

GRE[®] 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.

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Test takers with disabilities or health-related needs who need test preparation materials in an alternate format should contact the ETS Office of Disability Services at stassd@ets.org. For additional information, visit www.ets.org/gre/disabilities.

Overview

The GRE® Literature in English Test consists of about 230 multiple-choice questions. Testing time is 2 hours and 50 minutes; there are no separately-timed sections.

This publication provides a comprehensive overview of the GRE Literature in English Test to help you get ready for test day. It is designed to help you:

- Understand what is being tested
- Gain familiarity with the question types
- Review test-taking strategies
- Understand scoring
- Practice taking the test

To learn more about the GRE Subject Tests, visit www.ets.org/gre.

Test Content

The Literature in English Test contains 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 emphasizes authors, works, genres, and movements. The questions may be classified into two groups: factual and analytical. 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 analytical 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 require 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%)

Identification of date, author, or work by style and content.

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%)

Preparing for the 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.
- Become familiar with the types of questions in the GRE Literature in English Test, paying special attention to the directions. If you thoroughly understand the directions before you take the test, you will have more time during the test to focus on the questions themselves.

Test-Taking Strategies

The questions in the practice test 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.

The 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 quickly, 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.
- Your score will be determined by the number of questions you answer correctly. Questions you answer incorrectly or for which you mark no answer or more than one answer are counted as incorrect. Nothing is subtracted from a score if you answer a question incorrectly. Therefore, to maximize your score it is better for you to guess at an answer than not to respond at all.
- Record all answers on your answer sheet. Answers recorded in your test book will not be counted.
- Do not wait until the last few minutes of a testing session to record answers on your answer sheet.

What Your Scores Mean

The number of questions you answered correctly on the whole test (total correct score) is converted to the total reported scaled score. This conversion ensures that a scaled score reported for any edition of a GRE Literature in English Test is comparable to the same scaled score earned on any other edition of the test. Thus, equal scaled scores on a particular test indicate essentially equal levels of performance regardless of the test edition taken.

GRE Literature in English Test total scores are reported on a 200 to 990 score scale in ten-point increments.

Test scores should be compared only with other scores on the Literature in English Test. For example, a 600 on the Literature in English Test is not equivalent to a 600 on the Psychology Test.

Taking the Practice Test

The practice test begins on page 6. The total time that you should allow for this practice test is 2 hours and 50 minutes. An answer sheet is provided for you to mark your answers to the test questions.

It is best to take this practice test under timed conditions. Find a quiet place to take the test and make sure you have a minimum of 2 hours and 50 minutes available.

To simulate how the administration will be conducted at the test center, print the answer sheet (pages 66 and 67). Then go to the back cover of the test book (page 63) 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. Stop working on the test when 2 hours and 50 minutes have elapsed.

Scoring the Practice Test

The worksheet on page 64 lists the correct answers to the questions on the practice test. The “Correct Response” columns are provided for you to mark those questions for which you chose the correct answer.

Mark each question that you answered correctly. Then, add up your correct answers and enter your total number of correct answers in the space labeled “Total Correct” at the bottom of the page. Next, use the “Total Score” conversion table on page 65 to find the corresponding scaled score. For example, suppose you chose the correct answers to 191 questions on the test. The “Total Correct” entry in the conversion table that matches 191 is 189-191 and your total scaled score is 700.

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.

The data in the worksheet on page 64 are based on the performance of a sample of the test takers who took the GRE Literature in English Test in the United States.

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.

Interpretive data based on the scores earned by a recent cohort of test takers are available on the GRE website at www.ets.org/gre/subject/scores/understand. The interpretive data shows, for selected scaled score, the percentage of test takers who received lower scores. To compare yourself with this population, look at the percentage next to the scaled score you earned on the practice test. Note that these interpretive data are updated annually and reported on GRE score reports.

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 individuals who took GRE Literature in English Test, 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.



FORM GR1764

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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. In each case, select the one that is best and then completely fill in the corresponding space on the answer sheet.

1. _____ is achieved when the audience is made aware of a disparity between the facts of a situation and the characters' understanding of it.

Which of the following will correctly complete line 1 ?

- (A) Aesthetic distance
- (B) Dramatic irony
- (C) Comic relief
- (D) The pathetic fallacy
- (E) The dissociation of sensibility

GO ON TO THE NEXT PAGE.

Questions 2-5 are based on the following passage.

I have often noticed that we are inclined to endow our friends with the stability of type that literary characters acquire in the reader's mind. No matter how many times we reopen "King Lear," never shall we find the good king banging his tankard in high revelry, all woes forgotten, at a jolly reunion with all three daughters and their lapdogs. Never will Emma rally, revived by the sympathetic salts in Flaubert's father's timely tear. Whatever evolution this or that popular character has gone through between the book covers, his fate is fixed in our minds, and, similarly, we expect our friends to follow this or that logical and conventional pattern we have fixed for them. . . . Any deviation in the fates we have ordained would strike us as not only anomalous but unethical. We would prefer not to have known at all our neighbor, the retired hot-dog stand operator, if it turns out he has just produced the greatest book of poetry his age has seen.

2. The passage argues that

- (A) "stability of type" is more common in real life than in literature
- (B) it is a waste of time to reread works of literature
- (C) people never really betray each other the way that fictional characters do
- (D) we expect humans to act as consistently as fictional characters do
- (E) great works of literature written by unknowns often pass unnoticed

3. The passage calls into question the concept of

- (A) mimesis
- (B) catharsis
- (C) hamartia
- (D) in medias res
- (E) deus ex machina

4. The passage refers explicitly to

- (A) *Crime and Punishment*
- (B) *Don Quixote*
- (C) *Madame Bovary*
- (D) *Anna Karenina*
- (E) *Faust*

5. The passage appears in a work in which a

- (A) man falsely believes himself to be a medieval knight
- (B) woman is made to wear a red letter on her bodice
- (C) man remains youthful while a portrait of him ages
- (D) man wakes up to find that he has become a giant insect
- (E) man becomes obsessed with his landlady's twelve-year-old daughter

GO ON TO THE NEXT PAGE.

Questions 6-11 are based on the following passage.

Let others better mould the running mass
Of metals, and inform the breathing brass,
And soften into flesh a marble face;
Line Plead better at the bar; describe the skies,
5 And when the stars descend, and when they rise.
But, Rome! 'tis thine alone, with awful sway,
To rule mankind, and make the world obey,
Disposing peace and war thy own majestic way;
To tame the proud, the fettered slave to free:
10 These are imperial arts, and worthy thee.

6. Which of the following most accurately describes the passage?

- (A) The speaker argues that the fate of empires can be discovered by interpreting celestial events.
- (B) The speaker defends himself as a loyal citizen but expresses regret over the state of the arts in Rome.
- (C) The speaker compliments Greek culture for its achievements in art and science, and singles out administration as a Roman art.
- (D) The speaker deplores the widespread use of slaves in the ancient world.
- (E) The speaker claims that Roman culture is superior to all others in the range and diversity of its achievements.

7. As used in line 6, “sway” most nearly means

- (A) power
- (B) resolve
- (C) wisdom
- (D) tact
- (E) cruelty

8. Line 9 presents an example of

- (A) anaphora
- (B) apostrophe
- (C) chiasmus
- (D) periphrasis
- (E) zeugma

9. Which of the following words or phrases has been omitted as understood after “worthy” (line 10) ?

- (A) of
- (B) before
- (C) beside
- (D) according to
- (E) as substitutes for

10. Which line of the translated passage is an Alexandrine?

- (A) 2
- (B) 3
- (C) 5
- (D) 8
- (E) 10

11. The passage is from

- (A) Chapman’s translation of Homer
- (B) Dryden’s translation of Virgil
- (C) Sandys’ translation of Ovid
- (D) Longfellow’s translation of Dante
- (E) Queen Elizabeth’s translation of Boethius

GO ON TO THE NEXT PAGE.

Questions 12-18 are based on the following passage.

When Eleanor laid her head on her pillow that night, her mind was anxiously intent on some plan by which she might extricate her father from his misery; and, in her warm-hearted enthusiasm, self-sacrifice was decided on as the means to be adopted. Was not so good an Agamemnon worthy of an Iphigenia? She would herself personally implore John Bold to desist from his undertaking; she would explain to him her father's sorrows, the cruel misery of his position; she would tell him how her father would die if he were thus dragged before the public and exposed to such unmerited ignominy; she would appeal to his old friendship, to his generosity, to his manliness, to his mercy; if need were, she would kneel to him for the favour she would ask;—but before she did this, the idea of love must be banished. . . . She could not be understood as saying, Make my father free and I am the reward. There would be no sacrifice in that;—not so had Jephthah's daughter saved her father;—not so could she show to that kindest, dearest of parents how much she was able to bear for his good.

12. The passage indicates that Eleanor

- (A) has no respect for John Bold
- (B) fears that her father dislikes John Bold
- (C) wants to be a heroine by saving her father
- (D) secretly mistrusts her father
- (E) cares too much about social status

13. Eleanor is characterized by her propensity to

- (A) see herself as the object of everyone's romantic intentions
- (B) excuse her father's shortcomings as charming foibles
- (C) see plots and schemes behind apparently chance circumstances
- (D) idealize John Bold in her unrequited love for him
- (E) compare herself to figures from the Bible and classical literature

14. According to Eleanor, "sacrifice" (lines 4 and 18) should involve

- (A) eliminating the possibility of marriage so that her actions appear disinterested
- (B) relinquishing her dowry to repay the money owed John Bold
- (C) pretending to admire qualities in John Bold that he does not have
- (D) risking death to secure her father's independence
- (E) allowing her own reputation to be destroyed

15. The style of the passage features

- (A) apostrophe
- (B) soliloquy
- (C) stream of consciousness
- (D) free indirect discourse
- (E) ekphrasis

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

- (A) "laid" (line 1)
- (B) "extricate" (line 3)
- (C) "implore" (line 7)
- (D) "appeal" (line 12)
- (E) "were" (line 14)

17. The two characters mentioned in line 6 belong to the house of

- (A) Atreus
- (B) David
- (C) Thebes
- (D) Athens
- (E) Troy

18. Jephthah and Agamemnon are associated because both of them

- (A) murdered their daughters in an angry rage
- (B) banished their daughters for insulting them
- (C) abdicated in favor of their daughters
- (D) had their daughters put to death to fulfill a religious vow
- (E) were punished for incestuously desiring their daughters

GO ON TO THE NEXT PAGE.

