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SAT Online Subject Test Literature

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SAT Online Subject Test in Literature

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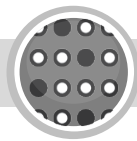
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Literature Test

Directions: This test consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and fill in the corresponding circle on the answer sheet.

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

Questions 1-11. Read the following poem carefully before you choose your answers.

Subway Wind

Far down, down through the city's great gaunt gut
The gray train rushing bears the weary wind;
In the packed cars the fans the crowd's breath cut,

Line Leaving the sick and heavy air behind.

5 And pale-cheeked children seek the upper door
To give their summer jackets to the breeze;
Their laugh is swallowed in the deafening roar
Of captive wind that moans for fields and seas;
Seas cooling warm where native schooners drift

10 Through sleepy waters, while gulls wheel and sweep,
Waiting for windy waves the keels to lift
Lightly among the islands of the deep;
Islands of lofty palm trees blooming white
That lend their perfume to the tropic sea,
15 Where fields lie idle in the dew-drenched night,
And the Trades float above them fresh and free.

(1921)

- The tone of the poem is best described as one of
 - ennui
 - ambivalence
 - loneliness and fear
 - wistfulness
 - bitter exhaustion
- The main subject of the poem is the
 - confusion of navigating complex subway systems
 - tension between the natural world and urban life
 - effect of turbulence on the speaker's spirit
 - difference between artificial and natural wind
 - power of sensory stimuli to evoke memories
- Lines 1-4 most frequently employ
 - alliteration
 - simile
 - synecdoche
 - onomatopoeia
 - mythical allusion
- The imagery of the city's subway as its "great gaunt gut" (line 1) depicts the subway as
 - an angular yet overgrown nerve center
 - the domain of the city's criminal underbelly
 - a vast but efficient machine of digestion
 - the city's sprawling and cheerless internals
 - the city's bloated and distended viscera
- Describing the train as "gray" is particularly appropriate in this context because
 - gray blends black and white, just as the image of a train bearing the wind blends artifice and nature
 - the color evokes a bygone era of urban decay
 - the drabness of the color contributes to the dour depiction of the city
 - it contributes to the sense that the city is a kind of dream or memory while the islands are real
 - the physical description of the train adds to the sense of velocity created by the word "rushing"

GO ON TO THE NEXT PAGE



Literature Test



6. Which of the following best restates the meaning of lines 5-6?
- (A) The children are looking for the emergency exit.
 - (B) The children are happily boarding a train in the city.
 - (C) The children are heading for the exit from the subway station.
 - (D) The children are putting on their jackets to brace against the subway wind.
 - (E) The pale children are longing for sunshine.
7. In context, the “captive wind” of line 8 is best understood literally as the
- (A) strong winds that blow over the open ocean
 - (B) heavy breath of sick passengers
 - (C) unheard laughter of the pale-cheeked children
 - (D) wind that schooners have been waiting for in vain
 - (E) gusts that trains push through subway tunnels
8. Lines 8-9 mark a transition from
- (A) a stifling urban setting to a liberating bucolic setting
 - (B) past events to future events
 - (C) concrete reality to a surreal fantasy
 - (D) humanity’s triumphs over nature to nature’s triumphs over humanity
 - (E) human-focused imagery to wind-focused imagery
9. Which of the following images represent objects of the speaker’s yearning?
- I. “Their laugh” (line 7)
 - II. “Seas cooling warm” (line 9)
 - III. “Islands of lofty palm trees” (line 13)
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
10. Of the pairs of words listed below, which best reflects the contrast of lines 1-4 to lines 10-14?
- (A) “Far” (line 1) and “deep” (line 12)
 - (B) “breath” (line 3) and “perfume” (line 14)
 - (C) “weary” (line 2) and “sleepy” (line 10)
 - (D) “gut” (line 1) and “lofty” (line 13)
 - (E) “cars” (line 3) and “keels” (line 11)
11. Which of the characters or personified objects in this poem most clearly embodies the speaker’s own feelings?
- (A) The train that is rushing through the subway tunnels
 - (B) The children who are exiting the subway train
 - (C) The wind that is moaning for fields and seas
 - (D) The schooners that are waiting for the wind and waves
 - (E) The trade-winds that are floating free over the islands

GO ON TO THE NEXT PAGE 



Literature Test



Questions 12-22. Read the following passage carefully before you choose your answers.

