oceans, are often captured by them, the passengers and crew murdered, the money and most valuable part of the cargo plundered, the vessel destroyed, thus obliterating all trace of their unhappy fate, and leaving
25 friends and relatives to mourn their loss from the inclemencies of the elements, when they were butchered in cold blood by their fellow men, who by practically adopting the maxim that "dead men tell no tales," enable themselves to pursue their
30 diabolical career with impunity....

But the apprehension and foreboding of the mind, when under the influence of remorse, are powerful, and every man, whether civilized or savage, has interwoven in his constitution a moral
35 sense, which secretly condemns him when he has committed an atrocious action, even when he is placed in situations which raise him above the fear of human punishment, for "Conscience, the torturer of the soul, unseen. Does fiercely brandish
40 a sharp scourge within; Severe decrees may

keep our tongues in awe, but to our minds what edicts can give law? Even you yourself to your own breast shall tell Your crimes, and your own conscience be your hell."

(1837)

54. Which of the following sentences best describes the passage's structure?

- (A) Paragraph one introduces a topic, while paragraph two further elaborates, citing poetic evidence.
- (B) Paragraph one states a point of view, while paragraph two opposes it.
- (C) Paragraph one states the general perception of a profession, while paragraph two delves into the actual emotions of the individuals in that profession.
- (D) Paragraph one explains atrocities, and paragraph two justifies them.
- (E) Paragraph one provides background on a topic, while paragraph two gives a contemporary popular culture example.

55. Which of the following situations would be most analogous to the author's suppositions about pirates' emotions?

- (A) A student who cheated on a test but felt so bad about it that he turned himself in
- (B) A student who cheated on a test and gave her transgression no more than a passing thought
- (C) A student who falsely accused another student of cheating, and then retracted his statement because of guilt
- (D) A student who cheated on a test but felt so ashamed that he was unable to enjoy the high grade he received
- (E) A student who cheated on a test but felt justified in doing so because the teacher had not properly prepared her for the material on the test

56. Which of the following is an example of a metaphor?

- (A) “their haunts for centuries” (lines 18-19)
- (B) “the desperate exploits, foul doings, and diabolical career” (lines 5-6) (C) “the great highway of nations” (lines 10-11)
- (D) “the desperadoes and runagates of every clime and nation” (lines 7-9) (E) “the apprehension and foreboding of the mind” (lines 31-32)

57. The author’s prose can be characterized as

- (A) descriptively complex, using extensive modifiers and subordinate clauses
- (B) deceptively ornate, couching a simple subject in complicated language
- (C) rhetorically interrogative, raising questions that the author never answers
- (D) narrowly biased, providing a unilateral viewpoint
- (E) defensively argumentative, anticipating critical objections and rejecting them

58. The word “secretes” (line 12) as it is used in the passage most nearly means

- (A) admits
- (B) ensconces
- (C) emanates
- (D) entertains
- (E) silences

59. According to the passage, what do relatives of the victims believe happened to the victims?

- (A) They died of scurvy or other shipborne diseases.
- (B) They were murdered by pirates.
- (C) They were kidnapped by foreign cultures to be sold as slaves.
- (D) They succumbed to the lure of the open ocean.

(E) They capsized in a large storm and drowned.

60. The author most likely believes in

- (A) a universal conscience that transcends cultures
- (B) a supreme deity who governs all actions
- (C) a higher court to which murderers are held accountable
 - (D) the potential power of international law
- (E) the importance of nurture in the development of a moral code

61. The use of the word “practically” (line 28)

- (A) proves that murderers are always haunted by remorse
 - (B) suggests that not all victims were killed
- (C) insinuates that the pirates were motivated only by greed
 - (D) explains the logic behind murder
- (E) implies that the author is not exactly sure of the pirates’ actions

62. The author inserts the poem/song at the end most likely to

- (A) liven up a boring narrative
- (B) support a point by quoting a poetic source
- (C) discuss an opinion that is opposed to his
- (D) provide a text for subsequent analysis
- (E) appease readers who prefer rhyme to prose

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.**

How to Score The Princeton Review Practice

SAT Literature Subject Test

When you take the real exam, the proctors will collect your test booklet and bubble sheet and send your answer sheet to New Jersey where a computer looks at the pattern of filled-in ovals on your answer sheet and gives you a score. We couldn't include even a small computer with this book, so we are providing this more primitive way of scoring your exam.

Determining Your Score

STEP 1 Using the answer key on the next page, determine how many questions you got right and how many you got wrong on the test. Remember: Questions that you do not answer do not count as either right or wrong answers.

STEP 2 List the number of right answers here.

(A) _____

STEP 3 List the number of wrong answers here. Now divide that number by 4. (Use a calculator if you're feeling particularly lazy.)

(B) _____ \div 4 = (C) _____

STEP 4 Subtract the number of wrong answers divided by 4 from the number of correct answers. Round this score to the nearest whole number. This is your raw score.

(A) – (C) = _____

STEP 5 To determine your real score, take the number from Step 4 and look it up in the left-hand column of the Score Conversion Table on [this page](#); the corresponding score on the right is your score on the exam.

Answer Key to Practice Sat Literature Subject

Test 3

1. C

2. E

3. B

4. A

5. E

6. D

7. E

8. B

9. A

10. A

11. C

12. E

13. C

14. D

15. C

16. B

17. E

18. D

19. B

20. C

21. E

22. E

23. D

24. A

25. D

26. B

27. E

28. B

29. E

30. B

31. D

32. A

33. A

34. A

35. B

36. C

37. E

38. C

39. D

40. A

41. D

42. A

43. B

44. A

45. C

46. C

47. B

48. C

49. B

50. B

51. D

52. B

53. D

54. C

55. D

56. C

57. A

58. B

59. E

60. A

61. D

62. B

SAT Literature Subject Test—Score Conversion Table

Raw Score	College Board Scaled Score	Raw Score	College Board Scaled Score
62	800	23	500
61	800	22	490
60	800	21	490
59	800	20	480
58	800	19	470
57	800	18	460
56	800	17	450
55	790	16	440
54	780	15	430
53	780	14	420
52	770	13	410
51	760	12	410
50	750	11	400
49	740	10	390
48	730	09	380
47	720	08	370
46	710	07	360
45	700	06	350
44	700	05	350
43	690	04	340
42	680	03	330
41	670	02	320
40	660	01	310
39	650	00	300
38	640	-01	300
37	630	-02	290
36	620	-03	280
35	620	-04	270
34	610	-05	260
33	600	-06	250
32	590	-07	240
31	580	-08	240
30	570	-09	230
29	560	-10	220
28	550	-11	210
27	540	-12	200
26	530	-13	200
27	540	-14	200
26	530	-15	200
25	520		
24	510		

Chapter 20

Practice Test 4: Answers and Explanations

Answers and Explanations

- 1 C Walls are said to “spring out” (line 7), a human capacity, so that is the example of personification in the first paragraph (C). None of the other answer choices are examples of personification.
- 2 E The sisters are said to make their father’s friends “shake with laughter” (line 17) but often “weep” (line 25), so they are “amusing yet despairing.” They may be “vivacious,” but they are not “standoffish” (A). They may be “joyful,” but they are not “impolite” (B). They are “beloved” but not “acrimonious” (hostile) (C), and they are not “superficial” (D).
- 3 B The curse refers to the melancholy the sisters suffered that their mother did not have (B). There is no evidence that the girls were unlucky in romance (A). The mother’s talent (or lack thereof) is not mentioned (C). The “curse” is not the overreaction to events (D), and the mother’s fear is not described as “constant” (E).
- 4 A The last sentence describes contrasts: The girls make people happy but they themselves are unhappy; they are fun but are themselves lonely (A). There is no analogy (B). The author does not make an appearance in the passage, nor does the voice change (C). The narrator is not particularly detached (D). The differentiation between “happy” and “sad” is not subtle (E).
- 5 E The sisters are prone to wild mood swings, but Hanne’s “temperament was as different as possible from theirs” (lines 39–40) (E). There is no evidence that Hanne is “practical,” or that the sisters are not (A). Although Hanne attempts to reassure the girls, Hanne’s practical answers do not reassure them (B). Hanne is not “dismissive” (C), nor is she “uncaring” (D).
- 6 D The sentence states that the girls were the life of the party (D). The “gods of true joy” do not refer to Christian religion (A). The

sisters are not the hostesses of these parties (B). Although (C) is mentioned in the passage, this sentence does not suggest that the girls' mere presence guaranteed social success. The girls banish "care and envy" but there is no evidence that they themselves were never worried or jealous (E).

- 7 E The girls are never described as decorators (E). They are good storytellers: "brimful of tales" (line 21) (A). They sing like "a pair of nightingales" (lines 12–13) (B). They were excellent imitators (line 13) (C), and they could "make up a charade or a game of forfeits" (lines 18–19) (D).
- 8 B The girls make Madam Baek feel as though she was in an "atmosphere of rust" (i.e., uncomfortable) (B). Although she may be concerned, this is not the meaning of uncanny (A). Nor is "preoccupied" a good synonym for her feeling of unease (C). Neither "poisonous" (D) nor "invigorating" (E) makes sense here.
- 9 A The girls are obviously educated in the arts and spend their time at balls and not at work, plus the family has at least one servant, so it is logical to conclude that they are members of the upper class (A). Unless we are their psychiatrists, we can't diagnose their illness, and the narrator doesn't tell us what they suffered from (B). There is no mention of a search for a husband (C). There is no evidence that they were frightened (D) or that they didn't care if men paid them attention or not (E).
- 10 A "Negro eyes" refers to the black people watching the funeral (A). White people are not the ones watching (B). The funeral refers to the finest event in general, not the finest-looking people (C). There is not mention of what white funerals are like (D). There is no evidence that there were any white people in attendance at the funeral (E).
- 11 C All of the community's important people came to Joe's funeral, so he must have been well regarded (C). Janie does not

necessarily feel genuine grief, and she's not mentioned in the first paragraph (A). There is no information in the passage about Joe's life (B). There is no generalization being drawn from this particular funeral (E) and (D).

- 12 E Janie's outside appearance gives no clue to her inner feelings: "She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world"; so she is detached (E). We do not know what the mourners are really feeling (A) and (B). We cannot judge their sincerity (C). And we don't know enough to be able to tell if they are a single community (D).
- 13 C To be in the secret orders, you must be "initiated," and they are wearing certain colors, so it is reasonable to assume that they are members of a fraternal organization (C). There is only one car mentioned (A). There is nothing in the passage about governing commands (B). There is no evidence that anyone at the funeral was a stranger (D). There is no mention of heaven or life after death (E).
- 14 D Janie is obviously not grieving at Joe's death, and her veil allows her to go to the funeral without letting on (D). Janie is not anguished (A). No one is staring at her accusingly (B). Janie's emotional state cannot be described as "solid" (C). Janie knows what her true feelings are (E).
- 15 C Everyone is celebrating, but Janie is not; she is isolated (C). The funeral does not emphasize Joe's life (A). The primary effect of the phrase is not to emphasize the "community" of the funeral (B). There is no mention of distances traveled (D). There is no larger lesson that the passage is attempting to draw parallels to (E).
- 16 B The most obvious style is the use of incomplete sentences (B). There is no dialect in the passage (A), nor is there much religious imagery (C). There are no ironies in the passage (D), and although there are some contrasts, there are no oxymorons (E).

- 17 E Janie is herself behind the veil, which is described as “resurrection and life” (E). “Gloat and glamor” refers to the secret orders (A); “starched and ironed” refers to Janie’s outward appearance (B). “Darkness. Deep hole” refers to the funeral proceedings, not Janie’s emotions (C); she is not “weeping and wailing” (D).
- 18 D Janie feels as though she is reborn, brought to life by Joe’s death (lines 25-26) (D). Janie is inwardly celebrating, so his death has had some effect on her (A). We have no evidence that Janie cared for Joe (B). We don’t know Janie’s exact feelings, but she feels calm, not antipathetic (C). We have no evidence that the community knows or doesn’t know about Janie’s feelings for Joe (E).
- 19 B The country life is “unvexed,” meaning *lacking* cares and strife (B). None of the other choices mean “lacking.”
- 20 C Lines 12 and 13 describe the circumstances under the “long litigious laws” (line 11), which ultimately are the undoing of both the victor and the vanquished; the poet says that those kinds of exhausting legal proceedings are “not your decrees” (line 15), because this is not the approach which Driden takes to justice (B), (D). “Suits” in line 12 does not refer to clothing (A), but to lawsuits; and “conquers” (line 13) is not referring to military victory (E) but to victory in court.
- 21 E The poet considers the country-dweller to be “blessed” and “unvexed” so the poet thinks that country life is excellent. Only “idyllic” fits this description (E).
- 22 E The poet never mentions the effect of country life on health — “Enjoyed his youth, and now enjoys his age” does not refer to health but rather longevity (B). The poet does talk about a calm mind: “Like your own soul, serene, a pattern of your mind” (A). The poet does speak of friendship: “All who deserve his love, he makes his own; And, to be loved himself, needs only to be

known" (C), and says that the country-dweller is "wise" (D).

- 23 D The poet describes the subject as "uncumbered with a wife," so he finds a wife to be a burden and a source of strife (D). Marriage is not a necessity; the subject of the poem is not married (A), (B). The protracted lawsuit does not refer to marriage (C), nor is there evidence that the poet considers marriage to be a prison sentence (E).
- 24 A The first six lines speak of a general "he," while the rest of the poem addresses the subject using "you" (A). There is no switch in tense (B), nor is there a general switch in attitude (C). There is no extended simile (D), and although God is mentioned in the last lines, there is no divine intervention (E).
- 25 D The sentence reads, "Just, good, and wise, contending neighbors come, From your award to wait their final doom," so "their" refers to the contending neighbors (D). None of the others is the correct antecedent.
- 26 B The "contending" (i.e., disagreeing) neighbors come for advice and to avoid lawsuits, so the subject must play the role of a judge (B). There is no evidence that he is a farmer (A) or a religious leader (C). Similarly, nowhere in the poem does it suggest the subject is a writer (D) or scholar (E).
- 27 E The first sentence has alliteration in "foes," "before," and "friendship." The second sentence has alliteration in "long litigious laws." The third contains alliteration in "penitence," "succeeds," and "short," in so (E) is the correct answer.
- 28 B The poet is making the point that it's difficult to get along, and even Adam and Eve disagreed (B). The poet does not suggest that God punishes all couples, nor is equality the issue in the poem (A). "Matched" means "coupled," not necessarily "similar" (C). Choice (D) is too general a statement for the poem. Intelligence is not mentioned as a reason for being ostracized (E).

- 29 E The poet uses all the listed words except “faith” as symbols of “heart” (E). The poet calls his heart “thou” in line 7 (A). “Reflector” is located in line 9 (B) and “Recorder” in line 11 (C). The poet addresses his “Strong Heart” in line 1 (D).
- 30 B The poet says his heart warned him when he began to think of evil thoughts, so “forming” is the best synonym (B). None of the others accurately fits the meaning.
- 31 D The poet wants his heart to stay put and not break their bond. (“Hold yet a while, Strong Heart, Not part a lifelong yoke”) (D). There is nothing in the passage that suggests an outside love (A). There is no mention of a failing heart (“Strong Heart”) (B). The heart is clearly inside the poet, so it is not a separate being (C). He considers his heart a friend (“In thee is friendship”), not an enemy (E).
- 32 A The poet speaks of rare smooth sailing and marching up and downhill for a long time, so (A) is the best answer. There is not a literal journey (and it is in the past) (B). There is no evidence of prison (C). Although the poet seems to find the water easier, there is no expression of regret (D). The poet speaks of a metaphoric journey, not a literal one (E).
- 33 A All are mentioned except the theme of “love” (A). The poet calls his heart true (B). He mentions his “faith” (C). He says his heart warned him against “evil thoughts” or reminded him of his moral duties (D), and he speaks of a long time spent together (E).
- 34 A In lines 8 and 11, an exclamation point and a question mark take the place of words (Statement 1). There is no consistent rhythm, and it does not reflect the theme (Statement 2). The form of the poem does not mirror its content (Statement 3).
- 35 B The poet appears to be thanking his heart and coaxing it to stay, so “begging” is the best answer (B). The poet is not “excited” (A), nor is he “resigned” (C). There is no evidence of pride (D),

and although there is a question mark, the poet does not employ a “questioning” tone (E).

- 36 C The poet is comparing his heart to a recorder of thoughts, so it is a “metaphor” (C). There is no “alliteration” (A), “personification” (B), “paradox” (D), or “allegory” (E).
- 37 E There is no evidence the men speak foreign languages (“various degrees of fluency” refers to their skill levels in the subjects, not foreign languages) (E). They are “youngish bachelors” and, therefore, unmarried (line 2) (A). Wilkinson did not “condescend” to speak with female teachers, and Coristine won’t look at them (B). Wilkinson is a teacher, Coristine a lawyer (C). They both like books: “they were linked together by an ardent love of literature” (lines 23-24) (D).
- 38 C Because Wilkinson is compared to Coristine, and “Coristine was a lawyer in full practice,” then Wilkinson must have a position of responsibility in the school system (C). There is no mention of how well he was paid (A). There is also no discussion about how people feel about them (B). They are not eating, so they are not “sated” (D). Although they are well-dressed, this is not the focus of this line (E).
- 39 D The young men are being contrasted to “respectable” church-members, so they must be “rebellious” (D). Although they may be “chauvinists,” this sentence does not say that (A). There is no discussion of how talented they are (B). There is no evidence that they used to go to church (C), and because they do not go to church, they are not “pious” (E).
- 40 A Wilkinson is described as “sedate” (line 14), so Coristine is in comparison the opposite, which is “excitable” (A). None of the other words conveys this meaning.
- 41 D According to the men, women were “bringing the dignity of law and education to the dogs,” so the men thought they were inferior (D). They had opportunities to meet women at work (A).

There is no evidence in the passage that they felt threatened (B) or feared their jobs would be taken from them (C); although that may have been their subconscious fear, the passage never states this. They object to female teachers and clerks (E).

- 42 A Coristine is a practicing lawyer, but his name is not part of the firm's name, so he is not valued by his firm (A). There is no discussion of his finances (B). There is nothing to suggest he works independently (C) or that he doesn't contribute sufficiently to the firm (D). He may indeed be at the beginning of his career, but this conclusion cannot be reached by the evidence in the passage (E).
- 43 B The author makes fun of the characters as he paints them as snobs who consider themselves superior (B). The author is not offended (A), nor is the writing hesitant or overtly critical (C). The passage is not marked by extreme honesty (D) nor is it distant (E).
- 44 A People were going to church as the young men went to their literary society, so "journeying to" is the best match (A). There is no evidence that they were in a hurry (B) or that they were late (E). And they were going, not coming (C), (D).
- 45 C The line can be restated as "in trying to reclaim some virtue, the theater world's efforts have been wasted," so (C) is the best answer. None of the other words fits the sentence.
- 46 C The line can be restated as "in trying to reclaim some virtue, the theater world's efforts have been wasted" so (C) is the best answer. The speaker does not think that actors are conceited (A), nor does the speaker claim that the theater is a home to those who don't believe in God (B). Although the passage speaks of labor, it is not the labor of acting (D). There is no evidence that the speaker is talking about the transformative power of theater (E).
- 47 B A pen writing ("refrain"-ing) and having patience is an example

of personification (B). None of the other phrases contains an example of personification.

- 48 C Even if you don't know what triplets are, you can tell which answers are wrong. The poem has pairs of rhyming phrases and some phrases that come in rhyming sets of threes (C). There is a regular rhythm to the poem (A). There are triplets as well as couplets (B). Nothing is epic about the poem (D), and there are active as well as passive verbs (E).
- 49 B From the lines "You care as little what the Poets teach, As you regard at Church what Parsons preach" (lines 4–5), it is clear that the author thinks people disregard what's said in church (B). It is not clear from the poem that the speaker thinks church is boring, only that he or she is aware that others do (A). There is no evidence that there is gossip in the church (C) or that the speaker considers the church a place for hypocrites (D). She does not compare church and state's superiority, but suggests only that people learn little from either (E).
- 50 B The lines are sarcastic in that the speaker is mocking the people by saying that they learn as little from theater as they do from church (B). They are not an exaggeration (A). Although the tone is negative, it is not condemning (C). The speaker does not admire the theatergoers (D). In order for something to be parodical, it must be copying something else (E).
- 51 D The poem states that people do everything in church and theater except conduct contests (D). They "ogle" (line 10) (A). They "snore" (line 8) (B). They "roar" (heckle the stage) (line 9) (C). They "get dully drunk" (line 9) (E).
- 52 B The phrase "devoutly snore" is an ironic, satirical attack on the people (B), who the author believes are insufficiently attentive at church services and the theatre both. The poet does not sincerely believe that sleeping is a pious act (A), nor that people sleeping in pews are being respectfully quiet (E). He is lamenting the lack

of respect that people show for church and the theatre, but he is not criticizing people for staying up too late at night (D), and he believes that the problem lies with the people, not the services themselves (C).

- 53 D Each line of the poem has ten syllables. If “Y’ ” weren’t elided with the following syllable, this line would have eleven syllables (uh-oh) so it’s abbreviated to keep the meter even (D). Remember: You don’t need any outside knowledge, so (A) can’t be the answer. There is no evidence that the poet wanted to save copying time (B). In order to be alliteration, the similar sounds must be close together (C). A new subject is not being addressed (E).
- 54 C The first paragraph introduces what people think about pirates. The second paragraph is about how pirates feel guilty, so (C) is the best answer. Answer choice (A) is too general; the second paragraph doesn’t really elaborate. There are no opposing viewpoints (B). The second paragraph does not justify the pirates’ actions (D). The purpose of paragraph two is not to cite popular culture but rather to talk about pirates’ feelings of guilt (E).
- 55 D The author supposes that pirates feel so guilty that they live with the constant hell of their consciences, so (D) is the best answer, in that the student is wracked with guilt. The pirates do not atone for their actions or turn themselves into the police (A). According to the author, the pirates think a lot about their actions (B). There are no accusations in the passage (C). There is no evidence that the pirates feel justified in their actions (E).
- 56 C The sea is compared to a highway, so (C) is the correct answer. None of the other answers is a comparison between two things.
- 57 A The writing uses a lot of flowery adjectives and long sentences, so (A) is the best answer. The subject is not particularly simple (B). There are no unanswered questions (C). Although the author

does seem to be against the pirates, the prose itself is not biased (D). The author does not anticipate any objections or alternative interpretations (E).

- 58 B The pirates hide out when they are not plundering, so “ensconces” is the best answer (B). None of the other words has the correct meaning.
- 59 E The victims’ relatives believe they were lost “from the inclemencies of the elements”—i.e., the harsh weather (a storm) (E). There is no evidence that the relatives believe the victims died of disease (A) or that they were murdered by pirates (B). There is no mention of slavery (C) or that the victims ran away (D).
- 60 A The author says “every man, whether civilized or savage, has interwoven in his constitution a moral sense,” so it is clear that he believes in a general conscience that all humans have (A). There is no mention of God or a deity (B) or a higher court (C). The only punishment the author talks about is the punishment of the pirates’ consciences (D). The author does not discuss how upbringing (or nurture) affects a moral code (E).
- 61 D The line can be translated as “pirates act on the saying ‘dead men tell no tales’ and kill all their victims so they won’t be around to bear witness to the crime.” Therefore, the word “practically” tells us that there is logic behind the killings (D). This part of the passage does not speak of remorse (A). All the victims were indeed killed (B). The pirates were motivated by greed, yes, but they killed their victims so they (the pirates) wouldn’t get caught (C). The word “practically” means “in a practical way” here, not “an uncertain amount” (E).
- 62 B The author proves that conscience is haunting by quoting a pirate song that supports his point (B). The author is unlikely to find his or her own narrative boring (A). The song supports the author’s point, so he is obviously not introducing a contrasting

opinion (C). The song is offered as an example of a previous point, not a point still to come (D). It is impossible to prove that the author is pandering to certain readers (E).



Completely darken bubbles with a No. 2 pencil. If you make a mistake, be sure to erase well; completely. Erase all stray marks.

1. YOUR NAME: First _____ Middle _____ Last _____	2. DATE: _____ / _____ / _____
SIGNATURE: _____	3. HOME ADDRESS: First _____ Street _____ Apt. or Unit _____
4. CITY: _____	5. STATE: _____ ZIP CODE: _____

IMPORTANT: Please fill in these boxes exactly as shown on the book cover of your test book.

2. TEST FORM _____

6. DATE OF BIRTH		
Month	Day	Year
(A) JAN	(B) 1	(C) 19
(D) FEB	(E) 2	(F) 9
(G) MAR	(H) 3	(I) 0
(J) APR	(K) 4	(L) 1
(M) MAY	(N) 5	(O) 2
(P) JUN	(Q) 6	(R) 3
(S) JUL	(T) 7	(U) 4
(V) AUG	(W) 8	(X) 5
(Y) SEP	(Z) 9	(A) 6
(B) OCT	(C) 10	(D) 7
(E) NOV	(F) 11	(G) 8
(H) DEC	(I) 12	(J) 9

3. TEST CODE _____	4. REGISTRATION NUMBER _____
-----------------------	---------------------------------

7. GENDER (A) MALE (B) FEMALE



5. YOUR NAME First 4 letters of last name		
(A) A	(B) B	(C) C
(D) D	(E) E	(F) F
(G) G	(H) H	(I) I
(J) J	(K) K	(L) L
(M) M	(N) N	(O) O
(P) P	(Q) Q	(R) R
(S) S	(T) T	(U) U
(V) V	(W) W	(X) X
(Y) Y	(Z) Z	(A) A
(B) B	(C) C	(D) D
(E) E	(F) F	(G) G
(H) H	(I) I	(J) J
(K) K	(L) L	(M) M
(N) N	(O) O	(P) P
(Q) Q	(R) R	(S) S
(T) T	(U) U	(V) V
(W) W	(X) X	(Y) Y
(Z) Z	(A) A	(B) B

Test 1 Start with number 1 for each new section. If a section has fewer questions than answer spaces, leave the extra answer spaces blank.

1. (A) (B) (C) (D) (E) 14. (A) (B) (C) (D) (E) 21. (A) (B) (C) (D) (E) 41. (A) (B) (C) (D) (E)
2. (A) (B) (C) (D) (E) 15. (A) (B) (C) (D) (E) 22. (A) (B) (C) (D) (E) 42. (A) (B) (C) (D) (E)
3. (A) (B) (C) (D) (E) 16. (A) (B) (C) (D) (E) 23. (A) (B) (C) (D) (E) 43. (A) (B) (C) (D) (E)
4. (A) (B) (C) (D) (E) 17. (A) (B) (C) (D) (E) 24. (A) (B) (C) (D) (E) 44. (A) (B) (C) (D) (E)
5. (A) (B) (C) (D) (E) 18. (A) (B) (C) (D) (E) 25. (A) (B) (C) (D) (E) 45. (A) (B) (C) (D) (E)
6. (A) (B) (C) (D) (E) 19. (A) (B) (C) (D) (E) 26. (A) (B) (C) (D) (E) 46. (A) (B) (C) (D) (E)
7. (A) (B) (C) (D) (E) 20. (A) (B) (C) (D) (E) 27. (A) (B) (C) (D) (E) 47. (A) (B) (C) (D) (E)
8. (A) (B) (C) (D) (E) 21. (A) (B) (C) (D) (E) 28. (A) (B) (C) (D) (E) 48. (A) (B) (C) (D) (E)
9. (A) (B) (C) (D) (E) 22. (A) (B) (C) (D) (E) 29. (A) (B) (C) (D) (E) 49. (A) (B) (C) (D) (E)
10. (A) (B) (C) (D) (E) 23. (A) (B) (C) (D) (E) 30. (A) (B) (C) (D) (E) 50. (A) (B) (C) (D) (E)
11. (A) (B) (C) (D) (E) 24. (A) (B) (C) (D) (E) 31. (A) (B) (C) (D) (E) 51. (A) (B) (C) (D) (E)
12. (A) (B) (C) (D) (E) 25. (A) (B) (C) (D) (E) 32. (A) (B) (C) (D) (E) 52. (A) (B) (C) (D) (E)
13. (A) (B) (C) (D) (E) 26. (A) (B) (C) (D) (E) 33. (A) (B) (C) (D) (E) 53. (A) (B) (C) (D) (E)
14. (A) (B) (C) (D) (E) 27. (A) (B) (C) (D) (E) 34. (A) (B) (C) (D) (E) 54. (A) (B) (C) (D) (E)
15. (A) (B) (C) (D) (E) 28. (A) (B) (C) (D) (E) 35. (A) (B) (C) (D) (E) 55. (A) (B) (C) (D) (E)

Test 2 Start with number 1 for each new section. If a section has fewer questions than answer spaces, leave the extra answer spaces blank.

1. (A) (B) (C) (D) (E) 14. (A) (B) (C) (D) (E) 21. (A) (B) (C) (D) (E) 41. (A) (B) (C) (D) (E)
2. (A) (B) (C) (D) (E) 15. (A) (B) (C) (D) (E) 22. (A) (B) (C) (D) (E) 42. (A) (B) (C) (D) (E)
3. (A) (B) (C) (D) (E) 16. (A) (B) (C) (D) (E) 23. (A) (B) (C) (D) (E) 43. (A) (B) (C) (D) (E)
4. (A) (B) (C) (D) (E) 17. (A) (B) (C) (D) (E) 24. (A) (B) (C) (D) (E) 44. (A) (B) (C) (D) (E)
5. (A) (B) (C) (D) (E) 18. (A) (B) (C) (D) (E) 25. (A) (B) (C) (D) (E) 45. (A) (B) (C) (D) (E)
6. (A) (B) (C) (D) (E) 19. (A) (B) (C) (D) (E) 26. (A) (B) (C) (D) (E) 46. (A) (B) (C) (D) (E)
7. (A) (B) (C) (D) (E) 20. (A) (B) (C) (D) (E) 27. (A) (B) (C) (D) (E) 47. (A) (B) (C) (D) (E)
8. (A) (B) (C) (D) (E) 21. (A) (B) (C) (D) (E) 28. (A) (B) (C) (D) (E) 48. (A) (B) (C) (D) (E)
9. (A) (B) (C) (D) (E) 22. (A) (B) (C) (D) (E) 29. (A) (B) (C) (D) (E) 49. (A) (B) (C) (D) (E)
10. (A) (B) (C) (D) (E) 23. (A) (B) (C) (D) (E) 30. (A) (B) (C) (D) (E) 50. (A) (B) (C) (D) (E)
11. (A) (B) (C) (D) (E) 24. (A) (B) (C) (D) (E) 31. (A) (B) (C) (D) (E) 51. (A) (B) (C) (D) (E)
12. (A) (B) (C) (D) (E) 25. (A) (B) (C) (D) (E) 32. (A) (B) (C) (D) (E) 52. (A) (B) (C) (D) (E)
13. (A) (B) (C) (D) (E) 26. (A) (B) (C) (D) (E) 33. (A) (B) (C) (D) (E) 53. (A) (B) (C) (D) (E)
14. (A) (B) (C) (D) (E) 27. (A) (B) (C) (D) (E) 34. (A) (B) (C) (D) (E) 54. (A) (B) (C) (D) (E)
15. (A) (B) (C) (D) (E) 28. (A) (B) (C) (D) (E) 35. (A) (B) (C) (D) (E) 55. (A) (B) (C) (D) (E)

Test 3 Start with number 1 for each new section. If a section has fewer questions than answer spaces, leave the extra answer spaces blank.

- | | | | |
|---------------|---------------|---------------|---------------|
| 1. A B C D E | 16. A B C D E | 31. A B C D E | 46. A B C D E |
| 2. A B C D E | 17. A B C D E | 32. A B C D E | 47. A B C D E |
| 3. A B C D E | 18. A B C D E | 33. A B C D E | 48. A B C D E |
| 4. A B C D E | 19. A B C D E | 34. A B C D E | 49. A B C D E |
| 5. A B C D E | 20. A B C D E | 35. A B C D E | 50. A B C D E |
| 6. A B C D E | 21. A B C D E | 36. A B C D E | 51. A B C D E |
| 7. A B C D E | 22. A B C D E | 37. A B C D E | 52. A B C D E |
| 8. A B C D E | 23. A B C D E | 38. A B C D E | 53. A B C D E |
| 9. A B C D E | 24. A B C D E | 39. A B C D E | 54. A B C D E |
| 10. A B C D E | 25. A B C D E | 40. A B C D E | 55. A B C D E |
| 11. A B C D E | 26. A B C D E | 41. A B C D E | 56. A B C D E |
| 12. A B C D E | 27. A B C D E | 42. A B C D E | 57. A B C D E |
| 13. A B C D E | 28. A B C D E | 43. A B C D E | 58. A B C D E |
| 14. A B C D E | 29. A B C D E | 44. A B C D E | 59. A B C D E |
| 15. A B C D E | 30. A B C D E | 45. A B C D E | 60. A B C D E |
| | | | 61. A B C D E |

Test 4 Start with number 1 for each new section. If a section has fewer questions than answer spaces, leave the extra answer spaces blank.

- | | | | |
|---------------|---------------|---------------|---------------|
| 1. A B C D E | 16. A B C D E | 31. A B C D E | 46. A B C D E |
| 2. A B C D E | 17. A B C D E | 32. A B C D E | 47. A B C D E |
| 3. A B C D E | 18. A B C D E | 33. A B C D E | 48. A B C D E |
| 4. A B C D E | 19. A B C D E | 34. A B C D E | 49. A B C D E |
| 5. A B C D E | 20. A B C D E | 35. A B C D E | 50. A B C D E |
| 6. A B C D E | 21. A B C D E | 36. A B C D E | 51. A B C D E |
| 7. A B C D E | 22. A B C D E | 37. A B C D E | 52. A B C D E |
| 8. A B C D E | 23. A B C D E | 38. A B C D E | 53. A B C D E |
| 9. A B C D E | 24. A B C D E | 39. A B C D E | 54. A B C D E |
| 10. A B C D E | 25. A B C D E | 40. A B C D E | 55. A B C D E |
| 11. A B C D E | 26. A B C D E | 41. A B C D E | 56. A B C D E |
| 12. A B C D E | 27. A B C D E | 42. A B C D E | 57. A B C D E |
| 13. A B C D E | 28. A B C D E | 43. A B C D E | 58. A B C D E |
| 14. A B C D E | 29. A B C D E | 44. A B C D E | 59. A B C D E |
| 15. A B C D E | 30. A B C D E | 45. A B C D E | 60. A B C D E |
| | | | 61. A B C D E |
| | | | 62. A B C D E |

About the Author

Allison Amend has tutored and taught test preparation for the SAT, SAT Subject Tests, and the GRE at The Princeton Review since 2000. She is a graduate of Stanford University and holds an MFA in fiction from the Iowa Writers' Workshop. She lives in New York, where in her non-Princeton Review life she is a novelist.

This Book Includes Passages From:

“Elegy” (1927) by Edna St. Vincent Millay

Moby Dick (1851) by Herman Melville

“Harrison Bergeron” (1950) from *Welcome to the Monkey House* by Kurt Vonnegut *I Know Why the Caged Bird Sings* (1969) by Maya Angelou

Waiting (1999) by Ha Jin

Washington Square (1881) by Henry James “A Pilgrim’s Solace” (1612) by Anonymous

“Brass Spittoons” (1927) by Langston Hughes

“There Is No Frigate Like a Book” (1890) by Emily Dickinson

“The Dying Christian to His Soul” (1712) by Alexander Pope

“Madman’s Song” (1921) by William Rose Benet

Pygmalion (1916) by George Bernard Shaw *Our American Cousin* (1858) by Tom Taylor “Ripe Figs” (1893) from *Bayou Folk* by Kate Chopin “On His Deceased Wife” (1658) by John Milton

The Shoemaker’s Holiday (1599) by Thomas Dekker “Fable” (1899) by Stephen Crane

Mansfield Park (1814) by Jane Austen

“Blue Girls” (1927) by John Crowe Ransom

“Promises Like Pie-Crust” (1861) by Christina Georgina Rossetti *Essays, Civil and Moral* (1597) by Francis Bacon “The Errand” (1996) from *The Spirit Level* by Seamus Heaney *Their Eyes Were Watching God* (1937) by Zora Neale Hurston “The Mower to the Glowworms” (1650) by Andrew Marvell

Fences (1986) a play by August Wilson *A White Heron* (1886) by Sarah Orne Jewett “The Author to Her Book” (1678) by Anne Bradstreet

Sydney in 1848 by Joseph Fowles

The Tragedy of Coriolanus (1623) by William Shakespeare “We Too Shall Sleep” (1899) by Archibald Lampman

An Autumn Fan (1910) by Sui Sin Far

“The Triumph of Time” (1866) by A. C. Swinburne

The Supper at Elsinore (1934) by Karen Christenze Dinesen *The History of the Decline and Fall of the Roman Empire* (1776) by Edward Gibbon

“To My Honoured Kinsman John Driden, of Chesterton, in the County of Huntingdon, Esq.” (1697) by John Dryden “To My Own Soul” (1847) by Swami Vivekananda

“The City Heiress” (1682) by Aphra Behn

The Pirates Own Book (1837) Charles Ellms

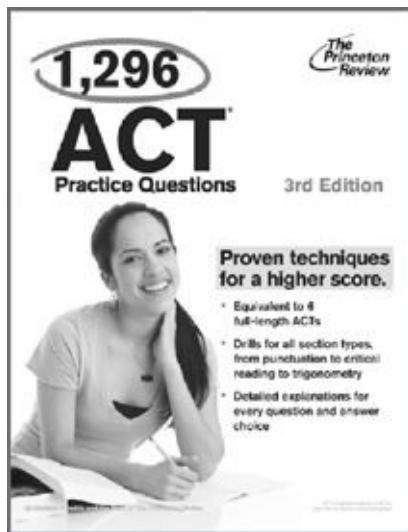
Navigate the admissions process with more guidance from the experts.

Get the scores you need:

1,296 ACT Practice Questions, 3rd Edition

978-0-307-94570-9 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94592-1



Cracking the ACT, 2013 Edition

978-0-307-94535-8 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94540-2

Cracking the ACT with DVD, 2013 Edition

978-0-307-94536-5 • \$31.99/\$37.99 Can.

Cracking the SAT, 2013 Edition

978-0-307-94478-8 • \$21.99/\$25.99 Can.

eBook: 978-0-307-94479-5

Cracking the SAT with DVD, 2013 Edition

978-0-307-94480-1 • \$34.99/\$41.99 Can.

English and Reading Workout for the ACT, 2nd Edition

978-0-307-94594-5 • \$16.99/\$19.99 Can.

eBook: 978-0-307-94596-9

Math and Science Workout for the ACT, 2nd Edition

978-0-307-94595-1 • \$16.99/\$19.99 Can.

eBook: 978-0-307-94597-6

Essential ACT (Flashcards)

978-0-375-42806-7 • \$17.99/\$19.99 Can.

Essential SAT Vocabulary (Flashcards)

978-0-375-42964-4 • \$16.99/\$21.99 Can.

Find and fund the best school for you:

The Best 377 Colleges, 2013 Edition

978-0-307-94487-0 • \$23.99/\$27.99 Can.

Enhanced eBook: 978-0-307-94601-0

Enhanced eBook (iBooks): 978-0-307-94600-3

College Essays that Made a Difference, 5th Edition

978-0-307-94521-1 • \$13.99/\$16.99 Can.

eBook: 978-0-307-94522-8

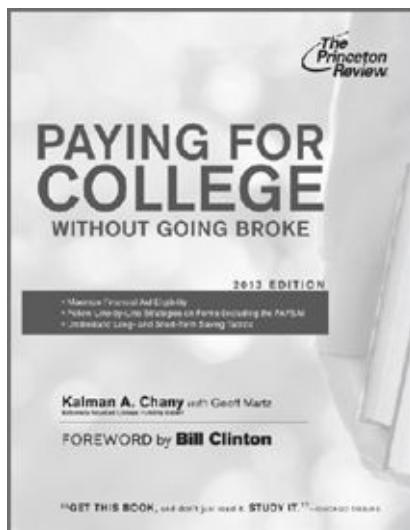
The Complete Book of Colleges, 2013 Edition

978-0-307-94492-4 • \$26.99/\$32.00 Can.

Paying for College Without Going Broke, 2013 Edition

978-0-307-94532-7 • \$20.00/\$24.00 Can.

eBook: 978-0-307-94533-4



Boost your scores on the SAT Subject Tests:

Cracking the SAT Biology E/M Subject Test, 2013–2014 Edition

978-0-307-94552-5 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94572-3

Cracking the SAT Chemistry Subject Test, 2013–2014 Edition

978-0-307-94556-3 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94576-1

Cracking the SAT French Subject Test, 2013–2014 Edition

978-0-307-94557-0 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94577-8

Cracking the SAT Literature Subject Test, 2013–2014 Edition

978-0-307-94553-2 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94573-0

Cracking the SAT Math 1 & 2 Subject Tests, 2013–2014 Edition

978-0-307-94554-9 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94574-7



Cracking the SAT Physics Subject Test, 2013–2014 Edition

978-0-307-94555-6 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94575-4

Cracking the SAT Spanish Subject Test, 2013–S2014 Edition

978-0-307-94559-4 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94579-2

Cracking the SAT U.S. & World History Tests, 2013–S2014 Edition

978-0-307-94558-7 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94578-5

Ace the APs:

Cracking the AP Biology Exam, 2013 Edition (Revised)

978-0-307-94633-1 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94580-8

Cracking the AP Calculus AB & BC Exams, 2013 Edition

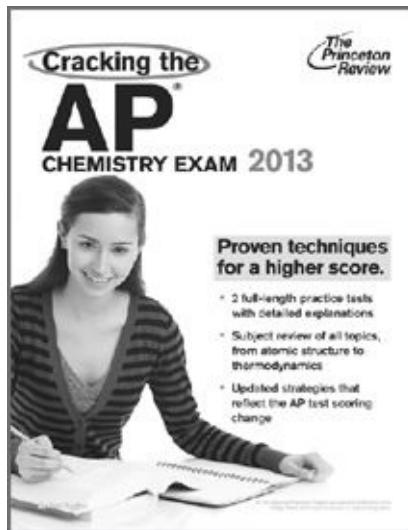
978-0-307-94486-3 • \$19.99/\$23.99 Can.

eBook: 978-0-307-94451-1

Cracking the AP Chemistry Exam, 2013 Edition

978-0-307-94488-7 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94452-8



Cracking the AP Economics Macro & Micro Exams, 2013 Edition

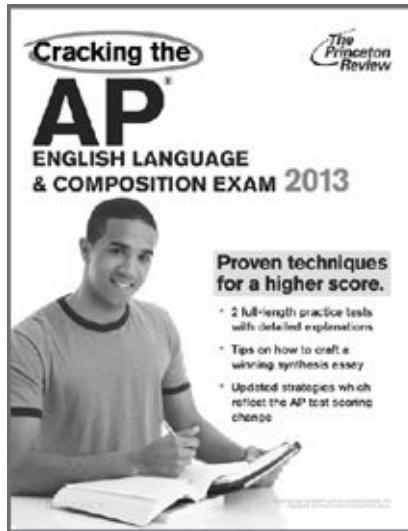
978-0-307-94509-9 • \$18.00/\$21.00 Can.

eBook: 978-0-307-94581-5

Cracking the AP English Language & Composition Exam, 2013 Edition

978-0-307-94511-2 • \$18.00/\$21.00 Can.

eBook: 978-0-307-94582-2



Cracking the AP English Literature & Composition Exam, 2013 Edition

978-0-307-94512-9 • \$18.00/\$21.00 Can.

eBook: 978-0-307-94583-9

Cracking the AP Environmental Science Exam, 2013 Edition

978-0-307-94513-6 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94584-6

Cracking the AP European History Exam, 2013 Edition

978-0-307-94489-4 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94453-5

Cracking the AP Human Geography Exam, 2013 Edition

978-0-307-94514-3 • \$18.00/\$21.00 Can.

Cracking the AP Physics B Exam, 2013 Edition

978-0-307-94515-0 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94585-3

Cracking the AP Physics C Exam, 2013 Edition

978-0-307-94516-7 • \$18.99/\$21.99 Can.

Cracking the AP Psychology Exam, 2013 Edition

978-0-307-94517-4 • \$18.00/\$21.00 Can.

eBook: 978-0-307-94586-0

Cracking the AP Spanish Exam with Audio CD, 2013 Edition

978-0-307-94518-1 • \$24.99/\$28.99 Can.

Cracking the AP Statistics Exam, 2013 Edition

978-0-307-94519-8 • \$19.99/\$23.99 Can.

Cracking the AP U.S. Government & Politics Exam, 2013 Edition

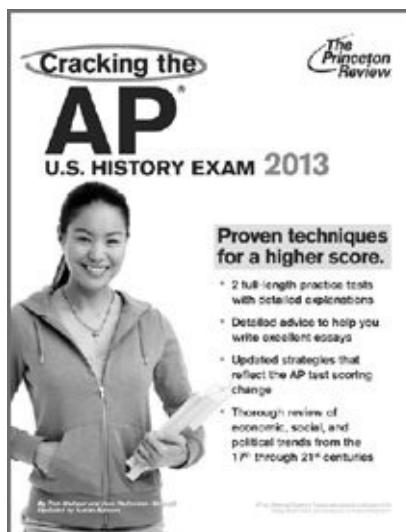
978-0-307-94520-4 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94587-7

Cracking the AP U.S. History Exam, 2013 Edition

978-0-307-94490-7 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94447-4



Cracking the AP World History Exam, 2013 Edition

978-0-307-94491-7 • \$18.99/\$21.99 Can.

eBook: 978-0-307-94445-0

Essential AP Biology (Flashcards)

978-0-375-42803-6 • \$18.99/\$20.99 Can.

Essential AP Psychology (Flashcards)

978-0-375-42801-2 • \$18.99/\$20.99 Can.

Essential AP U.S. Government & Politics (Flashcards)

978-0-375-42804-3 • \$18.99/\$20.99 Can.

Essential AP U.S. History (Flashcards)

978-0-375-42800-5 • \$18.99/\$20.99 Can.

Essential AP World History (Flashcards)

978-0-375-42802-9 • \$18.99/\$20.99 Can.



Available everywhere books are sold and at
PrincetonReviewBooks.com