Questions 19-25 are based on the following passage.

I stretched thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet;
In better dress to trim thee was my mind,
Line But nought save homespun cloth i'th'house I find.
5 In this array 'mongst vulgars may'st thou roam.
In critic's hands beware thou dost not come,
And take thy way where yet thou art not known;
If for thy father asked, say thou hadst none;
And for thy mother, she alas is poor,
10 Which caused her thus to send thee out of door.

19. The speaker is comparing

- (A) a father's and a mother's love
- (B) disabled and able-bodied people
- (C) homemade clothing and manufactured cloth
- (D) a book and a child
- (E) wealth and poverty

20. The word "feet" in line 1 refers to

- (A) a person's height
- (B) lengths of fabric
- (C) metrical units of poetry
- (D) arduous tasks
- (E) dimensions of a house

21. As used in line 5, "vulgars" refers to

- (A) immoral people
- (B) people of different races
- (C) common people
- (D) dead languages
- (E) translations of the Bible

22. In line 8, "If for thy father asked" is best understood to mean

- (A) before your father asks
- (B) when your father is asked
- (C) because your father asked
- (D) if your father asks you
- (E) if you are asked who your father is

23. Lines 8-10 are best interpreted to mean that

- (A) the author resents her parents for failing to provide for her
- (B) the author acknowledges her mother's sacrifices in rearing her alone
- (C) the author lacks the means to craft her work skillfully before publishing it
- (D) embarrassment has motivated the author to hide her humble origins
- (E) lack of support from her family has caused the author to seek a publisher on her own

24. The poem is written in

- (A) heroic couplets
- (B) terza rima
- (C) ballad measure
- (D) blank verse
- (E) free verse

25. The author is

- (A) Mary Rowlandson
- (B) Anne Bradstreet
- (C) Phillis Wheatley
- (D) Harriet Beecher Stowe
- (E) Emily Dickinson

GO ON TO THE NEXT PAGE.

26. Bakhtin writes, “For the prose artist the world is full of other people’s words, among which he must orient himself and whose speech characteristics he must be able to perceive with a very keen ear. He must introduce them into the plane of his disclosure, but in such a way that this plane is not destroyed. His categorization of the various levels of speech in novelistic discourse is complex, but the basic point is simple: _____, and it is this which makes it a supremely democratic, anti-totalitarian literary form, in which no ideological or moral position is immune from challenge and contradiction.”

Which of the following will fill the blank and correctly complete the passage?

- (A) the language of the novel is not a language but a medley of styles and voices
- (B) although the mannerisms of parody seem absurd and artificial, the effect produced requires an astute reader
- (C) the gap between subject matter and style may not be inappropriate to the subject matter but merely exaggerated in the novel
- (D) the novel applies the language of classical poetry to the incidents of a comic work
- (E) a pastiche typically falsifies or distracts from the description of a situation or character

GO ON TO THE NEXT PAGE.

Questions 27-30 are based on the following passage.

He talked of fore-grounds, distances, and second
distances—side-screens and perspectives—lights and
shades;—and Catherine was so hopeful a scholar,
Line that when they gained the top of Beechen Cliff,
5 she voluntarily rejected the whole city of Bath, as
unworthy to make part of the landscape. Delighted
with her progress, and fearful of wearying her with
too much wisdom at once, Henry suffered the subject
to decline, and by an easy transition from a piece of
10 rocky fragment and the withered oak, which he had
placed near its summit, to oaks in general, to forests,
the inclosure of them, waste lands, crown lands and
government, he shortly found himself arrived at
15 politics; and from politics, it was an easy step to
silence.

27. The passage is based on the eighteenth-century
concept of the

- (A) picturesque
- (B) grotesque
- (C) sublime
- (D) fortunate fall
- (E) Great Chain of Being

28. As used in line 3, “hopeful” most nearly means

- (A) optimistic
- (B) anxious
- (C) gullible
- (D) expectant
- (E) promising

29. In line 12, the “inclosure of [forests]” refers to
which of the following practices?

- (A) The attempt to make a group of trees appear
like a bower or habitation of some kind
- (B) The claiming of once-common land as
private property
- (C) The separation of forests from adjacent lands
used exclusively for agriculture
- (D) The segregation of a certain species of trees,
such as oak, from other kinds of trees
- (E) The designation of a particular natural area as
one that will be protected and maintained in
its current state

30. The tone of the narrator is best described as one of

- (A) matter-of-factness
- (B) political stridency
- (C) amused detachment
- (D) sympathetic identification with Catherine
- (E) sympathetic identification with Henry

GO ON TO THE NEXT PAGE.

Questions 31-35 are based on the following poem.

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Line Or fester like a sore —
5 And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
10 Like a heavy load.

Or does it explode ?

31. The questions in the poem convey a sense of

- (A) suspicion
- (B) melancholy
- (C) outrage
- (D) resolve
- (E) ratiocination

32. The lines employ all of the following poetic devices EXCEPT

- (A) alliteration
- (B) simile
- (C) parallelism
- (D) oxymoron
- (E) rhyme

33. The dream is “deferred” (line 1) because

- (A) one does not at present have time to pursue it
- (B) one does not at present have the technology to achieve it
- (C) fulfilling it is not profitable
- (D) fulfilling it will corrupt one’s community
- (E) prejudice prevents its fulfillment

34. The final italicized line is different from the others in that it

- (A) marks a shift of voice from one speaker to another
- (B) moves from predicting the future to reporting on the present
- (C) moves from rhetorical questions to a standard interrogative
- (D) presents ideas not through sensory images but through an abstract statement
- (E) presents the dream not as passive but as active, even violent

35. The poem provided the title for a play by

- (A) James Baldwin
- (B) Maya Angelou
- (C) August Wilson
- (D) Amiri Baraka
- (E) Lorraine Hansberry

36. “America is my country and Paris is my hometown,” _____ used to say, and this great haul of the writer’s works in every imaginable genre (and some unimaginable) certainly constitutes the indemnification of an exile and the reward of a homecoming.

The writer referred to above is

- (A) John Steinbeck
- (B) Gertrude Stein
- (C) Saul Bellow
- (D) Muriel Spark
- (E) Margaret Atwood

GO ON TO THE NEXT PAGE.

Questions 37-40 are based on the following passage.

I happened soon after to attend one of his Sermons, in the Course of which I perceived he intended to finish with a Collection, and I silently resolved he should get nothing from me. I had in my Pocket a Handful of Copper Money, three or four silver Dollars, and five Pistoles in Gold. As he proceeded I began to soften, and concluded to give the Coppers. Another Stroke of his Oratory made me ashamed of that, and determin'd me to give the Silver; and he finish'd so admirably, that I emptied my Pocket wholly into the Collector's Dish, Gold and all. At this sermon there was also one of our Club, who being of my Sentiments respecting the Building in Georgia, and suspecting a Collection might be intended, had by Precaution emptied his Pockets before he came from home; towards the Conclusion of the Discourse however, he felt a strong Desire to give, and apply'd to a Neighbor who stood near him to borrow some Money for the purpose.

37. The passage shows the speaker struggling with competing impulses toward
- (A) selfishness and altruism
 - (B) bigotry and tolerance
 - (C) vindictiveness and forgiveness
 - (D) deception and honesty
 - (E) ostentation and modesty

38. The progression in the passage from copper to silver to gold parallels the
- (A) main character's growing impatience with the length of the sermon
 - (B) main character's increasing faith in religious dogma
 - (C) increasing power of the sermon to alter the main character's will
 - (D) growing rate of inflation during the period in which the passage was written
 - (E) orator's increasing awareness of his effect on the audience
39. Which of the following verbs is used in the passage in a way that is no longer idiomatic?
- (A) "happened" (line 1)
 - (B) "perceived" (line 2)
 - (C) "resolved" (line 3)
 - (D) "proceeded" (line 6)
 - (E) "concluded" (line 7)
40. The passage is taken from
- (A) Thomas Paine's *The Age of Reason*
 - (B) Thomas Jefferson's *Notes on the State of Virginia*
 - (C) Olaudah Equiano's *Interesting Narrative*
 - (D) Benjamin Franklin's *Autobiography*
 - (E) Mary Rowlandson's *Narrative of the Captivity and Restoration*

41. Who is the author of *The Inhuman* and *The Postmodern Condition* ?
- (A) Mikhail Bakhtin
 - (B) Judith Butler
 - (C) Jean-François Lyotard
 - (D) Jacques Derrida
 - (E) Edward W. Said
42. Who is the author of *The Role of the Reader*, *A Theory of Semiotics*, *The Name of the Rose*, and *The Open Work* ?
- (A) Jean Baudrillard
 - (B) Harold Bloom
 - (C) Umberto Eco
 - (D) Donna J. Haraway
 - (E) Julia Kristeva

43. I have carried the manuscript of these translations about with me for days, reading it in railway trains, or on the top of omnibuses and in restaurants, and I have often had to close it lest some stranger would see how much it moved me. These lyrics—which are in the original, my . . . [Indian friends] tell me, full of subtlety of rhythm, of untranslatable delicacies of colour, of metrical invention—display in their thought a world I have dreamed of all my life long. The work of a supreme culture, they yet appear as much the growth of the common soil as the grass and the rushes. A tradition, where poetry and religion are the same thing, has passed through the centuries, gathering from learned and unlearned metaphor and emotion, and carried back again to the multitude the thought of the scholar and of the noble. If the civilization of Bengal remains unbroken, if that common mind which—as one divines—runs through all, is not, as with us, broken into a dozen minds that know nothing of each other, something even of what is most subtle in these verses will have come, in a few generations, to the beggar on the roads.

—W. B. Yeats, from Introduction
to Rabindranath Tagore's *Gitanjali*

In this passage Yeats praises Indian culture primarily because it

- (A) is accessible to Westerners although it is rooted in a different religious tradition
- (B) has been flexible enough to survive a transition into the modern world
- (C) reflects a marvelous eclecticism in drawing from many disparate cultures
- (D) values art for its own sake and not for its moral or utilitarian purposes
- (E) embodies values and gives rise to art that can be shared by people of all classes

GO ON TO THE NEXT PAGE.

Questions 46-50 are based on the following passage.

