



GRE[®]

GRADUATE RECORD EXAMINATIONS[®]

Literature in English Test Practice Book

This practice book contains

- one actual full-length GRE Literature in English Test
- test-taking strategies

Become familiar with

- test structure and content
- test instructions and answering procedures

Compare your practice test results with the performance of those who took the test at a GRE administration.

Visit GRE Online at www.gre.org

*Listening.
Learning.
Leading.*

This book is provided **FREE** with test registration by the Graduate Record Examinations Board.

Note to Test Takers: Keep this practice book until you receive your score report. The book contains important information about content specifications and scoring.

Table of Contents

Purpose of the GRE Subject Tests	3
Development of the Subject Tests	3
Content of the Literature in English Test	4
Preparing for a Subject Test	6
Test-Taking Strategies	6
What Your Scores Mean	7
Practice GRE Literature in English Test	9
Scoring Your Subject Test	73
Evaluating Your Performance	76
Answer Sheet	77

Purpose of the GRE Subject Tests

The GRE Subject Tests are designed to help graduate school admission committees and fellowship sponsors assess the qualifications of applicants in specific fields of study. The tests also provide you with an assessment of your own qualifications.

Scores on the tests are intended to indicate knowledge of the subject matter emphasized in many undergraduate programs as preparation for graduate study. Because past achievement is usually a good indicator of future performance, the scores are helpful in predicting success in graduate study. Because the tests are standardized, the test scores permit comparison of students from different institutions with different undergraduate programs. For some Subject Tests, subscores are provided in addition to the total score; these subscores indicate the strengths and weaknesses of your preparation, and they may help you plan future studies.

The GRE Board recommends that scores on the Subject Tests be considered in conjunction with other relevant information about applicants. Because numerous factors influence success in graduate school, reliance on a single measure to predict success is not advisable. Other indicators of competence typically include undergraduate transcripts showing courses taken and grades earned, letters of recommendation, and GRE General Test scores. For information about the appropriate use of GRE scores, write to GRE Program, Educational Testing Service, Mail Stop 57-L, Princeton, NJ 08541, or visit our Web site at www.gre.org/codelst.html.

Development of the Subject Tests

Each new edition of a Subject Test is developed by a committee of examiners composed of professors in the subject who are on undergraduate and graduate faculties in different types of institutions and in different regions of the United States and Canada. In selecting members for each committee, the GRE Program seeks the advice of the appropriate professional associations in the subject.

The content and scope of each test are specified and reviewed periodically by the committee of examiners. Test questions are written by the committee and by other faculty who are also subject-matter specialists and by subject-matter specialists at ETS. All questions proposed for the test are reviewed by the committee and revised as necessary. The accepted questions are assembled into a test in accordance with the content specifications developed by the committee to ensure adequate coverage of the various aspects of the field and, at the same time, to prevent overemphasis on any single topic. The entire test is then reviewed and approved by the committee.

Subject-matter and measurement specialists on the ETS staff assist the committee, providing information and advice about methods of test construction and helping to prepare the questions and assemble the test. In addition, each test question is reviewed to eliminate language, symbols, or content considered potentially offensive, inappropriate for major subgroups of the test-taking population, or likely to perpetuate any negative attitude that may be conveyed to these subgroups. The test as a whole is also reviewed to ensure that the test questions, where applicable, include an appropriate balance of people in different groups and different roles.

Because of the diversity of undergraduate curricula, it is not possible for a single test to cover all the material you may have studied. The examiners, therefore, select questions that test the basic knowledge and skills most important for successful graduate study in the particular field. The committee keeps the test up-to-date by regularly developing new editions and revising existing editions. In this way, the test content changes steadily but gradually, much like most curricula. In addition, curriculum surveys are conducted periodically to ensure that the content of a test reflects what is currently being taught in the undergraduate curriculum.

After a new edition of a Subject Test is first administered, examinees' responses to each test question are analyzed in a variety of ways to determine whether each question functioned as expected. These analyses may reveal that a question is ambiguous, requires knowledge beyond the scope of the test, or is inappropriate for the total group or a particular subgroup of examinees taking the test. Answers to such questions are not used in computing scores.

Following this analysis, the new test edition is equated to an existing test edition. In the equating process, statistical methods are used to assess the difficulty of the new test. Then scores are adjusted so that examinees who took a difficult edition of the test are not penalized, and examinees who took an easier edition of the test do not have an advantage. Variations in the number of questions in the different editions of the test are also taken into account in this process.

Scores on the Subject Tests are reported as three-digit scaled scores with the third digit always zero. The maximum possible range for all Subject Test total scores is from 200 to 990. The actual range of scores for a particular Subject Test, however, may be smaller. The maximum possible range of Subject Test subscores is 20 to 99; however, the actual range of subscores for any test or test edition may be smaller than 20 to 99. Subject Test score interpretive information is provided in *Interpreting Your GRE Scores*, which you will receive with your GRE score report, and on the GRE Web site at www.gre.org/codelst.html.

Content of the Literature in English Test

Each edition of the test contains approximately 230 questions on poetry, drama, biography, the essay, the short story, the novel, criticism, literary theory, and the history of the language. Some questions are based on short works reprinted in their entirety, some on excerpts from longer works. The test draws on literature in English from the British Isles, the United States, and other parts of the world. It also contains a few questions on major works, including the Bible, translated from other languages.

The test emphasizes authors, works, genres, and movements. The questions may be somewhat arbitrarily classified into two groups: factual and critical. The factual questions may require a student to identify characteristics of literary or critical movements, to assign a literary work to the period in which it was written, to identify a writer or work described in a brief critical comment, or to determine the period or author of a work on the basis of the style and content of a short excerpt. The critical questions test the ability to read a literary text perceptively. Students are asked to examine a given passage of prose or poetry and to answer questions about meaning, form and structure, literary techniques, and various aspects of language.

The approximate distribution of questions according to content categories is indicated by the following outline.

- | | |
|---|--------|
| I. Literary Analysis | 40-55% |
| Questions that call on an ability to interpret given passages of prose and poetry. Such questions may involve recognition of conventions and genres, allusions and references, meaning and tone, grammatical structures and rhetorical strategies, and literary techniques. | |
| II. Identification | 15-20% |
| Recognition of date, author, or work by style and/or content (for literary theory identifications see IV below). | |
| III. Cultural and Historical Contexts | 20-25% |
| Questions on literary, cultural, and intellectual history, as well as identification of author or work through a critical statement or biographical information. Also identification of details of character, plot, or setting of a work. | |
| IV. History and Theory of Literary Criticism | 10-15% |
| Identification and analysis of the characteristics and methods of various critical and theoretical approaches. | |

The literary-historical scope of the test follows the distribution below.

- | | |
|--|--------|
| 1. Continental, Classical, and Comparative Literature through 1925 | 5-10% |
| 2. British Literature to 1660 (including Milton) | 25-30% |
| 3. British Literature 1660-1925 | 30-35% |
| 4. American Literature through 1925 | 15-25% |
| 5. American, British, and World Literatures after 1925 | 20-25% |

Because examinees tend to remember most vividly questions that proved troublesome, they may feel that the test has included or emphasized those areas in which they are least prepared. Students taking the GRE Literature in English Test should remember that in a test of this many questions, much of the material

presents no undue difficulty. The very length and scope of the examination eventually work to the benefit of students and give them an opportunity to demonstrate what they do know. No one is expected to answer all the questions correctly; in fact, it is possible to achieve the maximum score without answering all the questions correctly.

The committee of examiners is aware of the limitations of the multiple-choice format, particularly for testing competence in literary study. An examination of this kind provides no opportunity for the student to formulate a critical response or support a generalization, and, inevitably, it sacrifices depth to range of coverage. However, in a national testing program designed for a wide variety of students with differing preparations, the use of a large number of short, multiple-choice questions has proved to be the most effective and reliable way of providing a fair and valid examination.

The committee considers the test an instrument by which to offer *supplementary* information about students. In no way is the examination intended to minimize the importance of the students' college records or the recommendations of the faculty members who have had the opportunity to work closely with the students. The committee assumes that those qualities and skills not measured by a national multiple-choice test are reflected in a student's academic record and recommendations. However, the test may help to place students in a national perspective or add another dimension to their profiles.

A test intended to meet the needs of a particular department should be constructed specifically to measure the knowledge and skills the department considers important. A standardized test, such as the GRE Literature in English Test, allows comparisons of students from different institutions with different programs on *one* measure of competence in literature. Ideally, a department should not only investigate the relationships between the success of students in advanced study and several measures of competence, but also conduct a systematic evaluation of the test's predictive effectiveness after accumulating sufficient records of the graduate work of its students.

Preparing for a Subject Test

GRE Subject Test questions are designed to measure skills and knowledge gained over a long period of time. Although you might increase your scores to some extent through preparation a few weeks or months before you take the test, last minute cramming is unlikely to be of further help. The following information may be helpful.

- A general review of your college courses is probably the best preparation for the test. However, the test covers a broad range of subject matter, and no one is expected to be familiar with the content of every question.
- Use this practice book to become familiar with the types of questions in the GRE Literature in English Test, paying special attention to the directions. If you thoroughly understand the directions before you take the test, you will have more time during the test to focus on the questions themselves.

Test-Taking Strategies

The questions in the practice test in this book illustrate the types of multiple-choice questions in the test. When you take the test, you will mark your answers on a separate machine-scorable answer sheet. Total testing time is two hours and fifty minutes; there are no separately timed sections. Following are some general test-taking strategies you may want to consider.

- Read the test directions carefully, and work as rapidly as you can without being careless. For each question, choose the best answer from the available options.

- All questions are of equal value; do not waste time pondering individual questions you find extremely difficult or unfamiliar.
- You may want to work through the test quite rapidly, first answering only the questions about which you feel confident, then going back and answering questions that require more thought, and concluding with the most difficult questions if there is time.
- If you decide to change an answer, make sure you completely erase it and fill in the oval corresponding to your desired answer.
- Questions for which you mark no answer or more than one answer are not counted in scoring.
- As a correction for haphazard guessing, one-fourth of the number of questions you answer incorrectly is subtracted from the number of questions you answer correctly. It is improbable that mere guessing will improve your score significantly; it may even lower your score. If, however, you are not certain of the correct answer but have some knowledge of the question and are able to eliminate one or more of the answer choices, your chance of getting the right answer is improved, and it may be to your advantage to answer the question.
- Record all answers on your answer sheet. Answers recorded in your test book will not be counted.
- Do not wait until the last five minutes of a testing session to record answers on your answer sheet.

What Your Scores Mean

Your raw score—that is, the number of questions you answered correctly minus one-fourth of the number you answered incorrectly—is converted to the scaled score that is reported. This conversion ensures that a scaled score reported for any edition of a Subject Test is comparable to the same scaled score earned on any other edition of the same test. Thus, equal scaled scores on a particular Subject Test indicate essentially equal levels of performance regardless of the test edition taken. Test scores should be compared only with other scores on the same Subject Test. (For example, a 680 on the Computer Science Test is not equivalent to a 680 on the Mathematics Test.)

Before taking the test, you may find it useful to know approximately what raw scores would be required to obtain a certain scaled score. Several factors influence the conversion of your raw score to your scaled score, such as the difficulty of the test edition and the number of test questions included in the computation of your raw score. Based on recent editions of the Literature in English Test, the following table gives the range of raw scores associated with selected scaled scores for three different test editions. (Note that when the number of scored questions for a given test is greater than the range of possible scaled scores, it is likely that two or more raw scores will convert to the same scaled score.) The three test editions in the table that follows were selected to reflect varying degrees of difficulty. Examinees should note that future test editions may be somewhat more or less difficult than the test editions illustrated in the table.

Range of Raw Scores* Needed to Earn Selected Scaled Scores on Three Literature in English Test Editions That Differ in Difficulty

Scaled Score	Raw Scores		
	Form A	Form B	Form C
700	188-191	184-187	170-173
600	148-151	144-147	131-134
500	108-111	105-107	92-95
400	67-70	65-68	53-56
Number of Questions Used to Compute Raw Score			
	230	230	230

*Raw Score = Number of correct answers minus one-fourth the number of incorrect answers, rounded to the nearest integer.

For a particular test edition, there are many ways to earn the same raw score. For example, on the edition listed above as “Form A,” a raw score of 108 through 111 would earn a scaled score of 500. Below are a few of the possible ways in which a scaled score of 500 could be earned on that edition.

Examples of Ways to Earn a Scaled Score of 500 on the Edition Labeled as “Form A”

Raw Score	Questions Answered Correctly	Questions Answered Incorrectly	Questions Not Answered	Number of Questions Used to Compute Raw Score
108	108	0	122	230
108	120	49	61	230
108	132	98	0	230
111	111	0	119	230
111	123	47	60	230
111	134	93	3	230

Practice Test

To become familiar with how the administration will be conducted at the test center, first remove the answer sheet (pages 77 and 78). Then go to the back cover of the test book (page 72) and follow the instructions for completing the identification areas of the answer sheet. When you are ready to begin the test, note the time and begin marking your answers on the answer sheet.

64

GRADUATE RECORD EXAMINATIONS®

GRE®



LITERATURE IN ENGLISH TEST

*Do not break the seal
until you are told to do so.*

*The contents of this test are confidential.
Disclosure or reproduction of any portion
of it is prohibited.*

THIS TEST BOOK MUST NOT BE TAKEN FROM THE ROOM.

Copyright © 1999 by Educational Testing Service. All rights reserved.
GRE, GRADUATE RECORD EXAMINATIONS, ETS, EDUCATIONAL TESTING
SERVICE and the ETS logo are registered trademarks of Educational Testing Service.
The modernized ETS logo is a trademark of Educational Testing Service.

LITERATURE IN ENGLISH TEST

Time—170 minutes

230 Questions

Directions: Each of the questions or incomplete statements below is followed by five suggested answers or completions. Select the one that is best in each case and then completely fill in the corresponding oval on the answer sheet.

1. A dreamer, ever tilting at windmills, he tries to reassure his long-suffering companion, Sancho Panza, telling him: “And even if everything were to turn out exactly the opposite of what I imagine, no malice could ever obscure the glory of having kindled this endeavor.”

The “dreamer” described above is

- (A) Grendel
- (B) Candide
- (C) King Arthur
- (D) El Cid
- (E) Don Quixote

2. Now, good Sir, our Massachusetts magistracy, bethinking themselves that this woman is youthful and fair, and doubtless was strongly tempted to her fall;—and that, moreover, as is
Line (5) most likely, her husband may be at the bottom of the sea;—they have not been bold to put in force the extremity of our righteous law against her. The penalty thereof is death. But, in their great mercy and tenderness of heart, they have
(10) doomed _____ to stand only a space of three hours on the platform of the pillory, and then and thereafter, for the remainder of her natural life, to wear a mark of shame upon her bosom.

The name that will correctly complete line 10 is

- (A) Emma Bovary
- (B) Hester Prynne
- (C) Carrie Meeber
- (D) Daisy Miller
- (E) Moll Flanders

GO ON TO THE NEXT PAGE.

Questions 3-4

- [FIRST MAN]: We got his *symptoms*, didn't we?
- [SECOND MAN]: Half of what he said meant something else, and the other half didn't mean anything at all.
- [FIRST MAN]: Thwarted ambition—a sense of grievance, that's my diagnosis.
- [SECOND MAN]: Six rhetorical and two repetition, leaving nineteen, of which we answered fifteen. And what did we get in return? He's depressed! . . . Denmark's a prison and he'd rather live in a nutshell; some shadow-play about the nature of ambition, never got down to cases, and finally one direct question which might have led somewhere, and led in fact to his illuminating claim to tell a hawk from a handsaw.

3. The subject of this discussion is
- (A) Freud
 - (B) Benjy Compson
 - (C) Nietzsche
 - (D) Hamlet
 - (E) Volpone
4. The dialogue occurs in a play by
- (A) Stoppard
 - (B) Shaw
 - (C) Beckett
 - (D) Albee
 - (E) Pinter

GO ON TO THE NEXT PAGE.

Questions 5-8

In 1827 the headmastership of Rugby school fell vacant, and it became necessary for the twelve trustees, noblemen and gentlemen of Warwickshire, to appoint a successor to the post. Reform
(5) was in the air—political, social, religious; there was even a feeling abroad that our great public schools were not quite all that they should be, and that some change or other—no one precisely knew what—but some change in the system of their
(10) management was highly desirable. Thus it was natural that when the twelve noblemen and gentlemen, who had determined to be guided entirely by the merits of the candidates, found among the testimonials pouring in upon them a letter from
(15) Dr. Hawkins, the Provost of Oriel, predicting that if they elected Mr. Thomas Arnold he would “change the face of education all through the public schools of England,” they hesitated no longer: obviously, Mr. Thomas Arnold was their
(20) man. He was elected therefore; received, as was fitting, priest’s orders; became, as was no less fitting, a Doctor of Divinity; and in August, 1828, took up the duties of his office.

—Lytton Strachey

5. In the context of the passage, the best paraphrase of “abroad” (line 6) is
- (A) in foreign countries
 - (B) erroneously held
 - (C) easily refuted
 - (D) absent in the English
 - (E) prevalent at the time

6. The author uses “even” (line 6) and “quite” (line 7) to
- (A) suggest the impracticability of reforming the great public schools
 - (B) feign surprise at the idea that the great public schools were in need of reform
 - (C) convey his enthusiasm for reforming the great public schools
 - (D) indicate the extent of his careful research into educational matters
 - (E) signal his casual disregard of the immediate educational situation
7. The author suggests that the trustees’ choice of Arnold was dictated by
- (A) their firsthand experience of Arnold’s masterful teaching
 - (B) a careful examination of Arnold’s political, social, and religious beliefs
 - (C) the unexamined belief that change meant constructive reform
 - (D) Arnold’s willingness to assume ecclesiastical duties
 - (E) Arnold’s earlier association with Rugby
8. In tone, the passage is one of
- (A) forthright brusqueness
 - (B) unbiased reporting
 - (C) coarse invective
 - (D) sustained irony
 - (E) grudging envy

GO ON TO THE NEXT PAGE.

Questions 9-10 refer to the poem below.

In this strange labyrinth how shall I turn?
Ways are on all sides while the way I miss:
If to the right hand, there, in love I burn;
Let me go forward, therein danger is;

Line

- (5) If to the left, suspicion hinders bliss,
Let me turn back, shame cries I ought return
Nor faint though crosses with my fortunes kiss;
Stand still is harder, although sure to mourn;

- (10) Then let me take the right, or left hand way;
Go forward, or stand still, or back retire;
I must these doubts endure without allay
Or help, but travail find for my best hire;

Yet that which most my troubled sense doth move
Is to leave all, and take the thread of love.

—Lady Mary Wroth
from *Pamphilia to Amphilanthus*, 1621

9. The central image in the poem compares
- (A) experiencing intense emotions to fighting a war
 - (B) finding a vocation to choosing the right road to follow
 - (C) searching for happiness to playing a game
 - (D) charting an uncertain course of love to finding one's way through a maze
 - (E) dealing with life's problems to learning the steps in a dance
10. The "thread" in line 14 refers to a gift given by
- (A) Psyche to Cupid
 - (B) Medea to Jason
 - (C) Helen to Paris
 - (D) Penelope to Odysseus
 - (E) Ariadne to Theseus

GO ON TO THE NEXT PAGE.

Questions 11-14 are based on the following passage.

When it was time, all the Apostles went marching to their city. All the people came out to receive them, and they cried out, “Welcome to our President, now we’ll be free and we’ll rule ourselves, this is the Christian Uhuru.” When the Romans heard this they got frightened, they said to themselves, so now the Christians have a President and they’ll throw us out, and where shall we go? Here we have our plantations and our cattle and big houses with gardens and house-boys, we don’t want to lose all this. So they decided to get hold of the ringleaders, that’s how the musungus always behave; they forgot that there’s no ringleader, we all work with our age-mates by consensus, we’re all responsible for the strike. But they didn’t know our tradition, so they thought there must be a ringleader, and so they started working in their deceiving ways and got hold of one Apostle called Judas, promised him a lot of money and a good job in the office and told him to bring Jesus to the police station. Now Judas was a poor man, what could he do? He was supporting his family and paid all the school fees for his younger brothers, he could not say he didn’t want the job. He was working for the good of his tribe.

—Violet Dias Lannoy

11. In this excerpt from a short story written during the twentieth century, a young student provides a version of
 - (A) Exodus
 - (B) “The Canonization”
 - (C) “God’s Grandeur”
 - (D) the Gospels
 - (E) *The Pilgrim’s Progress*
12. In line 11, “musungus” refers to
 - (A) religious zealots
 - (B) political agitators
 - (C) British colonizers
 - (D) Irish laborers
 - (E) French revolutionaries
13. According to the student’s narrative, the Romans misunderstand Jesus and his associates because they have no conception of the people’s
 - (A) rituals and ceremonies
 - (B) social and political organization
 - (C) science and technology
 - (D) laws of endogamy
 - (E) conceptions of property rights
14. This story was most likely written by an author from
 - (A) France
 - (B) Kenya
 - (C) Canada
 - (D) Pakistan
 - (E) China

GO ON TO THE NEXT PAGE.

Questions 15-17

I seye for me, it is a greet disese
Wher-as men han ben in greet welthe and ese,
To heren of hir sodeyn fal, allas!

Line And the contrarie is Ioye and greet solas,

- (5) As whan a man hath been in povre estaat
And clymbeth up, and wexeth fortunat,
And there abydeth in prosperitee,
Swich thing is gladsom, as it thinketh me.

—Chaucer

18. Which of the following is NOT associated with the 1890s?

- (A) The Yellow Book
- (B) The Rhymers Club
- (C) Thomas Carlyle
- (D) Oscar Wilde
- (E) Decadence

15. In line 3, “hir” is best glossed as

- (A) them
- (B) they
- (C) their
- (D) her
- (E) hers

GO ON TO THE NEXT PAGE.

16. Which of the following is the best paraphrase of line 8 ?

- (A) I think of myself as somewhat glad about such things.
- (B) Such a thing is heartening, it seems to me.
- (C) Such things are glorious, reminding me of them.
- (D) Switch from being glad to thinking of me.
- (E) Things are made better by thinking glad thoughts.

17. The passage alludes to the

- (A) great chain of being
- (B) Neoplatonic doctrine of recollection
- (C) theory of the humours
- (D) Biblical parable of the mustard seed
- (E) wheel of fortune

Questions 19-21 refer to the excerpts below.

19. Which is by William Carlos Williams?

20. Which is by Wallace Stevens?

21. Which is by Robert Frost?

- (A) The trees that have it in their pent-up buds
To darken nature and be summer woods—
Let them think twice before they use their powers
To blot out and drink up and sweep away
These flowery waters and these watery flowers
From snow that melted only yesterday.
- (B) I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.
- (C) I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.
- (D) Now the grass, tomorrow
the stiff curl of wildcarrot leaf
One by one objects are defined—
It quickens: clarity, outline of leaf

But now the stark dignity of
entrance—Still, the profound change
has come upon them: rooted, they
grip down and begin to awaken.
- (E) The “age demanded” chiefly a mould in plaster,
Made with no loss of time,
A prose kinema, not, not assuredly, alabaster
Or the “sculpture” of rhyme.

GO ON TO THE NEXT PAGE.

22. From the moment that the striking clock, one of many symbolic timepieces, interrupts Olga's opening reminiscences of events "exactly a year ago," we know that the characters are caught up in varying permutations of time: longing for the past, of which Moscow is the most potent symbol, they snatch at moments of happiness in the tedious present of provincial life.

The play discussed above is

- (A) Ibsen's *Ghosts*
- (B) Strindberg's *Miss Julie*
- (C) Chekhov's *The Three Sisters*
- (D) García Lorca's *The House of Bernarda Alba*
- (E) Gorki's *The Lower Depths*

23. His own motivations are entirely idealistic: "I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption." Finally, as he expires in the Arctic, he makes his most forceful statement on the dangers of scientific ambition, but he berates only himself and his own failures, while stating that others might well succeed.

The passage above is from a discussion of

- (A) Edgar Allan Poe's "The Fall of the House of Usher"
- (B) Franz Kafka's "Metamorphosis"
- (C) Ann Radcliffe's *The Mysteries of Udolpho*
- (D) Joseph Conrad's *Heart of Darkness*
- (E) Mary Shelley's *Frankenstein*

24. His heroine longs for "sighs in the moonlight, long embraces, hands at parting bathed in tears." Her enslavement to Rodolphe was enslavement to the plot of the nineteenth-century *feuilleton*, and if she was destroyed, it was because she would rather die than live a life that was not in every respect a hackneyed romance. It was the author's achievement to make his readers simultaneously aware that Emma's infatuation was a cliché, yet no less tragic for all that.

The author whose work is discussed above is

- (A) Tolstoy
- (B) Proust
- (C) Balzac
- (D) Flaubert
- (E) Goethe

GO ON TO THE NEXT PAGE.

Questions 25-28

- Plato thought nature but a spume that plays
Upon a ghostly paradigm of things;
Solider Aristotle played the taws
Line Upon the bottom of a king of kings;
(5) World-famous golden-thighed Pythagoras
Fingered upon a fiddle-stick or strings
What a star sang and careless Muses heard:
Old clothes upon old sticks to scare a bird.
25. The first two lines in this stanza refer to Plato's
- (A) doctrine of metempsychosis
 - (B) theory of Ideal Forms
 - (C) distrust of lyric and epic poetry
 - (D) model of a political state
 - (E) use of dialogues to present his philosophy
26. The "king of kings" (line 4) is
- (A) Caesar
 - (B) Plato
 - (C) Pericles
 - (D) Darius
 - (E) Alexander
27. Lines 5-7 refer to the
- (A) music of the spheres
 - (B) alchemical transmutation of base metals
 - (C) efficacy of ritual sacrifice
 - (D) indifference of the gods
 - (E) myth of the eternal return
28. This is a stanza from a poem by
- (A) Coleridge
 - (B) Marvell
 - (C) Yeats
 - (D) Emerson
 - (E) Pound

29. Philip Larkin once said, "Deprivation is for me what daffodils were for Wordsworth." Larkin meant that, for him, deprivation was
- (A) a source of anxiety
 - (B) a stimulus to poetry
 - (C) a transitory state
 - (D) a petty distraction
 - (E) an occasion for self-doubt
30. The novel he wrote about the lives of the Okies has come to symbolize the heartbreaking plight of the dispossessed. It has been called "a vivid parallel" to the situation of the American homeless today, "a story of people at the bottom of the world."
- The novel under discussion above is
- (A) Hemingway's *For Whom the Bell Tolls*
 - (B) Dreiser's *An American Tragedy*
 - (C) Ellison's *Invisible Man*
 - (D) Lewis' *Main Street*
 - (E) Steinbeck's *The Grapes of Wrath*

GO ON TO THE NEXT PAGE.

Questions 31-33

SAID _____

J. Alfred Prufrock to
Hugh Selwyn Mauberley,
“What ever happened to
Senlin, ought-nine?”

Line

- (5) “One with the passion for
Orientalia?”
“Rather.” “Lost track of him.”
“Pity.” “Design.”

From *Desperate Measures* by George Starbuck,
Copyright © 1978 by George Starbuck. Reprinted
by permission of David R. Godine, Publisher, Boston.

31. “Hugh Selwyn Mauberley” (line 2) refers
to a character in a poem by

(A) T. S. Eliot
(B) Ezra Pound
(C) Hart Crane
(D) Wallace Stevens
(E) Sylvia Plath

32. Senlin is most probably

(A) an athletic coach
(B) a teacher both men feared
(C) a schoolmate of both men
(D) a character in a novel by Henry James
(E) a poet who died in the trenches

33. The poem suggests that

(A) Mauberley has made an attempt to maintain
his contacts with all his old friends
(B) Prufrock seeks to avenge himself on Senlin
because of a slight
(C) Mauberley has returned to his homeland in
the Orient
(D) Prufrock has been snubbed by Senlin
(E) Mauberley has deliberately avoided Senlin

34. Voltaire’s parting shot when he left Holland
 (“Adieu, canaux, canards, canaille!”) may be
accurately rendered in English as “Farewell,
canals, ducks, rabble!” The only thing missing
is everything that made Voltaire’s remark so
witty and memorably _____ in French.

Which of the following will correctly complete
the last line in the passage above?

(A) sibilant
(B) prescient
(C) alliterative
(D) euphemistic
(E) symbolic

35. “Louise Erdrich has turned the North Dakota
Indian reservation setting of her novels into her
own Yoknapatawpha County.”

Yoknapatawpha County is mentioned to suggest a
comparison between Erdrich’s fiction and that of

(A) Edith Wharton
(B) Willa Cather
(C) Herman Melville
(D) Nathaniel Hawthorne
(E) William Faulkner

GO ON TO THE NEXT PAGE.

Questions 36-38

1. Never had ill workman good tooles.
 2. He that will learne to pray, let him goe to Sea.
-
36. Number 1 calls attention to the
 - (A) human tendency to avoid accepting responsibility for one's failings
 - (B) lack of suitable means for expressing the loftiest human sentiments
 - (C) universal difficulty of finding responsible and talented workers
 - (D) dangers of striving too hard to overcome what one perceives to be evil
 - (E) pettiness of those who unjustly criticize their fellow human beings
 37. Number 2 suggests that people pray
 - (A) because they have been taught to do so by the clergy
 - (B) because they respond to a command from authority
 - (C) because they wish to escape responsibility for their actions
 - (D) when they seek moral guidance
 - (E) when they are frightened by their helplessness
 38. Numbers 1 and 2 are
 - (A) epitaphs
 - (B) epiphanies
 - (C) anecdotes
 - (D) proverbs
 - (E) litanies

GO ON TO THE NEXT PAGE.

Questions 39-40

My Case is bad. Lord, be my Advocate.
My sin is red: I'me under Gods arrest
Thou hast the Hint of Pleading; plead my State.
Line Although it's bad thy Plea will make it best.
(5) If Thou wilt plead my Case before the King:
I'll Waggon Loads of Love, and Glory bring.

39. The excerpt was written between

- (A) 1100 and 1200
- (B) 1250 and 1350
- (C) 1400 and 1500
- (D) 1600 and 1700
- (E) 1800 and 1950

40. Which of the following is used in a sense that is now archaic or obsolete?

- (A) "arrest" (line 2)
- (B) "Hint" (line 3)
- (C) "Plea" (line 4)
- (D) "Case" (line 5)
- (E) "Waggon Loads" (line 6)

Questions 41-42

For thee, O now a silent soul, my brother,
Take at my hands this garland, and farewell.
Thin is the leaf, and chill the wintry smell,
Line And chill the solemn earth, a fatal mother,
(5) With sadder than the Niobe's womb,
And in the hollow of her breasts a tomb.
Content thee, howsoever, whose days are done;
There lies not any troublous thing before,
Nor sight nor sound to war against thee more,
(10) For whom all winds are quiet as the sun,
All waters as the shore.

41. These lines are from

- (A) an elegy
- (B) an epic invocation
- (C) a ballad
- (D) an epithalamium
- (E) an allegory

42. The allusion to Niobe is an allusion to a

- (A) mother who searched over all the earth for her daughter Persephone
- (B) prophetess doomed to prophesy truly but never to be believed
- (C) mother who lost her children and wept until she turned to stone
- (D) nymph of Ida who loved Paris before his adventure with Helen
- (E) woman who defied authority to bury her dead brother Polynices

GO ON TO THE NEXT PAGE.

Questions 43-45

It seemed to Winterbourne that he had been in a manner presented. He got up and stepped toward the young girl, throwing away his cigarette. “This little

- Line
(5) boy and I have made acquaintance,” he said, with great civility. In Geneva, as he had been perfectly aware, a young man was not at liberty to speak to a young unmarried lady except under certain rarely-occurring conditions; but here at Vevey, what conditions could be better than these?—a pretty
(10) American girl coming and standing in front of you in a garden. This pretty American girl, however, on hearing Winterbourne’s observation, simply glanced at him; she then turned her head and looked over the parapet, at the lake and the opposite mountains. He
(15) wondered whether he had gone too far; but he decided that he must advance farther, rather than retreat.

43. In line 2, “presented” most nearly means

- (A) restricted
- (B) introduced
- (C) dismissed
- (D) approved
- (E) observed

44. In context, Winterbourne’s decision to “advance farther” (line 16) means that he will

- (A) assume an attitude of haughty indifference
- (B) observe the code of manners of Geneva society
- (C) pursue a conversation with the young lady
- (D) get the little boy to speak to the young lady
- (E) change his residence from Geneva to Vevey

45. The “pretty American girl” of the passage is

- (A) Cather’s *Ántonia*
- (B) Nabokov’s *Lolita*
- (C) Crane’s *Maggie*
- (D) James’s *Daisy Miller*
- (E) Dreiser’s *Carrie Meeber*

46. The form of the novel is dichotomous, consisting of a 999-line autobiographical poem by John Shade and a 150-page commentary on it by one Charles Kinbote. The poem and critical apparatus represent something of a mystery, one in which the reader must try to discover the nature of the events recounted, determine whether they are real or imaginary, and deal with the question of who may have invented whom.

The passage above is from a discussion of a novel by

- (A) Forster
- (B) Bellow
- (C) Pynchon
- (D) Pym
- (E) Nabokov

47. If he do bleed,
I’ll gild the faces of the grooms withal,
For it must seem their guilt.

Which of the following is used in a double sense in these lines from *Macbeth* ?

- (A) “bleed” (line 1)
- (B) “faces” (line 2)
- (C) “grooms” (line 2)
- (D) “withal” (line 2)
- (E) “guilt” (line 3)

48. The narrator of this story procures an infinite book; he cannot find its end, for no matter how furiously he turns the pages, just as many remain between him and the back cover. Finally, he understands that this precious book is actually monstrous and obscene; and he loses it permanently on a shelf deep in the stacks of the Argentine National Library. He has understood the dilemma of eternity: “If space is infinite, we may be at any point in space. If time is infinite, we may be at any point in time.”

The story described above is by

- (A) Jorge Luis Borges
- (B) Gabriel García Márquez
- (C) Carlos Fuentes
- (D) Federico García Lorca
- (E) Mario Vargas Llosa

GO ON TO THE NEXT PAGE.

Questions 49-51

. . . loves lust and lockes hore
In chambre acorden nevermore,
And thogh thou feigne a yong corage,
Line It scheweth wel be the visage
(5) That olde grisel is no fole: *grisel: gray horse*
There ben ful manye yeres stole
With thee and with suche othre mo,
That outward feignen youthe so. . . .
The thing is torned into was;
(10) That which was whilom grene gras, *welked: withered*
Is welked hey at time now.
Forthi mi conseil is that thou
Remembre wel hou thou art old.

—John Gower

49. Which of the following best describes the situation depicted in the passage?
- (A) An old horse in a fable is reminded of the wisdom and cunning that come with advancing age.
 - (B) An old horse in a fable who thinks he is young is asked to remember that he is old.
 - (C) An old man who has stolen the youth of another is enjoined to restore that person's youth.
 - (D) An old man in pursuit of romantic love is advised to stop pretending to be young and to act his age.
 - (E) An old man is advised to give his farm over to his sons, who are better able to manage it.
50. Line 9 ("The thing is torned into was") contains an example of
- (A) a verb used as a substantive
 - (B) a gerundive construction
 - (C) a subordinating conjunction
 - (D) an infinitive phrase
 - (E) an auxiliary with no main verb
51. The passage was written during the reign of
- (A) Richard II
 - (B) Elizabeth I
 - (C) James I
 - (D) Charles II
 - (E) Queen Anne

GO ON TO THE NEXT PAGE.

52. [FIRST SPEAKER]: Methinks
The manner of your death should much afflict you.
This cord should terrify you.
- [SECOND SPEAKER]: Not a whit:
What would it pleasure me to have my throat cut
With diamonds? or to be smothered
With cassia? or to be shot to death with pearls?
I know death hath ten thousand several doors
For men to take their exits. Tell my brothers
That I perceive death, now I am well awake,
Best gift is they can give or I can take.

The speakers in the dialogue above are

- (A) Faustus and Margaret
 - (B) Regan and Goneril
 - (C) Bosola and the Duchess of Malfi
 - (D) Mosca and Volpone
 - (E) Othello and Desdemona
53. After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.

The passage above is from

- (A) Thomas Jefferson's *Notes on the State of Virginia*
- (B) Harriet Beecher Stowe's *Uncle Tom's Cabin*
- (C) W. E. B. DuBois's *The Souls of Black Folk*
- (D) Booker T. Washington's *Up From Slavery*
- (E) James Baldwin's *Notes of a Native Son*

GO ON TO THE NEXT PAGE.

Questions 54-56 refer to the following parody of a debate on critical theory.

- (A) Phillip Swallow said the function of criticism was to assist in the function of literature itself. The great writers were men and women of exceptional wisdom and insight. Their novels, plays, and poems were inexhaustible reservoirs of values, ideas, images, which allowed us to live more fully, more finely, more intensely. But literary conventions changed, history changed, language changed, and these treasures too easily became locked away in libraries. It was the job of the critic to unlock the drawers, blow away the dust, bring out the treasures into the light of day.
- (B) Michel Tardieu said that the function of criticism was not to add new interpretations and appreciations, but to uncover the fundamental laws that enabled works to be produced and understood. If literary criticism was supposed to be knowledge, it could not be founded on interpretation, since interpretation was endless, subjective, unverifiable, unfalsifiable. What was permanent, reliable, accessible to scientific study, once we ignored the distracting surface of actual texts, were the deep binary oppositions that underlay all texts: paradigm and syntagma, metaphor and metonymy, mimesis and diegesis, subject and object, culture and nature.
- (C) Siegfried von Turpitz was obliged to point out that the attempt to derive a definition of literature from the formal properties of the literary art-object as such was doomed to failure, since such art-objects enjoyed an as it were virtual existence until they were realized in the mind of a reader.
- (D) Fulvia Morgana said that the function of criticism was to wage undying war on the very concept of “literature” itself, which was nothing more than an instrument of bourgeois hegemony, a fetichistic reification of so-called aesthetic values erected and maintained through an elitist education system in order to conceal the brutal facts of class oppression under industrial capitalism.
- (E) Morris Zapp said that to understand a message is to decode it. Language is a code. *But every decoding is another encoding.* This axiom applies to literary criticism even more stringently than it does to ordinary spoken discourse. If the literary text says, “The door was open,” I cannot ask the text what it means by saying that the door was open. I can only speculate about the significance of that door—opened by what agency, leading to what discovery, mystery, goal?

54. Which parodies Marxist criticism?

55. Which parodies reader-response criticism?

56. Which parodies structuralist criticism?

GO ON TO THE NEXT PAGE.

Questions 57-58

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire,
Ilion falling, Rome arising,
wars, and filial faith, and Dido's pyre.

Line

- (5) I salute thee, Montovano,
I that loved thee since my day began,
Wielder of the stateliest measure
ever moulded by the lips of man.

57. "Ilion" (lines 2 and 3) is a variant name for

- (A) Troy
- (B) Greece
- (C) Carthage
- (D) Alexandria
- (E) Athens

58. The work of Virgil described above is the

- (A) *Iliad*
- (B) *Odyssey*
- (C) *Aeneid*
- (D) *Divine Comedy*
- (E) *Metamorphoses*

GO ON TO THE NEXT PAGE.

Questions 59-61 refer to the excerpts below.

- (A) I love you, Peter's great creation.
The solemn grace of your design,
The Neva with its flow majestic,
The granite of its stern confines.
- (B) How doth the city sit solitary, that was full of people!
How is she become as a widow, she that was great among the nations,
And princess among the provinces, how is she become tributary!
She weepeth sore in the night, and her tears are on her cheeks.
- (C) Once did she hold the gorgeous east in fee;
And was the safeguard of the west:
.....
She was a maiden City, bright and free;
No guile seduced, no force could violate;
And, when she took unto herself a Mate,
She must espouse the everlasting Sea.
- (D) Sweet smiling _____, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green;
One only master grasps the whole domain,
And half a tillage stints thy smiling plain.
- (E) Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theaters, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.

59. Which describes Jerusalem?

60. Which describes Venice?

61. Which describes London?

GO ON TO THE NEXT PAGE.

Questions 62-63

For K. R. on Her Sixtieth Birthday

Blow out the candles of your cake.
They will not leave you in the dark,
Who round with grace this dusky arc
Of the grand tour which souls must take.

Line

- (5) You who have sounded William Blake,
And the still pool, to Plato's mark,
Blow out the candles of your cake.
They will not leave you in the dark.

- Yet, for your friends' benighted sake,
(10) Detain your upward-flying spark;
Get us that wish, though like the lark
You whet your wings till dawn shall break:
Blow out the candles of your cake.

"For K. R. on Her Sixtieth Birthday" from WALKING TO SLEEP:
NEW POEMS AND TRANSLATIONS, copyright © 1968 and
renewed 1996 by Richard Wilbur, reprinted with permission of
Harcourt Brace & Company.

62. In lines 10-12, the speaker asks K. R. to

- (A) restrain her temper
- (B) be less impatient for death
- (C) pardon her friends' lack of understanding
- (D) curb her love of unhealthful foods
- (E) resist old age by sharpening her mind

63. As described in the poem, K. R. is a person

- (A) of great material wealth
- (B) of great physical stamina
- (C) with a distinguished social pedigree
- (D) with athletic prowess as a swimmer
- (E) with philosophical wisdom that transcends mortality

GO ON TO THE NEXT PAGE.

Questions 64-66

It has been formerly urged by you, and confessed by me, that since no man spoke any kind of verse extempore, that which was nearest nature was to be preferred. I answer you, therefore, by
(5) distinguishing betwixt what is nearest to the nature of comedy, which is the imitation of common persons and ordinary speaking, and what is nearest the nature of a serious play: this last is indeed the representation of nature, but 'tis nature wrought
(10) up to an higher pitch. The plot, the characters, the wit, the passions, the descriptions, are all exalted above the level of common converse, as high as the imagination of the poet can carry them, with proportion to verisimilitude. Tragedy, we know, is
(15) wont to imagine to us the minds and fortunes of noble persons, and to portray these exactly; heroic rhyme is nearest nature, as being the noblest kind of modern verse. "*Indignatur enim privatis et prope socco/Dignis carminibus narrari coena*
(20) *Thyestae*," says Horace: and in another place, "*Effutire leves indigna tragaedia versus*." Blank verse is acknowledged to be too low for a poem, nay more, for a paper of verses; but if too low for an ordinary sonnet, how much more for tragedy,
(25) which is by Aristotle, in the dispute betwixt the epic poesy and the dramatic, for many reasons he there alleges, ranked above it?

64. The passage defends the use of
- (A) rhyme in comedy
 - (B) rhyme in tragedy
 - (C) prose in tragedy
 - (D) blank verse in tragedy
 - (E) blank verse in comedy
65. The author argues that the language of comedy differs from the language of tragedy in that
- (A) comedy employs elaborate rhyme schemes
 - (B) comedy reflects the lower social standing of the characters
 - (C) the language of comedy lacks rhythmic variety
 - (D) the language of comedy exhibits greater elevation
 - (E) the language of comedy is free from archaisms
66. The author who defends his dramatic practice in this passage is
- (A) Sophocles
 - (B) Shakespeare
 - (C) Marlowe
 - (D) Dryden
 - (E) T. S. Eliot

GO ON TO THE NEXT PAGE.

Questions 67-70 refer to the excerpts below.

67. Which speaker is Robinson Crusoe?

69. Which speaker is Oroonoko?

68. Which speaker is Lemuel Gulliver?

70. Which speaker is Tom Jones?

(A) *And why (said he) my dear Friends and Fellow-sufferers, should we be Slaves to an unknown People? Have they vanquished us nobly in Fight? Have they won us in Honourable Battle? And are we by the Chance of War become their Slaves? This wou'd not anger a noble Heart; this would not animate a Soldier's Soul: no, but we are bought and sold like Apes or Monkeys, to be the sport of Women, Fools and Cowards; and the Support of Rogues and Runagades, that have abandoned their own Countries for Rapine, Murders, Theft and Villanies. Do you not hear every day how they upbraid each other with Infamy of Life, below the wildest Salvages? And shall we render Obedience to such a degenerate Race, who have no one human Vertue left, to distinguish them from the vilest Creatures ?*

(B) I discover'd a Locker with Drawers in it, in one of which I found two or three Razors, and one Pair of large Sizzers, with some ten or a Dozen of good Knives and Forks; in another I found about Thirty six Pounds value in Money, some *European* Coin, some *Brasil*, some Pieces of Eight, some Gold, some Silver.

I smil'd to me self at the Sight of this Money. O Drug! said I aloud, what art thou good for? Thou art not worth to me, no not the taking off of the Ground; one of those Knives is worth all this Heap; I have no Manner of use for thee, e'en remain where thou art, and go to the Bottom as a Creature whose Life is not worth saving. However, upon second Thoughts, I took it away . . .

(C) Sure Fortune will never have done with me till she hath driven me to distraction. But why do I blame Fortune? I am myself the cause of all my misery. All the dreadful mischiefs which have befallen me are the consequences only of my own folly and vice. What thou hast told me, Partridge, hath almost deprived me of my senses! And was Mrs. Waters, then—but why do I ask? for thou must certainly know her—If thou hast any affection for me, nay, if thou hast any pity, let me beseech thee to fetch this miserable woman back again to me. Oh, good Heavens! incest—with a mother! To what am I reserved!

(D) I replied that *England* (the dear Place of my Nativity) was computed to produce three Times the Quantity of Food, more than its Inhabitants are able to consume, as well as Liquors extracted from Grain, or pressed out of the Fruit of certain Trees, which made excellent Drink; and the same Proportion in every other Convenience of Life. But, in order to feed the Luxury and Intemperance of the Males, and the Vanity of the Females, we sent away the greatest Part of our necessary Things to other Countries, from whence in Return we brought the Materials of Diseases, Folly, and Vice, to spend among ourselves. Hence it follows of Necessity, that vast Numbers of our People are compelled to seek their Livelihood by Begging, Robbing, Stealing, Cheating, Pimping, Forswearing, Flattering, Suborning, Forging, Gaming, Lying, Fawning, Hectoring, Voting, Scribbling, Stargazing, Poysoning, Whoring, Canting, Libelling, Free-thinking, and the like Occupations: Every one of which Terms, I was at much Pains to make him understand.

(E) I told the Christian reader—I say Christian—hoping he is one—and if he is not, I am sorry for it—and only beg he will consider the matter with himself, and not lay the blame entirely upon this book,—

I told him, Sir—for in good truth, when a man is telling a story in the strange way I do mine, he is obliged continually to be going backwards and forwards to keep all tight together in the reader's fancy—which, for my own part, if I did not take heed to do more than at first, there is so much unfixed and equivocal matter starting up, with so many breaks and gaps in it,—and so little service do the stars afford which, nevertheless, I hang up in some of the darkest passages, knowing that the world is apt to lose its way, with all the lights the sun itself at noonday can give it—and now, you see, I am lost myself!—

—But 'tis my father's fault; and whenever my brains come to be dissected, you will perceive, without spectacles, that he has left a large uneven thread, as you sometimes see in an unsalable piece of cambric, running along the whole length of the web.

GO ON TO THE NEXT PAGE.

Questions 71-74

By nature trees do rot when they are grown.
And plums and apples thoroughly ripe do fall,
And corn and grass are in their season mown,
Line And time brings down what is both strong and tall.

- (5) But plants new set to be eradicate,
And buds new blown, to have so short a date,
Is by His hand alone that guides nature and fate.

71. The stanza contrasts

- (A) sowing the seeds and reaping the harvest
- (B) the wages of sin and the rewards of righteousness
- (C) geologic time and the normal span of a human life
- (D) cycles of mutability in the natural world and the permanence of the afterlife
- (E) death as a result of natural process and death as a result of divine intervention

72. As used in line 5, “eradicate” is

- (A) a present indicative
- (B) a past participle
- (C) a subjunctive form
- (D) an infinitive form
- (E) an imperative form

73. The last line is

- (A) a fourteener
- (B) a Sapphic
- (C) Skeltonic
- (D) an Alexandrine
- (E) anapestic tetrameter

74. The stanza is from

- (A) John Crowe Ransom’s “Bells for John Whiteside’s Daughter”
- (B) Walt Whitman’s “When Lilacs Last in the Dooryard Bloom’d”
- (C) Emily Dickinson’s “I felt a Funeral, in my Brain”
- (D) Wallace Stevens’ “To an Old Philosopher in Rome”
- (E) Anne Bradstreet’s “In Memory of My Dear Grandchild Elizabeth Bradstreet”

GO ON TO THE NEXT PAGE.

Questions 75-79

It happened this young imp to arrive at Naples . . .
the very walls and windows whereof shewed it rather
to be the Tabernacle of Venus than the Temple of
Line Vesta. There was all things necessary and in readi-
(5) ness that might either allure the mind to lust, or entice
the heart to folly; a court more meet for an atheist
than for one of Athens; for Ovid than for Aristotle;
for a graceless lover than for a godly liver; more
fitter for Paris than Hector, the meeter for Flora than
Diana.

—John Lyly

75. Which of the following is used in a way that is no longer idiomatic?

- (A) “happened” (line 1)
- (B) “the very walls” (line 2)
- (C) “to be” (line 3)
- (D) “that might” (line 5)
- (E) “either” (line 5)

76. Naples is represented in the passage as a city of

- (A) hypocrisy
- (B) hedonism
- (C) perspicacity
- (D) penury
- (E) philosophy

77. Flora here represents

- (A) health
- (B) wealth
- (C) chastity
- (D) licentiousness
- (E) refinement

78. All of the following literary devices occur in the passage EXCEPT

- (A) litotes
- (B) allusion
- (C) alliteration
- (D) antithesis
- (E) parallelism

79. The style is

- (A) metaphysical
- (B) euphuistic
- (C) Gothic
- (D) Attic
- (E) Hudibrastic

GO ON TO THE NEXT PAGE.

Questions 80-82 refer to the excerpts below.

- (A) I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.
- (B) & horribly, unlike Bach, it occurred to me
that *one* night, instead of warm pajamas,
I'd take off all my clothes
& cross the damp cold lawn & down the bluff
into the terrible water & walk forever
under it out toward the island.
- (C) You could cut the brackish winds with a knife
Here in Nantucket, and cast up the time
When the Lord God formed man from the sea's slime
And breathed into his face the breath of life,
And blue-lung'd combers lumbered to the kill.
The Lord survives the rainbow of His will.
- (D) There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always *knew* it was you.
Daddy, daddy, you bastard, I'm through.
- (E) Loneliness clarifies. Here silence stands
Like heat. Here leaves unnoticed thicken,
Hidden weeds flower, neglected waters quicken,
Luminously-peopled air ascends;
And past the poppies bluish neutral distance
Ends the land suddenly beyond a beach
Of shapes and shingle. Here is unfenced existence:
Facing the sun, untalkative, out of reach.

80. Which is by Philip Larkin?

81. Which is by Robert Lowell?

82. Which is by Sylvia Plath?

GO ON TO THE NEXT PAGE.

83. Their poetry is conceived and composed in their wits, genuine poetry is conceived in the soul.

In this remark about “Their poetry,” Arnold is referring to

- (A) Chaucer and Spenser
 - (B) Shakespeare and Milton
 - (C) Dryden and Pope
 - (D) Keats and Shelley
 - (E) Browning and Tennyson
84. We propose to have performed in Dublin, in the spring of every year, certain Celtic and Irish plays, which whatever be their degree of excellence will be written with a high ambition, and so to build up a Celtic and Irish school of dramatic literature. . . . We will show that Ireland is not the home of buffoonery and of easy sentiment, as it has been represented, but the home of an ancient idealism.

The passage above is from the statement of purpose that led eventually to the founding of the

- (A) Globe Theatre
- (B) Mermaid Theatre
- (C) Drury Lane Theatre
- (D) Old Vic Theatre
- (E) Abbey Theatre

Questions 85–88

In order to secure my credit and character as a tradesman, I took care not only to be in reality industrious and frugal, but to avoid all appearances of the contrary. I dressed plainly; I was seen at no
Line places of idle diversion; I never went out a-fishing
(5) or shooting; a book, indeed, sometimes debauch’d me from my work; but that was seldom, snug, and gave no scandal: and to show that I was not above my business, I sometimes brought home the paper I
(10) purchas’d at the stores, thro’ the streets on a wheelbarrow. Thus being esteem’d an industrious thriving young man, and paying duly for what I bought, the merchants who imported stationery solicited my custom, others propos’d supplying me with books, and I went on swimmingly.

85. The writer bases his discussion on the relationship between

- (A) credit and character
- (B) appearance and reality
- (C) failure and success
- (D) industriousness and frugality
- (E) borrowing and begging

86. In line 8, “above” means

- (A) too busy with
- (B) tired of
- (C) superior to
- (D) overburdened by
- (E) unprepared for

87. In line 14, “custom” means

- (A) tax
- (B) inspection
- (C) business
- (D) manners
- (E) recommendation

88. The author of the passage is

- (A) Thomas Shepard
- (B) Benjamin Franklin
- (C) Thomas Jefferson
- (D) Jonathan Edwards
- (E) Booker T. Washington

GO ON TO THE NEXT PAGE.

“And al I gif yow, Gawayn,” quoth þe gome þenne,
“For by acorde of couenaunt 3e craue hit as your awen.”
“Þis is soth,” quoth þe segge, “I say yow þat ilke:
Þat I haf worthyly wonnen þis wonez wythinne,
Iwysse with as god wylle hit worþez to 3ourez.”
He hasppez his fayre hals his armez wythinne,
And kysses hym as comlyly as he couþe awyse.

89. These lines describe

- (A) an exchange of winnings according to an agreement
- (B) the culmination of a beheading game
- (C) the negotiation by a lady to obtain a kiss
- (D) a hostile challenge to the hero and his response
- (E) a hero being forgiven for his moment of weakness

90. The verse form is

- (A) fourteeners
- (B) quantitative meter
- (C) unrhymed iambic heptameter
- (D) alliterative meter
- (E) poulter’s measure

GO ON TO THE NEXT PAGE.

Questions 91-95

Tom Bertram had of late spent so little of his time at home, that he could be only nominally missed; and Lady Bertram was soon astonished to find how

Line very well they did even without his father, how well
(5) Edmund could supply his place in carving, talking to the steward, writing to the attorney, settling with the servants, and equally saving her from all possible fatigue or exertion in every particular, but that of directing her letters.

(10) The earliest intelligence of the travellers' safe arrival in Antigua after a favourable voyage, was received; though not before Mrs. Norris had been indulging in very dreadful fears, and trying to make Edmund participate them whenever she could get
(15) him alone; and as she depended on being the first person made acquainted with any fatal catastrophe, she had already arranged the manner of breaking it to all the others, when Sir Thomas's assurances of their both being alive and well, made it necessary
(20) to lay by her agitation and affectionate preparatory speeches for a while.

91. Of the five persons mentioned in the passage, which have traveled to Antigua?

- (A) Mrs. Norris and Edmund
- (B) Tom Bertram and Sir Thomas
- (C) Lady Bertram and Edmund
- (D) Mrs. Norris and Tom Bertram
- (E) Lady Bertram and Sir Thomas

92. The modern equivalent of the word "intelligence," as it is used in line 10, is

- (A) awareness
- (B) ability
- (C) wit
- (D) news
- (E) intuition

93. Which of the following verbs is used in the passage in a way that is no longer idiomatic?

- (A) "received" (line 12)
- (B) "trying" (line 13)
- (C) "participate" (lines 14)
- (D) "depended" (line 15)
- (E) "arranged" (line 17)

94. The passage contrasts

- (A) Lady Bertram's complacency with Mrs. Norris' apprehensiveness and officiousness
- (B) Tom Bertram's goodness and dependability with Edmund's erratic behavior
- (C) Sir Thomas' profligacy with Mrs. Norris' parsimoniousness
- (D) Edmund's scholarliness with Mrs. Norris' pedantry
- (E) Lady Bertram's intelligence and insight with Edmund's obtuseness and stubbornness

95. The author of the passage is

- (A) Henry Fielding
- (B) Jane Austen
- (C) Emily Brontë
- (D) George Eliot
- (E) Thomas Hardy

GO ON TO THE NEXT PAGE.

96. “Ageless, lusty, he twists into bull,
Swan, gold rain: a hundred wily disguises
To catch girl, nymph, or goddess.”

The “he” of the lines above assumed the “wily disguises” of “bull,” “Swan,” and “gold rain” in order to become the lover of

- (A) Eurydice, Daphne, and Galatea
- (B) Europa, Leda, and Danaë
- (C) Medusa, Penelope, and Persephone
- (D) Ceres, Electra, and Pandora
- (E) Helen, Ganymede, and Astarte

97. The main plot dates back to the Greeks: fair Hero is slandered, then allows her lover Claudio to think she has died. While Hero and Claudio play out their collision of chivalry and jealousy, Hero’s cousin Beatrice and Claudio’s friend Benedick exchange waspish badinage and talk themselves out of and then into love.

The play described above is Shakespeare’s

- (A) *Twelfth Night*
- (B) *The Comedy of Errors*
- (C) *Much Ado About Nothing*
- (D) *The Winter’s Tale*
- (E) *A Midsummer Night’s Dream*

98. “Perle, plesaunte to prynces paye
To clanly clos in golde so clere,
Out of oryent, I hardlyly saye,
Ne proued I neuer her precios pere.”

The first two lines of the excerpt can be paraphrased as: “Pearl, pleasing to a prince’s delight to set fairly in gold so bright,”

Which of the following most accurately completes the paraphrase?

- (A) being disoriented, I could hardly see, and I never found a stone as precious.
- (B) though I say, with hardness of heart, that I could never prove its value outside of the orient.
- (C) I hardlyly confirm that, outside the orient, I never tasted a pear as luscious as this pearl was valuable.
- (D) I say firmly that I never found her precious equal among those of the orient.
- (E) gold from the orient, I dare say, would not please such a proud peer.

99. All of the following occurred in 1900 EXCEPT the

- (A) publication of Theodore Dreiser’s *Sister Carrie*
- (B) publication of Sigmund Freud’s *The Interpretation of Dreams*
- (C) publication of Joseph Conrad’s *Lord Jim*
- (D) publication of James Joyce’s *Ulysses*
- (E) death of Stephen Crane

GO ON TO THE NEXT PAGE.

Questions 100-102

That night your great guns, unawares,
Shook all our coffins as we lay,
And broke the chancel window-squares,
We thought it was _____

Line

(5) And sat upright. While drearishome
Arose the howl of wakened hounds:
The mouse let fall the altar-crumb,
The worms drew back into the mounds,

The glebe cow drooled. Till God called, "No;
(10) It's gunnery practice out at sea
Just as before you went below;
The world is as it used to be:

"All nations striving strong to make
Red war yet redder. Mad as hatters
(15) They do no more for Christ's sake
Than you who are helpless in such matters."

100. Which of the following correctly completes
line 4 ?

- (A) the Judgment-day
- (B) the only way
- (C) some children's play
- (D) a crass display
- (E) a minor fray

101. Which of the following best describes God's
assessment of the world in lines 9-16 ?

- (A) God compares the aggressive hostility of
human beings with that of the animals.
- (B) God asserts that humankind has persisted in
its penchant for self-destruction.
- (C) God announces the second coming of Christ
and reminds humankind of His redemptive
power.
- (D) God prophesies that humanity's warlike
nature will soon destroy the world.
- (E) God reminds humankind that the virtuous
will be rewarded and the wicked will be
punished.

102. The author is

- (A) Walt Whitman
- (B) Robert Browning
- (C) Thomas Hardy
- (D) Ezra Pound
- (E) Marianne Moore

GO ON TO THE NEXT PAGE.

Questions 103-106

A Drunkard cannot meet a Cork
Without a Revery—
And so encountering a Fly
This January Day
Jamaicas of Remembrance stir
That send me reeling in.

103. In the context of the poem, the “Cork” is like
- (A) the Fly in that both are reminders of earlier experiences
 - (B) a January Day in that both suggest barrenness and decay
 - (C) a fishing reel in that both are used to capture the unwary
 - (D) Jamaicas in that both are foreign and alien
 - (E) a Drunkard in that both are unreliable and irreverent
104. The speaker compares herself to
- (A) a Drunkard
 - (B) a Cork
 - (C) a Revery
 - (D) a Fly
 - (E) Jamaicas
105. Which of the following is the most accurate summary of the lines?
- (A) A drunkard is likely to daydream about sunny islands during the winter months.
 - (B) January days produce a lethargy like that produced by warm and enervating climates.
 - (C) The sight of a fly in winter can be a rapturous and intoxicating experience.
 - (D) It is circumspect to bottle up excessive joy rather than make a public spectacle of oneself.
 - (E) People are often unable to overcome their weaknesses, and they remain doomed to repeat the mistakes of the past.
106. The author of the passage is
- (A) Sylvia Plath
 - (B) Emily Dickinson
 - (C) Denise Levertov
 - (D) Adrienne Rich
 - (E) Anne Bradstreet

107. Both young men are threatened in their position as heir to a patrimony. Both are threatened moreover by a sexual challenge—in the one case the usurpation by Aegisthus through seduction and murder, in the other, the fear of Penelope’s giving in to one of her riotous suitors.

The “young men” described above are

- (A) Ajax and Hector
 - (B) Priam and Paris
 - (C) Orestes and Telemachus
 - (D) Aeneas and Jason
 - (E) Achilles and Dionysus
108. In *Writing Degree Zero* he argued that all inherited modes of writing, including the modern modes of stream-of-consciousness and expressionism, were inadequate because the writing was not “pure”: they were contaminated by associations with and derivation from the dominant (bourgeois and capitalistic) culture and its ideology. Art and literature should go into hibernation, become anonymous and unidentifiable, denying the individualism and definition that, he believed, were characteristic of the ideology of bourgeois democratic society.
- The “he” discussed above is
- (A) Barthes
 - (B) Sartre
 - (C) Foucault
 - (D) Trilling
 - (E) Frye

GO ON TO THE NEXT PAGE.

Questions 109-112

Why did she experience an odd sensation every time she opened a book? She had, after all, learned to submit to the established truths so clearly stated by the texts she read. . . . As ____109____, she had learned never to trust a femme fatale like Estella Havisham but rather to lower her expectations and make her own way in the world; as ____110____, she had lit out for the territories, escaping both the false gentility and constricting domesticity of a slave-owning society ruled by fussy ladies like Aunt Polly; as Prufrock, she had worried about the “overwhelming question” toward which flighty women who “come and go/Talking of Michelangelo” might paradoxically lead her; as ____111____, she had admired the Faustian intensity of Jay Gatsby and deplored the selfish aplomb of Daisy Buchanan. . . . Why, then, should she feel anxious about literary study?

109. Which of the following will correctly complete the sentence at 109 ?

- (A) Dobbin
- (B) Joseph Andrews
- (C) Kurtz
- (D) Mr. Darcy
- (E) Pip

110. Which of the following will correctly complete the sentence at 110 ?

- (A) Benjy
- (B) Ahab
- (C) Ethan Frome
- (D) Huck Finn
- (E) Uriah Heep

111. Which of the following will correctly complete the sentence at 111 ?

- (A) Dick Diver
- (B) Nick Carraway
- (C) Tom Jones
- (D) Lambert Strether
- (E) Professor Phin

112. The passage suggests that

- (A) male readers can readily identify with most female characters
- (B) the women characters mentioned in the passage are alert to the ethical questions arising from conflicts in human relationships
- (C) the male creators of the characters mentioned in the passage were attempting to depict heroic women on voyages of self-discovery
- (D) women readers are asked to adopt a male perspective with regard to women characters
- (E) images of human character have little relevance to discussions of male and female perspectives

GO ON TO THE NEXT PAGE.

Questions 113-115

About Brueghel the Elder's sense of the appalling
He was right, old Wistan: Icarus falling,
Ploughman indifferent, from the ship no "ahoys!"
Tragedy was routine for the Oxford boys.

113. "Brueghel the Elder" (line 1) is
- (A) an Old Testament prophet
 - (B) a Flemish painter
 - (C) a neoclassical critic
 - (D) a Roman historian
 - (E) a medieval philosopher
114. In the myth alluded to in the lines above, Icarus is the son of
- (A) Daedalus
 - (B) Aeneas
 - (C) Mars
 - (D) Zeus
 - (E) Pan
115. The quatrain is based on
- (A) Auden's "Musée des Beaux Arts"
 - (B) Hopkins' "Spring and Fall"
 - (C) Shelley's "Adonais"
 - (D) Stevens' "Sunday Morning"
 - (E) Meredith's "Lucifer in Starlight"

Questions 116-119

Thus sang the uncouth swain to th' oaks and rills,
While the still morn went out with sandals gray;
He touched the tender stops of various quills,
Line With eager thought warbling his Doric lay:
(5) And now the sun had stretched out all the hills,
And now was dropped into the western bay;
At last he rose, and twitched his mantle blue:
Tomorrow to fresh woods, and pastures new.

116. The phrase "uncouth swain" in line 1 means
- (A) an uneducated shepherd
 - (B) a crude lover
 - (C) an inexperienced farmer
 - (D) an ill-mannered gentleman
 - (E) a rude forester
117. Which of the following lines are linked through a rhyme produced by syntactic inversions?
- (A) 1 and 3
 - (B) 1 and 5
 - (C) 3 and 5
 - (D) 4 and 6
 - (E) 7 and 8
118. The lines conclude
- (A) an epithalamium
 - (B) an epic invocation
 - (C) a ballad
 - (D) a graveyard poem
 - (E) a pastoral elegy
119. The passage is taken from
- (A) Sidney's *Astrophil and Stella*
 - (B) Milton's "Lycidas"
 - (C) Marvell's "The Mower Against Gardens"
 - (D) Wordsworth's "Michael"
 - (E) Shelley's "Adonais"

GO ON TO THE NEXT PAGE.

Questions 120-122 refer to the critical statements below.

- (A) If criticism exists, it must be an examination of literature in terms of a conceptual framework derivable from an inductive survey of the literary field.
- (B) It is . . . the task of criticism to establish principles, to exalt opinion to knowledge, and to distinguish those means of pleasing which depend upon known causes and rational deduction from the nameless and inexplicable elegancies which appeal wholly to the fancy.
- (C) [The business of criticism] is . . . simply to know the best that is known and thought in the world, and by in its turn making this known, to create a current of true and fresh ideas.
- (D) Literary criticism should be completed by criticism from a definite ethical and theological standpoint. In so far as in any age there is common agreement on ethical and theological matters, so far can literary criticism be substantive.
- (E) Let us give up the failed enterprise of seeking to “understand” any single poem as an entity in itself. Let us pursue instead the quest of learning to read any poem as its poet’s deliberate misinterpretation, *as a poet*, of a precursor poem or of poetry in general. Know each poem by its *clinamen* and you will “know” that poem in a way that will not purchase knowledge by the loss of the poem’s power.

120. Which is by Matthew Arnold?

121. Which is by Harold Bloom?

122. Which is by Northrop Frye?

GO ON TO THE NEXT PAGE.

123. When I was acting, with my children and friends, in Mr. Wilkie Collins's drama of *The Frozen Deep*, I first conceived the main idea of this story. A strong desire was upon me then to embody it in my own person. . . . It has been one of my hopes to add something to the popular and picturesque means of understanding that terrible time, though no one can hope to add anything to the philosophy of Mr. Carlyle's wonderful book.

Which of the following describes the excerpt above?

- (A) Dickens is explaining how he came to write *A Tale of Two Cities*
- (B) Gaskell is explaining how she came to write *Mary Barton*
- (C) Thackeray is explaining how he came to write *Vanity Fair*
- (D) Eliot is explaining how she came to write *Middlemarch*
- (E) Hardy is explaining how he came to write *The Return of the Native*

124. In reading [this story] we encounter a contest of wills between the lawyer, a genteel, learned lawyer who is admired by Mr. John Jacob Astor, a representative of the law and thus of order, a man with what de Tocqueville termed certain aristocratic propensities, and poor _____, who owns hardly anything but the clothing on his back. He has been hired to perform the job of copying legal documents. The lawyer, as boss, is in the habit of sending his other employees to do various errands, but _____ replies to each request with a simple phrase, "I prefer not to."

The passage above is from Ralph Ellison's discussion of

- (A) Faulkner's Joe Christmas
- (B) Hawthorne's Young Goodman Brown
- (C) Wright's Bigger Thomas
- (D) Twain's Pudd'nhead Wilson
- (E) Melville's Bartleby

GO ON TO THE NEXT PAGE.

Questions 125-126 refer to the following excerpt.

I am the poet of the woman the same as the man,
And I say it is as great to be a woman as to be a man,
And I say there is nothing greater than the mother of men.

Line I chant a new chant of dilation or pride,

(5) We have had ducking and deprecating about enough,
I show that size is only development.

125. The word “dilation” (line 4) can best be understood to mean

- (A) wordy digression
- (B) hyperbolic diction
- (C) expansive inclusiveness
- (D) mellow fruitfulness
- (E) religious meditation

126. The author is

- (A) H. D.
- (B) Edna St. Vincent Millay
- (C) Lawrence Ferlinghetti
- (D) Walt Whitman
- (E) Emily Dickinson

127. The ending of Hitchcock’s *Psycho* does more than satirize psychoanalytic silliness; it exposes all “explanations” of evil as equally trivial and pointless. Evil exists in this film as a dark, motiveless malignity, outside of explanatory structures but inside our experience and our hearts.

The phrase “motiveless malignity” (line 4) is an allusion to

- (A) De Quincey’s comments on Macbeth
- (B) Coleridge’s comments on Iago
- (C) Johnson’s comments on Hamlet
- (D) Eliot’s comments on Coriolanus
- (E) Arnold’s comments on Lear

GO ON TO THE NEXT PAGE.

Questions 128-130 refer to the satirical poems below.

128. In which is the subject Hardy's *The Mayor of Casterbridge* ?

129. In which is the subject Forster's *A Passage to India* ?

130. In which is the subject James's *The Turn of the Screw* ?

- (A) Dr. Aziz and Miss Quested,
While the picnic party rested,
Wandered through the bat-infested
Caves of Marabar and jested.
- (B) In Xanadu
(Near north Iran)
A fun-house built
By Kubla Khan
Had fountains of gold
And curvilinear
Melons fresh
From Abyssinia.
- (C) Dauntless soul! He never died;
Sanguine still and starry-eyed,
Candide lives, and he is well
In Hope Springs, where people dwell
Who appear somehow to be
Very much like you and me.
- (D) Never sell your wives to sailors when the booze is in the blood:
You may rise to civic honours, but your name will still be mud;
Rivals take your trade and profit, promised spouses let you down,
"Daughters" find their rightful fathers, ruin drives you from the town.
- (E) Little Miles and little Flora,
Lovely kiddies, so well bred,
Only had one disadvantage—
They were haunted by the dead.

GO ON TO THE NEXT PAGE.

Questions 131-133

- But I, that am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty
Line To strut before a wanton ambling nymph;
(5) I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinished, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
(10) That dogs bark at me as I halt by them;
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to see my shadow in the sun
And descant on mine own deformity.
(15) And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.

131. An “amorous looking-glass” (line 2) is a mirror that
- (A) foretells a happy future for the viewer
 - (B) reveals the secrets of love
 - (C) restores the joys of youth to the beholder
 - (D) reflects a handsome image
 - (E) reminds the speaker of his lover
132. The verb of the main clause in lines 1-14 is
- (A) “made” (line 2)
 - (B) “want” (line 3)
 - (C) “Cheated” (line 6)
 - (D) “halt” (line 10)
 - (E) “Have” (line 12)
133. The speaker is
- (A) Mercutio
 - (B) Caliban
 - (C) Richard III
 - (D) Malvolio
 - (E) Claudius

134. In the latter end of the same kings raigne sprong up a new company of courtly makers, who having travailed into Italie, there tasted the sweete and stately measures and stile of the Italian Poets Dante, Ariosto, and Petrarch. They greatly pollished our rude and homely maner of vulgar Poesie from that it had bene before.

The passage above describes

- (A) Chaucer and Gower
 - (B) Skelton and Lydgate
 - (C) Herbert and Crashaw
 - (D) Wyatt and Surrey
 - (E) Jonson and Donne
135. Written with surprising accuracy and realism, especially given that the author had never participated in war, _____ undercut the presumptions of glory and heroism that historians of the time brought to their accounts of seemingly every battle in the great national struggle.
- Which of the following correctly completes the sentence?
- (A) Mailer's *The Naked and the Dead*
 - (B) Heller's *Catch-22*
 - (C) Hemingway's *A Farewell to Arms*
 - (D) Faulkner's *Soldiers' Pay*
 - (E) Crane's *The Red Badge of Courage*

GO ON TO THE NEXT PAGE.

136. The quarto of *The Jew of Malta* titles itself a “Famous Tragedy,” but although several characters, and finally the protagonist, die, Marlowe’s play hardly fits this billing. Too melodramatic to elicit terror, it also studiously undercuts anything suggestive of pity. “Witness that I die a Christian,” gasps Abigail as she succumbs to the poisoned porridge her father has donated to the nunnery; “Ay, and a virgin too, that grieves me most,” her confessor glumly adds. Such features led T. S. Eliot to reclassify *The Jew of Malta* as a farce.

In discussing the classification of Marlowe’s play, the author of the passage above draws upon critical definitions formulated by

- (A) Aristotle
 - (B) Longinus
 - (C) Dryden
 - (D) Johnson
 - (E) Arnold
137. Many of his plays build toward specific and irrevocable acts of aggression that lead to the pivotal characters’ being either appropriated, like Stanley in *The Birthday Party*, or expelled, like Davies in *The Caretaker*.
- The sentence above discusses
- (A) O’Neill
 - (B) Brecht
 - (C) Pinter
 - (D) Beckett
 - (E) Ionesco

138. “Are you not happy in Hertfordshire, Mr. Raskolnikov?” asked Elizabeth. “Would you be happy,” he replied, “if you had killed a miserable pawnbroker?” “How easily may a bad habit be formed!” cried Elizabeth, and with this in mind, though she hoped he was not in earnest, she very soon afterwards took leave of him.

Which of the following titles would be most appropriate for a work containing this passage?

- (A) *Murder at Thirteen Rue de Toot*
 - (B) *Elizabeth and Anna Kremlina*
 - (C) *The Importance of Being Elizabeth*
 - (D) *Pride and Punishment*
 - (E) *The Golden Fawn*
139. The first sentence looks complete, but the lowercase opening is an indication that it is not. The beginning is to be found on the last page of the book, which hence does not end with a full stop: “A way a lone a last a loved a long the”
- The passage above is from a description of
- (A) Pynchon’s *Gravity’s Rainbow*
 - (B) Joyce’s *Finnegans Wake*
 - (C) Woolf’s *To the Lighthouse*
 - (D) Morrison’s *Song of Solomon*
 - (E) Faulkner’s *The Sound and the Fury*

GO ON TO THE NEXT PAGE.

Questions 140-141

Alas! what ails poor Geraldine?
Why stares she with unsettled eye?
Can she the bodiless dead espy?
And why with hollow voice cries she,
“Off, woman, off! this hour is mine—
Though thou her guardian spirit be,
Off, woman, off! ’tis given to me.”

140. Geraldine can best be described as a

- (A) medusa
- (B) lamia
- (C) seraph
- (D) chimera
- (E) griffin

141. The author is

- (A) Gray
- (B) Blake
- (C) Poe
- (D) Browning
- (E) Coleridge

Questions 142-144

All thys whyle the quene stooode styлле and lete
sir Launcelot sey what he wolde; and whan he had
all seyde she braste oute of wepyng, and so she
Line sobbed and awepte a grete whyle. And whan she
(5) myght speke she seyde, “Sir Launcelot, now I well
understonde that thou arte a false, recrayed knyght
and a comon lechourere, and lovyste and holdiste
othir ladyes, and of me thou haste dysdayne and
sorne. For wyte thou well, now I undirstonde thy
(10) falshede I shall never love the more, and loke thou
be never so hardy to com in my syght. And ryght
here I dyscharge the thys courte, that thou never
com within hit, and I forfende the my felyship,
and uppon payne of thy hede that thou se me
nevermore!”

142. The “quene” of line 1 is

- (A) Duessa
- (B) Guinevere
- (C) Mab
- (D) Gloriana
- (E) Iseult

143. In the passage, Sir Launcelot is accused of

- (A) infidelity
- (B) covetousness
- (C) a lack of patriotism
- (D) callous treatment of his soldiers
- (E) spreading false stories of his exploits

144. The author of the passage is

- (A) Chaucer
- (B) Spenser
- (C) Malory
- (D) Tennyson
- (E) Milton

GO ON TO THE NEXT PAGE.

This is Nature's nest of Boxes: the Heavens contain the earth, the earth, cities, cities, men. And all these are concentric: the common center to them all is decay, ruin; only that is eccentric which
 (5) was never made; only that place or garment rather, which we can imagine, but not demonstrate—that light which is the very emanation of the light of God, in which the saints shall dwell, with which the saints shall be apparelled—only that bends not
 (10) to this center, this ruin; that which was not made of Nothing is not threatened with this annihilation. All other things are, even angels, even our souls: they move upon the same poles, they bend to the same center, and if they were not made immortal
 (15) by preservation, their nature could not keep them from sinking to this center, annihilation.

145. The passage indicates that God's light

- (A) is apart from Nature
- (B) is the substance of such spirits as angels and our souls
- (C) emanates from the heart of Nature and is of the same essence
- (D) illuminates the self-sufficiency of human beings
- (E) bends humanity's thoughts toward the heart of Nature

146. The passage indicates that

- (A) Aristotle's notion that nothing can come from Nothing is essentially sound
- (B) the annihilation at the center of creation reflects the inadequacy of the Creator
- (C) our souls are something because they came from Nothing
- (D) annihilation (the return to nothingness) reflects God's plan for humanity
- (E) only that which is not created from nothing is beyond annihilation

147. The author of the passage is

- (A) Dryden
- (B) Pater
- (C) Johnson
- (D) Donne
- (E) Addison

148. We are not now that strength which in old days
 Moved earth and heaven, that which we are, we are;
 One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will
 To strive, to seek, to find, and not to yield.

The speaker is

- (A) Tennyson's Ulysses
- (B) Marlowe's Faustus
- (C) Keats's Hyperion
- (D) Byron's Don Juan
- (E) Shakespeare's Lear

GO ON TO THE NEXT PAGE.

PROMETHEUS

Close bound in a familiar bed
All night I tossed, rolling my head;
Now dawn returns in vain, for still
The vulture squats on her warm hill.

Line

(5) I am in love as giants are
That dote upon the evening star,
And this lank bird is come to prove
The intractability of love.

Yet still, with greedy eye half shut,
(10) Rend the raw liver from its gut:
Feed, jealousy, do not fly away—
If she who fetched you also stay.

—Robert Graves

149. The “she” in the last line of the poem is a woman

- (A) who keeps and trains young birds of prey
- (B) who has destroyed the speaker’s ability to love and trust women
- (C) whom the speaker loves and who makes him feel jealous
- (D) whom the speaker hates because she tortures him
- (E) of whom the speaker has grown weary

150. In the last two lines, the speaker indicates that

- (A) nothing in his earlier life has prepared him for the serenity brought to him by this love late in his life
- (B) he has grown cold toward and indifferent to the jealous woman with whom he shares his bed
- (C) his jealousy is unfounded but it remains a terrible burden and an impediment to his peace of mind
- (D) his beloved seeks to leave him because of his unsuccessful striving and difficult disposition
- (E) he is willing to endure the pains of jealousy if only the woman he loves will remain

151. The basis for the title of the poem is given most directly in line

- (A) 2
- (B) 5
- (C) 8
- (D) 10
- (E) 12

GO ON TO THE NEXT PAGE.

Questions 152-153

I can remember the time, when I used to sleep quietly without workings in my thoughts, whole nights together, but now it is other wayes with me.

- Line When all are fast about me, and no eye open, but
(5) his who ever waketh, my thoughts are upon things past, upon the awfull dispensation of the Lord towards us; upon his wonderfull power and might, in carrying of us through so many difficulties, in returning us in safety, and suffering none to hurt us.
(10) I remember in the night season, how the other day I was in the midst of thousands of enemies, and nothing but death before me: It is then hard work to perswade my self, that ever I should be satisfied with bread again. _____

—Mary Rowlandson

152. In lines 5-6, “things past” is a reference to

- (A) religious persecutions experienced in England
- (B) a journey from England to the New World
- (C) a period of captivity spent among Native Americans
- (D) pre-Revolutionary conflicts with British forces
- (E) failed attempts to establish an early New England colony

153. The author uses which of the following quotations to complete the passage?

- (A) “Men might as well be imprisoned, as excluded from the means of earning their bread.”
- (B) “But now we are fed with the finest of the Wheat, and, as I may say, With honey out of the rock.”
- (C) “Cast thy bread upon the waters: for thou shalt find it after many days.”
- (D) “Of what use is political liberty to those who have no bread?”
- (E) “I saw the world around me, one part laboring for bread, and the other part squandering in vile excess or empty pleasures.”

154. According to recent feminist critics, women in literature are often characterized in terms of polar extremes. Thus the Victorian myth of the “angel in the house” contrasts with demonic representations of women—images of women as evil temptresses, bent on turning men from their spiritual destiny and corrupting them with the fleshly pleasures of sin.

Which of the following are “demonic representations” of the kind referred to in line 4 above?

- (A) Daphne and Europa
- (B) Circe and Lilith
- (C) Cassandra and Iphigenia
- (D) Betsey Trotwood and Esther Summerson
- (E) Jane Eyre and Milly Theale

GO ON TO THE NEXT PAGE.

Questions 155-156

Without wiping away the tears, taking a deep breath, or even bending his knees—he leaped. As fleet and bright as a lodestar he wheeled toward Guitar and it did not matter which one of them would give up his ghost in the killing arms of his brother. For now he knew what Shalimar knew: If you surrendered to the air, you could *ride* it.

155. The final image of the passage suggests

- (A) defiance
- (B) humility
- (C) defeat
- (D) transcendence
- (E) fear

156. The author is

- (A) Ernest Gaines
- (B) Sonia Sanchez
- (C) August Wilson
- (D) Toni Morrison
- (E) Zora Neale Hurston

Questions 157-158

Now farewell, my own father so fine,
And greet well my mother in eard.
But I pray you, father, to hide mine eyn
That I may not see the stroke of your sharp sword.

157. The speaker of these lines is

- (A) Moses
- (B) Absalom
- (C) Isaac
- (D) Ruth
- (E) Adam

158. The speech appears in a

- (A) masque
- (B) Jacobean tragedy
- (C) comedy of manners
- (D) medieval mystery play
- (E) dramatic allegory

GO ON TO THE NEXT PAGE.

Questions 159-161

The game the characters play in their shabby little bunker resembles an endless, stalemated chess match. Though Hamm can neither see nor stand, he barks out orders like a ham actor from
 Line (5) his throne-like chair. The shuffling, whiningly obedient Clov cannot sit. The bond that connects the men may be that of king and knave, of father and son, of *Godot's* Pozzo and Lucky—or given the many Shakespearean allusions, of Lear and his
 (10) fool, of Prospero and Caliban. The roles taken by Hamm and Clov parody the self-perpetuating roles that anyone must play to ward off the universe's meaninglessness, silence, and “infinite emptiness.”

159. Prospero and Caliban (line 10) appear in Shakespeare's
- (A) *The Taming of the Shrew*
 - (B) *The Tempest*
 - (C) *Measure for Measure*
 - (D) *The Merchant of Venice*
 - (E) *As You Like It*
160. The passage focuses on the
- (A) denouement of the play
 - (B) intricacies of the plot
 - (C) relationship of the characters
 - (D) hubris of the hero
 - (E) catharsis achieved by the audience
161. The passage is from a discussion of
- (A) Beckett's *Endgame*
 - (B) Ibsen's *A Doll's House*
 - (C) Strindberg's *The Father*
 - (D) García Lorca's *Blood Wedding*
 - (E) Albee's *Who's Afraid of Virginia Woolf?*

Questions 162-163

But tell the Dauphin I will keep my state,
 Be like a king, and show my sail of greatness
 When I do rouse me in my throne of France:
 Line For that I have laid by my majesty
 (5) And plodded like a man for working-days,
 But I will rise there with so full a glory
 That I will dazzle all the eyes of France,
 Yea, strike the Dauphin blind to look on us.

162. The “I” of the lines above is
- (A) Tamburlaine
 - (B) Prospero
 - (C) Malvolio
 - (D) Henry V
 - (E) Richard III
163. Which of the following accurately describes “strike” in line 8 ?
- (A) It is an imperative form of the verb.
 - (B) It is parallel to “tell” in line 1.
 - (C) It is a subjunctive form of the verb.
 - (D) It is a verb used as a noun.
 - (E) It is parallel to “dazzle” in line 7.

GO ON TO THE NEXT PAGE.

Questions 164-166 refer to the descriptions below.

164. Which describes Ibsen's *Hedda Gabler* ?

165. Which describes Shaw's *Arms and the Man* ?

166. Which describes Williams' *The Glass Menagerie* ?

- (A) A dominant feature of the late-nineteenth-century drawing room is the portrait of a general in dress uniform. He is as out of place in this house as is his daughter, who has just moved in, married to a naïve, bumbling scholar.
- (B) A dominant feature of this cramped apartment in St. Louis is a portrait of the narrator's father, an employee of the telephone company who "fell in love with long distances" and deserted his family.
- (C) The first scene takes place in the heroine's bedroom, where she has a portrait of her betrothed now away at war. A member of the enemy army who finds refuge in the bedroom recognizes the portrait as that of the foolhardy officer who had led a cavalry charge.
- (D) In a confrontation with his mother, the hero compares portraits of his father and his stepfather as he tries to convert her to a sense of her sin, to make her see into her very soul with its black and grained spots.
- (E) In the first scene, at a name day party, young officers take snapshots of the family. In the last scene, some years later, they take pictures again before joining their unit on its way out of town to a different garrison assignment.

GO ON TO THE NEXT PAGE.

Questions 167-169

Half way, for one commandment broken,
The woman made her endless halt,
And she to-day, a glistering token,
Line Stands in the wilderness of salt.
(5) Behind, the vats of judgment brewing
Thundered, and thick the brimstone snowed;
He to the hill of his undoing
Pursued his road.

From *The Collected Poems of A. E. Housman*.
Copyright 1936 by Barclays Bank, Ltd.
Copyright © 1964 by Robert E. Symons.
Reprinted by permission of Henry Holt and
Company, Inc.

167. The “commandment broken” (line 1) is
- (A) to remain abstemious when confronted with fleshly temptations
 - (B) to increase one’s talents through hard and persistent work
 - (C) not to worship false gods of pagan neighbors
 - (D) not to look back on a scene of God’s wrath
 - (E) not to despair in times of great tribulation

168. In line 2, “The woman” is

- (A) Moses’ sister
- (B) Joseph’s wife
- (C) Jacob’s mother
- (D) Noah’s daughter
- (E) Lot’s wife

169. Lines 5-6 describe the fate of

- (A) Jerusalem
- (B) Egypt
- (C) Jericho
- (D) Sodom
- (E) Tyre

GO ON TO THE NEXT PAGE.

Questions 170-173 refer to the following passages.

170. Which begins a novel by D. H. Lawrence?

171. Which begins a novel by Joseph Conrad?

172. Which begins a novel by James Joyce?

173. Which begins a novel by Henry James?

- (A) He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion which had nothing aggressive in it. It seemed a necessity, and it was directed apparently as much at himself as at anybody else. He was spotlessly neat, apparelled in immaculate white from shoes to hat, and in the various Eastern ports where he got his living as ship-chandler's water-clerk he was very popular.
- (B) Under certain circumstances there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea. There are circumstances in which, whether you partake of the tea or not—some people of course never do—the situation is in itself delightful. Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime. The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon.
- (C) The Brangwens had lived for generations on the Marsh Farm, in the meadows where the Erewash twisted sluggishly through alder trees, separating Derbyshire from Nottinghamshire. Two miles away, a church-tower stood on a hill, the houses of the little country town climbing assiduously up to it. Whenever one of the Brangwens in the fields lifted his head from his work, he saw the church-tower at Ilkeston in the empty sky. So that as he turned again to the horizontal land, he was aware of something standing above him and beyond him in the distance.
- (D) “Yes, of course, if it's fine tomorrow,” said Mrs. Ramsay. “But you'll have to be up with the lark,” she added.
To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch.
- (E) Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo. . . .

GO ON TO THE NEXT PAGE.

174. Its author intended the book as “a picture of myself.” And for the rest of his life—to the scandal of many—he actually referred to himself by the name of the novel or sometimes as “Yorick,” the hapless preacher-jester who rides slowly through the story on a “lean, sorry, jackass of a horse.” The scandal lay first in the book’s sheer exuberant nonsense and mostly in its author’s wildly suggestive indecency—this was a novel, after all, that began with the ill-timed question “Pray my dear, have you not forgot to wind up the clock?”

The book described above is

- (A) *Joseph Andrews*
- (B) *Pendennis*
- (C) *Don Quixote*
- (D) *David Copperfield*
- (E) *Tristram Shandy*

Questions 175-176

If you’re anxious for to shine in the high aesthetic
line as a man of culture rare,
You must get up all the germs of the transcendental
terms, and plant them everywhere.

.....

Though the Philistine may jostle, you will rank as an
apostle in the high aesthetic band,
If you walk down Piccadilly with a poppy or a lily in
your medieval hand.

175. The movement alluded to is most closely associated with which of the following?
- (A) Wordsworth, Coleridge, and De Quincey
 - (B) Keats, Shelley, and Hazlitt
 - (C) Wilde, Pater, and Whistler
 - (D) Tennyson, Browning, and Arnold
 - (E) T. S. Eliot, Pound, and T. E. Hulme
176. The passage implies that those “anxious for to shine” (line 1) are
- (A) botanists
 - (B) soldiers
 - (C) historians
 - (D) rakes
 - (E) poseurs

GO ON TO THE NEXT PAGE.

177. It is mainly the story of two young women, Amelia Sedley and Becky Sharp. Amelia, says Chesterton, suffers throughout the novel “from that first watercolour sketch of the two schoolgirls, in which Amelia is all the water and Rebecca all the colour.”

The novel discussed above is

- (A) Dickens’ *Great Expectations*
 - (B) Lawrence’s *Women in Love*
 - (C) Austen’s *Emma*
 - (D) Thackeray’s *Vanity Fair*
 - (E) Woolf’s *The Waves*
-

Questions 178-181

We thinke that Paradise and Calvarie,
Christis Crosse, and Adams tree, stood in one place;
Looke Lord, and find both Adams met in me;
Line As the first Adams sweat surrounds my face,
(5) May the last Adams blood my soule embrace.

So, in his purple wrapp’d receive mee Lord,
By these his thornes give me his other Crowne;
And as to others soules I preach’d thy word,
Be this my Text, my Sermon to mine owne,
Therefore that he may raise the Lord throws down.

- | | |
|--|--|
| <p>178. In line 4, the speaker of the poem represents himself as</p> <ul style="list-style-type: none">(A) an independent thinker who is stifled and oppressed by the demands of formal religion(B) a sharer in the suffering that is the lot of fallen humankind(C) a person who remains virtuous in the midst of physical temptations(D) a zealot exhausted by efforts to carry out the Lord’s will(E) a fallen angel condemned forever to experience the pains of hellfire <p>179. In line 6, “his purple” is</p> <ul style="list-style-type: none">(A) Christ’s blood(B) Adam’s clothing once he knows his nakedness(C) Christ’s loincloth(D) Adam’s robes of office(E) God’s halo | <p>180. In line 9, the word understood after “mine owne” is</p> <ul style="list-style-type: none">(A) Lord(B) sermon(C) text(D) crown(E) soul <p>181. Which of the following is the best restatement of line 10 ?</p> <ul style="list-style-type: none">(A) The Lord casts us down in order that He may raise us up.(B) My soul cries out in order that it may raise the Lord.(C) Praise the Lord and therefore abase yourself.(D) We throw ourselves down that we may therefore raise the Lord.(E) That we may therefore be saved, we must throw down our Lord. |
|--|--|

GO ON TO THE NEXT PAGE.

Questions 182-191. For each of the following passages, identify the author or the work. Base your decision on the content and style of each passage.

182. Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced—fold, fallow, and plough;
And áll trádes, their gear and tackle and trim.
- (A) Donne
(B) Herbert
(C) Tennyson
(D) Frost
(E) Hopkins
183. Standing on the bare ground—my head bathed by the blithe
air and uplifted into infinite space—all mean egotism
vanishes. I am become a transparent eyeball; I am nothing;
I see all; the currents of the Universal Being circulate
through me; I am part or parcel of God.
- (A) Emerson
(B) Cooper
(C) Twain
(D) Dylan Thomas
(E) Marianne Moore
184. Blindfolded, I could no longer control my motions. I had no
dignity. I stumbled about like a baby or a drunken man. The
smoke had become thicker and with each new blow it seemed
to sear and further restrict my lungs. My saliva became like
hot bitter glue. A glove connected with my head, filling my
mouth with warm blood. It was everywhere. I could not tell if
the moisture I felt upon my body was sweat or blood. A blow
landed hard against the nape of my neck. I felt myself going
over, my head hitting the floor.
- (A) Faulkner's *Light in August*
(B) Hemingway's *The Sun Also Rises*
(C) Fitzgerald's *The Great Gatsby*
(D) Ellison's *Invisible Man*
(E) James's *The American*

GO ON TO THE NEXT PAGE.

185. Ay, in the very temple of Delight
Veil'd Melancholy has her sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy's grape against his palate fine;
His soul shall taste the sadness of her might,
And be among her cloudy trophies hung.
- (A) Coleridge
(B) Shelley
(C) Keats
(D) Wordsworth
(E) Arnold
186. The poets of the seventeenth century, the successors of the dramatists of the sixteenth, possessed a mechanism of sensibility which could devour any kind of experience. They are simple, artificial, difficult, or fantastic, as their predecessors were; no less nor more than Dante, Guido Cavalcanti, Guinicelli, or Cino. In the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden.
- (A) Wallace Stevens
(B) Ezra Pound
(C) Edith Wharton
(D) William Carlos Williams
(E) T. S. Eliot
187. If we—and now I mean the relatively conscious whites and the relatively conscious blacks, who must, like lovers, insist on, or create, the consciousness of others—do not falter in our duty now, we may be able, handful that we are, to end the racial nightmare, and achieve our country, and change the history of the world. If we do not now dare everything, the fulfillment of that prophecy, recreated from the Bible in song by a slave, is upon us: *God gave Noah the rainbow sign, No more water, the fire next time!*
- (A) W. E. B. DuBois
(B) James Baldwin
(C) William Faulkner
(D) Norman Mailer
(E) Malcolm X

GO ON TO THE NEXT PAGE.

188. It was all so nearly alike it must be different and it is different, it is natural that if everything is used and there is a continuous present and a beginning again and again if it is all so alike it must be simply different and everything simply different was the natural way of creating it then.
- (A) Edith Wharton
(B) Willa Cather
(C) Katherine Anne Porter
(D) Gertrude Stein
(E) Eudora Welty
189. It was a trait common to all these tales told by the Somali women that the heroine, chaste or not, would get the better of the male characters and come out of the tale triumphant. . . . Within this enclosed women's world, so to say, behind the walls and fortifications of it, I felt the presence of a great ideal, without which the garrison would not have carried on so gallantly; the idea of a Millennium when women were to reign supreme in the world.
- (A) Muriel Spark
(B) Isak Dinesen
(C) Kate Chopin
(D) Joyce Carol Oates
(E) Gwendolyn Brooks
190. I sing of brooks, of blossoms, birds, and bowers,
Of April, May, of June and July flowers;
I sing of May-poles, hock-carts, wassails, wakes,
Of bridegrooms, brides, and of their bridal cakes.
- (A) Donne
(B) Herbert
(C) Crashaw
(D) Vaughan
(E) Herrick
191. [A] cultivated intellect, delicate taste, a candid, equitable, dispassionate mind, a noble and courteous bearing in the conduct of life; these . . . are the objects of a University.
- (A) Dryden
(B) Swift
(C) Newman
(D) Ruskin
(E) Rossetti

GO ON TO THE NEXT PAGE.

192. There rests now that we give the description we promised of the scene, which was the House of Fame. The structure and ornament of which (as professed before) was entirely Mr. Jones his invention and design. First for the lower columns he chose the statues of the most excellent poets, as Homer, Virgil, Lucan, etc., as being the substantial supporters of Fame. For the upper, Achilles, Aeneas, Caesar, and those great heroes which those poets had celebrated. All which stood as in massy gold. Between the pillars underneath were figured land battles, sea fights, triumphs, loves, sacrifices, and all magnificent subjects of honor.

The passage above describes the setting of a

- (A) pastoral romance by Sidney
- (B) tragedy by Kyd
- (C) masque by Ben Jonson
- (D) mystery play
- (E) morality play

193. Midas, they say, possessed the art of old
Of turning whatsoe'er he touched to gold;
This modern statesmen can reverse with ease—
Touch *them* with gold, *they'll turn to what you please*.

Which of the following best describes the lines above?

- (A) They satirize venal politicians.
- (B) They commend the diplomacy of modern statesmen.
- (C) They predict a world in which materialism will vanish.
- (D) They deride those who adopt poverty as a way of life.
- (E) They purport to present rules of good behavior.

GO ON TO THE NEXT PAGE.

194. “The race of women will have honour; no longer will men tell disreputable tales about them.” So sing the women of Corinth, in Euripides’ tragedy, when they hear how _____ has been wronged by her husband Jason, and learn how she plans her revenge.

Which of the following will correctly complete the passage above?

- (A) Penelope
- (B) Medea
- (C) Cassandra
- (D) Circe
- (E) Electra

195. She finds, when it is too late, that she cannot live without the society she grew up in, without her son and family—all the things she had abandoned in order to be with her lover. Her creator said of his many drafts of the plot of the novel that whatever he planned or altered he could do nothing to stop her suicide.

The character described above is

- (A) Isabel Archer
- (B) Anna Karenina
- (C) Becky Sharp
- (D) Sophia Western
- (E) Moll Flanders

GO ON TO THE NEXT PAGE.

Questions 196-199

No more be griev'd at that which thou hast done:
Roses have thorns, and silver fountains mud,
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.

Line

- (5) All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are;
For to thy sensual fault I bring in sense—
(10) Thy adverse party is thy advocate—
And 'gainst myself a lawful plea commence.
Such civil war is in my love and hate,
That I an accessary needs must be
To that sweet thief which sourly robs from me.
196. Which of the following lines provides a specific instance of what the speaker means by “Authorizing thy trespass with compare” (line 6) ?
- (A) “No more be griev'd at that which thou hast done” (line 1)
(B) “Clouds and eclipses stain both moon and sun” (line 3)
(C) “For to thy sensual fault I bring in sense” (line 9)
(D) “Thy adverse party is thy advocate” (line 10)
(E) “And 'gainst myself a lawful plea commence” (line 11)

197. “Myself corrupting, salving thy amiss” (line 7) can best be paraphrased as
- (A) though I am corrupting others, I miss your saving influence
(B) in corrupting myself I save you from misbehaving
(C) I cure my own corruption in the act of reforming you
(D) although I am corrupt, I can teach you virtue
(E) I corrupt myself by excusing your misdeeds
198. “That I an accessary needs must be” (line 13) can best be taken to mean
- (A) that I am an accessary to my most compelling needs
(B) that I am compelled to be a guilty accomplice
(C) that I do not know what compels me to serve you
(D) that you expect me to be an accessary in your sins
(E) that you need me to be an honest friend rather than an accomplice
199. The form of the poem is that of the
- (A) blazon
(B) villanelle
(C) Pindaric ode
(D) Petrarchan sonnet
(E) Shakespearean sonnet

GO ON TO THE NEXT PAGE.

He is a portion of the loveliness
Which once he made more lovely; he doth bear
His part, while the one Spirit's plastic stress
Line Sweeps through the dull dense world, compelling there
(5) All new successions to the forms they wear;
Torturing th' unwilling dross that checks its flight
To its own likeness, as each mass may bear;
And bursting in its beauty and its might
From trees and beasts and men into the Heaven's light.

200. Which of the following accurately identifies the stanza?

- (A) Shelley mourns the death of Keats.
- (B) Milton mourns the death of King.
- (C) Tennyson mourns the death of Hallam.
- (D) Arnold mourns the death of Clough.
- (E) Auden mourns the death of Yeats.

201. A stanza of this kind is known as

- (A) ottava rima
- (B) terza rima
- (C) a rhyme royal stanza
- (D) a Spenserian stanza
- (E) a verse paragraph

202. In context, the word “plastic” (line 3) means

- (A) artificial and false
- (B) awesome and divine
- (C) forming and moulding
- (D) fickle and capricious
- (E) proper and correct

GO ON TO THE NEXT PAGE.

203. He believed that “What the intellect restores to us under the name of the past is not the past” and, by way of example, described four instances of involuntary memory: the garden of Auteuil unfolding in his cup of tea, “like the Japanese paper flowers which only come to life when we drop them in water”; Venice preserved by his stumbling, “last year, as I was crossing a courtyard,” on an uneven paving-stone; the trees near a railway-line, barred with sunlight and shadow, resurrected by the tinkling of a spoon on a saucer; and the never-solved enigma of the group of trees, which would reappear to the narrator during his drive near Balbec.

The author discussed above is

- (A) Gide
- (B) Camus
- (C) Sartre
- (D) Balzac
- (E) Proust

204. When he returned from his stay in the land of the noble horselike Houyhnhnms, he could not stand the smell of his fellow men, for it reminded him of the odious, yet recognizably human, Yahoos. “The first money I laid out,” he wrote, “was to buy two young stone-horses, which I keep in a good stable, and next to them the groom is my greatest favourite; for I feel my spirits revived by the smell he contracts in the stable.”

The “he” of the passage above is

- (A) Captain Ahab
- (B) Lemuel Gulliver
- (C) Lord Jim
- (D) Martin Chuzzlewit
- (E) Robinson Crusoe

205. According to Elizabeth Gaskell, “The sisters retained the old habit. . . . Each read to the others what she had written, and heard what they had to say about it. . . . The readings were of great and stirring interest to all, taking them out of the gnawing pressure of daily-recurring cares, and setting them in a free place. It was on one of these occasions that Charlotte determined to make her heroine plain, small, and unattractive, in defiance of the accepted canon.”

The heroine described in the last sentence of the passage above is

- (A) Catherine Earnshaw
- (B) Clarissa Dalloway
- (C) Jane Eyre
- (D) Eustacia Vye
- (E) Dorothea Brooke

206. “A frivolous society can acquire dramatic significance only through what its frivolity destroys,” she writes. And it is this “society of irresponsible pleasure-seekers” that she satirizes in *The House of Mirth*, holding it partly accountable for the death at 28 of the beautiful, luxury-loving, moneyless heroine, Lily Bart.

The “she” referred to above is

- (A) Virginia Woolf
- (B) Iris Murdoch
- (C) Katherine Anne Porter
- (D) Edith Wharton
- (E) Margaret Drabble

GO ON TO THE NEXT PAGE.

Questions 207-209

This ioyous day, deare Lord, with ioy begin,
and grant that we for whom thou diddest dye
being with thy deare blood clene washt from sin,

Line may liue for euer in felicity.

- (5) And that thy loue we weighing worthily,
may likewise loue thee for the same againe:
and for thy sake that all lyke deare didst buy,
with loue may one another entertayne.
So let us loue, deare loue, lyke as we ought,
loue is the lesson which the Lord vs taught.

207. The subject of “entertayne” (line 8) is

- (A) “thy loue” (line 5)
- (B) “we” (line 5)
- (C) “thee” (line 6)
- (D) “thy sake” (line 7)
- (E) “one another” (line 8)

208. Which of the following most accurately describes the lines?

- (A) Lines 1-4 are addressed to God, lines 5-10 to the poet’s beloved.
- (B) Lines 1-4 and 9-10 are addressed to Jesus, lines 5-8 to the Virgin Mary.
- (C) Lines 1-8 are addressed to the poet’s patron, lines 9-10 to his wife.
- (D) Lines 1-8 are addressed to Jesus, lines 9-10 to the poet’s beloved.
- (E) Lines 1-10 are addressed to Jesus.

209. Which of the following best describes lines 9-10 ?

- (A) The poet joins human and divine love.
- (B) The poet rejects the advances of a would-be lover.
- (C) The poet repudiates the claims of religion and chastity.
- (D) The poet castigates the lustful.
- (E) The poet becomes resigned to a purely contemplative life.

210. According to the author, “The line of demarcation and stratification between the rich and the poor in Lycurgus was as sharp as though cut by a knife or divided by a high wall.” This sense of a greatly superior life lived by the rich and their offspring, and of his slim chance of sharing in it, causes Clyde Griffiths, the poor nephew of Samuel Griffiths (the collar-manufacturing tycoon of Lycurgus), to plan to drown his pregnant and proletarian sweetheart.

The passage above is from a discussion of

- (A) Crane’s *The Red Badge of Courage*
- (B) Dreiser’s *An American Tragedy*
- (C) Hawthorne’s *The Marble Faun*
- (D) Fitzgerald’s *Tender Is the Night*
- (E) Hemingway’s *The Sun Also Rises*

GO ON TO THE NEXT PAGE.

Questions 211-213

GRACE

How much, preventing God! how much I owe
To the defenses thou hast round me set:
Example, custom, fear, occasion slow,

Line These scornéd bondmen were my parapet.

- (5) I dare not peep over this parapet
To gauge with glance the roaring gulf below,
The depths of sin to which I had descended,
Had not these me against myself defended.

—Ralph Waldo Emerson

211. In the context of this poem, “preventing” (line 1) means
- (A) condemning
 - (B) ignoring
 - (C) evading
 - (D) enticing
 - (E) anticipating
212. In line 3, “Example, custom, fear, occasion slow” served to
- (A) provide security for the speaker’s financial obligations
 - (B) earn the speaker’s contempt for their servility
 - (C) make the speaker too timid to express original ideas
 - (D) restrain the speaker’s self-destructive impulses
 - (E) shield the speaker from guilty recollections
213. The overall meaning of the poem is best captured by which of the following?
- (A) God helps those who help themselves.
 - (B) God doth despise, abhor, and spew out all neutralities.
 - (C) Lord, with what care thou hast begirt us round!
 - (D) The mills of God grind slow, but they grind exceeding small.
 - (E) The first step toward Hell is halfway there.

214. Waneth the watch, but the world holdeth.
Tomb hideth trouble. The blade is laid low.
Earthly glory ageth and seareth.
No man at all going the earth’s gait,
But age fares against him, his face paleth,
Grey-haired he groaneth, knows gone companions.

The lines above are from Pound’s translation of

- (A) a Petrarchan sonnet
 - (B) a Greek epic
 - (C) the Old English *Seafarer*
 - (D) Dante’s *Inferno*
 - (E) Ovid’s *Metamorphoses*
215. His hero Septimus Harding, a benign clergyman, plunges into a crisis of soul when the sensational press unjustly assails him as an avaricious wastrel. No sooner has this tiny storm abated than the new bishop, Dr. Proudie, arrives with his despotic wife and slimy, ambitious chaplain, Obadiah Slope.
- The passage above is from a discussion of novels by
- (A) Dickens
 - (B) Trollope
 - (C) Fielding
 - (D) Thackeray
 - (E) James

Questions 216-219 refer to the following works.

- (A) *The House of the Seven Gables*
 - (B) “The House of Life”
 - (C) “The Fall of the House of Usher”
 - (D) *Bleak House*
 - (E) *Heartbreak House*
216. Which is by Dante Gabriel Rossetti?
217. Which is by Nathaniel Hawthorne?
218. Which is by Charles Dickens?
219. Which is by Edgar Allan Poe?

GO ON TO THE NEXT PAGE.

Questions 220-223

Honeyman has a right to speak of persecution and to compare himself to a hermit in so far that he preaches in a desert. Once, like another hermit, St. Jerome, he used to be visited by lions. None
(5) such come to him now. Such lions as frequent the clergy are gone off to lick the feet of other ecclesiastics. They are weary of poor Honeyman's old sermons.

Rivals have sprung up in the course of these
(10) three years—have sprung up round about Honeyman and carried his flock into their folds. We know how such simple animals will leap one after another, and that it is the sheepish way. Perhaps a new pastor has come to the church
(15) of St. Jacob's hard by—bold, resolute, bright, clear, a scholar and no pedant: his manly voice is thrilling in their ears, he speaks of life and conduct, of practice as well as faith; and crowds of the most polite, and most intelligent, and best
(20) informed and best dressed, and most selfish people in the world come and hear him twice at least. There are so many well-informed and well-dressed etc., etc., people in the world that the succession of them keeps St. Jacob's full for a year or more.
(25) Then, it may be, a bawling quack, who has neither knowledge, nor scholarship nor charity, but who frightens the public with denunciations, and rouses them with the energy of his wrath, succeeds in bringing them together for a while till they tire of
(30) his sin and curses. Meanwhile the good quiet old churches round about ring their accustomed bell, open their Sabbath gates, and receive their tranquil congregations and sober priest, who has been busy all the week, at schools and sick-beds, with watchful teaching, gentle counsel, and silent alms.

220. The first paragraph is best described as

- (A) a satirical commentary on lionizing
- (B) an elaborate euphemism alluding to the foibles of St. Jerome
- (C) a paradoxical parable dealing with the difficulties of a hermit's life
- (D) a caustic dismissal of Honeyman's claims to moral superiority
- (E) a serious discussion of the parallels between the King of the Jungle and the Kingdom of Heaven

221. Lines 9-13 suggest that

- (A) Honeyman demands blind devotion from his parishioners
- (B) rival clergymen allow their congregations a greater degree of self-determination
- (C) vicious atheists have deliberately raided and depleted Honeyman's congregation
- (D) many parishioners follow a herd instinct that takes them from one fashionable congregation to another
- (E) congregations are indulgent and accept the limitations of their pastors

222. The passage is most critical of

- (A) those priests who fail to inspire their congregations
- (B) the lack of concern that characterizes the established church
- (C) the search for novelty and entertainment that characterizes many parishioners
- (D) ascetic priests who long for a martyr's role in a militant church
- (E) the hypocrisy that permits the upper classes to hide their base motives behind a religious façade

223. The quality in a clergyman most prized by the speaker is

- (A) the demonstration of social graces that sets an example for a parish
- (B) the wide-ranging learning that informs and educates parishioners
- (C) the scholarly eloquence that inspires a congregation
- (D) an ability to dramatize the consequences of sin
- (E) a quiet and sustained devotion to good works

GO ON TO THE NEXT PAGE.

224. The naïve, defenseless, moonstruck Pierrot adores the lovely Columbine. She has wit and feeling enough to appreciate his worth but is too light-minded to resist the coarse and brutal Harlequin, who is himself bound to Pierrot in a mocking and treacherous comradeship.

The characters described above are found in

- (A) the masque
- (B) the mystery play
- (C) American melodrama
- (D) Restoration comedy
- (E) commedia dell'arte

225. You seldom find him making love in any of his scenes or endeavoring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humour was his proper sphere: and in that he delighted most to represent mechanic people. He was deeply conversant in the ancients, both Greek and Latin, and he borrowed freely from them. But he has done his robberies so openly, that one may see he fears not to be taxed by any law.

Which of the following accurately describes the passage above?

- (A) Arnold is discussing Wordsworth.
- (B) Dryden is discussing Jonson.
- (C) Swift is discussing Pope.
- (D) Shelley is discussing Shakespeare.
- (E) Eliot is discussing Milton.

GO ON TO THE NEXT PAGE.

They trespass, authors to themselves in all,
Both what they judge and what they choose; for so
I formed them free, and free they must remain
Line Till they enthrall themselves: I else must change
(5) Their nature, and revoke the high degree
Unchangeable, eternal, which ordained
Their freedom; they themselves ordained their fall.
The first sort by their own suggestion fell,
Self-tempted, self-depraved; man falls, deceived
(10) By the other first: man therefore shall find grace;
The other, none. In mercy and justice both,
Through Heaven and Earth, so shall my glory excel;
But mercy, first and last, shall brightest shine.

226. The passage presents an explanation of why
- (A) foreknowledge and free will can coexist
 - (B) Satan chose of his own free will to rebel
 - (C) the fall of humankind makes possible Christ's victory
 - (D) humankind's praise of God is worthless without free choice
 - (E) God will punish and excuse in the way that He has chosen
227. Line 3 makes use of a rhetorical figure that is termed
- (A) antithesis
 - (B) chiasmus
 - (C) oxymoron
 - (D) synecdoche
 - (E) bathos
228. "The first sort" in line 8 are
- (A) holy martyrs
 - (B) religious heretics
 - (C) Satan and his crew
 - (D) the Apostles of Jesus
 - (E) the virtuous pagans who lived before Christ
229. According to the passage, humankind will find grace because human beings
- (A) cannot remain free without it
 - (B) cannot enthrall themselves and still remain free
 - (C) were "Self-tempted" and "self-depraved" (line 9)
 - (D) were deceived by Satan
 - (E) had foreknowledge of their fall
230. The passage is from
- (A) *Paradise Lost*
 - (B) *Absalom and Achitophel*
 - (C) *The Divine Comedy*
 - (D) *The Faerie Queene*
 - (E) *The Fall of Hyperion*

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS TEST.

NOTE: To ensure prompt processing of test results, it is important that you fill in the blanks exactly as directed.

SUBJECT TEST

A. Print and sign your full name in this box:

PRINT: _____
(LAST) (FIRST) (MIDDLE)
SIGN: _____

Copy this code in box 6 on your answer sheet. Then fill in the corresponding ovals exactly as shown.

6. TITLE CODE				
6	4	7	2	6
0	0	0	0	0
1	1	1	1	1
2	2	2	●	2
3	3	3	3	3
4	●	4	4	4
5	5	5	5	5
●	6	6	6	●
7	7	●	7	7
8	8	8	8	8
9	9	9	9	9

Copy the Test Name and Form Code in box 7 on your answer sheet.

TEST NAME Literature in English
FORM CODE GR9964

GRADUATE RECORD EXAMINATIONS SUBJECT TEST

- B. The Subject Tests are intended to measure your achievement in a specialized field of study. Most of the questions are concerned with subject matter that is probably familiar to you, but some of the questions may refer to areas that you have not studied.

Your score will be determined by subtracting one-fourth the number of incorrect answers from the number of correct answers. Questions for which you mark no answer or more than one answer are not counted in scoring. If you have some knowledge of a question and are able to rule out one or more of the answer choices as incorrect, your chances of selecting the correct answer are improved, and answering such questions will likely improve your score. It is unlikely that pure guessing will raise your score; it may lower your score.

You are advised to use your time effectively and to work as rapidly as you can without losing accuracy. Do not spend too much time on questions that are too difficult for you. Go on to the other questions and come back to the difficult ones later if you can.

YOU MUST INDICATE ALL YOUR ANSWERS ON THE SEPARATE ANSWER SHEET. No credit will be given for anything written in this examination book, but you may write in the book as much as you wish to work out your answers. After you have decided on your response to a question, fill in the corresponding oval on the answer sheet. BE SURE THAT EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL. Mark only one answer to each question. No credit will be given for multiple answers. Erase all stray marks. If you change an answer, be sure that all previous marks are erased completely. Incomplete erasures may be read as intended answers. Do not be concerned that the answer sheet provides spaces for more answers than there are questions in the test.

Example:

What city is the capital of France?

- (A) Rome
(B) Paris
(C) London
(D) Cairo
(E) Oslo

Sample Answer

- (A) ● (C) (D) (E)
(A) ✗ (C) (D) (E)
(A) ✗ (C) (D) (E)
(A) ● (C) (D) (E)
(A) ✗ (C) (D) (E)

CORRECT ANSWER
PROPERLY MARKED

IMPROPER MARKS

DO NOT OPEN YOUR TEST BOOK UNTIL YOU ARE TOLD TO DO SO.



Educational Testing Service
Princeton, New Jersey 08541

Scoring Your Subject Test

Literature in English Test scores typically range from 380 to 700. The range for different editions of a given test may vary because different editions are not of precisely the same difficulty. The differences in ranges among different editions of a given test, however, usually are small. This should be taken into account, especially when comparing two very high scores. **The score conversion table on page 75 shows the score range for this edition of the test only.**

The worksheet on page 74 lists the correct answers to the questions. Columns are provided for you to mark whether you chose the correct (C) answer or an incorrect (I) answer to each question. Draw a line across any question you omitted, because it is not

counted in the scoring. At the bottom of the page, enter the total number correct and the total number incorrect. Divide the total incorrect by 4 and subtract the resulting number from the total correct. This is the adjustment made for guessing. Then round the result to the nearest whole number. This will give you your raw total score. Use the total score conversion table to find the scaled total score that corresponds to your raw total score.

Example: Suppose you chose the correct answers to 142 questions and incorrect answers to 87. Dividing 87 by 4 yields 21.8. Subtracting 21.8 from 142 equals 120.2, which is rounded to 120. The raw score of 120 corresponds to a scaled score of 530.

Worksheet for the Literature in English Test, Form GR9964 Only
Answer Key and Percentages* of Examinees Answering Each Question Correctly

QUESTION		P +	TOTAL		QUESTION	Answer	P +	TOTAL		QUESTION	Answer	P +	TOTAL	
Number	Answer		C	I	Number			C	I	Number			C	I
1	E	94			81	C	25			161	A	62		
2	B	94			82	D	68			162	D	52		
3	D	79			83	C	58			163	E	51		
4	A	49			84	E	38			164	A	33		
5	E	69			85	B	73			165	C	18		
6	B	74			86	C	82			166	B	61		
7	C	78			87	C	86			167	D	71		
8	D	58			88	B	54			168	E	80		
9	D	94			89	A	35			169	D	75		
10	E	42			90	D	44			170	C	41		
11	D	79			91	B	80			171	A	63		
12	C	41			92	D	93			172	E	61		
13	B	80			93	C	70			173	B	54		
14	B	61			94	A	76			174	E	38		
15	C	78			95	B	44			175	C	22		
16	B	87			96	B	74			176	E	69		
17	E	75			97	C	71			177	D	39		
18	C	29			98	D	56			178	B	74		
19	D	32			99	D	51			179	A	52		
20	B	39			100	A	96			180	E	70		
21	A	75			101	B	82			181	A	71		
22	C	67			102	C	26			182	E	39		
23	E	89			103	A	78			183	A	73		
24	D	63			104	A	82			184	D	59		
25	B	71			105	C	64			185	C	32		
26	E	36			106	B	47			186	E	50		
27	A	67			107	C	66			187	B	29		
28	C	27			108	A	22			188	D	53		
29	B	91			109	E	70			189	B	18		
30	E	83			110	D	91			190	E	39		
31	B	37			111	B	87			191	C	43		
32	C	63			112	D	75			192	C	40		
33	E	76			113	B	49			193	A	90		
34	C	83			114	A	76			194	B	68		
35	E	72			115	A	41			195	B	61		
36	A	69			116	A	71			196	B	31		
37	E	61			117	E	64			197	E	58		
38	D	82			118	E	69			198	B	57		
39	D	55			119	B	27			199	E	74		
40	B	58			120	C	24			200	A	42		
41	A	91			121	E	29			201	D	52		
42	C	75			122	A	19			202	C	60		
43	B	76			123	A	32			203	E	34		
44	C	98			124	E	71			204	B	86		
45	D	61			125	C	72			205	C	76		
46	E	22			126	D	42			206	D	63		
47	E	34			127	B	60			207	B	36		
48	A	44			128	D	55			208	D	51		
49	D	76			129	A	67			209	A	72		
50	A	52			130	E	65			210	B	58		
51	A	40			131	D	83			211	E	49		
52	C	33			132	E	75			212	D	57		
53	C	50			133	C	46			213	C	53		
54	D	94			134	D	23			214	C	36		
55	C	71			135	E	58			215	B	17		
56	B	66			136	A	56			216	B	62		
57	A	54			137	C	24			217	A	86		
58	C	79			138	D	67			218	D	81		
59	B	20			139	B	59			219	C	94		
60	C	39			140	B	25			220	A	27		
61	E	43			141	E	20			221	D	74		
62	B	72			142	B	90			222	C	60		
63	E	90			143	A	91			223	E	67		
64	B	61			144	C	72			224	E	33		
65	B	78			145	A	64			225	B	27		
66	D	39			146	E	69			226	E	27		
67	B	61			147	D	34			227	B	41		
68	D	69			148	A	64			228	C	85		
69	A	60			149	C	83			229	D	70		
70	C	39			150	E	88			230	A	92		
71	E	81			151	D	68							
72	B	27			152	C	43							
73	D	49			153	B	40							
74	E	39			154	B	68							
75	A	60			155	D	82							
76	B	88			156	D	35							
77	D	88			157	C	66							
78	A	69			158	D	43							
79	B	50			159	B	80							
80	E	17			160	C	87							

Correct (C) _____

Incorrect (I) _____

Total Score:

C - 1/4 = _____

Scaled Score (SS) = _____

* The P+ column indicates the percent of LITERATURE IN ENGLISH Test examinees who answered each question correctly; it is based on a sample of November 1999 examinees selected to represent all LITERATURE IN ENGLISH Test examinees tested between October 1, 1998 and September 30, 2001.

**Score Conversions and Percents Below* for GRE Literature
in English Test, Form GR9964 Only**

TOTAL SCORE					
Raw Score	Scaled Score	%	Raw Score	Scaled Score	%
228-230	800	99	108-111	500	36
224-227	790	99	104-107	490	33
220-223	780	99	100-103	480	29
216-219	770	99	96-99	470	26
212-215	760	99	92-95	460	23
208-211	750	99	88-91	450	20
204-207	740	99	83-87	440	17
200-203	730	98	79-82	430	15
196-199	720	97	75-78	420	12
192-195	710	96	71-74	410	10
188-191	700	95	67-70	400	9
184-187	690	94	63-66	390	7
180-183	680	92	59-62	380	5
176-179	670	90	55-58	370	4
172-175	660	88	51-54	360	3
168-171	650	86	47-50	350	3
164-167	640	84	43-46	340	2
160-163	630	81	39-42	330	2
156-159	620	78	35-38	320	1
152-155	610	75	31-34	310	1
148-151	600	72	27-30	300	1
144-147	590	68	23-26	290	1
140-143	580	65	19-22	280	1
136-139	570	62	15-18	270	1
132-135	560	58	11-14	260	1
128-131	550	54	7-10	250	1
124-127	540	51	3-6	240	1
120-123	530	47	0-2	230	1
116-119	520	43			
112-115	510	39			

*Percentage scoring below the scaled score is based on the performance of 10,705 examinees who took the LITERATURE IN ENGLISH Test between October 1, 1998 and September 30, 2001.

Evaluating Your Performance

Now that you have scored your test, you may wish to compare your performance with the performance of others who took this test. Both the worksheet on page 74 and the table on page 75 use performance data from GRE Literature in English Test examinees.

The data in the worksheet on page 74 are based on the performance of a sample of the examinees who took this test in November 1999. This sample was selected to represent the total population of GRE Literature in English Test examinees tested between October 1998 and September 2001. The numbers in the column labeled “P+” on the worksheet indicate the percentages of examinees in this sample who answered each question correctly. You may use these numbers as a guide for evaluating your performance on each test question.

The table on page 75 contains, for each scaled score, the percentage of examinees tested between October 1998 and September 2001 who received lower scores. Interpretive data based on the scores earned by examinees tested in this three-year period will be used by admissions officers in the 2002-03 testing year. These percentages appear in the score conversion table

in a column to the right of the scaled scores. For example, in the percentage column opposite the scaled score of 530 is the number 47. This means that 47 percent of the GRE Literature in English Test examinees tested between October 1998 and September 2001 scored lower than 530. To compare yourself with this population, look at the percentage next to the scaled score you earned on the practice test.

It is important to realize that the conditions under which you tested yourself were not exactly the same as those you will encounter at a test center. It is impossible to predict how different test-taking conditions will affect test performance, and this is only one factor that may account for differences between your practice test scores and your actual test scores. By comparing your performance on this practice test with the performance of other GRE Literature in English Test examinees, however, you will be able to determine your strengths and weaknesses and can then plan a program of study to prepare yourself for taking the GRE Literature in English Test under standard conditions.

Use only a pencil with soft, black lead (No. 2 or HB) to complete this answer sheet. Be sure to fill in completely the space that corresponds to your answer choice. Completely erase any errors or stray marks.

SIDE 1

[illegible]

2. **YOUR NAME:** _____
 (Print) Last Name (Family or Surname) First Name (Given) M.I.

MAILING ADDRESS: _____
 (Print) P.O. Box or Street Address

 City State or Province


 Country Zip or Postal Code

CENTER: _____
 City

--	--	--	--	--

 Country Center Number Room Number State or Province

SIGNATURE: _____

BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE INTENDED SPACE AS ILLUSTRATED HERE: 

YOU MAY FIND MORE RESPONSE SPACES THAN YOU NEED. IF SO, PLEASE LEAVE THEM BLANK.

1	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	39	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	77	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
2	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	40	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	78	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
3	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	41	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	79	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
4	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	42	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	80	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
5	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	43	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	81	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
6	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	44	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	82	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
7	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	45	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	83	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
8	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	46	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	84	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
9	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	47	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	85	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
10	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	48	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	86	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
11	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	49	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	87	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
12	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	50	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	88	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
13	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	51	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	89	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
14	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	52	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	90	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
15	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	53	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	91	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
16	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	54	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	92	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
17	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	55	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	93	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
18	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	56	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	94	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
19	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	57	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	95	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
20	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	58	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	96	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
21	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	59	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E	97	<input type="radio"/> A	<input type="radio"/> B	<input type="radio"/> C	<input type="radio"/> D	<input type="radio"/> E
22	<input type="radio"/> A																

Item responses continued on reverse side.

SUBJECT TEST

COMPLETE THE
CERTIFICATION STATEMENT,
THEN TURN ANSWER SHEET
OVER TO SIDE 1.

CERTIFICATION STATEMENT

Please write the following statement below, DO NOT PRINT.

"I certify that I am the person whose name appears on this answer sheet. I also agree not to disclose the contents of the test I am taking today to anyone."

Sign and date where indicated.

SIGNATURE: _____ DATE: ____/____/____
Month Day Year

BE SURE EACH MARK IS DARK AND COMPLETELY FILLS THE INTENDED SPACE AS ILLUSTRATED HERE: ●

YOU MAY FIND MORE RESPONSE SPACES THAN YOU NEED. IF SO, PLEASE LEAVE THEM BLANK.

115	A	B	C	D	E
116	A	B	C	D	E
117	A	B	C	D	E
118	A	B	C	D	E
119	A	B	C	D	E
120	A	B	C	D	E
121	A	B	C	D	E
122	A	B	C	D	E
123	A	B	C	D	E
124	A	B	C	D	E
125	A	B	C	D	E
126	A	B	C	D	E
127	A	B	C	D	E
128	A	B	C	D	E
129	A	B	C	D	E
130	A	B	C	D	E
131	A	B	C	D	E
132	A	B	C	D	E
133	A	B	C	D	E
134	A	B	C	D	E
135	A	B	C	D	E
136	A	B	C	D	E
137	A	B	C	D	E
138	A	B	C	D	E
139	A	B	C	D	E
140	A	B	C	D	E
141	A	B	C	D	E
142	A	B	C	D	E
143	A	B	C	D	E
144	A	B	C	D	E
145	A	B	C	D	E
146	A	B	C	D	E
147	A	B	C	D	E
148	A	B	C	D	E
149	A	B	C	D	E
150	A	B	C	D	E
151	A	B	C	D	E
152	A	B	C	D	E
153	A	B	C	D	E
154	A	B	C	D	E
155	A	B	C	D	E
156	A	B	C	D	E
157	A	B	C	D	E
158	A	B	C	D	E
159	A	B	C	D	E
160	A	B	C	D	E
161	A	B	C	D	E
162	A	B	C	D	E
163	A	B	C	D	E
164	A	B	C	D	E
165	A	B	C	D	E
166	A	B	C	D	E
167	A	B	C	D	E
168	A	B	C	D	E
169	A	B	C	D	E
170	A	B	C	D	E
171	A	B	C	D	E
172	A	B	C	D	E
173	A	B	C	D	E
174	A	B	C	D	E
175	A	B	C	D	E
176	A	B	C	D	E
177	A	B	C	D	E
178	A	B	C	D	E
179	A	B	C	D	E
180	A	B	C	D	E
181	A	B	C	D	E
182	A	B	C	D	E
183	A	B	C	D	E
184	A	B	C	D	E
185	A	B	C	D	E
186	A	B	C	D	E
187	A	B	C	D	E
188	A	B	C	D	E
189	A	B	C	D	E
190	A	B	C	D	E
191	A	B	C	D	E
192	A	B	C	D	E
193	A	B	C	D	E
194	A	B	C	D	E
195	A	B	C	D	E
196	A	B	C	D	E
197	A	B	C	D	E
198	A	B	C	D	E
199	A	B	C	D	E
200	A	B	C	D	E
201	A	B	C	D	E
202	A	B	C	D	E
203	A	B	C	D	E
204	A	B	C	D	E
205	A	B	C	D	E
206	A	B	C	D	E
207	A	B	C	D	E
208	A	B	C	D	E
209	A	B	C	D	E
210	A	B	C	D	E
211	A	B	C	D	E
212	A	B	C	D	E
213	A	B	C	D	E
214	A	B	C	D	E
215	A	B	C	D	E
216	A	B	C	D	E
217	A	B	C	D	E
218	A	B	C	D	E
219	A	B	C	D	E
220	A	B	C	D	E
221	A	B	C	D	E
222	A	B	C	D	E
223	A	B	C	D	E
224	A	B	C	D	E
225	A	B	C	D	E
226	A	B	C	D	E
227	A	B	C	D	E
228	A	B	C	D	E
229	A	B	C	D	E
230	A	B	C	D	E
231	A	B	C	D	E
232	A	B	C	D	E
233	A	B	C	D	E
234	A	B	C	D	E
235	A	B	C	D	E
236	A	B	C	D	E
237	A	B	C	D	E
238	A	B	C	D	E
239	A	B	C	D	E
240	A	B	C	D	E
241	A	B	C	D	E
242	A	B	C	D	E

IF YOU DO NOT WANT THIS ANSWER SHEET TO BE SCORED

If you want to cancel your scores from this administration, complete A and B below. You will not receive scores for this test; however, you will receive confirmation of this cancellation. No record of this test or the cancellation will be sent to the recipients you indicated, and there will be no scores for this test on your GRE file. Once a score is canceled, it cannot be reinstated.

To cancel your scores from this test administration, you must:

A. fill in both ovals here . . . ○ — ○ B. sign your full name here: _____

TR	TW	TFS	TCS	1R	1W	1FS	1CS	2R	2W	2FS	2CS
FOR ETS USE ONLY				3R	3W	3FS	3CS	4R	4W	4FS	4CS
				5R	5W	5FS	5CS	6R	6W	6FS	6CS



54721-007626 • WEBPDF106

724559