My term of actual service to Mr. Edward Covey ended on Christmas day, 1833. The days between Christmas and New Year's day are allowed as holidays; and, accordingly, we were not required to perform any labor, more than to feed and take care of the stock. This time we regarded as our own, by the grace of our masters; and we therefore used or abused it nearly as we pleased. Those of us who had families at a distance, were generally allowed to spend the whole six days in their society. This time, however, was spent in various ways. The staid, sober, thinking and industrious ones of our number would employ themselves in making corn-brooms, mats, horse-collars, and baskets; and another class of us would spend the time in hunting opossums, hares, and coons. But by far the larger part engaged in such sports and merriments as playing ball, wrestling, running foot-races, fiddling, dancing, and drinking whisky; and this latter mode of spending the time was by far the most agreeable to the feelings of our masters. A slave who would work during the holidays was considered by our masters as scarcely deserving them. He was regarded as one who rejected the favor of his master. It was deemed a disgrace not to get drunk at Christmas; and he was regarded as lazy indeed, who had not provided himself with the necessary means, during the year, to get whisky enough to last him through Christmas.

From what I know of the effect of these holidays upon the slave, I believe them to be among the most effective means in the hands of the slaveholder in keeping down the spirit of insurrection. Were the slaveholders at once to abandon this practice, I have not the slightest doubt it would lead to an immediate insurrection among the slaves. These holidays serve as conductors, or safety-valves, to carry off the rebellious spirit of enslaved humanity. But for these, the slave would be forced up to the wildest desperation; and woe

betide the slaveholder, the day he ventures to remove or hinder the operation of those conductors! I warn him that, in such an event, a spirit will go forth in their midst, more to be dreaded than the most appalling earthquake.

The holidays are part and parcel of the gross fraud, wrong, and inhumanity of slavery. They are professedly a custom established by the benevolence of the slaveholders; but I undertake to say, it is the result of selfishness, and one of the grossest frauds committed upon the down-trodden slave. They do not give the slaves this time because they would not like to have their work during its continuance, but because they know it would be unsafe to deprive them of it. This will be seen by the fact, that the slaveholders like to have their slaves spend those days just in such a manner as to make them as glad of their ending as of their beginning. Their object seems to be, to disgust their slaves with freedom, by plunging them into the lowest depths of dissipation. For instance, the slaveholders not only like to see the slave drink of his own accord, but will adopt various plans to make him drunk. One plan is, to make bets on their slaves, as to who can drink the most whisky without getting drunk; and in this way they succeed in getting whole multitudes to drink to excess. Thus, when the slave asks for virtuous freedom, the cunning slaveholder, knowing his ignorance, cheats him with a dose of vicious dissipation, artfully labelled with the name of liberty. The most of us used to drink it down, and the result was just what might be supposed; many of us were led to think that there was little to choose between liberty and slavery. We felt, and very properly too, that we had almost as well be slaves to man as to rum. So, when the holidays ended, we staggered up from the filth of our wallowing, took a long breath, and marched to the field,—feeling, upon the whole, rather glad to go, from what our master had deceived us into a belief was freedom, back to the arms of slavery.

(1845)

GO ON TO THE NEXT PAGE



Literature Test



12. The pronoun “we” in this passage refers to
- (A) humanity in general
 - (B) slaveholders
 - (C) abolitionists
 - (D) slaves
 - (E) the Covey family
13. Which could be substituted for “class” (line 14) without changing the meaning?
- (A) grade
 - (B) rank
 - (C) group
 - (D) order
 - (E) caste
14. According to the passage, slaveholders were happiest if their slaves spent the holidays
- (A) making mats
 - (B) visiting their families
 - (C) wrestling and dancing
 - (D) hunting hares
 - (E) drinking whisky
15. The narrator would most likely view “the favor of his master” (lines 22-23) as
- (A) generous
 - (B) conditional
 - (C) disingenuous
 - (D) well-earned
 - (E) shameful
16. The narrator’s tone in lines 23-27 is best described as
- (A) gentle compassion
 - (B) dry irony
 - (C) moralizing contempt
 - (D) deliberate reflection
 - (E) mournful elegy
17. Holidays are described as “conductors, or safety-valves” (line 35) because they
- (A) give slaves an unusual opportunity to connect with each other
 - (B) prevent slaves from being overworked
 - (C) let slaves’ otherwise dangerous feelings dissipate harmlessly
 - (D) happen so predictably every year
 - (E) remind the narrator of railroad journeys
18. The phrase “more to be dreaded than the most appalling earthquake” (lines 41-42) describes
- (A) the pent-up fury of slaves
 - (B) the debilitating effects of whisky
 - (C) the cruelty of slaveholders
 - (D) the punishment for working during holidays
 - (E) the scorn directed at lazy slaves
19. The narrator calls holidays “one of the grossest frauds committed upon the down-trodden slave” (lines 47-48) because
- (A) slaves deserve much longer holidays than they are typically given
 - (B) most masters give their slaves worthless gifts on Christmas
 - (C) some slaves work during what are supposed to be their holidays
 - (D) masters use holidays to give their slaves a misleading notion of freedom
 - (E) slaves have to pay for their own whisky during holidays
20. Which of the following acts as an antithesis to “virtuous freedom” (line 63)?
- (A) “gross fraud” (line 43)
 - (B) “lowest depths” (line 56)
 - (C) “various plans” (line 59)
 - (D) “the cunning slaveholder” (line 63-64)
 - (E) “vicious dissipation” (line 65)

GO ON TO THE NEXT PAGE 



Literature Test



21. The narrator suggests that slaveholders attempt to make slaves see permanent freedom as
- (A) unattainable
 - (B) too much of a good thing
 - (C) a reward for hard work
 - (D) a realistic ambition
 - (E) a necessary safety-valve
22. Slaveholders are characterized throughout the passage as
- (A) arrogant and aristocratic
 - (B) self-serving and devious
 - (C) paranoid and superstitious
 - (D) violent and cruel
 - (E) foolish and gullible

GO ON TO THE NEXT PAGE 



Literature Test

Questions 23-31. Read the following passage carefully before you choose your answers.

In this passage, a young woman writes to her foster-father, a country reverend, to keep him up-to-date about her stay at a fashionable English spa town.

Yesterday morning Mrs. Selwyn received a card from Mrs. Beaumont, to ask her to dine with her to-day: and another, to the same purpose, came to me. The
 Line invitation was accepted, and we are but just arrived
 5 from Clifton Hill.

We found Mrs. Beaumont alone in the parlour. I will write you the character of that lady, in the words of our satirical friend Mrs. Selwyn. “She is an absolute Court Calendar bigot; for, chancing herself to be born of a
 10 noble and ancient family, she thinks proper to be of opinion, that birth and virtue are one and the same thing. She has some good qualities; but they rather originate from pride than principle, as she piques herself upon being too high-born to be capable of an unworthy
 15 action, and thinks it incumbent upon her to support the dignity of her ancestry. Fortunately for the world in general, she has taken it into her head, that condescension is the most distinguishing virtue of high life; so that the same pride of family which renders
 20 others imperious, is with her the motive of affability. But her civility is too formal to be comfortable, and too mechanical to be flattering. That she does me the honour of so much notice, is merely owing to an accident, which, I am sure, is very painful to her
 25 remembrance; for it so happened, that I once did her some service, in regard to an apartment at Southampton; and I have since been informed, that, at the time she accepted my assistance, she thought I was a woman of quality; and I make no doubt but she was miserable
 30 when she discovered me to be a mere country gentlewoman: however, her nice notions of decorum have made her load me with favours ever since. But I am not much flattered by her civilities, as I am convinced I owe them neither to attachment nor
 35 gratitude; but solely to a desire of cancelling an obligation, which she cannot brook being under, to one

whose name is nowhere to be found in the Court Calendar.”

You well know, my dear Sir, the delight this lady
 40 takes in giving way to her satirical humour.

Mrs. Beaumont received us very graciously, though she somewhat distressed me by the questions she asked concerning my family;—such as, Whether I was related to the Anvilles in the North?—Whether some of my
 45 name did not live in Lincolnshire? and many other inquiries, which much embarrassed me.

(1778)

23. Which of the following could be substituted for “we are but just arrived” (line 4) without changing the meaning?
- (A) we have only recently arrived
 - (B) we have nevertheless arrived
 - (C) although we have justly arrived
 - (D) we have very nearly arrived
 - (E) we are the only ones to have arrived
24. When Mrs. Selwyn describes Mrs. Beaumont as “an absolute Court Calendar bigot” (lines 8-9), she means that Mrs. Beaumont
- (A) keeps an extremely detailed social schedule
 - (B) is a very biased judge
 - (C) only wants to spend time with the sort of person who would be welcome in a royal court
 - (D) knows exactly when and where the courts are in session
 - (E) only trusts members of the royal family

GO ON TO THE NEXT PAGE



Literature Test



25. Why does Mrs. Selwyn say that it is fortunate that Mrs. Beaumont “has taken it into her head, that condescension is the most distinguishing feature of high life” (lines 17-19)?
- (A) It erases any distinctions between herself and other people.
 - (B) It obliges Mrs. Beaumont to be pleasant to her inferiors.
 - (C) It makes Mrs. Beaumont arrogant in a way that others admire.
 - (D) It makes Mrs. Beaumont’s bad qualities obvious and easier to detect.
 - (E) It sets a good example for other proud people.
26. Based on her characterization of Mrs. Beaumont, we can infer that Mrs. Selwyn
- (A) is proud of her own aristocratic heritage and virtuous conduct
 - (B) is critical of those who would diminish the status of noble families
 - (C) is ashamed to be related to the Anvilles of the North
 - (D) is unimpressed by those who value aristocratic pedigree
 - (E) is relieved to be in the company of well-born people
27. As it is used in line 31, the word “nice” most nearly means
- (A) scrupulous
 - (B) pleasant
 - (C) warm
 - (D) courteous
 - (E) affable
28. We can infer from Mrs. Selwyn’s account that Mrs. Beaumont accepted Mrs. Selwyn’s help because
- (A) it would have been rude not to accept it
 - (B) she had misapprehended Mrs. Selwyn’s status
 - (C) she had helped Mrs. Selwyn in the past herself
 - (D) Mrs. Selwyn is a respected landlady
 - (E) she needed the help so urgently she was willing to accept help from anyone
29. Based on her own account of Mrs. Beaumont, the narrator likely believes Mrs. Selwyn’s “satirical” portrayal is
- (A) mean-spirited
 - (B) righteous
 - (C) bold but accurate
 - (D) irrelevant
 - (E) humorous but inaccurate
30. Mrs. Beaumont’s questions to the narrator reflect her desire to learn
- (A) when the narrator left Lincolnshire
 - (B) how much social customs differ between the north and south of England
 - (C) how closely related the two women are
 - (D) where the narrator grew up
 - (E) whether the narrator is from a noble family
31. It may be reasonably inferred that the narrator quotes from Mrs. Selwyn’s description of Mrs. Beaumont in her letter in order to
- (A) register her disagreement with the characterization
 - (B) impress her foster father with her newfound worldliness and sophistication
 - (C) show how unquestioningly she has been accepted by important families
 - (D) seek a sympathetic ear after being rudely teased by Mrs. Selwyn
 - (E) voice a view of Mrs. Beaumont that she shares but is too demure to say herself

GO ON TO THE NEXT PAGE 



Literature Test



Questions 32-39. Read the following poem carefully before you choose your answers.

If Music and Sweet Poetry Agree

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Line Because thou lov'st the one and I the other.

5 Dowland¹ to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser² to me, whose deep conceit is such,
As passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
10 That Phoebus³ lute, the queen of music, makes;
And I in deep delight am chiefly drowned
Whenas himself to singing he betakes:
One god is god of both, as poets feign,
One knight loves both, and both in thee remain.

(1599)

¹John Dowland was an English composer, lutenist, and singer.

²Edmund Spenser was an English poet.

³Phoebus is another name for the Greco-Roman god Apollo.

32. The tone of the poem as a whole can best be described as
- (A) desperately imploring
 - (B) sarcastically mocking
 - (C) elegantly persuading
 - (D) fussily evaluating
 - (E) gently reassuring
33. As used in line 1, the word “agree” most nearly means
- (A) dispute
 - (B) verify
 - (C) accord
 - (D) contest
 - (E) coordinate
34. Which of the following could be substituted for “As they must needs” (line 2) without changing its meaning?
- (A) As they want to
 - (B) When they are in need
 - (C) Because they have to need
 - (D) As they necessarily must
 - (E) Because they tend to
35. In lines 1-4, the speaker reasons that the love must be “great” between himself and the person he addresses because
- (A) both of them already love themselves, making it easy to feel love for another person
 - (B) they are a brother and sister, and therefore are obligated to be loyal to one another
 - (C) one loves music and the other loves poetry, and these arts are intimately linked
 - (D) both music and poetry commonly express romantic themes, making both arts appropriate for lovers
 - (E) their different tastes give their relationship a delightful unpredictability
36. Which choice most accurately paraphrases the idea expressed in lines 7-8?
- (A) The great profundities in Spenser’s poetry surpass our ability to conceive them, making any explanation unnecessary.
 - (B) Spenser is such a self-aggrandizing poet that his work is indefensible.
 - (C) Spenser’s poetry is a failure because his goals are too ambitious in scope.
 - (D) Although Spenser’s authorial persona is that of a loud-mouthed braggart, he makes up for this in the quality of his verse.
 - (E) There is no point in attempting to interpret Spenser’s poems because he deliberately made them obscure in order to escape criticism.

GO ON TO THE NEXT PAGE



Literature Test



37. In context, the word “drowned” (line 11) most nearly means
- (A) stifled
 - (B) immersed
 - (C) repelled
 - (D) covered
 - (E) choked
38. In this poem, the speaker directly expresses his love for
- I. Poetry
 - II. Music
 - III. The person to whom the poem is addressed
- (A) I only
 - (B) I and II
 - (C) I and III
 - (D) III only
 - (E) I, II, and III
39. In the poem, the speaker is most likely addressing
- (A) an abstract personification of music
 - (B) an intimate friend or loved one
 - (C) the ancient Greek god Phoebus
 - (D) anyone who reads the poem
 - (E) the poet Edmund Spenser

GO ON TO THE NEXT PAGE 



Literature Test

Questions 40-47. Read the following poem carefully before you choose your answers.

The Snow Man

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

Line And have been cold a long time
5 To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

10 Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds

15 Nothing that is not there and the nothing that is.
(1921)

40. The poem's main theme could best be described as the
- (A) power of perspective to shape experience
 - (B) power of people over their natural environment
 - (C) unlimited power of nature and winter landscapes
 - (D) hubris of humanity and its fall from power
 - (E) power of indomitable reason versus that of imagination
41. The tone of the poem can best be described as
- (A) threatening and aggressive
 - (B) playful and lighthearted
 - (C) detached and philosophical
 - (D) cold and apprehensive
 - (E) apathetic and reserved
42. In context, the word "regard" (line 2) most likely means
- (A) approve
 - (B) observe
 - (C) judge
 - (D) gauge
 - (E) admire
43. What does the speaker most likely see as the cause of "misery in the sound of the wind" (line 8)?
- (A) the painful frigidity of the winter wind
 - (B) the interpretation of a listener
 - (C) the lonely sound the wind makes
 - (D) nature's ability to cause harm
 - (E) the contrast with the January sun
44. What is the subject of the main clause in this poem?
- (A) "One" (line 1)
 - (B) "a mind of winter" (line 1)
 - (C) "misery" (line 8)
 - (D) "the sound of the wind" (line 8)
 - (E) "nothing" (line 14)
45. In the argument of the poem, the function of the final stanza is to show that
- (A) a listener that doesn't bring his own suffering to the wind will not perceive any there
 - (B) one who is preoccupied with suffering might not perceive the landscape at all
 - (C) one who grows too cold could cease to exist
 - (D) nobody can listen to the wind without hearing misery in it
 - (E) a listener can only find peace in silence

GO ON TO THE NEXT PAGE



Literature Test



46. The speaker of the poem is addressing

- (A) an estranged friend
- (B) an unspecified audience
- (C) an adventurous child
- (D) a small community
- (E) a local huntsman

47. The author uses all of the following literary devices EXCEPT

- (A) assonance
- (B) metaphor
- (C) imagery
- (D) symbolism
- (E) apostrophe

GO ON TO THE NEXT PAGE 



Literature Test



Questions 48-54. Read the following passage carefully before you choose your answers.

The party round the blazing fire that night were despondent, for a week had passed without a single sign of recent moose discovering itself. Défago had sung his
Line song and plunged into a story, but Hank, in bad humor,
5 reminded him so often that “he kep’ mussing-up the fac’s so, that it was ‘most all nothin’ but a petered-out lie,” that the Frenchman had finally subsided into a sulky silence which nothing seemed likely to break. Dr. Cathcart and his nephew were fairly done after an
10 exhausting day. Punk was washing up the dishes, grunting to himself under the lean-to of branches, where he later also slept. No one troubled to stir the slowly dying fire. Overhead the stars were brilliant in a sky quite wintry, and there was so little wind that ice was
15 already forming stealthily along the shores of the still lake behind them. The silence of the vast listening forest stole forward and enveloped them.

Hank broke in suddenly with his nasal voice.

“I’m in favor of breaking new ground tomorrow,
20 Doc,” he observed with energy, looking across at his employer. “We don’t stand a dead dog’s chance around here.”

“Agreed,” said Cathcart, always a man of few words. “Think the idea’s good.”

25 “Sure pop, it’s good,” Hank resumed with confidence. “S’pose, now, you and I strike west, up Garden Lake way for a change! None of us ain’t touched that quiet bit o’ land yet—”

“I’m with you.”

30 “And you, Défago, take Mr. Simpson along in the small canoe, skip across the lake, portage over into Fifty Island Water, and take a good squint down that thar southern shore. The moose yarded there like hell last year, and for all we know they may be doin’ it agin this
35 year jest to spite us.”

Défago, keeping his eyes on the fire, said nothing by way of reply. He was still offended, possibly, about his interrupted story.

“No one’s been up that way this year, an’ I’ll lay my
40 bottom dollar on that!” Hank added with emphasis, as though he had a reason for knowing. He looked over at his partner sharply. “Better take the little silk tent and stay away a couple o’ nights,” he concluded, as though the matter were definitely settled. For Hank was
45 recognized as general organizer of the hunt, and in charge of the party.

It was obvious to anyone that Défago did not jump at the plan, but his silence seemed to convey something more than ordinary disapproval, and across his sensitive
50 dark face there passed a curious expression like a flash of firelight—not so quickly, however, that the three men had not time to catch it.

“He funked for some reason, I thought,” Simpson said afterwards in the tent he shared with his uncle. Dr.
55 Cathcart made no immediate reply, although the look had interested him enough at the time for him to make a mental note of it. The expression had caused him a passing uneasiness he could not quite account for at the moment.

60 But Hank, of course, had been the first to notice it, and the odd thing was that instead of becoming explosive or angry over the other’s reluctance, he at once began to humor him a bit.

“But there ain’t no speshul reason why no one’s
65 been up there this year,” he said with a perceptible hush in his tone; “not the reason you mean, anyway! Las’ year it was the fires that kep’ folks out, and this year I guess—I guess it jest happened so, that’s all!” His manner was clearly meant to be encouraging.

70 Joseph Défago raised his eyes a moment, then dropped them again. A breath of wind stole out of the forest and stirred the embers into a passing blaze. Dr. Cathcart again noticed the expression in the guide’s face, and again he did not like it. But this time the nature
75 of the look betrayed itself. In those eyes, for an instant, he caught the gleam of a man scared in his very soul. It disquieted him more than he cared to admit.

(1910)

GO ON TO THE NEXT PAGE



Literature Test



48. Which two elements most clearly present the passage's main tension?
- (A) The darkness of the night and the fading light of the fire
 - (B) Défago's song and the enveloping silences of the forest
 - (C) The dying fire and the powerful wind
 - (D) Hank's blitheness and Défago's fearful reticence
 - (E) The men and the natural setting
49. The line "No one troubled to stir the slowly dying fire" (lines 12-13) implies that the men are
- (A) dispirited by their lack of progress
 - (B) fearful of the fire's light attracting dangerous wildlife
 - (C) concerned about being burned by the fire
 - (D) reluctant to carry out tasks if there is a chance someone else will
 - (E) eager to discover what the forest is like under the cover of night
50. The simile "like a flash of firelight" (lines 50-51) most strongly suggests that
- (A) Défago's face suddenly becomes very hot
 - (B) Défago's expression is brief but revealing
 - (C) Défago is failing to keep the fire burning
 - (D) Défago's feelings are intense but fleeting
 - (E) Défago has a special connection with nature
51. Over the course of the passage, Hank's tone changes from
- (A) knowledgeable to pedantic
 - (B) brusque to reassuring
 - (C) dishonest to defensive
 - (D) earnest to apathetic
 - (E) abusive to accommodating
52. The author makes repeated use of which device to describe the scene's natural setting?
- (A) Personification
 - (B) Onomatopoeia
 - (C) Euphemism
 - (D) Allegory
 - (E) Metonymy
53. Dr. Cathcart's interpretations of Défago's facial expressions serve to
- (A) emphasize the party's emotional sensitivity
 - (B) establish the scene's ominous tone
 - (C) demonstrate Défago and Dr. Cathcart's close personal relationship
 - (D) suggest that body language is the only true indicator of emotion
 - (E) highlight Défago's overly sensitive disposition
54. Throughout the passage, the men's excursion is presented as
- (A) a taxing undertaking meant to toughen up its participants
 - (B) a relaxing escape from their stressful professions
 - (C) an as-yet fruitless endeavor that will hopefully prove successful
 - (D) a bonding opportunity for hunting enthusiasts
 - (E) a promising prospect for the men to provide for their families

GO ON TO THE NEXT PAGE 



Literature Test

Questions 55-61. Read the following dramatic excerpt carefully before you choose your answers.

In this scene, Monsieur Malateste, looking unwell, confronts his wife after she has spent a night away from their country home after claiming to need to go to the city to see a doctor.

MALATESTES: Wife, is this the way to cure melancholy? To sit up all night at cards, and to lose five hundred pounds at a sitting? Or to stay all night abroad a'dancing and revelling?

Line

5 MADAME MALATESTES: O, yes; for the doctors say there is nothing better than good company to employ the thoughts with outward objects, otherwise the thoughts feed too much upon the body. Besides, they say that exercise is excellent good to open obstructions and to
10 disperse melancholy vapour, and the doctors say there is no exercise better than dancing, because there are a great company meet together, which adds pleasure to the labour.

MALATESTES: My other wife did not do this.

15 MADAME MALATESTES: Wherefore she died in her youth with melancholy. But I mean to live while I am old, if mirth and good company will keep me alive; and know I am not so kind-hearted to kill myself to spare your purse or to please your humour.

(1662)

55. As used in line 6, “employ” most nearly means
- (A) hire
 - (B) utilize
 - (C) appoint
 - (D) practice
 - (E) occupy
56. In lines 5-13, Madame Malateste is
- (A) worriedly explaining the treatment she’s currently undergoing
 - (B) furtively deflecting her husband’s concerns about her poor health
 - (C) obviously chatting despite her husband’s discontent
 - (D) ironically justifying her behavior as medically necessary
 - (E) eagerly detailing her health care regimen and its benefits
57. In context, the word “labour” (line 13) refers to
- (A) childbirth
 - (B) playing cards
 - (C) dancing
 - (D) doctor’s work
 - (E) Malateste’s career
58. The name “Malateste” can be translated from French as “headache.” The author’s choice of this name is most likely intended to suggest that the Malatestes
- (A) both suffer from poor health
 - (B) cause another stress and suffering
 - (C) are unpopular in their community
 - (D) are mirthless and unfeeling
 - (E) both over-indulge in carousing to the point of poor health
59. Madame Malateste’s attitude towards her husband can best be described as
- (A) jovial
 - (B) taciturn
 - (C) defiant
 - (D) brooding
 - (E) envious

GO ON TO THE NEXT PAGE



Literature Test



60. What is Malateste's main concern with his wife?
- (A) She is disobedient and behaves in an inappropriate manner.
 - (B) She bears an uncanny and upsetting resemblance to his first wife.
 - (C) She is overexerting herself despite her poor health.
 - (D) She is oblivious to his wants and desires despite their being clear.
 - (E) She is spending too much time worrying about her health.
61. In lines 15-19, Madame Malateste draws an association between, on the one hand, happiness and sadness and, on the other hand,
- (A) riches and poverty
 - (B) youth and age
 - (C) leisure and boredom
 - (D) life and death
 - (E) humor and solemnity

STOP

**If you complete this test before the end of your allotted time,
you may check your work.**

Answers and Scoring

Answers and Scoring

Answers

| | | | | |
|-------|-------|-------|-------|-------|
| 1. D | 14. E | 27. D | 40. A | 53. B |
| 2. B | 15. C | 28. B | 41. C | 54. C |
| 3. A | 16. B | 29. C | 42. B | 55. E |
| 4. D | 17. C | 30. E | 43. D | 56. D |
| 5. C | 18. A | 31. E | 44. A | 57. C |
| 6. C | 19. D | 32. C | 45. A | 58. B |
| 7. E | 20. E | 33. C | 46. B | 59. C |
| 8. E | 21. B | 34. D | 47. E | 60. A |
| 9. D | 22. B | 35. C | 48. D | 61. D |
| 10. C | 23. A | 36. A | 49. A | |
| 11. C | 24. C | 37. B | 50. B | |
| 12. D | 25. B | 38. C | 51. B | |
| 13. C | 26. A | 39. B | 52. A | |

Raw Scores

To score your test, first use the answer key to mark each of your responses right or wrong. Then, calculate your **raw score** for each section by adding the number of correct responses to one fourth the number of incorrect responses. Use the tables below to help you calculate your scores:

| | |
|------------------|-------------------|
| Raw Score | |
| Number Correct | _____ + |
| Number Incorrect | _____ / 4 = _____ |
| Raw Score | = _____ |

Scaled Scores

Once you have found your raw score for each test, convert it into an approximate **scaled test score** using the following chart. To find a scaled test score for each section, find the row in the Raw Score column which corresponds to your raw score for that section, then check the column for the section you are scoring in the same row. For example, if you had a raw score of 31, your scaled score would be 580. Keep in mind that these scaled scores are estimates only. Your actual SAT Literature score will be scaled against the scores of all other students at your grade level taking the test on your test date.

| Scaled Score | | | | | | | |
|--------------|--------------|-----------|--------------|-----------|--------------|------------|--------------|
| Raw Score | Scaled Score | Raw Score | Scaled Score | Raw Score | Scaled Score | Raw Score | Scaled Score |
| 61 | 800 | 41 | 660 | 21 | 500 | 1 | 340 |
| 60 | 800 | 40 | 650 | 20 | 490 | 0 | 330 |
| 59 | 800 | 39 | 640 | 19 | 480 | -1 | 320 |
| 58 | 790 | 38 | 640 | 18 | 470 | -2 | 320 |
| 57 | 790 | 37 | 630 | 17 | 470 | -3 | 310 |
| 56 | 780 | 36 | 620 | 16 | 460 | -4 | 300 |
| 55 | 770 | 35 | 610 | 15 | 450 | -5 | 290 |
| 54 | 760 | 34 | 600 | 14 | 440 | -6 | 280 |
| 53 | 750 | 33 | 590 | 13 | 430 | -7 | 280 |
| 52 | 750 | 32 | 590 | 12 | 430 | -8 | 270 |
| 51 | 740 | 31 | 580 | 11 | 420 | -9 | 260 |
| 50 | 730 | 30 | 570 | 10 | 410 | -10 | 250 |
| 49 | 720 | 29 | 560 | 9 | 400 | -11 | 240 |
| 48 | 710 | 28 | 550 | 8 | 390 | -12 | 230 |
| 47 | 710 | 27 | 550 | 7 | 390 | -13 | 220 |
| 46 | 700 | 26 | 540 | 6 | 380 | -14 | 210 |
| 45 | 690 | 25 | 530 | 5 | 370 | -15 | 200 |
| 44 | 680 | 24 | 520 | 4 | 360 | | |
| 43 | 680 | 23 | 510 | 3 | 350 | | |
| 42 | 670 | 22 | 510 | 2 | 350 | | |

Use the space below to record your scaled score:

Scaled Score: _____