Line
5 It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her. You who come of a
10 younger and happier generation may not have heard of her—you may not know what I mean by the -----.
I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult
15 arts of family life. She sacrificed herself daily. . . . In short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. . . . And
20 when I came to write I encountered her with the very first words. The shadow of her wings fell on my page; I heard the rustling of her skirts in the room. Directly, that is to say, I took my pen in my hand to review that novel by a famous man, she slipped behind me and
25 whispered: “My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own. . . .” And she made as if to guide my pen. I now record the one act
for which I take some credit to myself. . . . I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defence. Had I not killed her she would have killed me.

46. The passage mainly concerns the
- (A) unresolved murder of a beautiful woman
 - (B) jealous rivalry that undermines a happy marriage
 - (C) importance of civility in professional interactions between men and women
 - (D) interior conflict between a writer’s need for independence and her internalized norms of femininity
 - (E) fruitful tension between aesthetic convention and the personal experiences of a novice writer

47. The name of the figure that completes line 6 is the
- (A) Angel in the House
 - (B) Madwoman in the Attic
 - (C) Lady of the Lake
 - (D) Belle of the Ball
 - (E) Autocrat of the Breakfast-Table
48. In her effects on the speaker, the figure described is implicitly contrasted with a
- (A) Fate
 - (B) Fury
 - (C) Gorgon
 - (D) Harpy
 - (E) Muse
49. The passage has most directly influenced which of the following?
- (A) Psychoanalytic criticism
 - (B) Feminist criticism
 - (C) New Criticism
 - (D) New Historicism
 - (E) Narrative studies
50. The passage is by
- (A) Mary Wollstonecraft
 - (B) Mary Shelley
 - (C) Edgar Allan Poe
 - (D) John Stuart Mill
 - (E) Virginia Woolf

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51. Adherents of the fourteenth-century religious movement associated with vernacular preaching, translation of the New Testament into English, and challenges to the authority of priests and bishops were called

- (A) Levellers
- (B) Lollards
- (C) Counter-Reformationists
- (D) Agnostics
- (E) Deists

Questions 52-57 are based on the following passage.

When my grave is broke up again
Some second guest to entertain
(For graves have learn'd that woman-head
Line 5 To be to more than one a bed),
And he that digs it, spies
A bracelet of bright hair about the bone,
Will he not let us alone,
And think that there a loving couple lies,
Who thought that this device might be some way
10 To make their souls, at the last busy day,
Meet at this grave, and make a little stay?

52. Lines 1-2 refer to the

- (A) practice of using existing graves to accommodate new corpses
- (B) belief that after death the soul could transmigrate into another body
- (C) custom of burying some material possessions in the grave along with the deceased
- (D) time when the poet will be buried in a plot next to that of his mistress
- (E) Neoplatonic notion of souls' attraction for one another

53. In line 3, "woman-head" is best understood to mean a woman's

- (A) physical remains
- (B) spiritual rebirth
- (C) frustrated aspirations
- (D) characteristic behavior
- (E) everlasting punishment

54. Lines 1-4 allude to

- (A) sexual inconstancy
- (B) religious heresy
- (C) feminine vanity
- (D) political iconoclasm
- (E) medical experimentation

55. In line 9, "this device" refers to the poet's

- (A) having his family crest on his coffin
- (B) pretending to have married his mistress before she died
- (C) having tied some of his mistress' hair around his wrist
- (D) writing the poem as a way of eternalizing his love
- (E) professing his faith when it appears that death is imminent

56. In line 10, "the last busy day" refers to the day

- (A) that the poem was written
- (B) that the poet and his mistress agreed to part
- (C) that the poet visited the grave of his mistress to mourn her untimely death
- (D) of the poet's own imagined death
- (E) of judgment for the souls of the living and the dead

57. The lines are the opening of

- (A) "Song: To Celia" by Ben Jonson
- (B) "The Relic" by John Donne
- (C) "The Altar" by George Herbert
- (D) "Home Burial" by Robert Frost
- (E) "The Disabled Debauchee" by John Wilmot, Earl of Rochester

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Questions 58-63 are based on the following passage.

I saw the best minds of my generation destroyed by madness, starving hysterical naked,
dragging themselves through the negro streets at dawn looking for an angry fix,
angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,
who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating
Line across the tops of cities contemplating jazz,
5 who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated,
who passed through universities with radiant cool eyes hallucinating Arkansas and Blake-light tragedy among the scholars
of war

58. The poetic form of the excerpt most reflects the influence of
- (A) Carl Sandburg
 - (B) Walt Whitman
 - (C) Langston Hughes
 - (D) Robert Frost
 - (E) Wallace Stevens
59. The last three lines exhibit the rhetorical structure called
- (A) antithesis
 - (B) anaphora
 - (C) apostrophe
 - (D) chiasmus
 - (E) zeugma
60. The reference to “the El” in line 5 helps develop a thematic link between
- (A) sanity and insanity
 - (B) poverty and materialism
 - (C) race and gender
 - (D) the individual and society
 - (E) the celestial and the urban
61. The reference to Blake in line 6 reinforces the idea of the poem as
- (A) apocalyptic vision
 - (B) personal confession
 - (C) political advocacy
 - (D) ascetic restraint
 - (E) technical experiment
62. The phrase “scholars of war” (line 6) is used to
- (A) refer to advanced students of combat history
 - (B) signal contempt for cutthroat competition in academia
 - (C) allude to military-industrial funding for academic research
 - (D) condemn communist sympathizers in the government
 - (E) ridicule those prophesying the Third World War
63. The author is
- (A) Jack Kerouac
 - (B) William Burroughs
 - (C) Bob Dylan
 - (D) Allen Ginsberg
 - (E) Lawrence Ferlinghetti

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Questions 64-68 are based on the following passage.

Line 5 “I begin to think,” said Estella, in a musing way, after another moment of calm wonder, “that I almost understand how this comes about. If you had brought up your adopted daughter wholly in the dark confinement of these rooms, and had never let her know that there was such a thing as the daylight by which she has never once seen your face—if you had done that, and then, for a purpose, had wanted her to understand the daylight and know all about it, you would have been disappointed and angry?”

Miss Havisham, with her head in her hands, sat making a low moaning, and swaying herself on her chair, but gave no answer.

Line 15 “Or,” said Estella, “—which is a nearer case—if you had taught her, from the dawn of her intelligence, with your utmost energy and might, that there was such a thing as daylight, but that it was made to be her enemy and destroyer, and she must always turn against it, for it had blighted you and would else blight her—if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry?”

Line 25 Miss Havisham sat listening (or it seemed so, for I could not see her face), but still made no answer.

“So,” said Estella, “I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me.”

64. Estella is making the point that

- (A) Miss Havisham has made her into the person she has become
- (B) Miss Havisham has blamed Estella for what are her own shortcomings
- (C) Miss Havisham has concealed the truth of Estella’s parentage from her
- (D) Miss Havisham’s mistakes are to be excused by her good intentions
- (E) Miss Havisham’s daughter has caused Estella undeserved suffering

65. Estella argues her point by

- (A) posing riddles
- (B) drawing an analogy
- (C) citing a precedent
- (D) appealing to authority
- (E) generalizing from evidence

66. The effect of Estella’s question at the end of paragraphs 1 and 3 is to ask

- (A) What did I do wrong?
- (B) How did I hurt you?
- (C) What did you expect?
- (D) Have you no shame?
- (E) What is your excuse?

67. As used in line 14, “a nearer case” most nearly means a more

- (A) familiar circumstance
- (B) likely outcome
- (C) immediate concern
- (D) relevant instance
- (E) vivid recollection

68. The passage is from

- (A) *Oliver Twist*
- (B) *Nicholas Nickleby*
- (C) *Bleak House*
- (D) *Hard Times*
- (E) *Great Expectations*

Questions 69-74 are based on the following passage.

“Looke which a suretee is it to you alle
That I am in youre felaweship yfalle
That may assoile you, bothe more and lasse,
Line Whan that the soule shal fro the body passe.
5 I rede that oure Hoste shal biginne,
For he is most envoluped in sinne.
Com forth, sire Host, and offre first anoon,
And thou shalt kisse the relikes everichoon,
Ye, for a grote: unbokele anoon thy purs.”

69. The person addressed is Chaucer’s

- (A) Cook
- (B) Knight
- (C) Manciple
- (D) landlord of the Tabard Inn
- (E) narrator

70. Which of the following is used as a past participle?

- (A) yfalle (line 2)
- (B) passe (line 4)
- (C) biginne (line 5)
- (D) offre (line 7)
- (E) unbokele (line 9)

71. In contemporary usage, the word that best substitutes for “which” (line 1) is

- (A) that
- (B) what
- (C) when
- (D) wherever
- (E) whoever

72. Line 3 is best understood to mean

- (A) that I may sell to you, both dear and cheap
- (B) that I may absolve you, both the high and the low
- (C) that I may have importuned you, both harshly and mildly
- (D) lest I sully you, to some degree
- (E) though I may comfort you, in your extremity

73. As used in line 5, “rede” most nearly means

- (A) concede
- (B) recommend
- (C) object
- (D) recall
- (E) report

74. The speaker is Chaucer’s

- (A) Monk
- (B) Friar
- (C) Clerk
- (D) Parson
- (E) Pardoner

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Questions 75-79 are based on the following passage.

A Chocolate-house.

Mirabell and Fainall Rising from Cards

MIRABELL: You are a fortunate Man, Mr. Fainall.

FAINALL: Have we done?

MIRABELL: What you please. I'll play on to entertain you.

Line

5 FAINALL: No, I'll give you your Revenge another time, when you are not so indifferent; you are thinking of something else now, and play too negligently; the Coldness of a losing Gamester lessens the Pleasure of the Winner: I'd no more
10 play with a Man that slighted his ill Fortune, than I'd make Love to a Woman who undervalu'd the Loss of her Reputation.

MIRABELL: You have a Taste extremely delicate, and are for refining on your Pleasures.

15 FAINALL: Prithee, why so reserved? Something has put you out of humour.

MIRABELL: Not at all. I happen to be grave today, and you are gay; that's all.

FAINALL: Confess, Millamant and you quarreled
20 last night . . . The discovery of your sham Addresses to [My Lady *Wishfort*], to conceal your Love to her Niece, has provok'd this Separation: Had you dissembl'd better, Things might have continu'd in the state of Nature.

25 MIRABELL: I did as much as Man cou'd, with any reasonable Conscience; I proceeded to the very last Act of Flattery with her, and was guilty of a Song in her Commendation: Nay, I got a Friend to put her into a Lampoon, and compliment her
30 with the Imputation of an Affair with a young Fellow, which I carry'd so far, that I told her the malicious Town took notice that she was grown fat of a suddain; and when she lay in of a Dropsie, persuaded her she was reported to be in Labour.
35 The Devil's in't, if an old Woman is to be flatter'd further, unless a Man shou'd endeavour downright personally to debauch her; and that my Virtue forbad me.

75. A parallel between a card game and the battle of the sexes is also developed in which of the following eighteenth-century works?

- (A) *A Tale of a Tub*
- (B) *The Rape of the Lock*
- (C) *Pamela*
- (D) *Joseph Andrews*
- (E) *The Vanity of Human Wishes*

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76. Which of the following most accurately explains Fainall's remarks about gambling and lovemaking (lines 5-12) ?
- (A) Fainall wishes to be loved by all: he therefore chooses companions, at cards and in romance, who will not too deeply question his motives.
 - (B) Fainall plays for high stakes: the pleasure he takes in cards and women is dependent on the thrill of great risk.
 - (C) Fainall is addicted to both cards and women: although he knows he should be more disciplined and discreet in both areas, he cannot help himself.
 - (D) Fainall expresses a cynical and libertine pleasure in the pain of others: for him to enjoy winning at cards, the loser has to be unhappy; for him to enjoy seducing a woman, she has to regret the consequences.
 - (E) Fainall is fastidious about slights: he often imagines that he is being laughed at by those who actually bear him no ill will.
77. Which of the following best describes lines 28-34 ("Nay . . . Labour") ?
- (A) Mirabell has flattered Lady Wishfort by telling her that she is the subject of scandalous rumors.
 - (B) Mirabell has complimented a friend for defending Lady Wishfort's reputation.
 - (C) Mirabell has spread a rumor to cover up the true cause of Lady Wishfort's illness.
 - (D) Mirabell has criticized fashionable society for lampooning a former beauty who is now aging.
 - (E) Mirabell has attempted to blame a friend for defaming Lady Wishfort so that he will not be accused of slander himself.
78. When Mirabell refers to his "Conscience" (line 26) and his "Virtue" (line 38), he expects Fainall to understand that he is
- (A) a sincere Christian whose faith prevents him from breaking the Commandments
 - (B) an atheist disdainful of any societal standards, which he disparages by invoking "the Devil"
 - (C) a wit who makes "sham Addresses" by verbal rather than by physical means
 - (D) a man who is fearful of venereal disease and therefore reluctant to engage in promiscuous sex
 - (E) a man who prefers male company and thus would rate a "young Fellow" above "an old Woman"
79. The dialogue comes from which of the following plays?
- (A) *The Way of the World*
 - (B) *The Man of Mode*
 - (C) *The Rover*
 - (D) *The Beggar's Opera*
 - (E) *The Country Wife*

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Questions 80-83 refer to the following theoretical passages. You may find it helpful to read the questions before you read the passages.

- (A) If, by hypothesis, we maintain that the opposition of speech to language is absolutely rigorous, then *differance* would be not only the play of differences with language but also the relation of speech to language, the detour through which I must pass in order to speak, the silent promise I must make; and this is equally valid for semiology in general, governing all the relations of usage to schemata, of message to code, etc.
- (B) I believe that the emergence of postmodernism is closely related to the emergence of this new moment of late, consumer or multinational capitalism. I believe also that its formal features in many ways express the deeper logic of that particular social system.
- (C) While, on the one hand, the disciplinary establishments increase, their mechanisms have a certain tendency to become “deinstitutionalized,” to emerge from the closed fortresses in which they once functioned and to circulate in a “free” state; the massive, compact disciplines are broken down into flexible methods of control, which may be transferred and adapted.
- (D) The psychoanalytic experience has rediscovered in man the imperative of the Word as the law that has formed him in its image. It manipulates the poetic function of language to give to his desire its symbolic mediation.
- (E) Art—this semiotization of the symbolic—thus represents the flow of *jouissance* into language. Whereas sacrifice assigns *jouissance* its productive limit in the social and symbolic order, art specifies the means—the only means—that *jouissance* harbors for infiltrating that order. In cracking the socio-symbolic order, splitting it open, changing vocabulary, syntax, the word itself, and releasing from beneath them the drives borne by vocalic or kinetic differences, *jouissance* works its way into the social and symbolic.

80. Which is by Fredric Jameson?

81. Which is by Jacques Derrida?

82. Which is by Julia Kristeva?

83. Which is by Jacques Lacan?

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Questions 84-87 are based on the following passage.

“He there does now enjoy eternall rest
And happie ease, which thou doest want and crave,
And further from it daily wanderest:
Line What if some litle paine the passage have,
5 That makes fraile flesh to feare the bitter wave?
Is not short paine well borne, that brings long ease,
And layes the soule to sleepe in quiet grave?
Sleepe after toyle, port after stormie seas,
Ease after warre, death after life does greatly please.”

84. Which of the following correctly describes the lines?

- (A) Despair is speaking to the Red Crosse Knight.
- (B) Good Deeds is speaking to Everyman.
- (C) Friar Lawrence is speaking to Romeo.
- (D) Circe is speaking to Odysseus.
- (E) King Arthur is speaking to Lancelot.

85. The passage’s theme most closely resembles that of

- (A) Richard, Duke of Gloucester’s soliloquy beginning “Now is the winter of our discontent”
- (B) Hamlet’s soliloquy beginning “To be, or not to be”
- (C) Macbeth’s soliloquy on “Vaulting ambition, which o’erleaps itself”
- (D) Othello’s speech on “one that lov’d not wisely but too well”
- (E) Lear’s speech beginning “O, reason not the need!”

86. Which of the following pairs of lines best exemplifies imperfect rhyme?

- (A) 1 and 3
- (B) 2 and 4
- (C) 5 and 7
- (D) 6 and 8
- (E) 8 and 9

87. The verse form used here is also used by

- (A) Blake in “The Marriage of Heaven and Hell”
- (B) Wordsworth in “The World Is Too Much With Us”
- (C) Coleridge in “The Rime of the Ancient Mariner”
- (D) Byron in *Don Juan*
- (E) Keats in “The Eve of St. Agnes”

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Questions 88-92 are based on the following passage.

And he spake many things unto them in parables, saying, Behold, a sower went forth to sow;

Line And when he sowed, some seeds fell by the way side, and the fowls came and devoured them up:

5 Some fell upon stony places, where they had not much earth: and forthwith they sprung up, because they had no deepness of earth:

And when the sun was up, they were scorched; and because they had no root, they withered away.

10 And some fell among thorns; and the thorns sprung up, and choked them:

But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold.

15 Who hath ears to hear, let him hear.

And the disciples came, and said unto him, Why speakest thou unto them in parables?

20 He answered and said unto them, Because it is given unto you to know the mysteries of the kingdom of heaven, but to them it is not given.

88. From the content of the passage, we can most reasonably conclude which of the following about the people of the audience?

- (A) They tended to be from a rural, agrarian culture.
- (B) They tended to enjoy theological debates.
- (C) They tended to be skeptical of religious doctrine.
- (D) They consisted exclusively of males.
- (E) They were well versed in religious texts.

89. If parables such as this one are regarded as “seeds” (line 3), then those who understand them are likened to the

- (A) sower (line 2)
- (B) fowls (line 4)
- (C) stony places (line 5)
- (D) thorns (line 10)
- (E) good ground (line 12)

90. The use of double meaning in the narrative serves to do all of the following EXCEPT

- (A) distinguish between true disciples and curious onlookers
- (B) make the message more engaging and thought-provoking
- (C) simultaneously reveal and conceal spiritual matters
- (D) keep women and children from reaching spiritual enlightenment
- (E) convey complex ideas through common, everyday language and situations

91. The passage suggests that the people who hear the parable vary most significantly in terms of their

- (A) religious background
- (B) age and experience
- (C) wealth and social status
- (D) desire for public acclaim
- (E) capacity to understand analogy

92. “He” (line 18) is

- (A) John the Baptist
- (B) Jesus
- (C) Judas
- (D) Paul
- (E) Simon Peter

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93. We know now that a text is not a line of words releasing a single “theological” meaning (the “message of the Author-God”) but a multidimensional space in which a variety of writings, none of them original, blend and clash. . . . Literature. . . by refusing to assign a “secret,” an ultimate meaning, to the text (and to the world as text), liberates what may be called an anti-theological activity, an activity that is truly revolutionary since to refuse to fix meaning is in the end to refuse God and his hypostasis—reason, science, law.

The passage comes from which of the following essays?

- (A) “Tradition and the Individual Talent” by T. S. Eliot
- (B) “The Death of the Author” by Roland Barthes
- (C) “A Cyborg Manifesto” by Donna Haraway
- (D) “The Literature of Exhaustion” by John Barth
- (E) “Discourse in the Novel” by Mikhail Bakhtin

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Questions 94-97 are based on the following passage.

Her voice would not cease, it would just vanish.
There would be the dim coffin-smelling gloom sweet
and oversweet with the twice-bloomed wisteria
Line 5 against the outer wall by the savage quiet September
sun impacted distilled and hyperdistilled, into which
came now and then the loud cloudy flutter of the
sparrows like a flat timber stick whipped by an idle
boy, and the rank smell of female old flesh long
embattled in virginity while the wan haggard face
10 watched him above the faint triangle of lace at wrists
and throat from the too tall chair in which she
resembled a crucified child; and the voice not ceasing
but vanishing into and then out of the long intervals
like a stream, a trickle running from patch to patch
15 of dried sand, and the ghost mused with shadowy
docility as if it were the voice which he haunted
where a more fortunate one would have had a house.

94. Which of the following is NOT materially present in the scene being described?

- (A) “the outer wall” (line 4)
- (B) “the sparrows” (lines 6-7)
- (C) “a flat timber stick” (line 7)
- (D) “the faint triangle of lace” (line 10)
- (E) “the too tall chair” (line 11)

95. The participial phrase “impacted distilled and hyperdistilled” (line 5) modifies the noun

- (A) “voice” (line 1)
- (B) “wisteria” (line 3)
- (C) “sun” (line 5)
- (D) “flutter” (line 6)
- (E) “virginity” (line 9)

96. Which is the best explanation for “the voice not ceasing but vanishing into and then out of the long intervals” (lines 12-13) ?

- (A) The woman speaking loses consciousness from time to time, then is noisy and agitated on regaining it.
- (B) The young man listening to the woman ceases intermittently to perceive her narrative as spoken language and imaginatively enters the world of her story.
- (C) The surrounding noises drown out the voice, but the woman continues speaking, even though she cannot be heard.
- (D) The young man, impatient at having to listen to the woman, frequently interrupts, talking over her in a loud voice.
- (E) The young man, exhausted from staying up all night, falls asleep from time to time, causing the woman to waken him by shouting.

97. The “ghost” (line 15) is

- (A) Faulkner’s Thomas Sutpen
- (B) Poe’s Roderick Usher
- (C) Hawthorne’s Jaffrey Pyncheon
- (D) James’s Peter Quint
- (E) Fitzgerald’s Dick Diver

Questions 98-103 are based on the following passage.

“What though the piping shepherd stock
The plains with an unnumbered flock?
This scythe of mine discovers wide

Line More ground than all his sheep do hide.
5 With this the golden fleece I shear
Of all these closes every year,
And though in wool more poor than they,
Yet I am richer far in hay.

“Nor am I so deformed to sight

10 If in my scythe I looked right;
In which I see my picture done
As in a crescent moon the sun.
The deathless fairies take me oft
To lead them in their dances soft,
15 And when I tune myself to sing,
About me they contract their ring.”

98. The lines play with the conventions of

- (A) euphuism
- (B) the eulogy
- (C) the pastoral
- (D) the graveyard school
- (E) gothic literature

99. “With this the golden fleece I shear” (line 5) alludes to the story of

- (A) Prometheus
- (B) Paris
- (C) Aeneas
- (D) Perseus
- (E) Jason

100. In line 6 “closes” functions grammatically as

- (A) an adjective meaning “nearest”
- (B) an adverb meaning “almost”
- (C) a verb meaning “harvests”
- (D) a noun meaning “fields”
- (E) a preposition meaning “during”

101. In lines 9-12 the speaker is saying that when he looks at his scythe he sees

- (A) a symbol of death that causes him to view himself as an agent of destruction and thus to regret his occupation
- (B) a partial reflection of his image that recalls the partial reflection of the sun in the crescent moon
- (C) a more compelling reminder of the inexorable passage of time than are the movements of the sun and moon
- (D) a sign that he should return to his work and not dare to aspire to rise above his own sphere
- (E) an omen of his fate as it has been ordained by heavenly powers and prefigured in celestial bodies

102. The meter is

- (A) dactylic trimeter
- (B) trochaic tetrameter
- (C) anapestic pentameter
- (D) spondaic trimeter
- (E) iambic tetrameter

103. The stanzas come from a poem entitled “Damon the Mower” by

- (A) Andrew Marvell
- (B) George Herbert
- (C) Alexander Pope
- (D) Henry Vaughan
- (E) Edmund Spenser

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Questions 104-106 are based on the following passage.

Line It is allowed on all hands, that the primitive way
of breaking eggs before we eat them, was upon the
larger end: but his present Majesty's grandfather,
5 while he was a boy, going to eat an egg, and breaking
it according to the ancient practice, happened to cut
one of his fingers. Whereupon the Emperor his father
published an edict, commanding all his subjects, upon
great penalties, to break the smaller end of their eggs.
The people so highly resented this law, that our
10 histories tell us there have been six rebellions raised
on that account; wherein one emperor lost his life, and
another his crown. These civil commotions were
constantly fomented by the monarchs of Blefuscu;
and when they were quelled, the exiles always fled
15 for refuge to that empire. It is computed, that eleven
thousand persons have, at several times, suffered
death, rather than submit to break their eggs at the
smaller end. Many hundred large volumes have been
published upon this controversy; but the books of the
20 Big-Endians have been long forbidden, and the whole
party rendered incapable by law of holding
employments.

104. The author satirizes the conflict between

- (A) the ancients and the moderns
- (B) the wealthy and the poor
- (C) the military and the civilians
- (D) farmers and merchants
- (E) Catholics and Protestants

105. The fates of the emperor who lost his life and the other who lost his crown (lines 11-12) parallel the circumstances of, respectively, which two monarchs?

- (A) Henry II and John
- (B) Henry VIII and Elizabeth I
- (C) Charles I and James II
- (D) William and Mary
- (E) George III and Edward VIII

106. The passage is by

- (A) Thomas More
- (B) Francis Bacon
- (C) Samuel Pepys
- (D) Jonathan Swift
- (E) Edward Gibbon

Questions 107-111 are based on the following passage.

Herr God, Herr Lucifer
Beware
Beware.

Line Out of the ash
5 I rise with my red hair
And I eat men like air.

107. In these lines the speaker references the

- (A) Crusades
- (B) Protestant Reformation
- (C) Salem witch trials
- (D) Middle Passage
- (E) Holocaust

108. The speaker's tone in these lines is best described as

- (A) complacent
- (B) contrite
- (C) vengeful
- (D) anxious
- (E) fatalistic

109. Lines 2 and 3 echo

- (A) a popular vaudeville refrain
- (B) Browning's "My Last Duchess"
- (C) Milton's *Paradise Lost*
- (D) Hopkins' "God's Grandeur"
- (E) Coleridge's "Kubla Khan"

110. Lines 4 and 5 evoke

- (A) the myth of the phoenix
- (B) the biblical account of Christ's resurrection
- (C) a Jacobean tragedy
- (D) the romantic legend of the Lady of the Lake
- (E) a fairy tale about a young girl in the woods

111. The author is

- (A) Emily Dickinson
- (B) Elizabeth Bishop
- (C) Anne Sexton
- (D) Sylvia Plath
- (E) Nikki Giovanni

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Questions 112-115 are based on the following passage.

I have heard some of my townsmen say, “I should like to have them order me out to help put down an insurrection of the slaves, or to march to Mexico —
Line see if I would go”; and yet these very men have each,
5 directly by their allegiance, and so indirectly, at least, by their money, furnished a substitute. The soldier is applauded who refuses to serve in an unjust war by those who do not refuse to sustain the unjust government which makes the war; is applauded by
10 those whose own act and authority he disregards and sets at naught; as if the state were penitent to that degree that it hired one to scourge it while it sinned, but not to that degree that it left off sinning for a moment. . . .
15 I do not hesitate to say, that those who call themselves abolitionists should at once effectually withdraw their support, both in person and property, from the government of Massachusetts, and not wait till they constitute a majority of one, before they
20 suffer the right to prevail through them. I think that it is enough if they have God on their side, without waiting for that other one. Moreover, any man more right than his neighbors, constitutes a majority of one already.

112. In the first paragraph, the author indicts “some of my townsmen” and the state primarily on the charge of
- (A) greed
 - (B) hypocrisy
 - (C) cruelty
 - (D) racism
 - (E) imperialism

113. As used in line 19, the phrase “majority of one” means
- (A) voting on the basis of self-interest
 - (B) the slow process by which votes are gathered one by one
 - (C) the single vote that decides an election
 - (D) a group of voters who agree with one another on all issues
 - (E) an exceptional individual of superior moral rectitude
114. As used in line 23, the phrase “majority of one” means
- (A) voting on the basis of self-interest
 - (B) the slow process by which votes are gathered one by one
 - (C) the single vote that decides an election
 - (D) a group of voters who agree with one another on all issues
 - (E) an exceptional individual of superior moral rectitude
115. The author is
- (A) Benjamin Franklin
 - (B) Thomas Jefferson
 - (C) Henry David Thoreau
 - (D) Abraham Lincoln
 - (E) Mark Twain

Questions 116-118 are based on the following passage.

And whan he drowgh to þe dore þanne dymmed his eighen,
He þrumbled on þe thresshewolde an threwe to þe erthe.
Clement þe cobelere cau3te hym be þe myddel
Line For to lifte hym alofte, and leyde him on his knowes;
5 Ac Gloutoun was a gret cherle and a grym in þe lifynge.

116. In line 1, “eighen” is the plural of *eigh* (*eye*), formed here on the same paradigm as the Modern English plural of the singular noun
- (A) goose
 - (B) ox
 - (C) man
 - (D) deer
 - (E) louse
117. The work presents scenes involving six characters in addition to Gloutoun; these include all of the following EXCEPT
- (A) Lecherye
 - (B) Wrathe
 - (C) Sleuthe
 - (D) Envye
 - (E) Murdre
118. The author is
- (A) Chaucer
 - (B) Surrey
 - (C) Skelton
 - (D) Langland
 - (E) Herbert

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Questions 119-123 are based on the following passage.

There are in our existence spots of time,
That with distinct pre-eminence retain
A renovating virtue, whence, depressed
Line By false opinion and contentious thought,
5 Or aught of heavier or more deadly weight,
In trivial occupations, and the round
Of ordinary intercourse, our minds
Are nourished and invisibly repaired—
A virtue, by which pleasure is enhanced,
10 That penetrates, enables us to mount,
When high, more high, and lifts us up when fallen.
This efficacious spirit chiefly lurks
Among those passages of life in which
We have had deepest feeling that the mind
15 Is lord and master, and that outward sense
Is but the obedient servant of her will.
Such moments, worthy of all gratitude,
Are scattered everywhere, taking their date
From our first childhood—in our childhood even
20 Perhaps are most conspicuous. Life with me,
As far as memory can look back, is full
Of this beneficent influence.

119. According to the passage, “spots of time” exert their influence when we are all of the following EXCEPT

- (A) young
- (B) beleaguered
- (C) fatigued
- (D) unhappy
- (E) shrewd

120. Which of the following best exemplifies the meaning of “virtue” as it is used in the passage (lines 3 and 9) ?

- (A) “Thanne is it wysdom, as it thynketh me
To maken vertu of necessitee.”
- (B) “Good night, but go not to my uncle’s bed—
Assume a virtue, if you have it not.”
- (C) “The planets, when they are visible, appear as
stars, and, like the stars, they rise and set by
virtue of the Earth’s rotation.”
- (D) “It will draw all the virtue out of the roots or
herbs, and turn it to a good gravy.”
- (E) “There was a fountain of such virtue that,
bathing in its waters, old men resumed their
youth.”

121. All of the following were written by the author of the passage EXCEPT

- (A) “Poetry is the spontaneous overflow of
powerful feelings.”
- (B) “Therefore am I still
A lover . . . of all the mighty world
Of eye and ear, both what they half-create,
And what perceive.”
- (C) “Nature to all things fixed the limits fit,
And wisely curbed proud man’s pretending wit.”
- (D) “To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.”
- (E) “For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the Daffodils.”

122. The passage is an example of

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

123. The passage is excerpted from a work subtitled

- (A) “Shewing how the art of lying may be
taught”
- (B) “On Revisiting the Banks of the Wye During
a Tour, July 13, 1798”
- (C) “Suggested by a Picture of Peele Castle, in a
Storm”
- (D) “Growth of a Poet’s Mind”
- (E) “A Pastoral Poem”

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Questions 124-128 are based on the following passage.

If it were done, when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch
Line With his surcease, success; that but this blow
5 Might be the be-all and the end-all—here,
But here, upon this bank and shoal of time,
We'd jump the life to come.

124. To “trammel up the consequence” (line 3) is to
- (A) ensure that only desired results ensue from one's actions
 - (B) trample on one's most dangerous and powerful enemies
 - (C) reflect after the fact on what one has done
 - (D) boast of the importance of one's triumphs
 - (E) absolve oneself by repenting of evil deeds
125. In lines 3-4, “catch/With his surcease, success” can best be taken to mean
- (A) cease to hope for success
 - (B) cease to achieve success
 - (C) succeed without fear of surcease
 - (D) succeed in copying his surcease
 - (E) succeed by effecting his surcease

126. Which of the following words could be inserted at the beginning of line 7 without altering the grammar or sense of the statement?
- (A) Although
 - (B) Because
 - (C) If
 - (D) Then
 - (E) When
127. In line 7, to “jump the life to come” is to
- (A) risk eternal damnation
 - (B) live the rest of one's life in shame
 - (C) hesitate for fear of what might happen
 - (D) dissemble in the hope of escaping punishment
 - (E) forfeit the rest of one's life for the assurance of salvation
128. The speaker is
- (A) Regan
 - (B) Macbeth
 - (C) Claudius
 - (D) Cassius
 - (E) Faustus

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Questions 129-132 refer to the passages below. You may find it helpful to read the questions before you read the passages.

(A) The child lay panting on her pillows, as one exhausted,—the large clear eyes rolled up and fixed. Ah, what said those eyes, that spoke so much of heaven! Earth was past,—and earthly pain; but so solemn, so mysterious, was the triumphant brightness of that face, that it checked even the sobs of sorrow. They pressed around her, in breathless stillness.

“Eva,” said St. Clare, gently.

She did not hear.

“O, Eva, tell us what you see! What is it?” said her father.

A bright, a glorious smile passed over her face, and she said, brokenly,—“O! love,—joy,—peace!” gave one sigh and passed from death unto life!

(B) In that lively sense of the immediate which is the very air of a child’s mind the past, on each occasion, became for her as indistinct as the future: she surrendered herself to the actual with a good faith that might have been touching to either parent. Crudely as they had calculated they were at first justified by the event: she was the little feathered shuttlecock they could fiercely keep flying between them. The evil they had the gift of thinking or pretending to think of each other they poured into her little gravely-gazing soul as into a boundless receptacle, and each of them had doubtless the best conscience in the world as to the duty of teaching her the stern truth that should be her safeguard against the other.

(C) In her was visible the tie that united them. She had been offered to the world, these seven past years, as the living hieroglyphic, in which was revealed the secret they so darkly sought to hide—all written in this symbol—all plainly manifest—had there been a prophet or magician skilled to read the character of flame! And Pearl was the oneness of their being. Be the foregone evil what it might, how could they doubt that their earthly lives and future destinies were conjoined when they beheld at once the material union, and the spiritual idea, in whom they met, and were to dwell immortally together; thoughts like these—and perhaps other thoughts, which they did not acknowledge or define—threw an awe about the child as she came onward.

(D) Rose Johnson made it very hard to bring her baby to its birth. . . . The child though it was healthy after it was born, did not live long. Rose Johnson was careless and negligent and selfish, and when Melanctha had to leave for a few days, the baby died. Rose Johnson had liked the baby well enough and perhaps she just forgot it for awhile, anyway the child was dead and Rose and Sam her husband were very sorry but then these things came so often in [their world], that they neither of them thought about it very long.

(E) 124 was spiteful. Full of a baby’s venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old—as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard).

129. Which is by Nathaniel Hawthorne?

130. Which is by Harriet Beecher Stowe?

131. Which is by Henry James?

132. Which is by Toni Morrison?

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133. In his essay “The Function of Criticism at the Present Time” (1864), Matthew Arnold contended that
- (A) critical power should be ranked higher than creative power
 - (B) creative power should be ranked higher than critical power
 - (C) creative and critical powers should be ranked equally
 - (D) creative and critical powers are not comparable in any way
 - (E) the distinction between creative and critical powers is obsolete

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Questions 134-139 are based on the following passage.

As some brave admiral, in former war
Deprived of force, but pressed with courage still,
Two rival fleets appearing from afar,
Crawls to the top of an adjacent hill;

Line

5 From whence, with thoughts full of concern, he views
The wise and daring conduct of the fight,
Whilst each bold action to his mind renews
His present glory and his past delight;

10 From his fierce eyes flashes of fire he throws,
As from black clouds when lightning breaks away;
Transported, thinks himself amidst his foes,
And absent, yet enjoys the bloody day;

15 So, when my days of impotence approach,
And I'm by pox and wine's unlucky chance
Forced from the pleasing billows of debauch
On the dull shore of lazy temperance,

My pains at least some respite shall afford
Whilst I behold the battle you maintain
When fleets of glasses sail about the board,
20 From whose broadsides volleys of wit shall rain.

Nor let the sight of honorable scars,
Which my too forward valor did procure,
Frighten new-listed soldiers from the wars:
Past joys have more than paid what I endure.

134. The principal comparison in the passage is that of

- (A) naval experience with service in the army
- (B) present misery with future happiness
- (C) military prowess with riotous living
- (D) the pains of cowardice with the rewards of courage
- (E) masculine aggression with feminine love of pleasure

135. The passage makes use of

- (A) free indirect discourse
- (B) the homiletic parable
- (C) the allegorical emblem
- (D) the pathetic fallacy
- (E) the epic simile

136. Which of the following is the main verb of the first sentence?

- (A) "Crawls" (line 4)
- (B) "views" (line 5)
- (C) "renews" (line 7)
- (D) "Forced" (line 15)
- (E) "afford" (line 17)

137. Lines 21-22 refer specifically to

- (A) "flashes of fire" (line 9)
- (B) "days of impotence" (line 13)
- (C) "pox" (line 14)
- (D) "the dull shore" (line 16)
- (E) "the battle you maintain" (line 18)

138. In lines 21-24, the speaker encourages the audience to

- (A) see life as a battle for survival
- (B) repent in age for the sins committed in youth
- (C) retire while still young enough to enjoy life
- (D) be undeterred in the pursuit of pleasure
- (E) be circumspect in matters of love

139. The passage is from

- (A) "The Disappointment" by Aphra Behn
- (B) *Don Juan* by Lord Byron
- (C) *Annus Mirabilis* by John Dryden
- (D) *Hero and Leander* by Christopher Marlowe
- (E) "The Disabled Debauchee" by the Earl of Rochester

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Questions 140-143 are based on the following passage.

Line To him he adheres, resigns the whole warehouse
5 of his religion with all the locks and keys into his
custody; and indeed makes the very person of that
man his religion; esteems his associating with him
a sufficient evidence and commendatory of his own
piety. So that a man may say his religion is now
no more within himself, but is become a dividual
moveable, and goes and comes near him, according as
that good man frequents the house. He entertains him,
10 gives him gifts, feasts him, lodges him. His religion
comes home at night, prays, is liberally supped, and
sumptuously laid to sleep, rises, is saluted, and after
the malmsey, or some well spiced brewage, and better
breakfasted than he whose morning appetite would
15 have gladly fed on green figs between Bethany and
Jerusalem, his religion walks abroad at eight, and
leaves his kind entertainer in the shop trading all day
without his religion.

—John Milton

140. As used in line 9, “that good man” is most closely identified with
- (A) the king
 - (B) a steward
 - (C) a shopkeeper
 - (D) “his kind entertainer”
 - (E) “his religion”

141. The “he whose morning appetite would have gladly fed on green figs between Bethany and Jerusalem” (lines 14-16) is
- (A) Moses
 - (B) David
 - (C) Solomon
 - (D) Jesus
 - (E) Paul
142. The tone of the passage is best described as
- (A) celebratory
 - (B) incredulous
 - (C) nostalgic
 - (D) critical
 - (E) admonitory
143. The passage is most nearly contemporaneous with
- (A) Swift’s *A Tale of a Tub*
 - (B) More’s *Utopia*
 - (C) Arnold’s *Culture and Anarchy*
 - (D) De Quincey’s *Confessions of an English Opium-Eater*
 - (E) Hobbes’s *Leviathan*

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Questions 144-148 are based on the following passage.

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring

Line Dull roots with spring rain.
5 Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

144. April is said to be “the cruellest month” (line 1) because
- (A) it is often dank and dreary
 - (B) it gives rise to only a few types of flowers
 - (C) it initiates a period of hard physical labor
 - (D) rebirth of life awakens disturbing emotions
 - (E) spring storms have ruined hopes for a good harvest
145. In line 2, “the dead land” alludes to the myth of
- (A) Prometheus
 - (B) the Fisher King
 - (C) Daphne and Apollo
 - (D) Venus and Adonis
 - (E) Daedalus and Icarus

146. In lines 5-7, winter is associated with
- (A) insensibility
 - (B) insecurity
 - (C) inflexibility
 - (D) impatience
 - (E) impiety
147. The poet of these lines coined which of the following terms?
- (A) Inscape
 - (B) Negative capability
 - (C) Leitmotif
 - (D) Objective correlative
 - (E) Intentional fallacy
148. The poet also wrote
- (A) *The Cantos*
 - (B) *In Memoriam*
 - (C) “Sunday Morning”
 - (D) “Spring and All”
 - (E) “The Love Song of J. Alfred Prufrock”

Question 149 is based on the following passage.

Consider the story Beowulf tells about his grandfather Hrethel: Haethcyn, Hrethel's second son, accidentally kills Herebeald, his first son; vengeance
Line or compensation is necessary but impossible in this
5 case; the old man cannot, will not, survive in the in-between of indecision; he gives up all joy in life, withers away, and dies himself.

149. Hrethel's dilemma, as recounted in the episode, depends on
- (A) the Roman concept of stoicism
 - (B) the Germanic custom of the *wergild*
 - (C) Celtic legal traditions in Anglo-Saxon society
 - (D) Anglo-Norman ideas of *noblesse oblige* in feudal society
 - (E) the medieval English practice of compurgation

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Questions 150-154 are based on the following passage.

Line She had just finished saying it when Fernanda felt a
5 delicate wind of light pull the sheets out of her hands
and open them up wide. Amaranta felt a mysterious
trembling in the lace on her petticoats and she tried to
grasp the sheet so that she would not fall down at the
instant in which Remedios the Beauty began to rise.
Ursula, almost blind at the time, was the only person
who was sufficiently calm to identify the nature of
that determined wind and she left the sheets to the
10 mercy of the light as she watched Remedios the
Beauty waving good-bye in the midst of the flapping
sheets that rose up with her, abandoning with her the
environment of beetles and dahlias and passing
through the air with her as four o'clock in the
15 afternoon came to an end, and they were lost forever
with her in the upper atmosphere where not even the
highest-flying birds of memory could reach her.

150. The passage most closely parallels which of the following?

- (A) The Ascension of Elijah
- (B) The Immaculate Conception
- (C) The Annunciation
- (D) The Second Coming
- (E) The Harrowing of Hell

151. Remedios the Beauty responds to the event described in a spirit of

- (A) fear
- (B) apprehension
- (C) acceptance
- (D) remorse
- (E) helplessness

152. The closing description in lines 15-17 (“and they were lost . . . reach her”) suggests that memories are

- (A) difficult to reconcile with past events
- (B) based on random events
- (C) bound to earthly events
- (D) distorted when they are retold to others
- (E) repressed if they are unpleasant

153. The type of writing represented by the passage is called

- (A) the gothic
- (B) the grotesque
- (C) naturalism
- (D) realism
- (E) magic realism

154. The author is

- (A) John Steinbeck
- (B) John Dos Passos
- (C) Gabriel García Márquez
- (D) Italo Calvino
- (E) Flannery O'Connor

Questions 155-158 refer to the excerpts below. You may find it helpful to read the questions before you read the excerpts.

(A) Busy old fool, unruly sun,
Why dost thou thus
Through windows and through curtains call on us?
Must to thy motions lovers' seasons run?
Saucy pedantic wretch, go chide
Late schoolboys and sour prentices,
Go tell court huntsmen that the King will ride,
Call country ants to harvest offices;
Love, all alike, no season knows nor clime,
Nor hours, days, months, which are the rags of time.

(B) Lord, how can man preach thy eternal word?
He is a brittle, crazy glass;
Yet in thy temple thou dost him afford
This glorious and transcendent place,
To be a window, through thy grace.

(C) Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
Oh, no! it is an ever fixed mark,
That looks on tempests and is never shaken.

(D) Instruct me, for thou know'st; thou from the first
Wast present, and, with mighty wings outspread,
Dove-like sat'st brooding on the vast abyss,
And mad'st it pregnant: what in me is dark
Illumine; what is low, raise and support;
That, to the height of this great argument,
I may assert Eternal Providence,
And justify the ways of God to men.

(E) I on my horse, and Love on me, doth try
Our horsemanships, while by strange work I prove
A horseman to my horse, a horse to Love,
And now man's wrongs in me, poor beast, descry.
The reins wherewith my rider doth me tie
Are humbled thoughts which bit of reverence move,
Curbed in with fear, but with gilt bosse above
Of hope, which makes it seem fair to the eye.

155. Which is by William Shakespeare?

157. Which is by George Herbert?

156. Which is by Sir Philip Sidney?

158. Which is by John Milton?

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Questions 159-166 are based on the following passage.

Nature will not be Buddhist: she resents generalizing, and insults the philosopher in every moment with a million of fresh particulars. It is all idle talking: as much as a man is a whole, so is he also a part; and it were partial not to see it. What you say in your pompous distribution only distributes you into your class and section. You have not got rid of parts by denying them, but are the more partial. You are one thing, but nature is one thing and the other thing, in the same moment. She will not remain orbed in a thought, but rushes into persons; and when each person, inflamed to a fury of personality, would conquer all things to his poor crotchet, she raises up against him another person, and by many persons incarnates again a sort of whole. She will have all. Nick Bottom cannot play all the parts, work it how he may: there will be somebody else, and the world will be round.

159. The passage maintains that nature does not
- (A) correspond to anthropomorphic depictions
 - (B) conform to intellectual schemes and categories
 - (C) reward human attempts to exploit her resources
 - (D) reward virtue and punish vice
 - (E) reveal her overarching spiritual truths to obstinate skeptics
160. The use of Buddhism in the passage reflects
- (A) Europe's encounter with the Far East through Marco Polo
 - (B) Transcendentalism's interest in Eastern philosophies
 - (C) Realism's embrace of the fatalism of Eastern philosophies
 - (D) Modernism's focus on the continuities among Judeo-Christian, Classical, and Eastern mythologies
 - (E) the Beats' adoption of Eastern religious practices
161. A pun occurs with the word
- (A) "partial" (line 5)
 - (B) "section" (line 7)
 - (C) "moment" (line 10)
 - (D) "rushes" (line 11)
 - (E) "conquer" (line 13)

162. As used in line 10, "orbéd" most nearly means
- (A) circulated
 - (B) circumscribed
 - (C) circumvented
 - (D) envisioned
 - (E) investigated
163. In lines 10-15, nature is presented as a
- (A) check on solipsism
 - (B) stimulus to creativity
 - (C) template for moral values
 - (D) guide to virtuous action
 - (E) symbol of divine providence
164. The claim that nature "rushes into persons" (line 11) suggests all of the following EXCEPT that
- (A) nature resists abstraction
 - (B) humans take part in the wholeness of nature
 - (C) humans taken one by one are incomplete
 - (D) humans are different in ways that complement one another
 - (E) humans must reproduce to replenish the fecundity of nature
165. In line 16, "Nick Bottom" refers to
- (A) a comically inept amateur actor in *A Midsummer Night's Dream*
 - (B) a servile parasite in *Volpone*
 - (C) an allegorical representation of lust in *The Pilgrim's Progress*
 - (D) a dandified rake in *She Stoops to Conquer*
 - (E) an indebted farmer in "The Devil and Daniel Webster"
166. As described in lines 10-18, nature operates most nearly according to the political model of
- (A) anarchy
 - (B) theocracy
 - (C) pluralism
 - (D) regionalism
 - (E) feudalism

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Questions 167-171 are based on the following passage.

Line For we englysshe men / ben borne vnder the
domynacyon of the mone, which is neuer stedfaste /
but euer wauerynge / wexnyge one season / and
5 waneth & dyscreaseth another season / And that
comyn englysshe that is spoken in one shyre varyeth
from a nother. In so moche that in my dayes
happened that certayn marchauntes were in a shippe
in taymes [Thames], for to haue sayled ouer the see
into zelande [Holland] / and for lacke of wynde, thei
10 taryed . . . and wente to lande for to refreshe them;
And one of theym named sheffelde, a mercer, cam in-
to an hows and exed for mete [food]; and specially he
axyd after eggys; and the goode wyf answered, that
she coude speke no frenshe. And the marchaunt was
15 angry, for he also coude speke no frenche, but wolde
haue hadde eggys / and she vnderstode hym not / And
thanne at laste a nother sayd that he woude haue eyren
/ then the good wyf sayd that she vnderstod hym wel
/ Loo, what sholde a man in thysse dayes now wryte,
20 eggys or eyren / certaynly it is hared to playse euery
man / by cause of dyversite & change of langage.

167. Linguistic diversity, according to the author, is a function of
- (A) political action
 - (B) geographic region
 - (C) exploration and trade with foreign nations
 - (D) deficiencies in the educational system
 - (E) the dominance of France

168. The author's tone indicates
- (A) exasperation
 - (B) complacency
 - (C) disgust
 - (D) anticipation
 - (E) enthusiasm
169. In lines 1-2, "borne vnder the domynacyon of the mone" is best understood to mean
- (A) striving for ascendancy
 - (B) marked by inconsistency
 - (C) given to melancholy
 - (D) afflicted with madness
 - (E) prone to misfortune
170. Contemporary English syntax and idiom would require that "dayes" in line 6 be followed by the word
- (A) "which"
 - (B) "whenever"
 - (C) "so"
 - (D) "it"
 - (E) "there"
171. The author of the passage is
- (A) William Caxton
 - (B) Sir Thomas Malory
 - (C) Geoffrey Chaucer
 - (D) Edmund Spenser
 - (E) Sir Walter Raleigh

GO ON TO THE NEXT PAGE.

Questions 172-175 refer to the passages below. You may find it helpful to read the questions before you read the passages.

(A) The voices blend and fuse in clouded silence: silence that is the infinite of space: and swiftly, silently the soul is wafted over regions of cycles of cycles of generations that have lived. A region where grey twilight ever descends, never falls on wide sagegreen pasturefields, shedding her dusk, scattering a perennial dew of stars. She follows her mother with ungainly steps, a mare leading her fillyfoal. Twilight phantoms are they yet moulded in prophetic grace of structure, slim shapely haunches, a supple tendonous neck, the meek apprehensive skull. They fade, sad phantoms: all is gone. Agendath is a waste land, a home of screechowls and the sandblind upupa. Netaim, the golden, is no more.

(B) But was young Boasthard's fear vanquished by Calmer's words? No, for he had in his bosom a spike named Bitterness which could not by words be done away. And was he then neither calm like the one nor godly like the other? He was neither as much as he would have liked to be either. But could he not have endeavoured to have found again as in his youth the bottle Holiness that then he lived withal? Indeed not for Grace was not there to find that bottle.

(C) Meanwhile the skill and patience of the physician had brought about a happy accouchement. It had been a weary weary while both for patient and doctor. All that surgical skill could do was done and the brave woman had manfully helped. She had. She had fought the good fight and now she was very very happy. Those who have passed on, who have gone before, are happy too as they gaze down and smile upon the touching scene. Reverently look at her as she reclines there with the motherlight in her eyes, that longing hunger for baby fingers (a pretty sight it is to see), in the first bloom of her new motherhood, breathing a silent prayer of thanksgiving to One above, the Universal Husband. And as her loving eyes behold her babe she wishes only one blessing more, to have her dear Doady there with her to share her joy, to lay in his arms that mite of God's clay, the fruit of their lawful embraces.

GO ON TO THE NEXT PAGE.

(D) And in the castle was set a board that was of the birchwood of Finlandy and it was upheld by four dwarfmen of that country but they durst not move more for enchantment. And on this board were frightful swords and knives that are made in a great cavern by swinking demons out of white flames that they fix in the horns of buffalos and stags that there abound marvellously. And there were vessels that are wrought by magic of Mahound out of seasand and the air by a warlock with his breath that he blases into them like to bubbles. And full fair cheer and rich was on the board that no wight could devise a fuller ne richer.

(E) Assuefaction minorates atrocities (as Tully saith of his darling Stoics) and Hamlet his father showeth the prince no blister of combustion. The adiaphane in the noon of life is an Egypt's plague which in the nights of prenativity and postmortemity is their most proper ubi and quomodo. And as the ends and ultimates of all things accord in some mean and measure with their inceptions and originals, that same multiplicit concordance which leads forth growth from birth accomplishing by a retrogressive metamorphosis that minishing and ablation towards the final which is agreeable unto nature so is it with our subsolar being. The aged sisters draw us into life: we wail, batten, sport, clip, clasp, sunder, dwindle, die: over us dead they bend.

172. Which resembles medieval travel tales?

173. Which resembles an account of an opium hallucination written in the Romantic period?

174. Which resembles a seventeenth-century religious allegory?

175. The passages are from

- (A) Virginia Woolf's *Orlando*
- (B) Laurence Sterne's *Tristram Shandy*
- (C) William Burroughs' *Naked Lunch*
- (D) James Joyce's *Ulysses*
- (E) William Faulkner's *The Sound and the Fury*

GO ON TO THE NEXT PAGE.

Questions 176-181 are based on the following passage.

Line
5 G'way an' quit dat noise, Miss Lucy—
Put dat music book away;
What's de use to keep on tryin' ?
Ef you practise twell you're gray,
You cain't sta't no notes a'flyin'
Lak de ones dat rants and rings
F'om de kitchen to de big woods
When Malindy sings. . . .

10 Ain't you nevah hyeahd Malindy?
Blessed soul, tek up de cross!
Look hyeah, ain't you jokin', honey?
Well, you don't know whut you los'.
Y' ought to hyeah dat gal a-wa'blin',
Robins, la'ks, an' all dem things,
15 Heish dey moufs an' hides dey faces
When Malindy sings.

176. The speaker says which of the following about Miss Lucy?
- (A) She has not applied herself diligently in studying music.
 - (B) She cannot make up for her lack of natural talent by studying music.
 - (C) She is wasting her time trying to teach Malindy how to sing.
 - (D) She will sing with greater feeling and understanding once she matures.
 - (E) She should model herself after Malindy if she hopes to sing like Malindy.
177. The speaker is
- (A) Lucy's mother
 - (B) Lucy's music teacher
 - (C) Lucy's servant
 - (D) Malindy's maid
 - (E) Malindy's protégé

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178. In lines 9-11 the speaker expresses

- (A) incredulity
- (B) hopefulness
- (C) defensiveness
- (D) relief
- (E) envy

179. Lines 14-16 exemplify

- (A) epiphany
- (B) hyperbole
- (C) onomatopoeia
- (D) malapropism
- (E) euphemism

180. In line 15, “dey” functions grammatically as

- (A) a nominative
- (B) an accusative
- (C) a dative
- (D) a genitive
- (E) a relative

181. In its prosody, the passage most nearly resembles

- (A) a dramatic monologue
- (B) ottava rima
- (C) a popular ballad
- (D) blues lyrics
- (E) sprung rhythm

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Questions 182-188 are based on the following passage.

No, no, go not to Lethe, neither twist
Wolf's-bane, tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kiss'd
Line By nightshade, ruby grape of Proserpine;
5 Make not your rosary of yew-berries,
Nor let the beetle, nor the death-moth be
Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
For shade to shade will come too drowsily,
10 And down the wakeful anguish of the soul.

182. The poem from which the lines are taken enjoins the reader to

- (A) avoid dabbling in the occult sciences
- (B) remain skeptical when confronted with religious dogma
- (C) refrain from grieving too long over the death of a friend
- (D) realize that each individual must overcome sorrow without the aid of others
- (E) resist morbid self-abandonment as a response to melancholy

183. Most of the main verb forms in the passage are

- (A) declarative
- (B) imperative
- (C) passive
- (D) progressive
- (E) subjunctive

184. By "Lethe" in line 1, the poet refers to

- (A) purgatory
- (B) an Old Testament demon
- (C) the Elysian Fields
- (D) the river Styx
- (E) the river of forgetfulness in Hades

185. Proserpine (line 4) is the

- (A) mother of Leda
- (B) wife of Agamemnon
- (C) sister of Orestes
- (D) wife of Pluto
- (E) daughter of Juno

186. Psyche (line 7) is most closely associated in mythology with

- (A) the soul
- (B) chastity
- (C) memory
- (D) poetic inspiration
- (E) foreknowledge of the future

187. The "mysteries" in line 8 refer to

- (A) guilty recollections
- (B) careless obfuscations
- (C) religious rites
- (D) hidden motives
- (E) scientific discoveries

188. The author is

- (A) Blake
- (B) Wordsworth
- (C) Coleridge
- (D) Shelley
- (E) Keats

Questions 189-192 are based on the following passage.

Sometime a lovely boy in Dian's shape,
With hair that gilds the water as it glides,
Crowns of pearl about his naked arms,
Line And in his sportful hands an olive tree
5 To hide those parts which men delight to see,
Shall bathe him in a spring; and there, hard by,
One like Actaeon, peeping through the grove,
Shall by the angry goddess be transformed,
And, running in the likeness of an hart,
10 By yelping hounds pulled down, and seem to die

189. The principal ambiguity regarding the central figure in the passage concerns the difference between
- (A) male and female
 - (B) human and animal
 - (C) mind and body
 - (D) the sacred and the profane
 - (E) the living and the dead

190. The reference to "Dian" in line 1 contributes to the thematic tension between
- (A) wisdom and ignorance
 - (B) memory and foresight
 - (C) action and restraint
 - (D) honesty and treachery
 - (E) chastity and sensuality
191. The grammatical subject of "Shall bathe" (line 6) is
- (A) "boy" (line 1)
 - (B) "water" (line 2)
 - (C) "hands" (line 4)
 - (D) "parts" (line 5)
 - (E) "men" (line 5)
192. The passage is by
- (A) Marlowe
 - (B) Spenser
 - (C) Donne
 - (D) Milton
 - (E) Rochester

GO ON TO THE NEXT PAGE.

Questions 193-197 are based on the following passage.

Line Poesy . . . doth truly refer to the Imagination;
5 which, being not tied to the laws of matter, may
at pleasure join that which nature hath severed,
and sever that which nature hath joined, and so make
unlawful matches and divorces of things. . . . The
10 use of this Feigned History hath been to give some
shadow of satisfaction to the mind of man in those
points wherein the nature of things doth deny it; the
world being in proportion inferior to the soul; by
15 reason whereof there is agreeable to the spirit of man
a more ample greatness, a more exact goodness, and a
more absolute variety, than can be found in the nature
of things. Therefore, because the acts or events of true
history have not that magnitude which satisfieth the
mind of man, poesy feigneth acts and events greater
and more heroical.

—Sir Francis Bacon,
The Advancement of Learning

193. Which of the following presents the most strongly contrasting view of poetry to that presented in the passage?
- (A) Nature never set forth the earth in so rich tapestry as divers poets have done. . . . Her world is brazen, the poets only deliver a golden.
—Sir Philip Sidney
- (B) It is therefore of Poets thus to be conceived, that if they be able to devise and make all these things of them selves, without any subject of verity, that they be (by manner of speech) as creating gods.
—George Puttenham
- (C) By the better stories I mean the work of Hesiod and Homer and the other poets, for they composed false stories and told them to men, and continue to do so. First and above all, I condemn them because they tell lies, and still further because their lies are not attractive.
—Plato
- (D) Poetry treats not only of all things that are, or can be, but makes Creatures of her own, as Centaurs, Satyrs, Fairies, &c . . . and varies all these into innumerable Systemes, or Worlds of Invention.
—Abraham Cowley
- (E) Indeed by means of this likeness and impelled by pleasure, he comes to imagine something which treats what is separated as if it were joined together, either in place or in subject or otherwise, whereby he makes chimeras and centaurs for himself and gardens and palaces and becomes a poet.
—Girolamo Fracastoro

194. The phrases “join that which nature hath severed, and sever that which nature hath joined” (lines 3-4) form a rhetorical construction that is best exemplified in which of the following?
- (A) It ought to be the first endeavor of a writer to distinguish . . . that which is established because it is right from that which is right only because it is established.
 - (B) And as it can be no just offense to any good conscience to sing David’s Hebrew songs in English words, so neither to sing his poetical verses in English poetical meter.
 - (C) Miss Bolo went home in a flood of tears and a sedan chair.
 - (D) Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.
 - (E) I would pour out my soul’s complaint, . . . “You are loosed from your moorings, and are free; I am fast in my chains, and am a slave!”
195. In line 8, “it” refers to
- (A) “Poesy” (line 1)
 - (B) “this Feigned History” (line 6)
 - (C) “some shadow of satisfaction” (lines 6-7)
 - (D) “the mind of man” (line 7)
 - (E) “the nature of things” (line 8)
196. In lines 8-9, “the world being in proportion inferior to the soul” supports the author’s argument that
- (A) poetry seduces the audience away from virtue
 - (B) poetry has a higher appeal and value than does factual reality
 - (C) only poetry can do justice to heroic subjects
 - (D) history and poetry ultimately have the same objective
 - (E) religious wisdom is superior to poetic inspiration
197. The author of the passage was a contemporary of
- (A) Ben Jonson
 - (B) Samuel Johnson
 - (C) William Hazlitt
 - (D) John Ruskin
 - (E) T. S. Eliot
-
198. The poet Virgil appears in *La Divina Commedia* guiding the author himself, Dante, through Inferno and Purgatory. Which of the following could NOT be a reason that Dante chose Virgil for this role?
- (A) Virgil wrote in Latin, a direct ancestor of Dante’s Italian.
 - (B) