



GRE

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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.

www.ets.org/gre

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

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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	75
Evaluating Your Performance	78
Answer Sheet.....	79

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 Program 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, see the *GRE Guide to the Use of Scores* at www.ets.org/gre/subject/scores/understand.

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 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 Committee members and by other university faculty members who are subject-matter specialists. All questions proposed for the test are reviewed and revised by the Committee and subject-matter specialists at ETS. The tests are assembled 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.

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 remains current. 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. 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 more 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. For Subject Tests that report subscores, the maximum possible range is 20 to 99; however, the actual range of subscores for any test or test edition may be smaller. Subject Test score interpretive information is provided in *Interpreting Your GRE Scores*, which you will receive with your GRE score report. This publication is also available at www.ets.org/gre/subject/scores/understand.

Content of the Literature in English Test

Each edition of the test consists of 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 25-35%
- 4. American Literature through 1925 15-25%
- 5. American, British, and World Literatures after 1925 20-30%

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 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 multiple-choice test are reflected in a student's academic record and recommendations. However, the test may help to place students in an international 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, taking note of the directions. If you 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 actual 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.
- Your score will be determined by subtracting one-fourth the number of incorrect answers from the number of correct answers. 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 is likely to improve your score. It is unlikely that pure guessing will raise your score; it may lower your score.
- 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 Literature in English 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 Score on Three Literature in English Test Editions That Differ in Difficulty

Scaled Score	Raw Scores		
	Form A	Form B	Form C
700	185-189	175-177	167-169
600	145-148	137-140	130-133
500	104-107	100-103	94-97
400	64-67	63-65	58-60
Number of Questions Used to Compute Raw Score			
	230	230	227

*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 104 through 107 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
104	104	0	126	230
104	117	51	62	230
104	129	101	0	230
107	107	0	123	230
107	119	48	63	230
107	131	96	3	230

Practice Test

To become familiar with how the administration will be conducted at the test center, first remove the answer sheet (pages 79 and 80). Then go to the back cover of the test book (page 74) 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.



GRE

FORM GR0764

64

GRADUATE RECORD EXAMINATIONS®

LITERATURE IN ENGLISH TEST

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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. How can the prisoner reach outside except by thrusting through the wall? To me the white whale is that wall, shoved near to me. Sometimes I think there's naught beyond. But 'tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sinewing it. That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principal, I will wreak that hate upon him.

The speaker of the lines above is

- (A) Queequeg
- (B) Father Mapple
- (C) Ishmael
- (D) Starbuck
- (E) Captain Ahab

2. And on the slope above the sea
The hard-handed peasants go their round
Turning the soil, blind to the body
Ambitious and viable, whose pride
Will leave no trace in the quenching tide.

The "body" (line 3) is the body of

- (A) Ulysses
- (B) Achilles
- (C) Icarus
- (D) Priam
- (E) Hector

3. This work was something genuinely new in the world: the Great West Indian Novel, a vigorous, prodigiously detailed account of the frustrating life and early death of a struggling journalist in Trinidad. It was both a robust portrait of a peculiar community—the descendants of Uttar Pradesh Brahmins who came west to Trinidad as indentured laborers—and a vivid metaphor for the colonial predicament itself.

The passage above is from a discussion of

- (A) Chinua Achebe's *Things Fall Apart*
- (B) Leslie Marmon Silko's *Ceremony*
- (C) Louise Erdrich's *Baptism of Desire*
- (D) V. S. Naipaul's *A House for Mr. Biswas*
- (E) Kingsley Amis' *Lucky Jim*

Questions 4-6 refer to the following critical discussion of a fictional work.

Amiri Baraka has described the tradition of leadership in the African American community in terms of a call-and-response pattern analogous to that of work songs composed during slavery. In this pattern, a leader's call invites a popular response, which then alters or becomes the next call. As a result, the leading voice always reflects both individual and community. Jody's big voice never issues a real call and will never evoke a response because of his implicit elitism, which the community recognizes immediately on his arrival in Eatonville:

Jody: "Ain't got no Mayor! Well, who tells y'all what to do?"

Hicks: "Nobody. Everybody's grown."

Jody's patriarchal, child-adult or superior-inferior system finds only limited acceptance because it seeks obedience instead of collaboration. The sharing of knowledge essential to a community's preservation of its history and its continued growth relies on participatory forms. In *Their Eyes Were Watching God*, stories or beginnings of stories "call" for adventure, for response, for mutual creations.

4. The passage argues that work songs arose from
 - (A) patriarchalism
 - (B) political repression
 - (C) communal interaction
 - (D) elitism
 - (E) racism
5. As a leader, Jody is represented as
 - (A) progressive
 - (B) resourceful
 - (C) traditional
 - (D) energetic
 - (E) authoritarian
6. Jody is a character in a novel by
 - (A) Alice Walker
 - (B) Amiri Baraka
 - (C) Ishmael Reed
 - (D) Ernest Gaines
 - (E) Zora Neale Hurston

Questions 7-9 are based on the following passage.

Be merry but with modesty, be sober but not too solemn, be valiant but not too venturesome. Let thy attire be comely but not costly; thy diet wholesome but not excessive; use pastime as the word importeth, to pass the time in honest recreation; mistrust no man without cause, neither be thou credulous without proof; be not light to follow every man's opinion, nor obstinate to stand in thine own conceit. Serve God, love God, fear God, and God will so bless thee as either heart can wish or thy friend desire. And so I end my counsel, beseeching thee to begin to follow it.

7. The verbs beginning the first three sentences—*Be* (line 1), *Let* (line 2), and *Serve* (line 8)—are in the
 - (A) indicative
 - (B) subjunctive
 - (C) imperative
 - (D) infinitive
 - (E) optative
8. In lines 7-8, "to stand in thine own conceit" most nearly means
 - (A) to give yourself over to dissipation
 - (B) to keep yourself aloof from others
 - (C) to consider yourself superior to others
 - (D) to hold inflexibly to your own viewpoint
 - (E) to be duped by those who would prey upon your vanity
9. The passage is echoed by Shakespeare in an exchange between
 - (A) Romeo and Mercutio
 - (B) Polonius and Laertes
 - (C) Othello and Iago
 - (D) Lear and Cordelia
 - (E) Falstaff and Bardolph

Questions 10-11 are based on the following passage.

Assuredly we bring not innocence into the world,
we bring impurity much rather; that which purifies us
is trial, and trial is by what is contrary. That virtue
Line therefore which is but a youngling in the contempla-
5 tion of evil, and knows not the utmost that vice
promises to her followers, and rejects it, is but a blank
virtue, not a pure; her whiteness is but an excremental
whiteness; which was the reason why our sage and
serious poet -----, whom I dare be known to think
10 a better teacher than Scotus or Aquinas, describing
true temperance under the person of Guyon, brings
him in with his palmer through the cave of Mammon
and the bower of earthly bliss, that he might see and
know, and yet abstain.

10. The author of the passage and the poet mentioned in line 9 are, respectively,

- (A) John Milton and Edmund Spenser
- (B) John Donne and Geoffrey Chaucer
- (C) Sir Thomas Browne and Sir Thomas Malory
- (D) Ben Jonson and William Shakespeare
- (E) Sir Francis Bacon and Sir Philip Sidney

11. The passage is best described as

- (A) an exhortation to avoid contamination by vices such as greed and lust
- (B) an assertion of the superiority of childlike simplicity over learned sophistication
- (C) a defense of the minor departures from temperance that are inevitable because of human weakness
- (D) a declaration of the importance of theology in helping one to recognize virtue and vice
- (E) an explanation of the role of evil in the development of virtue

Questions 12-15 refer to the excerpts below. You may find it helpful to read the questions before you read the excerpts.

- (A) It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin muzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.
- (B) In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels.
- (C) “The Bottoms” succeeded to “Hell Row.” Hell Row was a block of thatched, bulging cottages that stood by the brookside on Greenhill Lane. There lived the colliers who worked in the little gin-pits two fields away. The brook ran under the alder trees, scarcely soiled by these small mines, whose coal was drawn to the surface by donkeys that plodded wearily in a circle round a gin. And all over the countryside were these same pits, some of which had been worked in the times of Charles II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows.
- (D) It was a dark and stormy night; the rain fell in torrents—except at occasional intervals, when it was checked by a violent gust of wind which swept up the streets (for it is in London that our scene lies), rattling along the housetops and fiercely agitating against the scanty flame of the lamps, that struggled against the darkness.
- (E) Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice.
12. Which begins Lawrence’s *Sons and Lovers* ?
13. Which begins Hemingway’s *A Farewell to Arms* ?
14. Which begins García Márquez’ *One Hundred Years of Solitude* ?
15. Which begins Orwell’s *1984* ?

Questions 16-20 are based on the following passage.

“Perhaps I may allow, the Dean
Had too much satire in his vein;
And seem’d determin’d not to starve it,
Line Because no age could more deserve it.
5 Yet, malice never was his aim;
He lash’d the vice, but spar’d the name.
No individual could resent,
Where thousands equally were meant.
His satire points at no defect,
10 But what all mortals may correct:
For he abhorr’d that senseless tribe,
Who call it humour when they jibe:
He spar’d a hump, or crooked nose,
Whose owners set not up for beaux.
15 True genuine dullness mov’d his pity,
Unless it offer’d to be witty.
Those, who their ignorance confess’d,
He ne’er offended with a jest;
But laugh’d to hear an idiot quote,
20 A verse from Horace, learn’d by rote.”

16. The passage distinguishes between

- (A) poetic affectation and crusading journalism
- (B) devotion to public service and pursuit of personal gain
- (C) neoclassical observance of convention and romantic self-expression
- (D) general satire intended to reform and personal attack intended to injure
- (E) humor that is meant to divert and scholarship that is meant to instruct

17. According to the passage the Dean was especially motivated to

- (A) deflate the pretentious
- (B) defend the weak
- (C) decry the sacrilegious
- (D) deplore the uneducated
- (E) denounce the heretical

18. The word “dullness” in line 15 can best be paraphrased as

- (A) rashness
- (B) stupidity
- (C) laziness
- (D) ugliness
- (E) insensitivity

19. The speaker defends the Dean from the charge that he was

- (A) pedantic
- (B) boastful
- (C) spiteful
- (D) esoteric
- (E) masochistic

20. The writer described is

- (A) Donne
- (B) Swift
- (C) Pope
- (D) Johnson
- (E) Byron

21. In a single half decade, -----, a literary culture considered an offshoot of England's displayed in rapid order Emerson's *Representative Men*, Hawthorne's *The Scarlet Letter* and *The House of the Seven Gables*, Melville's *Moby-Dick* and *Pierre*, Stowe's *Uncle Tom's Cabin*, Thoreau's *Walden*, and Whitman's *Leaves of Grass*.

The date that will correctly complete line 1 is

- (A) 1700-1705
- (B) 1750-1755
- (C) 1800-1805
- (D) 1850-1855
- (E) 1900-1905

22. Who is the author of *The Dialogic Imagination*, *Problems of Dostoevsky's Poetics*, and *Rabelais and His World* ?

- (A) Mikhail Bakhtin
- (B) Roland Barthes
- (C) Jean-François Lyotard
- (D) Michel Foucault
- (E) Edward W. Said

Questions 23-26. For each of the passages below, indicate which of the following terms correctly completes the statement.

- (A) New Criticism
- (B) Deconstruction
- (C) Structuralism
- (D) Phenomenological Criticism
- (E) Reception Theory

23. ----- insisted that the author's intentions in writing, even if they could be recovered, were of no relevance to the interpretation of the text. Neither were the emotional responses of particular readers to be confused with the poem's meaning: the poem meant what it meant, regardless of the poet's intentions or the subjective feelings of the reader. Meaning was public and objective, inscribed in the very language of the literary text.
24. In ----- there is no "objective" work of literature lying on the seminar table: *Bleak House* is simply the assorted accounts of the novel that have been given or will be given. The true writer is the reader. Reading is not a matter of discovering what the text means, but a process of experiencing what it does to you.
25. ----- flourished in the 1960s as an attempt to apply to literature the methods and insights of modern linguistics and anthropology. It largely ignored what signs actually "say" and concentrated instead on their internal relations to one another. You can view a poem, a wrestling match, a system of tribal kinship, or a restaurant menu as a system of signs: the aim is to isolate the underlying set of laws by which these signs are combined into meanings.
26. This form of criticism was in part a movement away from seeing the work as a closed entity, equipped with definite meanings, toward seeing it as irreducibly plural, an endless play of signifiers which can never finally be nailed down to a single center, essence, or meaning. Rather than carve up a text into binary oppositions, ----- tries to show how such oppositions, in order to hold themselves in place, are sometimes betrayed into inverting or collapsing themselves. The niggling and self-contradictory details once banished to the text's margins return to plague the critic.

Questions 27-29 refer to the excerpts below. You may find it helpful to read the questions before you read the excerpts.

