

SAT^{*} II SUCCESS

Literature

Margaret Moran
W. Frances Holder

THOMSON

PETERSON'S

Australia • Canada • Mexico • Singapore • Spain • United Kingdom • United States

www.theallpapers.com



About The Thomson Corporation and Peterson's

With revenues approaching US\$6 billion, The Thomson Corporation (www.thomson.com) is a leading global provider of integrated information solutions for business, education, and professional customers. Its Learning businesses and brands (www.thomsonlearning.com) serve the needs of individuals, learning institutions, and corporations with products and services for both traditional and distributed learning.

Peterson's, part of The Thomson Corporation, is one of the nation's most respected providers of lifelong learning online resources, software, reference guides, and books. The Education SupersiteSM at www.petersons.com—the Internet's most heavily traveled education resource—has searchable databases and interactive tools for contacting U.S.-accredited institutions and programs. In addition, Peterson's serves more than 105 million education consumers annually.

Editorial Development: Sonya Kapoor Turner

For more information, contact Peterson's, 2000 Lenox Drive, Lawrenceville, NJ 08648; 800-338-3282; or find us on the World Wide Web at www.petersons.com/about.

COPYRIGHT © 2002 Peterson's, a division of Thomson Learning, Inc.
Thomson LearningTM is a trademark used herein under license.

Previous edition, © 2001

ALL RIGHTS RESERVED. No part of this work covered by the copyright herein may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution, or information storage and retrieval systems—without the prior written permission of the publisher.

For permission to use material from this text or product, contact us by
Phone: 800-730-2214
Fax: 800-730-2215
Web: www.thomsonrights.com

ISBN 0-7689-0959-7

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1 04 03 02

ACKNOWLEDGMENTS

“Address to the Graduating Class” from ESSAYS, SPEECHES AND PUBLIC LETTERS by William Faulkner, edited by James B. Meriwether. Copyright 1965 by Random House, Inc. Used by permission of Random House, Inc. and The Random House Group Ltd.

“The Soul selects her own Society” reprinted by permission of the publishers and the Trustees of Amherst College from THE POEMS OF EMILY DICKINSON, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press. Copyright 1951, 1955, 1979 by The President and Fellows of Harvard College.

“July Storm” from DOWN HALF THE WORLD by Elizabeth Coatsworth. Copyright 1968 by Elizabeth Coatsworth Beston. Reprinted by permission of Simon & Schuster.

“Night Clouds” from THE COMPLETE POETICAL WORKS OF AMY LOWELL. Copyright 1955 by Houghton Mifflin Co. Renewed 1983 by Houghton Mifflin Co., Brinton P. Roberts and G. D’Andelot Belin, Esq. Reprinted by permission of Houghton Mifflin Co. All rights reserved.

“There’s a certain slant of light” reprinted by permission of the publishers and the Trustees of Amherst College from THE POEMS OF EMILY DICKINSON, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press. Copyright 1951, 1955, 1979 by The President and Fellows of Harvard College.

CONTENTS

Quick Reference Guide	vii
Table of Literary Works.....	ix
Red Alert	
Top 10 Strategies for Acing the Test	1
10 Facts About the SAT II: Literature Test.....	2
Scoring High on the SAT II: Literature Test.....	6
Practice Plan for Studying for the SAT II: Literature Test ...	9
The Panic Plan	13
Why Take the Diagnostic Test?	15
Diagnostic Test.....	17
Answers and Explanations.....	37
Chapter 1 Strategies for the SAT II: Literature Test	53
Chapter 2 Elements of Prose	63
Practice Set	86
Answers and Explanations.....	90
Chapter 3 Elements of Poetry.....	93
Practice Set	112
Answers and Explanations.....	114
Chapter 4 A Quick Review of Literary Terms	117
Chapter 5 A Quick Review of Usage.....	129
Practice Test 1.....	137
Answers and Explanations.....	158
Practice Test 2.....	171
Answers and Explanations.....	193
Practice Test 3.....	209
Answers and Explanations.....	221
Practice Test 4.....	245
Answers and Explanations.....	268
Practice Test 5.....	281
Answers and Explanations.....	305

QUICK REFERENCE GUIDE

Analyzing Poetry Chart.....	106
Analyzing Prose Chart.....	84
Analyzing the Questions: Strategies for Determining Answers	60
Attacking the Questions: Practical Advice.....	59
Basic Information About the SAT II: Literature Test.....	54
Character and Characterization in Poetry	103
Character and Characterization in Prose	79
Elements of Style: The Poet's Techniques.....	100
Elements of Style: Language Use in Prose	77
Form in Poetry.....	95
Form in Prose	69
Meaning in Context	104
Meaning and Message in Poetry	94
Meaning and Message in Prose	65
Organizational Patterns in Prose	72
Reading Effectively: Techniques for the SAT II Poetry Selections	108

6 IMPORTANT STRATEGIES

1. Highlight the key words in the question so you will know what you are looking for in the answer choices.
2. With a *not/except* question, ask yourself if an answer choice is true about the subject of the question. If it is true, cross it off and keep checking answers.
3. If you aren't sure about an answer, but you know something about the question, eliminate what you know is wrong and make an educated guess.
4. All parts of an answer choice must be correct for the answer to be correct.
5. Don't rely on your memory; refer to the passage. For poetry, read a line or two above and below the reference.
6. Read all the choices before you choose your answer. A snap judgment could cost you a quarter point.

QUICK REFERENCE GUIDE

Reading Effectively: Techniques for the SAT II Prose	
Selections	81
Tone in Poetry	97
Tone in Prose	73
Voice in Poetry	98
Voice in Prose	75
For additional review material, be sure to read the	
“Answers and Explanations”	
Diagnostic Test	17
Practice Test 1	137
Practice Test 2	171
Practice Test 3	209
Practice Test 4	245
Practice Test 5	281

TABLE OF LITERARY WORKS

The following list represents all the works of literature discussed in this book:

DIAGNOSTIC TEST

Robert Burns, "My Heart's in the Highlands"	20
William Faulkner, "Address to the Graduating Class, University High School, Oxford, Mississippi"	23
Alfred, Lord Tennyson, "The Splendor Falls"	26
Henry David Thoreau, from <i>Civil Disobedience</i>	28
Emily Dickinson, "The Soul selects her own Society—"	31
William Shakespeare, from <i>A Midsummer Night's Dream</i>	33

CHAPTER 2

Thomas Paine, from <i>The Crisis</i>	86
--	----

CHAPTER 3

William Shakespeare, "Sonnet 29"	112
--	-----

PRACTICE TEST 1

William Shakespeare, "Sonnet 18"	140
Ralph Waldo Emerson, from <i>Self-Reliance</i>	142
Elizabeth Coatsworth, "July Storm"	145
Amy Lowell, "Night Clouds"	145
Charles Dickens, from <i>Great Expectations</i>	148
Gerard Manley Hopkins, "Spring"	151
Abigail Adams, "Letter to Her Daughter from the New White House"	153
William Blake, "Holy Thursday"	156

PRACTICE TEST 2

Hector St. John de Crèvecoeur, from the third essay of <i>Letters from an American Farmer</i>	174
Robert Browning, "My Last Duchess"	177
Paul Laurence Dunbar, "Douglass"	181
James Boswell, from "Feelings" in <i>The Life of Samuel Johnson</i>	183
William Cullen Bryant, "To a Waterfowl"	186
George Herbert, "Easter Wings"	188
Charlotte Brontë, from <i>Jane Eyre</i>	190

PRACTICE TEST 3

Oliver Wendell Holmes, “Old Ironsides”	212
John Bunyan, from “Vanity Fair” in <i>Pilgrim’s Progress</i>	215
Edgar Allan Poe, “Eldorado”	218
William Blake, “London”	220
William Wordsworth, “London, 1802”	220
Mark Twain, “Advice to Little Girls”	223
Christina Rossetti, “A Birthday”	226
Charles Dickens, from <i>Hard Times</i>	228

PRACTICE TEST 4

George Gordon, Lord Byron, “The Destruction of Sennacherib” . .	248
Mark Twain, from <i>Roughing It</i>	250
William Shakespeare, “Sonnet 55”	253
Mary Shelley, from “Introduction” to <i>Frankenstein</i>	255
Paul Laurence Dunbar, “We Wear the Mask”	260
Walt Whitman, from “Preface” to the 1855 Edition of <i>Leaves of Grass</i>	262
Oliver Wendell Holmes, “The Chambered Nautilus”	265

PRACTICE TEST 5

Emil Brugsch Bey, from “Finding the Pharaoh”	284
Emily Dickinson, “There’s a certain Slant of light”	287
Mary Wollstonecraft, from <i>A Vindication of the Rights of Women</i>	289
William Blake, “The Lamb”	293
William Blake, “The Tiger”	293
H.D., “Heat”	296
Benjamin Franklin, from “Dialogue Between Gout and Mr. Franklin”	298
James Russell Lowell, “The First Snowfall”	302

RED ALERT

TOP 10 STRATEGIES FOR ACING THE TEST

PREPARING FOR THE TEST

1. Read the “10 Facts About the SAT II: Literature Test” on pages 2–5 in this book.
2. Choose your Practice Plan from pages 9–13 in this book.
3. Choose a place and time to study every day, and stick to your routine and your plan.
4. Even though they are time-consuming, complete the *Diagnostic* and *Practice Tests* in this book. They will give you just what they promise: practice—practice in reading and following the directions, practice in pacing yourself, and practice in understanding and answering multiple-choice questions.

THE NIGHT BEFORE THE TEST

5. Assemble what you will need for the test: your admission materials, four number 2 pencils, two pens, and a watch (without an alarm). Put these items in a place where you will not forget them in the morning.
6. Don’t cram. Relax. Go to a movie, visit a friend—but not one who is taking the test with you. Get a good night’s sleep.

THE DAY OF THE TEST

7. Wear comfortable clothes. If you have a lucky color or a lucky piece of clothing or jewelry, wear it—so long as you won’t distract anyone else. Take along a lucky charm if you have one.
8. If you do not usually eat a big breakfast, this is not the morning to change your routine, but it is probably a good idea to eat something nutritious if you can.
9. Remember to pace yourself. Write down your pacing schedule on the test booklet page if you need to.
10. If you feel yourself getting anxious, concentrate on taking a couple of deep breaths.

10 FACTS ABOUT THE SAT II: LITERATURE TEST

1. UNLIKE THE SAT I TEST, WHICH ASSESSES CRITICAL READING AND THINKING, THE SAT II TESTS ASSESS SPECIFIC KNOWLEDGE.

The twenty-two SAT II tests, formerly known as the College Board Achievement Tests, assess student knowledge in specific subject areas. The tests are one hour each and, except for the Writing Test, use a multiple-choice format to test knowledge of subjects such as biology, mathematics, world history, and modern Hebrew. Some of the foreign language tests have a listening component. The SAT II: Writing Test has both a 20-minute essay section and a 40-minute multiple-choice section.

2. THE SAT II: LITERATURE TEST ASSESSES YOUR SKILL AND ABILITY IN READING LITERARY WORKS.

Study Strategy

Learn about the different types of multiple-choice questions in Chapter 1.

The College Board descriptive information about the SAT II: Literature Test states that it assesses how well a student has learned to read literary works. You are expected to have a “working knowledge” of basic literary terms and be able to answer questions about a work of literature related to its:

- meaning,
- form,
- tone,
- narrative voice,
- style,
- characters and characterization,
- meaning in context.

You will probably find that most passages have questions about meaning and form. These will ask you about the theme of the piece, its major points, arguments, and its overall effect on the reader as well as the structure, genre, and method of organization of the work.

Questions about tone may ask you about the emotion or attitude of the author toward the characters, subject, and audience. You may also find questions about the speaker such as the speaker’s attitude toward the other characters or the audience and whether the author and the speaker are one and the same. Characters in selections present opportunities for questions about their traits, actions, attitudes, and emotions as well as how the author develops his or her characters. Questions about the use of language by the author assess your familiarity and understanding of figures of speech and the use of imagery and diction. You will also find some questions that ask you for word meanings and the meaning of phrases and lines within the context of the selection.

3. THE SAT II: LITERATURE TEST COVERS DIFFERENT GENRES.

Study Strategy

See Chapters 2 and 3 for more about analyzing prose and poetry.

All the selections in the SAT II: Literature Test come from works of English and American literature written from the Renaissance to the present. The works represent poetry, fiction, nonfiction, and drama. A test has six to eight selections, which are about evenly divided between poetry and prose. The number of questions for a selection ranges from four to twelve, and there are approximately sixty multiple-choice questions on the test.

The College Board breaks the time frame of the literature used in the test into the following periods:

- 30 percent is based on literature of the Renaissance and 17th century;
- 30 percent is based on literature of the 18th and 19th centuries;
- 40 percent is based on literature of the 20th century.

The information about the test says that students are not expected to have read the selections on the test. It is assumed that if you have learned the skills of literary analysis well and know what is characteristic of certain periods and certain authors, you will be able to successfully analyze pieces you have never seen before.

4. THE SAT II: LITERATURE TEST ASKS ONLY MULTIPLE-CHOICE QUESTIONS.

Study Strategy

See Chapters 2 and 3 for specific information about answering questions on poetry and on prose.

The SAT II: Literature Test does not contain an essay section. The test is made up of approximately sixty multiple-choice questions. The questions are not arranged in order of difficulty, so you will not find all the easy questions at the beginning and all the difficult ones at the end.

The test uses a variety of types and prompts for its questions. You may find EXCEPT, LEAST, and NOT (reverse true/false) questions. There may also be tiered, or multistep, questions that use Roman numerals for the first part and the usual five-choice responses for the second part. Some questions will refer you to specific words or lines in the test. Some prompts may be questions and some may be sentence completions. All will require you ultimately to choose the best response from among five possible answers.

5. PACING YOURSELF IS IMPORTANT IN ANSWERING QUESTIONS ON THE SAT II: LITERATURE TEST.

Study Strategy

See Chapter 1 for more on pacing.

You will have 60 minutes to answer approximately sixty questions. That means reading the selection, reading the question and the five answers, checking the selection to make sure of your answer, and marking the correct answer oval on the answer sheet. You may not be able to answer all sixty questions, but you will not be penalized for questions that are left unanswered. A pacing strategy will help you answer more questions.

6. EDUCATED GUESSING CAN HELP.

Study Strategy

See “Scoring High” for more information on how scores are computed.

While your score will not be affected by unanswered questions, each question that is answered incorrectly will result in a quarter-point deduction. In computing your score, the College Board awards one point for each correct answer and deducts a quarter point for each incorrect answer. The College Board suggests guessing an answer IF you know something about the question and can eliminate several answer choices. Call it “educated guessing.”

7. YOU CAN TAKE THE SAT II: LITERATURE TEST MORE THAN ONCE IF YOU WANT TO TRY TO BRING UP YOUR SCORE.

There is no limit to the number of times you can take an SAT II test. All scores will be reported to the colleges of your choice. You shouldn't worry if your first score isn't as high as you would like. Admissions officers take into consideration a range of scores.

8. WHETHER AND WHEN YOU SHOULD TAKE THE SAT II: LITERATURE TEST DEPENDS ON THE COLLEGES TO WHICH YOU ARE APPLYING.

Not all colleges require SAT II: Subject Tests, so check the catalogs and Web sites of the colleges to which you are applying in order to see which tests, if any, they require. Some colleges may require SAT II: Subject Tests for admission, whereas others may use the tests for placement.

The SAT II: Literature Test is administered six times a year: October, November, December, January, May, and June. To use the test for regular admission, you will need to take it in November or January of your senior year. For early admission, you will need to take it earlier. If the college you are going to attend uses the test for placement only, you may be able to wait until May or June of your senior year.

Even if the schools to which you are applying do not require the test, it may be helpful for you to add the score to your other documents. Because courses may vary widely from school to school, the SAT II: Subject Tests provide a degree of comparability among student grades.

9. ALL INFORMATION ABOUT REGISTRATION AND FEES IS AVAILABLE FROM THE COLLEGE BOARD.

To take the SAT I or any SAT II: Subject Tests, you will need to register with the College Board. See your guidance counselor for a copy of the SAT II *Registration Bulletin* or write or call:

College Board SAT Program
P.O. Box 6200
Princeton, NJ 08541-6200
609-771-7600

Also ask for a copy of *Taking the SAT II: Subject Tests*. The *Bulletin* lists test sites and dates and has information about the process for having your scores reported to colleges. In certain cases, financial help is available for the registration fee. Accommodations can also be made for students with disabilities. Ask your guidance counselor or the College Board if you think that you qualify.

You may take as many as three SAT II: Subject Tests on any one day, but if you are taking the SAT II: Writing Test or a Language Test with Listening, either will be the first test that you take on that day.

10. STUDYING FOR THE TEST CAN MAKE A DIFFERENCE.

The first step in studying for the Literature Test is to learn the format and the directions. Then you will not waste time on the day of the test trying to understand what you are supposed to do.

The second step is to review the elements of poetry and prose. So turn the page and get started. Stop first at pages 9–13 and read the “Practice Plan for Studying for the SAT II: Literature Test.”

SCORING HIGH ON THE SAT II: LITERATURE TEST

You have taken hundreds of tests during your time in school. Most of these tests have evaluated your knowledge of a subject or your mastery of a skill. The SAT II: Literature Test is no different. The test makers write questions to assess how well you understand and can use literary analysis skills. While this examination may seem especially challenging, like other standardized tests, if you have studied and you know some test-taking techniques, you can do well.

USING TIPS IN THIS BOOK TO IMPROVE YOUR SCORE

Study Strategy

Check the “Practice Plan” on pages 9–13 for help in setting up a study schedule.

Throughout this book you will find information that describes and explains the SAT II: Literature Test. In this *Red Alert* section, you will find some basic information as well as tips to help you ace the test. Use this section and the chapters that follow as a study guide to complement your regular English course work.

Study the strategies and techniques presented in Chapters 2 and 3, and complete the practice sets of questions in each chapter. By doing these exercises and taking the *Diagnostic Test* and *Practice Tests*, you will improve your test-taking skills. Correct your responses against the answer keys and the “Explanation of Answers,” and you will be able to pinpoint those literary analysis skills that you need to spend more time reviewing. By reading all the answer explanations, you will also be reinforcing and extending those skills and test-taking techniques that you already know well.

As you practice taking the tests and checking your responses, always consider what your weak areas are and what you can do to improve. Do you need to pay more attention to how writers develop characterization? Are you having trouble detecting the theme of selections? Strive to answer more multiple-choice questions correctly in the 60 minutes. Work to apply the test-taking strategies suggested in Chapters 1, 2, and 3. Brush up on your knowledge of literary terminology. If you take time to do all the practice tests, you will increase your test-taking skills and your score on the real test day.

SCORING THE TEST

Test-Taking Strategy

To make the most of the test, you will need to pace yourself. See Chapter 1 for some strategies for pacing.

The SAT II: Literature Test is scored on a scale of 200 to 800. You are probably thinking that you have to answer all sixty questions correctly to attain a score of 800. Well, you don't. Based on a released scaled scoring chart from the College Board, students who answered some combination of correct and incorrect answers and left blank some number of questions that resulted in raw scores of 61 to 56 received "perfect" scores of 800.

And students who answered some combination of correct and incorrect answers and left blank some number of questions that resulted in raw scores of -15 to -12 achieved scores of 200.

The College Board has devised a scoring system that converts raw scores to scaled scores. According to the College Board, the purpose is "to ensure that a score earned on any one edition of a particular Subject Test is comparable to the same scaled score on any other edition of the same test." This is one element of the comparability that helps colleges in evaluating students' Subject Test scores. The scaled scores assign a value to each raw score. For example, the middle range of scores for an SAT II: Literature Test may look like this:

37	630
36	620
35	620
34	610
33	600

You receive 1 point for every correct answer, a quarter-point deduction for every incorrect answer, and no penalty for questions left blank. In figuring out your own score, give yourself 1 point for each correct answer, and multiply the total number of incorrect answers by 0.25. The scale may change from year to year, but you can figure out generally what your converted score will be by establishing 60 to 56 as 800 and then deducting 80 points for every 10 points that your raw score decreases, for example:

60-56	800
55-46	790-710
45-36	700-620
35-26	610-530
25-16	520-440
15-6	430-350
5--4	340-270

What does this mean to you? Well, for one thing, knowing that you can answer some combination of questions correctly and incorrectly and leave some blank and still get a score in the 500s and 600s should take some of the anxiety out of your test taking.

EDUCATED GUESSING

Educated guessing can also help you score your best on the multiple-choice section. Even the College Board recommends guessing IF you know something about the question and can eliminate one or more of the answer choices. But we call it “educated guessing.” Here are some suggestions for making an educated guess:

- Ignore answers that are obviously wrong.
- Discard choices in which part of the response is incorrect. Remember that a partially correct answer is a partially incorrect answer—and a quarter-point deduction.
- Reread remaining answers to discover which seems more correct.
- Choose the answer that you feel is right. Trust yourself. Your subconscious usually will guide you to the correct choice. Do not argue with yourself. This works, though, only IF you know something about the content of the question to begin with.

You may still be thinking about the quarter-point point deduction, known as the “guessing penalty,” for an incorrect answer, and you are wondering if taking a chance is worth the possible point loss. We are not advocating guessing but making an educated guess. Recognize that if you use this technique, your chances of increasing your score are very good. You will have to answer four questions incorrectly to lose a single point, yet one correct educated guess will increase your score by a point. IF you have an idea about which choice is correct, why not act on it?

PRACTICE PLAN FOR STUDYING FOR THE SAT II: LITERATURE TEST

The following plan is worked out for nine weeks. The best study plan is one that continues through a full semester. Then you have time to think about ideas and to talk with your teacher and other students about what you are learning, and you will not feel rushed. Staying relaxed about the test is important. A full-semester study plan also means that you can apply your class work—everything that you are reading—to test preparation. The plan is worked out so that you should spend between 2 and 3 hours on each lesson.

Week 1

- **First:** Take the *Diagnostic Test*, pp. 17–51, and complete the self-scoring process.
- List the areas with which you had difficulty: pacing, question types, or comprehension of the selections.
- **Then:** Reread pages 2–5 about the basic facts of the test and its scoring.

Week 2

- Lesson 1**
- Read “Top 10 Strategies for Acing the Test,” p. 1.
 - Reread “Scoring High on the SAT II: Literature Test,” pp. 6–8.
 - Review Chapter 4, *A Quick Review of Literary Terms*. Don’t memorize the terms, but see if you can give examples of the more common ones, such as simile and metaphor.

- Lesson 2**
- Read Chapter 2, *Elements of Prose*.
 - Do the practice set of questions at the end of the chapter, and review the “Answers and Explanations” for the set.
 - Note areas that need improvement: pacing, question types, or comprehension of the selection.

Week 3

- Lesson 1**
- Read “Top 10 Strategies for Acing the Test,” p. 1.
 - Reread “Scoring High on the SAT II: Literature Test,” pp. 6–8.
 - Review Chapter 2, *Elements of Prose*, and your answers on the practice set.

- Lesson 2**
- Read Chapter 3, *Elements of Poetry*.
 - Do the practice set of questions at the end of the chapter, and review the “Answers and Explanations” for the set.
 - Note areas that need improvement: pacing, question types, or comprehension of the selection.

Week 4

- Lesson 1**
- Take *Practice Test 1* and complete the self-scoring process.
 - Compare the score for *Practice Test 1* to your score on the *Diagnostic Test*.
 - Read the “Answers and Explanations” for all the questions regardless of whether you got the answer correct. Which question types continue to be a concern? Are you able to better understand what you read? Has your pacing improved?
- Lesson 2**
- Depending on where you still need improvement, review Chapters 2, 3, and 4 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60
 - Go back over the questions you answered incorrectly. See if any of the strategies on the table would have helped you and how.

Week 5

- Lesson 1**
- Take *Practice Test 2* and complete the self-scoring process.
 - Compare the score for *Practice Test 2* to your score on the *Practice Test 1*.
 - Read the “Answers and Explanations” for all the questions regardless of whether you got the answer correct. Which question types continue to be a concern? Are you better able to understand what you read? Has your pacing improved?
- Lesson 2**
- Depending on where you still need improvement, review Chapters 2, 3, and 4 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
 - Go back over the questions you answered incorrectly. See if any of the strategies on the table would have helped you and how.

Week 6

- Lesson 1**
- Take *Practice Test 3* and complete the self-scoring process.
 - Compare the score for *Practice Test 3* to your scores on *Practice Tests 1* and *2*.
 - Read the “Answers and Explanations” for all the questions regardless of whether you got the answer correct. Which question types continue to be a concern? Are you better able to understand what you read? Has your pacing improved?
- Lesson 2**
- Depending on where you still need improvement, review Chapters 2, 3, and 4 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
 - Go back over the questions you answered incorrectly. See if any of the strategies on the table would have helped you and how.

Week 7

- Lesson 1**
- Take *Practice Test 4* and complete the self-scoring process.
 - Compare the score for *Practice Test 4* to your scores on *Practice Tests 2* and *3*.
 - Read the “Answers and Explanations” for all the questions regardless of whether you got the answer correct. Which question types continue to be a concern? Are you better able to understand what you read? Has your pacing improved?
- Lesson 2**
- Depending on where you still need improvement, review Chapters 2, 3, and 4 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
 - Go back over the questions you answered incorrectly. See if any of the strategies on the table would have helped you and how.

Week 8

- Lesson 1**
- Take *Practice Test 5* and complete the self-scoring process.
 - Compare the score for *Practice Test 5* to your scores on *Practice Tests 1* through *4* and the *Diagnostic Test*.
 - Read the “Answers and Explanations” for all the questions regardless of whether you got the answer correct. Which question types continue to be a concern? Are you better able to understand what you read? Has your pacing improved?
- Lesson 2**
- Depending on where you still need improvement, review Chapters 2, 3, and 4 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
 - Go back over the questions you answered incorrectly. See if any of the strategies on the table would have helped you and how.

Week 9

- Lesson 1**
- Read and analyze articles in magazines or your literature anthology to practice your skills. Look for tone, method of organization, characterization, unusual word use, figures of speech—those factors that the SAT II: Literature Test assesses.
 - Review Chapters 1 through 4.
- Lesson 2**
- Randomly choose selections from the *Diagnostic Test* and *Practice Tests* and review the “Answer and Explanations” to remind yourself of strategies you can use to unlock the answers.
 - Reread “Scoring High on the SAT II: Literature Test,” pp. 6–8, and “Top 10 Strategies for Acing the Test,” p. 1.
 - Assemble all the materials you need on test day: pencils, a watch, and your registration information.

THE PANIC PLAN

Eighteen weeks, nine weeks, how about two weeks? If you are the kind of person who puts everything off until the last possible minute, here is a two-week panic plan. Its objectives are to make you familiar with the test format and directions and to help you get as many right answers as possible.

Week 1

- Read “Top 10 Strategies for Acing the Test,” p. 1, and “Scoring High on the SAT II: Literature Test,” pp. 6–8.
- Take the *Diagnostic Test*. Read the directions carefully and use a timer.
- Complete the self-scoring process.
- Read the “Answers and Explanations.” You can learn a lot about the types of questions in the multiple-choice section by working through the answers.
- Read Chapter 1, *Elements of Prose*, paying particular attention to the types of questions that you had difficulty with on the *Diagnostic Test*.
- Read Chapter 2, *Elements of Poetry*, paying particular attention to the types of questions that you had difficulty with on the *Diagnostic Test*.
- Review Chapter 4, *A Quick Review of Literary Terms*.
- Take *Practice Test 1*.
- Complete the self-scoring process, and see where you may still have problems with question types. Reread Chapter 2 and complete the set of practice questions.
- Read all the answer explanations, including those you identified correctly.

Week 2

- Reread “Top 10 Strategies for Acing the Test,” p. 1, and “Scoring High on the SAT II: Literature Test,” pp. 6–8.
- Complete *Practice Test 2* and score it. Read all the answer explanations, including those you identified correctly. Where are you still having problems with comprehension? With which question types? How many questions were you able to answer?
- Review Chapters 2 and 3 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
- Complete *Practice Test 3* and score it. Read all the answer explanations, including those you identified correctly. Where are you still having problems with comprehension? With which question types? How many questions were you able to answer?
- If possible, complete *Practice Test 4* and score it. Read all the answer explanations, including those you identified correctly. Where are you still having problems with comprehension? With which question types? How many questions were you able to answer?
- Review applicable sections of Chapters 2 and 3 and the table “Strategies for Answering Objective Questions/Making Educated Guesses,” p. 60.
- If possible, complete *Practice Test 5* and score it. Read all the answer explanations, including those you identified correctly. Where are you still having problems with comprehension? With which question types? How many questions were you able to answer?

WHY TAKE THE DIAGNOSTIC TEST?

What do you know about the format and questions on the SAT II: Literature Test? If you knew all you needed to know, you probably would not be reading this book. Taking a practice test is one way to learn about the test and what it will be like taking it on the real test day. You will need to pace yourself so you can answer as many questions as possible in the 60 minutes. Taking the *Diagnostic Test* will help you learn how much time you can spend on each item.

Practice may not make perfect, but you can improve your score with practice. The more you learn about your strengths and weaknesses in test-taking abilities and in analytical skills, and the more you work on strengthening them, the better your score.

How should you take this test? Just as though it were the real test, so that means setting aside 60 minutes of uninterrupted, quiet time to take the test, plus the time to score your answers.

- Make a photocopy of an answer sheet at the back of this book.
- Assemble four number 2 pencils and the answer sheet.
- Use a timer or a stopwatch to time yourself.
- When you have completed the test, check how many questions you were able to answer. This information will help you in pacing yourself for the other practice tests and for the real test.
- Then check the multiple-choice questions against the “Quick-Score Answers,” page 37.
- Read the explanation for each answer, even if your answer was correct. You might learn something you didn’t know about the content of the question.
- Turn to the *Practice Plan* and design your study plan from now until test day.

Diagnostic Test

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																	
		V	1	2	3	4	5	6	7	8	9																		
		W	1	2	3	4	5	6	7	8	9																		
		X	1	2	3	4	5	Y	A	B	C	D	E	FOR ETS USE ONLY	R/C	W/S1	FS/S2	CS/S3	WS										
		Q	1	2	3	4	5	6	7	8	9																		
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E

DIAGNOSTIC TEST

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.
2. In the shaded box labeled *Test Code* fill in four ovals:
 - Fill in oval 3 in the row labeled V.
 - Fill in oval 1 in the row labeled W.
 - Fill in oval 1 in the row labeled X.
 - Fill in oval D in the row labeled Y.
 - Leave the ovals in row Q blank.

Test Code														
V	1	2	3	4	5	6	7	8	9	Subject Test (print) LITERATURE				
W	1	2	3	4	5	6	7	8	9					
X	1	2	3	4	5	Y	A	B	C				D	E
Q	1	2	3	4	5	6	7	8	9					

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

DIAGNOSTIC TEST—Continued

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–10. Read the poem carefully and then choose the answers to the questions.

My Heart's in the Highlands

- Line My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands a-chasing the deer,
 A-chasing the wild deer and following the roe—
 My heart's in the Highlands, wherever I go!
- 5 Farewell to the Highlands, farewell to the North,
 The birthplace of valor, the country of worth!
 Wherever I wander, wherever I rove,
 The hills of the Highlands forever I love.
- 10 Farewell to the mountains high cover'd with snow,
 Farewell to the straths* and green valleys below,
 Farewell to the forests and wild-hanging woods,
 Farewell to the torrents and loud-pouring floods!
- 15 My heart's in the Highlands, my heart is not here,
 My heart's in the Highlands a-chasing the deer,
 A-chasing the wild deer and following the roe—
 My heart's in the Highlands, wherever I go!
- Robert Burns

* Wide river valleys.

DIAGNOSTIC TEST—*Continued*

1. Which of the following devices is most evident in this poem?
 - (A) Repetition
 - (B) Cacophony
 - (C) Alliteration
 - (D) Assonance
 - (E) Euphony
2. This poem is a good example of which of the following genres?
 - (A) Sonnet
 - (B) Lyric
 - (C) Elegy
 - (D) Ode
 - (E) Narrative
3. Which of the following best describes the tone of this poem?
 - (A) Mournful
 - (B) Wistful
 - (C) Romantic
 - (D) Emotional
 - (E) Nostalgic
4. The poet uses repetition in order to
 - I. add to the musicality of the poem.
 - II. emphasize his ideas.
 - III. appeal to the reader's senses.
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III
5. Which of the following conveys the idea that the speaker longs for the Highlands?
 - (A) "Farewell to the Highlands, farewell to the North" (line 5)
 - (B) "The hills of the Highlands forever I love" (line 8)
 - (C) "Farewell to the mountains high cover'd with snow" (line 9)
 - (D) "My heart's in the Highlands, wherever I go" (line 4)
 - (E) "My heart's in the Highlands, a-chasing the deer" (line 2)
6. Which lines in the poem begin with parallel structure?
 - (A) The first three lines in the first stanza
 - (B) The last three lines in the second stanza
 - (C) All lines in the third stanza
 - (D) The last two lines in the fourth stanza
 - (E) The first two lines in each stanza
7. The author's use of parallelism
 - I. reinforces the poem's strong visual images.
 - II. adds to the poem's rhythm.
 - III. elicits an emotional response from the reader.
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III

DIAGNOSTIC TEST—Continued

8. All of the following are visual images EXCEPT
- (A) “the mountains high cover’d with snow.” (line 9)
 - (B) “torrents and loud-pouring floods.” (line 12)
 - (C) “forests and wild-hanging woods.” (line 11)
 - (D) “straths and green valleys below.” (line 10)
 - (E) “wild deer and . . . the roe.” (line 15)
9. Why do you think the poet chose to repeat “My heart’s in the Highlands” so often?
- (A) To elicit a sympathetic response from the reader
 - (B) To emphasize his deep love for the place
 - (C) To set the tone of the poem
 - (D) To add to the rhythm of the poem
 - (E) To appeal to the reader’s senses
10. The title of the poem tells the reader that
- I. the author left his sweetheart in Scotland.
 - II. the Highlands are a place that is important to him.
 - III. the author has a deep emotional attachment to the Highlands.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) II and III
 - (E) I, II, and III

DIAGNOSTIC TEST—Continued

Questions 11–17. Read the passage carefully and then choose the answers to the questions.

“Address to the Graduating Class”

University High School

Oxford, Mississippi, May 28, 1951

Line Years ago, before any of you were born, a wise Frenchman said, “If
youth knew; if age could.” We all know what he meant: that when
you are young, you have the power to do anything, but you don’t
know what to do. Then, when you have got old and experience and
5 observation have taught you answers, you are tired, frightened; you
don’t care, you want to be left alone as long as you yourself are safe;
you no longer have the capacity or the will to grieve over any wrongs
but your own.

So you young men and women in this room tonight, and in
10 thousands of other rooms like this one about the earth today, have
the power to change the world, rid it forever of war and injustice
and suffering, provided you know how, know what to do. And so
according to the old Frenchman, since you can’t know what to do
because you are young, then anyone standing here with a head full of
15 white hair, should be able to tell you.

But maybe this one is not as old and wise as his white hairs
pretend or claim. Because he can’t give you a glib answer or pattern
either. But he can tell you this, because he believes this. What
threatens us today is fear. Not the atom bomb, nor even fear of it,
20 because if the bomb fell on Oxford tonight, all it could do would be
to kill us, which is nothing, since in doing that, it will have robbed
itself of its only power over us: which is fear of it, the being afraid of
it. Our danger is not that. Our danger is the forces in the world today
which are trying to use man’s fear to rob him of his individuality, his
25 soul, trying to reduce him to an unthinking mass by fear and brib-
ery—giving him free food which he has not earned, easy and value-
less money which he has not worked for; the economies or ideolo-
gies or political systems, communist or socialist or democratic,
whatever they wish to call themselves, the tyrants and the politicians,
30 American or European or Asiatic, whatever they call themselves, who
would reduce man to one obedient mass for their own aggrandize-
ment and power, or because they themselves are baffled and afraid,
afraid of, or incapable of, believing in man’s capacity for courage and
endurance and sacrifice.

GO ON TO THE NEXT PAGE 

DIAGNOSTIC TEST—Continued

35 That is what we must resist, if we are to change the world for
 man's peace and security. It is not men in the mass who can and will
 save Man. It is Man himself, created in the image of God so that he
 shall have the power and the will to choose right from wrong, and so
 be able to save himself because he is worth saving;—Man, the
 40 individual, men and women, who will refuse always to be tricked or
 frightened or bribed into surrendering, not just the right but the duty
 too, to choose between justice and injustice, courage and cowardice,
 sacrifice and greed, pity and self;—who will believe always not only
 in the right of man to be free of injustice and rapacity and deception,
 45 but the duty and responsibility of man to see that justice and truth
 and pity and compassion are done.

So, never be afraid. Never be afraid to raise your voice for
 honesty and truth and compassion, against injustice and lying and
 greed. If you, not just you in this room tonight, but in all the thou-
 50 sands of other rooms like this one about the world today and
 tomorrow and next week, will do this, not as a class or classes, but as
 individuals, men and women, you will change the earth; in one
 generation all the Napoleons and Hitlers and Caesars and Mussolinis
 and Stalins and all the other tyrants who want power and aggrandize-
 55 ment, and the simple politicians and time-servers who themselves are
 merely baffled or ignorant or afraid, who have used, or are using, or
 hope to use, man's fear and greed for man's enslavement, will have
 vanished from the face of it.

—William Faulkner

11. Which of the following best describes the mode of this selection?

- (A) Description
- (B) Persuasion
- (C) Narrative
- (D) Exposition
- (E) Argument

12. All of the following statements are themes in this selection EXCEPT

- (A) joining with like-minded people will give us the power to end war.
- (B) youth must choose honesty, truth, and compassion.
- (C) if individuals choose right action, tyranny can be conquered.
- (D) youth have the power to rid the world of war and injustice.
- (E) youth must stand for good and stand against evil in the world.

DIAGNOSTIC TEST—Continued

13. What does the speaker believe was the real threat to people at that time?
- (A) Power-mongering tyrants
 - (B) Ignorant, fearful politicians
 - (C) Man's fear and the manipulation of fear
 - (D) The potential use of the atomic bomb
 - (E) People who do not stand against injustice
14. Which of the following best describes the tone of this selection?
- (A) Serious, academic
 - (B) Thought-provoking, illuminating
 - (C) Dramatic, portentous
 - (D) Ministerial, moralistic
 - (E) Passionate, motivational
15. In line 26, the phrase beginning "giving him free food" is a good example of
- (A) repetition.
 - (B) parallelism.
 - (C) redundancy.
 - (D) hyperbole.
 - (E) exemplum.
16. What effect does Faulkner's point of view have on his audience?
- I. Use of first person adds intimacy to the presentation
 - II. Use of second person enhances audience involvement
 - III. Use of first person makes the speech real for the graduates
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III
17. What is the purpose of the parallel construction in the sentence beginning "Man, the individual, men and women . . ." (lines 39–46)?
- (A) Emphasize the contrasts
 - (B) Create a lyrical tone
 - (C) Downplay the strident quality of the selection
 - (D) Reinforce Faulkner's style
 - (E) Add a musical quality

DIAGNOSTIC TEST—Continued

Questions 18–27. Read the poem carefully and then choose the answers to the questions.

The Splendor Falls

Line The splendor falls on castle walls
 And snowy summits old in story:
 The long light shakes across the lakes,
 And the wild cataract leaps in glory.
 5 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.

 O hark, O hear! how thin and clear,
 And thinner, clearer, farther going!
 O sweet and far from cliff and scar
 10 The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.

 O love, they die in yon rich sky,
 They faint on hill or field or river:
 15 Our echoes roll from soul to soul,
 And grow for ever and for ever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.

—Alfred Lord Tennyson

- | | |
|---|--|
| <p>18. This poem is constructed around</p> <ul style="list-style-type: none"> I. love for a place, an experience. II. the sound of the boatmen's bugles. III. love for the beloved. <p>(A) I only
 (B) II only
 (C) III only
 (D) I and II
 (E) I, II, and III</p> | <p>19. All of the following devices are found in this poem EXCEPT</p> <ul style="list-style-type: none"> (A) alliteration. (B) assonance. (C) internal rhyme. (D) repetition. (E) onomatopoeia. |
|---|--|

DIAGNOSTIC TEST—*Continued*

20. Why do you think the author repeats the word “dying”?
- (A) To emphasize the main idea
 - (B) To create an echoic effect
 - (C) To add to the rhythm of the poem
 - (D) To elicit an emotional response from the reader
 - (E) To involve the reader’s senses
21. In the first stanza, the author uses words and images to
- I. create the setting for the poem.
 - II. establish the tone of the poem.
 - III. present the poem’s primary metaphors.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
22. This poem is a good example of a (an)
- (A) ode.
 - (B) lyric.
 - (C) elegy.
 - (D) narrative.
 - (E) sonnet.
23. In the context of this poem, what is the meaning of the word “cataracts” in the first stanza?
- (A) The opaque lens of the eye
 - (B) A rabbit
 - (C) A waterfall
 - (D) A gazelle
 - (E) A frog
24. What do you think the author means when he says “The horns of Elfland faintly blowing” (line 10)?
- I. The sound is coming from Elfland (Fairyland).
 - II. The sound is so sweet and mystical that it might be fairies playing.
 - III. He is simply paying homage to the Irish people’s love for the wee ones.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
25. In the third stanza, to what does the author compare the dying echoes?
- (A) To snowflakes falling
 - (B) To the sound of bugles
 - (C) To soulful exchange with his beloved
 - (D) To the wild echoes flying
 - (E) To his love for his beloved
26. The writer uses the phrase “the splendor falls” (line 1) to describe the
- (A) sound of the bugles blowing.
 - (B) love for his beloved.
 - (C) magnificence covering the scene.
 - (D) sky darkening as daylight ebbs.
 - (E) Earth in repose.
27. What is the mood of the poem?
- (A) Thoughtful, dark, and despondent
 - (B) Magical and melancholy
 - (C) Inspirational and romantic
 - (D) Rational and provocative
 - (E) Fantastical and amusing


GO ON TO THE NEXT PAGE

DIAGNOSTIC TEST—Continued

Questions 28–37. Read the passage carefully and then choose the answers to the questions.

From *Civil Disobedience*

Line I heartily accept the motto, “That government is best which governs least”; and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe: “That government is best which governs not at all”; and
 5 when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government.
 10 The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present
 15 Mexican war, the work of comparatively a few individuals using the standing government as their tool; for in the outset, the people would not have consented to this measure.

This American government—what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but
 20 each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves; and, if ever they should use it in earnest as a real one against each other, it will surely split. But it is not the less necessary for this; for the people must have
 25 some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow; yet this government never of itself furthered any enterprise, but by the
 30 alacrity with which it got out of its way. *It* does not keep the country free. *It* does not settle the West. *It* does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by
 35 which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India rubber, would never manage to bounce over the obstacles which

DIAGNOSTIC TEST—*Continued*

legislators are continually putting in their way; and, if one were to
 40 judge these men wholly by the effects of their actions, and not partly
 by their intentions, they would deserve to be classed and punished
 with those mischievous persons who put obstructions on the
 railroads.

But, to speak practically and as a citizen, unlike those who call
 45 themselves no-government men, I ask for, not at once no govern-
 ment, but *at once* a better government. Let every man make known
 what kind of government would command his respect, and that will
 be one step toward obtaining it. . . .

—Henry David Thoreau

28. This passage is an example of which of the following kinds of prose?
- (A) Fiction
 - (B) Persuasion
 - (C) Exposition
 - (D) Description
 - (E) Narrative
29. How does the writer use diction to further his purpose?
- I. He uses erudite diction to appeal to the elite.
 - II. He uses first-person plural pronouns to establish an “us-against-them” conflict.
 - III. He refers to government as “it” to depersonalize it.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) II and III
 - (E) I, II, and III
30. Which of the following best explains Thoreau’s ideas about government?
- (A) No government at all is best.
 - (B) Some government is necessary, but the less, the better.
 - (C) Government should get out of the way of progress.
 - (D) Government should facilitate trade and commerce.
 - (E) A strong government would command more respect.
31. What example does Thoreau give of governmental abuse of power in his day?
- (A) Conscription of men for the Army
 - (B) Obstruction of trade and commerce
 - (C) Legislators who promote their self-interest
 - (D) Formation of a standing army
 - (E) Opposition to the Mexican War

DIAGNOSTIC TEST—*Continued*

32. All of the following are images Thoreau uses to describe the government in this passage EXCEPT
- (A) “sort of wooden gun.” (line 22)
 - (B) “an arm of the standing government.” (line 11)
 - (C) “made of India rubber.” (lines 37–38)
 - (D) “some complicated machinery or other.” (line 25)
 - (E) “their tool.” (line 16)
33. What does Thoreau consider to be the greatest failure of government in his time?
- (A) Its failure to educate the people
 - (B) Its failure to support American trade
 - (C) Its failure to abolish slavery
 - (D) Its failure to heed the will of the majority
 - (E) Its failure to punish bad legislators
34. What is the meaning of the word “expedient” in the sentence beginning “Government is at best . . .” (line 6)?
- (A) A facilitator of progress
 - (B) An enforcer of the popular mandate
 - (C) A way to get things done
 - (D) An agency designed for a particular purpose only
 - (E) A champion of the people’s will
35. Which of the following best describes the tone of this passage?
- (A) Didactic, moralistic
 - (B) Sincere, persuasive
 - (C) Serious, grave
 - (D) Light, facetious
 - (E) Reproachful, punitive
36. By statement or implication, Thoreau urged people to do all of the following EXCEPT
- (A) tell government what kind of government they want.
 - (B) allow government intervention if it benefits you.
 - (C) disobey government policies with which they disagree.
 - (D) make known their objections to government policies or actions.
 - (E) resist government interference in your life.
37. Although this is an excerpt, and not the full text, it appears that Thoreau employed which of the following methods of organization?
- (A) Sentence structure and sentence length signal importance.
 - (B) Repetition of sentences provides emphasis.
 - (C) Paragraphs are positioned in order of importance.
 - (D) The strongest arguments are developed by contrast.
 - (E) Ideas are presented chronologically.

DIAGNOSTIC TEST—Continued

Questions 38–47. Read the poem carefully and then choose the answers to the questions.

The Soul selects her own Society

- Line The Soul selects her own Society—
Then—shuts the Door—
To her divine Majority—
Present no more—
- 5 Unmoved—she notes the Chariots—pausing—
At her low Gate—
Unmoved—an Emperor be kneeling
Upon her Mat—
- I've known her—from an ample nation—
10 Choose One—
Then—close the Valves of her attention—
Like Stone

—Emily Dickinson

38. The poet's style is characterized by all of the following EXCEPT
- (A) concrete images.
 - (B) eccentric capitalization.
 - (C) conventional rhyme scheme.
 - (D) unconventional punctuation.
 - (E) slant rhyme.
39. Which of the following words best describes the tone of this poem?
- (A) Regal
 - (B) Introspective
 - (C) Impertinent
 - (D) Neutral
 - (E) Malevolent
40. This poem is a good example of a(an)
- (A) narrative.
 - (B) sonnet.
 - (C) elegy.
 - (D) lyric.
 - (E) ode.
41. In this poem, elements of style and figurative language are used to
- I. add to the musicality of the poem.
 - II. deal with complex ideas in a few words.
 - III. increase the emotional tone of the poem.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III

GO ON TO THE NEXT PAGE 

DIAGNOSTIC TEST—Continued

42. From the poem, the attitude of the soul toward the rest of the world can best be described as
- (A) uncharitable.
 - (B) friendly.
 - (C) indifferent.
 - (D) cautious.
 - (E) haughty.
43. In line 11 of the poem, what can be inferred from the writer's use of the word "Valves" as an image?
- (A) The soul has complete control over her mindfulness.
 - (B) Emotions are like water, moving and fluid.
 - (C) Only one worthy soul is admitted at a time.
 - (D) Emotions need to be controlled.
 - (E) The soul must be very selective in choosing whom to love.
44. All of the following themes can be found in this poem EXCEPT
- (A) individualism.
 - (B) self-examination.
 - (C) the soul reigns supreme.
 - (D) wealth and power rule.
 - (E) self-knowledge.
45. In the first stanza, what do you think the author meant by "her divine Majority"?
- (A) Those requesting her friendship
 - (B) Those she refuses
 - (C) Those who seem worthy
 - (D) Those to whom she reveals herself
 - (E) Those who are sent by God
46. Which of the following elements of style are not present in the poem?
- (A) Metaphors
 - (B) Similes
 - (C) Grammatical irregularities
 - (D) Slant rhyme
 - (E) Figurative language
47. From your reading, which of the following best describes how the poet/Soul sees herself?
- I. Unconventional, indifferent to the world's opinions
 - II. Mystical, supremely in control of her choices
 - III. Incorruptible, labyrinthine in her thinking
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III

DIAGNOSTIC TEST—Continued

Questions 48–60. Read the passage carefully and then choose the answers to the questions.

A Midsummer Night's Dream

Line **Puck:** How now spirit, whither wander you?

Fairy: Over hill, over dale,

Thorough bush thorough brier,

Over park, over pale,

5 Thorough blood, thorough fire:

I do wander every where,

Swifter than the moon's sphere:

And I serve the Fairy Queen,

To dew her orbs¹ upon the green.

10 The cowslips tall her pensioners be,

In their gold coats, spots you see:

Those be rubies, fairy favours:

In those freckles live their savours.

I must go seek some dewdrops here,

15 And hang a pearl in every cowslip's ear.

Farewell thou lob of spirits: I'll be gone,

Our queen and all her elves come here anon.

Puck: The king doth keep his revels here tonight.

Take heed the queen come not within his sight.

20 For Oberon is passing fell and wrath,

Because that she, as her attendant, hath

A lovely boy, stol'n from an Indian king;

She never had so sweet a changeling;²

And jealous Oberon would have the child

25 Knight of his train to trace the forests wild;

But she perforce withholds the loved boy,

Crowns him with flowers, and makes him all her joy.

And now, they never meet in grove or green,

By fountain clear, or spangled starlight sheen,

30 But they do square,³ that all their elves for fear

Creep into acorn-cups, and hide them there.

¹ Fairy rings.

² Stolen child.

³ Quarrel.

GO ON TO THE NEXT PAGE 

DIAGNOSTIC TEST—Continued

- Fairy:** Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are not you he
35 That frights the maidens of the villagery,
Skim milk, and sometimes labour in the quern
And bootless make the breathless housewife churn;
And sometimes make the drink to bear no barm;⁴
Mislead night-wanders, laughing at their harm?
40 Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck.
Are not you he?

- Puck:** Thou speakest aright;
I am that merry wanderer of the night.
45 I jest to Oberon, and make him smile,
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab,
50 And when she drinks, against her lips I bob,
And on her withered dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometimes for three-foot stool mistaketh me:
Then slip I from her bum, down topples she,
55 And "tailor" cries, and falls into a cough;
And then the whole quire hold their hips and laugh,
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.

—William Shakespeare

⁴ Yeast.

48. What is the major purpose in the play of this selection?
- (A) The passage injects humor into the play.
(B) It establishes the tone of the play.
(C) It introduces Puck.
(D) It foreshadows the climax of the play.
(E) It helps the reader/viewer to understand the character of fairies.
49. Which of the following is true of the first four lines of the fairy's initial speech?
- I. The lines are couplets.
II. The playwright uses parallel structure.
III. The playwright uses figurative language.
- (A) I only
(B) II only
(C) III only
(D) I and III
(E) I, II, and III

DIAGNOSTIC TEST—*Continued*

50. What is the source of the conflict between Oberon, the king of the fairies, and the queen of the fairies?
- (A) The monarchs disagree about the evening's entertainment.
 - (B) The queen refused to give a changeling to Oberon.
 - (C) The queen disapproves of Puck's behavior.
 - (D) The queen wants Puck in her retinue.
 - (E) The villagers have complained to the queen about Puck's behavior.
51. Who is the "they" referred to in line 28?
- (A) the Fairy Queen and Oberon
 - (B) the Fairy Queen and the boy
 - (C) Oberon and the boy
 - (D) the Fairy Queen's elves
 - (E) Puck and the Fairy Queen
52. From evidence in this selection, you can assume this scene is set in
- (A) a palace.
 - (B) a city.
 - (C) underground.
 - (D) a village.
 - (E) the forest.
53. What is Puck's job?
- (A) To be a night wanderer
 - (B) To pull tricks on humans
 - (C) To help Oberon steal the changeling
 - (D) To amuse Oberon
 - (E) To spy on the fairy queen
54. Which of the following is not true of Puck?
- (A) He is a magical creature.
 - (B) He enjoys playing mean tricks on people.
 - (C) He laughs at the misfortunes of others.
 - (D) He is fond of the fairy queen.
 - (E) He understands the fairy king.
55. What is the meaning of the phrase "passing fell" in the third line of Puck's first speech?
- (A) Surpassingly fierce
 - (B) Angry enough to loose his coordination
 - (C) The king of the fairies
 - (D) Jealous, wanting the changeling
 - (E) Extraordinarily powerful
56. In lines 12 and 13 of Puck's first speech, the poet uses what type of figurative language?
- (A) Simile
 - (B) Personification
 - (C) Apostrophe
 - (D) Antithesis
 - (E) Alliteration
57. What type of figurative language does the playwright use in the following line (line 32)?
- Either I mistake your shape and making quite*
- (A) Metaphor
 - (B) Assonance
 - (C) Consonance
 - (D) Simile
 - (E) Irony


 GO ON TO THE NEXT PAGE

DIAGNOSTIC TEST—*Continued*

58. What is the tone of this excerpt?
- (A) Appreciative and sincere
 - (B) Belligerent and contentious
 - (C) Compassionate and loving
 - (D) Humorous and chatty
 - (E) Menacing and overbearing
59. The fairy views Puck with feelings that can be described as
- (A) envious.
 - (B) overwhelmed.
 - (C) disapproving.
 - (D) joyful.
 - (E) worshipful.
60. In the context of Puck's second speech, what is the most appropriate synonym for "gossip" in line 48?
- (A) A young female horse
 - (B) A barkeeper
 - (C) An old woman
 - (D) A telltale
 - (E) A fairy

STOP

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. A	11. B	21. D	31. D	41. B	51. A
2. B	12. A	22. B	32. C	42. C	52. E
3. E	13. C	23. C	33. D	43. A	53. D
4. D	14. E	24. B	34. C	44. D	54. D
5. D	15. B	25. C	35. B	45. D	55. A
6. C	16. E	26. D	36. B	46. B	56. E
7. E	17. A	27. B	37. C	47. D	57. B
8. B	18. D	28. B	38. C	48. C	58. D
9. B	19. E	29. D	39. B	49. B	59. C
10. D	20. B	30. A	40. D	50. B	60. C

EXPLANATIONS

ANSWERS TO QUESTIONS 1–10

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

- The correct answer is (A).** Even if you did not recall the definitions of the other choices, an educated guess would lead you to choose choice (A), because the repetition in this poem is so patently obvious. Cacophony, dissonant sounds, choice (B), and euphony, harmonious sounds, choice (E), are not used as devices in this poem, nor are alliteration, repetition of initial consonant sounds, choice (C), or assonance, repetition of different vowel sounds, choice (D).
- The correct answer is (B).** A lyric is a short, melodious, imaginative, subjective poem, expressing the speaker's thoughts rather than telling a story. A sonnet, choice (A), is a fourteen-line lyric poem written in iambic pentameter, whereas an ode, choice (D), is a long lyric poem of a serious nature, often written to praise someone. An elegy, choice (C), is a formal poem focusing on death or mortality. A narrative poem, choice (E), tells a story.
- The correct answer is (E).** Although you may read in the poem a word that touches on the other choices, mournful, choice (A); wistful, choice (B); romantic, choice (C); or emotional, choice (D), the word that **best** describes the overall tone of the poem is nostalgic, choice (E), a bittersweet longing for the past.

Test-Taking Strategy

For a tiered question, you first have to determine which items correctly answer the question. Then you have to determine which answer choice reflects that correct answer.

4. **The correct answer is (D).** Remember that in this form of question you must *rule in* or *rule out* items I, II, and III. Repetition, like a refrain in a song, adds to the musicality of the poem, therefore item I should be ruled in. People repeat what is important, their main ideas, therefore, item II should also be ruled in. Repetition has nothing to do with the reader's senses. This poem does contain strong visual images, but they are not related to repetition. Items I and II correctly reflect the use of repetition in the poem, so the correct answer is choice (D).
5. **The correct answer is (D).** To answer this question you need to understand that the speaker must be somewhere else if he or she is *longing*—wishing strongly, yearning—for the Highlands. Although the entire poem is about the emotional hold that the Highlands have over the speaker, there is no sense of longing expressed in choices (A), (C), and (E). Choice (B) might cause a second thought, but again there is no yearning expressed, only the love the speaker has for the Highlands. The phrase “wherever I go” in choice (D) expresses the idea that whenever the speaker is away from the Highlands, the speaker wishes to be back there.
6. **The correct answer is (C).** Even if you did not recall what parallel structure in poetry is, common sense can prevail here. Using a simple process of elimination, choice (C) is the only answer that cannot be ruled out. By checking the cited lines, you will find that the only element that some answer choices have in common is that some lines begin with the repeated phrases. Taking that line of reasoning further will eliminate all but choice (C).
7. **The correct answer is (E).** In this poem, parallelism does not affect the strong visual images in any way; therefore, rule out item I and any answers that include item I, choices (A) and (D). You may recall that many of Burns' poems were written to be sung. Read the poem again. Parallel structure does add to the rhythm, item II, and the repetition of “My heart's in the Highlands” cannot help but elicit an emotional response from the reader, item III. Therefore, choice (E) is the correct answer, because it includes both II and III.

Test-Taking Strategy

This is a not/except question. Ask yourself if each answer is a correct response to the question. If it is, cross it out and go on to the next answer.

8. **The correct answer is (B).** Determine which of the images listed are visual. The correct answer is the one that is *not* a visual image. In this question, the phrase “loud-pouring” gives the reader an aural image, not a visual one. Therefore, the correct answer is choice (B).
9. **The correct answer is (B).** The question is asking you to find the *best* answer to the question. Choice (E) can be easily ruled out because there are no images—visual or aural—in the phrase to appeal to the senses. Even if you feel that choices (A), (C), and (D) may be a bit applicable, choice (B) is the *best* choice. These five words, “My heart’s in the Highlands,” are the title and are repeated many times in the poem in order to emphasize the poet’s deep love and longing for the Highlands, the most important idea in the poem.
10. **The correct answer is (D).** Item I is a distracter. Don’t be fooled into thinking that the word *heart* is a poetic way of saying sweetheart. That rules out choices (A) and (E). The title tells the reader two things. The word *heart* means there is an emotional attachment, and the fact that this attachment involves the Highlands tells the reader that it is an important place. Choice (D) includes both items II and III.

ANSWERS TO QUESTIONS 11–17

11. **The correct answer is (B).** Examine each choice carefully to see if it applies to the selection. Choice (A) does not apply because the speaker is not describing anything. Choice (B) is possibly correct because the speaker wishes to persuade the graduates to his way of thinking. Choice (C) is incorrect because the speaker is not telling a story. Choice (D) can be ruled out because it is not the speaker’s purpose here to tell or explain. Choice (E) is a possibility because the speaker could be seen as arguing his points. Which one is it—argument or persuasion? An argument is the first part of persuasion. An argument leads readers to conclusions based on premises and inferences. Persuasion takes argument one step further. It presents logical, reasoned ways by which one motivates others to believe in the best, most intelligent choice. Faulkner’s speech is persuasion, choice (B).

Test-Taking Strategy

The key word is real.

12. **The correct answer is (A).** Read the answers choices carefully against the passage. Because the question contains the word *except*, you are looking for the answer that is *not* true. The statements in choices (B), (C), (D), and (E) are stated or implied in the selection. Choice (A) is *not* found in the passage, so it is the right answer.

13. **The correct answer is (C).** Read the passage carefully. Choices (A), (B), (D), and (E) are all contained in the passage, but Faulkner states in line 19 directly what the real threat is—fear, choice (C).

14. **The correct answer is (E).** Remember that when an answer choice has two parts as these do, both parts must be correct. Tone describes how the speaker feels about his or her subject. Although this is a serious speech, the setting is academic, not the tone, ruling out choice (A). Choice (B) is somewhat true, but it is Faulkner's intention to do more than provoke thought or illuminate. Choice (C) does not fit; the speech is not meant to be dramatic nor portentous. The cadence is a bit ministerial, not the tone, and Faulkner is not moralizing, thus eliminating choice (D). Choice (E) is the best answer. You, the reader, can feel how passionate Faulkner is about his subject, and that it is his intention to persuade and to motivate change.

Test-Taking Strategy

Eliminating choices can lead you to an educated guess.

15. **The correct answer is (B).** You may succeed here by using your common sense, if you do not remember the definitions of these terms. Choice (A) is incorrect; there is no repetition. Choice (C) is also incorrect because this is the only place in the speech where this phrase is used. Choice (D) does not apply; the speaker is not given to exaggeration for emphasis or humor. Choice (E) is not right either because Faulkner is not using an example to teach. Choice (B) is the correct answer, given that the two phrases ("free food which he has not earned, easy and valueless money which he has not worked for") are constructed in a parallel manner for emphasis.

16. **The correct answer is (E).** In a tiered or multistep question like this one, first determine which of the items with Roman numerals is correct about the selection. Faulkner is speaking in the first person, which is the point of view, so item I is correct. Although he employs the second person “you” in the speech, it is not the point of view. That eliminates choices (B) and (D). Use of the first person does add intimacy and it does make the speech real for the audience. This speech is not a story, or a fiction, or someone else’s feelings or experiences; it is about something close to the heart of the speaker. Item III then is true for the selection. Choice (E), which contains items I and III, is the best answer.
17. **The correct answer is (A).** The tone of this piece is not lyrical, choice (B), nor does it have a musical quality, choice (E). The selection’s tone is inspiring, not strident (C). Using style to reinforce style is illogical, so choice (D) is incorrect. The structure draws attention to the opposing choices Faulkner has set up, so choice (A) is the correct answer.

ANSWERS TO QUESTIONS 18–27

Test-Taking Strategy

For a tiered question, you first have to determine which items correctly answer the question. Then you have to determine which answer choice reflects that correct answer.

18. **The correct answer is (D).** Item I applies, because the writer was so moved by his experience that he chose to express his feelings in a poem. Item II is also ruled in, because the sounds of the bugles blowing is clearly a focus of this poem. However, item III is easily ruled out, because although the beloved is mentioned, she is not the subject of the poem. This fact eliminates item III and choices (C) and (E). Choice (D) is the right answer because it includes both items I and II.
19. **The correct answer is (E).** The key word here is *except*. Carefully review each term, recalling its definition, and skim the poem to see if you find evidence of this device. Alliteration, choice (A), the repetition of initial consonant sounds, is obvious. Assonance, choice (B), the repetition of vowel sounds between consonants, is present. Internal rhyme, choice (C), a rhyme occurring within a line, is used. Choice (D), repetition of words and phrases, is clearly evident, but onomatopoeia, choice (E), the use of words that sound like what they mean, is not. Therefore, all of the devices listed are present *except* onomatopoeia, the right answer.

20. **The correct answer is (B).** Choice (A) is incorrect because “dying” is not the main idea of the poem. Choice (B) is a possibility because the repetition of “dying” creates an echoic effect. Choice (C) is not really pertinent. Choice (D) might be true if it were preceded by words other than *echoes*. Choice (E) is not applicable because “dying” is not a sensory image. Therefore, choice (B) is the correct answer in this context.
21. **The correct answer is (D).** Items I and II are true. The writer uses sensory images, sound devices, and figurative language to create the setting and to establish the tone. Item III can be ruled out because although the writer uses metaphors in the poem, they are not the words and images created in the first stanza. Choice (D) is correct because it is the only answer choice that includes items I and II.
22. **The correct answer is (B).** This poem is a short, personal poem expressing the feelings of the speaker, not telling a story—in other words, a lyric, choice (B). Because the poem is not telling a story, narrative, choice (D), can be eliminated. An ode, choice (A), praises someone or something, and an elegy, choice (C), speaks of death or mortality. Because neither is true of this poem, choices (A) and (C) can be ruled out. A sonnet consists of fourteen lines, written in iambic pentameter. This is not true of this poem either, so choice (E) can be eliminated.
23. **The correct answer is (C).** Be careful here. Today in common parlance, *cataract* means the opaque lens of the eye, but in this poem, it does not. Choices (B), (D), and (E) might fit on a casual reading, but would a wild rabbit, choice (B), or frog, choice (E) “leap in glory” or fit in with the lyrical tone of the poem? Choice (D), gazelle, offers a lovelier image, but is it likely that Tennyson would have an African animal in his poem? By the process of elimination, you should be able to make an educated guess and select choice (C), waterfall.
24. **The correct answer is (B).** Item I can be ruled out because Tennyson has not established a place named “Elfland” in his poem. Item II is implied in the second stanza, so it should be included in any answer choice. Based on the poem, item III is neither applicable nor plausible. In addition, the cited phrase contains no words implying homage. Only choice (B) contains item II alone and is, therefore, the correct answer.

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

Test-Taking Strategy

Go back and read the passage; don't rely on what you think it says.

25. **The correct answer is (C).** Falling snowflakes, choice (A), are not mentioned in the poem. Choice (B) is a distracter because the sound of bugles are mentioned. Choice (D) is nonsensical; one does not compare echoes to echoes. Choice (E) is tricky but not precisely correct. Choice (C) is the best answer, using the process of elimination and a little thought about the love expressed in this stanza.

ANSWERS TO QUESTIONS 28–37**Test-Taking Strategy**

Sometimes reading the words around a reference will help you figure out what the cited word or phrase means.

26. **The correct answer is (D).** You can rule out choice (B) because it does not make sense in the context of the poem, nor does choice (C). Don't be fooled because a synonym for splendor is magnificence. Choice (A) might be correct, but the bugles are not introduced until the next sentence. Choice (E) may be a lovely image, but there is nothing to suggest that it is night and all the things of the earth are asleep. Indeed, the image suggests the setting sun. This is reinforced by the blowing of bugles, which may take place at sunset. The best answer is choice (D).

27. **The correct answer is (B).** Nothing in the poem is rational or provocative, choice (D), or amusing or particularly fantastical, choice (E), so both can be eliminated. The remaining choices have some correct elements. The poem is thoughtful but not dark or despondent, so rule out choice (A). The poem is not inspirational, although it may be romantic, but both parts of an answer must be correct. Only choice (B), magical and melancholy, applies completely to the mood of the poem.

Review Strategy

See "Analyzing Prose," pp. 84–85.

28. **The correct answer is (B).** This essay is not fiction, a product of the author's imagination, thus ruling out choice (A). This passage was not written simply to explain or inform, choice (C), nor is it a piece of expressive, another name for descriptive, writing, choice (D). It does not tell a story, which eliminates choice (E). This essay was written to persuade readers to Thoreau's way of thinking about the kind of government that is needed and what must be done to achieve it. Choice (B) is the right answer.
29. **The correct answer is (D).** Item I is patently wrong. Thoreau's diction is not erudite, and he seeks to appeal to all people. Item II is true. Observe the we/they language purposely chosen to establish polarity and conflict. Item III is also true. Government is referred to as "it." Accordingly, choice (D) is correct because it includes both items II and III.

Test-Taking Strategy

In a question about theme, check to see if some of the answers are really just details that support the main idea, or theme.

30. **The correct answer is (A).** Read the passage carefully. Choice (B) is not stated or implied, easily ruling it out. But some of the answers are stated or implied. Your goal is to determine which answer best represents Thoreau's views. Choices (C), (D), and (E) are stated or implied, but each presents only part of Thoreau's position. Choice (A) restates the overall theme of the piece—the main idea—and is, therefore, the best answer.
31. **The correct answer is (D).** Read the passage carefully to determine which of the answers is accurate for the selection and is actually stated as a direct abuse of power. Thoreau does not mention conscription; therefore, choice (A) can be eliminated. Thoreau feels that the government does indeed cause problems for commerce, but he also believes that business overcomes them, so choice (B) is not the best selection. Choice (C) is a fault of individuals more than of the institution of government. Opposition to the Mexican War, choice (E), is used by Thoreau as an example to support his contention that a standing army is an abuse of power.
32. **The correct answer is (C).** If you read the question carefully, you noticed the word *except*. The question asks you to find the answer choice that is not true for the selection. In the first paragraph Thoreau states that the army is an arm of government, so you can eliminate choice (B). He also says that the government was a tool of those who wanted war with Mexico, so discard choice (E) as referring to the government. In paragraph two, the government is likened to a wooden gun, choice (A), and machinery, choice (D). In paragraph two, Thoreau uses the image of a rubber ball, choice (C), to refer to trade and commerce, so it answers the question of which image is not used to refer to government.
33. **The correct answer is (D).** Because slavery is not mentioned in the selection, you can easily eliminate choice (C). The remaining choices are all failures of government that Thoreau mentions, and you must decide which is the greatest. Choices (A), (B), and (E) are examples that show that government does not heed the will of the majority, choice (D). In essence, they are supporting details to the main idea, which is the failure to act on the will of the majority of the people.

Test-Taking Strategy

Go back to the text. Don't rely on what you think it says.

34. **The correct answer is (C).** Thoreau is describing in this sentence what government is supposed to be but most often is not. You can tell that an opposition has been set up because of the use of the positive word *expedient* and its negative *inexpedient*. If you do not know what the word *expedient* means, try eliminating answer choices. Read a few sentences around the cited one to see the context of the sentence and word. If you do this, you will see that choice (E) is incorrect because Thoreau goes on to cite the Mexican War as an example of how the people's will was thwarted by their government. This line of reasoning also rules out choice (B). The selection does not mention progress, so choice (A) can also be eliminated. If answer choice (D) is substituted in the cited sentence, the sentence does not make sense. Government is designed for many purposes and carries out many purposes. That leaves choice (C) as the correct answer.
35. **The correct answer is (B).** Choices (D) and (E) are patently wrong. While the analogy of commerce as a bouncing rubber ball adds a mild bit of humor to the selection, it is a serious piece but neither reproachful nor punitive, choice (E). It is also not moralistic or didactic, choice (A). Choice (C) has promise as an answer, but choice (B) is a better choice because the piece is persuasive, not simply serious and grave. This is consistent with the correct answer for question 28. When you are answering similar questions about a selection, always look for consistency in your answer choices.
36. **The correct answer is (B).** To answer this question, you must select the action that is not advocated by the writer. Choice (C) is implied in the title, so it is easily eliminated. Choices (D) and (E) are suggested in the second paragraph, so they too can be crossed off. Eliminate choice (A) because it is mentioned in the final paragraph. Only choice (B) is not mentioned in the selection and is, therefore, the correct answer.
37. **The correct answer is (C).** Choices (A) and (B) are illogical since neither is an organizational pattern for prose. Choice (D) is not the best choice because there is little contrast in the essay. There is no sense of time in the essay, so choice (E) is eliminated. Thoreau saves his strongest point for the end, so the essay is developed by order of importance, choice (C).

ANSWERS TO QUESTIONS 38–47

Review Strategy

See “Analyzing Poetry,”
pp.106–107.

38. **The correct answer is (C).** This is another *except* question, so you are looking for the item not present in the poem. Concrete imagery, choice (A), is present, as in “shuts the Door.” Eccentric capitalization, choice (B), is visible throughout, as in “Soul selects her own Society.” Slant rhyme, choice (E), rhyme in which the last syllable of a line is similar but not identical, can be seen (One/Stone). The dashes constitute unconventional punctuation, choice (D). If you recall from your study of poetry, Dickinson eschews conventional rhyme schemes, choice (C). If you don’t remember this, just using a basic knowledge of rhyme will tell you that there is no conventional rhyme scheme present.

39. **The correct answer is (B).** Tone questions can be tricky. You may read something into the poem that is not there or may be there in only a minor way. Always look at the poem as a whole. Choice (E), malevolent, is easily ruled out because it is not supported by the words of the poem. Queens are choosy, choice (A), but that is simply associative. You may think the Soul impertinent, choice (C), but that is not what the poem is about. The poet/Soul is telling you something she knows about herself, therefore, choice (B), introspective, is the best choice. Choice (D), neutral, does not make sense.

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

40. **The correct answer is (D).** Ask yourself, does the poem tell a story? No. Rule out choice (A), narrative. Is this a fourteen-line lyric poem written in iambic pentameter? No. Rule out choice (B), sonnet. Does this poem focus on death or mortality? No. Rule out choice (C), elegy. Is this poem subjective, imaginative? Yes, so choice (D) may be the right answer, but always check all the answers just in case you choose one that is good but not the best answer. Was this poem written to praise someone or something? No. Rule out choice (E), ode, and go back to choice (D) as the right answer.

Test-Taking Strategy

In answering tiered questions, always determine which of the items is correct and then find the answer choice with that item(s).

41. **The correct answer is (B).** This poem is not musical, item I. It does deal with complex ideas in twelve brief lines, so any correct answer choice must include item II. This poem is not terribly emotional, item III, so any answer choice with item III should be crossed off. Rule out choices (A), (C), (D), and (E). What remains? Choice (B) is the only answer choice with item II alone.

42. **The correct answer is (C).** Be careful not to apply your own values here. Focus on the attitude of the Soul only. How does the Soul feel about the rest of the world? Friendly, choice (B)? No! Haughty, choice (E), and uncharitable, choice (A), are rather judgmental on your part. Cautious, choice (D), might describe her style, but actually the Soul is quite indifferent, choice (C), toward the rest of the world.
43. **The correct answer is (A).** Each of these choices may be a little bit true, either in the poem or in your thoughts, but you must ferret out what the poet wanted to imply in the line with that particular image. The image of a valve implies control, and over what does the Soul have control? She has complete control over her mindfulness, which is another way of saying concentration or attention. Choice (A) is the best answer. While you may think that the poem is dealing with emotions, choices (B), (D), and (E), the poet does not state or imply this. Choice (C) is one of those answers that is somewhat true, but it is support for a larger idea, choice (A), that is the better choice.
44. **The correct answer is (D).** This is a tricky question because *not/except* questions often present one answer choice that is not present in the selection. You just have to look through the selection and cross off the items that do appear. Whichever answer choice is left is the correct answer. But here all five answer choices appear in the poem. You have to see which one appears but is not a theme. Choices (A), (B), (C), and (E) are identifiable as themes. Choice (D), wealth and power, is clearly addressed in the second stanza, but they are noted as not mattering to the Soul. Choice (D) is the correct answer to this *not/except* question.
45. **The correct answer is (D).** Read the poem again to interpret each choice. Pay attention to punctuation and how it affects the poet's meaning. Rule out choice (E) immediately as a distracter. Ask yourself, who actually constitutes "her divine Majority"? It is *not* those requesting her friendship, choice (A); those she refuses, choice (B); or those who seem worthy, choice (C). Her chosen ones are those to whom she reveals herself, choice (D).

46. **The correct answer is (B).** Remember to pay special attention to the word *except* in this question. “Chariots” and “Emperor” are clearly metaphors for wealth and power, which makes choice (A) true. Dickinson is known for her sharp, concrete images, like “Door,” “Chariots,” “Gate,” “Mat,” and “Stone,” making choice (B) untrue because they are not similes. Choices (C), (D), and (E) are clearly evident, and therefore do not meet the criteria of exception. Choice (B) is the right answer.
47. **The correct answer is (D).** The poet/Soul does see herself as unconventional and does not care about others’ opinions of her, so item I is true. The Soul is certainly a mystical property, and the reader is advised that She is indeed in control, which makes item II true also. The Soul is incorruptible, but she is not labyrinthine. In fact, She is quite straightforward. Labyrinthine means intricate, twisty, or maze-like; remember what a labyrinth is? Both items I and II are true; therefore, choice (D), which is the only answer that contains both, is the correct answer.

Test-Taking Strategy

When an answer consists of several elements, all the elements must be true about the selection.

ANSWERS TO QUESTIONS 48–60

48. **The correct answer is (C).** While the passage is humorous, that is secondary, so choice (A) is incorrect. Choice (B) is not logical because the tone of an entire play cannot be created in such a brief dialogue. You have no way of determining the climax from this early dialogue, so choice (D) cannot be right. You can determine that this section comes early in the play because it sets up the character of Puck and tells you information about other characters, Oberon, the queen of the fairies, and the changeling. Perhaps you gained insight into the character of fairies, choice (E), but you learned much more about a specific character, Puck. Choice (C) then is the best response.
49. **The correct answer is (B).** Determine which item or items are correct and then which answer choice corresponds to the item or items. In this case, only item II applies to the first four lines of the fairy’s first speech. A couplet, item I, consists of two consecutive lines that rhyme and are written in the same meter, so item I and choices (A) and (E) are therefore incorrect. The playwright uses a great deal of figurative language, but not in these four lines, making item III and choices (C), (D), and (E) incorrect. The author uses parallelism, item II, creating lines similar in form, content, and importance, at the beginning of the fairy’s first speech. Thus, choice (B), which contains only item II, is correct.

50. **The correct answer is (B).** Choices (A), (D), and (E) are not supported by the text. While you can assume that the queen does not approve of Puck's behavior, choice (C), that is not mentioned specifically. In his first speech Puck states that Oberon wants the changeling, choice (B).
51. **The correct answer is (A).** The "they" are the Fairy Queen and Oberon. The sense of the speech will tell you that since the Fairy Queen and Oberon both want the boy, it must be they who are quarreling. Choice (B) contradicts the text; lines 27 and 28 say that "she . . . Crowns him with flowers, and makes him all her joy." Oberon and the boy, choice (C), cannot be the adversaries because Oberon does not have the boy. Choice (D) is a distracter; the elves flee into acorn-cups as a result of the quarrelling, lines 30 and 31, so choice (D) can be eliminated. Choice (E), Puck and the Fairy Queen, is illogical given that it is Puck speaking and would, therefore, use the first person pronoun.
52. **The correct answer is (E).** Since there is absolutely no mention of a palace or a city in the selection, choices (A) and (B) are false. Village people are mentioned, but only in relationship to the tricks that Puck has played, making choice (D) a poor answer. The setting does appear to be in nature but certainly not underground because groves, stars, and flowers are mentioned, so choice (C) is incorrect. Those nature references combined with the phrase "the forests wild," indicate the setting as a forest, choice (E).
53. **The correct answer is (D).** Although choices (A) and (B) are true of Puck's character, neither is his occupation. Choices (C) and (E) are not supported by evidence in the selection. Puck clearly states in his second speech that his duty is to "jest to Oberon, and make him smile," choice (D).

Test-Taking Strategy

Highlight in some way—circle, underline, bracket—the key words in the question stems. If you miss a word such as not or except, you may respond incorrectly.

54. **The correct answer is (D).** Hopefully you noticed the word *not* in the question. Choices (A), (B), (C), and (E) are all true of Puck, so they cannot be the answer. You can assume that, since Puck is a part of Oberon's entourage, he is not especially fond of the individual who is causing his master's anger. Choice (D) is not true and the correct answer.
55. **The correct answer is (A).** While both choices (C) and (D) are true of Oberon, neither fits the context. You do not have information about Oberon's power, so choice (E) is not the best answer. Choice (B) makes some sense if you take the phrase literally, but you really have no evidence that he has become uncoordinated. If you made this choice, you were not considering that the meaning of words has changed since Shakespeare's time. Oberon is extremely angry, choice (A), at the queen. Passing means surpassing. You could determine the correct choice by the process of elimination, but you could also read around the cited phrase to look for context. The word *wrath* offers a clue.
56. **The correct answer is (E).** A simile is a comparison using like or as, so choice (A) cannot be correct. A personification gives human characteristics to nonhuman things, so choice (B) is incorrect. An apostrophe is a device that calls out to an imaginary, dead, or absent person or to a place, thing, or idea, so choice (C) is not the answer. Choice (D) cannot be correct because an antithesis is a figure of speech in which opposing or contrasting ideas are balanced against one another in parallel syntax. Alliteration, choice (E), is the repetition of initial consonant sounds in words close to one another, in this case the *s* sound, so choice (E) is the correct answer.
57. **The correct answer is (B).** A metaphor, choice (A), is an implied analogy; consonance, choice (C), is the repetition of consonant sounds; and a simile, choice (D), is a comparison using like or as, so choices (A), (C), or (D) cannot be the answer since none of these are present in the cited line. Irony, choice (E), is the recognition of the difference between reality and appearance, so it is incorrect. The line contains the repetition of the *a* sound, creating assonance, choice (B).

Review Strategy

See A Quick Review of Literary Terms, *chapter 4*.

58. **The correct answer is (D).** You might argue that Puck appears to be somewhat menacing and overbearing, choice (E), or that the fairy appreciated Puck's talents, choice (A). However, you are asked about the tone of the passage, not the mood of the speakers. Tones of belligerence and contentiousness, choice (B), or compassion and love, choice (C), are not supported in the passage. The overall tone is amusing and lighthearted, yet informative, choice (D).
59. **The correct answer is (C).** While there is an element of admiration, choice (E), in the fairy's speech, words like *knaveish*, *frights*, and *Hobgoblin* indicate censure on the part of the fairy. Only choice (C) fits this attitude. Choice (A), envious; choice (B), overwhelmed; and choice (D), joyful are not supported by the text.
60. **The correct answer is (C).** The punctuation, a semicolon ending an independent clause, and logic—horses do not have bowls—tell you that choice (A) is incorrect. While ale is mentioned, the gossip is drinking it, not serving it, so a bar-keeper, choice (B), is an illogical synonym. The word *telltale*, choice (D), is a synonym for gossip, but it does not explain who the person is. A fairy, choice (E), is illogical, because Puck has not mentioned playing tricks on individuals in the magical world. The most appropriate synonym, an old woman, choice (C), is indicated by the feminine pronouns and the phrase “withered dewlap.” Even if you did not know that *dewlap* means loose neck skin, *withered* offers a clue about age.

Test-Taking Strategy

Sometimes reading the words around a reference will help you figure out what the cited word or phrase means.

Chapter 1

STRATEGIES FOR THE SAT II: LITERATURE TEST

This chapter provides some basic information about the SAT II: Literature Test as well as offers some general strategies that will help you when taking the test. Chapters 2 and 3 will give you specific, effective techniques for answering the different types of multiple-choice questions that are asked.

You have answered hundreds, probably thousands, of multiple-choice items during your time in school. The multiple-choice questions on the SAT II: Literature Test really are not that different. Of course, there is a great deal riding on this SAT II test, but just like other standardized tests, if you have studied and you know some test-taking techniques, you can do well.

PRACTICE PLAN

Study Strategy

Keep a dictionary with you as you review.

Chapter 1 presents some general strategies for taking the SAT II: Literature Test and some special techniques for reading and analyzing literature that will enable you to score your highest. In Chapter 2, you will work on strategies for answering multiple-choice questions on prose. Chapter 3 focuses on poetry questions. Both chapters will give you many opportunities to practice what you are learning.

Use the *Diagnostic Test* and *Practice Test I* as tools to improve your objective test-taking skills. Use the techniques explained in this chapter and in Chapters 2 and 3 to practice answering questions on selections of prose and poetry. Correct your responses with the *Quick-Score Answers* provided for each test. If you do not understand why an answer is correct, refer to the explanations given after the *Quick-Score Answers*. It is a good idea to read the answer explanations to all the questions because you may find ideas or tips that will help you better analyze questions and responses in the next *Practice Test* you take.

After you have finished reviewing all the answers, identify your weak points and plan what you can do to improve. Review the strategies in this chapter and the techniques presented in the following chapters. Then take the next *Practice Test*, remembering to

- apply the test-taking system with care.
- work to give more correct responses.
- strive to answer more questions in the 60 minutes.

By how much did you improve your score?

BASIC INFORMATION ABOUT THE SAT II: LITERATURE TEST

1. The SAT II: Literature Test consists of approximately 60 multiple-choice questions. You are given five possible answers for each question.
2. The test generally has six to eight selections about evenly divided between poetry and prose. Each selection has from four to twelve questions.
3. You will have 60 minutes to answer all of the questions.
4. There are three forms of multiple-choice questions:
 - Regular multiple-choice questions that are either questions to answer or sentences to complete and that require you to determine the best or most accurate response from among five choices
 - NOT/EXCEPT questions that ask you to decide which of the five choices is inaccurate in the context of the selection
 - Roman numeral questions that are tiered, or multistep, in operation and ask you first to establish which of the Roman numeral item(s) is correct and then which of the five answer choices corresponds to that decision

5. American literature provides approximately 40 to 50 percent of the selections in the test, with English literature providing the remainder. Occasionally some other original English-language selection may be used. The College Board lists the break down of percentage of questions by time period as
 - 30 percent based on literature of the Renaissance and seventeenth century,
 - 30 percent based on literature of the eighteenth and nineteenth centuries, and
 - 40 percent based on literature of the twentieth century.
6. Generally you will find 45 to 50 percent of the selections to be prose and 45 to 50 percent poetry. There may also be drama on any given test.
7. Questions usually ask about the following:
 - meaning—the major points, arguments, themes, and ideas that the writer conveys to readers
 - form—the structure, genre, and method of organization the writer uses; its purpose and its effect
 - tone—the writer’s attitude toward the subject, characters, and audience
 - narrative voice—whether the speaker is the same as the writer, the speaker’s attitude toward the subject or the characters
 - style—the writer’s way of writing things, including arrangement of ideas, word choice, imagery, rhythm, and repetition
 - characters and characterization—characters’ distinguishing traits as well as the techniques the writer uses to develop the characters
 - meanings in context—the meaning of specific words, phrases, or lines in a selection
8. You receive one point for each correct answer you give, and you receive no points for each question you leave blank. If you answer incorrectly, a quarter of a point is deducted. This is the guessing penalty.
9. You can answer some combination of answers correctly and leave some questions blank and still get a good score.

APPLYING THE TEST-TAKING SYSTEM

Besides the obvious importance of understanding the material, you have probably discovered during your educational career that there are three significant considerations when taking multiple-choice tests:

- Effective reading and analysis of test material
- Time management
- Intelligent guesses

If you fail to do any of the following, your score can suffer:

- If you do not read the selections or the questions skillfully, you may make errors that are unnecessary.
- If you neglect the time, you may miss opportunities for showing what you know.
- If you do not make educated guesses to answer questions about which you are not positive but know something, then you are missing out on a higher score.

How do you prevent these things from happening and ensure your highest score? You need to develop a plan to read effectively, to manage your time well, and to use all your knowledge to the best possible effect.

CREATING A PLAN OF ATTACK

Consider the following steps to help you create an effective plan of attack:

1. Pace yourself; be aware of the time.
2. Scan through the selections to decide which passage to do first and which one to do last.
3. Read the passage, using strategies for poetry and for prose.
4. Answer the questions.

Let us examine the steps in detail.

PACING YOURSELF

Study Strategy

Use a watch while practicing, so you become accustomed to the time restrictions.

The first part of the strategy for acing the test is time awareness. You have 60 minutes to finish the test. Depending on the number of questions, give yourself approximately 8 to 12 minutes per selection. Use that time period as a guideline. If you find you are spending significantly more time per section, speed up. In the unlikely event that you finish with time to spare, revisit any problem passages again to check your answers.

If, as the hour comes to an end, you find that you have only 5 or so minutes and another passage to complete, try this technique. Do not read the passage; read the questions instead. Some questions such as those asking about vocabulary can be answered just by reading the cited lines. Other questions ask about specific portions of the selection and provide the line numbers for your reference. Answer these sorts of questions when time is short.

SETTING PRIORITIES

The first active step to take is prioritizing the passages. You do not have to do questions or passages in the order they appear on the test. Quickly scan the passages to find which ones seem difficult to you and which seem easy. Do the most difficult one last and the easiest one first. Since many students only finish five or six passages, you will score more points by answering what you are most comfortable with and leaving the most difficult for last.

READING ACTIVELY: EFFECTIVE STRATEGIES FOR PROSE AND POETRY

This step is obvious—read the selections. To be able to answer questions about literature, you must be able to read carefully and critically. Obviously, a casual reading of a selection may provide an unreliable or uncertain response that will not be correct.

You will be reading in a test situation. You must answer questions on the material. However, you do not need to memorize the passage or retain the content for long. For all passages, whether they are poetry or prose, first skim the passage to get a general idea of the major ideas and the writer's purpose in writing.

READING PROSE PASSAGES

Test-Taking Strategy

To ensure that you don't miss important words, ideas, and details, underline, circle, or put brackets around key information as you read.

Begin by scanning the selection. Take only 30 or so seconds to do so. You want an overview here; don't worry about details. Then concentrate and read the selection carefully. Read for a clear, specific understanding of the writer's main idea. The main idea is the underlying communication that the writer is trying to make. It is not details, but the fundamental message you, the reader, are to receive. Ask yourself what the author's purpose is in writing and what is revealed about the subject. Be aware of your reactions to the piece. Make predictions about conclusions. Mentally summarize important points and supporting details.

You probably won't find a topic sentence or a literal thesis statement in the test selections. You will need to interpret the literature to find the theme of the passage.

READING POETRY PASSAGES

Test-Taking Strategy

As you read, get in the habit of marking what you consider key phrases, lines, imagery, and figurative language.

Poetry's special requirements call for some techniques that are different from those for reading other literature. First, skim the poem. Then read it carefully and slowly several times, but do not read the poem line by line. Read it sentence by sentence and then phrase by phrase, paying attention to the punctuation. Ask yourself what the poet seems to be saying to you and question the meaning of the language and the impact of the images.

Then read the poem again. On the second reading, be aware of the effect the poem has on you. Listen to the musical qualities, the rhythm, and the rhyme. Pause to summarize where appropriate, even paraphrase mentally. Pull the details together to understand the meaning.

If you still do not understand the poem, do not spend any more time on it. Some unintelligible phrases—or even a line or two—will not make that much difference in your total score.

ATTACKING THE QUESTIONS: PRACTICAL ADVICE

When you take the SAT II: Literature Test, you will want to have every advantage possible. Of course, the ideal is to know the correct answer as soon as you read the question, but that does not always happen. Here are some methods to help you score well.

Test-Taking Strategy

Be sure to skip ovals on the answer sheet when you skip questions on the test.

- You do not have to do anything on the exam in the order it is presented. You can and should tackle the selections and then answer the questions under a selection in the order that works for you. By showing yourself that you know answers, you build self-confidence.
- Remember that you can return to the passage to find answers that you do not immediately recall. Often the question will include line numbers for reference. If not, scan to find the information you need to answer a question.
- When a question asks for the contextual meaning of a word, substitute the answer choices in the sentence. Always read the lines around the cited word for the context.

One technique that is especially helpful for achieving your best score is the process of elimination. Use this technique when you do not know the correct answer immediately.

- First, ignore answers that are obviously wrong.
- Discard choices in which part of the response is incorrect.
- Revisit remaining answers to discover which seems more correct. Remember to eliminate anything that is wrong.
- Choose the answer you feel is right. Trust yourself. Your subconscious usually will guide you to the correct choice. Do not argue with yourself.

ANALYZING THE QUESTIONS: STRATEGIES FOR DETERMINING ANSWERS

Many times, the key to finding the correct answer is to narrow down the choices and to make an educated guess. Eliminate some answers by finding those that are obviously unrelated, illogical, or incorrect. Having reduced the number of choices, you can make an educated guess from among the remaining possibilities. Use the techniques presented in the chart below to reduce the number of choices.

Strategies for Answering Objective Questions/ Making Educated Guesses	
Answer Choice	Reason to Eliminate
1. too narrow	too small a section of the selection covered, based on the question
2. too broad	an area wider than the selection covered, based on the question
3. irrelevant	<ul style="list-style-type: none"> • nothing to do with the passage • relevant to the selection but not the question
4. incorrect	<ul style="list-style-type: none"> • distortion of the facts in the selection • contradiction of the facts in the selection
5. illogical	<ul style="list-style-type: none"> • not supported by facts in the passage • not supported by cited passage from the selection
6. similar choices	GO BACK AND REVIEW 1-5 TO TEASE OUT THE DIFFERENCES.
7. <i>not/except</i>	answers that correctly represent the selection

The *not/except* questions are tricky. As you go through each answer, ask yourself, “Is this statement true about the selection?” If yes, cross it out, and keep going until you find a choice that you can answer “no” to.

Recognize that if you use the strategies for answering multiple-choice questions coupled with educated guessing, your chances of scoring higher are excellent. You will have to answer wrong four times to lose a single point. Practice these strategies when you take the *Practice Test*, and using them on test day will be second nature to you.

Chapter 2

ELEMENTS OF PROSE

On the SAT II: Literature Test, you will discover that most of the multiple-choice questions test how carefully you read and how well you interpret what you read—whether it be prose or poetry. Chapter 2 presents a quick review of prose and techniques that you can apply to the questions about prose selections. Most of the selections are short. Some may be from plays, others may have come from short stories, and still others may be taken from essays. By following the suggestions offered in this chapter, you may gain those extra points that will give you a great score.

WHAT THE SAT II: LITERATURE TEST COVERS

You will find questions on the SAT II: Literature Test that ask about:

- Meaning
- Form
- Tone
- Narrative voice
- Style
- Characters and characterization
- Meanings in context

Questions about words or phrases in context are basically vocabulary questions about difficult words in a passage or about ordinary words or phrases used in an unusual way. Contextual questions are covered at length in Chapter 3. This chapter will take you through the other categories to help you understand what questions may be asked and what to look for in the answer choices.

DISTINGUISHING FICTION AND NONFICTION

Selections on the test may be prose, poetry, or drama. Prose works fall into two categories, or genres, fiction and nonfiction. More specifically, narrative fiction is a made-up account of a series of events, although sometimes the fiction may be wrapped around historical incidents. Works of narrative fiction usually focus on one or more major characters who change as they experience conflicts or meet others. The most common genres, or subcategories, of narrative fiction are the following:

- Short story
- Novel
- Novella

Nonfiction prose refers to forms such as essays and articles. Essays and articles express ideas, interpretations, and descriptions. Their topics may be social, political, artistic, or scientific. An essay explores its topic thoroughly, but not extensively, and may express the writer's personal views. A writer may choose to enlarge the scope of a topic more exhaustively in a book.

Articles, similar in form to essays, explore and draw conclusions from facts and are sometimes solely factual, that is, the writer uses an objective point of view. When an article combines research findings with conclusions, the style is similar to an essay. When an article simply reports research, the style is less similar. As with an essay, an article's subject may be more exhaustively presented in book form. Common forms of nonfiction are the following:

- Essay—formal and informal
- Informational article
- Biography
- Autobiography
- Criticism
- Informational book

MEANING AND MESSAGE

Meaning is conveyed through the theme, the central or dominating idea, of a work. In fiction, meaning derives from an abstract concept that becomes concrete through its representation in person, action, and image. The subject, or topic, of the work indicates the idea or group of ideas with which the writer is dealing. Some often-used topics are

- Love
- Sacrifice
- Justice
- Right and good
- The nature of evil
- Honor
- Growth
- Persecution
- Power
- Survival

The topic alone will not tell you the theme or provide meaning, however. As the reader, you must look for the assertion that the writer is making in the story. Thus, a short story may assert that love is painful, power destroys ethics, or evil exists in everyone.

MEANING IN FICTION

When analyzing a work of fiction for meaning, you will find the answer is usually in the form of a principle about human nature, conduct, or motivation. Keep in mind that the main idea or concept pervades a work, and most things happen only because they have bearing on the meaning. Look at actions, characters, statements, symbols, and dialogue in terms of how closely they relate to the theme. To crystallize the theme, or meaning, in your mind, ask yourself what the story says about the topic and answer with a complete sentence.

To find the main idea or theme in a work of fiction, consider the following methods that writers use to convey meaning:

- **The work itself as it represents ideas**

One of the most important ways through which a writer may communicate theme and meaning to the reader is to make the ideas inseparable from the total impression of the work. All events and all characters create an idea that is made powerful by the impact of the work itself. In a case like this, the meaning becomes clear after you finish reading.

- **Direct statements by an unnamed speaker**

An unnamed speaker, who may or may not represent the writer's exact views, states ideas directly through commentary that is to serve as a guide for your reading or as a way to deepen your understanding. Consider such ideas along with other statements expressed in the work to aid in your understanding of a story.

- **Direct statements by the persona**

In many works, first-person narrators tell you, the reader, their own ideas. Often these characters may be expressing thoughts that are identical to those of the writer, but not always.

Carefully consider to what extent the narrator's ideas are equivalent to the writer's. The author may be using the persona to examine ideas, to show the character's limited understanding of a situation, or to express thoughts that are directly opposed to the writer's true position.

- **Dramatic statements made by characters**

In many works, different characters express ideas that are in conflict with one another. In this case be aware that authors may present several points of view and leave you to choose which is best. The author may use the characters to provide guidelines for your interpretations. For example, admirable characters may express ideas that the author is promoting, while unpleasant characters may be used as a mouthpiece for the opposite position.

- **Characters who stand for ideas**

In many cases, writers use characters who are involved in the plot to symbolize an idea or value. Likewise, two opposing or conflicting characters may stand for ideas the writer wants you to compare or contrast.

- **Figurative language**

Writers may use figurative language—imagery, figures of speech, figures of sound—to express or reinforce their ideas.

Symbolism

Writers also use symbolism and allegory to extend meaning. A symbol is an object, person, or event that represents something else, thus creating meaning greater and more complex than itself. A writer may use a symbol to make a point, to create a mood, or to intensify the theme.

Symbols may be cultural or universal, embodying ideas or feelings writers and readers share through their social and cultural heritage. Biblical and mythological symbols are examples of this type of symbol.

Private, authorial, and contextual symbols result when a symbol gains meaning from the context of a specific work. To determine whether something is symbolic, judge its total significance in a story. Decide if it is of major importance with a scope and sustained reference beyond itself. In other words, does the person, object, or event stand for something else?

Allegory

An allegory is a story intended to be read on a symbolic level. It is a complete, self-contained narrative, but it also signifies another set of events or a condition of life. Writers use allegories to entertain and instruct at the same time, that is, to offer a moral lesson in a palatable form. Three forms of allegory are fable, parable, and myth.

- A fable is a short story that teaches a moral; it usually features animals with human characteristics.
- A parable is a short, simple allegory often associated with Jesus.
- A myth is a story that teaches the social and cultural values of a society.

MEANING IN NONFICTION

In nonfiction, the meaning or theme evolves from the writer's position on the topic of discussion, that is, the writer's thesis. For example, a writer's topic might be television and the thesis, "Television conveys important cultural values." The thesis, often found in the introductory paragraph, may be directly stated or it may be implied. How the writer develops the thesis results from the writer's purpose. The following are four types of purpose for nonfiction. They are known as modes of discourse.

- **Expository**

If a writer wants to explain something by providing facts and examples, the purpose is expository. Expository writing defines what something is, explains how it works, or tells you how to do something.

- **Persuasive**

If a writer wants to defend an opinion or course of action or convince readers of a position on an issue, the writer's purpose will be persuasive. You encounter this type of writing in editorials, speeches, book and film reviews, and advertisements.

Sometimes a writer wants only to set out an argument and lead the audience to conclusions based on premises and inferences. This is known as an argument and does not go as far as a piece of persuasion, which seeks to convince readers with logic, reason, and facts that the writer's view is the best or most intelligent course of action.

- **Descriptive**

Descriptive writing focuses on the qualities of a person, place, object, or experience. It records what the senses observe and what memory recalls. This kind of writing transmits a dominant impression through colorful language that describes and elaborates. The impression is created with appeals to your emotions, senses, and imagination and can be the strongest, most noticeable quality of the topic or a mood, a feeling that the topic produces. In good descriptive writing, you, the reader, can imagine fully the topic being presented.

- **Narrative**

Narrative writing is used when a writer wants to capture action. It presents a series of events to relate what happened. Narrative writing employs language that captures both action and sensory impressions. A narrative purpose is often found in letters, news accounts, biographies, and autobiographies. A hallmark of narration is chronological order.

QUESTIONS TO HELP YOU DETERMINE MEANING

When asked to find the meaning or theme of a piece, ask yourself the following questions:

Review Strategy

Also refer to Chapter 3 for helpful hints on finding meaning in poetry.

1. In which mode is the selection written? Are any other modes present?
2. What is the writer's purpose?
3. What effect does the work create?
4. What is the topic, thesis, or argument?
5. In a phrase, what is the work about? In a sentence, what is the work about?
6. Are there multiple levels of meaning?
7. How does the meaning of each part contribute to the meaning of the entire passage?
8. If the work is fiction, how do actions, settings, characters, and language influence meaning?

FORM

Form is how a work is organized. The following sections discuss the different forms of fiction and nonfiction. It is important to note that some people use the word *structure* synonymously with form.

FORM IN FICTION

Review Strategy

See Chapter 3 for information on form in poetry.

Fiction may be prose, poetry, or drama. This section discusses fictional prose, although the information also applies to drama. Fictional prose is constructed through a series of related events, called the plot, which moves from a problem to a solution. The actions and events usually occur in sequence, also called chronological order, although some works of fiction make use of flashbacks. Plot is based not only on the actions of characters but also on the conflicting human motivations that influence the events.

The plot establishes the conflict and the consequences and developments that result. At its most basic, conflict is the opposition of two forces. This opposition usually occurs between two people, but it can also exist between groups or between individuals and larger forces such as nature, ideas, and society. Sometimes, the conflict results from a dilemma—the difficult choices—that a character faces. No matter which type of conflict is present, it brings about responses from the fictional characters and its outcome is in doubt because complications always stand in the way of resolving the conflict easily. These complications produce tension and tension creates interest.

How the events of a plot are arranged determines its structure or form. Knowing the following common patterns of development should help you in answering questions about structure and form on the SAT II: Literature Test.

- **Exposition**

Exposition presents characters, their backgrounds, characteristics, goals, limitations, and so forth. It lays out the situation, including the conflict—the source of tension. While you will almost always find exposition at the beginning of a story, it may be found anywhere. Exposition can provide the twists, surprises, and false steps that intrigue and interest readers. However, at some point exposition must end and the story proceed to a conclusion.

- **Complication**

Complication marks the beginning of the major conflict in the story. The participants are the protagonist and the antagonist, together with the values and ideas they represent.

- **Crisis**

The crisis is the turning point that separates what has occurred previously from what will follow. Commonly, the turning point is a decision or action that must be undertaken in an effort to solve the conflict. Tension then builds to a climax. Beware, though; the crisis does not always produce the intended results.

- **Climax**

The high point of the action is called the climax, in which the conflict and the story's tension become most intense. The climax makes all the rest of the action inevitable, although such action does not necessarily occur immediately. Other events may happen to bring the climax to a conclusion.

- **Resolution or denouement**

The resolution is the set of events that brings the story to its close.

This formal structure is an ideal. In practice, the structure of most stories will vary, although all the elements will be present. One particular device popular with writers that alters the order of the structure is the flashback, as noted above. It is exposition that can occur at almost any point in a story. Mysteries also withhold exposition and postpone climaxes until the last moment to prolong the tension and create surprise.

Review Strategy

There are several subcategories of the fiction genre, and these, in turn, have subcategories.

- *Novel*
 - *Romance*
 - *Stream of consciousness*
 - *Mystery*
 - *Science fiction*
 - *Historical*
- *Short story*
 - *Same as above*
- *Novella*
 - *Same as above*
- *Myth*
- *Epic*

Another important element to consider about form is genre, which identifies the type of work a piece of fiction (or nonfiction) is, such as a novel or short story. Within a particular genre, such as the novella, an author may choose to create a realistic, romantic, tragic, or comedic work in order to tell his or her story.

QUESTIONS TO HELP YOU RECOGNIZE FORM AND ITS EFFECTS IN FICTION

Consider the following to help you analyze a fictional work's form, or structure:

1. Summarize the plot or narrative line. What are the conflicts, the climax, the turning point, and other important points in plot development?
2. How are the elements of the story arranged?
3. Do the elements occur when you expect them to in relation to the story's plot?
4. What comes first, second, and so forth, and why?
5. How would the story be different if aspects of the plot were presented in a different order?
6. How does the existing order contribute to the story?
7. How does the placement of elements influence the effect of the story?
8. What is the genre of the piece?

FORM IN NONFICTION

Nonfiction, of course, is not created from the author's imagination. It depends on factual information, although there may be an element of opinion, depending on the genre—personal or informal essay, for example, versus an informational article. However, the method of organization—form or structure—may vary greatly among a sample of nonfiction works. The following table provides an overview of the major ways nonfiction is organized or structured.

Note: Writers of fiction as well as poets and dramatists may use the same organizing principles to develop the form—structure—of their works. Although a novel may be developed overall by chronological order, a description of a character may be developed through a comparison and contrast with another character, or the denouement of a murder mystery may be reached through developmental order by having the detective explain step by step the suspected character's motive and opportunity.

Organizational Patterns	
Chronological order	Information arranged in time sequence
Spatial order	Information arranged according to space relationships; for example, head to toe, near to far, etc.
Order of importance/ climactic	Information arranged from least important to most important, or vice versa
Compare and contrast	Information arranged according to similarities and differences between two or more subjects
Developmental order	Information arranged so that one point leads logically to another
Deductive order	Information arranged from general to the specific
Inductive order	Information arranged from specific to the general

QUESTIONS TO HELP YOU DETERMINE FORM AND ITS EFFECTS IN NONFICTION

Consider the following questions as you read nonfiction selections:

1. What is the genre of the selection?
2. What organizing principle(s) did the writer use? In other words, how is the selection ordered?
3. Is the supporting evidence sufficient? Does it address the thesis?
4. Is there any faulty reasoning? By whom? Is it intentional or unintentional? What is its effect on the meaning?

TONE

Tone refers to the methods and techniques that writers use to reveal attitudes and is found in both fiction and nonfiction. You can also consider tone the mood of a work and the devices used to create that mood. A work may have a tone that is formal, informal, solemn, humorous, serious, condescending, or ironic, among others. Authors convey tone with their style, elements such as word choice, sentence structure, and details. In addition, you can determine tone by recognizing the writer's intent and analyzing the writer's comments. The feeling a story leaves you with is an excellent indicator of tone.

IRONY

Irony, a contrast between what is and what seems to be, can be an important indicator of tone in both fiction and nonfiction. It is often verbal irony. A statement is made that means one thing to the speaker but means another to you, the reader. A double entendre is a technique used for verbal irony.

SETTING

Another element in fiction that affects tone is the setting. Setting can be a place or a situation. It may be an actual geographical location, the time when the events take place, and/or the socioeconomic conditions that relate to the characters and to the society that surrounds them. To determine the effect of the setting on the tone, ask yourself the following questions:

- Are things described visually so you could draw a map or a sketch? Or are things left vague? Why?
- What influence does the setting have on the characters of the story?
- Does the setting bring the characters together or tear them apart? Does it make conversation and intimacy easy or does it inhibit it?
- What physical aspects are important to the action? How and why are they important? How are they described?
- Are items and things important to the action? How do they figure in the plot?
- Do characters respect or abuse the environment?

Review Strategy

Some possible tones are

- *admiration*
- *anger*
- *apathy*
- *approval*
- *contempt*
- *disappointment*
- *doubt*
- *hostility*
- *indifference*
- *irony*
- *optimism*
- *pessimism*
- *pride*
- *rage*
- *regret*
- *rejection*
- *respect*
- *surprise*
- *sympathy*

TONE IN FICTION

Review Strategy

You will find a discussion of the elements of style later in this chapter.

When you read to identify tone, it is important to recognize that many parts of the story contribute to the tone: situation, character, style, and audience. To recognize tone, you need to be aware of the general impressions that passages create for you. Analyze the techniques that the writer uses to create effects. Consider situations that prompt discussion among characters, descriptions of setting and actions, appropriateness of style to characterization, the presence of humor, and the attitudes of the characters.

QUESTIONS TO HELP YOU DETERMINE TONE

Ask yourself the following questions to help you identify the tone of a work of fiction:

1. Who is the speaker?
2. What is the speaker's tone? Is there a difference between the speaker's tone and that of the author?
3. How does the dialogue contribute to the tone?
4. How do the descriptions contribute to the tone?
5. How do the actions of the characters contribute to the tone?
6. How does the setting influence the tone?
7. How do the writer's language and style affect the tone?

TONE IN WORKS OF NONFICTION

In nonfiction, tone results from the purpose of the work. The chart below lists tones that are characteristic of each type of nonfiction.

Type of Nonfiction	Tone
Expository	Informative
Persuasive	Reasoned, convincing
Descriptive	Informative, entertaining; eliciting a specific mood, such as exhilaration, gloom, or amazement
Narrative	Any tone appropriate to the genre and purpose; for example, an autobiography may be humorous, witty, and urbane; a biography may be tragic, ironic, or amusing

To determine the tone of a nonfiction work, first decide upon the author's purpose. Using that purpose, determine the tone appropriate for the type of writing. Use the questions suggested above for fiction to reveal the tone for narrative and descriptive writing.

VOICE

Review Strategy

You may also find point of view identified as viewpoint, unifying voice, perspective, angle of vision, persona, mask, center of attention, and focus.

Point of view provides the perspective of the story; it is the voice or speaker doing the narrating. Point of view is the way you are presented with the materials of a story and also the vantage point from which the writer presents the story. Think of it as the person who is doing the talking.

This may appear to be the writer addressing you through authorial voice. More commonly, the speaker is a character within the story. To determine point of view, you must analyze the nature of the speaker and recognize the character and circumstances of the individual relating events. Point of view has often been considered the aspect of literature that leads you to the problems and the meaning of a work.

You can classify point of view fairly easily according to the following categories:

- **First person**

If you find that a story is told by an “I,” the writer is using first-person point of view. This does not mean that it is the author’s voice, but rather the voice of a fictional character. First-person speakers report the things they see, hear, and think. As they do so, you learn about their background, attitudes, and values.

One type of first-person speaker has learned information through direct participation in the action. Another type has observed the action but is not a major character. A third type may relate what he or she has been told.

No matter which type of first-person speaker you encounter, the speaker is an important part of the story. Everything you learn is reported by that person. Therefore, you must consider the speaker’s character, attitudes, interests, and values along with everything the person says when you analyze the story.

- **Second person**

You may occasionally run across a story where the reader is addressed as “you”; it is rare. This voice assumes that the reader is a character who lives in the narration. While uncommon in fiction, second person is more commonly found in informal works of nonfiction.

- **Third person**

If the narrator is not a character in the story, can see into each character's mind, and understands all of the action, then the story has a third-person point of view. The three types of third-person point of view are:

- **Omniscient**

When the speaker describes the action and knows the thoughts and feelings of all the characters, the point of view is omniscient. While this point of view was used in early fiction, few modern writers use it because, since real people are not all seeing, the resulting story will seem unrealistic.

- **Limited omniscient**

This voice, the most common point of view, results when the writer uses the third person and creates one character about whose actions, thoughts, and feelings you know. This point of view is a favorite of contemporary writers.

- **Dramatic objective**

Also called third-person objective, this voice develops when authors use mostly quotations and descriptions of actions and avoid presenting inner thoughts or feelings. Characters may express their attitudes, but mainly you, the reader, must make your own conclusions and interpretations from the actions and dialogue described.

When you analyze point of view, you must consider all of the following to decide the contribution to the work:

- Language
- Authority
- Opportunity for observation
- Selection of details
- Characterization
- Interpretive commentary
- Narrative development

One of the most important aspects of evaluating point of view is to determine if the actions and speeches are reported authentically so that the telling of the story is as true as the story itself is.

QUESTIONS TO HELP YOU DETERMINE VOICE

Answering the following questions will help you determine the voice of a piece of fiction:

1. Who is the main character?
2. Who is the speaker?
3. What is the attitude of the writer toward the subject of the piece?
4. Are the speaker and the writer the same? Are the attitudes and views of the writer and the speaker different? If so, what effect results?
5. Does the narrative voice influence the tone? How?

ELEMENTS OF STYLE: LANGUAGE USE

Style, the way writers put words together to tell the story, develop an argument, dramatize a play, or compose a poem, is another important element in literary analysis. Style can be described as the placement of words in the service of content. Jonathan Swift defined style as the right words in the right places. Writers have distinct, individualistic styles.

EFFECTIVE STYLE

The study of style must include diction (or word choice), types of words, and level of difficulty of language that a writer uses. To communicate effectively with the reader, a writer must choose words precisely so that what the writer has to say matches what is in the writer's mind. If you feel that a passage works well because it conveys an idea well or creates an event vividly, you can say that the writer employs style effectively. Depending on the purpose of a work, some marks of effective style are the use of

- precise words, such as action verbs, and specific rather than general nouns;
- the word with the best connotation for the idea;
- vivid language;
- varied word choice;
- words appropriate to the audience and the purpose.

In the same way, the lack of certain characteristics demonstrates effective style, such as the lack of

- self-important or overly emotional language;
- empty or hedging words;
- redundancy and wordiness;
- clichéd and euphemistic language;
- jargon and slang.

CATEGORIES OF DICTION

When you are examining diction, word choice falls into three categories: formal or high, neutral or middle, or informal or low. Formal diction involves standard and elegant words, proper word order and grammar, and lack of contractions. “It is I” would be considered formal.

Neutral diction is ordinary, everyday language with a standard vocabulary that does not include multisyllabic words but can include contractions. Neutral diction would include “It’s me.”

Informal diction may be colloquial, substandard, or slang. “Yo, dude, whatzup” belongs in this category.

SENTENCE STRUCTURE

Writers may also use sentence structure to develop style. A writer like Ernest Hemingway made short, pithy sentences fashionable in twentieth-century literature, whereas eighteenth- and nineteenth-century writers like Boswell and Hawthorne used compound-complex sentences with convoluted constructions to get their ideas across. You may find a question or two dealing with sentence structure and word usage on the SAT II: Literature Test. If you do, the sentence question will probably ask you something about style and sentence structure, and the word usage question may ask you to identify the use of a word in a sentence rather than its meaning in context.

ANALYZING PROSE

Use the chart on the next two pages to help you analyze literary elements of prose passages. Read it now, and then reread it after you take each *Practice Test*. Use it also when you have to analyze passages for class. The more you use it along with the other suggestions in this chapter and in the “Answers and Explanations” for each test, the more you will use the techniques automatically on exam day.

Analyzing Prose

Mode of Discourse

1. What type of prose is it—fiction, exposition, persuasion, description, narrative, drama?
2. Are points developed by definitions, examples, facts, events, or quotations and citations?

Author

1. Who is the author?
2. What do you know about the writer and/or the time period in which the passage was written?

Title

1. What does the title tell you?
2. What does it suggest about the subject or the theme (meaning) of the passage?

Subject

1. What is the subject of the passage?
2. What is this selection about?

Setting

1. Where and when does the action in the selection take place?
2. What details does the writer use to create the setting?
3. Does the setting create a mood or feeling?
4. Is the setting a symbol for an important idea that the writer wants to convey?
5. Does the setting play a role in the central conflict?

Point of View

1. Is the passage told from the first-person or from the third-person point of view?
2. Is the narrator limited or omniscient?
3. What effect does the point of view have on the way you experience the selection?

Central Conflict

1. In what struggle is the protagonist involved?
2. Is the central conflict internal, within the main character's mind, or external, with another character, society, or nature?
3. How is the conflict resolved?

Analyzing Prose—*Continued*

Plot or Course of Events

1. What events take place in the passage?
2. Does the piece have an introduction?
3. If so, what does the reader learn in the introduction?
4. What is the inciting incident?
5. What happens during the development?
6. When does the climax occur?
7. What events mark the resolution?
8. Does the selection have a denouement?
9. Are there special plot devices, such as a surprise ending, foreshadowing, or flashbacks?
10. If there is suspense, how does the writer create it?

Characterization

1. Who is the protagonist?
2. Who are the other major and minor characters?
3. Is there conflict among characters?
4. How does the writer reveal each of the characters?
5. Which characters change and which are flat?

Literary Devices and Figures of Speech

1. Does the writer make use of devices such as euphony or alliteration?
2. Does the passage contain any examples of figurative language, such as hyperbole, metaphor, or simile?
3. Is there symbolism? What is it?

Theme or Thesis

1. What is the theme or central idea of the selection?
2. How is the theme conveyed?

Style

1. Are there denotative words, connotative words, abstract words, or inclusive words?
2. What is the tone?
3. What kinds of sentence structure are present?
4. How is the passage organized? What type of structure does the writer use?

NOTE: These questions are general. You will need to adapt them to the type of prose you are reading. Some questions are more appropriate for fiction, while others work better with non-fiction. By using them throughout this chapter, you will become so familiar with the questions that you will know automatically which ones to use with which prose passage on the test.

QUESTIONS TO HELP YOU IDENTIFY LANGUAGE USAGE

If the style is effectively created, you probably will not notice the style as you read, because clear expression leads to easy reading—the mark of a successful work. However, if you ask yourself the following questions, you can determine the style and its effects on tone:

1. What type of passage is it—fiction or nonfiction?
2. Does it contain any dialogue (or monologue)?
3. Is there a speaker with clearly established characteristics? Who?
4. How does the passage show the speaker's personality?
5. What is the level of diction? Did you need a dictionary to understand it? Are there any unusual words?
6. Did words or slang distract you?
7. Is the language intimate and conversational?
8. Could the writer have used more accurate, concrete words? Where?
9. Can you imagine the situations described?
10. What types of sentences does the writer use? Why?
11. Are there noticeable literary devices or figurative language used? If so, what is their effect?

CHARACTER AND CHARACTERIZATION

Character in literature generally is an extended representation of a human being, including that person's thoughts, behavior, and speech. Characterization is the creation of reasonable facsimiles of human beings. Character and characterization are the basis of fiction, but they are also elements of biography and autobiography because in each the writer seeks to create a portrait of a person.

A writer develops characters through dialogue, actions, and commentary. The reader discovers characters through the interactions of the individuals and circumstances—the choices that the characters make. Consider each action or speech as you analyze how a writer creates characters, because every action, interaction, conversation, and observation exists to give you details that you need in order to draw conclusions about the characters. As you read, ask yourself the following questions about the characters:

- **What do the characters say or think?**

In general, in determining the character of an individual, accept at face value what a character says. However, be sensitive to shifts in attitude or mood because speeches—internal and external—can also indicate growth or change in characters.

- **What actions do the characters take?**

Always interpret actions as signs of character. Sometimes actions tell you more about characters than anything they say or anything that is said about them. Remember the cliché “actions speak louder than words.” It is especially true in literature. If actions contradict words, look for hypocrisy, weakness, or change in a character.

- **What do the characters say about one another?**

Because stories reflect life, you will find that characters talk about one another. If you recognize that a speaker is honest, accept what is said about another character as true. If you know that one character hates another, recognize the prejudice. Consider the context and the source of the information when you analyze characters.

- **What does the writer say about the characters?**

Writers often function directly as a storyteller or observer in a story. When you find this, you can accept what the author says about a character as the truth. Be aware that, while you can accept the author’s facts without question, you may need to consider an interpretation of actions or characteristics.

QUESTIONS TO HELP YOU ANALYZE CHARACTERS

The following questions will help you determine important elements about the characters and their characterizations:

1. What facts can you find out about the characters, such as their names, ages, relationships to one another, stations in life, and other important facts?
2. Which characters are the protagonist, antagonist, victims, witnesses, heroes, anti-heroes, and so forth?
3. What are the characters’ attitudes toward one another, toward situations or events, toward life, and so forth?
4. What do they feel? How do they react?
5. What type of characters are there? Stereotypical? Round? Flat? Static? Changing?
6. How do you know about the characters? How did the writer tell you about them?

READING EFFECTIVELY: TECHNIQUES FOR THE SAT II: PROSE SELECTIONS

Reading the selections on the SAT II: Literature Test can be a challenge. You are working under a time limit with pressure to do well and faced with unfamiliar material to analyze. The following suggestions will help you read the passages and answer the questions like a pro.

READING THE SELECTIONS

- Remember to scan the selections to prioritize the order in which you choose to answer the selections.
- Most prose passages have no titles. If a selection is titled, think about what it tells you about the work. You may get a sense of the subject and theme just from the title.
- If there is no title, and there probably won't be in the prose selections, look for the topic sentence or thesis statement. In most writing you will find that near the beginning. However, since the SAT II: Literature Test uses more challenging literature and often just excerpts, you may find the topic sentence at the end or in the middle. Often, the thesis is implied as opposed to stated outright.
- First, skim a selection for an overall impression, and then read the selection carefully. Do not skip over confusing sentences.
- As you read, highlight words and sentences that seem significant. Circle, underline, or bracket them. However, don't spend a lot of time at this.
- When you read a passage, keep in mind the five W's and H: *who*, *what*, *where*, *when*, *why*, and *how*. Answers to these questions will help you to recall specific information about a selection.
- As you read, observe patterns of organization the writer employs. Patterns may follow a certain sequence or order, set up a compare-and-contrast situation, or offer a problem and solution. Some authors may use more than one system of organization.
- Mentally paraphrase the prose passages that you read. Paraphrasing helps you discover the subject and the organization of the selection. You will discover the thesis and supporting arguments. The writer's style, transitions, sentence types, language, and literary devices become clear. You can see the framework of the passage in a paraphrase. If paraphrasing does not come easily to you, try writing paraphrases of the selections in this book as you practice.
- Look for the main idea of the passage. It's the central point. If you paraphrased well, the main idea will come easily.

ANSWERING THE QUESTIONS

Test-Taking Strategy

If you do not answer the questions in order, be sure to circle on the test booklet the numbers of the questions you do not answer. Do not make any “stray marks” on the answer sheet.

- Just as you chose the order in which to attack the passages, choose the order in which you wish to answer the multiple-choice questions. If you understand the passage, answer the questions in order.
- When answering a theme or main-idea question, the correct choice must be entirely true and include as much relevant information as possible. In many questions, two or three choices might be correct. However, the answer that is most complete is the one to choose. Check to see if answers that seem correct are really supporting details to a broader answer choice.
- Pay attention to word choice when you have to answer a question about tone or purpose. You must determine how or why the writer created the selection. Authors convey that information through diction.
- When you are asked to make judgments about what is inferred or implied in a selection, you must put together clues from the passage. You must be able to support your answer with specific facts or examples before you select an answer choice.
- Questions that ask about the meaning of words or phrases are best answered by substituting your choice into the sentence or paragraph. The answer must make sense before you choose it.
- Reread lines, sentences, or paragraphs that are mentioned in questions. In fact, scan or reread any selection if you do not know the answer immediately.
- If you are not confident, skip difficult questions and answer the easy ones first. If you do skip questions, check to be sure you also skipped that number on your answer sheet.
- Many times the key to finding the correct answer is to narrow down the choices and make an intelligent guess. Eliminate some answers by finding those that are obviously unrelated, illogical, or incorrect. Then, you can make good educated guesses.

Review Strategy

Use the techniques presented in “Strategies for Answering Objective Questions/Making Educated Guesses,” page 60, to reduce the number of possible choices you have.

PRACTICING

The following selection and questions are very similar to those you will find on the actual SAT II: Literature Test. As you read the selection and answer the questions, apply the suggestions and strategies that you just learned. Jot down your answers to the questions in the margins or on a separate sheet of paper.

You may refer to the answers question by question, or you may wish to score the entire section at one time. However, if you do not understand a question, check the explanation immediately. No matter which method of checking the answers you use, be sure to read all the explanations. The reasoning involved may point out concepts or details that you missed, and the explanations will show you how the strategies can work for you. The selection is not easy, so you may not be able to answer every question correctly. That is why it is good practice.

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words *not*, *least*, or *except*.

Questions 1–12 refer to this selection written by Thomas Paine, the colonial writer and radical. Read the selection carefully and then answer the questions.

Line These are the times that try men's souls. The summer soldier and the
sunshine patriot will in this crisis, shrink from the service of his
country; but he that stands it NOW, deserves the love and thanks of
man and woman. Tyranny, like hell, is not easily conquered; yet we
5 have this consolation with us, that the harder the conflict, the more
glorious the triumph. What we obtain too cheap, we esteem too
lightly, 'tis dearness only that gives everything its value. Heaven
knows how to put a proper price upon its goods; and it would be
strange indeed, if so celestial an article as FREEDOM should not be
10 highly rated. Britain, with an army to enforce her tyranny, has
declared that she has a right (not only to TAX) but "to BIND us in
ALL CASES WHATSOEVER," and if being *bound* in that manner, is not
slavery, then is there not such a thing as slavery upon earth. Even the
expression is impious, for so unlimited a power can belong only to
15 God. . . .

I have as little superstition in me as any man living, but my
secret opinion has ever been, and still is, that God Almighty will not
give up a people to military destruction, or leave them unsupportedly
to perish, who have so earnestly and so repeatedly sought to avoid
20 the calamities of war, by every decent method which wisdom could
invent. Neither have I so much of the infidel in me, as to suppose
that he has relinquished the government of the world, and given us
up to the care of devils; and as I do not, I cannot see on what
grounds the king of Britain can look up to heaven for help against us:
25 a common murderer, a highwayman, or a housebreaker, has as good
a pretense as he. . . .

I once felt all that kind of anger, which man ought to feel,
against the mean principles that are held by the Tories: a noted one,
who kept a tavern at Amboy, was standing at his door, with as pretty
30 a child in hand, about eight or nine years old, as I ever saw, and after
speaking his mind as freely he thought was prudent, finished with the
unfaterly expression, "Well! give me peace in my day." Not a man

lives on the continent but fully believes that a separation must some time or other finally take place, and a generous parent should have
 35 said, "*If there must be trouble let it be in my day that my child may have peace*"; and the single reflection, well applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the wrangling world, and she has nothing to do but trade with them. A man can
 40 distinguish himself between temper and principle, and I am as confident, as I am that God governs the world, that America will never be happy till she gets clear of foreign dominion. Wars, without ceasing, will break out till that period arrives, and the continent must in the end be conqueror; for though the flame of liberty may some-
 45 times cease to shine, the coal can never expire. . . .

I turn with the warm ardor of a friend to those who have nobly stood, and are yet determined to stand the matter out: I call not upon a few, but upon all; not on this state or that state, but on *every* state; up and help us; lay your shoulders to the wheel; better have too
 50 much force than too little, when so great an object is at stake. Let it be told to the future world, that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one common danger, came forth to meet and to repulse it. Say not that thousands are gone, turn out your tens of
 55 thousands; throw not the burden of the day upon Providence, but "*show your faith by your works*," that God may bless you. It matters not where you live, or what rank of life you hold, the evil or the blessing will reach you all. The far and the near, the home counties and the back, the rich and the poor, will suffer or rejoice alike. The
 60 heart that feels not now, is dead: the blood of his children will curse his cowardice, who shrinks back at a time when a little might have saved the whole, and made *them* happy. (I love the man that can smile at trouble; that can gather strength from distress, and grow brave by reflection.) 'Tis the business of little minds to shrink; but he
 65 whose heart is firm, and whose conscience approves his conduct, will pursue his principles unto death. My own line of reasoning is to myself as straight and clear as a ray of light. Not all the treasures of the world, so far as I believe, could have induced me to support an offensive war, for I think it murder; but if a thief breaks into my
 70 house, burns and destroys my property, and kills or threatens to kill me, or those that are in it, and to "*bind me in all cases whatsoever*," to his absolute will, am I to suffer it? What signifies it to me, whether he who does it is a king or a common man; my countryman, or not my countryman; whether it be done by an individual villain or an
 75 army of them? If we reason to the root of things we shall find no difference; neither can any just cause be assigned why we should punish in the one case and pardon in the other.

1. What is the best meaning for the word “mean” in line 28?
 - (A) Inferior
 - (B) Small minded
 - (C) Selfish
 - (D) Miserly
 - (E) Bad tempered
2. In the sentence beginning “My own line of reasoning” (line 66), which figure of speech does the author employ?
 - (A) Consonance
 - (B) Analogy
 - (C) Simile
 - (D) Metaphor
 - (E) Figurative language
3. Which of the following is not an example of the contrasts that Paine sets up in this excerpt?
 - (A) “the harder the conflict, the more glorious the triumph” (lines 5-6)
 - (B) “I call not upon a few, but upon all” (lines 47-48)
 - (C) “why we should punish in the one case and pardon in the other” (lines 76-77)
 - (D) “I cannot see on what grounds the king of Britain can look up to heaven” (lines 23-24)
 - (E) “though the flame of liberty may sometimes cease to shine, the coal can never expire” (lines 44-45)
4. Which of the following best describes the tone of this passage?
 - (A) Reasonable
 - (B) Angry
 - (C) Moral
 - (D) Bitter
 - (E) Passionate
5. Which of the following best describes the device most in evidence in this essay?
 - (A) Aphorism
 - (B) Allegory
 - (C) Analogy
 - (D) Allusion
 - (E) Alliteration
6. The author develops all of the following points EXCEPT:
 - (A) America’s liberty is at stake.
 - (B) America must go to war.
 - (C) America’s cause is just.
 - (D) America must declare its independence.
 - (E) America must fight all tyranny
7. To what does Paine compare Britain’s actions toward its colonies?
 - (A) Tyranny and hell
 - (B) Murder and death
 - (C) Slavery and thievery
 - (D) Cowardice and villainy
 - (E) Calamity and calumny
8. In the sentence beginning “I turn with the warm ardor” (line 46), what is the best meaning for the word “ardor”?
 - (A) Glow
 - (B) Passion
 - (C) Interest
 - (D) Odor
 - (E) Energy
9. Given the passage as a whole, which of the following best characterizes the theme of this piece?
 - (A) There will always be war.
 - (B) God will not allow the just to perish.
 - (C) War is permitted against tyranny.
 - (D) Just wars and unjust wars are different.
 - (E) All war is the same as murder.

10. How does the writer view America's role in the world without Britain?
- I. A melting pot
 - II. An independent trader
 - III. A happy place
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) II and III
11. What does Paine mean when he refers to "the summer soldier" (line 1) and "the sunshine patriot" (line 2)?
- (A) Those who are brave only in times of peace
(B) Soldiers who run from battle
(C) People who fade when the going gets tough
(D) People who do not stand against Britain's tyranny
(E) Americans who align themselves with the Tories
12. What is the function of the first sentence of the essay?
- (A) To demand the reader's attention
(B) To identify with the writer's audience
(C) To express the writer's own frustration
(D) To present the subject of the essay
(E) To set a religious tone

Quick-Score Answers

1. C	4. E	7. C	10. E
2. C	5. A	8. B	11. D
3. D	6. E	9. D	12. B

ANSWERS AND EXPLANATIONS

Test-Taking Strategy

For word meaning questions, substitute each answer choice into the sentence. Also read a few lines above and below the cited word to determine its context.

1. **The correct answer is (C).** This question is a bit tricky, in that all of the choices might reasonably fit. Given that, you have to determine the context to help you decide on the best answer. Paine finishes the sentence by relating an anecdote in which he uses the phrase “a more generous parent” to show that the man in Amboy seems to care only for peace in *his* time rather than in his daughter’s time. In the context, choice (C), selfish, is the best answer. The other responses, inferior, choice (A); small minded, choice (B); miserly, choice (D); and bad tempered, choice (E), do not fit.
2. **The correct answer is (C).** Did you recognize the simile in this sentence? When you see a comparison and the words *as* or *like*, it is probably a simile. Because of the presence of the word *as*, figurative language, choice (E), is too general an answer and incorrect. A simile is a type of figurative language, and in this case, the specific answer is better than the general answer. An analogy, choice (B), is a comparison of two similar but different things; only one item is being compared in the sentence, so choice (B) can be eliminated. A metaphor, choice (D), refers to one thing as another; this is not true in this sentence, so choice (D) can be eliminated. Choice (A) could be eliminated immediately because consonance is a figure of sound, not of speech, and the question asks for a figure of speech. Did you note this distinction when you read the question?
3. **The correct answer is (D).** First, did you recognize that this was a *not/except* question, so you had to look for the answer choice that was *not* true? The correct answer will be the one that does not express contrasting ideas. Choice (A), harder conflict/more glorious triumph; choice (B), not a few/but all; choice (C), punish/pardon; and choice (E), may cease to shine/never expire all set up opposites. Only choice (D) does not have a contrast within the sentence. Do not be distracted by the use of the words “cannot see” and “look up.” They are part of a simple statement of Paine’s view of the king. There is no internal tension created in the line.

Review Strategy

Highlight by circling, underlining, or bracketing the key words in questions to make sure you know what you are looking for in an answer choice.

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

Test-Taking Strategy

*Go back to the selection.
Don't rely on your memory
for what the passage says.*

4. **The correct answer is (E).** This question is a bit difficult in that each of the answers is a little bit true. To identify tone, look at the writer's language and purpose. The writer may indeed by turns be reasonable, choice (A); angry, choice (B); moral, choice (C); and bitter, choice (D), but overall he is making a passionate argument for his beliefs; therefore, choice (E) is the best answer.
5. **The correct answer is (A).** Do you know your figures of speech? If you do, you can see that Paine salts the essay liberally with aphorisms, choice (A), short, witty statements of clever observation or general truths. If you're making an educated guess, you can rule out alliteration, choice (E), first, because there are no repeated initial consonant sounds in the selection. Likewise, there are no allegories present, choice (B)—long, extended narrative stories. Next, you can cross off choice (C), because an analogy is a comparison of two similar but different things. Then, rule out choice (D) because an allusion is a reference to another work of a well-known enough to be familiar to the reader. There are no allusions in the piece. That leaves choice (A), aphorism—for example, "What we obtain too cheap, we esteem too lightly."
6. **The correct answer is (E).** You are being asked to find the answer that does not fit—the statement that is not one of Paine's points. Choice (A), America's liberty, is developed in the first paragraph. Choice (B), the necessity for war, and choice (C), the justice of the colonies' cause, are developed in the fourth paragraph, and choice (D), the need to declare independence, is developed in the third paragraph. Only choice (E), that America must fight all tyranny, is not discussed in the selection and, therefore, is the correct answer.
7. **The correct answer is (C).** Go back to the passage and scan it. Don't be tempted to pick an answer just because the word appears in a sentence in the selection. Choice (A), tyranny and hell, is tempting on a cursory reading, but the key word in the question is *compare*. The author does not compare Britain's actions to hell but says only that tyranny is like hell. Paine does compare "being bound in that manner" to slavery (line 12) and reiterates the idea by saying "bind me in all cases whatsoever" (line 71) after making an implied comparison that taxation is thievery. Choices (B), (D), and (E) are distracters. None of them relate to the selection. Did you also note that the answer had two parts? For an answer to be the right choice, both parts must be correct.

8. **The correct answer is (B).** It's fairly easy to work your way through these choices to the correct one. Choices (D) and (E) do not make sense. Neither choice (A), glow, nor choice (C), interest, are strong enough, leaving choice (B), passion, which is what Paine feels toward those who have "nobly stood."
9. **The correct answer is (D).** Choice (A) is not a topic of the piece. Choice (B) is stated in the selection, but it is not a main point of Paine's writing here. The question asks how to best characterize the theme. Choice (C) is implied but still is not Paine's main thesis. Choice (E) is simply incorrect in the context of the passage—Paine states only that an "offensive" war is murder. Choice (D), the thought developed at the end of the final paragraph, is the best choice.
10. **The correct answer is (E).** Item I, that the nation will be a melting pot, is not in evidence in the passage. However, both item II, independent commerce, and item III, a happy place, are. Only choice (E) contains both points.
11. **The correct answer is (D).** Paine's words could apply to choices (A), (B), (C), and (D). There is nothing in the context of these lines that implies that Paine is referring to those colonists who support Great Britain, so choice (E) is incorrect. Choice (A) can be eliminated because there is no mention at this point in the selection of either peace or war, only of differences in political philosophy. Cross off choice (B), again because there is no mention of war. Choice (C) is the broadest view of Paine's words and the meaning that has been given to these well-known phrases since Paine's time, but in the context of the passage itself, it is incorrect. Choice (D) relates directly to the topic of the piece.
12. **The correct answer is (B).** Eliminate choice (A) immediately—the tone of the sentence is not demanding. Choice (C) relates only to the author whereas the sentence refers to many people. While the opening sentence begins to establish the topic of the piece, it does not present the subject of the essay, thus eliminating choice (D). Choice (E) is a distracter. Choice (B) is the best answer. Paine uses the sentence to draw in his audience by letting them know that he shares their feelings.

Test-Taking Strategy

In a tiered or multistep question, first decide which point(s) answer the question. Then look for the answer choice that includes that item(s).

Review Strategy

Remember that the word men's is a rhetorical convention of Paine's time and refers to men and women.

Chapter 3

ELEMENTS OF POETRY

Study Strategy

Check the “Practice Plan for Studying for the SAT II: Literature Test,” pp. 9–13.

As you learned in Chapter 2, the SAT II: Literature Test asks approximately sixty multiple-choice questions about prose and poetry. About half—three to four—of the selections on the SAT II test will be poems. Chapter 3 offers suggestions about how to read a poem to recognize its elements and be able to answer questions correctly.

Many people, not just students, shy away from poetry because they think it is too difficult, too obscure, too irrelevant, or too emotional. However, poetry shares many characteristics with prose. Both create an imaginative statement through language. Both have certain elements in common, such as speaker or narrator, point of view, tone, style, and theme. There are also important differences between the two forms of literature. Economy, imagery, rhythm, and sound define poetry. Because of those elements, you must read poetry differently.

The poetry you will find on the test most probably will be more difficult than the prose selections. (For this reason alone, you may wish to answer the prose sections first, saving the poetry for later.) However, by using the suggestions offered here, understanding the elements of poetry on which you will be tested, reading poetry, and answering questions about it, you may find the poetry questions easier than you anticipate.

WHAT THE SAT II: LITERATURE TEST COVERS

Review Strategy

You may find an excerpt from a play on the test. Suggestions in Chapters 2 and 3 for unlocking meaning in prose and poetry also apply to drama.

Just like the questions on the prose selections, the questions on poetry will assess your understanding of the following:

- Meaning
- Form
- Tone
- Narrative voice
- Style
- Characters and characterization
- Meanings in context

A QUICK DEFINITION OF POETRY

Poetry is a genre that uses words economically and depends greatly on imagery, figurative language, rhythm, and sound to get its message across to the reader or listener. Poems may be carefully arranged and measured in definite, countable units known as feet or in a loose and free form.

Most of the poetry you will find on the SAT II: Literature Test will be lyric. Lyric poetry is a type of melodious, imaginative, and subjective poetry that is usually short and personal, expressing the thoughts and feelings of a single speaker rather than telling a story, like epic poetry, or setting up a conflict to be resolved, as in dramatic poetry. Examples of lyric poetry are lyrics, odes, sonnets, haiku, songs, and ballads. While lyric poetry is usually brief, an elegy, a longer poem about mortality or death, is also considered a type of lyric poem.

MEANING AND MESSAGE

Study Strategy

Also review the information about meaning in prose in Chapter 2.

A compressed and often emotional form, poetry can be about almost anything. Love, war, animals, automobiles, loss, death, faith, joy, sorrow, and patriotism are just some of the topics of poems. It is important to understand that topic and theme are not the same thing.

When we talk about the theme of a poem, we are talking about the ideas or points that the writer wants to convey through his or her work. The central theme of a poem is the specific point that the poet is making, so poems with the same subject matter can have very different themes. A poem may have more than one theme. The total meaning of the poem then combines the idea(s) or theme(s) with its emotional impact and the experience that it creates for the reader. In other words, the total meaning of a poem results from its theme(s) and the reader's response to every element of the poem—what the poem says and the way the poem says it.

When studying a poem for meaning, consider all the elements through which a poem's thematic point and emotional impact may be created; for example:

- The speaker
- Character(s), setting, and action
- Diction
- Imagery and rhetorical figures
- Tone
- Rhythm, meter, and sound
- Rhyme, structure, and form
- Symbolism and allusion

We will discuss these throughout the chapter in relation to the seven topics that the SAT II: Literature Test assesses (see page 2). Compare the two lists and you will see that the two sets of categories are similar.

QUESTIONS TO HELP YOU DETERMINE MEANING

When asked to find the meaning of a poem, ask yourself the following questions:

- What is the topic of the poem?
- What is the poet saying about the topic? What is the poem's theme(s)?
- How does the tone—rhythm, rhyme, and figures of sound—affect the meaning?
- How does the poet's style—diction, imagery, use of symbolism, and use of figures of speech—affect the meaning?

FORM

Form, the general pattern of a poem, indicates the poem's structure or design and does not relate to a poem's content. Form comes from meter, line length, and rhyme scheme, and it may also come from the way a poem looks on a page. There are two major classes of poetic forms, closed and open. You probably will not meet any questions on the SAT II: Literature Test that ask you to identify rhyme scheme or whether a poem is written in iambic pentameter or tetrameter. However, form affects meaning, so it is useful to know the major forms of poetry.

CLOSED-FORM POETRY

Closed-form poetry is written in specific and usually traditional patterns of rhyme scheme, line length, meter, and line groupings, or stanzas. Most closed forms involve combinations of line types and groupings: couplet, tercet, and quatrain. The most common closed-form poems are ballads, lyrics, odes, and sonnets. Sonnets may be Petrarchan or Shakespearean. The Petrarchan sonnet is written in two quatrains and two tercets. The Shakespearean sonnet has three quatrains and a couplet; the latter resolves the situation established in the quatrains.

You will find that many closed-form poems were written in earlier centuries and as such exemplify the themes and conventions popular in those various literary periods.

Many modern poets feel that closed-form poetry is too restrictive. However, these forms provide established frameworks that challenge contemporary writers who are used to more free-form expression and can create interesting tension in their works. Look for unusual treatments in modern closed-form poems and consider their effects in the poem and on you.

OPEN-FORM POETRY

Open-form poetry does not follow traditional patterns of organization. Open-form poems do not use standard meter, rhyme scheme, stanzas, or line length to develop order. Some important types of open-form poetry are the following:

- **Free verse**
 - Free of rules of meter and rhyme
 - Depends on cadences of language
 - Employs white space and extremely varied line lengths
- **Visual poetry or shaped verse**
 - Meaning and power derive from the appearance of the poem
 - Sacrifices sound qualities for visual qualities
- **Concrete poetry**
 - Much attention to visual arrangement of letters, words, lines, and white spaces
 - Less attention to ideas and emotions
 - Fusion of words and visual art

Somewhere between the open-form and closed-form is blank verse, which has no rhyme scheme, standard line length, or pattern of stanza organization, but does have meter. Blank verse is written in iambic pentameter. It also is an old form, one Shakespeare used in most of his plays.

As you read open-form poetry, identify the connections between form and content based on rhythm, cadence, length of line, breaks and pauses, and word groupings. Be aware of the figurative language and imagery. When analyzing a visual or concrete poem, look for a relationship between the image and the words. Find the balance between the “seeing” and the “hearing.” Be sensitive to the feelings and images that arise as you read.

QUESTIONS TO HELP YOU DETERMINE FORM IN POETRY

Be alert for the following. Consider why the writer chose to use each, and analyze the effects on meaning and tone.

- What is the poem’s genre?
- Is there a rhyme scheme? What is it?
- Does the poem have meter?
- Are the lines the same length or are they irregular?
- Are there stanzas? Is there a pattern to the stanzas?
- Does the poem have a particular shape? What is the relationship between the words and the shape?

TONE

Review Strategy

Also review the information about tone in prose in Chapter 2.

Test-Taking Strategy

Possible tones you may find in a poem include

- amorous
- antagonistic
- appreciative
- arrogant
- belligerent
- compassionate
- contentious
- embittered
- facetious
- flirtatious
- grandiose
- humorous
- longing
- menacing
- mournful
- respectful
- sardonic
- tranquil
- vivacious
- vain
- witty
- yearning

Tone is the means by which writers reveal attitudes and feelings about their topic. Tone is also the mood of a work. When a question asks you about tone, you must consider the ways in which the poet expresses and controls his or her attitudes about the topic.

Literally everything in a poem contributes to its tone—the topic the poet has chosen, the narrative voice the poet employs, the characters that the poet develops, and the setting in which the poem unfolds. However, the sound of the language the poet uses is the most important element that produces tone in poetry.

Rhythm, rhyme, and figures of sound create meaning and tone aurally. Rhythm and rhyme can create a lighthearted tone in a lyric poem about love, or they can create a heavy, dirge-like tone in an elegy. Figures of sound add to the overall effect through the subtle use of the sounds of letters and words.

- **Alliteration**

Repetition of consonant sounds at the beginning of words that are in proximity to one another

- **Assonance**

Repetition of similar vowel sounds in words in proximity to one another

- **Consonance**

Repetition of identical consonant sounds before and after different vowel sounds

- **Cacophony**

Harsh, awkward, or clashing sounds, often produced by combinations of words

- **Dissonance**

Harsh sounds that produce an unpleasant tone; intentional use of sounds that clash with the surrounding sounds and rhythms

- **Euphony**

A succession of sweetly melodious sounds that create a pleasant tone; the opposite of cacophony and dissonance

- **Onomatopoeia**

Words that sound like what they mean

When you analyze a poem for tone, you need to determine the situation, the speaker, and the assumptions that are expected of you. You must decide the common grounds the poet establishes with you. Poets appeal to a set of commonly held interests, concerns, and assumptions to maintain an effective tone. This is called the common ground of assent. Once you have established these elements, examine the content and style.

QUESTIONS TO HELP YOU DETERMINE TONE

As you answer questions on the SAT II: Literature Test regarding tone, consider the questions in Chapter 2 about tone to identify setting and the use of irony. Then use the following questions specific to tone in poetry:

- Is there meter in the poem? What feelings does it evoke in you, the reader?
- Is there a rhyme scheme? How does it affect the rhythm?
- What figures of sound are used in the poem?
- How does each figure of sound affect the way the poem sounds?
- How do the figures of sound add to the mood of the poem?
- What is the relation between tone and meaning?
- Is there any change in mood in the poem? If so, how does it alter the meaning or your reaction to the poem?

VOICE

Study Strategy

Persona comes from the Latin word meaning mask. Think of the speaker in a poem as the mask that the writer dons to give voice to the poem.

In poetry as in fiction, you must decide who the speaker is in order to determine whether the speaker represents the viewpoint of the poet. You also need to determine whether the speaker, or persona, is inside or outside the poem.

If the point of view is first person, then the speaker is inside the poem. As you may remember, first-person point of view uses the first-person pronouns. The persona is outside the poem if it is written in the third person. When the speaker is outside the poem, you can usually assume that the persona is not involved in the poem, but simply narrating it.

As with fiction, we may naturally assume that the speaker is the author, but that is not necessarily true. In some poems the speaker and the writer seem the same but, in fact, this is rare in poetry—even lyrics. Therefore, you should assume that the speaker and the poet are different unless there are clear indications to the contrary. Some kinds of persona that poets have used to give voice to their poems are kings, shepherds, children, animals, buildings, and clouds.

Once you have identified the speaker, you must discover all you can about that persona. Titles of poems can give you some information. Often, the speaker himself or herself offers you information. Word choice and language can present additional details by revealing the speaker's education, origins, and social class. The speaker's emotional state gives you clues to the attitude of the poet toward the speaker and the speaker's attitude toward the poem's subject.

QUESTIONS TO HELP YOU DETERMINE THE VOICE OF A POEM

As you answer questions on the SAT II: Literature Test, consider the following questions to help you identify the narrative voice, persona, or speaker of a poem:

- Who is the main character?
- Who is the speaker?
- What is the speaker's attitude toward the subject of the poem?
- What is the poet's attitude toward the subject of the poem, that is, what is the theme of the poem?
- Are the poet and the speaker the same? Are the attitudes and views of the poet and the speaker the same?
- How does the narrative voice influence tone?
- Are there any shifts in point of view in the poem? (Especially in lyric poetry, a change in point of view can affect the meaning.)

ELEMENTS OF STYLE: THE POET'S TECHNIQUES

Review Strategy

See the section “Meaning in Context” on p. 104 for a discussion of word choice.

Poetry is an imaginative declaration expressed in words that are used with great economy and thought. A poem can tell a story, express an idea, define a character, convey an emotion, present a setting, and more. More than prose writers, poets employ words and language techniques in special ways to express what they want to say. According to the College Board, questions on the SAT II: Literature Test about style in poetry may require an understanding of imagery, figures of speech, and diction, or word choice.

IMAGERY

Review Strategy

Both kinetic and kinesthetic images refer to motion. Kinetic refers to general motion, such as branches waving in the wind. Kinesthetic refers to activity by humans or animals.

Imagery is the vivid descriptions that produce mental pictures as you read—“the ruby-red cherries fell to the dew-encrusted grass” or “a wisp of a breeze fluttered the tattered curtains.” Effective imagery creates a set of pictures or impressions in your mind.

In examining imagery, you have to determine how the poet creates the world of the poem. The images that a poet may use relate to sight, sound, smell, taste, touch, and motion.

QUESTIONS TO HELP YOU DETERMINE THE IMAGERY IN A POEM

When you are working with imagery, think about the following questions and the effects that imagery can create in the poem and on your experience of the poem:

- Is there a predominant type of image in the poem—sight, sound, smell, taste, touch, or motion?
- Is there anything unique or unusual about the images?
- Does the imagery rely on shapes, colors, sounds, or actions?
- Is the imagery vivid? How so?
- Are the images complete or sketchy?
- Is there bunching of images in parts of the poem?
- How do the images relate to the topic and theme of the poem?
- How do the images contribute to the mood or tone of the poem?
- How does the poet manipulate the images to achieve effects?
- Do the images convey the same feeling throughout the poem or can they be understood differently as the poem continues?
- What is the total effect of the images on the poem?
- Did you have an unexpected response to the poem and its ideas because of the images?
- What conclusions can you draw about the poem and its author from the images?

SYMBOLISM

Review Strategy

Reread the section on symbolism in Chapter 2 also.

A symbol is another kind of image. Broadly, a symbol is anything that signifies or stands for something else. In literature and poetry especially, a symbol is usually something tangible—a character, place, thing, or action—that suggests something abstract.

Symbols can be universal. A flag represents country and patriotism, water can symbolize life, and a snake might stand for evil. Symbols can be cultural. Christian symbols include the lamb, Eden, shepherds, a star, and the cross. Some symbols are not so generally recognizable. These are private, authorial, or contextual symbols. Perhaps the best known of this type of symbol is the whale in *Moby Dick*. To different poets, snow has meant death and eternity, retreat from life, and the link between the living and the dead.

Actions or situations may also be symbolic. For example, darkening light can suggest mystery or coming death. Settings too may be symbolic. Woods may symbolize enchantment. Characters may also serve as symbols of such ideas as faith, experience, or wisdom.

As you examine a poem for symbols, be sure that you have used the qualities within the poem as your clues. Sometimes, woods are just woods. Other times, woods can signify impending danger, death, escape, or the beauty of nature.

QUESTIONS TO HELP YOU DETERMINE SYMBOLISM

In analyzing poetry for the use and meaning of symbolism, consider the following questions:

- What words or phrases can you identify as symbolic?
- What is the predominant symbol?
- What are the meanings of any symbols in the poem?
- Do the ideas represented by one symbol relate to those of another symbol? How?
- What is the importance of symbols to the form of the poem?
- What is the significance of the placement of each symbol in the poem?
- Is a symbol repeated? Why?
- What is the relationship between the literal and the symbolic?
- How do the symbols contribute to meaning?

FIGURES OF SPEECH

The use of figures of speech refers to vivid descriptions of actions, places, and objects. The use of such devices allows poets to make their work accurate, vivid, and exceptional. These figures are the major way in which writers use language as a window into ideas and feelings that might otherwise seem difficult to you. Such language is essential to imaginative writing, especially poetry. Among the major figures of speech that you might encounter on the test are the following:

- **Simile**
The use of *like* or *as* to compare two fundamentally different objects, actions, or attributes that share some aspect of similarity
- **Metaphor**
An implied analogy in which one thing is imaginatively compared to or referred to as another
- **Allusion**
Reference to other literary works, historical events, classical civilizations, and aspects of culture; assumes a common bond of knowledge between reader and poet; may be a single word, a phrase, a description, or a situation
- **Apostrophe**
A device used to call out to an imaginary, dead, or absent person or to a place, thing, or abstraction either to begin a poem or make a dramatic break in thought within the poem
- **Metonymy**
Using the name of an object, person, or idea to represent something with which it is associated
- **Paradox**
A statement that seems contradictory but is essentially true
- **Personification**
Attribution of human characteristics and sensibilities to animals, plants, natural forces, inanimate objects, or ideas
- **Synecdoche**
Use of a part of something to stand for the whole
- **Overstatement, or hyperbole, and understatement**
Devices of emphasis; overstatement exaggerates for humorous effect and understatement deliberately undervalues its subject

QUESTIONS TO HELP YOU DETERMINE FIGURES OF SPEECH

When working with figures of speech, begin by reading the poem for total effect, not just to identify the figures of speech. The better you understand the poem, the clearer any figures will be. Ask yourself the following questions:

- Where in the poem do figures of speech appear?
- Are they of major or minor importance?
- Do the figures arise out of the poem naturally?
- How do the figures relate to the poem as a whole?
- How do they help to make the ideas of the poem powerful?
- How vivid are the figures?
- How much effort is necessary to understand them?

CHARACTER AND CHARACTERIZATION

Review Strategy

Also review the information about character in Chapter 2.

In poetry, just as in prose, characters are created and defined by how they are described, what they say, what they do, and what others have to say about them. As you analyze poems, you must concern yourself with three types of characters:

- The speaker
- The listener
- Characters who are described or have a role in the poem

The speaker was described in detail in the section on voice in this chapter. For now, a simple definition will do: The speaker is the narrator of the poem who may or may not be the poet.

The listener is the person to whom the poem is addressed. Of course, ultimately that is you, the reader. However, poets employ different strategies to do this, such as,

- Directly addressing the reader—the poet writes *you*, *thee*, *thou*
- Not addressing anyone in particular—voicing private thoughts that the reader “overhears”
- Addressing a character, object, or idea inside the poem

Look carefully for information that will help you identify the listener, because the poet will not tell you a great deal about this character. The adjectives that describe the listener and the speaker’s attitude toward the character provide clues. In fact, everything that the speaker says to the listener determines the listener’s character.

Test-Taking Strategy

Since poets use second-person pronouns for both a poem with a direct address and a poem addressing an internal character, read carefully to distinguish the difference.

Writers also create characters who are not speakers or listeners. The speaker may describe these characters, discuss their actions, or explain what they have said. Just as in fiction, you must be careful not to take all that the speaker tells you as true. Although the speaker may offer information that is not distorted, you must be aware of the speaker's possible attitudes and prejudices. Try to see through the speaker's perceptions to see the character accurately.

QUESTIONS TO HELP YOU DETERMINE CHARACTERIZATION

When analyzing a poem for characters, you are not likely to receive a great deal of information about characters. Many of your conclusions will be based on implication and interpretation rather than on clear information that you read. As you read, find out as much as you can about characters and their relationships to one another, their actions, emotions, and ideas. Think about the following questions:

- Where is the speaker?
- What is he or she doing?
- What has already occurred?
- What does the speaker say about himself or herself?
- What kinds of words and references does the speaker use?
- What is the tone of voice used by the speaker?
- What personality and prejudices does the speaker have and how do they reflect on other characters?
- What is the relationship of the characters to the meaning of the poem?
- Are there any idealized or romanticized characters?
- What tensions, conflicts, and actions reveal character?

MEANING IN CONTEXT

Review Strategy

This section will also help you to understand how a poet uses diction to create an effective style.

Words create the rhyme, rhythm, and meter in poetry. A poet searches for the perfect words that look right, sound right, and reveal just the right meaning, overtones, and feelings the poet wants to convey.

DENOTATION AND CONNOTATION

Denotation and connotation are much more important in poetry than other forms of literature, because poems are written with economy. Denotation pertains to the standard meaning of a word as it is defined in a dictionary. Connotation involves the emotional, psychological, and social overtones of a word. Poets may choose a specific word very carefully because it carries many effective connotations. Such words are loaded or packed. Your job as the reader is to pull the loaded words apart to discover the play of language.

SYNTAX

In addition to denotation, the College Board states that some questions on the SAT II: Literature Test may assess syntactical understanding, that is, understanding of the structure of sentences. However, the College Board goes on to say that “most [questions about meaning in context] concern connotations and implications established by the particular language of the selection.” It would be good, however, to brush up on your knowledge of parts of speech and types of phrases and clauses. Occasionally when you read works with long, convoluted sentences, take a minute to see if you can dissect the sentence and find elements such as the main verb, the subject of the clause, adverbial phrases, and so on.

When you are examining words in poetry, use these ideas. Be aware of the speaker, listener, any other characters, the setting and situation, the topic, and the ideas of the poem. Consider how word choice contributes to the development and impact of these elements. Look for patterns in diction and syntax.

QUESTIONS TO HELP YOU DETERMINE CONTEXTUAL MEANING

Test-Taking Strategy

When reading a poem to find an answer related to a specific word or phrase, read a few lines above and below the citation to be sure you understand the context.

In analyzing words for meaning, ask yourself:

- Does the poem contain a great many loaded words in connection with a specific element?
- Are there many general and abstract words or are there more specific and concrete words?
- What is the effect of the different types of words?
- Is the language elevated, neutral, or informal? How does this affect the meaning?
- If the poem contains idioms, what effect results?
- Is there any unusual word order in the poem? What is the result?
- Has the poet used structural elements such as repetition or parallelism? If so, what is the effect?

Analyzing Poetry

Use this chart as you complete the Practice Set and the *Practice Tests*. The more you use it along with the other suggestions and questions in this chapter, the more automatically you will use the techniques on exam day.

Author

1. Who is the author?
2. What do you know about the writer and/or the period in which the poem was written?

Title

1. What does the title tell you?
2. What does the title suggest about the poem?

Genre

1. Is the poem a lyric, such as an ode, elegy, or sonnet?
 - Does it use musical language to express the emotions of the speaker?
 - Who is the speaker?
 - What audience is being addressed?
 - What is the occasion or situation?
2. Is it a narrative, that is, does it tell a story?
 - What plot, characters, settings, and point of view does the poem have?
3. Is it a dramatic poem?
 - Does it have a monologue, dialogue, or other dramatic techniques?
 - What point of view, characters, setting, and situation does the poem present?

Form

1. Does the poem have a traditional form or pattern? If so, what is it?
2. What is the stanza form?
3. How many lines does a stanza have? Do all stanzas have the same number of lines?
4. Are the lines all the same length?
5. What is the rhyme scheme and the metrical pattern?
6. If the stanzas are written in a standard form, what is it?
7. Does the poem have a special shape or structure that enhances its meaning?

Subject or Topic

1. What is the subject of the poem?
2. What is the poem about?

Theme

1. What is the theme or central idea of the poem?
2. How is the message conveyed?

Analyzing Poetry—*Continued*

Sensory Images

1. What details appeal to your sense of sight?
2. What details appeal to your sense of sound?
3. What details appeal to your sense of smell?
4. What details appeal to your sense of taste?
5. What details appeal to your sense of touch?
6. What details relate to motion?
7. What is the purpose of these sensory images?

Figurative Language

1. Are there any metaphors?
2. Are there similes?
3. Is there personification?
4. Are there other less common figures of speech? What are they?
5. What purpose do the figures of speech serve?
6. Is there symbolism?
7. What do the symbols stand for?
8. What is the purpose of the symbolism?
9. Are there allusions? What are they?
10. Is the poem allegorical?

Tone/Use of Sound Devices

1. What is the mood or tone?
2. Does the tone stay the same or change?
3. Does the writer make use of alliteration?
4. Does the writer include assonance or consonance?
5. Does the poet use onomatopoeia?
6. Does the poem contain dissonance, euphony, or cacophony?
7. Is there parallel structure?
8. Are there any repetitions in words, lines, or stanzas?
9. Is there a rhythm or a rhyme scheme?
10. What purpose do these sound effects serve?

Oppositions

1. Are there any contrasts in people or personalities?
2. Do any places contrast?
3. Do other elements contrast?
4. What is the effect of the contrast?

Special Style Questions

1. Does the poet use any special techniques such as unusual punctuation, capitalization, or spacing?
2. How does the poet use words? Are words used in unusual ways?
3. How do word connotations create figurative or extended meaning?

READING EFFECTIVELY: TECHNIQUES FOR SAT II POETRY SELECTIONS

When you read a poem on the test, read it carefully. You do not have to memorize it or even remember it after you leave the test site, but you do need to analyze it quickly and thoroughly while you are working with it. The following suggestions may help you read and answer the questions effectively.

READING THE SELECTIONS

- Remember that the language of poems is compact and economical, with every word carrying a part of the impact and meaning.
- You must bring your own experience to a poem as well as what you know about literature, science, religion, and life.
- If possible, read a poem four times.
- The first two times you read a poem, read it sentence by sentence, not line by line. If you focus your reading on line endings and ignore a poem's syntax (word arrangement), you may become confused.
- The first time, read it straight through. You might consider this your skimming stage. Do not worry about strange words or difficult passages. You are looking for the "layout" of the poem.
- When you read the poem the second time, take more time and care. Now you deal with obscure language and confusing sentences. After you have finished this second reading, you should have a good understanding of what the poet is saying.
- The third time, read the poem aloud; that is, aloud in your mind, since you will be in a testing situation. Hear the music of the poem and evaluate the contribution of the rhythm, rhyme, and sound to the meaning. This information will deepen your understanding of the poem.
- Finally, you should paraphrase the poem during your last reading. Again, during a test situation you cannot take the time to write out your paraphrase, but you can write it in your mind. This will help you solidify your understanding of the poem.

UNDERSTANDING THE POEM

Virtually everything we said in Chapter 2 for analyzing multiple-choice questions about prose selections works for answering questions about poetry. The following are techniques that are especially effective when working with a poem.

- If the poem has a title, consider it carefully. Some titles may tell you nothing, whereas others tell you exactly what the poem will be about. A third type of title hints at the content or the setting. You may not be sure what the theme will be, but a title might suggest the subject the poet has chosen to write about. Think about what the title tells you about the poem.
- Use the footnotes. They may help you understand an archaic word or explain a difficult reference. Ask yourself why that word was noted.
- Ask yourself what the individual words mean and what each word suggests. This is important for words that are unfamiliar or words used in unfamiliar ways. Consider the implications of familiar words used in unfamiliar ways. How do they contribute to the imagery and impact of the poem?
- Figure out *who* or *what* is speaking. Rarely are the speaker and the poet one and the same. Ask yourself who is inside and who is outside the poem. Notice how pronouns are used. Is the poem written in the first person, second person, or third person?
- Quickly establish the poem's setting and situation. Always figure out as much as you can about the *where* and the *when* of a poetry selection.
- Determine the subject of the poem. In other words, figure out the general or specific topic that the poem presents.
- Figure out the theme. Ask yourself what general or specific ideas the poem explores. Decide what the writer is trying to tell you.
- Identify the conventions of poetry present in the selection. Determine how the poet uses imagery, symbolism, and figures of sound and speech, and language. Understanding these will help clarify the meaning for you.

Determining the responses to these eight steps can prove difficult. A great deal of thoughtful work can be involved. However, if you follow these steps as you read a poem, you should gain an excellent understanding of the poem. Practicing the steps as you work through the poetry passages in this book will make unraveling the meaning of poems easier on the day of the test.

ANSWERING THE MULTIPLE-CHOICE QUESTIONS

Here are some final suggestions to help you score your highest. Practice these techniques as you review for the test. Soon they will become second nature to you, and you will answer questions quickly and accurately. Especially consider how the various literary techniques contribute to the impact of the poem.

- Remember to scan to prioritize the order in which you choose to do the selections.
- Answer questions in the order you wish. If you are not confident, skip difficult questions, and answer the easier ones first. Be sure to skip the answer oval for that question on the answer sheet.
- When reading a poem to find an answer related to a specific word or phrase, read a few lines above and below the citation to be sure you understand the context.
- When you are asked to explain the meaning of a word or phrase in context, substitute the words or phrases that you feel are synonymous into the lines or stanzas to decide if your response makes sense.
- Before you settle on an answer, be sure you can support your choice with specific facts or examples.
- Look for consistency in the answers to questions about a selection. If a choice seems contradictory to other answers you have chosen, rethink that choice.
- Many times the key to finding the correct answer is to narrow down the choices and make an intelligent guess. Eliminate some answers by finding those that are obviously unrelated, illogical, or incorrect.
- If you know something about the subject of the question and can eliminate some of the answer choices, pick an answer. Use your educated-guessing advantage.

Test-Taking Strategy

Review the chart “Analyzing the Questions: Strategies for Determining Answers,” p. 60.

PRACTICING

Read the poem “Sonnet 29” by William Shakespeare. Jot down in the margin or on a separate sheet of paper the answers to the questions. In choosing your answers, apply the suggestions and strategies you have just learned.

If you do not understand a question, check the explanation immediately. You may refer to the answers question by question, or you may wish to score the entire section at one time. No matter which method you choose, read all the explanations. The reasoning involved may point out concepts or details that you missed, and the explanations will show you how the strategies can work for you. This poem is not easy, so you may not be able to answer every question correctly. That is why it is good practice.

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–12 refer to the following poem. Read the selection carefully and then answer the questions.

Sonnet 29

Line When in disgrace with fortune and men's eyes,
 I all alone beweepe my outcast state,
 And trouble deaf heaven with my bootless cries,
 And look upon myself and curse my fate,
 5 Wishing me like to one more rich in hope,
 Featured like him, like him with friends possessed,
 Desiring this man's art, and that man's scope,
 With what I most enjoy contented least.
 Yet in these thoughts myself almost despising,
 10 Haply I think on thee, and then my state,
 Like to the lark at break of day arising
 From sullen earth, sings hymns at heaven's gate;
 For thy sweet love remembered such wealth brings
 That then I scorn to change my state with kings.
 —William Shakespeare

1. What is the theme of this poem?
 - (A) The misfortunes that plague everyone
 - (B) The beauty of a new morning
 - (C) How the thought of the speaker's beloved can change one's mood
 - (D) The speaker's envy of other peoples' lives
 - (E) The resentment that heaven has given the speaker a poor lot in life
2. Which of the following choices best describes the mood of lines 1 through 8?
 - (A) Joy
 - (B) Anger
 - (C) Resignation
 - (D) Frustration
 - (E) Self-pity
3. What is the tone of the last six lines?
 - (A) Despair
 - (B) Elation
 - (C) Heartache
 - (D) Confidence
 - (E) Calmness

4. The first two quatrains express distinct but related thoughts. What are they?
 - (A) The first quatrain expresses the speaker's extreme dissatisfaction with himself, and the second expresses envy of others' happier lives.
 - (B) The first quatrain expresses the speaker's dissatisfaction, and the second presents a solution.
 - (C) The first quatrain shows that the speaker is very religious, and the second expresses his contentment with life.
 - (D) The first quatrain shows how envious of others the speaker is, and the second, his love of nature and beauty.
 - (E) The first quatrain speaks of his dissatisfaction and envy, and the second tells of his beloved.
5. What is the meaning of the phrase "trouble deaf heaven" in line 3?
 - (A) The heavens are in turmoil.
 - (B) People are deaf to the will of God.
 - (C) God's will falls on deaf ears.
 - (D) Troubled times are not heard in heaven.
 - (E) One prays, but God does not hear.
6. Which lines summarize the theme of the sonnet?
 - (A) The final couplet
 - (B) The first quatrain
 - (C) The second quatrain
 - (D) Lines 10 through 12
 - (E) Lines 2 through 8
7. What does the poet mean when he writes "that man's scope"?
 - (A) The man has made a profit in business.
 - (B) By chance, the man has made a fortune.
 - (C) The man is strong and handsome.
 - (D) The man is very intelligent.
 - (E) The man owns a rare astronomical instrument.
8. The comparison of the speaker to a lark (lines 11-12) is appropriate because a lark
 - (A) flies upward the way the speaker's mood improves.
 - (B) rises up to heaven.
 - (C) is fragile like a person's ego.
 - (D) is a symbol of goodwill.
 - (E) sings its song as it sees the new day break.
9. In lines 4 through 7, the speaker explains that he envies all of the following aspects of others EXCEPT
 - (A) hopefulness.
 - (B) having many friends.
 - (C) skill as an artist.
 - (D) a handsome appearance.
 - (E) contentment.
10. Which of the following best summarizes the meaning of the first line of the sonnet?
 - (A) It is a time of good luck in dealing with other people.
 - (B) It is a time of despair.
 - (C) It is a time of change.
 - (D) It is a time when everyone is watching what the speaker is doing.
 - (E) It is a time of sorrow because the speaker's wealth is gone.

Quick-Score Answers			
1. C	4. A	7. D	9. C
2. E	5. E	8. A	10. B
3. B	6. A		

ANSWERS AND EXPLANATIONS

Test-Taking Strategy

Go back and check the passage. Don't rely on what you think it says.

- The correct answer is (C).** In the first line of the poem, Shakespeare identifies a character who is out of luck and not well respected by his peers. In line 10, the poet introduces the one individual who can bring joy to the life of the speaker. The speaker can experience this emotional change through the mere thought of the beloved. None of the other ideas fits the sentiment or the content of the poem. The speaker is neither resentful, choice (E), nor envious, choice (D). The poem is not about the morning, choice (B), nor other people's misfortunes, choice (A).
- The correct answer is (E).** The first eight lines of the sonnet delineate all the negative things that the speaker has experienced or feels. He feels, for example, that he has appealed for help, and no one has responded. His list of negative feelings about himself shows self-pity, choice (E), rather than passive submission, choice (C). There is no expression of great anger at his circumstances, choice (B), nor of having been thwarted, choice (D). The feeling is more one of whining, choice (E). Choice (A), joy, is found in the final six lines.
- The correct answer is (B).** In contrast with the first eight lines, the last six lines are uplifting. Shakespeare has his character express his joy at the thought of thinking about his beloved. The tone is the opposite of despair, choice (A), and heartache, choice (C), and neither confidence, choice (D), nor calmness, choice (E), is an accurate description of the speaker's positive feeling.

Test-Taking Strategy

Both parts of an answer must be correct. A partially correct answer is a partially incorrect answer—and a quarter-point deduction.

Test-Taking Strategy

When several of the answers seem to be correct, see if one may be the main idea, or theme, and the others, supporting details.

4. **The correct answer is (A).** The second line of the first quatrain makes a clear reference to the speaker's view of himself. He pities himself because he believes no one cares about him. The first line of the second quatrain shifts to his view of others. Choice (B) may seem as though it might be correct, but it misreads the second quatrain. In addition, the word *desiring* (line 7) is a clue to the speaker's attitude in this quatrain, and envy, choice (A), is a more accurate answer than dissatisfaction, choice (B). Choice (C) does not reflect the content nor does choice (D). You might be fooled into selecting choice (E) unless you check the poem before answering. The beloved is not in these eight lines.
5. **The correct answer is (E).** The word *deaf* is the key to this answer. Shakespeare's speaker is lamenting the fact that his cries are falling on deaf ears in heaven. He is praying, but God is not listening to him. This is another example of self-pity. Choices (A), (B), and (D) do not reflect the content of the sonnet. Heaven (God) is the one being appealed to, not the one giving directions, so choice (C) is wrong.
6. **The correct answer is (A).** This question points out the importance of checking the consistency among questions and answers. The answer to question 1 should have helped you in answering this question. The final couplet tells the reader that no matter how bad things have been for the speaker, because of his beloved, he would not trade his position for a king's. The first and second quatrains, choices (B) and (C), only list the speaker's problems. The other line possibilities, choices (D) and (E), are only parts of the theme—supporting details.
7. **The correct answer is (D).** This phrase is contained in the second quatrain where Shakespeare has the speaker enumerating the qualities that others have that the speaker would like to have. This eliminates choice (E) because it refers to an object. The word *scope* is better associated with a person's mind than his fortune, choices (A) and (B), or appearance, choice (C). That makes the correct answer choice (D). Choices (A) and (B) could confuse you because the only difference in the idea is the phrase *by chance* in choice (B).

Test-Taking Strategy

For not/except questions, ask yourself if the answer is true in the context of the question. If it is, cross it off and go on to the next answer.

8. **The correct answer is (A).** Shakespeare wants to create an exhilarating mood. The lark provides that vehicle because, as a bird, its flight toward heaven is uplifting. In addition, the lark has a beautiful song, a characteristic that in literature elicits joy in the hearer. Choices (B) and (E) are only partially correct. They are in a sense supporting details that help to create the overall image of the lark in the sonnet. Neither choice (C) nor choice (D) is an accurate reading of the content.
9. **The correct answer is (C).** This question is best approached by eliminating all the right answers. Check each phrase to see if it is in the quatrain: hopefulness = “rich in hope,” choice (A); many friends = “like him with friends possessed,” choice (B); handsome appearance = “featured like him,” choice (D); and intellectual ability = “that man’s scope,” choice (E). The phrase that is not in the quatrain is choice (C), skill as an artist, which is the correct response.
10. **The correct answer is (B).** The line has a negative feeling because of the word *disgrace*; therefore, any answer such as choices (A), (C), or (D) with a positive or neutral connotation should be eliminated. Of the remaining two answers, choice (B) reflects the sense of the expression “disgrace with fortune [read as luck, not wealth] and men’s eyes.” Choice (E) takes a literal reading of the line as wealth, and is, therefore, incorrect. Remember in answering contextual meaning questions to consider the connotation of a word or phrase, that is, the idea or concept associated with or suggested by the word or phrase.

Chapter 4

A QUICK REVIEW OF LITERARY TERMS

You will find a few questions on the test that give you an example and ask you to identify what it is an example of. As you study for the SAT II: Literature Test, review the terms in the following list. As you read your assignments in English class, keep these concepts in mind. Do not memorize the following list, but as you read novels, poems, plays, short stories, and essays, see if you can pick out examples of different ones.

accent: the stressed portion of a word

allegory: an extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface story; the underlying meaning may be moral, religious, political, social, or satiric

alliteration: the repetition of consonant sounds at the beginning of words that are close to one another; for example, “beautiful blossoms blooming between the bushes”

allusion: a reference to another work or famous figure assumed to be well known enough to be recognized by the reader

anachronism: an event, object, custom, person, or thing that is out of order in time; some anachronisms are unintentional, such as when an actor performing Shakespeare forgets to take off his watch; others are deliberately used to achieve a humorous or satiric effect, such as the sustained anachronism of Mark Twain’s *A Connecticut Yankee in King Arthur’s Court*

analogy: a comparison of two similar but different things, usually to clarify an action or a relationship, such as comparing the work of a heart to that of a pump

anaphora: specific type of repetition; word, phrase, or clause repeated at the beginning of two or more sentences in a row

anecdote: a short, simple narrative of an incident

aphorism: a short, often witty statement of a principle or a truth about life

apostrophe: usually in poetry (not grammar, but sometimes in prose), the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction either to begin a poem or to make a dramatic break in thought somewhere within the poem

argumentation: writing that attempts to prove the validity of a point of view or an idea by presenting reasoned arguments; **persuasive writing** is a form of argumentation

aside: a brief speech or comment that an actor makes to the audience, supposedly without being heard by the other actors on stage; often used for melodramatic or comedic effect

assonance: the repetition of vowel sounds between different consonants, such as in *neigh/fade*

authority: support for an argument that is based on recognized experts in the field

ballad: a long narrative poem that presents a single dramatic episode, which is often tragic or violent; the two types of ballads are:

- **folk ballad:** one of the earliest forms of literature, a folk ballad was usually sung and was passed down orally from singer to singer; its author (if a single author) is generally unknown, and its form and melody often changed according to a singer's preference
- **literary ballad:** also called an art ballad, this is a ballad that imitates the form and spirit of the folk ballad but is more polished and uses a higher level of poetic diction

blank verse: poetry written in unrhymed iambic pentameter, a favorite form of Shakespeare

burlesque: broad parody; whereas a parody will imitate and exaggerate a specific work, such as *Romeo and Juliet*, a burlesque will take an entire style or form, such as pastoral poetry, and exaggerate it into ridiculousness

cacophony: harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony

caricature: descriptive writing that greatly exaggerates a specific feature of appearance or a facet of personality

catharsis: the emotional release that an audience member experiences as a result of watching a tragedy

chorus: in Greek drama, a group of characters who comments on the action taking place on stage

classicism: the principles and styles admired in the classics of Greek and Roman literature, such as objectivity, sensibility, restraint, and formality

colloquialism: a word or phrase used in everyday conversation and informal writing, but that is sometimes inappropriate in formal writing

conceit: an elaborate **figure of speech** in which two seemingly dissimilar things or situations are compared

connotation: implied or suggested meaning of a word because of an association in the reader's mind

consonance: the repetition of identical consonant sounds before and after different vowel sounds, as in *boost/best*; can also be seen within several compound words, such as *fulfill* and *Ping-Pong*

conundrum: a riddle whose answer is or involves a pun; may also be a paradox or difficult problem

denotation: literal meaning of a word as defined

description: the picturing in words of something or someone through detailed observation of color, motion, sound, taste, smell, and touch; one of the four **modes of discourse**

diction: word choice

discourse: spoken or written language, including literary works; the four traditionally classified **modes of discourse** are **description, exposition, narration, and persuasion**

dissonance: the grating of sounds that are harsh or do not go together

elegy: a formal poem focusing on death or mortality, usually beginning with the recent death of a particular person

end rhyme: a rhyme that comes at the end of lines of poetry; for example:

Her voice, soft and lovely when she *sings*,
Came to me last night in a *dream*.
In my head her voice still *rings*,
How pleasant last night must *seem*.

epic: a long narrative poem about a serious or profound subject in a dignified style; usually featuring heroic characters and deeds important in legends, two famous examples include the *Iliad* and the *Odyssey*, both written by the Greek poet Homer

epigram: a concise, witty saying in poetry or prose that either stands alone or is part of a larger work; may also refer to a short poem of this type

euphony: a succession of harmonious sounds used in poetry or prose; the opposite of cacophony

exemplum: a brief tale used in medieval times to illustrate a sermon or teach a lesson

exposition: the immediate revelation to the audience of the setting and other background information necessary for understanding the plot; also, explanation; one of the four **modes of discourse**

expressive: another name for **descriptive writing**

farce: a light, dramatic composition characterized by broad satirical comedy and a highly improbable plot

figurative language: language that contains **figures of speech** such as similes and metaphors in order to create associations that are imaginative rather than literal; also **figures of sound**

figures of sound: expressions that create aural images

figures of speech: expressions such as similes, metaphors, and personifications that make imaginative, rather than literal, comparisons or associations

foil: a character who, by contrast, highlights the characteristics of another character

folklore: traditional stories, songs, dances, and customs that are preserved among a people; folklore usually precedes literature, being passed down orally between generations until recorded by scholars

foot: the combination of stressed and unstressed syllables that makes up the basic rhythmic unit of a line of poetry; common poetic feet include:

- **anapest:** two unstressed followed by one stressed syllable, as in *in-ter-rupt*
- **dactyl:** one stressed followed by two unstressed syllables, as in *beau-ti-ful*
- **iamb:** one unstressed followed by one stressed syllable, as in *dis-turb*
- **spondee:** two successive stressed syllables, as in *hodge-podge*
- **trochee:** one stressed followed by one unstressed syllable, as in *in-jure* and *con-stant*

foreshadowing: the use of a hint or clue to suggest a larger event that occurs later in the work

free verse: poetry that is written without a regular meter, usually without rhyme

genre: a type of literary work, such as a novel or poem; there are also subgenres, such as science fiction novel and sonnet, within the larger genres

gothic: referring to a type of novel that emerged in the eighteenth century that uses mystery, suspense, and sensational and supernatural occurrences to evoke terror

hubris: the excessive pride or ambition that leads a tragic hero to disregard warnings of impending doom, eventually causing his or her downfall

humor: anything that causes laughter or amusement; up until the end of the Renaissance, humor meant a person's temperament

hyperbole: deliberate exaggeration in order to create **humor** or emphasis; **overstatement**

idyll: a short descriptive narrative, usually a poem, about an idealized country life; also called a **pastoral**

imagery: words or phrases that use a collection of images to appeal to one or more of the five senses in order to create a mental picture

informative: another name for **expository writing**

interior monologue: writing that records the talking that occurs inside a character's head

internal rhyme: a rhyme occurring within a line of poetry, as in Edgar Allan Poe's "The Raven":

Once upon a midnight *dreary*, while I pondered weak and *weary*,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly *napping*, suddenly there came a *tapping*,
As of someone gently *rapping*, *rapping* at my chamber door.

inversion: reversing the customary order of elements in a sentence or phrase; used effectively in many cases, such as posing a question: "Are you going to the store?"; often used ineffectively in poetry, making it look artificial and stilted: "To the hounds she rode, with her flags behind her streaming"

irony: a situation or statement in which the actual outcome or meaning is opposite to what was expected

loose sentence: a sentence that is grammatically complete before its end, such as "Thalia played the violin with an intensity never before seen in a high school music class"; the sentence is grammatically complete after the word *violin*

lyric: a type of melodious, imaginative, and subjective poetry that is usually short and personal, expressing the thoughts and feelings of a single speaker rather than telling a story

maxim: statement of a general truth

metaphor: a figure of speech in which one thing is referred to as another; for example, "my love is a fragile flower"

meter: the repetition of a regular rhythmic unit in a line of poetry; meters found in poetry include:

- **monometer:** one foot (rare)
- **dimeter:** two feet (rare)
- **trimeter:** three feet
- **tetrameter:** four feet
- **pentameter:** five feet
- **hexameter:** six feet
- **heptameter:** seven feet (rare)

metonymy: a **figure of speech** that uses the name of an object, person, or idea to represent something with which it is associated, such as using "the crown" to refer to a monarch

mode: the method or form of a literary work; a manner in which a work of literature is written

mood: similar to tone, mood is the primary emotional attitude of a work

motif: main theme or subject of a work that is elaborated on in the development of the piece; a repeated pattern or idea

myth: one story in a system of narratives set in a complete imaginary world that once served to explain the origin of life, religious beliefs, and the forces of nature as supernatural occurrences

narration: the telling of a story in fiction, nonfiction, poetry, or drama; one of the four **modes of discourse**

naturalism: a literary movement that grew out of realism in France, the United States, and England in the late nineteenth and early twentieth centuries; it portrays humans as having no free will, being driven by the natural forces of heredity, environment, and animalistic urges over which they have no control

objectivity: an impersonal presentation of events and characters

ode: a long lyric poem, usually serious and elevated in tone; often written to praise someone or something

onomatopoeia: the use of words that sound like what they mean, such as *hiss* and *boom*

order of development: the way in which ideas are organized in writing an essay

- **chronological order:** information arranged in time sequence
- **spatial order:** information arranged according to space relationships
- **order of importance:** information arranged from least important to most important, or vice versa
- **compare and contrast:** information arranged according to similarities and differences between two or more subjects
- **developmental order:** information arranged so that one point leads logically to another
- **deductive order:** information arranged from general to the specific
- **inductive order:** information arranged from specific to general

overstatement: exaggerated for humorous effect; **hyperbole**

oxymoron: a **figure of speech** composed of contradictory words or phrases, such as “wise fool”

parable: a short tale that teaches a moral; similar to but shorter than an **allegory**

paradox: a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau: “I never found the companion that was so companionable as solitude.”

parallelism: the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form

parody: a work that ridicules the style of another work by imitating and exaggerating its elements

pastoral: a poem about idealized rural life, or shepherds, or both; also called an **idyll**

periodic sentence: a sentence that is not grammatically complete until its last phrase, such as, “Despite Glenn’s hatred of his sister’s laziness and noisy eating habits, he still cared for her.”

persona: a fictional voice that a writer adopts to tell a story, determined by subject matter and audience; e.g., Mark Twain

personification: the attribution of human qualities to a nonhuman or an inanimate object

persuasion: one of the four **modes of discourse**; language intended to convince through appeals to reason or emotion; also called argument

Petrarchan sonnet: one of the most important types of **sonnets**, composed of an octave with an *abba abba* rhyme scheme, and ending in a sestet with a *cde cde* rhyme scheme; also called an Italian sonnet

point of view: the perspective from which a story is presented; common points of view include:

- **first person narrator:** a narrator, referred to as “I,” who is a character in the story and relates the actions through his or her perspective, also revealing his or her own thoughts
- **stream of consciousness narrator:** like a first person narrator, but instead placing the reader inside the character’s head, making the reader privy to the continuous, chaotic flow of disconnected, half-formed thoughts and impressions as they flow through the character’s consciousness
- **omniscient narrator:** a third person narrator, referred to as “he,” “she,” or “they,” who is able to see into each character’s mind and understands all the action
- **limited omniscient narrator:** a third person narrator who only reports the thoughts of one character, and generally only what that one character sees
- **objective narrator:** a third person narrator who only reports what would be visible to a camera; thoughts and feelings are only revealed if a character speaks of them

protagonist: the main character of a literary work

realism: a nineteenth-century literary movement in Europe and the United States that stressed accuracy in the portrayal of life, focusing on characters with whom middle-class readers could easily identify; in direct contrast with **romanticism**

refrain: a line or group of lines that are periodically repeated throughout a poem

regionalism: an element in literature that conveys a realistic portrayal of a specific geographical locale, using the locale and its influences as a major part of the plot

rhetoric: the art of using language effectively; involves (1) writer’s purpose, (2) his or her consideration of the audience, (3) the exploration of the subject, (4) arrangement and organization of the ideas, (5) style and tone of expression, and (6) form

rhetorical modes: **exposition, description, narration, argumentation**

rhyme: a similarity of accented sounds between two words, such as sad/mad; rhymes can be masculine or feminine:

- **masculine:** the rhyme sound is the last syllable of a line, i.e. profound/bound
- **feminine:** the accented syllable is followed by an unaccented syllable, i.e. banding/landing

romanticism: a literary, artistic, and philosophical movement that began in the eighteenth century as a reaction against neoclassicism; the focal points of the movement are imagination, emotion, and freedom, stressing subjectivity, individuality, the love and worship of nature, and a fascination with the past

sarcasm: harsh, caustic personal remarks to or about someone; less subtle than **irony**

satire: work that attacks or ridicules human follies, stupidities, and abuses

simile: a **figure of speech** that uses *like*, *as*, or *as if* to make a direct comparison between two essentially different objects, actions, or qualities; for example, “the sky looked like an artist’s canvas”

slant rhyme: close but not exact correspondence between sounds, such as *unit* and *mode*

soliloquy: a speech spoken by a character alone on stage, giving the impression that the audience is listening to the character’s thoughts; perhaps the most famous example is Hamlet’s speech that begins “To be, or not to be”

sonnet: a fourteen-line **lyric** poem in **iambic pentameter**

speaker: the voice of a poem; an author may speak as himself or herself or as a fictitious character

sprung rhythm: based on normal rhythms of speech and using a mixture of feet; each foot has either a single stressed syllable or a stressed syllable followed by one or more unstressed syllables

stanza: a group of lines in the formal pattern of a poem; types of stanzas include:

- **couplet:** the simplest stanza, consisting of two rhymed lines
- **tercet:** three lines, usually having the same rhyme
- **quatrain:** four lines
- **cinquain:** five lines
- **sestet:** six lines
- **octave:** eight lines

stereotype: a character who represents a trait that is usually attributed to a particular social or racial group and lacks individuality

stock character: a standard character who may be **stereotyped**, such as the miser or the fool, or universally recognized, like the hard-boiled private eye in detective stories

style: an author's characteristic manner of expression

subjectivity: a personal presentation of events and characters, influenced by the author's feelings and opinions

suspension of disbelief: the demand made of a theater audience to provide some details with their imagination and to accept the limitations of reality and staging; also, the acceptance of the incidents of the plot by a reader or audience

symbolism: the use of symbols, or anything that is meant to be taken both literally and as representative of a higher and more complex significance

synecdoche: a **figure of speech** in which a part of something is used to represent a whole, such as using "boards" to mean "a stage" or "wheels" to mean "a car"

syntax: arrangement of words, phrases, clauses; sentence structure

theme: the central idea or "message" of a literary work

tone: the characteristic emotion or attitude of an author toward the characters, subject, and audience

tragic flaw: the one weakness that causes the downfall of the hero in a tragedy

understatement: undervaluing of a thing or person

unity: quality of a piece of writing; see also **coherence**

villanelle: a lyric poem consisting of five tercets and a final quatrain

voice: the way a written work conveys an author's attitude

Chapter 5

A QUICK REVIEW OF USAGE

Any usage questions on the SAT II: Literature Test are really disguised comprehension questions. A question may ask you to identify one of the parts of speech—nouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections—or you may be asked to classify parts of a sentence—subjects, predicates, complements, modifiers, or an antecedent of a word. Remember that the sentences that are used as the basis for questions will not be easy to understand. You may need to pull them apart to find elements such as the main clause, the subject of the subordinate clause, the main verb, or the direct or indirect object. Here is a quick review to help you answer questions like these.

FUNCTIONS OF NOUNS AND PRONOUNS

- For the subject, look for nouns, pronouns, or word groups (gerunds, participial phrases, or clauses) acting as essential nouns that tell you *who* or *what* the sentence is about.

What I have described in the Frenchman was merely the result of an excited, or perhaps of a diseased, intelligence.

—“The Murders in the Rue Morgue,”
Edgar Allen Poe

Note: The subject will not be stated if the sentence or clause is imperative.

“Do talk to me as if I were one,” said Lord Warburton.

—*Portrait of a Lady*,
Henry James

- A gerund is a verb that ends in *-ing* and serves as a noun. It may take objects, complements, and modifiers.

Describing the Frenchman was a tour de force for Poe.

- A participle is a verb that ends in either *-ing* or *-ed* and modifies a noun or pronoun. A participle in a participial phrase may have objects, complements, and modifiers of its own.

What I have described in the Frenchman was merely the result
of an **excited**, or perhaps of a diseased, **intelligence**.

—“The Murders in the Rue Morgue,”
Edgar Allen Poe

- The direct object is a noun, pronoun, or group of words acting as a noun that receives the action of a transitive verb, the person or thing acted on. To find a direct object, rephrase the sentence by changing it into a *whom* or *what* question.

I believe that I have omitted **mentioning** that in my first voyage from Boston to Philadelphia, being becalmed off Block Island, our crew employed themselves catching cod and hauled up a great number.

—*Autobiography of Benjamin Franklin*,
Benjamin Franklin

Rephrased: I have omitted whom or what? The direct object is *mentioning*.

- An indirect object is a noun or pronoun that appears with a direct object and names the person or thing that something is given to or done for.

Whichever way I turn, O I think you could give **me** my mate back again if you only would.

—“Sea-Drift,” Walt Whitman

- A sentence can have both an object and an indirect object.

Whichever way I turn, O I think you could give **me** my **mate** back again if you only would.

—“Sea-Drift,” Walt Whitman

- An antecedent is a noun or words taking the place of nouns for which a pronoun stands.

No good novel will ever proceed from a superficial mind; that seems to me an **axiom** which, for the artist in fiction, will cover all needful moral ground: if the youthful aspirant take it to heart it will illuminate for him many of the mysteries of “purpose.”

—“The Art of Fiction,” Henry James

FUNCTIONS OF VERBS

- Verbs express action, occurrence (*appear, become, continue, feel, grow, look, remain, seen, sound, and taste*), or state of being (the verb *to be*).

Ye Angells bright, **pluck** from your Wings a Quill;

Make me a pen thereof that best **will write**:

Lende me your fancy and Angellick skill

To **treate** this Theme, more rich than Rubies bright.

—“Meditation Sixty: Second Series,”

Edward Taylor

- Verbs that express occurrence or state of being, also known as linking verbs, are intransitive verbs and have no objects.

The first time that the sun rose on thine oath

To love me, I **looked** forward to the moon

To slacken all those bonds which seemed too soon

And quickly tied to make a lasting troth.

—*Sonnets from the Portuguese*,

Elizabeth Barrett Browning

Looked is an intransitive verb and, therefore, has no object.

Forward is an adverb that answers the question “where,” and the adverbial phrase “the first time” answers the question “when.”

- Linking verbs may have predicate adjectives or predicate nominatives, also known as predicate nouns.

Of all historical problems, the nature of a national character **is the most difficult and the most important**.

—“American Ideals,”

Henry Adams

VERB TENSES

It would also be useful to review the tenses and forms of verbs. Verbs have six tenses to reveal the time of an action or condition. Each tense has a basic, progressive, and emphatic form.

Tenses and Forms of Verbs			
	Basic Form	Progressive Form	Emphatic Form
Present	I talk a lot.	I am talking about it now.	I do talk more than most students.
Past	I talked with the group.	I was talking when you interrupted.	I did talk with you about that.
Future	I will talk to you Sunday.	I will be talking at the conference.	
Present Perfect	I have talked for almost an hour.	I have been talking too much.	
Past Perfect	I had talked to him a year ago.	I had been talking with you when he arrived.	
Future Perfect	I will have talked to the recruiter by the end of the week.	I will have been talking about this project for a month before I get approval.	

MOOD

Remember that verbs also indicate mood, the attitudes of speakers or writers about their subject. There are three moods: indicative, imperative, and subjunctive. Indicative makes assertions; it is the mood that writers most often use. Imperative mood commands or requests, as in “Do your homework now.”

Subjunctive mood expresses wishes or hypothetical or conditional situations, such as “Should (if) you do your homework now, you will be able to go to the game.” Subjunctive mood is less frequently used today than it once was, but you may find it on the test because the SAT II: Literature Test uses excerpts from the Renaissance and the seven-teenth, eighteenth, and nineteenth centuries.

Indicative Mood			
	Basic Form	Progressive Form	Emphatic Form
Present	I talk a lot.	I am talking about it now.	I do talk more than most students.
Past	I talked with the group.	I was talking when you interrupted.	I did talk with you about that.
Future	I will talk to you Sunday.	I will be talking at the conference.	
Present Perfect	I have talked for almost an hour.	I have been talking too much.	
Past Perfect	I had talked to him a year ago.	I had been talking with you when he arrived.	
Future Perfect	I will have talked to the recruiter by the end of the week.	I will have been talking about this project for a month before I get approval.	
Imperative Mood			
Talk.			
Subjunctive Mood			
<p>In third-person singular, the “s” is dropped from the verb for the subjunctive mood:</p> <p>It is important that he talk with me. Suppose that he talk with me instead.</p> <p>Or the words <i>should</i> and <i>would</i> are used:</p> <p>I should talk with him. You should talk with him. He should talk with me. Would you talk with him? If he were to talk to me, that would cause a problem. Were he to talk with you, that would not cause a problem.</p>			

SENTENCE STRUCTURE

You may find a question on the test about style based on the choice of sentence structure that a writer employs. The following briefly reviews different types of sentences. All quotations are from Henry Adams's "American Ideals."

Simple Sentence

Of all historical problems, the nature of a national character is the most difficult and the most important.

Ralph Waldo Emerson, a more distinct idealist, was born in 1780.

Compound Sentence

After the downfall of the French republic, they (Americans) had no right to expect a kind word from Europe, **and** during the next twenty years, they rarely received one.

Probably Jefferson came nearest to the mark, **for** he represented the hopes of science as well as the prejudices of Virginia.

Complex Sentence

Lincoln was born in 1809, the moment **when** American character stood in lowest esteem.

Jefferson, the literary representative of his class, spoke chiefly for Virginians, and dreaded so greatly his own reputation as a visionary **that** he seldom or never uttered his whole thought.

Compound-Complex Sentences

Benjamin Franklin had raised high the reputation of American printers, **and** the actual President of the United States, **who** signed with Franklin the treaty of peace with Great Britain, was the son of a farmer, and had himself kept a school in his youth.

In the year 1800 Eli Terry, another Connecticut Yankee of the same class, took into his employ two young men **to help** him make wooden clocks, **and** this was the capital **on which** the greatest clock-manufactory in the world began its operation.

ADDITIONAL TIPS

The following two charts provide some clues to help you decipher the parts of sentences if, for example, you have to determine which part of a sentence is the main clause or which part is the subordinate clause. Conjunctive adverbs and transitional phrases join independent clauses to one another. The following are our variations of a sentence written by historian Thomas Macauley.

Milton was, like Dante, a statesman and a lover; **moreover**, like Dante, he had been unfortunate in ambition and in love.
(conjunctive adverb)

Milton was, like Dante, a statesman and a lover; **in addition**, like Dante, he had been unfortunate in ambition and in love.
(transitional phrase)

CONJUNCTIVE ADVERBS		TRANSITIONAL PHRASES
also	meanwhile	after all
anyhow	moreover	as a consequence
anyway	nevertheless	as a result
besides	next	at any rate
consequently	nonetheless	at the same time
finally	now	by the way
furthermore	otherwise	even so
hence	similarly	for example
however	still	in addition
incidentally	then	in fact
indeed	therefore	in other words
likewise	thus	in the second place
		on the contrary
		on the other hand

Coordinating conjunctions join words, phrases, or clauses of equal rank. That is, a coordinating conjunction may join two main verbs in a clause or two independent clauses. Subordinating conjunctions join dependent clauses to independent clauses. Relative pronouns are used to introduce subordinate clauses that function as nouns.

Eli Whitney was better educated than Fitch **but** had neither wealth, social influence, nor patron to back his ingenuity.
(coordinating conjunction joining a compound verb)

Lincoln was born in 1809, the moment **when** American character stood in lowest esteem. (subordinating conjunction)

Benjamin Franklin had raised high the reputation of American printers, and the actual President of the United States, **who** signed with Franklin the treaty of peace with Great Britain, was the son of a farmer, and had himself kept a school in his youth.
(relative pronoun)

COORDINATING CONJUNCTIONS	SUBORDINATING CONJUNCTIONS	
and	after	no matter how
but	although	now that
for	as far as	once
nor	as if	provided that
or	as soon as	since
so	as though	so that
yet	because	supposing that
	before	than
	even if	though
	even though	till, until
	how	unless
	if	when, whenever
	inasmuch as	where, wherever
	in case that	whether
	insofar as	while
	in that	why
RELATIVE PRONOUNS		
that	who, whoever	
what	whom, whomever	
which	whose	

Practice Test 1

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																	
		V	1	2	3	4	5	6	7	8	9																		
		W	1	2	3	4	5	6	7	8	9																		
		X	1	2	3	4	5	Y	A	B	C	D	E	FOR ETS USE ONLY	R/C	W/S1	FS/S2	CS/S3	WS										
		Q	1	2	3	4	5	6	7	8	9																		
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E

PRACTICE TEST 1

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.

2. In the shaded box labeled *Test Code* fill in four ovals:

- Fill in oval 3 in the row labeled V.
- Fill in oval 1 in the row labeled W.
- Fill in oval 1 in the row labeled X.
- Fill in oval D in the row labeled Y.
- Leave the ovals in row Q blank.

Test Code															
V	1	2	3	4	5	6	7	8	9						
W	1	2	3	4	5	6	7	8	9						
X	1	2	3	4	5	6	7	8	9	Y	A	B	C	D	E
Q	1	2	3	4	5	6	7	8	9						

Subject Test (print) LITERATURE

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Sonnet 18

Line Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
5 Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
10 Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

—William Shakespeare

- Which of the following is an example of personification?
 - “darling buds of May” (line 3)
 - “summer’s lease” (line 4)
 - “his gold complexion” (line 6)
 - “nature’s changing course” (line 8)
 - “eyes can see” (line 13)
- What is the poet’s message?
 - Summer and his beloved are similar.
 - The sun reflects the beauty of a woman.
 - All things fade in time.
 - His beloved’s nature and beauty will never diminish.
 - Death will conquer beauty.

PRACTICE TEST 1—Continued

3. Which of the following best characterizes the speaker?
 - (A) An individual with great knowledge and interest in nature and natural science
 - (B) A jilted lover
 - (C) A person speaking to his beloved
 - (D) An individual reminiscing as he faces death
 - (E) A woman mourning her lost beauty
4. What are the metaphors in lines 1 through 8 designed to declare?
 - (A) The speaker's beloved is more beautiful than a summer's day, and her beauty does not waver.
 - (B) The sun, on a summer's day, shines especially bright on the loved one.
 - (C) The loved one is as beautiful as the eye of heaven.
 - (D) Death steals beauty from everyone.
 - (E) In the speaker's eyes, his beloved is as lovely as gold.
5. What is the meaning of the word "lease" in line 4?
 - (A) A contract granting occupation of a property
 - (B) A period of time
 - (C) The end of summer
 - (D) The speaker's understanding of summer
 - (E) A grant to use, in this case, to enjoy the summer
6. What figure of speech occurs in line 11?
 - (A) Simile
 - (B) Metaphor
 - (C) Personification
 - (D) Alliteration
 - (E) Hyperbole
7. The word "shade" in line 11 is a metaphor for
 - (A) phantom.
 - (B) place of the dead.
 - (C) secluded place.
 - (D) darkness.
 - (E) area away from the sun.
8. What is the meaning of the couplet?
 - (A) The beloved will be immortal through others' reading of the poem.
 - (B) Loved ones fare better than a summer's day.
 - (C) Death will not come to the beloved.
 - (D) Summer, like the beloved, is eternal.
 - (E) As long as people breathe or see, the beloved will be remembered.
9. Which of the following could be considered the thesis of the poem?
 - I. The beloved is nature's eternal summer.
 - II. The lover's beauty will never fade.
 - III. The poem ensures immortality for the beloved.
 - (A) I only
 - (B) I and II
 - (C) II and III
 - (D) I and III
 - (E) I, II, and III


 GO ON TO THE NEXT PAGE

PRACTICE TEST 1—*Continued*

Questions 10–18 refer to the following selection written in nineteenth-century New England. Read the passage carefully and then choose the best answer for each question.

From *Self-Reliance*

Line There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can
5 come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another
10 none. This sculpture in the memory is not without preestablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully
15 imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no
20 hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of the age,
25 betraying their perception that the absolutely trustworthy was stirring at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, but guides, redeemers, and benefactors, obeying
30 the Almighty effort and advancing on Chaos and the Dark. . . .

Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company in which the members agree for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The
35 virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

PRACTICE TEST 1—*Continued*

Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred
 40 but the integrity of our own mind. Absolve you to yourself, and you shall have the suffrage of the world. . . .

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern him-
 45 self with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. “Ah, so you shall be sure to be misunderstood?”—Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and
 50 Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. . . .

—Ralph Waldo Emerson

10. What is the theme of this selection?

- (A) Individuals can and must choose to change the world for the better.
- (B) Youth needs to learn from older, more experienced people.
- (C) Good is in conflict with evil in this world.
- (D) Man is created in the image of God.
- (E) Tyrants are many; those opposed to them are few.

11. Which of the following sentences is the best indicator of the selection’s point of view?

- (A) The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried.
- (B) We but half express ourselves, and are ashamed of that divine idea which each of us represents.
- (C) It is a deliverance which does not deliver.
- (D) A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines.
- (E) Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh.

PRACTICE TEST 1—*Continued*

12. What is the conflict described in the selection?
- (A) The individual versus nature
 - (B) Man versus man
 - (C) The individual versus society's conventions
 - (D) The individual versus his or her own flaws and faults
 - (E) The individual versus a higher being
13. Which of the following is NOT a literary device used in this selection?
- (A) Analogy
 - (B) Metaphor
 - (C) Historical references
 - (D) Conceit
 - (E) Imagery
14. What is the literary type of this selection?
- (A) Persuasive essay
 - (B) Narrative nonfiction
 - (C) Descriptive prose
 - (D) Expository essay
 - (E) Epic
15. Which of the following does the writer use extensively in this selection?
- (A) Hyperbole
 - (B) Alliteration
 - (C) Epigram
 - (D) Parallel construction
 - (E) Spatial order
16. Which of the following best characterizes the writer's style?
- I. Varied sentence structure
 - II. Many rhetorical questions
 - III. Several imperatives
- (A) I only
 - (B) I and II
 - (C) II and III
 - (D) I and III
 - (E) I, II, and III
17. Which of the following is the best interpretation of the sentence beginning "Speak what you think now" (lines 45–47)?
- (A) People should think carefully before they speak.
 - (B) People grow in wisdom, often changing their minds.
 - (C) As people grow older, words become more difficult to say.
 - (D) Satisfaction comes from speaking opinions, no matter how disagreeable.
 - (E) Happiness begins when people learn to speak their minds.
18. What is the tone of this selection?
- (A) Didactic as well as overbearing
 - (B) Light but straightforward
 - (C) Informative yet simple
 - (D) Sincere and querulous
 - (E) Heartfelt but erudite

PRACTICE TEST 1—Continued

Questions 19–30 refer to the following two poems. Read the passage carefully and then choose the best answer for each question.

July Storm

- Line Like a tall woman walking across the hayfield,
The rain came slowly, dressed in crystal and the sun,
Rustling along the ground. She stopped at our apple tree
Only a whispering moment, then swept darkening skirts over the lake
5 And so serenely climbed the wooded hills.
Was the rainbow a ribbon that she wore?
We never wondered. It seemed a part of her brightness
And the way she moved lightly but with assurance over the earth.
—Elizabeth Coatsworth

Night Clouds

- Line The white mares of the moon rush along the sky
Beating their golden hoofs upon the glass Heavens;
The white mares of the moon are all standing on their hind legs
Pawing at the green porcelain doors of the remote Heavens.
5 Fly, Mares!
Strain your utmost.
Scatter the milky dust of stars,
Or the tiger sun will leap upon you and destroy you
With one lick of his vermilion tongue.
—Amy Lowell

19. In “July Storm”, the function of the first sentence is to
- I. introduce the extended simile.
 - II. engage the reader’s attention.
 - III. begin the telling of the story.
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) II and III
20. The poet’s choice of the words “walking” (line 1), “rustling” (line 3), “swept” (line 4), and “moved lightly” (line 8) combine to form an image of
- (A) the movement of the rain across the field.
 - (B) the gentle nature of the summer storm.
 - (C) the vivid nature of the poet’s perception.
 - (D) the brief nature of the storm.
 - (E) the kinship the poet felt with the storm.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 1—*Continued*

21. What does the poet mean when she says that the rain is “dressed in crystal” (line 2)?
- (A) Raindrops were clinging to the woman’s skirt.
 - (B) The tall lady is dressed in a magical skirt made of light.
 - (C) The sun’s reflection on the raindrops made them look like crystals.
 - (D) The poet is expressing the fragile nature of the raindrops.
 - (E) The poet is using images to enhance the poem’s imaginative qualities.
22. Which of the following best describes the speaker’s attitude toward the rain?
- (A) Tolerance
 - (B) Delight
 - (C) Acceptance
 - (D) Receptive
 - (E) Unhappy
23. In “Night Clouds,” the white mares symbolize the
- (A) stars.
 - (B) storm.
 - (C) clouds.
 - (D) rain clouds.
 - (E) dawn.
24. The poet’s use of the image of the mares throughout the poem is an example of an extended
- (A) simile.
 - (B) metaphor.
 - (C) personification.
 - (D) synecdoche.
 - (E) allegory.
25. In the last line of the poem, what does the word “vermilion” mean?
- (A) Hot
 - (B) Wet
 - (C) Sticky
 - (D) Red
 - (E) Rough
26. Why do you think the poet chose to compare the sun to a tiger?
- I. Tigers are brightly colored, like the sun.
 - II. Tigers are strong, like the sun.
 - III. Tigers prey on things, like the sun.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
27. In lines 5 and 6, when the poet urges the mares to “Fly” and to “Strain,” what might she have been implying to the reader?
- (A) Do your best in all circumstances.
 - (B) One must stretch in order to grow.
 - (C) Only through real effort is one safe and secure.
 - (D) There are always predators who can destroy you.
 - (E) Emotions are like skittish horses.
28. These poems represent which of the following genres?
- (A) Ode
 - (B) Lyric
 - (C) Elegy
 - (D) Sonnet
 - (E) Narrative

PRACTICE TEST 1—*Continued*

29. Both poems contain all of the following elements EXCEPT
- (A) they are written in free verse.
 - (B) they use extended comparison.
 - (C) they use vivid diction and fresh comparisons.
 - (D) they personify aspects of nature.
 - (E) they use strong visual and aural images.
30. Both poets use the personification of aspects of nature to
- I. show changes in the weather.
 - II. express their perceptions of a lovely moment in time.
 - III. describe how changes in nature parallel changes of the heart.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III

PRACTICE TEST 1—Continued

Questions 31–38 refer to the following, which was written in Victorian England. Read the passage carefully and then choose the best answer for each question.

From *Great Expectations*

Line “Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”

A fearful man, all in coarse grey, with a great iron on his leg. A
5 man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by
10 the chin.

“Oh! Don’t cut my throat, sir,” I pleaded in terror. “Pray don’t do it, sir.”

“Tell us your name!” said the man. “Quick!”

“Pip, sir.”

15 “Once more,” said the man, staring at me. “Give it mouth!”

“Pip. Pip, Sir.”

“Show us where you live,” said the man. “Pint out the place!”

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

20 The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself—for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet—when the church came to itself, I
25 say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

“You young dog,” said the man, licking his lips, “what fat cheeks you ha’got.”

I believe they were fat, though I was at that time undersized, for
30 my years, and not strong.

“Darn me if I couldn’t eat ’em,” said the man, with a threatening shake of his head, “and if I han’t half a mind to’t!”

I earnestly expressed my hope that he wouldn’t, and held tighter to the tombstone on which he had put me; partly, to keep myself
35 from crying.

“Now lookee here!” said the man. “Where’s your mother?”

“There, sir!” said I.

PRACTICE TEST 1—*Continued*

He started, made a short run, and stopped and looked over his shoulder.

40 “There, sir!” I timidly explained. “Also Georgiana. That’s my mother.”

“Oh!” said he, coming back. “And is that your father alonger your mother?”

“Yes, sir,” said I; “him too; late of this parish.”

45 “Ha!” he muttered then, considering.

“Who d’ye live with—supposin’ you’re kindly let to live, which I han’t made up mind about?”

“My sister, sir—Mrs. Joe Gargery—wife of Joe Gargery, the blacksmith, sir.”

50 “Blacksmith, eh?” said he, and looked down at his leg.

After darkly looking at his leg and at me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.

55 “Now lookee here,” he said, “the question being whether you’re to be let to live. You know what a file is?”

“Yes, sir.”

“And you know what wittles is?”

“Yes, sir.”

60 After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.

“You get me a file.” He tilted me again. “And you get me wittles.” He tilted me again. “You bring ’em both to me.” He tilted me again. “Or I’ll have your heart and liver out.” He tilted me again.

65 I was dreadfully frightened, and so giddy that I clung to him with both hands, and said, “If you would kindly please to let me keep upright, sir, perhaps I shouldn’t be sick, and perhaps I could attend more.”

70 He gave me a most tremendous dip and toll, so that the church jumped over its own weather-cock. Then, he held me by the arms in an upright position on the top of the stone, and went on in these fearful terms:

75 “You bring me, tomorrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder. You do it, and you never dare to make a sign concerning your having seen such a person as me or any person sumever, and you shall be let to live . . .”

—Charles Dickens

GO ON TO THE NEXT PAGE 

PRACTICE TEST 1—*Continued*

31. This selection from the beginning of the book demonstrates that the story will be presented as
- (A) a journal or diary.
 - (B) a historical novel.
 - (C) a fantasy.
 - (D) a memoir or remembrance.
 - (E) a romance.
32. The tone of the excerpt is
- (A) desolate and frightening.
 - (B) dark but frivolous.
 - (C) superficial and supercilious.
 - (D) fantastical and lacking in reality.
 - (E) disturbing yet cheerful.
33. From evidence in the selection, you can assume that the “fearful man” (line 4) is
- (A) a highwayman.
 - (B) insane.
 - (C) an escaped convict.
 - (D) the vicar of the church.
 - (E) a relative of Pip.
34. What is the effect of the point of view of the selection?
- I. The point of view creates immediacy.
 - II. It contributes to a sense of reality.
 - III. It helps the audience experience Pip’s fear.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) II and III
 - (E) I, II, and III
35. The dialogue establishes
- (A) the character of the two protagonists.
 - (B) the social class of the characters.
 - (C) the physical appearance of the characters.
 - (D) the identity of the man.
 - (E) the setting of the novel.
36. What is the meaning of the word “wittles” in this selection?
- (A) Cleverness, wiliness
 - (B) A blacksmith’s tool
 - (C) A type of ale or beer
 - (D) A weapon
 - (E) Food
37. How is this selection developed?
- (A) Spatial order
 - (B) Developmental order
 - (C) Chronological order
 - (D) Order of importance
 - (E) Narrative order
38. What type of language best describes the dialogue?
- (A) Figurative
 - (B) Vernacular
 - (C) Alliterative
 - (D) Metaphorical
 - (E) Elizabethan English

Spring

With richness; the racing lambs too have fair their fling.

—Gerard Manley Hopkins

- www.theallpapers.com

PRACTICE TEST 1—*Continued*

42. What is the main idea of the poem?
- (A) Spring is nature's most beautiful season.
 - (B) It is hopeless to search for the beautiful beginning of life in Eden.
 - (C) Religious belief is crucial to people's well being.
 - (D) Nothing is as beautiful as spring, but the beauty of nature can sour the innocence of people.
 - (E) Spring can be marred by elements of nature.
43. Which of the following is evident in line 9?
- (A) Personification
 - (B) Hyperbole
 - (C) Metaphor
 - (D) Parallel construction
 - (E) Conceit
44. All of the following are examples of images of motion and movement in the poem EXCEPT
- (A) "When weeds, in wheels, shoot long and lovely and lush" (line 2).
 - (B) "it strikes like lightnings" (line 5).
 - (C) "they brush the descending blue" (lines 6 and 7).
 - (D) "the racing lambs too have fair their fling" (line 8).
 - (E) "Before it cloud" (line 12).
45. The tone of this poem is
- (A) meditative and reverent.
 - (B) moving and uplifting.
 - (C) admiring and encouraging.
 - (D) respectful yet admonishing.
 - (E) mystical and lush.

PRACTICE TEST 1—*Continued*

Questions 46–53 refer to the following selection. Read the passage carefully and then choose the best answer for each question.

Washington, 21 November, 1800

My Dear Child:

- Line . . . woods are all you see from Baltimore until you reach the city,*
which is only so in name. Here and there is a small cot, without a
glass window, interspersed amongst the forests, through which you
travel miles without seeing any human being. In the city there are
5 buildings enough, if they were compact and finished, to accommo-
date Congress and those attached to it; but as they are, scattered as
they are, I see no great comfort for them. The river, which runs up to
Alexandria, is in full view of my window, and I see the vessels as
they pass and repass. The house is upon a grand and superb scale,
10 requiring about thirty servants to attend and keep the apartments in
proper order, and perform the ordinary business of the house and
stables; an establishment very well proportioned to the President's
salary. The lighting of the apartments, from the kitchen to the parlors
and chambers, is a tax indeed; and the fires we are obliged to keep to
15 secure us from daily agues is another very cheering comfort. To assist
us in this great castle, and render less attendance necessary, bells are
wholly wanting, not one single one being hung through the whole
house, and promises are all you can obtain. This is so great an
inconvenience, that I know not what to do, or how to do. . . . [I]f
20 they will put me up some bells and let me have wood enough to
keep fires, I design to be pleased. I could content myself almost
anywhere three months; but, surrounded with forests, can you
believe that wood is not to be had because people cannot be found
to cut and cart it? . . .
- 25 You must keep all this to yourself, and when asked how I like it,
say that I write you the situation is beautiful, which is true. The
house is made habitable, but there is not a single apartment
finished. . . . If the twelve years, in which this place has been
considered as the future seat of government, had been improved, as
30 they would have been if in New England, very many of the present
inconveniences would have been removed. It is a beautiful spot,
capable of every improvement, and the more I view it, the more I am
delighted with it.

—Abigail Adams

* Washington, D.C.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 1—*Continued*

46. What effect does the speaker's point of view have on the reader's experience of this selection?
- (A) The first person singular point of view conveys realism and a sense of urgency to the reader.
 - (B) The first person singular point of view gives the reader the speaker's viewpoint and experience, unfiltered.
 - (C) The first person plural point of view brings the reader into the experience as a partner.
 - (D) The first person plural point of view more fully engages the reader's attention.
 - (E) The second person singular point of view addresses the audience directly.
47. Which of the following best describes the tone of the letter?
- (A) Carping, disillusioned
 - (B) Polite, informative
 - (C) Light, amusing
 - (D) Intimate, confiding
 - (E) Angry, resentful
48. Given the excerpt, which of the following statements best summarizes Abigail Adams's message to her daughter?
- (A) Washington, D.C. is not much of a city.
 - (B) I will never enjoy living in this cold, unfinished mansion.
 - (C) I feel very isolated living in this house and in this city.
 - (D) Please do not share this information.
 - (E) There is much to do, but I am equal to the task.
49. The writer's description of the White House and the city of Washington, D.C., show them to be alike in that they are both
- I. unfinished, with little potential.
 - II. beautiful, but wanting improvement.
 - III. undeveloped, uninhabited.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III
50. Which of the following best describes the writer's method of organization in the letter?
- (A) Linear
 - (B) Developmental
 - (C) Order of importance
 - (D) Chronological
 - (E) Spatial
51. In the clause "and the fires we are obliged to keep to secure us from daily agues" (lines 14–15), what is the meaning of the word "agues"?
- (A) Aches and pains
 - (B) Coughing and sniffing
 - (C) Chills and fever
 - (D) Flu symptoms
 - (E) Arthritis

PRACTICE TEST 1—*Continued*

52. Which of the following is not true of this passage?
- (A) The selection uses elegant diction.
 - (B) The vocabulary shows the writer to be educated.
 - (C) The language is descriptive.
 - (D) The writer employs strong visual images.
 - (E) The sentence structure is abstruse.
53. All of the following details are used to create the impression of inconvenience in the new White House EXCEPT
- (A) not enough servants.
 - (B) too little wood.
 - (C) difficult lighting.
 - (D) not a single apartment finished.
 - (E) no bells whatsoever for ringing the servants.

PRACTICE TEST 1—*Continued*

Questions 54–60 refer to the following poem written in eighteenth-century England. Read the passage carefully and then choose the best answer for each question.

Holy Thursday

- Line Is this a holy thing to see,
In a rich and fruitful land?
Babes reduced to misery,
Fed with cold and usurious hand.
- 5 Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!
- And their sun does never shine,
10 And their fields are bleak and bare,
And their ways are filled with thorns;
It is eternal winter there.
- For where-e'er the sun does shine,
And where-e'er the rain does fall,
15 Babe can never hunger there,
Nor poverty the mind appall.

—William Blake

54. This poem is a(n)
- (A) sonnet.
 - (B) epic.
 - (C) narrative.
 - (D) ballad.
 - (E) lyric.
55. What is the poet's purpose in writing the poem?
- (A) To explain an important religious holiday
 - (B) To validate the joys and sorrows of children
 - (C) To extol the wealth and prosperity of the England of the Industrial Revolution
 - (D) To bring attention to the miserable conditions of the urban poor in industrial England
 - (E) To satirize the society of the period

PRACTICE TEST 1—*Continued*

56. In the final stanza, what does Blake appeal to in his readers?
- I. Their emotions
 - II. Their faith
 - III. Their reason
- (A) I only
(B) II only
(C) III only
(D) I and III
(E) I, II, and III
57. What contrast does Blake establish in the first two stanzas?
- (A) A fruitful land and poor children
(B) England as a rich land and England as an impoverished land
(C) A land that is dark and bleak and a land where the sun shines
(D) Eternal winter and eternal summer
(E) A song of joy and a song of sorrow
58. What is the effect of the parallel structure in lines 13 and 14?
- (A) The lines introduce the conclusion.
(B) They support the poet's contention that England is a rich land.
(C) They make the poem seem musical.
(D) They explain the title.
(E) They reinforce the contrast between the poverty and the ideal.
59. Which of the following is present in the poem?
- I. Alliteration
 - II. Consonance
 - III. Assonance
- (A) I
(B) II
(C) III
(D) I and III
(E) I, II, and III
60. In line 10, how do the *b* sounds and the long *e* sounds reinforce the meaning?
- (A) The harsh sounds suggest the sounds of crying and sadness.
(B) The coldness of the *b*'s and *e*'s reinforces the coldness of winter.
(C) These sharp sounds mirror the thorns.
(D) These cheerful sounds suggest a fruitful land.
(E) The sonorous sounds of the letters imply a religious ritual.

S T O P

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. A	11. B	21. C	31. D	41. E	51. C
2. D	12. C	22. B	32. A	42. D	52. E
3. C	13. D	23. C	33. C	43. D	53. A
4. A	14. A	24. B	34. E	44. E	54. E
5. B	15. D	25. D	35. B	45. A	55. D
6. C	16. D	26. E	36. E	46. B	56. E
7. B	17. B	27. C	37. C	47. D	57. B
8. A	18. E	28. B	38. B	48. E	58. E
9. C	19. D	29. E	39. D	49. B	59. E
10. A	20. B	30. B	40. D	50. D	60. A

EXPLANATIONS

ANSWERS TO QUESTIONS 1–9

Review Strategy

See *A Quick Review of Literary Terms*, chapter 4.

1. **The correct answer is (C).** First, recall the definition of personification—the attribution of human qualities to a nonhuman or an inanimate object. You can eliminate choices (A) and (E) immediately. To call buds darling, choice (A), is not to give them a human attribute, but merely to describe them. The eyes belong to men in line 13, so choice (E) is incorrect. Choice (B) can be eliminated because a lease is not a human quality, although humans may have leases to things. Choice (D), “nature’s changing course,” refers to alterations that occur in the nature, so no human qualities are involved, eliminating this answer. “His gold complexion” in line 6, choice (C), extends the image in line 5 “too hot the eye of heaven,” which refers to the sun. Both are examples of personification, making choice (C) the correct answer.
2. **The correct answer is (D).** The beloved is “more lovely and more temperate” than a summer’s day, thus making choice (A) contrary to what the speaker says. Choice (C) also contradicts the speaker because he says his beloved will live on “in eternal lines.” Choice (E) is incorrect for the same reason. Choice (B) makes no sense in the context of the poem, so it can be eliminated. Choice (D) is supported by the last seven lines.

3. **The correct answer is (C).** While the speaker may enjoy nature, the knowledge displayed is not that of a scientist, so choice (A) is not the correct answer. Choices (B), (D), and (E) run counter to the essence of the poem. The speaker is clearly a person admiring his loved one, choice (C). There is no sense of someone who has been jilted by a lover, choice (B), and although death is mentioned, the poem does not support choice (D), a person facing death. Choice (E) does not make sense in the context of the poem.
4. **The correct answer is (A).** Choices (B) and (E) are distracters. On a casual reading they have some of the words of the poem, but on a closer examination, they do not make sense in the context of the poem. To the speaker, his beloved is more beautiful than the sun, or eye of heaven, so choice (C) cannot be the correct answer. Death is not mentioned until line eleven, making choice (D) incorrect because the question is about lines 1 through 8 only.

Test-Taking Strategy

Test any definition by substituting it into the sentence. Make sure it fits the context of the surrounding lines as well as the context of the cited line in a poem or cited sentence in a prose passage.

5. **The correct answer is (B).** While choices (A) and (E) are definitions of the word *lease*, they are not the correct denotations for this poem. Choice (D) does not make sense in the context of the poem. Choice (C) is close, but the line means that summer, a period of time, choice (B), does not last.
6. **The correct answer is (C).** Similes and metaphors compare things, so neither choice (A) nor choice (B) is the correct answer. An alliteration is technically a figure of sound or a musical device in which the initial consonant sound is repeated in several words, so choice (D) is incorrect. Hyperbole is deliberate exaggeration that creates humor or emphasis, so choice (E) should be eliminated. Death is given human qualities in the poem, thus making choice (C) correct.
7. **The correct answer is (B).** Choice (A), phantom, does not make sense in the context of the sentence. A phantom might wander, but it could not wander itself, so rule out choice (A). Shade does mean a secluded place, choice (C), especially used in a literary sense, and can also mean choice (E), an area away from the sun, but both are too literal. Choice (B), place of the dead, and choice (D), darkness, are both good possibilities, but choice (B) is the closer to the meaning of the line.

Test-Taking Strategy

Go back and read the poem or cited passage. Don't rely on what you think it says.

8. **The correct answer is (A).** Remember you are being asked only about the couplet, the concluding two lines. A slightly different and incorrect version of choice (B) occurs earlier in the poem. Choices (C), (D), and (E) are distracters and misreadings of the poem.
9. **The correct answer is (C).** For tiered or multistep questions, you first have to decide which items are correct and then which answer choices contain those items. Item I does not reflect the thesis, but items II and III do, so the only correct answer is choice (C).

ANSWERS TO QUESTIONS 10–18**Test-Taking Strategy**

When several answers seem to be correct, one may be the main idea, or theme, and the others, supporting details.

10. **The correct answer is (A).** Choices (B), (C), and (D) are points supporting the theme, choice (A). Choice (E) is a distracter.
11. **The correct answer is (B).** The point of view of the selection is first person. Only choice (B) employs a first person pronoun, making it the only choice that illustrates the writer's point of view.
12. **The correct answer is (C).** Emerson advocates harmony with nature; thus choice (A) is incorrect. There is no indication of individuals in conflict, choice (B). Emerson does not write about people's flaws, but rather their strengths, eliminating choice (D). The writer sees God as humans' ally, so choice (E) is incorrect. Strong support for choice (C) can be found in paragraph three.
13. **The correct answer is (D).** This question asks you to choose the response that is NOT true. Choice (A), analogy, is created in the discussion of a kernel of corn. Metaphor, choice (B), is found in the comparison of society to a joint-stock company. Emerson refers to such people as Pythagoras, Socrates, and Martin Luther, all historical figures, thus making choice (C) true and an incorrect answer. Imagery, choice (E), can be found in phrases such as "Hearts vibrate to that iron string." That leaves only choice (D), conceit, as not being present in the poem and the correct answer. A conceit is an elaborate figure of speech in which two seemingly dissimilar things or situations are compared.

Test-Taking Strategy

Read each question carefully. If you miss an important word like not or except, you may choose a wrong answer.

14. **The correct answer is (A).** The selection does not tell a story, so it is not a narrative, choice (B). Choice (C) is much too general; be wary of very general answers. An epic is a long narrative poem in a grand style, making choice (E) incorrect. Choice (D) is a possibility, but Emerson wants to convince readers, not simply instruct them; therefore, (D) is not the best choice. Choice (A), persuasive essay, best identifies the type of this selection.
15. **The correct answer is (D).** Choice (A), hyperbole, is incorrect because although you might consider that some of Emerson's views are exaggerated, they were not so to him, and there is no evidence that he meant his ideas to be amusing. Alliteration, choice (B), is the repetition of initial consonant sounds and is not present in the excerpt. You may recognize "A foolish consistency is the hobgoblin of small minds," but there are no other epigrams in the selection, and the question asks you to find the device that is used extensively, so discard choice (C). Spatial order, choice (E), which arranges supporting evidence from top to bottom, near to far, left to right, and so on, is not the organizational pattern of this selection. However, there are many examples of parallel construction, making choice (D) correct.
16. **The correct answer is (D).** Both items I and III are true. Item II is incorrect because there is only one rhetorical question in the selection, lines 48–49. Because item II is incorrect, eliminate choices (B), (C), and (E). Choice (A) is incorrect because it has only item I. Only choice (D) contains items I and III.
17. **The correct answer is (B).** Choice (A) contradicts what Emerson is saying. Choice (C) makes no sense in the context of the selection. Choices (D) and (E) are distracters.
18. **The correct answer is (E).** While some might consider the piece didactic, choice (A), it is not overbearing. The selection is straightforward but hardly light, choice (B). While it is informative, it is not simple, choice (C). The writer is sincere but not complaining, rather stating matter-of-factly what he sees to be true, choice (D). As a reader, you feel the writer's heartfelt emotions, and his style and allusions point out his erudition, making choice (E) the correct answer.

Test-Taking Strategy

For tiered or multistep questions, first decide which Roman numeral item(s) is/are correct. Then determine which answer choice corresponds.

Test-Taking Strategy

Be sure all parts of an answer choice are correct. A partially correct answer is a wrong answer.

ANSWERS TO QUESTIONS 19–30

Test-Taking Strategy

Be alert to distracters. On a casual reading, you may mistake one for the correct answer because distracters often have words and ideas from the selection.

Test-Taking Strategy

Read question prompts carefully. Highlight—circle, bracket, underline—all the important words in the question that qualify what you should look for in the correct answer choice.

19. **The correct answer is (D).** Careful reading of the poem tells you that both items I and II are true, but item III is not because this is not a narrative poem. That, in turn, rules out choices (A), (B), (C), and (E). Choice (D), therefore, is correct.
20. **The correct answer is (B).** The adjective “vivid” in choice (C) eliminates that answer because the participles and verbs cited are not strong. Nothing in the cited words implies brevity, ruling out choice (D). Choice (E) is a distracter because nothing of the kind is in evidence in the poem. That leaves choices (A) and (B). Choice (A) might be a correct answer if choice (B) did not provide a better answer by including the modifier “gentle.”
21. **The correct answer is (C).** Choices (A) and (B) are distracters. The rain, not the simile, “tall lady,” is dressed in crystal, and rain is not clinging to her skirt. Choices (C), (D), and (E) represent possibilities, but a deeper reading of the poem, noting the word *sun*, gives you the correct answer, choice (C).
22. **The correct answer is (B).** Ask yourself, how does the speaker feel about the summer storm? The speaker is clearly delighted, so much so that she wrote a poem about it. Choice (B) is the only answer. Choice (A), tolerance; choice (C), acceptance; and choice (D), receptive, are too passive, and choice (E) is clearly incorrect.
23. **The correct answer is (C).** Do not be distracted. The title tells you what the poem is about. It is about clouds, choice (C), not rain clouds, choice (D), or any of the other answers.
24. **The correct answer is (B).** Choice (A) is incorrect; the words *as* or *like* are not present. Choice (D) can be eliminated because a synecdoche is a figure of speech in which a part of something is used to represent a whole, such as using “wheels” to mean a “car.” Choice (E) is incorrect because an allegory is the story beneath the surface story. Choice (C), personification, exists in the poem, but choice (B), a metaphor, is the better answer because the poet extends the comparison throughout poem. If you were uncertain, the word *extended* in the question prompt should have given you a clue.

25. **The correct answer is (D).** Study your vocabulary! Vermilion means red. Choice (D) is the only possible answer. But if you did not know the answer immediately, common sense could help you narrow your choices. Line 8 says that “the tiger sun will leap upon you and destroy you.” It doesn’t make sense that a tongue that is either wet, choice (B); or sticky, choice (C); or rough, choice (E), would destroy anyone. A hot tongue, choice (A), might, so this is a time when vocabulary study could help you make the right choice.
26. **The correct answer is (E).** If you read the poem carefully, you will see that items I, II, and III all apply; that is the point of the metaphor in the final two lines of the poem. As a result, only choice (E) is correct because it includes items I, II, and III.
27. **The correct answer is (C).** Choice (E) can be ruled out immediately as a distracter. Nothing in the poem suggests a connection between horses and emotions. Choice (A) is too literal, and there is nothing in the poem to suggest growth as a theme, choice (B). Choice (D) is too dark and negative an answer to fit the mood of the poem. Choice (C) best fits the mood and meaning.
28. **The correct answer is (B).** Evaluate the poems objectively. Both of these poems are short, subjective, and imaginative. From your knowledge of poetic forms, you should recognize them as lyric poems, choice (B). If you don’t remember this, then use the process of elimination to find the correct answer. In so doing you will find that the two poems do not meet the criteria for choice (A), a long, praising poem; choice (C), a poem about death or mortality; choice (D), a fourteen-line poem; or choice (E), a story poem. Choice (B), lyric, is correct.
29. **The correct answer is (E).** Both poems are written in free verse, choice (A). Both use extended comparison, choice (B), and vivid diction, choice (C), and they personify nature, choice (D). However, “Night Clouds” contains no aural images, so choice (E) is correct.
30. **The correct answer is (B).** Items I and III are distracters. “July Storm” shows a change in weather, but “Night Clouds” shows the change from night to day, not weather. You might stop to consider item I, but there is nothing in either poem to suggest that the poet is writing about love. Therefore, eliminate all the answer choices with items I and III: choices (A), (C), (D), and (E).

Test-Taking Strategy

For not/except questions, ask yourself if the answer is correct for the selection. If it is, cross it off and go on to the next answer.

ANSWERS TO QUESTIONS 31–39

Test-Taking Strategy

All parts of a response must be present for the choice to be the correct answer.

Test-Taking Strategy

For tiered or multistep questions, decide which Roman numeral item(s) is/are correct. Then determine which answer choice corresponds.

31. **The correct answer is (D).** While choice (A) is close to the correct answer, the absence of dates for entries suggests that this choice is not the best. Choice (B) may trick you if you are not careful. The selection may seem historical to you, but when Dickens wrote it, it was contemporary. There is nothing to suggest that this is a fantasy, a figment of Pip's imagination, choice (C). A romance, choice (E), contains adventure, strange or exotic places, mysterious or supernatural incidents, heroic achievements, or passionate love. None of these are present, so choice (E) is incorrect. The use of the first person singular and past tense are the elements that suggest choice (D) as the correct answer.
32. **The correct answer is (A).** The tone is dark, not silly or cheerful, eliminating choices (B) and (E). The excerpt is hardly trivial or arrogant and disdainful, choice (C). The tale does not take place in an imaginary world, choice (D). The word *desolate* in this context means wretched or forlorn and, matched with the word *frightening*, choice (A), describes the tone of the selection well.
33. **The correct answer is (C).** Highwaymen, often romantic figures, have horses to chase coaches, making choice (A) unlikely in the context. The character's behavior may seem a bit crazed, but that is meant to frighten Pip, so choice (B) is incorrect. The "fearful man" seems the opposite of a churchman, choice (D). Since the man does not know about Pip's mother, father, or sister, choice (E) lacks logic. However, the chains should tell you immediately that the man is an escaped convict, choice (C).
34. **The correct answer is (E).** Items I, II, and III are all accurate descriptions of the point of view of the selection. Therefore, choice (E), which includes all three items, is correct.
35. **The correct answer is (B).** Read the prepositional phrase in the first choice. In this excerpt the characters are protagonist and antagonist, so choice (A) is incorrect. Physical appearance, choice (C), and setting, choice (E), are established more by the explication than by the dialogue. Choice (D) is incorrect because you do not know the identity of the man; you only know that he terrified Pip. That leaves choice (B). The speech, circumstances of the stranger, and the occupation of Pip's brother-in-law help to establish the social class of Pip and the stranger.

Review Strategy

Reading widely can help you build your vocabulary.

36. **The correct answer is (E).** Choices (A), (B), and (C) are distracters. Wiliness, choice (A), might seem like a synonym for wittles, but it isn't. Since the man is asking for a file, you might think that wittles is another kind of tool, choice (B), but it isn't. Choice (C) might be possible, but the man is ravenously hungry, line 26. No mention is made of his being thirsty. Choice (D) might be a possible answer if it were not for the man's hunger. Through the process of elimination, choice (E) becomes the correct response. You might also have associated wittles with the word *victuals*, which in the old U.S. West became vittles.
37. **The correct answer is (C).** You can eliminate choice (E) immediately because narrative order is not a type of development. Spatial order, choice (A), develops ideas according to how things are related in space, left to right, near to far, and so on. Choice (B), developmental order, lays out information so that one point logically leads to another. In chronological order, choice (C), events are arranged in time sequence. Choice (D), order of importance, arranges information from least important to most important or the reverse. The conversation and events in this selection are presented in the order in which they happened, making choice (C) the correct answer.
38. **The correct answer is (B).** The language of this selection is not figurative, choice (A), nor specifically metaphorical, choice (D). It is not alliterative, choice (C), the repetition of consonant sounds at the beginning of words that are close to one another. It is not the English of Shakespeare, Elizabethan English, choice (E), either. The selection is written as every-day spoken language, choice (B).
39. **The correct answer is (D).** If you know what a couplet is, the answer to this question becomes easier. There is no ending couplet in this poem, so you can eliminate item III and choices (C) and (E). The *abba abba* rhyme pattern, choice (A), and the theme and its resolution, choice (B), mark this as a Petrarchan (also called Italian) sonnet, so you can exclude all the answer choices except choice (D).

Test-Taking Strategy

Always read around the cited lines for the context of the word or phrase you are trying to define.

Test-Taking Strategy

Go back to the selection. Don't rely on what you think it says.

40. **The correct answer is (D).** Hopkins is known for his development of sprung rhythm (“Have, get, before it cloy”) and his unusual imagery. In this case, the sound of the thrush is similar to the action of washing clothes—clearing the ear of all other sounds. Choice (A), the ocean, and choice (C), river, have no references in the poem. Choice (B), spring rain, and choice (E), thunderstorm, are distracters. Don’t be misled by the references to lightning, blue, and cloud; none refer to this metaphor.
41. **The correct answer is (E).** If you selected choices (A), (B), (C), or (D), review their meanings in the “Quick Review of Literary Terms.” The line is an example of assonance, choice (E), the close repetition of middle vowel sounds. (Did you also recognize that the line is alliterative?)
42. **The correct answer is (D).** The poem has two linking ideas. The octet says that spring is beautiful; the sestet says that the natural world can destroy human innocence. Only the correct answer, choice (D), restates both themes. Don’t be confused by choice (E), which also states linked themes; it is not spring that nature can harm but people. Choice (A) states one only of the two ideas. Choices (B) and (C) are not supported by the text of the poem.
43. **The correct answer is (D).** Choices (A), (B), (C), and (E) are figures of speech and are not evident in the line. The phrases “all this juice” and “all this joy” are an example of parallel construction, choice (D).
44. **The correct answer is (E).** Choices (A) through (D) obviously have strong action verbs and participles and create vivid images of motion and movement. Don’t be confused by the verb *clouds* in choice (E). It means to become gloomy or troubled of mind; it does not relate to clouds moving across the sky.
45. **The correct answer is (A).** The poem is not emotionally uplifting or particularly moving, choice (B). It is not admiring or encouraging, choice (C). It does not admonish the reader, and there is nothing respectful about it, choice (D). The poem has a religious theme, but it is not mystical, that is, symbolic or of a contemplative nature, and its imagery is not lush, choice (E). Through the process of elimination, choice (A), meditative and reverent, is the correct answer.

ANSWERS TO QUESTIONS 46–53

46. **The correct answer is (B).** The point of view in this selection is first person singular, eliminating choices (C), (D), and (E). Realism, choice (A), is conveyed through the details and sense of place of Mrs. Adams's world but not a sense of urgency, choice (A). Choice (B), unfiltered viewpoint and experience, is correct.
47. **The correct answer is (D).** In choice (A), *carping* means complaining in a nagging sort of way, so neither word fits the tone. The writer speaks in a polite manner and does give information, but choice (B) does not address the tone. The tone is not light, choice (C), although some readers may find it mildly amusing. The writer is not angry, eliminating choice (E). A mother is writing to her daughter; the tone is intimate and confiding, choice (D).
48. **The correct answer is (E).** The key word here is *summarizes*. Each of the choices may be somewhat true, but the overall message is best summarized by choice (E).
49. **The correct answer is (B).** Remember that all parts of a multipart answer must be true. In item I, only *unfinished* is true, thus eliminating all answer choices with item I, choices (A), (D), and (E). Both parts of item II are correct, so any answer choice with item II is a possibility except that answer choice (D) has already been ruled out. While both Washington and the White House are undeveloped to a degree, both have inhabitants, so item III is incorrect, eliminating choices (C) and (E). Both are beautiful and in need of improvement, item II, choice (B).
50. **The correct answer is (D).** Choice (A) is a distracter; it is not an organization mode in prose. Read the selection carefully. The events are told primarily in the order in which they occurred, that is, in time sequence, which is chronological order, choice (D). Choice (B) arranges information so that one point leads logically to another. Choice (C) orders information from most to least important or vice versa. Spatial order, choice (E), arranges information according to how things are related in space, left to right, near to far, and so on.

Test-Taking Strategy

When several answers seem to be correct, one may be the main idea, or theme, and the others, supporting details.

Test-Taking Strategy

Be aware of key words in the question stems, in this case, "best describes."

51. **The correct answer is (C).** You might recall from reading that in the time period of this selection, *agues* meant chills and fever. Although this would be a hard one to guess, you could eliminate choice (D), flu symptoms, as an anachronism. Choice (E), arthritis, could be eliminated for the same reason because most characters in books set in this period talked about their rheumatism rather than arthritis.
52. **The correct answer is (E).** After reading the selection carefully, you can determine that choices (A), (B), (C), and (D) are all in evidence. If you knew the meaning of *abstruse*, difficult to understand, you could have chosen the correct answer—the statement that is not true of the selection—immediately.
53. **The correct answer is (A).** Lack of wood, choice (B); difficult lighting, choice (C); all unfinished apartments, choice (D); and no bells to ring for servants, choice (E) are easily found in the text. Nothing, however, is said about not having enough servants, choice (A), which qualifies this answer as the correct one for this *not/except* question.

Test-Taking Strategy

*Go back to the selection.
Saving a minute by relying
on what you think you read
could cost you a quarter
point.*

ANSWERS TO QUESTIONS 54–60

54. **The correct answer is (E).** The poem has sixteen lines, so it cannot be a sonnet, choice (A), or an epic, choice (B), which is a long poem like *Beowulf*. The poem does not tell a story, choice (C), or present a dramatic, tragic episode, choice (D). It is a short, personal poem that expresses the writer's thoughts and emotions, a lyric, choice (E).
55. **The correct answer is (D).** Holy Thursday serves as the title, but neither it nor any other religious holiday is explained within the poem, eliminating choice (A). Choices (B) and (C) contradict the poem's message. The poem does not satirize, or poke fun at, society choice (E), but decries its miserable conditions, choice (D).
56. **The correct answer is (D).** First, decide which of the Roman numeral item(s) is or are correct. Blake appeals to his readers' emotions, so item I is correct. Although there is no mention in the stanza of religion, God, or faith, item II, the title "Holy Thursday" implies a religious context, making item II also correct. Blake does call on his readers' reason, so item III should be included in the answer. Choice (E), which includes items I, II, and III, is the correct answer.

Test-Taking Strategy

If you are asked about a comparison or a contrast, choose a response that has equally weighted elements.

Review Strategy

See A Quick Review of Literary Terms, *chapter 4*.

57. **The correct answer is (B).** Lines 2 and 8 hold the answer. Choice (A) is invalid because the poor children serve as support for the idea that England is a land of poverty. A land where the sun shines, choice (C), appears in the final stanza, not the first two. Neither eternal summer, choice (D), nor a song of sorrow, choice (E), are referenced in the poem.
58. **The correct answer is (E).** Lines 13 and 14 recall the parallelism of lines 9, 10, and 11, thereby emphasizing the contrast. Choices (A) and (D) are distracters. Some might think the lines are musical, choice (C), but that is a secondary effect. Choice (B) recognizes only a part of the effect of the lines. Consistency among questions and answers should help you to recognize that choice (B) would be incorrect, based on question and answer 57.
59. **The correct answer is (E).** Alliteration, item I; consonance, item II; and assonance, item III, are all present in the poem. Therefore, choice (E), which includes all three, is the valid answer.
60. **The correct answer is (A).** You can discard choices (D) and (E) because they make no sense in the context of the verse. All the remaining choices have merit. You must decide which is most accurate. The *b* sound is not really cold, choice (B), or sharp, choice (C), thus leaving you with the correct response, choice (A), sounds suggesting crying and sadness.

Practice Test 2

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																	
		V	1	2	3	4	5	6	7	8	9																		
		W	1	2	3	4	5	6	7	8	9																		
		X	1	2	3	4	5	Y	A	B	C	D	E	FOR ETS USE ONLY	R/C	W/S1	FS/S2	CS/S3	WS										
		Q	1	2	3	4	5	6	7	8	9																		
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E

PRACTICE TEST 2

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.

2. In the shaded box labeled *Test Code* fill in four ovals:

- Fill in oval 3 in the row labeled V.
- Fill in oval 1 in the row labeled W.
- Fill in oval 1 in the row labeled X.
- Fill in oval D in the row labeled Y.
- Leave the ovals in row Q blank.

Test Code												Subject Test (print)			
V	1	2	3	4	5	6	7	8	9						
W	1	2	3	4	5	6	7	8	9						
X	1	2	3	4	5	6	7	8	9	Y	A	B	C	D	E
Q	1	2	3	4	5	6	7	8	9						

Subject Test (print)
 LITERATURE

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

PRACTICE TEST 2—Continued

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–11 refer to following excerpt. Read the selection carefully and then choose the answers to the questions.

From the Third Essay of
Letters from an American Farmer

- Line What attachment can a poor European emigrant have for a country where he had nothing? The knowledge of the language, the love of a few kindred as poor as himself, were the only cords that tied him: his country is now that which gives him land, bread, protection, and
- 5 consequence. *Ubi panis ibi patria** is the motto of all emigrants. What then is the American, this new man? He is either an European, or the descendant of an European, hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was
- 10 Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations. *He* is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the government he obeys, and the new rank he holds. He becomes an
- 15 American by being received in the broad lap of our great *Alma Mater*** Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world. Americans are the western pilgrims, who are carrying along with them that great mass of arts, sciences, vigor, and industry,
- 20 which began long since in the east; they will finish the great circle. The Americans were once scattered all over Europe; here they are incorporated into one of the finest systems of population which has ever appeared, and which will hereafter become distinct by the power of the different climates they inhabit. The American ought
- 25 therefore to love this country much better than that wherein either he or his forefathers were born. Here the rewards of his industry

* Where bread is, there is one's country.

** beloved mother

PRACTICE TEST 2—Continued

- follow with equal steps the progress of his labor; his labor is founded on the basis of nature, *self-interest*; can it want a stronger allurements? Wives and children, who before in vain demanded of him a morsel of bread, now, fat and frolicsome, gladly help their father to clear those fields whence exuberant crops are to arise to feed and to clothe them all; without any part being claimed, either by a despotic prince, a rich abbot, or a mighty lord. Here religion demands but little of him; a small voluntary salary to the minister, and gratitude to God; can he refuse these? The American is a new man, who acts upon principles; he must therefore entertain new ideas, and form new opinions. From involuntary idleness, servile dependence, penury, and useless labor, he has passed to toils of a very different nature, rewarded by ample subsistence.—This is an American.

—Hector St. John de Crèvecoeur

- Which statement best presents the writer's theme?
 - Americans will become self-serving.
 - The American people will sabotage their own country through their excesses.
 - The new nation will cause changes in other countries around the globe.
 - America will evolve into an inflexible class structure.
 - The new nation will exhibit imperialistic tendencies.
- Which of the following best describes the author's view of America?
 - A melting pot
 - Contumacious
 - Class conscious
 - Devoid of ethical codes
 - Lacking bias
- How can this selection be best characterized?
 - An articulate presentation of the American dream
 - An erudite critique of the new American nation
 - An ironic discourse
 - A fascinating narrative
 - An invective directed at reforming European countries
- Which of the following best describes this selection's organization?
 - Order of importance
 - Developmental
 - Chronological
 - Spatial
 - Compare/contrast

PRACTICE TEST 2—*Continued*

5. Which of the following is not a reason for Americans to love this country more than that of their ancestors?
- (A) America is one of the most diverse nations in history.
 - (B) The labor of Americans is founded upon their own self-interest.
 - (C) Religion demands little of them.
 - (D) Rewards follow their labor.
 - (E) Charity is freely given.
6. Which of the following best characterizes the tone of the selection?
- (A) Pedantic and dry
 - (B) Wistful yet with little hope
 - (C) Compelling and positive
 - (D) Condescending and lacking in feeling
 - (E) Satirical and snide
7. How does the author describe the “American”?
- (A) A class-conscious individual
 - (B) A person with new principles
 - (C) An indolent individual
 - (D) An effete person
 - (E) An industrious worker
8. Which of the following is not an element of the writer’s style?
- (A) Use of present tense
 - (B) Parallel construction
 - (C) Simple sentences
 - (D) Rhetorical sentences
 - (E) Classical phrases
9. What does de Crèvecoeur say he had in common with Americans when he came to this country?
- (A) Religious faith and culture
 - (B) Education and aspirations
 - (C) Language and impoverished relatives
 - (D) Occupational skills and some wealth
 - (E) Wife and children
10. Which of the following is a source of new prejudices that an American will embrace?
- (A) Class structure
 - (B) National origin
 - (C) Race and ethnic background
 - (D) American government
 - (E) Religion
11. What is the best synonym for the word “exuberant” in the sentence that begins “Wives and children, who before in vain . . .” (lines 29–33)?
- (A) Meager
 - (B) Plentiful
 - (C) Cultivated
 - (D) Shriveled
 - (E) Enthused

PRACTICE TEST 2—*Continued*

Questions 12–21 refer to the following poem written during the Victorian period. Read the poem carefully and then answer the questions.

My Last Duchess

- Line That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
- 5 Will't please you to sit and look at her? I said
"Frà Pandolf" by design, for it never read
Strangers like you that pictured countenance.
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
- 10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
- 15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle lap
Over my lady's wrist too much," or Paint
Must never hope to produce the faint
Half-flush that dies along her throat; such stuff
- 20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
- 25 Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode round the terrace—all and each
- 30 Would draw from her alike the approving speech,
Of blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
- 35 This sort of trifling? Even had you the skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say. "Just this


GO ON TO THE NEXT PAGE

PRACTICE TEST 2—*Continued*

Or that in you disgusts me; here you miss,
 Or there exceed the mark"—and if she let
 40 Herself be lessoned so, nor plainly set
 Her wits to yours, forsooth, and made excuse,
 —E'en then would be some stooping; and I choose
 Never to stoop. Oh sir, she smiled, no doubt,
 Whene'er I passed her, but who passed without
 45 Much the same smile? This grew, I gave commands;
 Then all the smiles stopped together. There she stands
 As if alive. Will 't please you rise? We'll meet
 The company below, then. I repeat
 The Count your master's known munificence
 50 Is ample warrant that no one just pretense
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, sir! Notice Neptune,
 55 Taming a sea horse, thought a rarity
 When Claus of Innsbruck cast in bronze for me!

—Robert Browning

12. Which of the following does not describe the significance of the title?

- (A) The title tells you the subject of the poem.
- (B) The title sets the tone of the poem.
- (C) The title engages the reader's attention.
- (D) The title invites the reader's participation.
- (E) The title makes the first statement from which we can infer that the Duchess is out of the Duke's life.

13. Which of the following best describes the overall feeling of the poem?

- (A) Cruel
- (B) Powerful
- (C) Depraved
- (D) Chilling
- (E) Vicious

PRACTICE TEST 2—*Continued*

14. Which of the following lines demonstrates that the Duke sees himself as reasonable?
- (A) “—E’en then would be some stooping: and I choose/Never to stoop. Oh sir, she smiled, no doubt,/Whene’er I passed her, but who passed without/Much the same smile?” (lines 42–45)
- (B) “. . . I repeat/ The Count your master’s known munificence/ Is ample warrant that no one just pretense/ Of mine for dowry will be disallowed;” (lines 48–51)
- (C) “. . . She thanked men—good! but thanked/ Somehow—I know not how—as if she ranked/My gift of a nine-hundred-years-old name/With anybody’s gift.” (lines 31–34)
- (D) “A heart—how shall I say?—too soon made glad,/Too easily impressed; she liked whate’er/She looked on, and her looks went everywhere./Sir, ‘twas all one!” (lines 22–25)
- (E) “. . . Sir, ‘twas not/Her husband’s presence only, called that spot/Of joy into the Duchess’ cheek” (lines 13–15)
15. What does the inclusion of the detail of the bronze sculpture of Neptune taming a seahorse suggest about the Duke’s character?
- I. The Duke is a collector of fine art.
 II. The Duke sees himself as a powerful God-like man who tames wild things.
 III. The Duke collects objects, of which the Duchess was one.
- (A) I only
 (B) II only
 (C) III only
 (D) I and III
 (E) II and III
16. How does the author convey the meaning of the poem?
- (A) Through monologue
 (B) Through dialogue
 (C) Through control of language and images
 (D) Through the use of concrete images
 (E) Through character development
17. The author invites the reader to make inferences about all of the following EXCEPT
- (A) what the Duke wanted stopped.
 (B) the Duke’s character.
 (C) the Duchess’ personality.
 (D) the details of setting and situation.
 (E) the cause of the Duchess’ demise.

PRACTICE TEST 2—*Continued*

18. Using his unique skills, what is the poet trying to inspire in the reader?
- (A) Antipathy for the Duke
 - (B) Sympathy for the Duchess
 - (C) Imaginative participation
 - (D) A knowledge of the use of imagery in poetry
 - (E) An appreciation for the uses of power by the privileged
19. Which of the following best represents the key oppositions in the poem?
- I. The evil Duke vs. the good Duchess
 - II. The dead Duchess vs. the “alive” portrait
 - III. The alive Duke vs. the dead (soulless) Duke
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
20. All of the following adjectives describe both the Duke’s character and the character of the Renaissance EXCEPT
- (A) sinister.
 - (B) clever.
 - (C) powerful.
 - (D) sophisticated.
 - (E) self-involved.
21. If the Duke were to talk about himself, which of the following statements would he be most likely to make?
- (A) I am a Renaissance man.
 - (B) I like to collect objects of art.
 - (C) I destroy what I cannot control.
 - (D) My 900-year-old name is a rare and precious gift.
 - (E) I discard that which does not please me.

PRACTICE TEST 2—Continued

Questions 22–29 refer to the following poem written during the Harlem Renaissance. Read the poem carefully and then answer the questions.

Douglass

Line Ah, Douglass, we have fall'n on evil days,
 Such days as thou, not even thou didst know,
 When thee, the eyes of that harsh long ago
 Saw, salient, at the cross of devious ways,
 5 And all the country heard thee with amaze,
 Not ended then, the passionate ebb and flow,
 The awful tide that battled to and fro;
 We ride amid a tempest of dispraise.

Now, when the waves of swift dissension swarm,
 10 And Honor, the strong pilot, lieth stark,
 Oh, for thy voice high-sounding o'er the storm,
 For thy strong arm to guide the shivering bark,
 The blast-defying power of thy form,
 To give us comfort through the lonely dark.

—Paul Laurence Dunbar

22. What type of poem is this?
- (A) Petrarchan, or Italian, sonnet
 - (B) Ballad
 - (C) Lyric
 - (D) Shakespearean sonnet
 - (E) Ode
23. In what way does Dunbar's use of this form contribute to the poem's effectiveness?
- (A) The form brings a musical quality to the poem.
 - (B) It helps clarify the ideas.
 - (C) The problem is explained in the sestet.
 - (D) The form conveys a sense of dignity.
 - (E) It makes the poem seem Elizabethan.
24. Which of the following are elements of the theme?
- I. African Americans are in the midst of a very bad period.
 - II. The turmoil of Douglass' time has not ended.
 - III. African Americans need a strong leader.
- (A) I only
 - (B) I and II
 - (C) I and III
 - (D) II and III
 - (E) I, II, and III

GO ON TO THE NEXT PAGE 

PRACTICE TEST 2—*Continued*

25. Who is the speaker in this poem?
- (A) Frederick Douglass
 - (B) An African-American historian
 - (C) The poet
 - (D) A despairing African American
 - (E) A former slave
26. How would you characterize the tone of “Douglass”?
- (A) Sonorous and dark
 - (B) Despairing yet dignified
 - (C) Ponderous and dull
 - (D) Quietly hopeful
 - (E) Graceful but troubled
27. To what does the speaker compare the struggles of the black people in lines 6 through 8?
- (A) Douglass’s time
 - (B) The Civil War period
 - (C) The ocean
 - (D) Storm clouds
 - (E) The African-American experience in twentieth-century United States
28. Identify the type of figurative language used in lines 4 and 5.
- (A) Personification
 - (B) Hyperbole
 - (C) Alliteration
 - (D) Consonance
 - (E) Assonance
29. What effect does the imagery in lines 8 and 9 create?
- (A) The imagery emphasizes the feeling of troubled times.
 - (B) It causes the reader to think of surviving in a stormy ocean.
 - (C) The lines establish the rhyme scheme.
 - (D) They provide a light, musical element.
 - (E) The imagery shows how erudite the speaker is.

PRACTICE TEST 2—Continued

Questions 30–39 refer to the following excerpt written in the eighteenth century. Read the selection carefully and then answer the questions.

From *The Life of Samuel Johnson: “Feelings”*

Line [Said Johnson:] “Pity is not natural to man. Children are always cruel. Savages are always cruel. Pity is acquired and improved by the cultivation of reason. We may have uneasy sensations from seeing a creature in distress, without pity; for we have not pity unless we
5 wish to relieve them. When I am on my way to dine with a friend, and finding it late, have bid the coachman make haste, if I happen to attend when he whips his horses, I may feel unpleasantly that the animals are put to pain, but I do not wish him to desist. No, sir, I wish him to drive on.”

10 Johnson’s love of little children, which he discovered upon all occasions, calling them “pretty dears,” and giving them sweetmeats, was an undoubted proof of the real humanity and gentleness of his disposition.

His uncommon kindness to his servants, and serious concern, not only for their comfort in this world, but their happiness in the
15 next, was another unquestionable evidence of what all, who were intimately acquainted with him, knew to be true.

Nor would it be just, under this head, to omit the fondness which he showed for animals which he had taken under his protection. I never shall forget the indulgence with which he treated
20 Hodge, his cat; for whom he himself used to go out and buy oysters, lest the servants, having that trouble, should take a dislike to the poor creature. I am, unluckily, one of those who have an antipathy to a cat, so that I am uneasy when in the room with one; and I own I frequently suffered a good deal from the presence of this same
25 Hodge. I recollect him one day scrambling up Dr. Johnson’s breast, apparently with much satisfaction, while my friend, smiling and half-whistling, rubbed down his back and pulled him by the tail; and when I observed he was a fine cat, saying, “Why, yes, sir, but I have had cats whom I liked better than this;” and then, as if perceiving
30 Hodge to be out of countenance, adding, “but he is a very fine cat, a very fine cat indeed.”

This reminds me of the ludicrous account which he gave Mr. Langton of the despicable state of a young gentleman of good family. “Sir, when I heard of him last, he was running about town shooting
35 cats.” And then, in a sort of kindly reverie, he bethought himself of his own favorite cat, and said, “But Hodge shan’t be shot; no, no, Hodge shall not be shot.”

—James Boswell

GO ON TO THE NEXT PAGE 

PRACTICE TEST 2—*Continued*

30. In reading the first paragraph, the reader would gain all of the following impressions of Johnson EXCEPT
- (A) he is a man of strong opinions.
 - (B) he is a man who knows himself well.
 - (C) he pities animals.
 - (D) he is an astute observer of human nature.
 - (E) he is honest about himself and his flaws.
31. What is the subject of this excerpt?
- (A) Johnson's attitude toward animals
 - (B) Accounts of the nature of Johnson's character
 - (C) Johnson's idiosyncracies
 - (D) Johnson's attitude toward his servants
 - (E) A commentary on eighteenth-century life using one man as an example
32. Which of the following best represents the theme of this selection?
- I. Johnson is a man to be admired.
 - II. All men comprise contradictory qualities, even great men.
 - III. Great men like Johnson are not to be judged as ordinary men are judged.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
33. The narrator's attitude toward his subject can best be described as
- (A) admiring.
 - (B) fawning.
 - (C) idolizing.
 - (D) tolerant.
 - (E) indulgent.
34. All of the following are true about how Boswell develops his biography EXCEPT
- I. accounts of personal dialogues.
 - II. observations from others.
 - III. personal observations.
- (A) I only
 - (B) II only
 - (C) I and II
 - (D) II and III
 - (E) I, II, and III
35. The first four sentences in this selection are good examples of Johnson's tendency to speak in
- (A) aphorisms.
 - (B) epigrams.
 - (C) maxims.
 - (D) exemplum.
 - (E) hyperbole.

PRACTICE TEST 2—Continued

36. What purpose do the second, third, and fourth paragraphs serve in this selection?
- (A) To provide a balance between Johnson's virtues and his flaws
 - (B) To provide details that provide a broader view of Johnson's attitude toward animals
 - (C) To establish that Johnson had friends
 - (D) To reassure the reader that Johnson is not unfeeling
 - (E) To dismiss any idea that Johnson is a misanthrope
37. The author uses all of the following elements of style to paint an accurate portrait of his subject EXCEPT
- (A) interior monologue.
 - (B) direct quotations.
 - (C) use of specific details.
 - (D) use of anecdotes.
 - (E) a respectful tone.
38. Which of the following is an important element of Boswell's style?
- (A) Simple sentences
 - (B) Many allusions
 - (C) Sonorous cadence
 - (D) Impartiality
 - (E) Extensive parallelism
39. What does the phrase "out of countenance" (line 30) mean?
- (A) To lose face
 - (B) To show one's true feelings
 - (C) To give a look of disapproval
 - (D) To lack good humor
 - (E) To be embarrassed

PRACTICE TEST 2—*Continued*

Questions 40–45 refer to the following poem written in the United States during the nineteenth century. Read the poem carefully and then answer the questions.

To a Waterfowl

- Line Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?
- 5 Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.
- 10 Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?
- 15 There is a Power whose care
Teaches thy way along that pathless coast—
The desert and illimitable air—
Lone wandering, but not lost.
- 20 All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.
- 25 And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend
Soon, o'er thy sheltered nest.
- 30 Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
And shall not soon depart.
- 30 He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

—William Cullen Bryant

PRACTICE TEST 2—Continued

40. What message does the poet wish to communicate in this selection?
- (A) Concern for the bird's destination
 - (B) Love of nature
 - (C) Concern about the waterfowl's fate
 - (D) Nature as a source of inspiration and understanding
 - (E) The beauty of wild things
41. Which of the following images relating to the waterfowl corresponds to the speaker's "long way" (line 31)?
- (A) "Thy figure floats along" (line 8)
 - (B) "thy distant flight" (line 6)
 - (C) "thy way along that pathless coast" (line 14)
 - (D) "thy wings have fanned" (line 17)
 - (E) "that toil shall end" (line 21)
42. The poet uses figurative language in order to show the relationship between the waterfowl and
- (A) Divine Providence.
 - (B) nature's wild creatures.
 - (C) nature's mystery.
 - (D) the fowler's target.
 - (E) nature's beauty.
43. How does the speaker's concern with the waterfowl contrast with the fowler's interest in the bird?
- I. The speaker wishes the bird to escape, and the fowler wants to shoot it.
 - II. The speaker is interested in the bird as a source of spiritual nourishment, whereas the fowler is interested in the waterfowl as a source of bodily nourishment.
 - III. The speaker is concerned with the emotional response created by the waterfowl; the fowler is concerned with the intellectual challenge presented in shooting the bird.
- (A) I only
 - (B) II only
 - (C) III two only
 - (D) II and III
 - (E) I, II, and III
44. All of the following are true about the tone of "To a Waterfowl" EXCEPT
- (A) Emotional
 - (B) Spiritual
 - (C) Contemplative
 - (D) Subjective
 - (E) Fantastical
45. How would you classify lines 2 through 4?
- (A) Vivid imagery
 - (B) An extended metaphor
 - (C) Musical devices
 - (D) Allusion
 - (E) Direct address


GO ON TO THE NEXT PAGE

PRACTICE TEST 2—*Continued*

Questions 46–51 refer to the following poem written during the English Renaissance. Read the poem carefully and then choose the best answer for each question.

Easter Wings

Line Lord, who createdst man in wealth and store,
 Though foolishly he lost the same,
 Decaying more and more,
 Till he became
 5 Most poor:
 With thee
 O let me rise
 As larks, harmoniously,
 And sing this day thy victories:
 10 Then shall the fall further the flight in me.

My tender age in sorrow did begin.
 And still with sickness and shame
 Thou didst so punish sin,
 That I became
 15 Most thin.
 With thee
 Let me combine
 And feel this day thy victory:
 For, if I imp my wing on thine.
 20 Affliction shall advance the flight in me.

—George Herbert

46. What is the meaning of the word “imp” in line 19?
- (A) Mimic
 (B) Graft
 (C) Cure
 (D) Improvise
 (E) A lighthearted action
47. Which of the following does not demonstrate that the physical shape of the poem echoes its content?
- (A) Line 1, suggesting the fullness of Eden, is a full and abundant line.
 (B) As the fall of Adam and Eve is described, the lines decrease in size, becoming narrow and poor.
 (C) Lines 17 through 20 grow longer to reflect the wealth of redemption.
 (D) The visual shape suggests an altar.
 (E) Line 15 echoes the content in the line.

PRACTICE TEST 2—Continued

48. What is Herbert's purpose in "Easter Wings"?
- (A) To make an admission of sin and to send a prayer for redemption
 - (B) To authenticate the history of humanity's spiritual journey
 - (C) To condemn poverty
 - (D) To sing a paean to Easter
 - (E) To chastise the Church of England
49. What does the poet compare in the poem?
- (A) The speaker and the Lord
 - (B) Wealth and decay
 - (C) Victory and flight
 - (D) The fall from grace in Eden and the speaker's spiritual state
 - (E) The punishment of sin and sickness
50. In what way is line 10 a paradox?
- I. The poet speaks of meagerness, but the line is one of the longest in the selection.
 - II. The line suggests that one can fall farther than the original fall.
 - III. The speaker states that the Fall will make him closer to God.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III
51. How do the title and shape of the poem reinforce the meaning of the poem?
- (A) Both suggest the church.
 - (B) The wing-like shape is an emblem for its title, Easter being the time when the spirit is reborn and able to fly to God.
 - (C) The hourglass shape of the poem is an emblem for passing time, bringing the speaker closer to heaven.
 - (D) The title and the shape reflect the speaker's hope for a guardian angel.
 - (E) Both the title and shape suggest the beauty of nature created by God.

PRACTICE TEST 2—*Continued*

Questions 52–60 refer to the following excerpt. Read the passage carefully and then answer the questions.

From *Jane Eyre*

Line There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so somber and a rain so
5 penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, saddened by chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Liza, John, and Georgiana Reed.

10 Then said Eliza, John, and Georgiana were now clustered round their mamma in the drawing room: she lay reclined on the sofa by the fireside, and with her darlings about her (for the time neither quarreling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, “She regretted to be under the
15 necessity of keeping me at a distance; but that until she heard from Bessie and could discover by her own observation that I was endeavoring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner—something lighter, franker, more natural, as it were—she really must exclude me
20 from privileges intended only for contented, happy, little children.”

“What does Bessie say I have done?” I asked.

“Jane, I don’t like cavilers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.”

25 A small breakfast room adjoined the drawing room. I slipped in there. It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window seat: gathering up my feet, I sat cross-legged like a Turk; and having drawn the red moreen* curtain nearly closed, I was
30 shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar,
35 it offered a pale blank of mist and cloud; near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

—Charlotte Brontë

* sturdy fabric, often embossed

PRACTICE TEST 2—Continued

52. Which of the following best describes the mood of this passage?
- (A) Bleak
 - (B) Dark
 - (C) Despairing
 - (D) Solemn
 - (E) Subdued
53. In the fifth paragraph, what is the meaning of the word “cavilers”?
- (A) Those who criticize harshly
 - (B) Those who question
 - (C) Those who make trivial objections
 - (D) Those who protest
 - (E) Those who cause trouble
54. Which of the following best reflects the theme of this passage?
- I. Castle walls do not a prison make.
 - II. An interior freedom can be created amidst exterior restraint.
 - III. One must always be true to one’s self.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
55. Which of the following best characterizes the function of the dialogue between Mrs. Reed and Jane?
- (A) To emphasize the difference between Mrs. Reed’s children and Jane
 - (B) To explain what Mrs. Reed finds wanting in Jane
 - (C) To expose Bessie as another antagonist
 - (D) To highlight Jane’s untenable situation
 - (E) To set the stage for the conflict
56. Which of the following best describes the feeling the writer evokes in the reader in the first four paragraphs?
- (A) Pity
 - (B) Understanding
 - (C) Sympathy
 - (D) Anger
 - (E) Tenderness
57. In the sixth paragraph, what does the clause “I was shrined in double retirement” (lines 29–30) mean?
- (A) Jane has left the drawing room and taken refuge behind a curtain.
 - (B) Jane has left her antagonists and the burden of their demands behind her.
 - (C) She removed herself from where she was not wanted and into the world of her imagination.
 - (D) Jane has separated herself from both the weather outside the house and the weather inside the house.
 - (E) She has absented herself from physical and emotional rigors.
58. Which of the following best describes the form of this selection?
- (A) Fiction
 - (B) Nonfiction
 - (C) Narrative
 - (D) Persuasion
 - (E) Exposition

GO ON TO THE NEXT PAGE 

PRACTICE TEST 2—*Continued*

59. What does the sentence “What does Bessie say I have done?” (line 21) contribute to the sketching of Jane’s character?
- I. It tells the reader that Jane is not afraid of questioning adults.
 - II. It tells the reader that Jane is willing to risk the disfavor of adults.
 - III. It tells the reader that Jane has a great deal of courage for a child.
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) I, II, and III
60. Which of the following is not true of Brontë’s style in this selection?
- (A) First person point of view
 - (B) Long, complicated sentences
 - (C) Use of imagery
 - (D) Use of similes
 - (E) Development by spatial order in the last paragraph

STOP

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. C	11. B	21. D	31. B	41. C	51. B
2. A	12. D	22. A	32. D	42. A	52. A
3. A	13. D	23. D	33. A	43. B	53. C
4. B	14. B	24. E	34. B	44. E	54. B
5. E	15. E	25. D	35. C	45. A	55. D
6. C	16. C	26. B	36. A	46. B	56. C
7. B	17. A	27. C	37. A	47. D	57. A
8. C	18. C	28. E	38. D	48. A	58. A
9. C	19. E	29. A	39. E	49. D	59. E
10. B	20. A	30. C	40. D	50. C	60. D

EXPLANATIONS

ANSWERS TO QUESTIONS 1–11

Test-Taking Strategy

Use the educated-guessing technique to eliminate answers whenever you are not positive about the correct answer.

1. **The correct answer is (C).** You can eliminate all but the correct answer in this question by keeping in mind the general tone and theme of the selection. The writer is very positive about America and its future. Four of the five possibilities, choices (A), (B), (D), and (E), are negative. Additional proof that choice (C) is correct can be found in the sentence, “Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world.”
2. **The correct answer is (A).** Contumacious, choice (B), meaning rude and insulting, is not mentioned and can be eliminated. The information in the remaining responses is in the passage, so you might select one of these because they sound familiar. However, a scanning of the passage shows that the only answer choice that truly reflects the author’s words is choice (A). Choice (E) is a detail that supports choice (A). Choices (C) and (D) actually contradict information in the passage, which is why we recommend that you go back to the passage rather than rely on your memory of what you think it says.

3. **The correct answer is (A).** Occasionally the obvious is the answer. Choices (B), (C), and (E) do not reflect the tone or subject matter addressed by the author. The piece is not erudite, so you can eliminate choice (B). There is no irony in the author's word, ruling out choice (C). While the author points up some faults of European countries, the focus is on America, and the tone is not angry, choice (E). The possibilities come down to choices (A) and (D). Choice (D) is in the running only because of the word *fascinating*. The piece is arguably fascinating, but clearly it is not a narrative, so eliminate choice (D). The piece is a straightforward description of what the author considers the American dream to be.
4. **The correct answer is (B).** You can immediately eliminate choices (C) and (D) because there is no time frame or direction indicated. Choice (E) has some merit since there is an element of contrast between Europeans and Americans. However, the contrast does not organize the essay. The selection defines an American, so you must choose between choices (A) and (B). The piece does not open with lesser evidence and then move to the most powerful argument, the definition of choice (A). Rather, several equally important arguments are arranged in a logical, or developmental, order, choice (B).
5. **The correct answer is (E).** The key to choosing the correct answer is to notice the word *not* in the question. You must look for the one answer in the series that is either opposite to or not included in the writer's thesis. In this case, the subject of charity, choice (E), is never mentioned in the passage.
6. **The correct answer is (C).** You can eliminate all but the correct answer if you use your emotional antennae to respond to the selection. The selection is enthusiastic and involving. Only choice (C) fits those criteria. There is nothing pedantic—preachy—and dry about the piece, choice (A). The writer paints a picture of optimism and promise, so choices (B) and (E) contradict the passage. The writer's feelings of enthusiasm and hope are very much evident, so choice (D) cannot be correct.

Test-Taking Strategy

For not/except questions, ask yourself if the answer choice is correct in the context of the selection. If it is, cross it off and go to the next answer.

7. **The correct answer is (B).** You may find this to be a difficult question because it is asking you to find a small, but important, element in the selection. It is helpful to start by eliminating responses that are inconsistent with the overall theme. Choices (C) and (D) vary from the author's points of argument. Choice (A) suggests something that is not in the passage. Choice (E), while close, misses the point that Americans are working for themselves; they are not necessarily hard working. Lines 35–36 are further proof that choice (B) is correct.
8. **The correct answer is (C).** The key to this answer is the word *not*. You must find the choice that is not supported by the selection. Choices (A), (B), (D), and (E) are readily apparent even in a superficial reading, leaving choice (C) as the answer that is not present and, thus, the correct choice. Choice (E), classical allusions, refers to the two Latin phrases.
9. **The correct answer is (C).** To answer this question, you must infer that de Crèvecoeur is an immigrant like the ones he is writing about. If you go back to the passage, you will find that lines 2 and 3 immediately tell you that choice (C) is the correct answer. You could also use the process of elimination. Common sense will tell you that choice (A) is incorrect; all immigrants would not share the same religion and culture. The same is true for the other choices. All immigrants would not have the same educational level, choice (B); skills and wealth, choice (D); or be married with children, choice (E).
10. **The correct answer is (B).** This question tests your ability to find specific facts in the passage. The writer touches on all these answers in the passage, but in only one case is it in the context of a new American prejudice. As you read the passage, it is important to keep in mind the location in the excerpt of points that the author is making, so as you read you should number, underline, bracket—in some way highlight—those points. If you had done so in this case, it would be possible to quickly review the relevant section, lines 11 to 16, “*He is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great Alma Mater.*”

Test-Taking Strategy

For answer choices with multiple parts, you must be sure that all parts, or elements, are correct before you choose that answer.

Test-Taking Strategy

Substitute the word choices into the sentence to ensure that the word makes sense in the context of the cited sentence and the passage.

11. **The correct answer is (B).** This is not so much a vocabulary question as a test of your comprehension. None of the responses is an exact synonym for the word *exuberant* as the word is used today. You must determine the definition from the context of the sentence. Substitute each of the proposed responses for the word *exuberant* and select the one that makes the most sense, keeping in mind the tone and theme of the selection. Neither choice (A), meager, nor choice (D), shriveled, would be likely responses given the rest of the sentence. Choice (C), cultivated, is illogical because plants cannot be cultivated before they sprout. Enthused, choice (E), is a modern synonym, but it does not work in the context of the sentence. Exuberant may mean prolific or abundant.

ANSWERS TO QUESTIONS 12–21

12. **The correct answer is (D).** The key to this question is the word *not*. After careful evaluation, you should conclude that choices (A), (B), (C), and (E) are true for the selection, leaving choice (D) as *not* true and the correct answer. If the title posed a question, it might draw the reader in, but as such, the title is a statement of what the poem is about, although on a superficial level because the poem is deeper and more complex than its title suggests.
13. **The correct answer is (D).** Some of these words may describe your feelings about the Duke; that he is cruel, choice (A); depraved, choice (C); and vicious, choice (E). But do these words also describe the poem? The poem is not cruel, depraved, or vicious. So ask yourself: What is the overall effect of the poem on me, the reader? You may think the poem is powerful, choice (B), but the more precise answer is chilling, choice (D).
14. **The correct answer is (B).** The question asks you to identify those lines that demonstrate that the Duke thinks of himself as reasonable. That eliminates choice (A), which speaks more to his pride and arrogance, as does choice (C). Choice (C) also describes how the Duke saw his wife, so that's another reason to eliminate that response. Choices (D) and (E) also refer to what the Duke thought of his wife, eliminating those answers.

Test-Taking Strategy

Pay attention to operative words in the question stems. Highlight—circle, bracket, underline—key words to help you know exactly what you are looking for in the answer choices.

Test-Taking Strategy

When faced with an inference question, be sure you can justify your answer based on the text of the selection.

15. **The correct answer is (E).** This is an inference question, not a recall question. The word *suggest* in the question stem is the clue to question type. Look for answers with implications beyond the literal meaning of the text. Item I is simply a fact, offering little insight into the Duke's character, eliminating choices (A) and (D). Many deeper, complex inferences about the Duke's character can be drawn from items II and III. Only choice (E) includes both items and is, therefore, the correct answer.
16. **The correct answer is (C).** The poem is indeed a dramatic monologue, choice (A), one of the most famous in English, but this fact does not answer the question of how the author conveys meaning. Choices (D) and (E) might be a bit tempting, but the *best* answer is choice (C). Choice (D) only provides part of the answer—images—and choice (E) is a little too broad. How is the character developed? Through control of language and images, choice (C), the most complete answer. Ruling out choice (B) should have been easy even if you did not know that this is a dramatic monologue; there is no dialogue in the poem.
17. **The correct answer is (A).** Reading the poem carefully, you will find that choices (B), (C), (D), and (E) are implied. The reader is told directly that it was her smiles, lines 43–46, that the Duke couldn't bear and wanted stopped, choice (A).
18. **The correct answer is (C).** Be careful here. If you know the work of Robert Browning, then you know that part of his genius is the way in which he provokes imaginative participation and reader contribution. If you don't recall that fact, then you must make an educated guess using the process of elimination to determine what the poet is trying to inspire in the reader. Choices (A) and (B) are too simplistic and a result of a surface reading of the poem. Choice (D) is a lesson in poetry, not an inspirational moment. Likewise choice (E) is a history lesson. That leaves choice (C), the correct answer.
19. **The correct answer is (E).** All three Roman numeral items represent oppositions present in the poem. As a result, choice (E), which includes items I, II, and III, is the right answer.

20. **The correct answer is (A).** Again, part of Browning's genius was that he used the character of the Duke to embody aspects and attitudes characteristic of the Renaissance. But the question asks you to determine the adjective that does *not* describe something about the Renaissance. The Renaissance was not particularly sinister, choice (A), while it was a period of: intellectual cleverness, choice (B); of the rise of nation states and political power, choice (C); of sophistication, choice (D); and of a certain amount of self-involvement in its interest in the human body and intellect.
21. **The correct answer is (D).** This is another inference question. You must infer the Duke's qualities from his words and attitude. Choices (C) and (E) can be eliminated because they are too forceful and direct. Choices (A) and (B) are too simple, guileless, and straightforward. Choice (D) is the *best* answer because it shows the Duke's pride and arrogance.

ANSWERS TO QUESTIONS 22–31

Review Strategy

See *A Quick Review of Literary Terms*, chapter 4.

22. **The correct answer is (A).** The number of lines, the meter, the lack of an ending couplet, and the rhyme scheme mark this poem as a Petrarchan sonnet. Whenever a poem has fourteen lines, it may very well be a sonnet. Ballad, choice (B); lyric, choice (C); and ode, choice (E), usually have many stanzas and are rarely written in iambic pentameter. Because Shakespearean sonnets have a rhyme scheme of *abba, abba, efef, gg*, choice (D) is inappropriate.
23. **The correct answer is (D).** You can discard choice (A), musicality, and choice (E), Elizabethan flavor, because musicality and Elizabethan flavor are incidental to the form. Petrarchan sonnets always present the problem or question in the octet, so choice (C) is incorrect. A poetic form cannot clarify ideas, choice (B); words clarify ideas. But the sonnet form does add to the dignity and formality of the poem, choice (D).
24. **The correct answer is (E).** All three Roman numeral items are elements of the theme. Items I and II—the problem—are presented in the octet, and item III—the solution—is contained in the sestet. Only choice (E) recognizes all three aspects of the theme.

25. **The correct answer is (D).** This question asks you to reason about, as well as to understand, what you have read. Logically if Frederick Douglass, choice (A), were the speaker, he would not begin the poem with a noun of direct address. You can also eliminate choices (B) and (E) because there is no indication in the poem that the speaker is a historian or a former slave, although the latter is not impossible. You are left with two responses—the poet, choice (C), and a despairing African American, choice (D). Choice (D) is the broader of the two choices; it encompasses the poet who is African American and also despairing of the current circumstances of African Americans in the early part of the twentieth century.

Test-Taking Strategy

When you have responses that are in pairs or in a series, you can eliminate a choice if one element does not apply.

26. **The correct answer is (B).** The poem is not full of deep, rich sounds, though it may be dark in its outlook, choice (A). It is neither heavy nor dull, so you can discard choice (C). The poem feels the opposite of hopeful, choice (D). While the execution is graceful and the subject matter troublesome to many, choice (E), the better answer is choice (B). The selection projects dignified despair.
27. **The correct answer is (C).** This question asks you about a comparison of events to a thing, not to another time period. Therefore, you can eliminate all the responses specifying times: Douglass's time, choice (A); the Civil War period, choice (B); and the twentieth century, choice (E). The speaker uses a metaphor to compare his period with something that has tides, ebbs, flows, and squalls. Those images imply the ocean, choice (C), not storm clouds, choice (D).
28. **The correct answer is (E).** The lines contain figures of sound, eliminating choices (A) and (B), personification and hyperbole, immediately. These lines do not have close repetition of identical consonant sounds before and after differing vowel sounds, so choice (D), consonance, cannot be valid. At first glance, you might think that this is alliteration, choice (C), but listen to the interior vowel sounds. These lines contain words with close repetition of the middle vowel sounds between different consonants; in other words, assonance, choice (E).

29. **The correct answer is (A).** This question asks you what effect these lines have on you, what comes to mind as you read the lines. Choices (C), (D), and (E) are distracters that have little or nothing to do with the poem. The lines do not establish the rhyme scheme, choice (C), which probably would not create an effect on the reader even if they did. Choices (D) and (E) are simply incorrect. Choice (B) is a much too literal interpretation of the poem. These phrases—“tempest of dispraise” and “waves of swift dissension”—support the theme of the poem, troubled times require a great leader.

ANSWERS TO QUESTIONS 30–39

Test-Taking Strategy

For not/except questions, if the answer is true in the context of the selection, cross it off and go on to the next answer.

Review Strategy

When several choices seem correct, see if some of them are supporting details of a single broad, or main, idea.

30. **The correct answer is (C).** Choice (C) is the correct answer because it states something that is *not* true about the cited passage. Based on this paragraph, it appears that Johnson does not pity animals. He says that “for we have not pity unless we wish to relieve them” and he then admits that when he is in a hurry, he does not want the coach driver to stop whipping the horses even though he may feel sorry for them. Choices (A), (B), (D), and (E) can be inferred easily from the paragraph and, therefore, are not correct responses to this *not/except* question.
31. **The correct answer is (B).** Choice (E) may seem like a good response because it sounds erudite, but there is no support for this idea in the excerpt—nor is it true about Boswell’s *Life of Samuel Johnson*. Choices (A), (B), (C), and (D) all relate to information in the selection, but the broadest answer is choice (C). The other three responses support the description of Johnson’s character.
32. **The correct answer is (D).** Examine the selection; look at diction, tone, and adjectives. Item I is true, as is item II. Item III is not true. Nowhere in the selection is it stated or implied that great men are to be judged differently, which rules out choices (B) and (E). Because items I and II are true, choice (D), which contains both of these items, is the right answer.

33. **The correct answer is (A).** Evaluate each of these adjectives to see which one is the most accurate description of Boswell's attitude. Do not inject your own attitude; this question is about the author's attitude. After careful reading, you will no doubt arrive at choice (A), admiring. Consistency among questions can help you here. Note that in question 32, the answer indicates that Boswell is very balanced in his reporting of Johnson's character, so choice (B), fawning; choice (C), idolizing; and choice (E), indulgent, would be contradictory. Choice (D) might work, but the connotation is not quite right. Boswell did describe Johnson accurately, but he admired his subject, too.
34. **The correct answer is (B).** It is easy to see that one way Boswell develops his work is through the recounting of dialogue, so item I is correct. A little closer reading will tell you that he also uses personal observations, so item III is correct. On a casual reading, you may be confused by references to Mr. Langton and Hodge, but there are no third-party reported anecdotes about Johnson, so item II is incorrect.
35. **The correct answer is (C).** An aphorism, choice (A), is a short, witty statement of a truth about life. Johnson's statements are short, but not witty, eliminating choice (A). An epigram, choice (B), is a concise, witty saying in poetry or prose. For the same reasons, rule out choice (B). Choice (D) is incorrect because an exemplum is a brief tale used to teach a lesson, primarily used in medieval times. Hyperbole, choice (E), a deliberate exaggeration used for humor or emphasis, does not apply either. Only choice (C), maxims, fits. A maxim is a concise statement about principles or rules of conduct. That certainly describes how Johnson speaks.

36. **The correct answer is (A).** Paragraph 1 establishes a negative view of Johnson, whereas paragraphs 2, 3, and 4 have nice things to say about him, so choice (A) seems to express the function the three paragraphs serve in this excerpt. As support for this idea, you can point to Boswell's statement, "Nor would it be just, under this head, to omit the fondness which he showed for animals which he had taken under his protection." The difference between choices (A) and (D) is one of degree. Choice (D) implies a motive on the part of Boswell—to reassure—but there is nothing in the selection that supports that; Boswell is merely stating information. Choice (B) is only partially true because the topic of the second paragraph is Johnson's attitude toward children and the topic of the third paragraph is Johnson's attitude toward his servants. While Boswell is a friend of Johnson and he refers to "all, who were intimately acquainted with him (Johnson)," in friendship, choice (C) is only an incidental note in these three paragraphs. Choice (E) is incorrect because there is no suggestion that Johnson is a misanthrope, someone who distrusts all people.
37. **The correct answer is (A).** Careful reading of the selection enables you to find examples of choice (B), direct quotations; choice (C), specific details; choice (D), anecdotes; and choice (E), a respectful tone, quite easily. Only choice (A), interior monologue, is *not* in evidence, so being the *wrong* answer makes it the *right* answer in this *except* question.
38. **The correct answer is (D).** Most of Boswell's sentences are compound, complex, or compound-complex, which invalidates choice (A), simple sentences. Allusions, choice (B); sonorous cadence, choice (C); or extensive parallelism, choice (E), are not present. Although Boswell obviously admires Johnson, he is impartial and mentions faults as well as flaws, choice (D). Note that style is not just mechanical elements or devices such as the use of figures of speech but also attitude or point of view toward the subject.

Test-Taking Strategy

Always read questions and responses carefully. Otherwise you may miss an important word.

Study Strategy

Have a dictionary with you when you read so you can look up unfamiliar words. This will enhance your understanding of what you are reading and may improve your test score.

39. **The correct answer is (E).** The idiom is “put out of countenance” and means to embarrass or upset the composure of someone, choice (E). Choice (A), to lose face, may be tempting because countenance means face, but it is too literal. Countenance also means to approve, so choice (C), to give a look of disapproval, might be tempting too, but the word *look* makes this incorrect. Countenance means to approve, not to look approvingly. Choice (B), to show one’s true feelings, does not make sense in context nor does choice (D), to lack good humor.

ANSWERS TO QUESTIONS 40–45**Test-Taking Strategy**

When several answers seem to be correct, see if some of them are not really details that support the main idea.

40. **The correct answer is (D).** This question’s challenge revolves around choosing the best response from among several that could work. You must choose the most exact choice, one that has the most specific information. While there is an obvious love of nature in this poem, choice (B), and admiration of the beauty of wild things, choice (E), these responses are too general. Choices (A) and (C) are facts that support the theme of nature as a source of inspiration and discernment, choice (D).
41. **The correct answer is (C).** The long way that the speaker refers to in the last stanza is his life. Choice (C), the bird’s route along the pathless coast, is a metaphor for the speaker’s way through life. If you read a few lines above and below the cited line, you will see the reference to “a Power.” This is the same entity the speaker refers to in lines 29 and 30, “He who, from zone to zone,/Guides through the boundless sky thy certain flight.” Choices (A), (B), (D), and (E) create the image of a bird in flight, but none equate to the entire journey.
42. **The correct answer is (A).** You can determine the answer by a careful reading of the fourth stanza, which the final stanza supports. Choice (D), the fowler’s target, is much too literal. Choices (B), (C), and (E) are too general and not supported by the poem.
43. **The correct answer is (B).** Item I is incorrect because there is nothing in the poem to support the idea that the speaker wants the bird to escape. He is merely watching the bird fly away. Item II is correct in terms of the poem. As readers, we do not know if the fowler is concerned with the intellectual challenge of the hunt, so item III can be eliminated. That makes choice (B), which includes only item II, the correct response.

44. **The correct answer is (E).** All five choices are true about Romantic poetry, but that does not make them accurate descriptions of the tone of this particular poem. To complicate the selection process, you are looking for the answer choice that does *not* fit this poem. By working through the list of answers, you can eliminate emotional, choice (A), because the poem does have an emotional element; consider the last two stanzas. These lines also support choice (B), spiritual. The poem is also both contemplative, choice (C), and subjective, choice (D), in the way the speaker relates the path of the waterfowl to his or her own life's path. Therefore, you can eliminate all responses except choice (E). While fantastical is often an element of Romantic poetry, it is not present in this poem.
45. **The correct answer is (A).** Use the educated-guess technique to discover the answer to this question if you do not know it immediately. You can eliminate choice (E) quickly because direct address is a grammatical term, not a poetic one. Extended metaphors require two unlike things to be compared, but there are no comparisons in the cited lines, so discard choice (B). Likewise, eliminate choice (D), allusion, because there is no reference to a classical or divine person. Musical devices, choice (C), are aural, creating a sound quality, but the passage creates a word picture illustrating the beauty of nature. Choice (A), vivid imagery, is the correct answer.

ANSWERS TO QUESTIONS 46–51

46. **The correct answer is (B).** The answer is choice (B), graft, an archaic meaning of the word *imp*. Specifically in falconry, it means to repair the wing or tail of a falcon by grafting on feathers. While you probably don't know this meaning, you could narrow down your choices. Because this is an unusual meaning for the word, it is important to place the word in the context of the sentence. While mimicry, choice (A), may be one characteristic of an imp, a mischievous child or person, it does not fit in this poem. There is nothing mischievous about this poem. Choice (C), cure, does not make sense in context nor does choice (D), improvise. The word *imp* in the poem is clearly a verb, so choice (E), a noun, is clearly wrong.

Test-Taking Strategy

For not/except questions, ask yourself if the answer is true in the context of the selection. If it is, cross it off and go on to the next one.

Test-Taking Strategy

Go back to the work. Don't rely on what you think it says. A minute saved in not rereading the poem could cost you a quarter point.

47. **The correct answer is (D).** The key to this question is the word *not*. You must find the response that does not reflect the connection of the form to the meaning. Choices (A), (B), (C), and (E) all accurately relate content and form. Choice (D) is not true because the shape of the poem suggests wings, possibly referring to Jesus's rising on Easter, or an hour glass, reinforcing the discussion of the spiritual history of humanity and the speaker's own personal history.
48. **The correct answer is (A).** You can eliminate choices (C), (D), and (E) because the content does not support them. The poem does discuss humanity's spiritual journey, choice (B), but the work does not authenticate it in any way. Only choice (A) expresses the complete purpose of the writer—to admit sin and ask for redemption.
49. **The correct answer is (D).** All the responses to this question include elements from the poem, so you must truly understand the poem and read the choices carefully. The question asks you to find the two things that the poet sees as alike. Choices (A), (B), and (C) are items—opposites—that would be contrasted rather than compared. The poet sees the relationship of the elements in choice (E) more as cause and effect than as similar. Throughout the poem, the similarity of the Fall from grace and the speaker's desire for redemption, choice (D), are presented both in words and through the shape.
50. **The correct answer is (C).** First, determine which Roman numeral item or items are correct. The poet does not mention meagerness, item I, in line 10, so you can discard choices (A), (D), and (E). The speaker is saying that the Fall will help him to fly to God, item III, not fall farther, item II. Choice (C) contains only item III and is, therefore, the correct answer.
51. **The correct answer is (B).** You can easily eliminate choices (A), (D), and (E) because none of the three choices reflects the content of the poem. There are no mentions of a church, the wish for a guardian angel, or the beauty of God's creation. The choice between the remaining two is more difficult. An hour-glass often suggests passing time, but the poem states that admission of sin and consequent redemption will bring the speaker closer to God, not heaven, so you know that choice (C) is not entirely accurate. That leaves choice (B), the more accurate statement of the poem's meaning.

ANSWERS TO QUESTIONS 52–60

Test-Taking Strategy

Substitute likely synonyms into the cited sentence to see if the choice works in the context of the sentence and of the selection.

52. **The correct answer is (A).** Although similar to tone, mood is the primary emotional attitude of the piece. All of the choices are a bit true, but the word that most clearly reflects the mood of this selection, given its language, style, and setting, is bleak, choice (A).
53. **The correct answer is (C).** *Cavil* means to carp, to quibble, to make trivial objections, choice (C). If you did not know that, you could try educated guessing. Begin by eliminating choice (B), questioners, as redundant in the sentence. Then use the context for clues to the word's meaning. Eliminate choice (A) because Jane asks a question, she does not criticize. Nor does she protest, choice (D). You might think that Jane is causing trouble, choice (E), but in the cited sentence, choice (C), raises an objection, is the more precise response.
54. **The correct answer is (B).** Item I is a rather general statement that could be applied somewhat to this selection, but it does not adequately encompass the deeper meaning here, so rule out item I and subsequently choices (A) and (D). Item III expresses a truth that Jane may know intuitively, but it is not the theme of this passage, which eliminates choices (C) and (E). Item II accurately reflects the theme, making choice (B) the correct answer.
55. **The correct answer is (D).** This is tricky until you analyze the answer choices. Go back to the passage and read it carefully. The dialogue does indeed achieve a measure of each of the answers. It emphasizes the differences between Jane and the other children, choice (A); explains what Mrs. Reed does not like about Jane, choice (B); introduces Bessie as an antagonist, choice (C); highlights Jane's situation, choice (D); and sets the stage for future conflict, choice (E). But looking deeper, the major function is to highlight Jane's untenable situation. Choices (A), (B), (C), and (E) are all examples that support choice (D), which is the best answer.
56. **The correct answer is (C).** Be careful here. Do not inject your own feelings into this answer. You may experience any or all of the feelings listed here. What feeling do you believe the author *intended* to evoke in you, the reader? Given the diction and style of this selection, choice (C), sympathy, is the best answer.

Review Strategy

See "Reading Effectively," p. 57.

57. **The correct answer is (A).** Sometimes the most straightforward answer is the right answer. If you read around the cited line, you saw that Jane leaves the drawing room and sits in the window seat behind a curtain. Choice (B) is incorrect because it only deals with one retirement, or leave taking, her removal from the drawing room and the people whose demands she cannot satisfy. Choice (C) might work except that there is no indication that looking at the book is a retreat into Jane's imagination. Indeed, based on the next paragraph, Jane is very much present to her surroundings. Choice (D) may sound poetic but is incorrect. The description of the weather occurs in the next paragraph. Choice (E) is incorrect for the same reason as choice (B).
58. **The correct answer is (A).** This is an excerpt from the novel *Jane Eyre* and, hence, a work of fiction.
59. **The correct answer is (E).** Read the answer choices carefully and then scan the section of the selection around the cited line. All the Roman numeral items are accurate statements of Jane's character. Therefore, choice (E), which lists items I, II, and III, is the right answer.
60. **The correct answer is (D).** To answer this question correctly, you must decide which of the responses does not illustrate the writer's style. You can quickly see that the writer uses the first person pronoun, so you can discard choice (A). You probably noticed the complicated sentence structure immediately, so eliminate choice (B). Choice (C), imagery, or word pictures, appears in the first and the last paragraphs. The writer uses spatial order in her final paragraph, moving right to left and near to far. Therefore you cannot select choice (E). A quick scan of the selection reveals no comparisons using *like* or *as*, which makes choice (D) not true of the writer's style in this selection and, therefore, the correct answer.

Test-Taking Strategy

Always read the question stem for key words, in this case, not.

Practice Test 3

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																	
		V	1	2	3	4	5	6	7	8	9																		
		W	1	2	3	4	5	6	7	8	9																		
		X	1	2	3	4	5	Y	A	B	C	D	E	FOR ETS USE ONLY	R/C	W/S1	FS/S2	CS/S3	WS										
		Q	1	2	3	4	5	6	7	8	9																		
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E

PRACTICE TEST 3

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.

2. In the shaded box labeled *Test Code* fill in four ovals:

- Fill in oval 3 in the row labeled V.
- Fill in oval 1 in the row labeled W.
- Fill in oval 1 in the row labeled X.
- Fill in oval D in the row labeled Y.
- Leave the ovals in row Q blank.

Test Code															
V	1	2	3	4	5	6	7	8	9						
W	1	2	3	4	5	6	7	8	9						
X	1	2	3	4	5	6	7	8	9	Y	A	B	C	D	E
Q	1	2	3	4	5	6	7	8	9						

Subject Test (print) LITERATURE

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

PRACTICE TEST 3—Continued

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–8 refer to the following poem about the *USS Constitution*, nicknamed “Old Ironsides,” which was in danger of being demolished. Read the selection carefully and then choose the answers to the questions.

Old Ironsides

line Ay, tear her tattered ensign down!
 Long has it waved on high,
 And many an eye has danced to see
 That banner in the sky;
 5 Beneath it rung the battle shout,
 And burst the cannons roar—
 The meteor of the ocean air
 Shall sweep the clouds no more.

 Her decks, once red with heroes' blood,
 10 Where knelt the vanquished foe,
 When winds were hurrying o'er the flood,
 And waves were white below,
 No more shall feel the victor's tread,
 Or know the conquered knee—
 15 The harpies of the shore shall pluck
 The eagle of the sea!

 Oh, better that her shattered hulk
 Should sink beneath the wave;
 Her thunders shook the mighty deep,
 20 And there should be her grave;
 Nail to the mast her holy flag,
 Set every threadbare sail,
 And giver her to the god of storms,
 The lightning and the gale!

—Oliver Wendell Holmes

PRACTICE TEST 3—Continued

1. Looking at the poem as a whole, what human quality does “Old Ironsides” seem to represent for the speaker?
 - (A) Patriotism
 - (B) Danger
 - (C) Spirit
 - (D) Strength
 - (E) Courage
2. Why do you think the writer used the image of “Old Ironsides” as an eagle?
 - I. The ship seemed to fly through battle, like an eagle, impervious to harm.
 - II. The eagle is a symbol of the American nation.
 - III. Eagles are often associated with freedom and heroism.
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
3. How does the speaker appeal to Americans’ love of country?
 - (A) Through the use of a particular meter
 - (B) Through the use of emotional language
 - (C) Through the use of heroic images
 - (D) By reminding the reader of battles
 - (E) Through the use of diction
4. Which of the following lines is NOT an image Holmes uses to evoke the battles fought by “Old Ironsides”?
 - (A) “Her decks, once red with heroes’ blood,/Where knelt the vanquished foe” (lines 9–10)
 - (B) “And burst the cannons roar—/The meteor of the ocean air/Shall sweep the clouds no more.” (lines 6–9)
 - (C) “The harpies of the shore shall pluck/The eagles of the sea!” (lines 15–16)
 - (D) “And many an eye has danced to see/That banner in the sky;/Beneath it rung the battle shout” (lines 3–5)
 - (E) “No more shall feel the victor’s tread,/Or know the conquered knee—” (lines 13–14)
5. Line 15 contains a good example of
 - (A) an analogy.
 - (B) a classical allusion.
 - (C) an extended metaphor.
 - (D) personification.
 - (E) a simile.
6. Which of the following is not an accurate description of the tone of this poem?
 - (A) Chiding
 - (B) Passionate
 - (C) Eloquent
 - (D) Rousing
 - (E) Stirring

PRACTICE TEST 3—*Continued*

7. “Many an eye has danced” (line 3) is an example of Holmes’s use of
- (A) personification.
 - (B) vivid detail.
 - (C) hyperbole.
 - (D) simile.
 - (E) metonymy.
8. This poem is an example of which of the following genres?
- (A) Ode
 - (B) Elegy
 - (C) Lyric
 - (D) Narrative
 - (E) Sonnet

PRACTICE TEST 3—Continued

Questions 9–18 refer to the following selection from *The Pilgrim's Progress from This World to That Which Is to Come*. Read the selection carefully and then answer the questions.

From “Vanity Fair” in *The Pilgrim's Progress*

Line [B]ut that which did not a little amuse the merchandisers was that these pilgrims set very light by their wares; they cared not so much as to look upon them; and if they called upon them to buy, they would put their fingers in their ears, and cry, “Turn away mine eyes
5 from beholding vanity,” and look upwards, signifying that their trade and traffic was in heaven (Psalms 129:37; Philippians 3:19, 20).

One chanced mockingly beholding the carriages of the men, to say unto them “What will ye buy?” But they, looking gravely upon him, said, “We buy the truth” (Proverbs 23:23). At that there was an
10 occasion taken to despise the men the more; some mocking, some taunting, some speaking reproachfully, and some calling upon others to smite them. At last things came to a hubbub and great stir in the fair, insomuch that all order was confounded. Now was word presently brought to the great one of the fair, who quickly came
15 down, and deputed some of his most trusty friends to take these men into examination, about whom the fair was almost overturned. So the men were brought to examination, and they sat upon them, asked them whence they came, whither they went, and what they did there, in such an unusual garb? The men told them that they were
20 pilgrims and strangers in the world, and that they were going to their own country, which was the Heavenly Jerusalem (Hebrews 11:13–16); and that they had given no occasion to the men of the town, nor yet to the merchandisers, thus to abuse them, and to let them on their journey, except it was for that, when one asked them what they
25 would buy, they said they would buy the truth. But they that were appointed to examine them did not believe them to be any other than bedlams and mad, or else such as came to put all things into a confusion in the fair. Therefore they took them and beat them, and besmeared them with dirt, and then put them into the cage, that they
30 might be made a spectacle to all the men of the fair.

—John Bunyan

GO ON TO THE NEXT PAGE 

PRACTICE TEST 3—Continued

9. What does the title indicate the selection will involve?
- (A) The Pilgrims' journey to America
 - (B) A description of a county fair
 - (C) Religious subjects
 - (D) An exploration into unknown lands
 - (E) A humiliating experience
10. Which of the following best describes the setting?
- (A) A fair in a land that does not follow Christian teachings
 - (B) In a prison or jail in the land of Vanity
 - (C) On the path to Nirvana
 - (D) In a courtroom in the land of Vanity
 - (E) At a market on a holiday
11. How would you characterize the form of this excerpt?
- (A) A narrative
 - (B) An allegory
 - (C) A romance
 - (D) Stream-of-consciousness fiction
 - (E) Gothic prose
12. Which of the following statements best suggests the theme of "Vanity Fair"?
- (A) Greed and depravity corrupt everyone and everything.
 - (B) The path to heaven is difficult.
 - (C) God intervenes for the sake of His people.
 - (D) Life experiences of all sorts promote spiritual growth.
 - (E) With Christian fortitude and faith, believers can stand up against evil and torment.
13. Which of the following is not an element of Bunyan's style?
- (A) Allusions
 - (B) Symbolism
 - (C) Epic simile
 - (D) Vivid and concrete details
 - (E) Dialogue
14. What does the path through the town symbolize?
- (A) The way out of the fair
 - (B) Testing of the Pilgrims to prove their resolve
 - (C) The path of life
 - (D) The way to knowledge
 - (E) The townspeople have found a way to enlightenment.
15. Which of the following is the climax of the selection?
- (A) The pilgrims said that they buy only the truth.
 - (B) Things came to a hubbub.
 - (C) The pilgrims were examined by men deputized by "the great one of the fair."
 - (D) The townspeople beat the pilgrims.
 - (E) The townspeople thought the pilgrims were insane.
16. What does the word "carriages" mean in line 7?
- (A) Vehicles the pilgrims rode in
 - (B) Pilgrims' clothing
 - (C) Vans from which the merchants sold goods at the fair
 - (D) The way the pilgrims held their heads and bodies
 - (E) Chariot

PRACTICE TEST 3—*Continued*

17. How does the writer build suspense in this selection?
- (A) Through vivid descriptions
 - (B) By documenting the increasingly hostile acts of the townspeople
 - (C) By introducing corrupt worldly individuals
 - (D) By using sound images
 - (E) Through allusions to the Bible
18. How is character revealed in this selection?
- I. Through lucid, specific details
 - II. Through the actions of the various people
 - III. Through dialogue
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and III
 - (E) I, II, and III

PRACTICE TEST 3—*Continued*

Questions 19–25 refer to the following poem. Read the selection carefully and then answer the questions.

Eldorado

Line Gaily bedight,
 A gallant knight,
In sunshine and in shadow
 Had journeyed long,
5 Singing a song,
 In search of Eldorado.

 But he grew old—
 This knight so bold—
And o'er his heart a shadow
10 Fell as he found
 No spot of ground
 That looked like Eldorado.

 And, as his strength
 Failed him at length,
15 He met a pilgrim shadow—
 "Shadow," said he,
 "Where can it be—
 This land called Eldorado?"

 "Over the Mountains
20 Of the Moon,
Down the Valley of the Shadow,
 Ride, boldly ride,"
 The shade replied.—
 "If you seek for Eldorado!"

—Edgar Allan Poe

PRACTICE TEST 3—Continued

19. What elements of this selection classify it as a dramatic poem?
- I. The dialogue between the knight and the shade
 - II. The rhyme scheme
 - III. The musicality of the meter
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) II and III
20. The poet uses the word “shadow” in every stanza. What does it mean in the third verse?
- (A) Sadness
(B) Something causing disconsolation
(C) The dominant influence of something
(D) Area of shade
(E) Ghostly figure
21. What does the “Valley of the Shadow” symbolize?
- (A) The Lord’s Prayer
(B) A valley late in the afternoon
(C) The knight’s death
(D) A haunted location
(E) Eldorado
22. In the poem, Eldorado symbolizes
- (A) a city of gold.
(B) an unattainable goal.
(C) a medieval castle.
(D) the knight’s fief.
(E) the palace of the knight’s lord.
23. How does the dialogue provide an intense conclusion to the poem?
- (A) The knight finally discovers the location of Eldorado.
(B) The dialogue seems realistic and dramatic.
(C) The conversation is terrifyingly chilling.
(D) The shade reveals to the knight that he will not attain his goal on earth.
(E) The dialogue provides a dramatic ending to the poem.
24. What is the effect of the change in the rhyme scheme in the final stanza?
- (A) The change foreshadows the knight’s meeting with the shadow.
(B) The new rhyme scheme draws attention to the importance of the stanza.
(C) The rhyme scheme is indicative of the knight’s joy.
(D) The change adds to the musicality of the poem.
(E) There is no apparent reason for the change; Poe enjoyed using such idiosyncratic devices.
25. Which of the following sound devices dominate the poem?
- (A) Alliteration and assonance
(B) Assonance and affricates
(C) Onomatopoeia and hyperbole
(D) Alliteration and simile
(E) Metaphor and onomatopoeia

PRACTICE TEST 3—*Continued*

Questions 26–35 refer to the two poems below. The first selection was written during the Pre-Romantic period and the second, very early in the nineteenth century. Read the poems carefully and then answer the questions.

London

Line I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

5 In every cry of every Man,
In every Infants cry of fear,
In every voice; in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
10 Every black'ning Church appalls,
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
15 Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

—William Blake

London, 1802

Line Milton! thou should'st be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
5 Have forfeited their ancient English dower
Of inward happiness. We are selfish men:
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a Star, and dwelt apart:
10 Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

—William Wordsworth

PRACTICE TEST 3—Continued

26. Blake's poem is an example of a(n)
(A) ode.
(B) lyric.
(C) elegy.
(D) epic.
(E) sonnet.
27. In the first stanza of Blake's "London," which of the following devices is used?
(A) Alliteration
(B) Consonance
(C) Repetition
(D) Oxymoron
(E) Metonymy
28. In order to convey his meaning and his feelings, Blake employs all of the following devices EXCEPT
(A) sensory images.
(B) symbolism.
(C) rhythmic meter.
(D) emotional language.
(E) intellectual appeal.
29. The last three stanzas of the first poem appeal primarily to the reader's sense of
(A) sight.
(B) hearing.
(C) touch.
(D) taste.
(E) smell.
30. Which of the following does not refer to Milton in Wordsworth's poem?
(A) "like a Star" (line 9)
(B) "altar, sword, and pen" (line 3)
(C) "like the sea" (line 10)
(D) "in cheerful godliness" (line 13)
(E) "yet thy heart the lowliest duties on herself did lay" (line 14)
31. Which of the following best describes the tone of Wordsworth's poem?
(A) Yearning
(B) Melancholy
(C) Plaintive
(D) Lugubrious
(E) Emotional
32. The first line of Wordsworth's poem is an example of which of the following literary devices?
(A) Allusion
(B) Allegory
(C) Analogy
(D) Aphorism
(E) Apostrophe
33. In line 2, what is the meaning of the word "fen"?
(A) Barrel
(B) Bog
(C) Lake
(D) Trough
(E) Puddle
34. All of the following figures of speech can be found in the second poem EXCEPT
(A) metaphor.
(B) simile.
(C) personification.
(D) alliteration.
(E) synecdoche.

PRACTICE TEST 3—*Continued*

35. These two poems are different in all of the following ways EXCEPT
- (A) form.
 - (B) tone.
 - (C) purpose.
 - (D) use of sensory images.
 - (E) use of sound devices.
36. Although Blake devises a poem that travels through London and Wordsworth calls upon Milton to save London, both of the authors
- I. feel strongly about their subject.
 - II. seek a change.
 - III. use drama to emphasize their point.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III

PRACTICE TEST 3—Continued

Questions 37–45 refer to the following selection, which was written following the Civil War period. Read the selection carefully and then answer the questions.

Advice to Little Girls

Line Good little girls ought not to make mouths at their teachers for every trifling offense. This retaliation should only be resorted to under peculiarly aggravated circumstances.

5 If you have nothing but a rag-doll stuffed with sawdust, while one of your more fortunate little playmates has a costly China one, you should treat her with a show of kindness nevertheless. And you ought not to attempt to make a forcible swap with her unless your conscience would justify you in it, and you know you are able to do it.

10 You ought never to take your little brother's "chewing-gum" away from him by main force; it is better to rope him in with the promise of the first two dollars and a half you find floating down the river on a grindstone. In the artless simplicity natural to his time of life, he will regard it as a perfectly fair transaction. In all ages of the world this eminently plausible fiction has lured the obtuse infant to financial ruin and disaster.

If at any time you find it necessary to correct your brother, do not correct him with mud—never, on any account, throw mud at him, because it will spoil his clothes. It is better to scald him a little, for then you obtain desirable results. You secure his immediate attention to the lessons you are inculcating, and at the same time your hot water will have a tendency to move impurities from his person, and possibly the skin, in spots.

25 If your mother tells you to do a thing, it is wrong to reply that you won't. It is better and more becoming to intimate that you will do as she bids you, and then afterward act quietly in the matter according to the dictates of your best judgment.

30 You should ever bear in mind that it is to your kind parents that you are indebted for your food, and your nice bed, and for your beautiful clothes, and for the privilege of staying home from school when you let on that you are sick. Therefore you ought to respect their little prejudices, and humor their little foibles until they get to crowding you too much.

35 Good little girls always show marked deference for the aged. You ought never to "sass" old people unless they "sass" you first.

—Mark Twain

GO ON TO THE NEXT PAGE 

PRACTICE TEST 3—Continued

37. What is the writer's purpose in "Advice to Little Girls"?
- (A) To teach etiquette to girls
 - (B) To make children laugh
 - (C) To provide standards for sibling conflict resolution
 - (D) To comment on human nature and human conduct
 - (E) To furnish insight about daughters to parents
38. Identify the form of this selection.
- (A) Humorous essay
 - (B) Amusing fiction
 - (C) Informative essay
 - (D) Persuasive essay
 - (E) Prose poem
39. How do the following sentences (lines 34-35) support the theme of "Advice to Little Girls"?
- Good little girls always show marked deference for the aged. You ought never to "sass" old people unless they "sass" you first.*
- (A) The lines provide good advice to girls.
 - (B) They serve as an additional example of facetious advice about proper behavior for girls.
 - (C) They restate the concept of respecting elders.
 - (D) The lines elaborate on the idea that girls should always retaliate.
 - (E) Sassiness is acceptable behavior.
40. Identify the conflict in this selection.
- (A) Children versus adults
 - (B) Sister versus brother
 - (C) Youth versus old age
 - (D) Have's versus have not's
 - (E) Girls versus convention
41. Who is the "you" in this selection?
- (A) The readers
 - (B) Parents
 - (C) Little girls
 - (D) Adults
 - (E) Brothers and sisters
42. Which of the following are elements of the writer's style?
- I. Second person point of view
 - II. Folksy language
 - III. Satirical mood
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I and III
43. Which of the following best characterizes the tone of the passage?
- (A) Tongue in cheek
 - (B) Sarcastic
 - (C) Lyrical
 - (D) Reproving
 - (E) Clinical

PRACTICE TEST 3—*Continued*

44. How would you characterize the diction in the selection?
- (A) Formal
 - (B) Neutral
 - (C) Informal
 - (D) General
 - (E) Periodic
45. In the third paragraph, line 15, the phrase “eminently plausible fiction” appears. Which of the following phrases would be synonymous?
- (A) Completely logical story
 - (B) Extraordinarily understandable prose
 - (C) Exceptionally convincing lie
 - (D) Ridiculous, specious tale
 - (E) Well-organized, coherent essay

PRACTICE TEST 3—*Continued*

Questions 46–51 refer to the following poem, which was written during the Victorian Age. Read the selection carefully and then answer the questions.

A Birthday

Line My heart is like a singing bird
 Whose nest is in a watered shoot:
 My heart is like an apple tree
 Whose boughs are bent with thickset fruit:
 5 My heart is like a rainbow shell
 That paddles in a halcyon sea:
 My heart is gladder than all these
 Because my love is come to me.

Raise me a dais of silk and down:
 10 Hang it with vair and purple dyes;
 Carve it in doves and pomegranates,
 And peacocks with a hundred eyes;
 Work it in gold and silver grapes,
 In leaves and silver fleur-de-lys;
 15 Because the birthday of my life
 Is come, my love is come to me.

—Christina Rossetti

- | | |
|--|--|
| <p>46. What type of poem is “A Birthday”?</p> <p>(A) A sonnet
 (B) An ode
 (C) Free verse
 (D) An elegy
 (E) A lyric</p> | <p>47. What do the four images in the first stanza convey?</p> <p>(A) A sense of nature
 (B) A feeling of ecstasy
 (C) A giddy tenderness
 (D) Melancholy
 (E) Expectation</p> |
|--|--|

PRACTICE TEST 3—Continued

48. What is the major thematic idea that the poet wishes to convey in this poem?
- (A) The glory of spiritual rebirth
 - (B) Delight at the arrival of her fiancé
 - (C) Excited anticipation of a celebration
 - (D) Appreciation of luxury and plenty
 - (E) The wonder of nature
49. How does the frequent repetition affect the mood of the poem?
- (A) Repetition increases the musical quality of the poem.
 - (B) It adds to the soft, vague, languid mood.
 - (C) The repetition makes the cadences easier to follow.
 - (D) The repetition reinforces the sense of ecstasy.
 - (E) It raises expectations in the readers.
50. Which of the following is an example of Rossetti's style?
- I. Parallel construction
 - II. Simile
 - III. Vivid imagery
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and III
 - (E) I, II, and III
51. The second stanza of this poem has been called a "fully Pre-Raphaelite word picture." Which of the following supports that statement?
- (A) The clear musical images
 - (B) The dazzling colors of the images
 - (C) The classical allusion to the Renaissance
 - (D) The images of a rainbow shell and a singing bird
 - (E) The romantic tone of the entire stanza

PRACTICE TEST 3—*Continued*

Questions 52–60 refer to an excerpt from *Hard Times*, a novel written in nineteenth-century England. Read the selection carefully and then answer the questions.

From *Hard Times*

Line “Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!”

The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker’s square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve.

10 The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker’s mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker’s voice, which

15 was inflexible, dry, and dictatorial. The emphasis was helped by the speaker’s hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The

20 speaker’s obstinate carriage, square coat, square legs, square shoulders—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was—all helped the emphasis.

“In this life, we want nothing but Facts, sir; nothing but Facts!”

25 The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

—Charles Dickens

PRACTICE TEST 3—Continued

52. The tone of the selection could best be characterized as
- (A) amusing and hyperbolic.
 - (B) biting satire.
 - (C) solemn and objective.
 - (D) unbiased description.
 - (E) laudatory.
53. Which of the following literary techniques does Dickens effectively use to make his point in this selection?
- (A) Omniscient narrator
 - (B) Hyperbole
 - (C) Stream of consciousness
 - (D) Repetition
 - (E) Parallel structure
54. Which of the following best describes the character that Dickens portrays in the second paragraph?
- (A) Opinionated and intransigent
 - (B) Tractable and open-minded
 - (C) Warm and understanding
 - (D) Educated and erudite
 - (E) Scholarly and pedantic
55. What does the word “commodious” mean in the sentence beginning “The emphasis was helped by the speaker’s square wall of a forehead . . .” (line 10) ?
- (A) Spacious
 - (B) Foreboding
 - (C) Serious
 - (D) Friendly
 - (E) Dark
56. The phrase “the inclined plane of little vessels” (line 26–27) functions as what sentence part?
- (A) Subject
 - (B) Verb
 - (C) Direct object
 - (D) Indirect object
 - (E) Object of a preposition
57. Which of the following is an example of metaphor?
- (A) “The emphasis was helped by the speaker’s hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface” (lines 15–17)
 - (B) “The speaker, and the schoolmaster, and the third grown person present, all backed a little” (lines 25–26)
 - (C) “You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them.” (lines 3–4)
 - (D) “Facts alone are wanted in life.” (line 2)
 - (E) “The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker’s square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve.” (line 7–9)

PRACTICE TEST 3—*Continued*

58. What inference can be drawn about what Dickens wants the reader to think of his character, the speaker?
- (A) The speaker is to be admired.
 - (B) The man is an insightful person.
 - (C) He is arrogant and pretentious.
 - (D) The speaker is likeable.
 - (E) He is a learned and educated man.
59. How would you classify the organizational structure of the second paragraph?
- (A) Order of importance
 - (B) Chronological order
 - (C) Comparison and contrast
 - (D) Developmental order
 - (E) Spatial order
60. Which of the following elements is not part of Dickens' style in this selection?
- (A) Vivid language
 - (B) Repetition
 - (C) Complex sentence structure
 - (D) Alliteration
 - (E) Colloquialisms

STOP

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. E	11. B	21. C	31. A	41. C	51. B
2. E	12. E	22. B	32. E	42. D	52. B
3. D	13. C	23. D	33. B	43. A	53. D
4. C	14. B	24. B	34. E	44. B	54. A
5. A	15. A	25. A	35. C	45. C	55. A
6. B	16. D	26. B	36. E	46. E	56. D
7. B	17. B	27. C	37. D	47. B	57. A
8. C	18. E	28. E	38. A	48. A	58. C
9. C	19. A	29. B	39. B	49. D	59. E
10. A	20. E	30. B	40. E	50. E	60. E

EXPLANATIONS

ANSWERS TO QUESTIONS 1–8

Test-Taking Strategy

For tiered or multistep questions, decide which Roman numeral item or items are correct. Then determine which answer choice contains only that item or items.

- The correct answer is (E).** Holmes may wish to evoke in readers a feeling of patriotism, choice (A), toward “Old Ironsides,” but the ship represents for the poet great courage. Danger, choice (B), does not make sense in the context of the poem. Spirit, choice (C), and strength, choice (D), do not quite fit the vivid pictures that Holmes paints of the ship in battle.
- The correct answer is (E).** Item I is not true. Nothing of the kind was stated or implied in the poem. Item II is true, which you know from your study of U.S. history, as is item III. Choice (E) is the correct answer because it includes both items II and III.
- The correct answer is (D).** The meter in this poem does not contribute to a feeling of patriotism, ruling out choice (A). You may be tempted to select choice (B), emotional language, or choice (C), heroic images, because they are in evidence, but your answer must be about how the poet seeks to appeal to a sense of patriotism. Style, choice (E), is certainly a factor, but the answer that is most specific is choice (D). The speaker reminds the reader of the battles fought by “Old Ironsides” to appeal to the reader’s sense of patriotism and save the ship from destruction.

Test-Taking Strategy

For not/except questions, ask yourself if the answer is true in the context of the selection. If it is, cross it off and go on to the next answer choice.

4. **The correct answer is (C).** The key to answering this question correctly is the word *not*. You must identify the image that does not represent battle. Phrases such as “red with heroes’ blood” and “vanquished foes” suggest war, so choice (A) is true about the poem and not the correct answer. Cannons roar, choice (B), and “battle shout,” choice (D), also suggest warfare and can be ruled out, as can choice (E) with its images of “victor’s tread” and “conquered knee.” That leaves choice (C) as the correct answer. The “harpies of the shore” relate to those who would demolish the battleship.
5. **The correct answer is (A).** Read the poem carefully and consider the words and the purpose of the poem. You will find that it is passionate, choice (B); eloquent, choice (C); rousing, choice (D); and stirring, choice (E). The poem really does not chide, that is, mildly rebuke, choice (A), so that is the correct answer.
6. **The correct answer is (B).** Item I is incorrect. The reader is not given information concerning the politics of this situation. That rules out choices (A), (D), and (E). Item III is a little bit true, because the writer hopes that if enough people are inspired, their patriotism will cause them to act, and the ship will not be demolished. The question stem, however, uses the qualifying word *primary*. Holmes’ primary goal is to save “Old Ironsides.” This makes item II the only correct response and choice (B) the answer.
7. **The correct answer is (B).** The words *like* and *as* are not present, so eliminate choice (D), simile. Eliminate choice (E), metonymy, in which an object, a person, or an idea is used to represent something with which it is associated. There is no evidence of that in the line or in the lines around it. Although one could say that the image is an exaggeration, it does not fit the definition of hyperbole, choice (C), which is a deliberate exaggeration to create humor. While personification, choice (A), may be an appealing response, eliminate it also. Personification attributes human characteristics to inanimate or nonhuman objects. The eye is not an inanimate object. That leaves choice (B), vivid detail. Holmes studs the poem with vivid images such as “tattered ensign,” “meteor of the ocean,” and “set every threadbare sail.”

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

8. **The correct answer is (C).** Rule out choice (E), sonnet, immediately, because the selection is not a 14-line poem written in iambic pentameter. The poem does not tell a story, choice (D), nor is it about death, an elegy, choice (B). It is not an ode, choice (A), a lengthy poem written to praise. It is a lyric poem, choice (C), a short, melodic, subjective poem, expressing the thoughts and feelings of a single speaker.

ANSWERS TO QUESTIONS 9–18**Test-Taking Strategy**

*Go back and check the
passage. Don't rely on what
you think it says.*

9. **The correct answer is (C).** The word *pilgrim* refers to a traveler journeying to a sacred place, not an English colonist to New England. That denotation eliminates choice (A). The word *vanity* in the subtitle serves as a clue indicating that the fair is not an ordinary English fair, thus ruling out choice (B). The word *progress* suggests travel, but not necessarily the exploration of unknown places, choice (D). Although the selection ends with a humiliating experience, choice (E), that is not suggested by the title. The title implies religious subject matter and sin, choice (C).
10. **The correct answer is (A).** You can eliminate choices (C) and (E) immediately because nothing in the work suggests Eastern religious beliefs, Nirvana, or a holiday marketplace. There is mention of a trial, choice (D), and imprisonment, choice (B), but those are elements of the plot. The setting is a fair in a corrupt and avaricious land.
11. **The correct answer is (B).** The selection does tell a story, choice (A), but it does more than that. The selection does not focus on romantic love or heroic achievements as would a romance, choice (C). It is not told from the narrative perspective of one character in a stream of consciousness, choice (D). There is no mystery, horror, or the supernatural, characteristics of Gothic prose, choice (E). The selection is from an extended narrative in which characters, events, and settings represent abstract qualities and have a second meaning, often religious or moral, to be read beneath the surface story, choice (B), an allegory.

Test-Taking Strategy

Read questions carefully so you won't miss key words. Underline, circle, or bracket key words as you read the question stem to help you concentrate on what you should be looking for among the answer choices.

12. **The correct answer is (E).** You can eliminate choices (A) and (D) because they are contrary to the writer's message. Choice (A) claims that all people can be corrupted, and clearly the pilgrims are not corrupted by their surroundings. But then the life experiences of the people of the fair have not led them to spiritual growth, so choice (D) is also incorrect. Choice (C) is not evident in the selection, so it can be ruled out. Choice (B) has some validity, but the better, more specific response is choice (E). Choice (B) is a detail that supports choice (E).
13. **The correct answer is (C).** The key to this question is the word *not*. You must find which of the responses does not apply to this selection. If you did not know the answer immediately, you could try educated guessing. Because the work is an allegory, you know that there is allusion, choice (A), and symbolism, choice (B). The excerpt has several pieces of dialogue, choice (E), and many vivid details, choice (E). An epic simile, choice (C), an extended, elaborate, ornate comparison usually associated with poetry, does not exist in the selection.
14. **The correct answer is (B).** This question requires an understanding of the writer's message and allegory. Choice (A), the way out of the fair, is much too literal. Choices (C) and (D) are distracters; they sound weighty and solemn to match the piece, but the selection does not support either idea. Choice (E) is contrary to the theme and content of the selection. That leaves choice (B) as the correct answer.
15. **The correct answer is (A).** The climax is usually the crisis or turning point, the time of most intensity in a piece. Except for the correct response, all the answer choices—the hubbub, choice (B); the examination of the pilgrims, choice (C); the beating of the pilgrims, choice (D); and the fact that the townspeople think them insane, choice (E)—result from the climax. The pilgrims' answer, choice (A), sets this chain of events in motion.

16. **The correct answer is (D).** If you did not know that carriage means how one holds the head and body, in other words, a person's posture, you could use elimination to find the correct choice. Sometimes the most obvious answer is the correct answer, but not this time. There is no indication that the pilgrims are using any vehicles, so rule out choice (A). A misreading of who is speaking in line 8 might confuse you into selecting choice (C), but there is no indication of how the merchants are showing and selling their wares. Although line 19 mentions the pilgrims' "unusual garb," that is not the meaning of carriage, so eliminate choice (B). You might think that chariot, choice (E), is a biblical allusion to God's chariot, but there is no such allusion or implication in the allegory.
17. **The correct answer is (B).** There is a subtle distinction here. The writer uses vivid description, choice (A), to explain the growing hostility of the people at the fair. But choice (B), documenting that hostility, is the way the writer builds suspense. Choice (C), the introduction of avaricious people, does not build suspense; those characters serve as antagonists. Sound images, choice (D), and Biblical allusions, choice (E), do not build suspense.
18. **The correct answer is (E).** The writer uses all three—detail, action, and dialogue—to develop the characters. The correct answer reflecting all three is choice (E).

ANSWERS TO QUESTIONS 19–25

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

19. **The correct answer is (A).** The definition of a dramatic poem is one in which one or more characters speak, and the words of each speaker are usually enclosed in quotation marks. That means item I is correct in relation to this poem. The rhyme scheme, item II, and/or the meter, item III, are not determining factors in dramatic poetry. Therefore, choices (B), (C), (D), and (E), all of which contain one of the incorrect items, are wrong.
20. **The correct answer is (E).** The word *shadow* means area of shade, choice (D), in the first verse; sadness, choice (A), in the second verse; and dominant influence, choice (C), in the fourth stanza. Choice (B), disconsolation, is synonymous with sadness. The shadow in verse three is an apparition, choice (E).
21. **The correct answer is (C).** Choice (A), the Lord's Prayer, is a distracter. Choice (B), a valley in the late afternoon, is too literal. Choices (D), a haunted place, and (E), Eldorado itself, do not work in the context of the poem.

22. **The correct answer is (B).** Choices (C), (D), and (E) are irrelevant to the poem and serve as distracters. Eldorado is a legendary city of gold, choice (A), that no one has ever found. It, therefore, has come to symbolize an unreachable goal, choice (B), the correct response.
23. **The correct answer is (D).** You can immediately discard choice (E) because it restates the question. Both choices (A) and (B) are simply wrong. The knight does not find Eldorado and there is nothing realistic about the dialogue. While some might consider the conversation terrifying and chilling, choice (C), the better answer is choice (D) because it describes the meaning of the dialogue, not simply its effect. The knight learns that he will never attain his goal in this life.
24. **The correct answer is (B).** Choice (A) is incorrect because the knight met the shadow in stanza three. The knight is joyful only in the first stanza, so choice (C) is incorrect. Choice (D) is incorrect; the change creates a discordant effect rather than enhancing the musicality of the poem. Choice (E) may sound knowledgeable, but it is illogical. Changing rhyme scheme is not idiosyncratic in itself or to Poe. Choice (B) is the correct answer; the change signals the importance of the last stanza.
25. **The correct answer is (A).** This question is easy if you remember figures of sound. Each pair except the right answer has one figure of speech that is not a sound device. Hyperbole in choice (C), simile in choice (D), and metaphor in choice (E) are not sound devices. The three are figures of speech. This fact means you can easily eliminate choices (C), (D), and (E). An affricate in choice (B) is a sound that begins with a stop, used in classifying consonant sounds. It is not a sound device, so discard choice (B), too. Alliteration, the repetition of consonant sounds at the beginning of words that are close to one another, and assonance, the repetition of vowel sounds between different consonants, are both sound devices, making choice (A) correct.

Test-Taking Strategy

All parts of a response must be valid for the choice to be correct.

ANSWERS TO QUESTIONS 26–36

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

26. **The correct answer is (B).** This poem is not an ode, choice (A), a long lyric poem, usually written to praise someone. Nor is it an elegy, choice (C), a poem about death or mortality. It is not an epic, choice (D), a very long narrative poem. A quick count of the lines will tell you that it has sixteen lines, ruling out choice (E), sonnet, a poem of fourteen lines. It is clearly a lyric poem, choice (B), a short, imaginative, personal kind of poem, expressing the thoughts of one speaker.
27. **The correct answer is (C).** Rule out choice (A), alliteration, as there is no evidence of repeated initial consonants. Choice (B), consonance, is incorrect, because there is no repetition of identical initial and final consonant sounds. Euphony, choice (D), a succession of harmonious sounds can also be eliminated. Choice (E), oxymoron, can be ruled out because there is no use of contradictory words or phrases in the stanza. That leaves choice (C), repetition, which Blake uses very effectively in the first four lines.
28. **The correct answer is (E).** Sensory images, both visual and aural, are found throughout the poem, ruling in choice (A). In the second, third, and fourth stanzas, there are important symbols, (“Man,” “Infant”), ruling in choice (B). The meter is indeed rhythmical, choice (C), and the language is emotional (“woe,” “cry,” “blood”), choice (D), leaving choice (E), intellectual appeal, as the exception. This poem was not written to appeal to the intellect; it was written to appeal to the emotions.
29. **The correct answer is (B).** Note the words *cry*, *sigh*, *voice*, *bear curse*, and *blasts*. These are aural images appealing to the reader’s sense of hearing. No images that appeal to the other senses are used, eliminating choices (A), (C), (D), and (E).
30. **The correct answer is (B).** The poem is in sonnet form; the octet refers to England and the sestet to Milton, so all the references to Milton are in the final sestet, lines 9 through 14. This makes choices (A), (C), (D), and (E) wrong answers to the question. Choice (B) is part of an enumeration of those parts of English life that have lowered their standards and lost the essence of their “Englishness”; the references are specifically to the church, the military, and intellectuals.

Test-Taking Strategy

If you don’t know the answer immediately, use the educated-guessing technique to help you choose the right answer.

31. **The correct answer is (A).** The poet is indeed yearning for an England of times past, for a return to the kind of England that Milton knew. Choice (B), melancholy; choice (C), plaintive; and choice (D), lugubrious, can be eliminated. The tone may be a bit sad, or even very sad, but the connotations of these words do not quite capture the overall tone. Choice (E) is ruled out because the poem appeals more to the intellect than to the emotions. Choice (A) is the best answer.

Test-Taking Strategy

Read all the choices before you choose your answer. A snap judgment could cost you a quarter point.

32. **The correct answer is (E).** Did you jump at choice (A)? This question calls for a careful reading. The first line of the poem does not contain an allusion, choice (A), which is a reference to another work or a famous figure. The author calls out to Milton in this line, making it an example of apostrophe, choice (E), the device of calling out to a dead or imaginary person. Even if you were not sure, you could work your way through the answers to this one. The first line is not an allegory, choice (B), because it cannot be an extended narrative having a surface meaning and a second underlying meaning. Neither is it an analogy, choice (C), a comparison of two similar but different things. The line also is not an aphorism, choice (D), a short, witty statement of a principle.
33. **The correct answer is (B).** Read the answer choices in context, substituting each choice into the line. Read around the cited line as well. The word *stagnant* in line 3 is a clue. Although each of the choices could reasonably be substituted, you must read a little deeper and make judgments based on the style of the author and his attitude toward and concern about London. It is unlikely that Wordsworth would compare his beloved London to something as mundane as a barrel, choice (A), or a trough, choice (D), or so small as a puddle, choice (E). Most lakes are clear, not stagnant, ruling out choice (C). That leaves choice (B), a bog, or marsh, which fits the context.

Review Strategy

See A Quick Review of Literary Terms, *chapter 4*.

34. **The correct answer is (E).** In *not/except* questions, you are looking for what is *not* true about or present in the selection. Metaphor, choice (A), and simile, choice (B), are easily identified in the poem. The author compares England to a fen, line 2, and says Milton's soul is "like a star," line 9. England is personified as an individual whom Milton is called upon to help, ruling out choice (C). Alliteration, choice (D), is found in line 9, eliminating it. The exception is choice (E), synecdoche, a figure of speech in which a part of something is used to represent the whole, such as using "wheels" to mean a "car."

35. **The correct answer is (C).** Rule out the answers that mean the poems are different, rule in the answer that means that the poems are alike in that aspect. The forms of the poem differ; Blake is more accessible to the reader, while Wordsworth is more formal, ruling out choice (A). Their tones are different; Blake is emotional, and Wordsworth is yearning in an intellectual manner, ruling out choice (B). Choice (D) is eliminated because Blake uses many sensory images, while Wordsworth does not. Choice (E) is ruled out because Blake uses repetition and assonance, while Wordsworth uses hardly any sound devices. Only choice (C), their purpose, is the same—to address what they perceive as the spiritual and physical deterioration of London.
36. **The correct answer is (E).** Read both poems carefully. All of the items, I, II, and III, are true. Thus, the correct answer is choice (E) because it includes all three items.

ANSWERS TO QUESTIONS 37–45

37. **The correct answer is (D).** You can eliminate choice (A) because you as the reader can easily recognize that the advice is facetious. Choice (B), to cause laughter among children, is implausible because the vocabulary is too sophisticated for children. If this “advice” were put into practice, conflict, choice (C), would escalate, not be resolved. Choice (E) cannot be correct because the person addressed, “you,” refers to little girls, not parents. The selection does comment on human nature and behavior, choice (D).
38. **The correct answer is (A).** If you read this piece critically, this question should be easy. This selection is not fiction, choice (B), amusing though it is. The work purports to be informative, choice (C), but is actually comical, eliminating this answer. The writer does not try to convince readers or call them to action, so choice (D), persuasive essay, is eliminated. A prose poem, (E), is a distracter. If the piece is not fiction and is amusing, then choice (A), humorous essay, is the correct answer.
39. **The correct answer is (B).** Choice (A) contradicts the theme of the essay, satirical advice about girls’ behavior; this is not good advice. Only the first sentence of the quotation—showing respect to the aged—is reflected in choice (C). Choice (D) misstates the first sentence of the quotation by saying “the lines” elaborate on the idea that it is all right to retaliate. Choice (E) is inaccurate in the context of the piece and too general.

Test-Taking Strategy

Be sure you are consistent in your answers for a selection. Remembering how you worked your way through the answers for question 37 will help you get this one right.

40. **The correct answer is (E).** The selection has paragraphs in which choices (A), (B), (C), and (D) are suggested. However, the conflict presented for the entire passage is that of girls against convention and society's rules, choice (E).
41. **The correct answer is (C).** To determine the correct response, ask yourself, to whom is the writer giving advice. The title and the context of the passage provide the answer, little girls, choice (C).
42. **The correct answer is (D).** Item I, second person point of view, and item II, folksy language, are both elements of Twain's style in this passage. Satire, item III, is not because, while this passage is humorous, it does not have a critical attitude. Therefore, you can discard choices (A), (B), (C), and (E); only choice (D) has the two correct Roman numeral items.
43. **The correct answer is (A).** You can immediately eliminate choice (C), lyrical, and choice (E), clinical, because neither has any relation to the passage. The essay is not ridiculing, choice (B), or admonishing, another word for reproving, choice (D). It is tongue in cheek, choice (A), meaning humorous. Here, the answer for question 38 should have helped you.
44. **The correct answer is (B).** The words, *general*, choice (D), and periodic, choice (E), do not refer to types of diction, so those can be easily eliminated. Formal, or high, diction, choice (A), consists of standard and elegant words, absolutely proper grammar, and no contractions. Eliminate choice (A). Informal diction, choice (C), includes slang vocabulary, substandard grammar, and idioms. That is not Twain in this selection, so eliminate choice (C). Neutral, or middle, diction, choice (B), includes ordinary everyday vocabulary, occasional contractions, and some flexible grammar. Words like *sass* and sentences beginning with coordinating conjunctions indicate neutral diction, so choice (B) is the answer.

ANSWERS TO QUESTIONS 46–51

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

45. **The correct answer is (C).** The final two responses can be discarded because choice (D) is the opposite of the cited phrase and choice (E) is illogical. *Fiction* means something made up. It could mean a story, choice (A), or a piece of prose, choice (B). But in the context of the passage, choice (C), a really convincing lie, is the best answer.
46. **The correct answer is (E).** This poem cannot be a sonnet, choice (A), because it has sixteen lines. This poem is not long, elaborate, or written in praise of someone or something, all essential elements of an ode, choice (B). Free verse, choice (C), has little or no rhyme or meter; this poem has both. An elegy, choice (D), is a poem about death or mortality, a feeling that is diametrically opposed to this piece.
47. **The correct answer is (B).** The four similes in the first stanza compare Rossetti's feelings with things in nature to create an uplifting, rapturous feeling. The images are not about the beauty of nature itself, choice (A). Giddy tenderness, choice (C), means a feeling of love that makes one dizzy or puts one in a whirl. Choice (C) then can be eliminated because the emotions communicated in the poem are deeper than that. Expectation, choice (E), is also not deep enough. Melancholy, choice (D), is the opposite emotion to what is intended in the poem.
48. **The correct answer is (A).** You should recognize Christina Rossetti as a Pre-Raphaelite poet who was thus interested in the spiritual and religious. This poem has a deeply religious meaning. There is nothing in the poem to indicate a fiancé, choice (B). Choice (C), anticipation of a celebration, and choice (D), appreciation of luxury, are too literal. The wonder of nature, choice (E), is present in the poem to serve as comparisons to the speaker's joy. The poet is ecstatic because she has found the religious force central in her life, choice (A).
49. **The correct answer is (D).** Choice (A), musicality, and choice (C), cadence, are elements of style and the poet's technique. They are not relevant to the question, which asks about mood. The mood is anything but vague and languid, choice (B). Suspense, choice (E), is not an element in this poem. It is more likely to be found in narrative poetry. That leaves choice (D), reinforcing the sense of ecstasy, as the correct answer.

50. **The correct answer is (E).** The poet uses parallel construction in lines 1, 3, 5, and 7, so item I is correct. Similes are present in the first stanza in lines 1, 3, and 5, making item II correct. Vivid imagery, item III, is used extensively in both stanzas, so item III is also correct. Choice (E), which includes all three items, is the correct answer.
51. **The correct answer is (B).** The question prompt uses the phrase “word picture.” Musicality results from figures of sound, so choice (A), clear musical images, does not work. There are no allusions to the Renaissance, choice (C). A rainbow shell and a singing bird, choice (D), are in the first, not the second, stanza. The tone of the poem is ecstatic, not romantic, choice (E).

ANSWERS TO QUESTIONS 52–60

Study Strategy

Have a dictionary with you when you read so you can look up unfamiliar words. This will enhance your understanding of what you are reading and may improve your test score.

52. **The correct answer is (B).** The use of educated guessing can be useful in determining the correct answer to this question. Ask yourself if the selection is amusing. Possibly, but is that the overriding tone? No, it is more pointed than if it were simply to make someone laugh, so discard choice (A). Is the excerpt satirical and acerbic? Yes, so choice (B) is correct, but continue reading through the answers to make sure it is the best choice. Is the selection objective? No, just because it talks about facts doesn’t make it factual and unbiased, choice (C). That also rules out choice (D). Because it is satirical, the description is certainly biased. Choice (E), laudatory, is the opposite of what Dickens intended, so it is incorrect. Choice (B) is the correct answer after all.
53. **The correct answer is (D).** This is one of those questions where on first reading you may think that several of the answers are correct. First, eliminate whatever you can. Choice (B), hyperbole, can be eliminated because this was ruled out in question 52. Choice (C), stream of consciousness, can be ruled out because the reader is not placed within the mind of the character, in this case, the speaker. While the point of view that Dickens chose was limited omniscient narrator, choice (A), Dickens does not use it in any special way to heighten its effectiveness, so rule out choice (A). That leaves choices (D) and (E), and both seem very plausible. But parallel structure, choice (E), is the use of a series of words, phrases, or clauses to appeal to the sense of logic of the reader and to create a rhythm to what is written or spoken. Repetition, choice (D), on the other hand, is meant to provide emphasis to what is written or said. Choice (D) is the better choice because the repetition of the main clause emphasizes Dickens’s description of the character.

Test-Taking Strategy

Always be sure to read a couple of lines around the cited word or line to make sure you understand its context.

54. **The correct answer is (A).** In each of these paired answers try to identify one portion as being incorrect. If one part is wrong, the entire answer is wrong. The speaker is neither open-minded, choice (B), nor warm, choice (C). Based on the “facts” given to you, it is impossible to determine if he is educated, choice (D), or scholarly, choice (E). He does come across, however, as both opinionated and intransigent, or unmovable, choice (A).
55. **The correct answer is (A).** If you do not know the meaning of the word *commodious*, this can be a difficult question because several of the responses contain the feeling toward the speaker that the author wants to evoke in you, the reader. Although the character is certainly not friendly, choice (D), he could be described as foreboding, choice (B); serious, choice (C); or dark, choice (E). These are subjective expressions about the character, but the author is creating a straightforward description of the character’s eye sockets—they are spacious or large, choice (A).
56. **The correct answer is (D).** You may find a question or two about sentence structure on the test, but don’t expect them to be based on simple sentence structure. In this example, restate the clause so that it reads: “The speaker, and the schoolmaster, and the third grown person . . . swept their eyes (over) the inclined plane of little vessels . . .” It then becomes clear that the phrase is the indirect object of the sentence, choice (D).
57. **The correct answer is (A).** A metaphor compares two unlike things without using *like* or *as*. Choice (B) does not compare two things; it simply explains some movement. Choices (C) and (D) are straightforward statements of the man’s belief; there is no comparison present in either. Choice (E) is a description using some imagery but without using a comparison. In choice (A), the speaker’s head is compared to a “plantation of firs,” thus making it an example of metaphor.

Test-Taking Strategy

Consistency will help you answer questions correctly. If you come across a similar question in a set of questions, go back and check your first answer.

58. **The correct answer is (C.)** Question 52 will help you in answering this question correctly. In questions that ask you to make an inference, it is useful to think of the overall tone or feeling of the excerpt. For example, is the feeling that Dickens evokes in you of the speaker a positive one or a negative one? In this case you would have to say negative; therefore, choices (A) (B), and (D) can be eliminated. Choice (E) is wrong not only because the image is positive but also because his education is not mentioned in the passage.

59. **The correct answer is (E).** The description of the man in the second paragraph begins with the top of his head and moves down. That is spatial order. The paragraph does not begin with the least important idea and conclude with the most important one, order of importance, choice (A). Events are not ordered according to time, choice (B). Some analogies are used, but the paragraph is not based on comparisons, so choice (C) is incorrect. Nor does the paragraph move logically from one point to another, developmental order, choice (D).
60. **The correct answer is (E).** This question tests your recognition of elements of style. If you noticed the word *not*, you would have been looking for the response that is not an aspect of Dickens' style. A great deal of vivid language and figures of speech are present, so choice (A) is true and must be discarded. Repetition, choice (B), and alliteration, choice (D), appear extensively in the second paragraph, so you can eliminate those responses. Sentences are long and complicated, so you can reject choice (C). There are no colloquialisms in this passage; in fact the language is formal. Therefore, choice (E) answers the question.

Test-Taking Strategy

The key word is not.

Practice Test 4

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																																			
		V	1	2	3	4	5	6	7	8	9	W	1	2	3	4	5	6	7	8	9	X	1	2	3	4	5	Y	A	B	C	D	E	Q	1	2	3	4	5	6	7	8	9	FOR ETS USE ONLY	R/C	W/S1	FS/S2
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E																		
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E																		
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E																		
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E																		
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E																		
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E																		
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E																		
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E																		
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E																		
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E																		
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E																		
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E																		
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E																		
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E																		
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E																		
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E																		
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E																		
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E																		
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E																		
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E																		

PRACTICE TEST 4

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.

2. In the shaded box labeled *Test Code* fill in four ovals:

- Fill in oval 3 in the row labeled V.
- Fill in oval 1 in the row labeled W.
- Fill in oval 1 in the row labeled X.
- Fill in oval D in the row labeled Y.
- Leave the ovals in row Q blank.

Test Code										Subject Test (print)		
V	1	2	3	4	5	6	7	8	9	LITERATURE		
W	1	2	3	4	5	6	7	8	9			
X	1	2	3	4	5	Y	A	B	C		D	E
Q	1	2	3	4	5	6	7	8	9			

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

PRACTICE TEST 4—Continued

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–6 refer to the following poem written during the Romantic Age. Read the passage carefully and then choose the answers to the questions.

The Destruction of Sennacherib*

Line The Assyrian came down like the wolf on the fold
And all his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When blue wave rolls nightly on deep Galilee.

5 Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
10 And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved—and for ever grew still!

And there lay the rider distorted and pale.
With the dew on his brow, and the rust on his mail;
15 And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur** are loud in their wail
And the idols are broke in the temple of Baal
And the might of the Gentile, unsmote by the sword,
20 Hath melted like snow in the glance of the Lord!

—George Gordon, Lord Byron

* king of ancient Assyria who laid siege to Jerusalem, but the city was saved by a miracle

** Assyrian city

PRACTICE TEST 4—Continued

1. What is the dominant literary device in this poem?
 - (A) Simile
 - (B) Metaphor
 - (C) Analogy
 - (D) Allegory
 - (E) Allusion
2. In line 1, what is the effect of the opening figure of speech?
 - I. To capture the reader's attention
 - II. To suggest the stealthy, predatory nature of the attack
 - III. To give the reader a powerful visual image
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
3. What is the function of the figurative language in lines 3–6?
 - (A) To provide lush visual images
 - (B) To emphasize the rapid movement of the Assyrian army
 - (C) To compare the Assyrian army to leaves in the forest
 - (D) To emphasize the size of the Assyrian army
 - (E) To describe how their spears shone in the moonlight
4. Which of the following best describes the theme of this poem?
 - I. God is more powerful than man.
 - II. Do not go against God's chosen people, the Hebrews.
 - III. The Hebrew God is more powerful than the Assyrian gods.
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
5. The poem describes all of the following EXCEPT
 - (A) the siege of Jerusalem by the Assyrians.
 - (B) the relationship between God and the Hebrew people.
 - (C) the power of the Hebrew God versus the Assyrian deities.
 - (D) the miracle that saved the city of Jerusalem.
 - (E) the relationship between the Assyrians and the Hebrews.
6. "Unsmote" (line 19) means
 - (A) decapitated.
 - (B) bloody but unbowed.
 - (C) bleeding profusely.
 - (D) not hit.
 - (E) struck down.

PRACTICE TEST 4—*Continued*

Questions 7–16 refer to the following selection from the post-Civil War era. Read the passage carefully and then choose the answers to the questions.

From *Roughing It*

Line It was always very cold on that lake shore* in the night, but we had plenty of blankets and were warm enough. We never moved a muscle all night, but waked at early dawn in the original positions, and got up at once, thoroughly refreshed, free from soreness, and
5 brim full of friskiness. There is no end of wholesome medicine in such an experience. That morning we could have whipped ten such people as we were the day before—sick ones at any rate. But the world is slow, and people will go to “water cures” and “movement cures” and to foreign lands for health. Three months of camp life on
10 Lake Tahoe would restore an Egyptian mummy to his pristine vigor, and give him an appetite like an alligator. I do not mean the oldest and driest mummies, of course, but the fresher ones. The air up there in the clouds is very pure and fine, bracing and delicious. And why shouldn’t it be?—it is the same the angels breathe. I think that hardly
15 any amount of fatigue can be gathered together that a man cannot sleep off in one night on the sand by its side. Not under a roof, but under the sky; it seldom or never rains there in the summertime. I know a man who went there to die. But he made a failure of it. He was a skeleton when he came, and could barely stand. He had no
20 appetite, and did nothing but read tracts and reflect on the future. Three months later he was sleeping out of doors regularly, eating all he could hold, three times a day, and chasing game over the mountains three thousand feet high for recreation. And he was a skeleton no longer, but weighed part of a ton. This is no fancy sketch, but the
25 truth. His disease was consumption. I confidently commend his experience to other skeletons.

—Mark Twain

* Lake Tahoe on the California—Nevada border

PRACTICE TEST 4—Continued

7. Which of the following is the best statement of the theme of this passage?
- (A) Visitors must keep Lake Tahoe pristine.
 - (B) Lake Tahoe's air and water quality are remarkable.
 - (C) The area of Lake Tahoe has amazing powers to restore people's health.
 - (D) A visit to Lake Tahoe provides a unique experience.
 - (E) Lake Tahoe offers magnificent scenery.
8. Identify the writer's purpose in this selection.
- (A) To amuse and entertain his audience
 - (B) To advocate a healthy lifestyle
 - (C) To inform about the environment
 - (D) To promote Lake Tahoe as a new national park by interesting readers in natural wonders
 - (E) To familiarize his audience with Lake Tahoe
9. Which of the following does not apply to Twain's style in this selection?
- (A) Twain captures the local color.
 - (B) Specific details create a sense of realism.
 - (C) The rhythms of common speech predominate in the selection.
 - (D) The speaker appears to be an ordinary person.
 - (E) Twain makes extensive use of figures of sound.
10. This passage from *Roughing It* serves as an example of what type of literature?
- (A) Naturalism
 - (B) Realism
 - (C) Regionalism
 - (D) Classicism
 - (E) Romanticism
11. How would you classify the diction in this selection?
- (A) Folksy language
 - (B) Very complex style
 - (C) Perfunctory and capricious in word choice
 - (D) Rigid and structured
 - (E) Scholarly
12. When Twain writes, "But the world is slow," in lines 8–9, he is saying
- (A) individuals lack enthusiasm.
 - (B) there is little that is new in the world.
 - (C) people take time to learn about and accept new ideas.
 - (D) it takes a long time to get to know a new place well.
 - (E) good communication takes time.
13. What does the reference to the Egyptian mummy in lines 9–12 emphasize?
- (A) The spiritual essence of Tahoe
 - (B) The magnificence of the territory
 - (C) The therapeutic powers of the region
 - (D) The antiquity of the environment
 - (E) The arid climate of the region

PRACTICE TEST 4—*Continued*

14. Which of the following is an example of a metaphor?
- (A) “the same the angels breathe” (line 14)
 - (B) “The air up there is very pure and fine.” (lines 12–13)
 - (C) “appetite like an alligator” (line 11)
 - (D) “He was a skeleton when he came” (lines 18–19)
 - (E) “restore an Egyptian mummy to his pristine vigor” (line 10)
15. When Twain states the air is “the same the angels breathe” (line 14), he is alluding to what aspect of the environment?
- (A) The altitude
 - (B) The heavenly scent from the pines
 - (C) The moisture
 - (D) The cold
 - (E) The heavens
16. From your reading of this passage, what conclusions can you draw about Mark Twain’s feelings for Lake Tahoe?
- (A) The author finds the area and its inhabitants amusing.
 - (B) Twain likes the area.
 - (C) He wishes that it were not quite so cold.
 - (D) The writer has deeper feelings for the Mississippi River.
 - (E) He feels the area lacks the cultural depth of the East.

PRACTICE TEST 4—Continued

Questions 17–24 refer to the following poem, written during the Elizabethan period in England. Read the passage carefully and then choose the answers to the questions.

Sonnet 55

Line Not marble, nor the gilded monuments
 Of princes shall outlive this powerful rhyme;
 But you shall shine more bright in these contents
 Than unswept stone, besmeared with sluttish time.
 5 When wasteful war shall statues overturn,
 And broils root out the work of masonry,
 Nor Mars his sword nor war's quick fire shall burn
 The living record of your memory.

'Gainst death and all-oblivious enmity
 10 Shall you pace forth; your praise shall still find room
 Even in the eyes of all posterity
 That wear this world out to the ending doom.
 So, till the judgment that yourself arise,
 You live in this, and dwell in lovers' eyes.

—William Shakespeare

17. Identify the speaker and the person addressed in this poem.
- (A) William Shakespeare and Queen Elizabeth I
 - (B) A friend of the poet and the dark lady
 - (C) The writer's lover and the reader
 - (D) A speaker as a lover and the speaker's idealized friend or lover
 - (E) "You" and a beautiful, but coy, woman
18. Identify the subject of this poem.
- (A) The apocalypse, doomsday
 - (B) The memory of the speaker's beloved
 - (C) The deathlessness of love
 - (D) Demise and devotion
 - (E) Bloodshed and time
19. Which of the following best depicts the theme of the poem?
- (A) A writer can conquer death.
 - (B) Literature, especially poetry, cannot be a ruinous force.
 - (C) Memories of love endure for all people.
 - (D) Poetry and the memory of the person about whom this poem is written will outlive physical things.
 - (E) War exhausts and destroys.

PRACTICE TEST 4—Continued

20. Which of the following is not identified by the poet as a power of destruction?
- (A) Rancorous forgetfulness
 - (B) Death
 - (C) The span of time
 - (D) Warfare
 - (E) Callous loathing
21. To which of the following does the poet allude in the poem?
- I. Judgment Day
 - II. The god of war
 - III. The goddess of love
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
22. Which of the following is the best interpretation of lines 7 and 8, which complete the octet?
- (A) The lines introduce hidden, mystical content.
 - (B) They allude to Doomsday.
 - (C) The lines restate the idea that this poem will endure through time.
 - (D) They reinforce the ideas of violence, destruction, and war described in the poem.
 - (E) The lines express Shakespeare's fear of his beloved's death.
23. What is the meaning of the phrase "sluttish time" (line 4)?
- (A) Time can be indiscriminate and wanton when it comes to destruction.
 - (B) Time is similar to a licentious woman.
 - (C) With the end of time will come all forms of horrors.
 - (D) In time everything will be destroyed.
 - (E) Wasting time is reckless.
24. Which of the following ideas does the speaker state in the couplet?
- (A) The beloved will live on through this poem and in lovers' eyes.
 - (B) The god of war brings doom.
 - (C) Time is the ultimate destroyer.
 - (D) Poetry produces significant ideas.
 - (E) The beloved will rise again on Judgment Day.

PRACTICE TEST 4—Continued

Questions 25–36 refer to the following selection, written during the Romantic period in England. Read the passage carefully and then choose the answers to the questions.

From “Introduction” to *Frankenstein*

Line The Publishers of the Standard Novels, in selecting *Frankenstein* for one of their series, expressed a wish that I should furnish them with some account of the origin of the story. I am the more willing to comply, because I shall thus give a general answer to the question, so
5 very frequently asked me: “How I, then a young girl, came to think of, and to dilate upon, so very hideous an idea?” It is true that I am very averse to bringing myself forward in print; but as my account will only appear as an appendage to a former production, and as it will be confined to such topics as have connection with my author-
10 ship alone, I can scarcely accuse myself of a personal intrusion. . . .

In the summer of 1816, we visited Switzerland, and became the neighbors of Lord Byron. At first we spent our pleasant hours on the lake or wandering on its shores; and Lord Byron, who was writing the third canto of *Childe Harold*, was the only one among us who
15 put his thoughts upon paper. These, as he brought them successively to us, clothed in all the light and harmony of poetry, seemed to stamp as divine the glories of heaven and earth, whose influences we partook with him.

But it proved a wet, ungenial summer, and incessant rain often
20 confined us for days to the house. Some volumes of ghost stories, translated from the German into French fell into our hands. There was “The History of the Inconstant Lover,” who, when he thought to clasp the bride to whom he had pledged his vows, found himself in the arms of the pale ghost of her whom he had deserted. There was
25 the tale of the sinful founder of his race, whose miserable doom it was to bestow the kiss of death on all the younger sons of his fated house, just when they reached the age of promise. His gigantic, shadowy form, clothed like the ghost in Hamlet . . . was lost beneath the shadow of the castle wall but soon a gate swung back, a step was
30 heard, the door of the chamber opened, and he advanced to the couch of the blooming youths, cradled in healthy sleep. Eternal sorrow sat upon his face as he bent down and kissed the foreheads of the boys, who from that hour withered like flowers snapped upon the stalk. . . .


GO ON TO THE NEXT PAGE

PRACTICE TEST 4—Continued

35 “We will each write a ghost story,” said Lord Byron; and his proposition was acceded to. There were four of us. The noble author began a tale, a fragment of which he printed at the end of his poem of Mazeppa. Shelley, more apt to embody ideas and sentiments in the radiance of brilliant imagery, and in the music of the most melodious
40 verse that adorns our language, than to invent the machinery of a story, commenced one founded on the experiences of his early life. Poor Polidori had some terrible idea about a skull-headed lady. . . . The illustrious poets also, annoyed by the platitude of prose, speedily relinquished their uncongenial task.

45 I busied myself *to think of a story*—a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature and awaken thrilling horror—one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart. If I did not accomplish these things, my ghost
50 story would be unworthy of its name. I thought and pondered—vainly. I felt that blank incapability of invention which is the greatest misery of authorship, when dull Nothing replies to our anxious invocations. *Have you thought of a story?* I was asked each morning, and each morning I was forced to reply with a mortifying
55 negative. . . .

Many and long were the conversations between Lord Byron and Shelley, to which I was a devout but nearly silent listener. During one of these, various philosophical doctrines were discussed, and among others the nature of the principle of life and whether there was any
60 probability of its ever being discovered and communicated. . . . Perhaps a corpse would be reanimated: galvanism had given token of such things. Perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth.

Night waned upon this talk, and even the witching hour had
65 gone by, before we retired to rest. When I placed my head on my pillow, I did not sleep, nor could I be said to think. My imagination, unbidden, possessed and guided me, gifting the successive images that arose in my mind with a vividness far beyond the usual bounds of reverie. I saw—with shut eyes but acute mental vision—I saw the
70 pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy, half vital motion. Frightful must it be, for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world. His
75 success would terrify the artist; he would rush away from his odious handiwork, horror-stricken. He would hope that, left to itself, the

PRACTICE TEST 4—*Continued*

slight spark of life which he had communicated would fade; that this thing, which had received such imperfect animation, would subside
 80 into dead matter; and he might sleep in the belief that the silence of the grave would quench forever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps; but he is awakened; he opens his eyes; behold the horrid thing stands at his bedside, opening his curtains, and looking on him
 85 with yellow, watery, but speculative eyes.

I opened mine in terror. The idea so possessed my mind, that a thrill of fear ran through me, and I wished to exchange the ghastly image of my fancy for the realities around. I see them still: the very room, the dark parquet, the closed shutters, with the moonlight
 90 struggling through, and the sense I had that the glassy lake and white high Alps were beyond. I could not so easily get rid of my hideous phantom: still it haunted me. I must try to think of something else. I recurred to my ghost story—my tiresome unlucky ghost story! O! if I could only contrive one which would frighten my reader as I myself
 95 had been frightened that night!

Swift as light and as cheering was the idea that broke in upon me. "I have found it! What terrified me will terrify others, and I need only describe the specter which haunted my midnight pillow." On the morrow I announced that I had *thought of a story*. I began that
 100 day with the words, *It was on a dreary night of November*, making only a transcript of the grim terrors of my waking dream.

At first I thought but of a few pages—of a short tale—but Shelley urged me to develop the idea at greater length. I certainly did not owe the suggestion of one incident, nor scarcely of one train of
 105 feeling, to my husband, and yet but for his incitement, it would never have taken the form in which it is presented to the world. From this declaration I must except the preface. As far as I can recollect, it was entirely written by him.

And now, once again, I bid my hideous progeny go forth and prosper. I have an affection for it, for it was the offspring of happy
 110 days, when death and grief were but words, which found no true echo in my heart. Its several pages speak of many a walk, many a drive, and many a conversation, when I was not alone; and my companion was one who, in this world, I shall never see more. But
 115 this is for myself: my readers have nothing to do with these associations.

—Mary Shelley

GO ON TO THE NEXT PAGE 

PRACTICE TEST 4—Continued

25. What is the function of the first paragraph?
- I. To explain why the author wrote *Frankenstein*
 - II. To answer a question frequently asked of her
 - III. To explain the impetus for writing this “Introduction”
- (A) I only
(B) II only
(C) III only
(D) I and III
(E) II and III
26. Which of the following does not describe the overall tone of the passage?
- (A) Dark
(B) Chilling
(C) Introspective
(D) Personal
(E) Emotional
27. To whom is Shelley referring in the last paragraph when she says “my companion”?
- (A) Lord Byron
(B) Frankenstein
(C) Her husband, Percy Bysshe Shelley
(D) Byron, Percy Shelley, Polidori
(E) An unknown person
28. What is the mode of discourse of this selection?
- (A) Argument
(B) Exposition
(C) Description
(D) Narrative
(E) Persuasion
29. Which of the following best describes the task Shelley faces in this selection?
- I. An external challenge from her companions to write a ghost story
 - II. An internal challenge from herself to write a good horror story
 - III. An internal challenge to write a new introduction to awaken interest in *Frankenstein*
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) II and III
30. All of the following images refer to Frankenstein EXCEPT
- (A) “speculative eyes” (line 85).
(B) “imperfect animation” (line 79).
(C) “hideous phantasm” (lines 91–92).
(D) “stupendous mechanism” (line 75).
(E) “cradle of life” (line 82).
31. All of the following elements of style can be found in this passage EXCEPT
- (A) vivid language.
(B) sophisticated diction.
(C) objective narrator.
(D) dialogue.
(E) sensory images.

PRACTICE TEST 4—Continued

32. From the sixth paragraph, the reader can find or infer all of the following EXCEPT
- (A) Lord Byron and Shelley conversed while the author listened.
 - (B) The author's companions enjoyed philosophical discussions.
 - (C) Scientists were actively exploring the principle of life even then.
 - (D) The author was interested in the idea of life being created.
 - (E) The author implies that these talks provided the seed for her dream.
33. What is the meaning of the word "galvanism" in the sentence in the sixth paragraph beginning "Perhaps a corpse would be reanimated . . ." (lines 61–62)?
- (A) The use of a direct current of electricity to stimulate something
 - (B) To give life to a nonhuman object
 - (C) To coat metal with zinc to prevent rust
 - (D) To spur to action
 - (E) Convulsive
34. Which of the following best describes the subtext of the author's reverie in the seventh paragraph?
- I. The dangers of theories
 - II. The dangers of trying to create life in a laboratory
 - III. The dangers of science in the wrong hands
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
35. What is the significance of the fact that it rained incessantly that summer?
- (A) The rain limited boating and other outside activities.
 - (B) The confinement forced the writers to otherwise occupy themselves.
 - (C) The rain created a dark mood, perfect for writing.
 - (D) The rain made the friends rely more heavily on one another for fun.
 - (E) The rain made the writers irritable and antisocial.
36. To what sense do most of the images in the seventh paragraph appeal?
- (A) Hearing
 - (B) Touch
 - (C) Sight
 - (D) Smell
 - (E) Taste

GO ON TO THE NEXT PAGE

PRACTICE TEST 4—*Continued*

Questions 37–42 refer to the following poem from the Harlem Renaissance. Read the passage carefully and then choose the answers to the questions.

We Wear the Mask

Line We wear the mask that grins and lies,
It hides our cheeks and shades our eyes—
The debt we pay to human guile;
With torn and bleeding hearts we smile,
5 And mouth with myriad subtleties.

Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

10 We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise.
15 We wear the mask!

—Paul Dunbar

37. The title of the poem introduces the reader to all of the following EXCEPT
- (A) the main idea of the poem.
 - (B) the theme of the poem.
 - (C) the image of the mask.
 - (D) the metaphor of the mask.
 - (E) the symbolism of the mask.
38. In the first stanza, why do you think the author chose the images of “cheeks” and “eyes”?
- (A) The eyes are the mirror of the soul.
 - (B) Some physical manifestations of emotion cannot be controlled.
 - (C) The smiling face masks the anger and suffering of African Americans.
 - (D) People’s faces change when they grin.
 - (E) A person’s face reflects his or her feelings.

PRACTICE TEST 4—Continued

39. Which of the following best describes the theme of the poem?
- I. To survive in a white world, African Americans must hide their true feelings.
 - II. African Americans are suffering but feel compelled to hide behind a pleasant exterior.
 - III. African Americans choose to deceive white people by wearing masks.
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) I, II, and III
40. Which of the following best describes the emotional state of the speaker?
- (A) Anguished
(B) Unhappy
(C) Troubled
(D) Distressed
(E) Angry
41. Which of the following is the dominant literary device in this poem?
- (A) Personification
(B) Simile
(C) Metaphor
(D) Apostrophe
(E) Conceit
42. In the title and in each of the three stanzas, why do you think the author chose to repeat the phrase “We wear the mask”?
- I. To add to the musicality of the poem
 - II. To underscore the suffering
 - III. To evoke an emotional response from the reader
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) II and III

PRACTICE TEST 4—Continued

Questions 43–50 refer to the following selection, written before the Civil War. Read the passage carefully and then choose the answers to the questions.

**From “Preface” to the 1855 Edition of
*Leaves of Grass***

Line America does not repel the past or what it has produced under its
forms or amid other politics or the idea of castes or the old religions
. . . accepts the lesson with calmness . . . is not so impatient as has
been supposed that the slough still sticks to opinions and manners
5 and literature while the life which served its requirements has passed
into the new life of the new forms . . . perceives that the corpse is
slowly borne from the eating and sleeping rooms of the house . . .
perceives that it waits a little while in the door . . . that it was fittest
for its days . . . that its action has descended to the stalwart and
10 well-shaped heir who approaches . . . and that he shall be fittest for
his days.

The Americans of all nations at any time upon the earth have
probably the fullest poetical nature. The United States themselves are
essentially the greatest poem. In the history of the earth hitherto the
15 largest and most stirring appear tame and orderly to their ampler
largeness and stir. Here at last is something in the doings of man that
corresponds with the broadcast doings of the day and night. Here is
not merely a nation but a teeming nation of nations. Here is action
untied from strings necessarily blind to particulars and details
20 magnificently moving in vast masses. Here is the hospitality which
forever indicates heroes. . . . Here are the roughs and beards and
space and ruggedness and nonchalance that the soul loves. Here the
performance disdaining the trivial unapproached in the tremendous
audacity of its crowds and groupings and the push of its perspective
25 spreads with crampless and flowing breadth and showers its prolific
and splendid extravagance. One sees it must indeed own the riches
of the summer and winter, and need never bankrupt while corn
grows from the ground or orchards drop apples or the bays contain
fish or men beget children upon women. . . .

—Walt Whitman

PRACTICE TEST 4—Continued

43. Which of the following statements best characterizes the theme of this passage?
- (A) A word picture of the majesty of the United States
 - (B) A merging of modern and former styles of poetry
 - (C) A prediction regarding the future of literature in the United States
 - (D) A discussion of the resources, populace, and poetry of the United States
 - (E) A poetic definition of the United States
44. Which of the following statements does not reflect Whitman's ideas?
- (A) The people of the United States have built a unique nation.
 - (B) The people of the United States must work day and night to ensure their prosperity.
 - (C) The United States is a country of vast riches—in people and nature.
 - (D) The United States is a nation in transition.
 - (E) The people of the United States have thrown off old ways.
45. Which of the following defines Whitman's style?
- I. Long, involved sentences
 - II. Alliteration
 - III. Parallel structure
- (A) I only
 - (B) II only
 - (C) I and II
 - (D) I and III
 - (E) I, II, and III
46. How does Whitman suggest that the past and the present are linked?
- (A) The past complicates the present.
 - (B) In the present, the past is viewed differently.
 - (C) The present is merely a mirror image of the past.
 - (D) The present can only be seen in the context of the past.
 - (E) The past nourishes and educates the present.
47. Whitman's use of the word "corpse" in line 6 employs what type of literary device?
- (A) Personification
 - (B) Metaphor
 - (C) Synecdoche
 - (D) Apostrophe
 - (E) Trope
48. Which is the best interpretation of the statement "the United States themselves are essentially the greatest poem," lines 13–14?
- (A) The United States produces the greatest volume of good poetry in the Western world.
 - (B) The United States consistently takes the lead in inventing new forms of poetry and prose.
 - (C) Americans display all the imaginative qualities found in good poetry.
 - (D) The nation's vibrancy, beauty, and diversity are poetic.
 - (E) The foundation of American literature is poetry.


GO ON TO THE NEXT PAGE

PRACTICE TEST 4—*Continued*

49. In the second paragraph, “here” is used to begin many sentences. What tone does that repetition create?
- (A) A musical, poetic sense
 - (B) A formal feeling
 - (C) Exuberance
 - (D) A sense of predictability and comfort
 - (E) A weighty, antiquated manner
50. The compound verb in the sentence beginning “Here the performance . . .” (lines 22–26) is
- (A) “push” (line 24) and “spreads” (line 25).
 - (B) “unapproached” (line 23) and “showers” (line 25).
 - (C) “spreads” (line 25) and “showers” (line 25).
 - (D) “unapproached” (line 23) and “disdaining” (line 23).
 - (E) “crowds” (line 24) and “showers” (line 25).

PRACTICE TEST 4—Continued

Questions 51–60 refer to the following poem, written during the New England Renaissance. Read the passage carefully and then choose the answers to the questions.

The Chambered Nautilus

- Line This is the ship of pearl, which, poets feign,
 Sails the unshadowed main—
 The venturous bark that flings
 On the sweet summer wind its purpled wings
 5 In gulfs enchanted, where the Siren sings,
 And coral reefs lie bare,
 Where the cold sea-maids rise to sun their streaming hair.
- Its webs of living gauze no more unfurl;
 Wrecked is the ship of pearl!
 10 And every chambered cell,
 Where its dim dreaming life was wont to dwell,
 As the frail tenant shaped his growing shell,
 Before thee lies revealed—
 Its irised ceiling rent, its sunless crypt unsealed!
- 15 Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 20 Built up its idle door,
 Stretched in his last-found home, and knew the old no more.
- Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn!
 25 From thy dead lips a clearer note is born
 Than ever Triton blew from wreathèd horn!
 While on mine ear it rings,
 Through the deep caves of thought I hear a voice that sings:
- Build thee more stately mansions, O my soul,
 30 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 35 Leaving thine outgrown shell by life's unresting sea!

—Oliver Wendell Holmes

GO ON TO THE NEXT PAGE 

PRACTICE TEST 4—Continued

51. What message does this poem convey?
- (A) It is important to keep growing throughout life.
 - (B) Study and appreciate creatures from nature.
 - (C) Build greater and more elegant edifices.
 - (D) Listen to that voice in the shell.
 - (E) Love all of God's creations, including human beings.
52. Which of the following best identifies the tone of this poem?
- (A) Admiring, fanciful
 - (B) Cynical, incisive
 - (C) Didactic, pedantic
 - (D) Impartial, candid
 - (E) Inspirational, spiritual
53. Oliver Wendell Holmes would agree with which of the following statements?
- I. All people have great potential.
 - II. All forms of being are united through a universal spirit.
 - III. The secrets of existence are dark and elusive.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
54. Why is the chambered nautilus appropriate for this poem's message?
- (A) The nautilus was highly prized for its beautiful shell, thus symbolizing the beauty of nature.
 - (B) The sea creature has died, as will all individuals.
 - (C) The nautilus is native to waters near the writer's home in New England.
 - (D) The clearly defined chambers mark the progress of the animal's growth.
 - (E) Holmes, a scientist as well as a writer, was particularly interested in marine animals.
55. Which of the following is an example of apostrophe?
- (A) "This is the ship of pearl" (line 1)
 - (B) "Before thee lies revealed" (line 13)
 - (C) "Child of the wandering sea" (line 23)
 - (D) "O my soul" (line 29)
 - (E) "Till thou at length art free" (line 34)
56. In lines 3 and 4, what does the word *bark* mean?
- (A) Flotsam
 - (B) A type of boat
 - (C) Foam caused by breakers
 - (D) Jetsam
 - (E) The animal-like sound of surf crashing on shore

PRACTICE TEST 4—Continued

57. As the speaker examines the shell, what does he imagine?
- (A) The seas of the world
 - (B) The nautilus's slow death
 - (C) The wonders of nature
 - (D) The voice of the divine creator speaking to him
 - (E) Places where the nautilus inhabited
58. What type of figure of speech is "frail tenant" in line 12?
- (A) Synecdoche
 - (B) Metaphor
 - (C) Trope
 - (D) Apostrophe
 - (E) Personification
59. What comparison does Holmes offer to illustrate the relationship of the growth of the nautilus to the development of human beings?
- (A) The voice urges the speaker to build more mansions.
 - (B) People's souls must overcome their constraints and expand until they command their own lives.
 - (C) The death of any creature, in this case the nautilus, is as important a loss as the death of a person.
 - (D) Even in death the marine creature speaks to the soul.
 - (E) The nautilus creates a new chamber every year; humans do not.
60. What are the two classical allusions found in this poem?
- (A) A rainbow and the sun god
 - (B) Enchanting sea nymphs and a Greek sea god
 - (C) A Jules Verne ship and a Greek sea god
 - (D) Holy scripture and enchanting sea nymphs
 - (E) A Greek god of the sea and Roman architecture

STOP

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. A	11. A	21. D	31. C	41. C	51. A
2. E	12. C	22. C	32. E	42. E	52. E
3. D	13. C	23. A	33. A	43. E	53. D
4. C	14. D	24. A	34. E	44. B	54. D
5. E	15. A	25. C	35. B	45. E	55. D
6. D	16. B	26. B	36. C	46. E	56. B
7. C	17. D	27. C	37. B	47. B	57. E
8. A	18. B	28. D	38. E	48. D	58. E
9. E	19. D	29. D	39. D	49. C	59. B
10. C	20. A	30. D	40. A	50. C	60. B

EXPLANATIONS

ANSWERS TO QUESTIONS 1–16

1. **The correct answer is (A).** This should be an easy question for you. Observe how many times the word *like* appears in the poem. Metaphors, choice (B), are present, but they do not predominate. An analogy, choice (C), compares two similar but different things and is not a predominant device here either. Choice (D), an allegory, is an extended narrative with a surface meaning and a deeper meaning, definitely not the case here. Choice (E), an allusion, a reference to another work or a famous figure, is not present in this work. Choice (A), simile, a comparison using the words *as* or *like*, is the dominant literary device used in this poem.
2. **The correct answer is (E).** Item I is true. The powerful, vivid opening simile, “like the wolf on the fold,” does indeed seize the reader’s attention. It is an especially forceful image given that sheep were the primary source of livelihood for many people at the time. Item II is also true. The author uses the simile to emphasize the surprise nature of the attack upon the innocent Hebrews. Item III is true, too. The image of the wolf is indeed a very powerful visual image, one that the reader can call up from experience or imagination. Choice (E) then is the correct answer because it encompasses all three items.

Test-Taking Strategy

Go back and check the passage; don't rely on what you think it says.

3. **The correct answer is (D).** Choice (A) is incorrect. Beautiful visual images are an effect of the figures of speech, but not the function. Choice (B) is wrong. Nothing in lines 3–6 suggests rapid movement. Choice (C) is wrong also. The simile in line 5 does compare the army to leaves, but that answer relates to only one of the three lines cited. For the same reason, choice (E), which relates only to line 3, does not answer the question either. The similes in lines 3–6 function together to emphasize the size—and power—of the Assyrian army, choice (D).
4. **The correct answer is (C).** Although Item I is a widely accepted statement, it is not the overall theme of this poem. Item II is not the primary theme, although it is implied in the poem. Item III best describes the main theme of this poem. You can rule out choices (A) and (D) because they both include item I, and you can rule out choices (B) and (E) because they include item II. Choice (C), containing only item III, is the answer.
5. **The correct answer is (E).** Remember the word *except* in the question stem. The one answer that is not *true* is *correct*. Read the poem carefully and then read *all* the answer choices. Which one doesn't fit? Choices (A), (B), (C), and (D) are stated or can be inferred. Choice (E) is neither stated nor can be inferred. The first sentence compares the Assyrians to a wolf, and by implication compares the Hebrews to sheep, but does not explain a relationship between the two that would further explain why the Assyrians attacked the Hebrews.
6. **The correct answer is (D).** You may have been misled by the reference to face in line 10, but there is nothing in the poem to indicate that the Assyrians lost their heads, so choice (A) is incorrect. “Melted like snow” (line 20) might make you think of choice (C), bleeding profusely, but that is a distracter, as is choice (E), struck down. If you remember your Latin prefixes, you know that “un” means not and may consider choice (B), bloody but unbowed, but it is another distracter. There is nothing in the poem that mentions blood, and the passage implies that the Assyrians are indeed brought low—dead. The answer is choice (D). Smote is the past tense of smite, which means to hit with force or strike hard. With the prefix “un,” it means the opposite.

Test-Taking Strategy

In answering a definitional question, always substitute the synonyms into the cited sentence and always read a few lines above and below the cited line.

ANSWERS TO QUESTIONS 7–16

Test-Taking Strategy

When all the answer choices seem to be correct, see if one may be the main idea or theme and the others, supporting details.

7. **The correct answer is (C).** Each of the five responses has an element of Twain's commentary in them. Therefore, you must choose the response that best sums up the main idea. Most of the selection links Lake Tahoe with improving health. The answer that best recognizes this identifies the recuperative powers of the area, choice (C). While choice (B) also relates to the healthfulness of the area, choice (C) more nearly restates the main idea of the selection. Choices (A) and (E) focus more on the beauty of the area. Choice (D) is neutral; it doesn't say what the "unique experience" is. It could be catching huge fish in the lake.
8. **The correct answer is (A).** Mark Twain does not have his speaker act as a teacher or an advocate. Choices (B), (C), and (E) propose one of these roles for the speaker. Although response (D) suggests a more indirect approach, it still speaks of modifying behavior—interesting readers. The simple answer of amusement and entertainment, choice (A), is the best response.
9. **The correct answer is (E).** If you do not readily see that Twain does not use many figures of sound, use the process of elimination. The author uses both specific details, choice (B), and local color, choice (A), to make his points. The speaker is also an ordinary person, choice (D), using common speech, choice (C).
10. **The correct answer is (C).** Considering the amount of exaggeration, it certainly is not realistic, choice (B). Neither does it have the characteristics of naturalism, choice (A), nor classicism, choice (D). This is not a romantic passage, choice (E), expressing great emotion or devotion. The focus of this passage is clearly on a specific area of the country, choice (C), regionalism.
11. **The correct answer is (A).** The correct answer can be determined by the process of elimination. Choice (A), folksy, is a possibility. Twain's diction is certainly not erudite, choice (E), and his style is not sophisticated, choice (B). Although he chooses words of common speech, he does so with care, eliminating choice (C). The passage is dynamic, certainly not rigid and static, ruling out choice (D). This leaves as the correct answer the first possibility, choice (A).

Test-Taking Strategy

Use the educated-guessing technique to help you determine the correct answer.

12. **The correct answer is (C).** It is important to put the question in context. The phrase represents a transitional point from Twain's listing of health benefits at Lake Tahoe to other approaches that were in vogue then. The reference to slowness shows that the author was indicating that it will take time for people to learn about something new and change, choice (C). Choices (A) and (D) have nothing to do with the selection. Choice (B) misreads the cited passage by saying there is nothing new while Twain simply says it takes a while for people to learn about new things—and then change. Choice (E) is a distracter, too. There is nothing in the selection about the difference between good and bad communication.
13. **The correct answer is (C).** As Mark Twain often does, he is making an exaggerated comparison to make his point. In this case, he is making the point that Lake Tahoe has significant rehabilitative powers, choice (C). Reviving a long-dead mummy is his way of using wit to drive home his point. There is no reference in the selection to the spiritual power of Lake Tahoe, so choice (A) can be eliminated. Choice (B) doesn't make sense in relation to a mummy. Choice (D), antiquity, and choice (E), arid climate, are distracters.
14. **The correct answer is (D).** A metaphor is a figure of speech in which one thing is referred to as another. Choice (D) matches that definition; Twain is equating a skeleton and a man with consumption who came to Lake Tahoe to die. Choice (B) is simply a statement describing the quality of the air around Lake Tahoe. In this case, the verb *is* is not a clue. Choice (A) is hyperbole, an exaggeration for humorous effect. It uses the elliptical *as* to compare the air around Tahoe to what angels breathe. Choice (C) is also a simile, using *like* rather than *as*. Choice (E) uses an allusion, the Egyptian mummy, to make the writer's point.
15. **The correct answer is (A).** Taken with the phrase "the air up there in the clouds," the reference to angels points directly to height as an element in this allusion. Because angels are said to be "up" in the heavens, altitude, choice (A), is the correct answer. Choice (B), the heavenly scent of the pines, and choice (E), the heavens, are distracters. Choice (C), moisture, and choice (D), cold, have nothing to do with angels.

Test-Taking Strategy

When a question asks you about the meaning of a line or phrase, reread the sentences before and after the citation so you fully understand the context.

16. **The correct answer is (B).** The identification of the correct answer requires you to make an inference about the feelings of the author. It is clear from Twain's comments that he has a positive feeling for the area. Only choices (A) and (B) have this connotation, but Twain writes about supposed incidents in an amusing manner, not the area and its inhabitants. In addition, the speaker, his friends, and the skeleton-like man are visitors, not inhabitants. This leaves choice (B) as the correct answer. Choice (C), the cold, is a passing reference in line 1. Choices (D) and (E) are not supported by the passage.

ANSWERS TO QUESTIONS 17–24

17. **The correct answer is (D).** Never assume that the speaker is the poet, so eliminate choice (A). Unless a work of literature is telling or instructing the audience directly, “you” should not be considered the reader, so discard choices (C) and (E). It is illogical to think that a friend of the poet, choice (B), is the speaker, because the poem seems very personal. The speaker loves the person to whom the poem is addressed, making choice (D) the best response.
18. **The correct answer is (B).** You can discard choice (E) because bloodshed has virtually nothing to do with the subject of the poem. Eliminate choice (C), because it is not love that is eternal, but the memory of the beloved. Choices (A), (D), and (E) paraphrase lines in the poem and illustrate the writer's point—the memory of the loved one will endure forever through the poem, choice (B).
19. **The correct answer is (D).** The speaker states that the poem and the memory of the lover enshrined in the poem will survive longer than buildings and other material things, choice (D). Choice (A), a writer's work outliving the creator, supports choice (D). Choice (B) is illogical. It is the memory of the beloved, not love, choice (C), that is timeless. While choice (E), the destructiveness of war, is true, it is not the primary theme of the sonnet.
20. **The correct answer is (A).** A quick scan of the poem will give you the answer. The poet refers to death, choice (B), in line 9. Time, choice (C), is mentioned in line 4. The poem alludes to war, choice (D), in line 7. The phrase “all-oblivious enmity” in line 9 means callous loathing, choice (E). That leaves choice (A), rancorous forgetfulness, as the correct answer because this is a *not/except* question, so you are looking for the answer choice that is not present among the responses.

Test-Taking Strategy

When a question asks you to identify a theme, a quick paraphrase of the poem will point you in the right direction.

Test-Taking Strategy

Never assume that the speaker is the poet or writer.

21. **The correct answer is (D).** A glance at the poem gives you this answer. The poet writes about Judgment Day, item I, in line 13 and about Mars, the god of war, item II, in line 7. There is no mention of the goddess of love, item III. The answer that includes items I and II is choice (D).
22. **The correct answer is (C).** Lines 7 and 8 restate the idea in line 2 that the poem will endure through time, choice (C). Choice (A) is illogical because there is no mystical content. Although Doomsday, choice (B), is mentioned in the poem, that mention does not occur in these lines. War, choice (D), is the image used in the clause, but there is a deeper meaning. You do not know if Shakespeare is the speaker, and the speaker does not fear his beloved's death, eliminating choice (E).
23. **The correct answer is (A).** This question is challenging because several of the choices make sense. You must choose the response that most accurately defines the imagery—careless, licentious time will soil or dirty physical things. Choice (B) is too literal a reading of the line. Choices (C), (D), and (E) are true statements, but not in the context of the line you are asked about.
24. **The correct answer is (A).** Test questions have consistency. If you look for it in this set of questions about “Sonnet 55,” you recognize that the message of the poem is that the poem will outlive material things, even death. Choices (B) and (C) are not addressed in the couplet. Choice (D) may be true, but it is not the point of the poem. Choice (E) is irrelevant.

ANSWERS TO QUESTIONS 25–36

Test-Taking Strategy

For tiered or multistep questions, decide which item or items are correct. Then determine which answer choice corresponds to that item or items.

25. **The correct answer is (C).** Read the first paragraph again carefully for content. It does not tell you *why* the author penned *Frankenstein*, item I. On a quick reading of the second sentence you may think that Shelley is talking about the Introduction, but she is actually talking about answering why she wrote *Frankenstein*. Therefore, item II can be ruled out. The entire selection answers that question. The first sentence of the paragraph gives you the impetus for the writing of this selection, making only item III true. Choice (C), then, is the right answer.

26. **The correct answer is (B).** Read the passage as a whole to get the tone, or how the author feels toward her subject. Apply each of the answers and determine which word does not fit, because this is a *not* question. The overall tone is a bit dark, choice (A), which the reader can infer from the subject and diction. The author is being introspective, choice (C), and is sharing with the reader her personal experiences in writing the novel, choice (D), and the accompanying emotions, choice (E). That leaves choice (B), chilling. Although the author tells how she came to write a very chilling tale, the tone of this selection itself is not frightening. Choice (B) is the exception, and thus the correct answer.
27. **The correct answer is (C).** This is one of those questions that may seem too easy, but a rereading of the final paragraph will show you that the easy answer, choice (C), her husband, is the correct answer. To be sure, read the paragraph above it and you will find a mention of him, Shelley. Choices (A), (D), and (E) are distracters. On a quick scan of the last paragraph, you might select choice (B), Frankenstein, but that would be a misreading and a jump to a conclusion.
28. **The correct answer is (D).** Choice (A), argument, and choice (E), persuasion, are easily eliminated. No premises are asserted and no conclusions are drawn, nor is the reader being persuaded to do anything. Choice (B), exposition, is incorrect, although you might find it tempting for a moment, because expositions tell or explain the what, why, and how of things. Choice (C), description, is easily ruled out because the author's purpose is not to describe something real or imagined, although there are a number of vivid descriptions in the passage. This selection is a narrative, choice (D), in that it tells the story of how the author came to write her famous work, *Frankenstein*.
29. **The correct answer is (D).** Item I is true, as is stated clearly in paragraph 4. Item II is true also, as stated in paragraph 5. Item III is neither stated nor implied in the passage. All you know is that Mary Shelley has been asked to write an introduction. Choice (D) is correct because it includes items I and II.
30. **The correct answer is (D).** A scan of the text to find the cited lines will tell you that choice (D) is the correct answer. Choices (A), (B), (C), and (E) all refer to Frankenstein. Choice (D), "stupendous mechanism," refers to the work of the Creator.

Test-Taking Strategy

Highlight by circling, bracketing, or underlining the key words in the questions.

Test-Taking Strategy

For not/except questions, ask yourself if an answer is correct within the context of the selection. If it is, cross it off and go on to the next answer.

31. **The correct answer is (C).** The passage is filled with vibrant language, choice (A), which draws the reader in and provides many powerful sensory images, choice (E). Choice (B), sophisticated diction, is obvious in the author's word choice. Choice (D), dialogue, is also found within the selection. Choice (C), then, is the exception. The narrator is anything but objective; in fact, this piece is written from a very personal view.
32. **The correct answer is (E).** Read the paragraph carefully. Choices (A), (B), (C), and (D) are implied or stated in the paragraph. Choice (E) cannot be inferred until later in the passage. Choice (E), then, is the exception and the right answer. If you sat puzzled over this question and set of answers, read the question stem, the paragraph, and choice (E) again. Hint: Don't rely on what you think the passage says or implies. Go back to the text and reread it before you choose an answer.
33. **The correct answer is (A).** Choice (B) is incorrect because a corpse was a once-animate object, not a nonhuman one. It is also incorrect because *galvanism* is a noun and choice (B) defines a verb. Choices (C) and (D) are also verb definitions, although both are correct definitions of *galvanize*, but not *galvanism*. Choice (E), convulsive, may be a side-effect of galvanism, but not the correct answer.
34. **The correct answer is (E).** Item I is incorrect. Nothing in the seventh paragraph implies that there is danger in theories. Item II is supported by the text. Item III is implied in the passage. Choice (E), then, is the right answer because it includes both items II and III.
35. **The correct answer is (B).** Choice (C) must be ruled out immediately. It might be true, but there is no support for this inference in the passage. Choice (E) seems to be the opposite of what occurred, since mention is made of the friends reading and talking together. Choices (A) and (D) are probably true, but the key word in the question is *significance*. With that in mind, only choice (B) answers the question correctly.
36. **The correct answer is (C).** Read the paragraph again carefully. The dominant sensory images are visual—"pale student . . . kneeling," "phantasm of a man," "show signs of life," "yellow, watery eyes," and so on. Choice (C) is the right answer.

Test-Taking Strategy

Highlight the key words in question stems by circling, bracketing, or underlining.

ANSWERS TO QUESTIONS 37–42

37. **The correct answer is (B).** This is an *except* question. Read the poem several times to determine how the title relates to each of the choices. Which one can you rule out? The theme of the poem is not about wearing the mask. The theme is about suffering and its concealment, making choice (B) the correct answer. Don't confuse main idea and theme. The main idea is what the poem is about more or less literally; the theme is the "message" of the poem.
38. **The correct answer is (E).** Choice (A) is a maxim that many people believe to be true; however, it relates to only one of Dunbar's images, so it can be eliminated. Choice (B) is true but irrelevant as is choice (D). That leaves choices (C) and (E). Choice (E) is the better reason because it explains why Dunbar may have chosen the images. Choice (C) relates the images to a specific expression.
39. **The correct answer is (D).** The theme is the central idea or the message in a poem. Item I is supported by lines in all three stanzas. Item II is also true, as the reader learns in the first stanza. Item III is not true. That response is not stated or implied anywhere in the poem, and the mask is not meant literally. Only choice (D) includes both items I and II and is the correct answer.
40. **The correct answer is (A).** Examine each of these words for meaning, connotation, and nuance. Choice (B), unhappy, and choice (C), troubled, are a little bit true, but not intense enough to describe the speaker's emotional state. Distressed, choice (D), is also a little too mild an adjective for this poem. Undoubtedly the oppressed people are very angry, but that emotion is not expressed in this poem, ruling out choice (E). Only choice (A), anguished, most truly expresses the intensity and the depth of the pain felt by the speaker.
41. **The correct answer is (C).** Personification, choice (A), is the attribution of human qualities to a nonhuman object. This device is not present, ruling out choice (A). A simile, choice (B), is a comparison using the words *like* or *as*. Rule out choice (B) as not in evidence. An apostrophe, choice (D), is a device of calling out to an imaginary, dead, or absent person, also not present, so eliminate choice (D). Choice (E), a conceit, is an elaborate figure of speech in which two seemingly different things or situations are compared. Rule it out. Only choice (C), a metaphor, answers the question correctly.

42. **The correct answer is (E).** Item I is wrong. This is not a musical poem. Item II is true. The need to mask one's true feelings is one of the main ideas in the poem, so repetition serves to emphasize that. Item III is also true. Repetition is also used to evoke certain kinds of responses from the reader, in this case, an emotional one. Choice (E) includes both items II and III and is, therefore, the correct answer.

ANSWERS TO QUESTIONS 43–50

43. **The correct answer is (E).** While the selection does touch on the majesty of the United States, choice (A), this is not the main focus. The past and the present are discussed, but not in terms of literature, so choice (B) is eliminated. Nothing is said about the future of poetry, so discard choice (C). Choice (D) has nothing to do with the passage. The selection describes the United States in a poetic style, choice (E).
44. **The correct answer is (B).** You can infer as correct choices (A), (C), (D), and (E). Although Whitman mentions in line 17 the phrase “day and night,” choice (B), it is in reference to how widely the influence of the United States spreads, not to how hard people have to work.
45. **The correct answer is (E).** A scan of the passage will lead you to the answer. You will find many lengthy, complicated sentences, item I; alliteration, item II, in the first and second paragraphs; and parallel structures, item III, throughout. The response that includes all these elements is choice (E).
46. **The correct answer is (E).** Whitman suggests that the people of the United States accept the lesson of the past with calmness. The past informs and educates the present, choice (E). Choice (D) has a subtle implication that the past is always with us, while Whitman suggests that the past nurtures the present for a time and then disappears. Choices (A), (B), and (C) are incorrect restatements of the passage's theme.

Test-Taking Strategy

Read all answer choices before making your selection. If you jump too quickly to an answer, you may miss a word or a nuance and choose the wrong response.

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

47. **The correct answer is (B).** Whitman uses *corpse* to symbolize the past. Personification, choice (A), gives human characteristics to nonhuman things, including concepts, but in this instance, metaphor is a more accurate identification of how Whitman uses the figure of speech in context. A metaphor, choice (B), states that something is something else. A synecdoche, choice (C), occurs when writers use a part of the whole to stand for the whole. An apostrophe, choice (D), occurs when someone, some abstract quality, or some nonexistent personage is directly addressed as though present. A trope, choice (E), involves a turn or change of sense—the use of a word in a sense other than the literal.
48. **The correct answer is (D).** Whitman states that the nation is a poem. The only answer that indicates the same thing is choice (D), the nation is poetic. While choices (A), (B), and (E) mention aspects of poetry, they do not indicate that the United States itself is that poem. Don't be confused by choice (C). While it is an accurate statement about how Whitman views the American people, the question asks about the United States, not the population.
49. **The correct answer is (C).** The tone of this paragraph is neither formal, choice (B), nor old-fashioned, choice (E). One might argue that the repetition is stylistically poetic, choice (A); however, the passage is strong and powerful, not musical. Choice (D) is not an accurate reading of the paragraph. Only choice (C), exuberant, is an appropriate descriptor for the excerpt.
50. **The correct answer is (C).** This is a very complex sentence, but you can eliminate choices (A), (B), and (D) because a compound verb has the same tenses for both or all verbs. *Crowds* and *showers* in choice (E) could be nouns or verbs, but in this sentence, *crowds* is a noun, the object of the preposition *of*.

Test-Taking Strategy

If you become pressed for time, go through selections and answer definitional or parts-of-speech questions like this one, but always refer to the cited lines before you choose an answer.

ANSWERS TO QUESTIONS 51–60

Test-Taking Strategy

All parts of a response must be valid to make it the correct answer.

51. **The correct answer is (A).** This question demonstrates the importance of identifying a poem's theme; message is another way of saying theme. Holmes in the poem is speaking of the continuous intellectual and spiritual growth of an individual throughout the person's life. Only choice (A) reflects that idea. Choices (B) and (E) are irrelevant to the poem. Choices (C) and (D) are too literal.

52. **The correct answer is (E).** The poem has an admiring quality in its description of the work of the nautilus, but it is not fanciful, choice (A). Likewise, the poem could be considered sincere, but since it is admiring, that rules out impartial, choice (D). The overall feeling a reader receives from this poem is not one of alienation or incisiveness, choice (B), nor is the tone didactic and pedantic, choice (C). The tone is both inspirational and spiritual, choice (E).

53. **The correct answer is (D).** Holmes' deep faith in human potential is reflected in the theme, restated in item I. Item II mirrors the strong connection he sees between the nautilus and human beings. This poem contains a sense of optimism that contradicts item III. Choice (D) is the response that includes items I and II, but not item III.

Test-Taking Strategy

Look for consistency among similar questions.

54. **The correct answer is (D).** An understanding of the theme, question 51, will lead you to the correct response for this question. The poet selected the nautilus because its shell, with its many compartments, makes his point that we should strive to improve, choice (D). While choices (A), (C), and (E) may all be true, they are irrelevant to the poem's theme. Choice (B) is closer to the idea of the poem, but it is not reflective of the theme.

55. **The correct answer is (D).** Apostrophe is the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction either to begin a poem or to make a dramatic break in thought within a poem. Choice (D), "O my soul," fulfills the last part of the definition. Holmes personifies the abstract soul and calls on it to grow to greater fullness. Do not let choices (B) and (E) confuse you because they contain second person pronouns. Choice (A) is a metaphor. In choice (C), *child* is in apposition with the second person pronoun, *thee*, in line 22, but is not an example of apostrophe.

Test-Taking Strategy

Always read around a citation in order to understand the context.

Review Strategy

See A Quick Review of Literary Terms, chapter 4.

56. **The correct answer is (B).** Do not get caught choosing a simple definition like the animal-like sound of the surf, choice (E). If you read the surrounding lines, you will see a parallel reference to a ship and purple wings, possibly sails. Then eliminate answers by substituting the answer choices until you can select the one that makes the most sense. Flotsam, choice (A), is the wreckage of a ship or odds and ends in the water. Choice (D), jetsam, is equipment or cargo tossed overboard when a ship is in danger. Choice (C) has merit, but foam does not have wings.
57. **The correct answer is (E).** You can find the answer to the question in the first stanza. Initially you may have felt that all the answers related to the subject. A careful reading, however, will show you that the poet does not address the information in choices (B) and (D) in this stanza. Choice (A) is irrelevant to the stanza and the poem. Choice (C) may still seem like a good response, but choice (E) is a more accurate statement than a reference to nature in general, choice (C).
58. **The correct answer is (E).** The poet asks his audience to picture the actions of the nautilus as if it were human. This is personification, choice (E). A synecdoche, choice (A), occurs when writers use a part of the whole to signify the whole or vice versa. A metaphor, choice (B), states that something is something else. A trope, choice (C), involves a turn or change of sense—the use of a word in a sense other than the literal. An apostrophe, choice (D), occurs when someone, some abstract quality, or some nonexistent personage is directly addressed as though present.
59. **The correct answer is (B).** This question is another case where an understanding of the poem's theme will guide you to the correct response. Notice that this is true even if you do not recall the specific reference in the question (lines 34–35). The only response consistent with the theme is choice (B). Choices (C) and (E) are not relevant to the question. Choice (A) is too literal a reading, and choice (D) is too interpretative.
60. **The correct answer is (B).** The poet alludes to Sirens, who are sea nymphs, and Triton, a Greek sea god, choice (B). These are both classical allusions. Do not be tricked by choice (C), which contains the ship *Nautilus* from Jules Verne's novel *20,000 Leagues Under the Sea*. Although an allusion, it is not considered a classical allusion. Choice (A), a rainbow and the sun god; choice (D), the scriptures; and choice (E), architecture, are not mentioned in the poem.

Practice Test 5

ANSWER SHEET

Leave any unused
answer spaces blank.

		Test Code										Subject Test (print)																	
		V	1	2	3	4	5	6	7	8	9																		
		W	1	2	3	4	5	6	7	8	9																		
		X	1	2	3	4	5	Y	A	B	C	D	E	FOR ETS USE ONLY	R/C	W/S1	FS/S2	CS/S3	WS										
		Q	1	2	3	4	5	6	7	8	9																		
1	A	B	C	D	E	21	A	B	C	D	E	41	A	B	C	D	E	61	A	B	C	D	E	81	A	B	C	D	E
2	A	B	C	D	E	22	A	B	C	D	E	42	A	B	C	D	E	62	A	B	C	D	E	82	A	B	C	D	E
3	A	B	C	D	E	23	A	B	C	D	E	43	A	B	C	D	E	63	A	B	C	D	E	83	A	B	C	D	E
4	A	B	C	D	E	24	A	B	C	D	E	44	A	B	C	D	E	64	A	B	C	D	E	84	A	B	C	D	E
5	A	B	C	D	E	25	A	B	C	D	E	45	A	B	C	D	E	65	A	B	C	D	E	85	A	B	C	D	E
6	A	B	C	D	E	26	A	B	C	D	E	46	A	B	C	D	E	66	A	B	C	D	E	86	A	B	C	D	E
7	A	B	C	D	E	27	A	B	C	D	E	47	A	B	C	D	E	67	A	B	C	D	E	87	A	B	C	D	E
8	A	B	C	D	E	28	A	B	C	D	E	48	A	B	C	D	E	68	A	B	C	D	E	88	A	B	C	D	E
9	A	B	C	D	E	29	A	B	C	D	E	49	A	B	C	D	E	69	A	B	C	D	E	89	A	B	C	D	E
10	A	B	C	D	E	30	A	B	C	D	E	50	A	B	C	D	E	70	A	B	C	D	E	90	A	B	C	D	E
11	A	B	C	D	E	31	A	B	C	D	E	51	A	B	C	D	E	71	A	B	C	D	E	91	A	B	C	D	E
12	A	B	C	D	E	32	A	B	C	D	E	52	A	B	C	D	E	72	A	B	C	D	E	92	A	B	C	D	E
13	A	B	C	D	E	33	A	B	C	D	E	53	A	B	C	D	E	73	A	B	C	D	E	93	A	B	C	D	E
14	A	B	C	D	E	34	A	B	C	D	E	54	A	B	C	D	E	74	A	B	C	D	E	94	A	B	C	D	E
15	A	B	C	D	E	35	A	B	C	D	E	55	A	B	C	D	E	75	A	B	C	D	E	95	A	B	C	D	E
16	A	B	C	D	E	36	A	B	C	D	E	56	A	B	C	D	E	76	A	B	C	D	E	96	A	B	C	D	E
17	A	B	C	D	E	37	A	B	C	D	E	57	A	B	C	D	E	77	A	B	C	D	E	97	A	B	C	D	E
18	A	B	C	D	E	38	A	B	C	D	E	58	A	B	C	D	E	78	A	B	C	D	E	98	A	B	C	D	E
19	A	B	C	D	E	39	A	B	C	D	E	59	A	B	C	D	E	79	A	B	C	D	E	99	A	B	C	D	E
20	A	B	C	D	E	40	A	B	C	D	E	60	A	B	C	D	E	80	A	B	C	D	E	100	A	B	C	D	E

PRACTICE TEST 5

While you have taken many standardized tests and know to blacken completely the ovals on the answer sheets and to erase completely any errors, the instructions for the SAT II: Literature Test differ in an important way from the directions for other standardized tests. You need to indicate on the answer key which test you are taking. The instructions on the answer sheet will tell you to fill out the top portion of the answer sheet exactly as shown.

1. Print LITERATURE on the line under the words *Subject Test (print)*.
2. In the shaded box labeled *Test Code* fill in four ovals:
 - Fill in oval 3 in the row labeled V.
 - Fill in oval 1 in the row labeled W.
 - Fill in oval 1 in the row labeled X.
 - Fill in oval D in the row labeled Y.
 - Leave the ovals in row Q blank.

Test Code										Subject Test (print)		
V	1	2	3	4	5	6	7	8	9	LITERATURE		
W	1	2	3	4	5	6	7	8	9			
X	1	2	3	4	5	Y	A	B	C		D	E
Q	1	2	3	4	5	6	7	8	9			

There are two additional questions that you will be asked to answer. One is “How many semesters of courses based mainly on English literature have you taken from grade 10 to the present?” The other question lists course content and asks you to mark those statements that apply to the courses you have taken. You will be told which ovals to fill in for each question. The College Board is collecting statistical information. If you choose to answer, you will use the key that is provided and blacken the appropriate ovals in row Q. You may also choose not to answer, and that will not affect your grade.

When everyone has completed filling in this portion of the answer sheet, the supervisor will tell you to turn the page and begin. The answer sheet has 100 numbered ovals, but there are only approximately 60 multiple-choice questions on the test, so be sure to use only ovals 1 to 60 (or however many questions there are) to record your answers.

PRACTICE TEST 5—*Continued*

Directions: This test consists of selections of literature and questions on their content, style, and form. After you have read each passage, choose the answer that best answers the question and fill in the appropriate oval on the answer sheet.

Note: Read each question carefully, paying particular attention to those that contain the words **not**, **least**, or **except**.

Questions 1–9 refer to the following selection from an account of the discovery of the tomb of Ramses II in the late nineteenth century. Read the passage carefully and then choose the answers to the questions.

From “Finding the Pharaoh”

- Line Plunging on ahead of my guide, I came to the chamber . . . , and there, standing against the walls or here lying on the floor, I found even a greater number of mummy-cases of stupendous size and weight.
- 5 Their gold coverings and their polished surfaces so plainly reflected my own excited visage that it seemed as though I was looking into the faces of my own ancestors. The gilt face on the coffin of the amiable Queen Nofretari* seemed to smile upon me like an old acquaintance.
- 10 I took in the situation quickly, with a gasp, and hurried to the open air lest I should be overcome and the glorious prize still unrevealed be lost to science.
- It was almost sunset then. Already the odor which arose from the tomb had cajoled a troupe of slinking jackals to the neighborhood, and the howl of hyenas was heard not far distant. A long line of vultures sat upon the highest pinnacles of the cliffs near by, ready for their hateful work.
- 15 The valley was as still as death. Nearly the whole of the night was occupied in hiring men to help remove the precious relics from their hiding-place. There was but little sleep in Luxor that night. Early the next morning three hundred Arabs were employed under my direction One by one the coffins were hoisted to the surface, were securely sewed up in sail-cloth and matting, and then were carried across the plain of Thebes to the steamers awaiting them at
- 20 Luxor.

—Emil Brugsch Bey

*The wife of Ramses II.

PRACTICE TEST 5—Continued

1. What is the best meaning of the word “amiable” in the phrase “The gilt face on the coffin of the amiable Queen Nofretari” (lines 7–8)?
 - (A) Friendly
 - (B) Lovable
 - (C) Pleasant
 - (D) Kindly
 - (E) Genial
2. How is the selection organized?
 - (A) The passage is organized spatially.
 - (B) The writer uses developmental order.
 - (C) A chronological development is used.
 - (D) The selection makes use of order of importance.
 - (E) The writer employs comparison and contrast.
3. Which of the following stylistic devices does the writer employ to convey his excitement about his discovery?
 - I. Specific descriptors
 - II. Vivid details
 - III. Figurative language
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
4. Identify the mode of discourse of this passage.
 - (A) Exposition
 - (B) Argument
 - (C) Persuasion
 - (D) Narration
 - (E) Description
5. Which of the following best identifies the purpose of the fourth paragraph in relation to the passage as a whole?
 - (A) To describe the scent of death
 - (B) To describe the physical setting
 - (C) To describe the emotional tone
 - (D) To describe the local animals
 - (E) To describe the sunset in Egypt
6. In the second paragraph, the writer enhances the description of his experience with
 - I. imagery.
 - II. parallelism.
 - III. personification.
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III
7. How does the point of view affect the passage?
 - (A) The point of view contributes to validity and authenticity.
 - (B) The selection seems more personal.
 - (C) The point of view establishes provenance.
 - (D) It suggests an interest in archaeology.
 - (E) The writer employs the first-person to supply motivation for the adventure.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 5—*Continued*

8. The sentence beginning “I took in the situation quickly . . .” (lines 10–11) in the third paragraph implies that the speaker may be stunned by
- (A) the importance of his discovery.
 - (B) the lack of fresh air in the chamber.
 - (C) his own excitement.
 - (D) the stench of the atmosphere within the burial chamber.
 - (E) the magnificence of the sarcophagi.
9. Identify the writer’s technique used in the phrase “the howl of hyenas.”
- (A) Allusion
 - (B) Simile
 - (C) Conceit
 - (D) Metaphor
 - (E) Alliteration

PRACTICE TEST 5—Continued

Questions 10–16 refer to the following poem. Read the passage carefully and then choose the answers to the questions.

There's a certain Slant of light

- Line There's a certain Slant of light,
 Winter Afternoons—
 That oppresses, like the Heft
 Of Cathedral Tunes—
- 5 Heavenly Hurt, it gives us—
 We can find no scar,
 But internal difference
 Where the Meanings, are—
- None may teach it—Any—
- 10 'Tis the Seal Despair—
 An imperial affliction
 Sent us of the Air—
- When it comes, the Landscape listens—
 Shadows—hold their breath—
- 15 When it goes, 'tis like the Distance
 On the look of Death—
- Emily Dickinson

10. Which of the following is an example of personification?
- (A) “like the Heft/Of Cathedral Tunes—” (lines 3 and 4)
 (B) “Slant of light . . . That oppresses” (lines 1 and 3)
 (C) “None may teach it” (line 9)
 (D) “Shadows—hold their breath—.” (line 14)
 (E) “On the look of Death—” (line 16)
11. Which of the following best describes the mood set by the author in the first stanza?
- (A) Gothic
 (B) Depressing
 (C) Desolate
 (D) Hopeless
 (E) Informative
12. In the second stanza, the phrase “Heavenly Hurt” (line 5) is an example of a(an)
- (A) paradox.
 (B) allusion.
 (C) conceit.
 (D) inversion.
 (E) personification.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 5—*Continued*

13. Which of the following elements of style is not found in this poem?
- (A) Grammatical irregularities
 - (B) Unconventional punctuation
 - (C) Eccentric capitalization
 - (D) Classical rhyme schemes
 - (E) Figurative language
14. What is the poet's attitude toward the subject, despair?
- I. No one can be taught how to deal with it.
 - II. It comes and goes of its own volition.
 - III. It comes from somewhere out there, on high.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) I, II, and III
15. The poem as a whole implies that there is a connection between the weather and
- (A) depression.
 - (B) mortality.
 - (C) physical environment.
 - (D) health.
 - (E) internal thoughts.
16. What does the subject of the poem suggest about the author?
- I. She is no stranger to depression.
 - II. She sees a connection between despair and an awareness of human mortality.
 - III. She believes that winter is a depressing time.
- (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II
 - (E) II and III

PRACTICE TEST 5—Continued

Questions 17–26 refer to the following passage, written in eighteenth-century England. Read the passage carefully and then choose the answers to the questions.

From *A Vindication of the Rights of Women*

Line It is difficult for us purblind* mortals to say to what height human
discoveries and improvements may arrive when the gloom of despo-
tism subsides, which makes us stumble at every step; but, when
mortality shall be settled on a more solid basis, then, without being
5 gifted with a prophetic spirit, I will venture to predict that woman
will be either the friend or slave of man. We shall not, as at present,
doubt whether she is a moral agent, or the link which unites man
with brutes. But, should it then appear, that like the brutes they were
principally created for the use of man, he will let them patiently bite
10 the bridle, and not mock them with empty praise; or, should their
rationality be proved, he will not impede their improvement merely
to gratify his sensual appetites. He will not, with all the graces of
rhetoric, advise them to submit implicitly their understanding to the
guidance of man. He will not, when he treats of the education of
15 women, assert that they ought never to have the free use of reason,
nor would he recommend cunning and dissimulation to beings who
are acquiring, in like manner as himself, the virtues of humanity.

Surely there can be but one rule of right, if morality has an
eternal foundation, and whoever sacrifices virtue, strictly so called, to
20 present convenience, or whose *duty* it is to act in such a manner,
lives only for the passing day, and cannot be an accountable creature.

The poet then should have dropped his sneer when he says

If weak women go astray,
The stars are more in fault than they.

25 For that they are bound by the adamantine chain of destiny is
most certain, if it be proved that they are never to exercise their own
reason, never to be independent, never to rise above opinion, or to
feel the dignity of a rational will that only bows to God, and often
forgets that the universe contains any being but itself and the model
30 of perfection to which its ardent gaze is turned, to adore attributes
that, softened into virtues, may be imitated in kind, though the
degree overwhelms the enraptured mind.

If, I say, for I would not impress by declamation when Reason
offers her sober light, if they be really capable of acting like rational
35 creatures, let them not be treated like slaves; or, like brutes who are

* lacking in vision and understanding

GO ON TO THE NEXT PAGE 

PRACTICE TEST 5—*Continued*

dependent on the reason of man, when they associate with him; but cultivate their minds, give them the salutary, sublime curb of principle, and let them attain conscious dignity by feeling themselves only dependent on God. Teach them, in common with man, to submit to
 40 necessity, instead of giving, to render them more pleasing, a sex to morals.

Further, should experience prove that they cannot attain the same degree of strength of mind, perseverance, and fortitude, let their virtues be the same in kind; though they may vainly struggle for
 45 the same degree; and the superiority of man will be equally clear, if not clearer; and truth, as it is a simple principle, which admits of no modification, would be common to both. Nay. The order of society as it is at present regulated would not be inverted, for woman would then only have the rank that reason assigned her, and arts could not
 50 be practised to bring the balance even. Much less to turn it.

These may be termed Utopian dreams. Thanks to that Being who impressed them on my soul, and gave me sufficient strength of mind to dare to exert my own reason, till, becoming dependent only on him for support of my virtue, I view, with indignation, the mistaken
 55 notions that enslave my sex.

I love man as my fellow; but his sceptre, real, or usurped, extends not to me, unless the reason of an individual demands my homage; and even then the submission is to reason, and not to man. In fact, the conduct of an accountable being must be regulated by the
 60 operations of its own reason; or on what foundations rests the throne of God?

It appears to me necessary to dwell on these obvious truths, because females have been insulated, as it were; and, while they have been stripped of the virtues that should clothe humanity, they have
 65 been decked with artificial graces that enable them to exercise a short-lived tyranny. Love, in their bosoms, taking place of every nobler passion, their sole ambition is to be fair, to raise emotion instead of inspiring respect; and this ignoble desire, like the servility in absolute monarchies, destroys all strength of character. Liberty is
 70 the mother of virtue, and if women be, by their very constitution, slaves, and not allowed to breathe the sharp invigorating air of freedom, they must ever languish like exotics, and be reckoned beautiful flaws in nature.

—Mary Wollstonecraft

PRACTICE TEST 5—Continued

17. In the sentence beginning “ For that they are bound by the adamantine chain . . . ” (lines 25–32), what is the meaning of “adamantine?”
- (A) Self-imposed
 - (B) Fragile
 - (C) Extensive
 - (D) Elastic
 - (E) Unyielding
18. In the seventh paragraph, “Utopian dreams” (line 51) is an example of
- (A) an allegory.
 - (B) an allusion.
 - (C) an aphorism.
 - (D) a conundrum.
 - (E) a synecdoche.
19. Which of the following is an important assertion of Wollstonecraft in this selection?
- (A) Women are more independent than men.
 - (B) Women are emotionally stronger than men.
 - (C) Men are inferior to women intellectually.
 - (D) Women provide more stability to a society than do men.
 - (E) Women should have the same education as men.
20. Which of the following statements best expresses the writer’s sentiments in this selection?
- (A) Men and women shall understand and respect each other.
 - (B) The life of women is terribly unjust and unreasonable.
 - (C) Women were born to be helpmates to men.
 - (D) God created women for men’s pleasure.
 - (E) The future for women is hopeful and bright.
21. The author would probably agree with which of the following statements?
- (A) Women must develop their rational powers to the fullest extent.
 - (B) Women need to follow men’s lead and be more like them.
 - (C) Women must develop their intuitive powers more fully.
 - (D) Women’s lot in life cannot change without the help of men.
 - (E) Women must break their chains and enter business and politics.

PRACTICE TEST 5—Continued

22. All of the following are elements of opposition Wollstonecraft uses to develop her argument EXCEPT
- (A) “woman will be either the friend or slave of man” (lines 5–6).
 - (B) “whether she is a moral agent, or the link which unites man with brutes” (lines 7–8).
 - (C) “whoever . . . lives only for the passing day, and cannot be an accountable creature.” (line 19–20).
 - (D) “if they be really capable of acting like rational creatures, let them not be treated like slaves” (lines 34–35).
 - (E) “Teach them, in common with man, to submit to necessity, instead of giving . . .” (lines 39–40).
23. The author would agree with which of the following statements?
- (A) Women are by nature more virtuous than men.
 - (B) Because men are the breadwinners, they deserve the better education.
 - (C) If women are not given opportunities to grow and learn, all of society is diminished.
 - (D) Women are flighty creatures who live in a fantasy world of their imaginations.
 - (E) Children should be educated so that they are not deceitful.
24. The tone of this selection can best be described as
- (A) subtly persuasive.
 - (B) optimistic and uplifting.
 - (C) appealing to reason, convincing.
 - (D) argumentative and overwrought.
 - (E) desultory and emotional.
25. In the society of the author’s time, what qualities in women were valued?
- (A) A love for liberty and freedom
 - (B) A commitment to female suffrage
 - (C) An attitude of servility
 - (D) The ability to inspire respect and consideration
 - (E) An attractive physical and social demeanor
26. Which of the following devices is present in the sentence beginning “Liberty is the mother of virtue. . .” (lines 69–73)?
- (A) Hyperbole and metaphor
 - (B) Metaphor and simile
 - (C) Simile and allusion
 - (D) Personification and conundrum
 - (E) Personification and onomatopoeia

PRACTICE TEST 5—Continued

Questions 27–36 refer to the two poems that follow. Read the poems carefully and then choose the answers to the questions.

The Lamb

Line Little lamb, who made thee?
 Dost thou know who made thee?
 Gave thee life, and bid thee feed,
 By the stream and o'er the mead;
 5 Gave thee clothing of delight,
 Softest clothing, woolly, bright;
 Gave thee such a tender voice,
 Making all the vales rejoice?
 Little Lamb, who made thee?
 10 Dost thou know who made thee?

 Little Lamb, I'll tell thee,
 Little Lamb, I'll tell thee.
 His is callèd by thy name,
 For He calls Himself a Lamb.
 15 He is meek, and He is mild;
 He became a little child.
 I a child, and thou a lamb,
 We are callèd by His name.
 Little Lamb, God bless thee!
 20 Little Lamb, God bless thee!

—William Blake

The Tiger

Line Tiger! Tiger! Burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

5 In what distant deeps or skies
 Burnt the fire of thine eyes?
 On what wings dare he aspire?
 What hand dare seize the fire?

 And what shoulder, and what art,
 10 Could twist the sinews of thy heart?
 And when thy heart began to beat,
 What dread hand? and what dread feet?

 What the hammer? what the chain?
 In what furnace was thy brain?
 15 What the anvil? what dread grasp
 Dare its deadly terrors clasp?

 When the stars threw down their spears,
 And watered heaven with their tears,
 Did he smile his work to see?
 20 Did he who made the Lamb make thee?

 Tiger! Tiger! Burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry?

—William Blake

PRACTICE TEST 5—Continued

27. What literary devices does Blake use to create the tone, or overall feeling, of “The Lamb”?
- (A) Conceit and allusion
 - (B) Allusion and personification
 - (C) Simile and apostrophe
 - (D) Metaphor and simile
 - (E) Apostrophe and metaphor
28. Which of the following most accurately explains why Blake chose to use many monosyllabic words in “The Lamb”?
- (A) They are less complicated to rhyme
 - (B) To mirror the movement of the young animal and person
 - (C) To create a childlike, innocent mood
 - (D) To give a quick rhythm to the poem
 - (E) To give an uplifting feel to the poem
29. How would you characterize the creator imagined in “The Lamb”?
- (A) Exacting and merciful
 - (B) Silent and inaccessible
 - (C) Amiable and tolerant
 - (D) Mild and merciful
 - (E) Protecting and omniscient
30. How would you characterize the creator imagined in “The Tiger”?
- (A) Endangering and prejudiced
 - (B) Fierce and merciless
 - (C) Quiet and remote
 - (D) Powerful and awesome
 - (E) Demanding and retaliatory
31. What is the purpose of the images in the fourth stanza of “The Tiger”?
- I. To suggest the tiger’s ferociousness and cruelty
 - II. To emphasize the tiger’s ability to terrify
 - III. To arouse a sense of wonder in the reader
- (A) I only
 - (B) II only
 - (C) III only
 - (D) II and III
 - (E) I, II, and III
32. How do the words “twist,” “hammer,” “chain,” “furnace,” and “anvil” contribute to a metaphor for the tiger’s place of origin?
- (A) The words suggest a war zone.
 - (B) The poet implies a metal jungle.
 - (C) The words signify a hellish forge or smithy.
 - (D) The words allude to a prison sweatshop.
 - (E) The words suggest the underworld of Roman mythology.
33. What is the overall message of both poems?
- (A) The animals and the speakers in the poems have spiritual relationships.
 - (B) God created the animals to serve the needs of the human race.
 - (C) Animals provide joy to humanity, yet they can be destructive, too.
 - (D) All beings in the world are one with God.
 - (E) All living things face wonders and terrors on this earth.

PRACTICE TEST 5—Continued

34. Which of the following are stylistic similarities of “The Lamb” and “The Tiger”?
- I. Repetition
 - II. Apostrophe
 - III. Personification
- (A) I only
(B) I and II
(C) I and III
(D) II and III
(E) I, II, and III
35. One could assume from these poems that the poet was concerned with which of the following?
- (A) The care and protection of animals
(B) God’s majesty
(C) Faith, creation, and God
(D) The beliefs of ordinary people
(E) The magnificence of wild creatures
36. What does the symbolic use of the tiger and the lamb suggest about Blake’s view of the world?
- (A) The world is full of opposites and to become close to God and our true identities, we must understand the opposites.
(B) Unfeeling nature creates evil and innocence.
(C) God is responsible for evil in the world; therefore, people must honor Him to prevent catastrophe.
(D) Since Jesus is symbolized by a lamb, gentle animals are beloved of God.
(E) The lamb symbolizes gentleness; the tiger, the opposite.

PRACTICE TEST 5—Continued

Questions 37–42 refer to the following twentieth-century poem.
Read the passage carefully and then choose the answers to the questions.

Heat

Line O wind, rend open the heat,
cut apart the heat.
rend it to tatters.

Fruit cannot drop
5 through this thick air—
fruit cannot fall into heat
that presses up and blunts
the points of pears
and rounds of grapes.

10 Cut the heat—
plow through it,
turning it on either side
of your path.

—H.D.

37. When the author calls to the wind in the first line of the poem, “O wind, rend open the heat,” she is employing a(an)
- (A) allusion.
 - (B) apostrophe.
 - (C) conceit.
 - (D) personification.
 - (E) metaphor.
38. Which of the following best describes the feeling evoked by the writer’s images of heat?
- (A) Fatigue
 - (B) Agitation
 - (C) Oppression
 - (D) Discomfort
 - (E) Tension
39. This poem is an example of which genre?
- (A) Lyric
 - (B) Elegy
 - (C) Ode
 - (D) Sonnet
 - (E) Narrative
40. All of the following elements of style can be found in this poem EXCEPT
- (A) simple, precise diction.
 - (B) physical textures.
 - (C) vivid, emotional images.
 - (D) traditional rhythms.
 - (E) use of imperatives.

PRACTICE TEST 5—*Continued*

41. What impression of heat does the author express with images?
- I. Heat retards growth and movement.
 - II. Heat appears as almost a solid substance.
 - III. The wind must dissipate the heat.
- (A) I only
(B) II only
(C) III only
(D) I and II
(E) I, II, and III
42. Which of the following sensory images predominate in this poem?
- (A) Aural
(B) Visual
(C) Tactile
(D) Visual and taste
(E) Visual and tactile

PRACTICE TEST 5—Continued

Questions 43–52 refer to the following selection. Read the passage carefully and then choose the answers to the questions.

From “Dialogue Between Gout and Mr. Franklin”

- Line **Franklin.** How can you so cruelly sport with my torments?
Gout. Sport! I am very serious. I have here a list of offenses against your own health distinctly written and can justify every stroke inflicted on you,
- 5 **Franklin.** Read it, then.
Gout. It is too long a detail, but I will briefly mention some particulars.
Franklin. Proceed. I am all attention.
Gout. Do you remember how often you have promised
10 yourself, the following morning, a walk in the grove of Boulogne, in the garden de la Muette, or in your own garden, and have violated your promise, alleging, at one time, it was too cold, at another, too warm, too windy, too moist, or what else you pleased, when in truth it was
15 too nothing but your insuperable love of ease?
Franklin. That I confess may have happened occasionally, probably ten times in a year.
Gout. Your confession is very far short of the truth. The gross amount is one hundred and ninety-nine times.
- 20 **Franklin.** Is it possible?
Gout. So possible, that it is fact. You may rely on the accuracy of my statement. You know M. Brillion’s gardens and what fine walks they contain, you know the handsome flight of a hundred steps which lead from the terrace
25 above to the lawn below. You have been in the practice of visiting this amiable family twice a week, after dinner, and it is a maxim of your own that “a man may take as much exercise in walking a mile up and down stairs as in ten on level ground.” What an opportunity was here for you to have had exercise in both these ways! Did you embrace it, and how often?
30
Franklin. I cannot immediately answer that question.
Gout. I will do it for you: not once.

PRACTICE TEST 5—*Continued*

Franklin. Not once?

35 **Gout.** Even so. During the summer you went there at six
o'clock. You found the charming lady with her lovely
children and friends eager to walk with you and entertain
you with their agreeable conversation, and what has been
40 your choice? Why to sit on the terrace, satisfying yourself
with the fine prospect and passing your eye over the
beauties of the garden below, without taking one step to
descend and walk about in them. On the contrary, you
call for tea and the chessboard, and lo! You are occupied
45 in your seat till nine o'clock, and that besides two hours'
play after dinner; and then, instead of walking home,
which would have bestirred you a little, you step into
your carriage. How absurd to suppose that all this
carelessness can be reconcilable with health without my
interposition!

50 **Franklin.** I am convinced now of the justness of poor Richard's
remark that "Our debts and our sins are always greater
than we think for."

Gout. So it is. You philosophers are sages in your maxims and
fools in your conduct.

55 **Franklin.** But do you charge among my crimes that I return in a
carriage from Mr. Brillon's?

Gout. Certainly, for, having been seated all the while, you
cannot object the fatigue of the day and cannot want
therefore the relief of a carriage.

60 **Franklin.** What then would you have me do with my carriage?

Gout. Burn it if you choose, you would at least get heat out of
it once in this way; or, if you dislike that proposal, here's
another for you: observe the poor peasants who work in
the vineyard and grounds about the villages of Passy,
65 Auteuil, Chaillot, etc., you may find every day among
these deserving creatures four or five old men and
women bent and perhaps crippled by weight of years
and too long and too great labor. After a most fatiguing
day these people have to trudge a mile or two to their
70 smoky huts. Order your coachman to set them down.
This is an act that will be good for your soul; and, at the
same time, after your visit to the Brillons', if you return
on foot, that will be good for your body.

GO ON TO THE NEXT PAGE 

PRACTICE TEST 5—Continued

- Franklin.** Ah! How tiresome you are!
- 75 **Gout.** Well, then, to my office, it should not be forgotten that I am your physician. There. . . .
- Franklin.** Oh! Oh!—for Heaven’s sake leave me! And I promise faithfully never more to play at chess but to take exercise daily and live temperately.
- 80 **Gout.** I know you too well. You promise fair, but, after a few months of good health, you will return to your old habits; your fine promises will be forgotten like the forms of last year’s clouds. Let us then finish the account, and I will go. But I leave you with an assurance of visiting you again at a proper time and place, for my object is your good, and you are sensible now that I am your *real friend*.
- 85

—Benjamin Franklin

43. Which of the following best characterizes the tone of this passage?
- (A) Fatuous and fanciful
(B) Scientific
(C) Objective and clinical
(D) Reasoned, yet comical
(E) Formal and structured
44. What is the theme of this excerpt?
- (A) A whimsical dialogue between a man and his disease
(B) An indictment of the health of the wealthy
(C) A dialogue for an eighteenth-century version of a morality play
(D) The cry of a man who is suffering
(E) A inventory of reasons to exercise
45. After reading this selection, you can assume that Franklin advocates
- (A) reducing time playing sedentary games.
(B) aiding the poor and the needy.
(C) guiding the health practices of others.
(D) responsible, rational behavior on the part of the individual.
(E) walking as a way to sightsee in a foreign land.
46. What literary device is used to give Gout a voice?
- (A) Personification
(B) Metaphor
(C) Conceit
(D) Onomatopoeia
(E) Simile

PRACTICE TEST 5—Continued

47. What is Gout's attitude toward Franklin?
- (A) Stern
 - (B) Didactic
 - (C) Disgusted
 - (D) Conciliatory
 - (E) Perfunctory
48. Which of the following is the most accurate description of the organizational development of this selection?
- (A) Clear
 - (B) Unusual
 - (C) Amusing
 - (D) Logical
 - (E) Objective
49. Which of the following most accurately catalogs the interests of Franklin?
- (A) Franklin enjoys the open air and the sunlight.
 - (B) The writer prefers a sedentary life.
 - (C) His work is secondary to his pleasure.
 - (D) Franklin likes walking in the gardens.
 - (E) He enjoys the company of friends.
50. Why did the author choose to express his ideas through dialogue?
- (A) Through dialogue, Franklin can argue the misinterpretations of Gout.
 - (B) A dialogue format allows clear differentiation between Gout's points and Franklin's responses.
 - (C) The form allows the motives of Gout and of Franklin to be ambiguous.
 - (D) Dialogue requires readers to choose between Gout's position and that of Franklin.
 - (E) It enhances the lightheartedness of the selection.
51. What does the sentence "I cannot immediately answer that question" (line 32) say about Franklin's state of mind?
- (A) Gout bores Franklin.
 - (B) Franklin feels argumentative.
 - (C) Gout makes Franklin feel guilty.
 - (D) Franklin grows nervous and defeated.
 - (E) Franklin becomes charming.

PRACTICE TEST 5—*Continued*

Questions 52–60 refer to the following poem. Read the selection carefully and then choose the answers to the questions.

The First Snowfall

- Line The snow had begun in the gloaming
 And busily all the night
 Had been heaping field highway
 With a silence deep and white.
- 5 Every pine and fir and hemlock
 Wore ermine too dear for an earl.
 And the poorest twig on the elm tree
 Was ridges inch deep with pearl.
- From shed new-roofed with Carrara*
 10 Came Chanticleer's muffled crow,
 The stiff rails softened to swan's-down,
 And still fluttered down the snow.
- I stood and watched by the window
 The noiseless work of the sky,
 15 And the sudden flurries of snowbirds,
 Like brown leaves whirling by.
- I thought of a mound in sweet Auburn**
 Where a little headstone stood;
 How the flakes were folding it gently,
 20 As did robins the babes in the woods.
- Up spoke our own little Mabel,
 Saying, "Father, who makes it snow?"
 And I told of the good All-Father
 Who cares for us here below.
- 25 Again I looked at the snowfall,
 And thought of the leaden sky
 That arched o'er our first great sorrow,
 When that mound was heaped so high.

* white marble

** a cemetery in Cambridge, Massachusetts

PRACTICE TEST 5—Continued

I remembered the gradual patience
 30 That fell from that cloud like snow,
 Flake by flake, healing and hiding
 That scar that renewed our woe.

And again to the child I whispered,
 “The snow that husheth all,
 35 Darling, the merciful Father
 Alone can make it fall!”

Then, with eyes that saw not, I kissed her;
 And she, kissing back, could not know
 That my kiss was given to her sister,
 40 Folded close under deepening snow.
 —James Russell Lowell

52. This poem is an example of which of the following genres?
- (A) Lyric
 - (B) Sonnet
 - (C) Ode
 - (D) Narrative
 - (E) Elegy
53. Which of the following best characterizes the theme of “The First Snowfall?”
- (A) Trees, birds, animals, and people are all part of Nature.
 - (B) A simple falling of snow, although associated with sad memories, may also help to heal.
 - (C) The world is full of sadness for human beings who are not afraid to feel their emotions.
 - (D) It is important for children to understand God’s role in life.
 - (E) Winter is a time of loss.
54. The snow makes the speaker think of
- (A) God.
 - (B) the glory of nature.
 - (C) the coming of spring.
 - (D) his daughter’s death.
 - (E) the love he feels for his family.
55. What is the purpose of the transition in the fourth stanza?
- (A) It supports the poet’s belief in God as the creator of nature.
 - (B) It underscores the beauty of nature.
 - (C) It provides the mood and the tone of the poem.
 - (D) It is a required device in romantic poetry.
 - (E) It changes the focus from the outer landscape to the speaker’s inner landscape.

PRACTICE TEST 5—*Continued*

56. In the fifth stanza, what is the purpose of the following lines: “I thought of a mound in sweet Auburn/Where a little headstone stood” (lines 17–18)?
- (A) They remind the speaker of happier times.
 - (B) They suggest the coldness of the day.
 - (C) They serve to remind that God alone gives life and takes it away.
 - (D) They establish the setting of the poem.
 - (E) They imply the speaker’s sorrow about his daughter’s death indirectly.
57. Which of the following best characterizes the tone of this poem?
- (A) Anxiety and fear
 - (B) Deep love for family
 - (C) Sadness mingled with hope
 - (D) Immense sadness and anger
 - (E) Deep sorrow and grief
58. Which of the following is not true about the setting of the poem?
- (A) It is winter.
 - (B) It is morning.
 - (C) A graveyard is evoked.
 - (D) A funeral is beginning.
 - (E) It is snowing.
59. In the first line of the poem, what is the meaning of the word “gloaming”?
- (A) Increasing cold
 - (B) Dusk
 - (C) First light
 - (D) Wind
 - (E) Autumn
60. The poet likens the death of his child to
- (A) “a silence deep and white” (line 4).
 - (B) “a mound in sweet Auburn” (line 17).
 - (C) “the leaden sky” (line 26).
 - (D) “that cloud” (line 30).
 - (E) “The snow that husheth all” (line 34).

STOP

If you finish before the hour is up, you may review your work on this test only. You may not turn to any other test in this book.

ANSWERS AND EXPLANATIONS

Quick-Score Answers

1. A	11. B	21. A	31. E	41. B	51. C
2. C	12. A	22. C	32. C	42. E	52. A
3. D	13. D	23. C	33. D	43. D	53. B
4. D	14. E	24. C	34. B	44. A	54. D
5. B	15. A	25. E	35. C	45. D	55. E
6. A	16. D	26. B	36. A	46. A	56. E
7. A	17. E	27. E	37. B	47. A	57. C
8. A	18. B	28. C	38. C	48. D	58. D
9. E	19. E	29. D	39. A	49. B	59. B
10. D	20. B	30. D	40. D	50. B	60. D

EXPLANATIONS

ANSWERS TO QUESTIONS 1–9

Test-Taking Strategy

In determining the meaning of a word, also read around the cited line for context.

1. **The correct answer is (A).** All the answers seem to make sense in the context of this sentence, so you must use your knowledge from other areas. If you know the French word *ami* or the Spanish word *amigo*, both of which mean friend, you have a strong clue to the meaning of the word in question. Another clue that can help uncover the meaning is the phrase “like an old acquaintance.” Only choice (A) defines the word correctly.
2. **The correct answer is (C).** This selection is very clearly organized chronologically. The article begins with the discovery of the mummy cases and proceeds through to the transportation of the treasures to steamers docked at Luxor. This type of development is usually associated with the telling of a story or the discussion of an event. Choice (A), spatial organization, arranges information according to space relationship, right to left, near to far, and so on. Developmental order, choice (B), arranges information so that one point leads logically to another. Choice (D) arranges information from least to most important or vice versa. Choice (E) arranges information according to similarities and differences. Only choice (A) applies.

Test-Taking Strategy

For tiered or multistep questions, first decide which of the Roman number items is or are correct. Then determine which answer choice reflects the appropriate items.

Test-Taking Strategy

Sometimes when several answers seem correct, see if perhaps one of the choices is the main idea and the others, supporting details.

3. **The correct answer is (D).** The author's use of precise words for description is very effective; consider such words as *excited*, *stupendous*, *slinking*, and *highest*. Therefore, item I is correct. The author also uses vivid details, such as "cajoled a troupe of slinking jackals" and "a long line of vultures sat." Item II then is also correct. However, there is very little figurative language, item III; the diction is very concrete, though not pedestrian. The response that reflects items I and II is choice (D).
4. **The correct answer is (D).** The writer is writing about his personal experience discovering an ancient Egyptian tomb, choice (D). There is some explanation, but his purpose is not to teach or explain, so choice (A), exposition, is incorrect. While the author is very descriptive, he uses description to make his story come alive, so choice (E) is not the best response. He does not argue or attempt to convince readers, eliminating choice (B), argument, and choice (C), persuasion.
5. **The correct answer is (B).** The paragraph mentions the scent of death, but the phrase is used to describe the desert environment, so choice (A) is inaccurate. The entire passage has an emotional element, but the paragraph does not describe it, excluding choice (C). Mention of local animals adds to the description of the setting, but they are not described, so choice (D) is illogical. Sunset sets the time, another element of the physical setting, so choice (E) is not the answer. Choices (D) and (E) are details that actually support choice (B).
6. **The correct answer is (A).** This question requires a knowledge of rhetoric. Imagery, or making pictures through words, is prevalent in the selection, so the correct answer must include item I. However, there is little personification and no parallelism, so any response that includes items II or III is inaccurate, thus ruling out choices (B), (C), (D), and (E).
7. **The correct answer is (A).** This first-person account of a historical event reveals the writer's hands-on participation in the discovery. There is no question that this point of view contributes to the selection's validity and authenticity, choice (A). First-person point of view would make any piece more personal, choice (B), so discard that choice as too broad and sweeping. Choices (C) and (E) are irrelevant and not supported by evidence. You assume the writer is interested in archaeology, choice (D), by what he says, not by how he has chosen to write about the subject, thus eliminating choice (D).

8. **The correct answer is (A).** This question is difficult, because you could make a good argument for several of the answers. First, eliminate alternatives that are obviously wrong, choices (B) and (D), because no mention of air—smelly or lacking—has been mentioned yet. To figure out the correct answer, think of a causal relationship. The beauty of the mummy-cases, choice (E), caused the writer's excitement, choice (C), but more important, recognition of whom the mummy-cases held made him realize the significance of his discovery, choice (A). You must infer this from the footnote for Queen Nofretari that mentions Ramses II and then use the clues about the size and gold coverings of the mummy-cases to figure out that these were important Egyptian rulers.
9. **The correct answer is (E).** An allusion, choice (A), is a reference to historical or fictional characters, places, or events. A simile, choice (B), compares two things using the words *like* or *as*. A conceit, choice (C), is an elaborate figure of speech comparing two unlike things. Choice (D), a metaphor, is an implied analogy in which one thing is imaginatively compared to another dissimilar thing. None of these fit the phrase, so choices (A), (B), (C), and (D) can be discarded. An alliteration, choice (E), is the repetition of initial consonant sounds in words in close proximity, such as the *h* in “the howl of hyenas.”

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

ANSWERS TO QUESTIONS 10–16

10. **The correct answer is (D).** Personification is the attribution of human qualities to a nonhuman or an inanimate object. Choice (A) refers to weight (heft) in a metaphorical way, but the figure of speech does not make church music human, thus eliminating choice (A). The phrase “slant of light,” choice (B), is also used metaphorically as is Death in the phrase “on the look of Death,” choice (E), ruling them both out. “None...,” choice (C), refers to people, so it is incorrect. The poet, by investing in shadows the ability to breathe, choice (D), has created an example of personification.

11. **The correct answer is (B).** Read the first stanza a few times and ask yourself what feeling it evokes in you. Then find the corresponding answer choice. Choice (A), Gothic, is easily ruled out as a distracter. Elaborate horror is not evoked here. Choice (C), desolate, connotes abandonment, which is not the appropriate sense, and so it can be eliminated. Choice (D), hopeless, is not stated or implied and is too dark for the poem. Choice (E), informative, fails to capture the deeper meaning. Only choice (B), depressing, correctly expresses the mood in the first stanza.
12. **The correct answer is (A).** Choice (B), allusion, is a reference to another work or famous figure and is not in evidence here, so eliminate it. Choice (C), conceit, an elaborate figure of speech in which two seemingly dissimilar things are compared, does not fit, ruling it out. Choice (D), inversion, refers to reversing the customary order of elements in a sentence or phrase and is not present in this poem, eliminating choice (D). The phrase in question, “Heavenly Hurt,” does not attribute human qualities to a nonhuman or inanimate device, ruling out choice (E), personification. Choice (A), paradox, is similar to an oxymoron in that the words seem to contradict themselves because one does not expect to find hurt in heaven.
13. **The correct answer is (D).** Even if you did not recall that Dickinson is known for grammatical irregularities, choice (A); unconventional punctuation, choice (B); eccentric capitalization, choice (C); and figurative language, choice (E), you could find the correct answer, choice (D), by working your way through the answer choices and eliminating all of the above. Choices (A), (B), (C), and (E) are easily found in the poem. Read the poem for rhyme. Her rhyme scheme is unconventional, another bit of style for which the poet is well known.
14. **The correct answer is (E).** Item I is true, as evidenced by the first line in the third stanza. Item II is also true, as is implied in the third and fourth stanzas. Item III is true, as implied by the word *imperial* and the last line in the third stanza. Because all three items are true, choice (E), which lists all three, is the right answer.
15. **The correct answer is (A).** Choice (B) is wrong. Death is mentioned in the last line, but no connection is made between death and the weather. Choice (C), the physical environment, is wrong for similar reasons. Choice (D), health, and choice (E), internal thoughts, are wrong as well because they are not elements of the poem. The words and images in the poem support depression, choice (A), as the answer.

Test-Taking Strategy

For not/except questions, ask yourself if the answer choice is correct in the context of the selection. If it is, then cross it off and go on to the next answer.

16. **The correct answer is (D).** Item I can be inferred from the poem. The author felt she knew about despair well enough to write about it. Item II can be inferred from the last stanza. Item III is too broad an inference; the poem does not support it, so it must be ruled out. The right answer is choice (D), which includes only items I and II.

ANSWERS TO QUESTIONS 17–26

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

17. **The correct answer is (E).** If you did not know the meaning of the word *adamantine*, you could substitute the answer choices in the sentence to see which made the most sense. Take your clues from words in the sentence like *bound* and *chain*. A chain is neither fragile, choice (B), nor elastic, choice (D). Choice (C), extensive, does not fit in context. Given the politics of this selection, choice (A), self-imposed, does not fit, leaving choice (E), unyielding, which fits both a possible meaning of the word and the context.
18. **The correct answer is (B).** Choice (A) is incorrect. An allegory is an extended narrative having both a literal and a symbolic meaning. Choice (C) is not valid. An aphorism is a short, witty statement of principle. Choice (D), a conundrum, a riddle or a paradox, does not fit the citation, and choice (E), a synecdoche, a figure of speech in which a part of something is used to represent the whole, also does not fit. Choice (B), allusion, is correct. “Utopian” refers, or alludes, to “Utopia,” an ideally perfect place, from a work of the same name by Sir Thomas More.
19. **The correct answer is (E).** All of the choices may be consistent with a feminist viewpoint, but choose only the one that is logical and supported in the passage. Choices (A), (B), and (D) are illogical in light of Wollstonecraft’s argument, and choices (A) and (B) actually contradict her argument. Regarding choice (C), the author argues that women may be the intellectual equal of men, but not their superior. Choice (E) is one of the main ideas in this selection and provides one of Wollstonecraft’s solutions for inequality.
20. **The correct answer is (B).** Choices (C) and (D) are easily eliminated as being contrary to the theme of this selection. Choice (E) may represent the author’s hopes, but no evidence in the passage supports this answer. Choice (A) is too general, leaving choice (B), which best represents the author’s message.

Test-Taking Strategy

Being aware of consistency among questions can help you answer questions correctly.

Test-Taking Strategy

If you are not sure what something says or means, restate it in your own words.

21. **The correct answer is (A).** If you answered questions 19 and 20 correctly, you recognized that developing rational powers is consistent with Wollstonecraft's theories about education and the unjust treatment of women in society. You might argue that choice (E) is consistent, but the author does not mention business or politics. Choices (C) and (D) are inconsistent with Wollstonecraft's thesis, while choice (B) is not mentioned in the passage. Choice (D) is tricky, but Wollstonecraft is making the point that women should not depend on men; they need only depend on God, and they will find themselves equal to men in reason.
22. **The correct answer is (C).** Choice (A) is easy to rule out. The opposition between friend or slave is clearly stated. The same is true for choice (B); woman is either a moral agent or a link to animals. Choice (E) is a little trickier. You may focus on the phrase "in common" when you should look at the word *instead*. The opposition here is between submitting and giving, so choice (E) can be eliminated. Choice (D) is a bit more complex. If women are rational, then they should not be treated like slaves—"rational creatures" is in opposition to "slaves." This rules out choice (D). That leaves choice (C) as the example that does not state an opposition in the selection. Those who live only for the day are worthless.
23. **The correct answer is (C).** Choice (A) represents a distortion of the writer's arguments. Choice (B) is contrary to the writer's message, as is choice (D), which has no reference in the text. Choice (E) is not discussed in the text. Only choice (C) articulates the author's message that society suffers when women are denied education.
24. **The correct answer is (C).** Remember that tone reflects the author's attitude toward the subject. Choice (A) is wrong. The language of this passage is passionate, not subtle. Choice (B) is illogical; there is nothing particularly optimistic or hopeful about the piece. Choice (D) is only partially correct, as is choice (E). The selection is both argumentative, offering a thesis and supporting statement, choice (D), and emotional in intensity, choice (E), but not overwrought or desultory. Choice (C) best reflects the author's attitude. Regard how often the word *reason* is used in this selection.
25. **The correct answer is (E).** Be careful here. The question asks what *society* valued, not what the author valued. Choices (A), (B), and (D) are qualities the author valued. Choice (C) distorts the author's meaning. Choice (E) best answers the question.

26. **The correct answer is (B).** First, read the sentence and then find the literary devices in the cited sentence. Choice (A) is only partly correct; there is no hyperbole. Choice (C) is also only partly correct; nothing is alluded to in this sentence. Choices (D) and (E) are totally incorrect. Only in choice (B) are both parts of the answer correct, metaphor and simile.

ANSWERS TO QUESTIONS 27–36

Test-Taking Strategy

Be sure all parts of an answer choice are correct. A partially incorrect response is a wrong answer—and a quarter-point deduction.

27. **The correct answer is (E).** In this question you must find two items that are both true in order to determine the correct answer. An allusion, present in choices (A) and (B), is a reference to a historical or fictional character or to another work of literature. There are no allusions, so you can eliminate those responses. Simile, in both choices (C) and (D), is a comparison using the words *like* or *as*. No similes are present, so you can discard choices (C) and (D). By the process of elimination, you'll find that choice (E) is the correct response. An apostrophe occurs when a poet directly addresses a person or thing, present or not present—"little lamb" in this case. A metaphor is a comparison of two unlike things, in this case the lamb and Jesus by inference.
28. **The correct answer is (C).** The two principle characters are children of their species. To reinforce this concept, Blake has chosen a word pattern that is childlike and simple. Such a speech scheme would tend to be monosyllabic. Choices (D) and (E) are not consistent with the theme of the poem. Choice (B) is incorrect and illogical based on a reading of the poem. While choice (A) may be true, the better answer is choice (C), to create a childlike, innocent mood.
29. **The correct answer is (D).** The speaker states that God is mild and meek, synonyms for compassionate, and calls Himself a lamb. The characterization of the lamb in literature is as a soft, gentle animal. There is nothing in the poem that corresponds to choice (A), exacting and merciful; choice (B), silent and inaccessible; choice (C), amiable and tolerant; or choice (E), protecting and omniscient. In fact, the poem contradicts part of choice (A), exacting, and all of choice (B), silent and inaccessible.
30. **The correct answer is (D).** The depiction of God in "The Tiger" is very different from the gentle, loving God of "The Lamb." However, the God of "The Tiger" is not evil, vicious, cruel, or unfair as choices (A), (B), (C), and (E) suggest. He is capable of creating a mix of reverence, fear, and wonder in those who see his handiwork, choice (D).

31. **The correct answer is (E).** All of the Roman numeral items are correct. Blake dramatizes the fierce cruelty of the tiger in this stanza and also seeks to arouse a feeling of wonder in the reader. Only choice (E) contains all three items and is, therefore, the correct answer.
32. **The correct answer is (C).** This is a good question for the educated-guessing technique. Nothing about battles appears in the poem, so you can exclude choice (A). The question asks about where the tiger was created, not where he lives, so discard choice (B). There is no allusion to Roman mythology, so choice (E) can be ruled out. Choice (D) can also be discarded because there is no mention of bars, punishment, or incarceration.
33. **The correct answer is (D).** Blake creates four characters, the lamb, the tiger, and two speakers. You can reasonably assume that the speakers are the same. These speakers draw parallels between the speakers' relationships with the animals and with God. The answer most consistent with this is choice (D), all beings are one with God. Choices (A) and (E) do not mention the deity at all. Nowhere in either poem is there a suggestion that animals were created for humanity's use, choice (B). Choice (C) is too literal a reading of the poems.
34. **The correct answer is (B).** Scan both poems to check which of the three options is present. You will notice immediately that there is extensive repetition in both poems, so item I is correct. Both poems begin by directly addressing an animal, apostrophe, so item II is true. Blake does not give human characteristics to either the lamb or the tiger, so there is no personification, eliminating item III. Therefore, the correct answer is the only choice that includes both items I and II, choice (B).
35. **The correct answer is (C).** The question is most easily answered through the process of elimination. Choice (A) is a distracter; that subject is never discussed. Choice (B) applies to "The Tiger" but not to the subject matter of "The Lamb," so it can be discarded. Choice (E) can be ruled out for the same reason. While one could infer that the poems explore what ordinary people believe, choice (D), the inference is too broad when you also consider choice (C). Choice (C) touches on the religious aspects of the poem and is the more accurate response to the question.

Review Strategy

See A Quick Review of
Literary Terms, *chapter 4*.

Test-Taking Strategy

Highlight—circle, bracket, underline—the key words in the questions so you will be sure you know what you are looking for as you review the answer choices.

36. **The correct answer is (A).** This question asks you to combine the themes of both poems into a logical statement of the poet's beliefs. Eliminate choices (C) and (D) because they do not combine elements from both poems. Discard choice (E) because it does not answer the question, which asks about Blake's view of the world. Look at choice (B). Is Blake really saying that the tiger is evil? Or is he saying that it is a powerful, terrifying creature of God? Yes to the latter question, so choice (B) is not a good answer. The correct response, choice (A), reconciles the symbolic elements of the lamb and the tiger and the writer's strong religious feeling and provides an interpretation that is logical and consistent with both poems.

ANSWERS TO QUESTIONS 37–42**Review Strategy**

See A Quick Review of Literary Terms, *chapter 4*.

37. **The correct answer is (B).** Choice (A) is incorrect. An allusion is a reference to a well-known work or famous figure. A conceit, choice (C), an elaborate figure of speech in which two seemingly dissimilar things are compared, does not apply. You may be tempted by choice (D), personification, because it does appear that the writer seeks to personify the wind, but the key word in this question is *calls*, making choice (B) the correct answer. Choice (E), metaphor, a comparison, does not apply.
38. **The correct answer is (C).** In the kind of heat described in this poem, one might feel all of the choices listed, but the word that *best* captures the author's intent is choice (C), oppression. The word *thick* is a good clue. The heat is so oppressive—weighing heavily—that fruit cannot drop.
39. **The correct answer is (A).** Choice (B), elegy, is ruled out because the poem is not about death or mortality. Choice (C), ode, is eliminated also because this is not a long poem in praise of someone or something. Sonnet, choice (D), is easily ruled out from your knowledge of poetic genres; just count the lines—thirteen. Choice (E) can be eliminated also because the writer is not telling a story. This poem is clearly a lyric, choice (A), a short, personal kind of poem expressing the feelings of one speaker.

Test-Taking Strategy

For not/except questions, ask yourself if the answer is correct in the context of the selection. If it is, cross it off and go on to the next answer.

40. **The correct answer is (D).** Review the author's choice of words. They are simple and precise, which rules in choice (A). The poem has many excellent physical textures—"rend," "cut," "tatters," "thick," "blunts," to name a few—ruling in choice (B). Choice (C), vivid, emotional images, is ruled in for the same reasons. Read the lines for rhythm. There is nothing traditional, choice (D), about them. Choice (E) is evident in stanzas 1 and 3. Choice (D), then, is the exception and thus the correct answer.
41. **The correct answer is (B).** Item I is incorrect. The key word here is *retards*. The heat does not simply slow down movement; it prevents it. In addition, there is no mention or implication of growth in the poem. Item II is true. The wind cannot "rend" or "cut" something vaporous. Item III is wrong. The key word here is *dissipated*. The author does not instruct the wind to make the heat disappear; the poet tells the wind to "rend" it. Because only item II is correct, choice (B) is the right answer.
42. **The correct answer is (E).** Aural means hearing, and such images are not present in this poem, ruling out choice (A). The visual images, choice (B), are vivid; "wind," "rend," and "fruit" are readily identifiable. Tactile images, choice (C), are also in evidence: "presses," "blunts," "cuts," and so forth. Choice (D), which includes the sense of taste, is a distracter. Although fruit is tasty, it is not used in this poem in a way that appeals to the sense of taste. Many images in this poem appeal to both sense of vision and of touch, making choice (E) the right answer.

ANSWERS TO QUESTIONS 43–52

43. **The correct answer is (D).** Choice (A) can be eliminated, because although the device of a dialogue between Gout and Franklin may be entertaining, the subject matter and useful information about leading a healthy life are neither silly nor frivolous. The remaining possibilities seem reasonable. There is scientific information, choice (B), included, and it is objective, choice (C). The piece is structured as dialogue, choice (E). However, only choice (D) includes both elements of the tone—the humor and the medical information given.

Test-Taking Strategy

Be careful of distracters. They have something to do with the selection and on a quick reading, you may choose one. Go back to the selection and check your answer.

Review Strategy

See A Quick Review of Literary Terms, chapter 4.

44. **The correct answer is (A).** Each of the choices has some element of correctness. There are comments about health in choice (B). Dialogue occurs, although not for a morality play, choice (C), so it can be eliminated. Franklin does mention the pain of the gout attack, choice (D). Some discussion about exercise takes place, choice (E). However, to be the best answer, the entire choice must be correct and, because the question asks for the theme, must apply to the entire passage. Only choice (A) does both.
45. **The correct answer is (D).** On the surface, all of these choices seem correct because each is mentioned in the selection. However, choices (A), (B), (C), and (E) are specific details of Franklin's point that reasonable and responsible behavior cures the gout, choice (D).
46. **The correct answer is (A).** A metaphor, choice (B), is a figure of speech in which one thing is spoken of as though it were something else. Choice (C), a conceit, is an elaborate figure of speech comparing two unlike things. Choice (D), onomatopoeia, is the use of a word whose sounds imitates the sound of the thing being named. Another type of comparison, a simile, choice (E), is a figure of speech that compares two unlike things by using words such as *like* or *as*. None of these applies to the selection. Personification, (A), the giving of human characteristics to nonhuman things, allows the disease to speak.
47. **The correct answer is (A).** Choice (C), disgusted; choice (D), conciliatory; and choice (E), perfunctory do not express the tone of any of Gout's comments. The issue in determining the correct answer is between choice (A), stern, and choice (B), didactic. Gout is not lecturing Franklin about health facts, choice (B), but pointing out very firmly his failings. Therefore, choice (A) is correct.
48. **The correct answer is (D).** Any good writer will have clear organization, choice (A), so it is not the response necessarily most specific to this piece. Choices (C) and (E) are terms more accurate for describing tone. Choice (B) could only be chosen by an inaccurate reading; dialogue is not so unusual a literary device. The dialogue is logically developed, making choice (D) correct. Remember that developmental order, which arranges information so that one piece follows another logically, is a method of prose organization.

49. **The correct answer is (B).** The key here is to notice that the word *interests* is plural. Franklin does enjoy being with friends, choice (E), but that is only one interest, so you can rule out this answer immediately. Information is unavailable in the excerpt to support choice (A). Eliminate choice (C) because there is no information to support the statement that his work is secondary to his pleasure. Knowing Franklin as a historical figure would indicate that this is probably untrue. He may like walking in the gardens, choice (D); he says so but does not act as if he does, so discard this answer. That leaves choice (B). It best characterizes what we know about Franklin from the selection—he enjoys those things that do not require him to do anything more than sit.
50. **The correct answer is (B).** Choice (A) is incorrect because Gout is not misinterpreting Franklin the character's actions; in fact, Franklin agrees with Gout. The topic is serious—Franklin the character agrees with Gout—so Franklin the author's purpose is more than to write some lighthearted prose, choice (E). Choice (C) is inaccurate because the motives are clearly developed. The dialogue is developed in such a way as to make Gout's argument more persuasive, thus eliminating choice (D) as illogical. The use of dialogue permits Franklin to focus on Gout's comments and easily refute Franklin the character's defense.
51. **The correct answer is (C).** Franklin will not answer because he knows he did not follow his own advice. At this point in the dialogue he is not arguing with Gout, choice (B), nor is there any sign that he is tired of her, choice (A). (The character of Gout is female in the dialogue.) While he may not be arguing with Gout, he has not suddenly become charming either, choice (E). Franklin's statement shows evasiveness more than either nervousness or defeat, choice (D).
52. **The correct answer is (A).** This is a very personal poem and, therefore, fits the definition of a lyric, choice (A). It does not have the format of a sonnet—14 lines, choice (B). It is neither long nor full of praise for a person, choice (C), and it does not tell a story, choice (D). While it is about death, it is not as formal as an elegy, choice (E).

ANSWERS TO QUESTIONS 53–60

Test-Taking Strategy

*Go back to the selection.
Don't rely on what you think
it says.*

53. **The correct answer is (B).** Choice (E) is simply incorrect in the context of the poem. Choice (C) is too broad; this is a very personal poem. Choices (A) and (D) are illogical because they are not supported by the poem. Of these answers, choice (B) best characterizes the theme, or message, of this poem.
54. **The correct answer is (D).** This is a straightforward comprehension question. Choice (A), God, and choice (E), familial love, are too broad. Choice (B), the glory of nature, and choice (C), spring, are irrelevant to the poem. Absolute proof is found in lines 17 and 18.
55. **The correct answer is (E).** Some of each of the answers may seem true, but remember to focus on the fourth stanza. The first three stanzas focus on the beauty of nature, choice (B), and also establish the mood, choice (C). Choice (D) is a distracter, and choice (A) is irrelevant to the fourth stanza. Only choice (E) describes the purpose of the transition in focus that occurs with the fourth stanza.
56. **The correct answer is (E).** While this question seems to be about a detail, it is also about the theme of the poem. The speaker is saddened by his daughter's death, and the falling snow reminds him of her grave. Only choice (E) reflects this theme. Choice (A) is contrary to the facts. Choices (B) and (C) are not relevant. The setting, choice (D), is established earlier in the poem, leaving choice (E) as the correct response.
57. **The correct answer is (C).** The best answer is the choice that best defines the tone and that is the most complete. Choice (A) is easily ruled out because it is the opposite of what the poem evokes. Choice (B) is present in the poem but is not the whole story. Part of choices (D) and (E) capture the tone, but the second half of each does not fit. Choice (D) is eliminated because the tone is not angry. Choice (E) is eliminated because it says nothing of the bit of hope in the poem, expressed by such lines as "healing and hiding/That scar." Only choice (C) offers the most complete description of the overall tone—sadness and hope.

Test-Taking Strategy

In a question asking for the meaning of a word or phrase, substitute the choices in the sentence and read the line for sense. Read the lines around the cited line as well for context.

58. **The correct answer is (D).** The answer hinges on the *not* in the question. It is snowing, so logically it is winter, and in addition, the poem is called “the first snow,” which makes it more likely that it’s winter, choices (A) and (E). Lines 1 and 2 imply that the snow began the evening before, and line 10 reinforces this by mentioning the rooster crowing, so choice (B) is true. Although a funeral had taken place, choice (D), it is over, the grave is covered, and snow has gathered around the tombstone, choice (C).
59. **The correct answer is (B).** Line 2 provides a clue with the word *night*. Choice (C), first light, and choice (E), autumn, do not make sense with “night.” Choice (A), increasing cold, and choice (E), wind, might be correct, but in context, the time of day, choice (B), dusk, makes better sense than a climate characteristic.
60. **The correct choice is (D).** Don’t rely on your memory of what you think you read. Check the text, and you will find that the correct response is choice (D), “that cloud.” Choice (A) is too early in the poem to refer to the All-Father, who is not introduced until the sixth stanza. Choice (B), “the mound in sweet Auburn,” refers to the child’s grave. Choice (C), “the leaden sky,” might appear to be a possibility, but upon reading the cited line and those around it, you will find that the image refers either literally to the sky or metaphorically to the father’s frame of mind when the child was buried. Choice (E), “the snow that husheth all,” is a work of the All-Father. Choice (D), “the cloud,” refers to the beneficence of the All-Father who brought healing and distance through patience to the sorrowing father.