- (A) Methought I stood where trees of every clime,
Palm, myrtle, oak, and sycamore, and beech,
With plantane, and spice blossoms, made a screen;
In neighbourhood of fountains, by the noise
Soft showering in mine ears, and, by the touch
Of scent, not far from roses.
- (B) Nor where Abassin kings their issue guard,
Mount Amara (though this by some supposed
True Paradise), under the Ethiop line
By Nilus' head, enclosed with shining rock,
A whole day's journey high, but wide remote
From this Assyrian garden, where the fiend
Saw undelighted all delight, all kind
Of living creatures, new to sight and strange.
- (C) And in the midst of all, a fountaine stood,
Of richest substaunce, that on earth might bee,
So pure and shiny, that the silver flood
Through every channell running one might see;
Most goodly it with curious imageree
Was over-wrought, and shapes of naked boyes,
Of which some seemd with lively jollitee,
To fly about, playing their wanton toyes,
Whilst others did them selves embay in liquid joyes.
- (D) So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
- (E) Here waving groves a chequered scene display,
And part admit, and part exclude the day;
As some coy nymph her lover's warm address
Nor quite indulges, nor can quite repress.
There, interspersed in lawns and opening glades,
Thin trees arise that shun each other's shades.

27. Which lines occur in a description of the Bower of Bliss?
28. Which lines occur in a description of the Garden of Eden?
29. Which lines occur in a description of Xanadu?

Questions 30-32 are based on the following passage.

It is true that the original of this story is put into new words, and the style of the famous lady we here speak of is a little altered; particularly she is made to tell her own tale in modester words than she told it at first, the copy which came first to hand having been written in language more like one still in Newgate than one grown penitent and humble, as she afterwards pretends to be.

30. The writer contends that the narrative is
- (A) authentic although expurgated
 - (B) ancient although still relevant
 - (C) a scholarly translation of a corrupt text
 - (D) a cleverly executed forgery
 - (E) a morally instructive allegory
31. Newgate refers to a
- (A) seaport
 - (B) village
 - (C) prison
 - (D) charity school
 - (E) fashionable neighborhood
32. The “famous lady” is
- (A) Becky Sharp
 - (B) Edna Pontellier
 - (C) Hester Prynne
 - (D) Moll Flanders
 - (E) Clarissa Harlowe

33. It is the silent exchange between Lily Briscoe and Mrs. Ramsay that informs the book. Lily has her work, but she has misgivings about exercising her own powers and is sometimes tempted to fall back into the Mrs. Ramsay inside herself. Mrs. Ramsay, at the center of the family, has the safety of her position as wife and mother, but she is occasionally depressed and angry, an abstraction to herself. Each needs the other to complete the dynamic that runs like a current beneath the surface of the prose. The question being asked is: Where is the world? Without or within? The characters who become the question are Lily and Mrs. Ramsay.

The book discussed above is

- (A) Woolf’s *To the Lighthouse*
- (B) Cather’s *The Professor’s House*
- (C) Nabokov’s *Invitation of a Bezar*
- (D) Lawrence’s *The Rainbow*
- (E) Austen’s *Sense and Sensibility*

Questions 34-35 are based on the following passage.

If one were asked to provide a single explanation for the growth of English studies in the late nineteenth century, one could do worse than reply, “the failure of religion.” As religion progressively ceases to provide the social “cement,” affective values and basic mythologies by which a socially turbulent class-society can be welded together, “English” is constructed as a subject to carry this ideological burden from the Victorian period onward. The key figure here is ----- . . .
Line 5 The urgent social need, as ----- recognizes, is to “Hellenize” or cultivate the philistine middle class, who have proved unable to underpin their social and economic power with a suitably rich and subtle ideology.

34. The writer whose name has been omitted from the last two sentences is

- (A) Robert Browning
- (B) Alfred, Lord Tennyson
- (C) Matthew Arnold
- (D) John Ruskin
- (E) William Morris

35. The “urgent social need” discussed in line 10 is to infuse society with the values characteristic of the ancient

- (A) Chaldeans
- (B) Helots
- (C) Hittites
- (D) Hebrews
- (E) Greeks

Questions 36-38 are based on the following passage.

Well, and it was graceful of them—they'd break talk off and afford
—She, to bite her mask's black velvet—he, to finger on his sword,
While you sat and played toccatas, stately at the clavichord?

Line What? Those lesser thirds so plaintive, sixths diminished, sigh on sigh,
5 Told them something? Those suspensions, those solutions—"Must we die?"
Those commiserating sevenths—"Life might last! We can but try!"

"Were you happy?"—"Yes."—"And are you still as happy?"—"Yes. And you?"
—"Then, more kisses!"—"Did I stop them, when a million seemed so few?"
Hark, the dominant's persistence till it must be answered to!

10 So, an octave struck the answer. Oh, they praised you, I dare say!
"Brave Galuppi! that was music; good alike at grave and gay!
I can always leave off talking when I hear a master play."

36. The lines present a Venetian man and woman

- (A) taking a gondola ride
- (B) watching a play
- (C) attending a musical performance
- (D) going to church
- (E) reading a romance together

37. The speakers in lines 7-8 are

- (A) the he and she of line 2
- (B) the narrator and his lover
- (C) the poet and his future readers
- (D) Galuppi and the master of line 12
- (E) Galuppi and his Muse

38. The use of complex narrative voices in the poem suggests that the author also wrote

- (A) "The Canonization"
- (B) "Corinna's Going A-Maying"
- (C) "My Last Duchess"
- (D) "Goblin Market"
- (E) "Gerontion"

39. “The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.”

From which of the theoretical paradigms listed below does the preceding statement derive?

- (A) Laura Mulvey’s notion of visual pleasure in the cinema
- (B) Jacques Lacan’s idea of “mirror stage”
- (C) Michel Foucault’s theory of discipline
- (D) Jacques Derrida’s conception of “spacing”
- (E) Judith Butler’s conception of “drag”

40. The daughter of Minos, ----- provided the hero ----- with a ball of string that allowed him to trace his way back to the light of day after slaying the Minotaur in the Labyrinth.

Which of the following will correctly complete the sentence?

- (A) Helen . . Paris
- (B) Andromeda . . Perseus
- (C) Eurydice . . Orpheus
- (D) Daphne . . Apollo
- (E) Ariadne . . Theseus

Questions 41-44 are based on the following passage.

Her attitude toward the great man's memory struck Danyers as perfect. She neither proclaimed nor disavowed her identity. She was frankly Silvia to those who knew and cared. . . . She spoke often of Rendle's books, but seldom of himself; there was no posthumous conjugality, no use of the possessive tense, in her abounding reminiscences. Of the master's intellectual life, of his habits of thought and work, she never wearied of talking. She knew the history of each poem; by what scene or episode each image had been evoked; how many times the words in a certain line had been transposed. . . .

Danyers felt that in talking of these things she was no mere echo of Rendle's thought. If her identity had appeared to be merged in his it was because they thought alike, not because he had thought for her. Posterity is apt to regard the women whom poets have sung as chance pegs, on which they hung their garlands; but Mrs. Anerton's mind was like some fertile garden wherein, inevitably, Rendle's imagination had rooted itself and flowered. Danyers began to see how many threads of his complex mental tissue the poet had owed to the blending of her temperament with his; in a certain sense Silvia had herself created the *Sonnets to Silvia*.

—Edith Wharton

41. The first paragraph describes Danyers' admiring approval of Mrs. Anerton's
- (A) naïveté and sophistication
 - (B) affirmation and denial
 - (C) knowledgeability and freedom from possessiveness
 - (D) wit and ability to make distinctions
 - (E) self-abasement and worshipful admiration

42. In context, the closest equivalent for "conjugality" (line 6) is
- (A) speculation on the effect of a death
 - (B) refusal to accept the fact of death
 - (C) use of the past tense of a verb
 - (D) disapproval of cohabitation without marriage
 - (E) display of intimate ties
43. In context, the phrase "chance pegs, on which they hung their garlands" (lines 18-19) suggests that the female subjects of love poems are often seen as
- (A) seeking immortality in the poems that celebrate them
 - (B) mere occasions for the poet's creative expression
 - (C) flowers in the fullness of their bloom
 - (D) besieged by numerous admirers
 - (E) indifferent to the poet's passion
44. The second paragraph likens the relationship between Rendle and Mrs. Anerton to that between
- (A) plant and soil
 - (B) sound and echo
 - (C) flower and garland
 - (D) thread and needle
 - (E) page and book

Questions 45-47 refer to the following passage.

What dire offence from amorous causes springs,
What mighty contests rise from trivial things,
I sing—This verse to CARYLL, Muse! is due;
This, even Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.

45. The passage appears in

- (A) a sentimental comedy
- (B) a pastoral elegy
- (C) a fabliau
- (D) a mock epic
- (E) an interlude

46. In the poem, the passage occurs

- (A) at the beginning
- (B) in a digression
- (C) at the climax
- (D) in the denouement
- (E) in an epilogue

47. The author is

- (A) Dryden
 - (B) Byron
 - (C) Goldsmith
 - (D) Swift
 - (E) Pope
-

48. The story is grounded in the forbidden nature of Aschenbach's obsession with a young boy; its author ultimately links the obsession with death, disease, and esthetic disintegration.

The author of the story discussed above is

- (A) Goethe
- (B) Mann
- (C) Neruda
- (D) Borges
- (E) Proust

49. All of the following were published during the 1920s EXCEPT

- (A) F. Scott Fitzgerald's *The Great Gatsby*
- (B) Virginia Woolf's *Mrs. Dalloway*
- (C) T.S. Eliot's *The Waste Land*
- (D) Henry James's *The Golden Bowl*
- (E) E.M. Forster's *A Passage to India*

50. All of the following were published during the 1960s EXCEPT

- (A) Truman Capote's *In Cold Blood*
- (B) Salman Rushdie's *The Satanic Verses*
- (C) Thomas Pynchon's *V.*
- (D) Philip Roth's *Portnoy's Complaint*
- (E) *The Autobiography of Malcolm X*

51. For writers of the late seventeenth and early eighteenth centuries, verse was primarily a vehicle for argumentation. It is no coincidence that of the two greatest poets of the age, one devoted himself to an epic dealing with the Fall of Man; the other, in two of his poems, presented an explication through Biblical allegory of the Exclusion Crisis of 1681 (-----) and a warmly, intelligently argued debate—also allegorical—between the Church of Rome and the Church of England (-----).

Which of the following will correctly complete the passage above?

- (A) *Rasselas* and *The Vanity of Human Wishes*
- (B) *An Essay on Man* and *An Essay on Criticism*
- (C) *L'Allegro* and *Il Penseroso*
- (D) *Religio Medici* and *Urn-Burial*
- (E) *Absalom and Achitophel* and *The Hind and the Panther*

Questions 52-54 refer to the following poem.

so much depends
upon

a red wheel
barrow

Line
5 glazed with rain
water

beside the white
chickens

52. The poet also made which of the following statements?

- (A) "No ideas but in things."
- (B) "Poetry is the spontaneous overflow of powerful feelings."
- (C) "Poetry reconciles man with himself and the universe."
- (D) "Poetry is not a turning loose of emotion, but an escape from emotion."
- (E) "What the imagination seizes as beauty must be truth."

53. The poem most closely resembles which of the following poetic forms?

- (A) Ode
- (B) Eclogue
- (C) Villanelle
- (D) Limerick
- (E) Haiku

54. During which of the following decades was the poem composed?

- (A) 1881-1890
- (B) 1901-1910
- (C) 1921-1930
- (D) 1951-1960
- (E) 1971-1980

Questions 55-56 are based on the following passage.

My vegetable love should grow
Vaster than empires, and more slow,
An hundred years should go to praise
Line Thine eyes, and on thy forehead gaze;
5 Two hundred to adore each breast:
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart,
For, lady, you deserve this state,
10 Nor would I love at lower rate.

55. In his attempt to impress the lady, the speaker resorts to

- (A) bathos
- (B) self-pity
- (C) understatement
- (D) intimidation
- (E) hyperbole

56. The author is

- (A) Housman
- (B) Herrick
- (C) Marvell
- (D) Tennyson
- (E) Lovelace

Questions 57-59 are based on the following passage.

Donald Barthelme died just after completing *The King*, so it would hardly be just to blame him for what his publishers put on the book jacket. Still, “brilliantly innovative” is more than usually inaccurate, for there is a long and distinguished tradition of exploiting the comic possibilities in chivalric romance, especially Arthurian, which extends from Barthelme and Monty Python back through (1) to (2) or even Chaucer’s (3).

57. Which of the following best completes the passage at (1) ?
- (A) Crane
 - (B) Dreiser
 - (C) Poe
 - (D) Howells
 - (E) Twain
58. Which of the following best completes the passage at (2) ?
- (A) Cervantes’ *Don Quixote*
 - (B) Corneille’s *Le Cid*
 - (C) Molière’s *Tartuffe*
 - (D) Rabelais’ *Pantagruel*
 - (E) Voltaire’s *Candide*
59. Which of the following best completes the passage at (3) ?
- (A) “The Parson’s Tale”
 - (B) “The Clerk’s Tale”
 - (C) “The Nun’s Priest’s Tale”
 - (D) “The Pardoner’s Tale”
 - (E) “Tale of Sir Thopas”

60. Arthur that y-herde, wrathest kinge,
That Modred wes i Cornwale mid muchele mon-weorede,
And ther wolde abiden that Arthur come riden.

The passage above is best paraphrased by which of the following?

- (A) Arthur, that hard-hearted and devious King that Modred was wearily fighting, came riding to the place where Modred abided.
- (B) Arthur heard him, the wrathful King, that was in league with Modred and Cornwall and although he was weary rode out against him.
- (C) Arthur, the shepherd, was angered at the King who came from Modred in Cornwall, and remained in his house feeling full of wrath.
- (D) King Arthur, greatly angered, heard that Modred was in Cornwall with a great host of men, and that he intended to stay there until Arthur came riding toward him.
- (E) King Arthur brought together his flock and laid waste a large area from Modred to Cornwall and then decided to build a castle there.

61. “To refer to symbols as ‘Lacanian symbols,’ to dub self-doubt ‘Lacanian self-doubt,’ and to call reflections in a mirror ‘Lacanian reflections’ is not to read the novel from a perspective informed by Lacan. Nor do parenthetical references to Barthes’ hermeneutic code and Foucault’s analysis of sexual discourse constitute an interpretation necessarily different from that of traditional humanist criticism.”

The author of the passage is objecting to critics who

- (A) try to force a parallel between recent critical approaches and traditional humanist criticism
- (B) rely too heavily for their literary insights on concepts borrowed from such disciplines as psychology and history
- (C) decoratively apply the names and terminology of recent critical theories without employing the methodology
- (D) attempt to reduce the study of literature to a hunt for coded messages and symbols
- (E) stubbornly maintain a traditional notion of the role of criticism while refusing to acknowledge new theoretical developments

Questions 62-64 are based on the following passage.

As an unperfect actor on the stage,
Who with his fear is put beside his part,
Or some fierce thing replete with too much rage,
Whose strength’s abundance weakens his own heart;
5 So I for fear of trust forget to say
The perfect ceremony of love’s rite,
And in mine own love’s strength seem to decay,
O’ercharged with burthen of mine own love’s might.
O let my books be then the eloquence
10 And dumb presagers of my speaking breast,
Who plead for love and look for recompense
More than that tongue that more hath more expressed.
O learn to read what silent love hath writ,
To hear with eyes belongs to love’s fine wit.

62. Which of the following best describes lines 1-4 ?
- (A) Two comparisons to the speaker are made; both are cases in which emotion in some way impairs the person experiencing it.
 - (B) A comparison of an actor to a fierce animal describes and renders dramatic the speaker’s inchoate feelings.
 - (C) Aware of his own mortality, the speaker finds it difficult to be courageous and forceful.
 - (D) The speaker believes himself to be playing a part; he no longer feels the emotions he expresses.
 - (E) The speaker is compared to an incompetent poseur who fails to convince the very people he seeks to impress.
63. The choice between *my* and *mine* in lines 7, 8, 9, and 10 rests on the same rationale as the Modern English choice between
- (A) *they* and *them*
 - (B) *like* and *as*
 - (C) *their* and *theirs*
 - (D) *may* and *might*
 - (E) *a* and *an*
64. The best paraphrase of “dumb presagers” (line 10) is
- (A) stupid fortune-tellers
 - (B) mute portents
 - (C) false eloquence
 - (D) voiceless agonies
 - (E) meritorious dullness

Questions 65-68 are based on the following passage.

Line Orientalism is a style of thought based upon an
ontological and epistemological distinction made
between “the Orient” and (most of the time) “the
Occident.” . . . Orientalism can be discussed and
5 analyzed as the corporate institution for dealing with
the Orient—dealing with it by making statements
about it, authorizing views of it, describing it, by
teaching it, settling it, restructuring, and having
authority over the Orient. . . . Without examining
10 Orientalism as a discourse one cannot possibly
understand the enormously systematic discipline by
which European culture was able to manage—and
even produce—the Orient politically, sociologically,
militarily, ideologically, scientifically, and imagi-
15 natively during the post-Enlightenment period.

65. The passage argues that

- (A) the Orient and the Occident are exact opposites of each other
- (B) Orientalism as a discipline does not receive sufficient corporate funding
- (C) European scholars have focused on the sociopolitical realities of the Orient
- (D) European universities do not have enough classes in Eastern culture
- (E) Europeans remake the Orient in attempting to understand it

66. The term “Orientalism” is most closely associated with the theories of

- (A) structuralism
- (B) deconstruction
- (C) Marxism
- (D) new historicism
- (E) postcolonialism

67. In calling Orientalism a “discourse” (line 10), the author draws on the terminology most closely associated with

- (A) Michel Foucault
- (B) Jacques Lacan
- (C) Jacques Derrida
- (D) Gayatri Spivak
- (E) Julie Kristeva

68. The author is

- (A) Stanley Fish
- (B) Luce Irigaray
- (C) Sara Suleri
- (D) Edward Said
- (E) Wolfgang Iser

Questions 69-70 are based on the following passage.

“Cædmon, sing me hwæthwugu.” þa andswarede he and cwæð: “Ne can ic noht singan. . . .” Eft he cwæð, se ðe mid hine sprecende wæs: “Hwæðre þu meahst me singan.” þa cwæð he: “Hwæt sceal ic singan?” Cwæð he: “Sing me frumsceaft.”

69. The dialogue is an exchange between
- (A) Chaucer and Gower
 - (B) Alfred and Alcuin
 - (C) a Viking and a churl
 - (D) a herdsman and a man in a dream
 - (E) an abbess and the ghost of a monk
70. The piece of literature that resulted from the exchange was
- (A) an alliterative hymn
 - (B) a saint’s life
 - (C) a battle epic
 - (D) a romantic ballad
 - (E) a satirical allegory

Questions 71-84. For each of the following passages, identify the author or the work. Base your decision on the content and style of each passage.

71. The arrangement of our houses ought surely to express the kind of life we lead, or desire to lead. . . . For us to set to work to imitate the minor vices of the Borgias, or the degraded and nightmare whims of the blasé and bankrupt French aristocracy of Louis the Fifteenth's time, seems to me merely ridiculous. So I say our furniture should be good citizens' furniture, solid and well made in workmanship, and in design should have nothing about it that is not easily defensible.

- (A) Morris
- (B) Arnold
- (C) Carlyle
- (D) Newman
- (E) Lyly

72. What is now called the nature of women is an eminently artificial thing—the result of forced repression in some directions, unnatural stimulation in others . . . for the benefit and pleasure of their masters Then, because certain products of the general vital force sprout luxuriantly and reach a great development in this heated atmosphere and under this active nurture and watering, while other shoots from the same root, which are left outside in the wintry air, with ice purposely heaped all round them, have a stunted growth, and some are burnt off with fire and disappear; men, with that inability to recognise their own work . . . believe that the tree grows of itself the way they have made it grow.

- (A) Ruskin
- (B) Lamb
- (C) Carlyle
- (D) Macaulay
- (E) Mill

73. A SOUND

Elephant beaten with candy and little pops
and chews all bolts and reckless rats, this is this.

CUSTARD

Custard is this. It has aches, aches when.
Not to be narrowly. This makes a whole little hill.
It is better than a little thing that has mellow real
mellow. It is better than lakes whole lakes, it is
better than seeing.

CHICKEN

Alas a dirty word, alas a dirty bird, alas a dirty
third.

- (A) Gertrude Stein
- (B) Marianne Moore
- (C) Wallace Stevens
- (D) W.H. Auden
- (E) T.S. Eliot

74. There died a myriad,
And of the best, among them,
For an old bitch gone in the teeth,
For a botched civilization,
Charm, smiling at the good mouth,
Quick eyes gone under earth's lid,

For two gross of broken statues,
For a few thousand battered books.

- (A) Ezra Pound
- (B) Robert Frost
- (C) William Carlos Williams
- (D) Sylvia Plath
- (E) A.E. Housman

75. “To sum up: your father, whom you love, dies, you are his heir, you come back to find that hardly was the corpse cold before his young brother popped on to his throne and into his sheets, thereby offending both legal and natural practice. Now why are you behaving in this extraordinary manner?”

“I can’t imagine!”

- (A) O’Neill’s *The Emperor Jones*
- (B) Pirandello’s *Six Characters in Search of an Author*
- (C) Pinter’s *The Homecoming*
- (D) Beckett’s *Endgame*
- (E) Stoppard’s *Rosencrantz and Guildenstern are Dead*

76. It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out.

- (A) Conrad’s *Lord Jim*
- (B) Radcliffe’s *The Mysteries of Udolpho*
- (C) Hawthorne’s *The House of the Seven Gables*
- (D) Dickens’ *Great Expectations*
- (E) Shelley’s *Frankenstein*

77. But the age of chivalry is gone.—That of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished for ever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprize is gone! It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

- (A) Samuel Johnson
- (B) Edmund Burke
- (C) Thomas Paine
- (D) Mary Wollstonecraft
- (E) Walter Pater

78. The IMAGINATION, then, I consider either as primary, or secondary. The primary IMAGINATION I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still as identical with the primary in the *kind* of its agency, and differing only in *degree*, and in the *mode* of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still, at all events, it struggles to idealize and to unify. It is essentially *vital*, even as all objects (*as* objects) are essentially fixed and dead.
- (A) Coleridge
 (B) Addison
 (C) Dryden
 (D) Arnold
 (E) Eliot
79. 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. . . .
- His father told him that story: his father looked at him through a glass: he had a hairy face.
- He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.
- (A) Joyce's *A Portrait of the Artist as a Young Man*
 (B) Beckett's *Watt*
 (C) Lawrence's *The Rainbow*
 (D) Vonnegut's *Cat's Cradle*
 (E) Faulkner's *As I Lay Dying*
80. Such fools are we, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life, London, this moment of June.
- (A) Edith Wharton
 (B) Kate Chopin
 (C) Doris Lessing
 (D) Virginia Woolf
 (E) Katherine Anne Porter
81. Up, and to the office. This day I hear that Prince Rupert is to be trepanned—God give good issue to it. . . . This night comes home my new Silver Snuffe-dish which I do give myself for my closet; which is all I purpose to bestow in plate of myself or shall need many a day, if I can keep what I have. So to bed. I am very well pleased this night with reading a poem I brought home with me last night from Westminster hall, of Driden's upon the present war—a very good poem.
- (A) Ruskin
 (B) Coleridge
 (C) Swift
 (D) Pope
 (E) Pepys

82. . . . my own grasp of invisibility aids me to understand Louis Armstrong's music, . . . Invisibility, let me explain, gives one a slightly different sense of time, you're never quite on the beat. Sometimes you're ahead and sometimes behind. Instead of the swift imperceptible flowing of time, you are aware of its nodes, those points where time stands still.

- (A) Richard Wright
- (B) F. Scott Fitzgerald
- (C) Ralph Ellison
- (D) Jack Kerouac
- (E) James Baldwin

83. But to Christ lord of thunder
Crouch; lay knee by earth low under:
 "Holiest, loveliest, bravest,
Save my hero, O Hero savest

And the prayer thou hearst me making
Have, at the awful overtaking,
 Heard; have heard and granted
Grace that day grace was wanted."

- (A) Eliot
- (B) Pound
- (C) Hopkins
- (D) Stevens
- (E) Yeats

84. When the Robarts's party entered the drawing-room the Grantlys were already there, and the archdeacon's voice sounded loud and imposing in Lucy's ears, as she heard him speaking while she was yet on the threshold of the door. "My dear Lady Lufton, I would believe anything on earth about her,—anything. There is nothing too outrageous for her. Had she insisted on going there with the bishop's apron on, I should not have been surprised." And then they all knew that the archdeacon was talking about Mrs. Proudie, for Mrs. Proudie was his bugbear.

- (A) Trollope
- (B) Dickens
- (C) Thackeray
- (D) Fielding
- (E) Defoe

Questions 85-88 are based on the following passage.

Mr. Casaubon, as might be expected, spent a great deal of his time at the Grange in these weeks, and the hindrance which courtship occasioned to the progress of his great work—the Key to all Mythologies—naturally made him look forward the more eagerly to the happy termination of courtship. But he had deliberately incurred the hindrance, having made up his mind that it was now time for him to adorn his life with the graces of female companionship, to irradiate the gloom which fatigue was apt to hang over the intervals of studious labour with the play of female fancy, and to secure in this, his culminating age, the solace of female tendance for his declining years. Hence he determined to abandon himself to the stream of feeling, and perhaps was surprised to find what an exceedingly shallow rill it was. As in droughty regions baptism by immersion could only be performed symbolically, so Mr. Casaubon found that sprinkling was the utmost approach to a plunge which his stream would afford him; and he concluded that the poets had much exaggerated the force of masculine passion. Nevertheless, he observed with pleasure that Miss Brooke showed an ardent submissive affection which promised to fulfil his most agreeable previsions of marriage. It had once or twice crossed his mind that possibly there was some deficiency in her to account for the moderation of his abandonment; but he was unable to discern the deficiency, or to figure to himself a woman who would have pleased him better; so that there was clearly no reason to fall back upon but the exaggerations of human tradition.

85. In looking forward “to the happy termination of courtship” (lines 5-6), Mr. Casaubon is motivated by his
- (A) desire for the physical consummation of his marriage
 - (B) wish to return to his scholarly pursuits
 - (C) hope of avoiding the expense of a long courtship
 - (D) dislike of the frivolous inhabitants of the Grange
 - (E) jealousy of the rivals for his fiancée’s attentions
86. The subject that sentences three and four (lines 13-21) treat metaphorically is
- (A) intellectual curiosity
 - (B) religious ritual
 - (C) spiritual regeneration
 - (D) physical and emotional ardor
 - (E) repressed anger and violence
87. The last sentence (lines 24-31) emphasizes Casaubon’s
- (A) impetuosity
 - (B) greed
 - (C) complacency
 - (D) piety
 - (E) lechery
88. The author of the passage is
- (A) Graham Greene
 - (B) Thomas Hardy
 - (C) Evelyn Waugh
 - (D) Joseph Conrad
 - (E) George Eliot

Questions 89-90 are based on the following passage.

But ----- spake in a parable, and he said:
A certain man had two sons.
----- didn't give this man a name,
But his name is God Almighty.
And ----- didn't call these sons by name,
But ev'ry young man,
Ev'rywhere,
Is one of these two sons.

And the younger son said to his father,
He said: Father, divide up the property,
And give me my portion now.

And the father with tears in his eyes said: Son,
Don't leave your father's house.
But the boy was stubborn in his head,
And haughty in his heart,
And he took his share of his father's goods,
And he went into a far-off country.

—James Weldon Johnson

89. Which of the following will correctly complete lines 1, 3, and 5 ?

- (A) Ezekiel
- (B) Solomon
- (C) Jesus
- (D) David
- (E) Paul

90. The passage is based on the story of

- (A) Saul and David
- (B) the Good Samaritan
- (C) Joseph and his brothers
- (D) the Expulsion from Eden
- (E) the Prodigal Son

Questions 91-95 refer to the following passage.

Line
5 What opium is instilled into all disaster! It shows
formidable as we approach it, but there is at last no
rough rasping friction, but the most slippery sliding
surfaces. We fall soft on a thought. . . . People grieve
and bemoan themselves, but it is not half so bad with
10 them as they say. There are moods in which we court
suffering, in the hope that here, at least, we shall find
reality, sharp peaks and edges of truth. But it turns out
to be scene-painting and counterfeit. The only thing
15 grief has taught me, is to know how shallow it is.
That, like all the rest, plays about the surface, and
never introduces me into the reality, for contact with
which, we would even pay the costly price of sons
and lovers. Was it Boscovich who found out that
20 bodies never come in contact? Well, souls never touch
their objects. An innavigable sea washes with silent
waves between us and the things we aim at and con-
verse with. Grief too will make us idealists. In the
death of my son, now more than two years ago, I
25 seem to have lost a beautiful estate,—no more. I
cannot get it nearer to me. If tomorrow I should be
informed of the bankruptcy of my principal debtors,
the loss of my property would be a great inconve-
nience to me, perhaps, for many years; but it would
30 leave me as it found me,—neither better nor worse.
So is it with this calamity: it does not touch me:
something which I fancied was a part of me, which
could not be torn away without tearing me, nor
enlarged without enriching me, falls off from me,
and leaves no scar. . . . I grieve that grief can teach
me nothing, nor carry me one step into real nature.

91. In line 1, opium is used figuratively for its capacity to

- (A) deaden the senses
- (B) corrupt the soul
- (C) weaken the will
- (D) produce euphoria
- (E) cause nightmares

92. According to the author, at times “we court suffering” (lines 6-7) because we believe that
- (A) pain is more enjoyable than pleasure or truth
 - (B) pain brings us into contact with reality
 - (C) pain makes people more resilient
 - (D) pain earns us sympathy from others
 - (E) the cessation of pain brings pleasure
93. The clause “the things we aim at and converse with” (lines 17-18) means roughly the same as the phrase
- (A) “slippery sliding surfaces” (lines 3-4)
 - (B) “innavigable sea” (line 16)
 - (C) “beautiful estate” (line 20)
 - (D) “principal debtors” (line 22)
 - (E) “real nature” (line 31)
94. The phrase “no more” (line 20) most nearly means
- (A) no longer in existence
 - (B) nothing deeper
 - (C) I can bear no additional pain
 - (D) I understate my grief
 - (E) I cannot remember my grief
95. The passage was written by
- (A) Mark Twain
 - (B) Edgar Allan Poe
 - (C) Benjamin Franklin
 - (D) Ralph Waldo Emerson
 - (E) T.S. Eliot

96. Listen to a woman speak at a public gathering (if she hasn't painfully lost her wind). She doesn't "speak," she throws her trembling body forward; she lets go of herself, she flies; all of her passes into her voice, and it's with her body that she vitally supports the "logic" of her speech. Her flesh speaks true. She lays herself bare. In fact, she physically materializes what she is thinking; she signifies it with her body. In a certain way she *inscribes* what she's saying, because she doesn't deny her drives the intractable and impassioned part they have in speaking. Her speech, even when "theoretical" or political, is never simple or linear or "objectified," generalized: she draws her story into history.

—Hélène Cixous, "The Laugh of the Medusa"

The passage supports the view that

- (A) a woman speaks through her gendered body
- (B) the body is a measure of historical power
- (C) the theoretical is an inscription of desire
- (D) oratory has traditionally been a woman's source of power
- (E) women speakers are typically unaffected by the dominant ideology

97. A poet's part-by-part enumeration of his mistress's beauties draws on a rhetorical structure known as the

- (A) interlace pattern
- (B) epithalamion
- (C) apostrophe
- (D) *débat*
- (E) blazon

98. He overturned theatrical conventions and satirized modern society while discovering new uses of language and theatrical techniques. With outrageous comedy he attacked the most serious subjects: blind conformity, totalitarianism, despair, and death. In his best-known plays he turned drawing-room comedy on its head (*The Bald Soprano*), had a stage filled with empty chairs (*The Chairs*), and transformed man into beast (*Rhinoceros*).

The passage above discusses the work of

- (A) Tom Stoppard
- (B) Federico García Lorca
- (C) Samuel Beckett
- (D) Eugène Ionesco
- (E) Jean Genet

Questions 99-101 refer to the excerpts below. You may find it helpful to read the questions before you read the excerpts.

- (A) In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!
- (B) Life is first boredom, then fear.
Whether or not we use it, it goes,
And leaves what something hidden from us chose,
And age, and then the only end of age.
- (C) He is not here; but far away
The noise of life begins again,
And ghastly through the drizzling rain
On the bald street breaks the blank day.
- (D) Life, like a dome of many-colored glass,
Stains the white radiance of Eternity,
Until Death tramples it to fragments.
- (E) Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

99. Which is by Philip Larkin?

100. Which is by Shelley?

101. Which is by Tennyson?

102. “O harp and altar, of the fury fused . . . ”
“Terrific threshold of the prophet’s pledge . . . ”
“Unfractioned idiom, immaculate sigh of stars . . . ”

The lines above are excerpted from a work in which

- (A) Wordsworth writes about Tintern Abbey
- (B) Hart Crane writes about the Brooklyn Bridge
- (C) T.S. Eliot writes about the Tower of London
- (D) Burns writes about the Scottish Highlands
- (E) Gray writes about a country churchyard

Questions 103-105 are based on the following passage.

BOTTOM: There are things in this comedy of *Pyramus and Thisby* that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOUT: By'r lakin, a parlous fear.

STARVELING: I believe you must leave the killing out, when all is done.

BOTTOM: Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed: and for the more better assurance, tell them that I Pyramus am not Pyramus, but Bottom the weaver: this will put them out of fear.

QUINCE: Well, we will have such a prologue; and it shall be written in eight and six.

103. The dialogue is from

- (A) *The Comedy of Errors*
- (B) *A Midsummer Night's Dream*
- (C) *The Taming of the Shrew*
- (D) *Twelfth Night*
- (E) *The Winter's Tale*

104. Which of the following critical passages most directly addresses the issue raised by Bottom?

- (A) Nothing can please many, and please long, but just representations of general nature. Particular manners can be known to few, and therefore few only can judge how nearly they are copied.
- (B) To bring a lover, a lady, and a rival into the fable; to entangle them in contradictory obligations, perplex them with oppositions of interest, and harass them with violence of desires inconsistent with each other . . . is the business of the modern dramatist. For this, probability is violated, life is misrepresented, and language is depraved.
- (C) Narration in dramatic poetry is naturally tedious, as it is unanimated and inactive, and obstructs the progress of the action; it should therefore always be rapid and enlivened by frequent interruption.
- (D) The result of my inquiries . . . is that the unities of time and place are not essential to a just drama . . . and that a play written with nice observation of critical rules is to be contemplated as an elaborate curiosity by which is shown rather what is possible than what is necessary.
- (E) It is false that any representation is mistaken for reality; that any dramatic fable in its materiality was ever credible or, for a single moment, was ever credited. . . . The delight of tragedy proceeds from our consciousness of fiction.

105. The author of all the critical passages in the previous question is

- (A) Dryden
- (B) Arnold
- (C) Hazlitt
- (D) Johnson
- (E) Eliot

106. He has no one, “no wife, no parent, child, ally.” Therefore, he brags:

whom I make,
Must be my heir: and this makes men observe me.
This draws new clients, daily, to my house,
Women, and men, of every sex, and age.

Through his machinations he makes the jealous husband play pander to his wife, the loving father disinherit his son.

The passage above describes

- (A) Othello
- (B) Merlin
- (C) Faustus
- (D) Prospero
- (E) Volpone

Questions 107-112 are based on the following passage.

So what with blod and what with teres
Out of hire yhe and of hir mouth,
He made hire faire face uncouth:

Line Sche lay swounende unto the deth,

5 Ther was unethes eny breth;
Bot yit whan he hire tunge refte,
A litel part therof belefte,
Bot sche with al no word mai sounne,
Bot chitre and as a brid jargoune.

107. Which of the following lines make use of the same story?

- (A) Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.
Tereu
- (B) Tu—whit!—Tu—whoo!
And hark, again! the crowing cock,
How drowsily it crew.
- (C) I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes
- (D) A sudden blow: the great wings beating still
Above the staggering girl. . .
- (E) This I sat engaged in guessing, but no
syllable expressing
To the fowl whose fiery eyes now burned
into my bosom's core

108. The meter is

- (A) anapestic trimeter
- (B) iambic tetrameter
- (C) iambic pentameter
- (D) ballad meter
- (E) alliterative strong stress

109. The best Modern English equivalent for the word “uncouth” as it is used in line 3 is

- (A) unrecognizable
- (B) untouchable
- (C) unmannerly
- (D) toothless
- (E) decayed

110. In Modern English, the word “brid” (line 9) has become

- (A) bard
- (B) bird
- (C) braid
- (D) bride
- (E) broad

111. The word “jargoune” is used in the last line as

- (A) a noun in apposition to “word” (line 8)
- (B) a noun in apposition to “sounne” (line 8)
- (C) a verb parallel to “chitre” (line 9)
- (D) an adverb modifying “chitre” (line 9)
- (E) an adjective modifying “brid” (line 9)

112. The language of the passage indicates that the author is contemporary with

- (A) the *Beowulf* poet
- (B) Chaucer
- (C) Wyatt
- (D) Spenser
- (E) Donne

113. It allegorizes the Christian struggle to achieve salvation as a journey from the City of Destruction, through such obstacles and distractions as the Slough of Despond and Vanity Fair, to the Celestial City.

The passage above describes

- (A) *Gulliver's Travels*
(B) *Piers Plowman*
(C) *The Fall of Hyperion*
(D) *The Pilgrim's Progress*
(E) *Metamorphoses*
114. Jacques Derrida's early essay "Structure, Sign, and Play in the Discourse of the Human Sciences" responds most immediately to which of the following?

- (A) Einstein's theory of relativity
(B) Marx's theory of labor
(C) Heidegger's theory of being
(D) Levi-Strauss's study of myth
(E) Heisenberg's uncertainty principle

115. In a classic passage from *The Souls of Black Folk*, ----- gives the following account of the African American experience: "One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder."

Which of the following correctly completes line 2 ?

- (A) James Baldwin
(B) Robert Hayden
(C) Booker T. Washington
(D) W.E.B. DuBois
(E) Charles W. Chesnutt

Questions 116-119 are based on the following passage.

Leviathan, which God of all his works
Created hugest that swim th' Ocean stream:
Him haply slumbring on the Norway foam
Line The Pilot of some small night-founder'd Skiff,
5 Deeming some Island, oft, as Sea-men tell,
With fixed Anchor in his skaly rind
Moors by his side under the Lee, while Night
Invests the Sea, and wished Morn delays:
So stretcht out huge in length the Arch-fiend lay
10 Chain'd on the burning Lake.

116. Which of the conventions of the epic is illustrated by the lines above?

- (A) The epic invocation
(B) The epic simile
(C) The epic catalog
(D) The beginning *in medias res*
(E) The stating of the argument

117. Which of the following correctly describes "Him" (line 3) ?

- (A) It is in apposition with "Pilot" (line 4).
(B) It is the subject of "Deeming" (line 5).
(C) It is the object of "Deeming" (line 5).
(D) It is the subject of "Moors" (line 7).
(E) It is the object of "Moors" (line 7).

118. The lines are written in

- (A) free verse
(B) blank verse
(C) sprung rhythm
(D) alexandrines
(E) heroic couplets

119. The author of the lines is

- (A) Milton
(B) Spenser
(C) Byron
(D) Pope
(E) Dryden

Questions 120-121 are based on the following passage.

UNDERSHAFT: Remember the words of Plato.

CUSINS: Plato! You dare quote Plato to me!

UNDERSHAFT: Plato says, my friend, that society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder become Professors of Greek.

120. In the passage above, Undershaft is ironically paraphrasing Plato's discussion of

- (A) the allegory of the cave
- (B) the theory of ideas
- (C) philosopher-kings
- (D) art as imitation
- (E) reincarnation

121. The passage above is from

- (A) O'Neill's *Mourning Becomes Electra*
- (B) Anouilh's *Antigone*
- (C) Ibsen's *A Doll's House*
- (D) Shaw's *Major Barbara*
- (E) García Lorca's *Blood Wedding*

Questions 122-123 are based on the following passage.

The original oppression of Woman was based on crude denigration. She caused Man to fall. So she became . . . a culprit richly deserving of whatever suffering Man chose thereafter to heap on her. That is Woman in the Book of Genesis. Out here, our ancestors, without the benefit of hearing about the Old Testament, made the very same story differing only in local colour. At first the Sky was very close to the Earth. But every evening Woman cut off a piece of the Sky to put in her soup pot or, as in yet another rendering—so prodigious is Man’s inventiveness—she wiped her kitchen hands on the Sky’s face. Whatever the detail of Woman’s provocation, the Sky finally moved away in anger, and God with it.

—Chinua Achebe, from *Anthills of the Savannah*

122. The speaker in Achebe’s novel compares the Biblical story to
- (A) African hymns and spirituals
 - (B) African mythology and folklore
 - (C) African interpretations of Christian hagiography
 - (D) African American antebellum work songs
 - (E) African American slave narratives
123. The speaker in Achebe’s novel argues that
- (A) Africans are more likely than Europeans to preserve their myths
 - (B) Africans and Europeans independently arrived at similar attitudes toward women
 - (C) African women have only recently begun to counter traditional images of themselves
 - (D) African thought borrowed its ideas of women from European colonizers
 - (E) African thought counters some ingrained European cultural assumptions

Questions 124-126 are based on the following passage.

W.H. Auden has observed that the “typical Greek tragic situation is one in which whatever the hero does must be wrong—Agamemnon must either kill his daughter (1) or betray his duty to his army. Orestes must either disobey the orders of Apollo or be guilty of matricide. Oedipus must either persist in asking questions or let Thebes be destroyed by plague. (2) must violate her duty either to her dead brother or to her city, etc. But the fact that he finds himself in a tragic situation where he has sinned unwittingly or must sin against his will is a sign that he is guilty of another sin for which the gods hold him responsible, namely the sin of (3), an overweening self-confidence which makes him believe that he is a god who cannot be made to suffer.”

124. Which of the following will correctly complete the passage at 1 ?
- (A) Iphigenia
 - (B) Clytemnestra
 - (C) Medea
 - (D) Antigone
 - (E) Electra
125. Which of the following will correctly complete the passage at 2 ?
- (A) Iphigenia
 - (B) Clytemnestra
 - (C) Medea
 - (D) Antigone
 - (E) Electra
126. Which of the following will correctly complete the passage at 3 ?
- (A) sloth
 - (B) lust
 - (C) hubris
 - (D) cupidity
 - (E) catharsis

127. Cross out please those immensely overpaid accounts,
That matter of Troy and Achilles' wrath, and Aeneas', Odysseus' wanderings.
Placard "Removed" and "To Let" on the rocks of your snowy Parnassus.

Which of the following correctly describes the lines above?

- (A) Whitman invites the Muse to migrate to America.
- (B) Twain belittles the American contribution to literature.
- (C) James explains his reasons for living abroad.
- (D) Poe articulates his Poetic Principle.
- (E) Emerson rejects poetry as a viable art form.

Questions 128-130 are based on the following passage.

Line
5
And him beside rides fierce revenging Wrath,
Upon a Lion, loth for to be led;
And in his hand a burning brond he hath,
The which he brandisheth about his hed;
His eyes did hurle forth sparkles fiery red,
And starèd sterne on all, that him beheld,
As ashes pale of hew and seeming ded;
And on his dagger still his hand he held
Trembling through hasty rage, when choler in
him sweld.

128. In context, the closest paraphrase for “him beside” (line 1) is

- (A) in place of him
- (B) at his side
- (C) not only him
- (D) along with all the others
- (E) opposing them

129. In context, “loth for” (line 2) means

- (A) melancholy
- (B) angry
- (C) unwilling
- (D) too proud
- (E) too lethargic

130. In line 9, “choler” is used to denote

- (A) dyspepsia
 - (B) an infectious disease
 - (C) a canker
 - (D) anger
 - (E) ennui
-

131. We see the initials of the hero of the book—Humphrey Chimpden Earwicker—in “Howth Castle and Environs.” He is always present in some form or other: his initials are sewn into the fabric like a monogram. He is humanity in general: Here Comes Everybody.

The passage above is from a discussion of

- (A) *Sons and Lovers*
- (B) *Finnegans Wake*
- (C) *A Passage to India*
- (D) *The House of Mirth*
- (E) *The Mill on the Floss*

Questions 132-135 refer to the following passage.

We deplore the outrages which accompany revolutions. But the more violent the outrages, the more assured we feel that a revolution was necessary. The violence of those outrages will always be proportioned to the ferocity and ignorance of the people: and the ferocity and ignorance of the people will be proportioned to the oppression and degradation under which they have been accustomed to live. Thus it was in our civil war. . . . There is only one cure for the evils which newly acquired freedom produces—and that cure is freedom. When a prisoner leaves his cell, he cannot bear the light of day;—he is unable to discriminate colors, or recognize faces. But the remedy is not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. . . . Many politicians of our time are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story who resolved not to go into the water till he had learnt to swim! If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever.

132. The passage contains an example of

- (A) apostrophe
- (B) epic simile
- (C) epic invocation
- (D) mythological allusion
- (E) argument by analogy

133. The chief of the “outrages” in “our civil war,” referred to in line 9, was the
- (A) beheading of Charles I
 - (B) Reign of Terror
 - (C) Boston Massacre
 - (D) execution of the Romanovs
 - (E) Easter Uprising
134. The phrase “house of bondage” (line 17) alludes to events recounted in
- (A) Exodus
 - (B) the *Iliad*
 - (C) the *Inferno*
 - (D) *Beowulf*
 - (E) the *Aeneid*
135. In the maxim cited in lines 22-24, “water” represents
- (A) oppression
 - (B) revolution
 - (C) violence
 - (D) reason
 - (E) liberty

Questions 136-137 refer to the following stanza.

Sweet is the lore which nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:—
We murder to dissect.

136. The author is
- (A) an Elizabethan poet
 - (B) a metaphysical poet
 - (C) a neoclassical poet
 - (D) a Romantic poet
 - (E) a Modernist poet
137. Which of the following best summarizes the speaker's position?
- (A) Nature is incomplete without a human witness to attest to its beauty.
 - (B) Nature is consistently complicating human affairs and occupations.
 - (C) The flaws inherent in human nature are also evident in the natural world.
 - (D) Human endeavors will succeed only if the laws of nature are taken into account.
 - (E) Nature yields a pleasure superior to that derived from intrusive human inquiry.
-

138. So poignant did the original audiences find his itinerant war profiteer that he actually rewrote the play to make her harder, meaner, less sympathetic. Far from being a tragic heroine, she was to be an archetype of petit-bourgeois greed and shortsightedness.

The passage above is from a discussion of

- (A) Strindberg's *Miss Julie*
 - (B) Ibsen's *Nora*
 - (C) Shaw's *Eliza Doolittle*
 - (D) O'Neill's *Lavinia*
 - (E) Brecht's *Mother Courage*
139. I seem to myself to have waked up one morning in possession of them—of Ralph Touchett and his parents, of Madame Merle, of Gilbert Osmond and his daughter and his sister, of Lord Warburton, Caspar Goodwood and Miss Stackpole, the definite array of contributions to ----- history.
- Which of the following correctly completes the sentence above from the author's preface?
- (A) Roger Chillingworth's
 - (B) Edna Pontellier's
 - (C) Silas Lapham's
 - (D) Isabel Archer's
 - (E) Lily Bart's

Questions 140-142 refer to the passages below. You may find it helpful to read the questions before you read the passages.

- (A) Poetry is indeed something divine. It is at once the center and circumference of knowledge; it is that which comprehends all other sciences, and that to which all science must be referred. It is at the same time the root and blossom of all other systems of thought; it is that from which all spring, and that which adorns all.
- (B) So that the ending end of all earthly learning being virtuous action, those skills that most serve to bring forth that have a most just title to be princes over all the rest; wherein, if we can show, the poet is worthy to have it before any other competitors.
- (C) There can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can therefore do us most good, than to have always in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetry. . . . Short passages, even single lines, will serve our turn quite sufficiently.
- (D) Poetry is not magic. In so far as it, or any other of the arts, can be said to have an ulterior purpose, it is by telling the truth, to disenchant and disintoxicate. . . . Poetry makes nothing happen.
- (E) I do not doubt that it may safely be affirmed, that there neither is, nor can be, any essential difference between the language of prose and metrical composition. . . . They both speak by and to the same organs; the bodies in which both of them are clothed may be said to be of the same substance, their affections are kindred and almost identical, not necessarily differing even in degree.

140. Which is by Sidney?

141. Which is by Shelley?

142. Which is by Wordsworth?

Questions 143-145 refer to the excerpts from *The Canterbury Tales* below. You may find it helpful to read the questions before you read the excerpts.

- (A) Wyd was his parisshe, and houses fer asonder,
But he ne left nat, for reyn ne thonder,
In siknesse nor in meschief to visite
The ferreste in his parisshe, muche and lite.
- (B) Nowher so bisy a man as he ther nas,
And yet he seemed bisier than he was.
In termes hadde he caas and doomes alle
That fro the tyme of kyng William were falle.
- (C) Ful many a fat partrich hadde he in muwe,
Ful many a breem and many a luce in stuwe.
Wo was his cook but if his sauce were
Poynaunt and sharp, and redy al his geere.
- (D) Of twenty yeer of age he was, I gesse,
And of his stature he was of evene lengthe,
And wonderly delyvere, and of greet strengthe.
- (E) For hym was levere have at his beddes heed
Twenty bookes, clad in blak or reed,
Of Aristotle and his philosophie,
Than robes riche, or fithele, or gay sautrie.

- 143. Which describes the sergeant of the law?
- 144. Which describes the clerk of Oxford?
- 145. Which describes the poor parson?

Questions 146-148 refer to the following sonnet sequences.

- (A) *Amoretti*
- (B) *The House of Life*
- (C) *Sonnets from the Portuguese*
- (D) *Astrophil and Stella*
- (E) *Modern Love*

146. Which is by Spenser?
147. Which is by Dante Gabriel Rossetti?
148. Which is by Elizabeth Barrett Browning?

Questions 149-150 are based on the following passage.

Shuttles in the rocking loom of history,
the dark ships move, the dark ships move,
their bright ironical names
Line like jests of kindness on a murderer's mouth;
5 plough through thrashing glister toward
fata morgana's lucent melting shore,
----- toward New World littorals that are
mirage and myth and actual shore.

149. Which of the following will correctly complete line 7 by picking up the imagery of line 1 ?

- (A) walk
- (B) parade
- (C) stretch
- (D) stagger
- (E) weave

150. Which of the following accurately describes the lines?

- (A) They are from Robert Hayden's poem on the Atlantic slave trade.
 - (B) They are from Langston Hughes's poem on jazz and blues music.
 - (C) They are from Phillis Wheatley's poem on her early education.
 - (D) They are from Henrietta Ray's poem on Greek myths.
 - (E) They are from Gwendolyn Brooks's poem on the Harlem Renaissance.
-

151. For -----, reality is symbolized by three intolerable elements: "I can't stand a naked light bulb, any more than I can a rude remark or a vulgar action." New Orleans represents for her the grossest elements of a world she has tried to avoid. When she complains about the Kowalskis' living conditions, her sister Stella replies, "New Orleans isn't like other cities," and Mitch's response to her "I'm not properly dressed" is "That don't make no difference in the Quarter."

Which of the following will correctly complete line 1 ?

- (A) Blanche DuBois
- (B) Edna Pontellier
- (C) Candace Compson
- (D) Carrie Meeber
- (E) Rosa Coldfield

Questions 152-154 are based on the following passage.

There is, to be sure, a powerful literary tradition that shows women failing to exact some form of revenge, failing to strike back, acting as the schoolmarm against the cowboy. In such works, whenever there's a woman around, violence must be repressed and civilization prevail. But an equally strong countertradition shows many women who have acted out violent forms of retaliation: (1), in George Eliot's *Adam Bede*, who murders her newborn child because its father has abandoned her; (2), who "dies beautifully" by putting a bullet through her head because she cannot bear to be manipulated by someone with power over her; and (3), who murders her two children by Jason when he repudiates her to marry the daughter of Creon.

152. Which of the following will correctly complete the passage at 1 ?
- (A) Hedda Gabler
 - (B) Emma Bovary
 - (C) Anna Karenina
 - (D) Hetty Sorrel
 - (E) Clarissa Dalloway
153. Which of the following will correctly complete the passage at 2 ?
- (A) Hedda Gabler
 - (B) Emma Bovary
 - (C) Anna Karenina
 - (D) Hetty Sorrel
 - (E) Clarissa Dalloway
154. Which of the following will correctly complete the passage at 3 ?
- (A) Clytemnestra
 - (B) Helen
 - (C) Medea
 - (D) Cassandra
 - (E) Electra
155. It is a tour de force effected by the author's consistent refusal to take the form of the novel seriously, for the author renders completely arbitrary both the events narrated and the order in which they are told. As he recounts the episodes and anecdotes that make up the lives of Walter Shandy and Dr. Slop, Uncle Toby and Corporal Trim, he tells us what he likes when he likes with an insouciance calculated to rob readers of any faith they might have had in the novel form.
- The author discussed above is
- (A) Fielding
 - (B) Thackeray
 - (C) Sterne
 - (D) Dickens
 - (E) Scott
156. Francis Beaumont's broadly farcical *Knight of the Burning Pestle*, with its near-verbatim parody of Hotspur's speech quoted by a would-be actor as a "huffing part," was, according to the preface to its first printing, "utterly rejected" by the public. Plebeians do not appreciate metatheatrical groundlings get no joy from intertextuality.
- According to the passage above, Elizabethan audiences were likely to reject plays that
- (A) served to belittle rather than glorify Shakespeare
 - (B) challenged accepted models of elegant behavior
 - (C) relied on a knowledge of other dramatic works
 - (D) mocked the dignity of military heroes from the past
 - (E) resorted to low comedy in treating metaphysical themes

Questions 157-162 are based on the following passage.

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Line Pipe to the spirit ditties of no tone:
5 Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
10 For ever wilt thou love, and she be fair!

157. In line 3, “sensual” most nearly means

- (A) sensory
- (B) lustful
- (C) satiated
- (D) unrestrained
- (E) self-indulgent

158. “Pipe” in line 4 functions grammatically as a

- (A) noun that is parallel to “pipes” (line 2)
- (B) verb that is parallel to “play” (line 2)
- (C) noun that is in apposition to “ear” (line 3)
- (D) noun that is modified by “endear’d” (line 3)
- (E) verb that is parallel to “canst” (line 5)

159. The trees will never “be bare” (line 6) because

- (A) they are part of the prelapsarian Eden
- (B) they are part of a work of art and thus not subject to time
- (C) the setting is a temperate Mediterranean climate
- (D) the scene is a depiction of the afterlife
- (E) generations of lovers will continue to meet under them

160. In line 9, “though thou hast not thy bliss” can best be taken to mean

- (A) although your spirit has not been saved
- (B) although you have no notion of what happiness is
- (C) although you have not given others joy in return
- (D) although you worry that the memory of pleasure may fade
- (E) although you have not achieved consummation of your desires

161. In line 10, “and she be fair” can best be taken to mean

- (A) even if she is fair to you
- (B) and she will treat you fairly
- (C) and she will be forever beautiful
- (D) may she always be as fair as she is now
- (E) only as long as she remains fair

162. The lines are from

- (A) Wordsworth’s “Ode: Intimations of Immortality”
- (B) Coleridge’s “Dejection: An Ode”
- (C) Byron’s “She Walks in Beauty”
- (D) Shelley’s “Hymn to Intellectual Beauty”
- (E) Keats’s “Ode on a Grecian Urn”

Questions 163-164 are based on the following passage.

Jesus was taken to prison and given the usual caning, because he was a native. The Roman prisoners like Barabbas weren't caned because they were white and when Barabbas was taken to court the judge
Line 5 said to the people in court, this man has not committed many crimes because he is a white man. So I must set him free, and all the people in court agreed because they were all musungus. So Barabbas was set free and was sent back to England. Then the judge started
10 asking Jesus many questions, like, where did you administer the oath? Give me the names of all those Christians who took the oath; why are you fighting against our Government? Don't you like the way we are ruling you, and what do you mean by Uhuru?
15 What type of language is that? and so on and so on. Now Jesus had studied the ways of the Roman musungu so he knew how to answer their type of questions just like our Jomo Kenyatta, who made all the judges behave like foolish men.

163. Which of the following accurately describes the passage?
- (A) It presents the Gospels as a political allegory.
 - (B) It presents a chapter from Revelation as a call to revolution.
 - (C) It presents Paul's epistles as a commentary on the legal system.
 - (D) It presents Job as a philosophical parable.
 - (E) It presents Acts as a social satire.
164. The version of the story given here differs from the story on which it is based in that here
- (A) Jesus is made to appear before a judge
 - (B) Jesus is perceived as a political threat by the government
 - (C) Jesus and Barabbas are of different races
 - (D) Barabbas is allowed to go free
 - (E) Barabbas is actually innocent of any wrongdoing

Questions 165-166 refer to the following passage.

Vasquez. No useful Arts have yet found footing here;
But all untaught and salvage does appear.

Cortez. Wild and untaught are Terms which we alone
Invent, for fashions differing from our own:
For all their Customs are by Nature wrought,
But we, by Art, unteach what Nature taught.

165. When Cortez speaks of “we,” he is considering himself and Vasquez as
- (A) soldiers
 - (B) travelers
 - (C) Europeans
 - (D) males
 - (E) Catholics
166. The view of Nature expressed by Cortez is closest to that in which of the following passages?
- (A) Any sudden gust of passion (as an ecstasie of love in an unexpected meeting) cannot better be express'd than in a word and a sigh, breaking one another. Nature is dumb on such occasions, and to make her speak, would be to represent her unlike herself.
 - (B) [Man] trusted God was love indeed
And love Creation's final law—
Though Nature, red in tooth and claw
With ravine, shrieked against his creed—
 - (C) I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away.
 - (D) Art she had none, yet wanted none:
For Nature did that Want supply,
So rich in Treasures of her Own,
She might our boasted Stores defy:
Such Noble vigour did her Verse adorn,
That it seem'd borrow'd, where 'twas only born.
 - (E) O, reason not the need! our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's life is cheap as beast's.

Questions 167-169 are based on the following passage.

Line “I am not ungrateful,” said Urania, “but fortunate,
I am not his slave. I love Love, as he should be loved,
and so deare Lady do you, and then you will plainly
5 him . . . it is our want of courage and judgement
makes us his slaves: take heart to your noble, and
knowing selfe, and let him bee as he is a proud, then
puling Babe.”

10 “Alasse my friend,” said Pamphilia, “how sorry am
I your excellent counsell is bestowed on one so little
deserving it, as not being able to right it by following
it, which I am not able to doe. . . . To leave
Amphilanthus for being false, would shew my love
was not for his sake, but mine owne. . . . O no deere
15 Cousen I loved him for himselfe . . . and will love
though he dispise me. . . .”

20 “Tis pittie,” said Urania, “that ever that fruitless
thing Constancy was taught you as a vertue, since
for vertues sake you will love it, as having true pos-
session of your soule, but understand, this vertue hath
limits to hold it in, being a vertue, but thus that it is a
vice in them that breake it, but those with whom it is
broken, are by the breach free to leave or choose
again where more staidnes may be found.”

—Lady Mary Wroth,
from *The First Part of the
Countess of Montgomery’s
Urania* (1621)

167. The “proud, then puling Babe” (lines 7-8) is synonymous with

- (A) “slave” (line 2)
- (B) “Love” (line 2)
- (C) “Idolatry” (line 4)
- (D) “selfe” (line 7)
- (E) “Amphilanthus” (line 13)

168. Urania criticizes Pamphilia for

- (A) having ever fallen in love with Amphilanthus in the first place
- (B) preferring a man’s blandishments to her own womanly advice
- (C) maintaining her commitment to Amphilanthus even though he has been untrue to her
- (D) defending Amphilanthus’ indiscretions rather than allowing herself the male luxury of being strong and judgmental
- (E) seeing herself as undeserving of Amphilanthus instead of realizing that she is worthy of him

169. In lines 20-24 (“this vertue . . . be found”), Urania makes a distinction between the

- (A) transgressions of a lover who has been unfaithful and the rights of a faithful lover who has been betrayed
- (B) blessedness of love sanctified by the Church and the baseness of carnal passion
- (C) resilience of a match based on love and the brittleness of one based on social or material considerations
- (D) hope that characterizes the naïve lover and the cynicism that characterizes the disillusioned lover
- (E) tendency of young lovers to idealize each other and the tendency of mature lovers to recognize each other’s limitations

Questions 170-171 are based on the following passage.

And as for command of language—why *you* never see a bluejay get stuck for a word. No man ever did. They just boil out of him! And another thing: I've noticed a good deal, and there's no bird, or cow, or anything that uses as good grammar as a bluejay. You may say a cat uses good grammar. Well, a cat does—but you let a cat get excited once; you let a cat get to pulling fur with another cat on a shed, nights, and you'll hear grammar that will give you the lockjaw. Ignorant people think it's the *noise* which fighting cats make that is so aggravating, but it ain't so; -----.

170. Which of the following will correctly complete line 11 ?

- (A) stupid people often say similar things
- (B) bluejays can make an even more raucous noise
- (C) it's the danger of disease from a cat bite
- (D) it's the sickening grammar they use
- (E) the noise and the fighting are part of the mating ritual

171. The author of the passage is

- (A) Irving
- (B) Twain
- (C) Cather
- (D) Faulkner
- (E) Welty

172. Hwer is Paris and Heleyne,
Pat weren so bryht and feyre on bleo?
Amadas, Tristram, and Ideyne,
Yseude, and alle þeo?
Ector, wiþ his scharpe meyne,
And Cesar, riche of worldes feo?

These lines exemplify

- (A) an *amour courtois* plaint
- (B) the *ubi sunt* motif
- (C) the *carpe diem* motif
- (D) the pathetic fallacy
- (E) the intentional fallacy

Questions 173-176 refer to the passages below. You may find it helpful to read the questions before you read the passages.

- (A) Children suffered no discriminatory treatment. They were valued everywhere they were employed. They did not complain as adults tended to do. Employers liked to think of them as happy elves. If there was a problem about employing children it had to do only with their endurance. They were more agile than adults but they tended in the latter hours of the day to lose a degree of efficiency. In the canneries and mills these were the hours they were most likely to lose their fingers or have their hands mangled or their legs crushed; they had to be counseled to stay alert.
- (B) The valley, wide and fruitful, supplied its inhabitants with the necessaries of life, and all delights and superfluities were added at the annual visit which the emperor paid his children, when the iron gate was opened to the sound of music; and during eight days every one that resided in the valley was required to propose whatever might contribute to make seclusion pleasant, to fill up the vacancies of attention, and lessen the tediousness of time. . . . Such was the appearance of security and delight which this retirement afforded, that they to whom it was new always desired that it might be perpetual.
- (C) These *Yahoos* engendered, and their Brood in a short time grew so numerous as to over-run and infest the whole Nation. . . . the *Houyhnhnms* to get rid of this Evil, made a general Hunting, and at last inclosed the whole Herd; and destroying the Older, every *Houyhnhnm* kept two young Ones in a Kennel, and brought them to such a Degree of Tameness, as an Animal so savage by Nature can be capable of acquiring; using them for Draught and Carriage.
- (D) Besides husbandrie, whiche (as I saide) is common to them all, everye one of them learneth one or other several and particular science, as his owne proper craft. That is most commonly either clothworking in wol or flaxe, or masonrie, or the smithes craft, or the carpenters science. For there is none other occupation that any number to speake of doth use there.
- (E) It is no exaggeration to state that the classic culture [there] comprises only one discipline: psychology. All others are subordinated to it. I have said that the men of this planet conceive the universe as a series of mental processes which do not develop in space but successively in time. Spinoza ascribes to his inexhaustible divinity the attributes of extension and thought; no one [there] would understand the juxtaposition of the first (which is typical only of certain states) and the second—which is a perfect synonym of the cosmos. In other words, they do not conceive that the spatial persists in time. The perception of a cloud of smoke on the horizon and then of the burning field and then of the half-extinguished cigarette that produced the blaze is considered an example of association of ideas.

173. Which is from Borges' description of Tlön?

174. Which is from Swift's *Gulliver's Travels* ?

175. Which is from Johnson's *Rasselas* ?

176. Which is from More's *Utopia* ?

Questions 177-180 are based on the following passage.

For the god being one day too warm in his wooing,
She took to the tree to escape his pursuing;
Be the cause what it might, from his offers she shrunk,
Line And, Ginevra-like, shut herself up in a trunk;
5 And, though 'twas a step into which he had driven her,
He somehow or other had never forgiven her;
Her memory he nursed as a kind of a tonic,
Something bitter to chew when he'd play the Byronic,
And I can't count the obstinate nymphs that he brought over
10 By a strange kind of smile he put on when he thought of her.
"My case is like Dido's," he sometimes remarked;
"When I last saw my love, she was fairly embarked."

—James Russell Lowell, *A Fable for Critics*

177. The lines comment on the story of
- (A) Apollo and Daphne
 - (B) Venus and Adonis
 - (C) Jason and Medea
 - (D) Zeus and Europa
 - (E) Orpheus and Eurydice
178. In this context, to "play the Byronic" (line 8) is to emulate the
- (A) criminal despair of Cain
 - (B) athletic prowess of Leander
 - (C) curious passivity of Don Juan
 - (D) self-dramatizing suffering of Childe Harold
 - (E) selfless nobility of the Prisoner of Chillon
179. By the line "My case is like Dido's" (line 11), the speaker means that both he and Dido
- (A) became promiscuous in an attempt to forget their loved ones
 - (B) intended to renounce love because of an unhappy love affair
 - (C) provisioned the ships carrying their loved ones away
 - (D) escaped from their importunate lovers
 - (E) experienced the flight of someone they loved
180. In line 12, "embarked" reinforces the pun in
- (A) "warm in his wooing" (line 1)
 - (B) "shut herself up in a trunk" (line 4)
 - (C) "Her memory he nursed" (line 7)
 - (D) "he'd play the Byronic" (line 8)
 - (E) "nymphs that he brought over" (line 9)

181. When the narrator of ----- says, “It is a truth universally acknowledged, that a single man in possession of a fortune, must be in want of a wife,” the reader, alerted by the questionable logic of the proposition about single men with fortunes, interprets the “universal” generalization as an ironic comment on a particular social group obsessed with match-making.

Which of the following will correctly complete line 1 ?

- (A) *David Copperfield*
(B) *Tom Jones*
(C) *Pride and Prejudice*
(D) *The Scarlet Letter*
(E) *Women in Love*
182. Her father protests: “What! Married! . . . Do you think your mother and I should have lived comfortably so long together if ever we had been married? Baggage!” Her mother seconds him: “Can you support the expense of a husband, hussy, in gaming and drinking?” And when she declares that she loves her husband, the handsome highwayman Macheath, her mother adds: “Love him! Worse and worse! I thought the girl had been better bred! . . . Your duty to your parents, hussy, obliges you to hang him. What would many a wife give for such an opportunity!”
- The character addressed and the play in which the dialogue above appears are
- (A) Polly Peachum and *The Beggar’s Opera*
(B) Lydia Languish and *The Rivals*
(C) Kate Hardcastle and *She Stoops to Conquer*
(D) Lady Wishfort and *The Way of the World*
(E) Lady Sneerwell and *The School for Scandal*

Questions 183-186 refer to the following excerpt.

Alas! so all things now do hold their peace,
Heaven and earth disturbèd in no thing;
The beasts, the air, the birds their song do cease,
The nightè chare the stars about doth bring.
Calm is the sea, the waves work less and less.

—Henry Howard, Earl of Surrey

183. The dominant mood of the passage is one of
- (A) serenity blended with melancholy
(B) irritability tending toward restlessness
(C) joy heightened by anticipation
(D) fear sharpened by loathing
(E) bitterness rising to anger
184. Which of the following pairs of words forms an imperfect rhyme?
- (A) “peace” (line 1) and “thing” (line 2)
(B) “peace” (line 1) and “cease” (line 3)
(C) “thing” (line 2) and “bring” (line 4)
(D) “cease” (line 3) and “less” (line 5)
(E) “bring” (line 4) and “less” (line 5)
185. Trochees occur at the beginning of lines
- (A) 1 and 2
(B) 1 and 3
(C) 2 and 4
(D) 2 and 5
(E) 3 and 5
186. The word “chare” in line 4 functions grammatically as
- (A) an adjective modifying “stars”
(B) an adverb modifying “doth bring”
(C) a noun that is the subject of “doth bring”
(D) a conjunction that introduces a clause with “stars” as the subject
(E) a verb that has “nightè” as its subject and “stars” as its direct object

Questions 187-190 refer to the following passage.

Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether they do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers, and forge rails, and devote days and nights to the work, but go to tinkering upon our lives to improve them, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us. Did you ever think what those sleepers are that underlie the railroad? Each one is a man, an Irishman, or a Yankee man. The rails are laid on them, and they are covered with sand, and the cars run smoothly over them. They are sound sleepers, I assure you. And every few years a new lot is laid down and run over; so that, if some have the pleasure of riding on a rail, others have the misfortune to be ridden upon. And when they run over a man that is walking in his sleep, a supernumerary sleeper in the wrong position, and wake him up, they suddenly stop the cars, and make a hue and cry about it, as if this were an exception. I am glad to know that it takes a gang of men for every five miles to keep the sleepers down and level in their beds as it is, for this is a sign that they may sometime get up again.

187. The author most objects to the railroads because they
- (A) waste the taxpayers' money
 - (B) cannot transport people as fast as is claimed
 - (C) bring foreign workers into the region
 - (D) encourage workers to profane the Sabbath
 - (E) consume the physical and spiritual lives of the workers

188. In the passage, "sleepers" refers literally to
- (A) trains that are not in motion
 - (B) unemployed laborers
 - (C) part of the railroad tracks
 - (D) Christians careless in their moral lives
 - (E) the idle rich who patronize the railroad
189. The final image of the passage in which the sleepers "get up" (line 27) suggests the possibility of
- (A) an increase in wages
 - (B) nighttime collisions between trains and workers
 - (C) a revolt by the workers
 - (D) a rebirth of religious enthusiasm
 - (E) an emigration into less populated regions
190. The passage is from a work by
- (A) Elizabeth Gaskell
 - (B) Henry David Thoreau
 - (C) Charles Dickens
 - (D) Ernest Hemingway
 - (E) Thomas Hardy

191. I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me. . . . I don't actually know who I am by birth . . . I was . . . well, I was found.

The speaker is

- (A) Jack Worthing in *The Importance of Being Earnest*
 - (B) Captain Absolute in *The Rivals*
 - (C) George in *Who's Afraid of Virginia Woolf?*
 - (D) Laura Wingfield in *The Glass Menagerie*
 - (E) Eliza Doolittle in *Pygmalion*
192. In writing about the central role of the "Africanist presence" in American literature, Toni Morrison states: "Literature redistributes and mutates in figurative language the social conventions of Africanism. In minstrelsy, a layer of blackness applied to a white face released it from law. Just as entertainers, through or by association with blackface, could render permissible topics that otherwise would have been taboo, so American writers were able to employ an imagined Africanist persona to -----."
- Which of the following best completes the passage above?
- (A) give concrete form to abstract theorizing about the perfectibility of human nature
 - (B) impose a sense of political and social urgency on depictions of ordinary life
 - (C) question the complacent assumption that the New World represented the world before the Fall
 - (D) trigger plot devices that involved the main characters in unexpected difficulties
 - (E) articulate and imaginatively act out the forbidden in American culture

Questions 193-195 are based on the following passage.

Having been tenant long to a rich lord,
Not thriving, I resolvèd to be bold,
And make a suit unto him, to afford
A new small-rented lease, and cancel th' old.

Line

5 In heaven at his manor I him sought:
They told me there that he was lately gone
About some land which he had dearly bought
Long since on earth to take possession.

10 I straight returned, and knowing his great birth,
Sought him accordingly in great resorts—
In cities, theaters, gardens, parks, and courts:
At length I heard a ragged noise and mirth
Of thieves and murderers, there I him espied,
Who straight, "Your suit is granted," said, and died.

193. The poem is most like

- (A) a masque
- (B) a parable
- (C) a pastoral
- (D) a homily
- (E) an epigram

194. The "rich lord" of line 1 stands for

- (A) James I
- (B) Mammon
- (C) Satan
- (D) Christ
- (E) St. Peter

195. The author and title are

- (A) George Herbert, "Redemption"
- (B) John Donne, "The Canonization"
- (C) Francis Bacon, "Of Plantations"
- (D) Robert Herrick, "Delight in Disorder"
- (E) Andrew Marvell, "The Coronet"

Questions 196-197 are based on the following passage.

It is a tale of nameless terror, the vision of Roderick Usher going mad as his ancestral house crumbles around him, a prey to terrors he cannot name and a longing, its nature never specified, for his silent twin sister, Madeline. Such ----- goings-on enjoyed special vogue among many writers of the nineteenth century.

196. Which of the following will correctly complete the last sentence of the passage?
- (A) epistolary
 - (B) picaresque
 - (C) structuralist
 - (D) classical
 - (E) gothic
197. The short story described above is by
- (A) Poe
 - (B) Melville
 - (C) Hawthorne
 - (D) James
 - (E) Faulkner

Questions 198-199 refer to the following critical passage.

The intimacies of colonialism are thereby translated into the social and political peculiarities represented by the question, how can a people invite another people not into a home, or into a different culture, but into that alternative civil space known as a friendship? Into what caves of disappointed sublimity must such civility collapse, before it can articulate the fact that colonial friendship is never autonomous from the literal presence of the racial body?

198. The passage above discusses which of the following novels?
- (A) *Jane Eyre*
 - (B) *Gulliver's Travels*
 - (C) *A Passage to India*
 - (D) *Jacob's Room*
 - (E) *A House for Mr. Biswas*
199. The phrase "what caves of disappointed sublimity" alludes to the
- (A) narrator's descent into hell
 - (B) scene of an alleged assault
 - (C) decline of the British Empire
 - (D) obscured view from a mountaintop
 - (E) loss of the Golden Age

Questions 200-204 are based on the following passage.

Thanne is it wysdom, as it thynketh me,
To maken vertu of necessitee,
And take it weel that we may nat eshue,
Line And namely that to us alle is due.
5 And whoso gruccheth ought, he dooth folye,
And rebel is to hym that al may gye.
And certainly a man hath moost honour
To dyen in his excellence and flour,
Whan he is siker of his goode name;
10 Thanne hath he doon his freend, ne hym, no shame.
And gladder oghte his freend been of his deeth,
Whan with honour up yolden is his breeth,
Than whan his name apalled is for age,
For al forgeten is his vassellage.
15 Thanne is it best, as for a worthy fame,
To dyen whan that he is best of name.

200. Line 3 may best be paraphrased as which of the following?
- (A) And take care in order that we may not be lost
 - (B) And take virtue as that which we must not set aside
 - (C) And not forget to take the commonweal into account
 - (D) And accept uncomplainingly what we cannot avoid
 - (E) And seize our chance at fame and fortune
201. In line 8, “flour” is best understood to mean a man’s
- (A) accomplishments
 - (B) fortune
 - (C) lineage
 - (D) prime
 - (E) reputation
202. In line 9, “siker” most nearly means
- (A) certain
 - (B) deprived
 - (C) envious
 - (D) hopeful
 - (E) respectful

203. The verse form is that of
- (A) octosyllabic couplets
 - (B) decasyllabic couplets
 - (C) fourteeners
 - (D) rhyme royal
 - (E) alliterative-accentual verse

204. The author is
- (A) the *Gawain* poet
 - (B) Chaucer
 - (C) Langland
 - (D) Cædmon
 - (E) Malory
-

205. The play is based on a thoroughly unsentimental view of the relations between parents and children. Harpagon bustles energetically to make ludicrous liaisons for his son Cléante and daughter Elise. Cléante hankers to be a dandy; his bluntness makes up for what he lacks in elegance. The play depicts their combat as Harpagon competes against Cléante for the hand of beautiful Mariane and tries to force on his daughter Elise an old fellow whose main virtue is that he asks no dowry.

The play described above is

- (A) Strindberg’s *The Father*
- (B) Miller’s *The Crucible*
- (C) Molière’s *The Miser*
- (D) Sartre’s *No Exit*
- (E) Corneille’s *Le Cid*

Questions 206-209 refer to the passages below. You may find it helpful to read the questions before you read the passages.

- (A) This is the saddest story I have ever heard. We had known the Ashburnhams for nine seasons of the town of Nauheim with an extreme intimacy—or, rather, with an acquaintanceship as loose and easy and yet as close as a good glove’s with your hand. My wife and I knew Captain and Mrs. Ashburnham as well as it was possible to know anybody, and yet, in another sense, we knew nothing at all about them.
- (B) The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.
The sea-reach of the Thames stretched before us like the beginning of an interminable waterway.
- (C) She waited, Kate Croy, for her father to come in, but he kept her unconscionably, and there were moments at which she showed herself, in the glass over the mantel, a face positively pale with the irritation that had brought her to the point of going away without sight of him. It was at this point, however, that she remained.
- (D) I am in my mother’s room. It’s I who live there now. I don’t know how I got there. Perhaps in an ambulance, certainly a vehicle of some kind. I was helped. I’d never have got there alone. There’s this man who comes every week. Perhaps I got there thanks to him. He says not.
- (E) Two mountain chains traverse the republic roughly from north to south, forming between them a number of valleys and plateaus. Overlooking one of these valleys, which is dominated by two volcanoes, lies, six thousand feet above sea level, the town of Quauhnahuac.

206. Which opens *The Good Soldier* ?
207. Which opens *Heart of Darkness* ?
208. Which opens *The Wings of the Dove* ?
209. Which opens *Molloy* ?

Questions 210-215 refer to the following lines.

Should you, my lord, while you peruse my song,
Wonder from whence my love of *Freedom* sprung,
Whence flow these wishes for the common good,
Line By feeling hearts best understood,
5 I, young in life, by seeming cruel fate,
Was snatch'd from *Afric's* fancy'd happy seat:
What pangs excruciating must molest,
What sorrows labour in my parents' breast?
Steel'd was the soul and by no misery mov'd
10 That from a father seiz'd his babe below'd:
Such, such my case. And can I then but pray
Others may never feel tyrannic sway?

210. The primary relationship developed in the passage is that between

- (A) present and future
- (B) native-born and immigrant
- (C) philosophical ends and practical means
- (D) material goods and spiritual well-being
- (E) personal experience and political ideals

211. In line 1, "peruse" means to

- (A) publish
- (B) read through
- (C) recite slowly
- (D) dismiss
- (E) distrust

212. In line 3, "common" means

- (A) lower-class
- (B) readily available
- (C) collective
- (D) well-known
- (E) coarse

213. In line 8, "labour" functions as

- (A) a noun meaning "work"
- (B) a noun meaning "ordeal"
- (C) a verb meaning "to struggle"
- (D) a verb meaning "to endeavor"
- (E) an adjective modifying "sorrows"

214. Which of the following words reveals a complexity of perspective in the speaker's position?

- (A) "Wonder" (line 2)
- (B) "wishes" (line 3)
- (C) "feeling" (line 4)
- (D) "seeming" (line 5)
- (E) "sorrows" (line 8)

215. The author of the passage is

- (A) Anne Finch
- (B) John Dryden
- (C) Alexander Pope
- (D) Phillis Wheatley
- (E) Gwendolyn Brooks

Questions 216-217 are based on the following passage.

Poesy therefore is an art of (1), for so (2) termeth it in his word *mimesis* that is to say, a representing, counterfeiting, or figuring forth—to speak metaphorically, a speaking picture; with this end, to teach and delight.

216. Which of the following should be inserted at 1 ?

- (A) logic
- (B) imitation
- (C) seduction
- (D) fantasy
- (E) manipulation

217. Which of the following should be inserted at 2 ?

- (A) Aristotle
 - (B) Cicero
 - (C) Augustine
 - (D) Longinus
 - (E) Johnson
-

218. In contrast to -----, Plotinus considers the artist a creator of vehicles of valuable, though imperfect, spiritual insight. Plotinus' artist does not work by rational principles; he does not, as ----- would have had him, lead us to the ideas through the use of reason. Rather, he tries to express in an artistic medium some insight into the One.

Which of the following will correctly complete the first two sentences of the passage?

- (A) Plato
- (B) Horace
- (C) Juvenal
- (D) Ovid
- (E) Virgil

Questions 219-221 are based on the following passage.

Since thou hast view'd some Gorgon, and art grown
A solid stone:

To bring again to softness thy hard heart

Line Is past my art.

5 Ice may relent to water in a thaw;
But stone made flesh Loves Chymistry ne're saw.

Therefore by thinking on thy hardness, I
Will petrify;

And so within our double Quarryes Wombe,

10 Dig out Loves Tombe.

Thus strangely will our difference agree;
And, with our selves, amaze the world, to see
How both Revenge and Sympathy consent
To make two Rocks each others Monument.

219. The phrase "stone made flesh" (line 6) functions grammatically as

- (A) an appositive to "thaw" (line 5)
- (B) the subject of "saw" (line 6)
- (C) the object of "saw" (line 6)
- (D) the subject of "Will petrify" (line 8)
- (E) the object of "Will petrify" (line 8)

220. The effect produced by the Gorgon (lines 1-2) is also produced by the speaker's

- (A) long history of amorous conquest
- (B) failure to remember his beloved
- (C) repentance of past misdeeds
- (D) inability to experience "Loves Chymistry"
- (E) contemplation of his beloved's obduracy

221. The type of elaborate image on which this poem is based is called a

- (A) simile
- (B) euphemism
- (C) personification
- (D) conceit
- (E) synecdoche

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye

"Tintern Abbey," lines 22-24

222. Which of the following rhetorical terms best describes the lines above?

- (A) Apostrophe
- (B) Litotes
- (C) Hyperbole
- (D) Catachresis
- (E) Chiasmus

223. Which of the following best exemplifies a typological relation?
- (A) The sacrifice of Isaac as prefiguring the crucifixion of Christ
 - (B) The structure of Joyce's *Ulysses* as imitating the structure of Homer's *Odyssey*
 - (C) Antoinette's story in Rhys's *Wide Sargasso Sea* as extrapolating from the story of Bertha Mason in Brontë's *Jane Eyre*
 - (D) The opening lines of Eliot's *The Waste Land* as echoing Chaucer's *The Canterbury Tales*
 - (E) The fall of Adam and Eve as preceding Cain's murder of his brother Abel

Questions 224-226 are based on the following passage.

All three began with roughly the same material: life, odd and otherwise, in small towns of the rural South. Given this common starting point, comparisons were probably inevitable, but they also are misleading. Each looked at the South in a different way. ----- dramatized the tailings and butt ends of a long tragic myth in his Yoknapatawpha stories; ----- perceived a gallery of grotesques testing the limits of God's mercy to man. ----- seems most at home in Mississippi backwaters "spread out from Baptist church to schoolhouse" and with residents like the narrator postmistress at "the next to smallest P.O. in the entire state."

224. Which of the following will correctly complete line 6 ?
- (A) William Faulkner
 - (B) Eudora Welty
 - (C) Flannery O'Connor
 - (D) Thomas Pynchon
 - (E) Ernest Gaines
225. Which of the following will correctly complete line 7 ?
- (A) William Faulkner
 - (B) Eudora Welty
 - (C) Flannery O'Connor
 - (D) Thomas Pynchon
 - (E) Ernest Gaines
226. Which of the following will correctly complete line 9 ?
- (A) William Faulkner
 - (B) Eudora Welty
 - (C) Flannery O'Connor
 - (D) Thomas Pynchon
 - (E) Ernest Gaines

Questions 227-230 are based on the following passage.

At the round earth's imagined corners, blow
Your trumpets, angels; and arise, arise
From death, you numberless infinities

- Line* Of souls, and to your scatter'd bodies go;
5 All whom the flood did, and fire shall, o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance hath slain, and you whose eyes
Shall behold God, and never taste death's woe.
But let them sleep, Lord, and me mourn a space;
10 For, if above all these, my sins abound,
'Tis late to ask abundance of Thy grace
When we are there. Here on this lowly ground,
Teach me how to repent; for that's as good
As if Thou hadst sealed my pardon with Thy blood.

227. The "fire" (line 5) is the

- (A) passion that characterizes human affairs
- (B) breath of life that informs all animate creatures
- (C) final conflagration that will consume all the earth
- (D) warmth and intensity of God's love
- (E) hate that often clouds human judgments

228. Lines 5-8 ("All whom . . . death's woe") refer to

- (A) only those who have experienced unhappiness and tragedy
- (B) only those with strong religious feelings
- (C) only those who have led Christian lives
- (D) all who died at birth
- (E) all who will have lived before the Last Judgment

229. Lines 1-8 ask for the

- (A) defeat of the Philistines
- (B) Assumption of Mary
- (C) Slaughter of the Innocents
- (D) Resurrection of the Dead
- (E) Harrowing of Hell

230. The author is

- (A) Donne
- (B) Swift
- (C) Dryden
- (D) Pope
- (E) Herrick

S T O P

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	8	4	0
0	0	0	0	●
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	●	4	●	4
5	5	5	5	5
●	6	6	6	6
7	7	7	7	7
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 GR0764

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) ~~B~~ (C) (D) (E)
- (A) ~~B~~ (C) (D) (E)
- (A) ● (C) (D) (E)
- (A) ~~B~~ (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

The Literature in English Test scores are reported on a 200 to 990 score scale in ten-point increments. The actual range of scores is smaller, and it varies from edition to edition because different editions are not of precisely the same difficulty. However, this variation in score range is usually small and should be taken into account mainly when comparing two very high scores. In general, differences between scores at the 99th percentile should be ignored. **The score conversion table on page 77 shows the score range for this edition of the test only.**

The worksheet on page 76 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. Then round the result to the nearest whole number. This will give you your raw total score. Use the total score conversion table on page 77 to find the scaled total score that corresponds to your raw total score.

Example: Suppose you chose the correct answers to 138 questions and incorrect answers to 49. Dividing 49 by 4 yields 12.3. Subtracting 12.3 from 138 equals 125.7, which is rounded to 126. The raw score of 126 corresponds to a scaled score of 550.

Worksheet for the Literature in English Test, Form GR0764 Only
Answer Key and Percentages* of Examinees Answering Each Question Correctly

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

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 2007 examinees selected to represent all LITERATURE IN ENGLISH Test examinees tested between July 1, 2006 and June 30, 2009.

**Score Conversions and Percents Below* for GRE Literature
in English Test, Form GR0764 Only**

TOTAL SCORE					
Raw Score	Scaled Score	%	Raw Score	Scaled Score	%
230	810	99	112-115	520	39
226-229	800	99	108-111	510	36
222-225	790	99	104-107	500	32
218-221	780	99	100-103	490	29
214-217	770	99	96-99	480	26
210-213	760	99	92-95	470	23
206-209	750	99	88-91	460	20
202-205	740	98	84-87	450	17
198-201	730	98	80-83	440	15
194-197	720	97	76-79	430	13
190-193	710	96	72-75	420	10
185-189	700	95	68-71	410	8
181-184	690	93	64-67	400	7
177-180	680	91	59-63	390	6
173-176	670	89	55-58	380	5
169-172	660	87	51-54	370	4
165-168	650	84	47-50	360	3
161-164	640	82	43-46	350	2
157-160	630	79	39-42	340	2
153-156	620	76	35-38	330	1
149-152	610	73	31-34	320	1
145-148	600	69	27-30	310	1
141-144	590	66	23-26	300	1
137-140	580	62	19-22	290	1
133-136	570	58	15-18	280	1
129-132	560	55	11-14	270	1
124-128	550	50	7-10	260	1
120-123	540	47	3-6	250	1
116-119	530	43	0-2	240	1

*Percentage scoring below the scaled score is based on the performance of 10,052 examinees who took the LITERATURE IN ENGLISH Test between July 1, 2006 and June 30, 2009.

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 76 and the table on page 77 use performance data from GRE Literature in English Test examinees.

The data in the worksheet on page 76 are based on the performance of a sample of the examinees who took this test in November 2007. This sample was selected to represent the total population of GRE Literature in English Test examinees tested between July 2006 and June 2009. 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 77 contains, for each scaled score, the percentage of examinees tested between July 2006 and June 2009 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 2010-11 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 550 is the number 50. This means that 50 percent of the GRE Literature in English Test examinees tested between July 2006 and June 2009 scored lower than 550. 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.

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

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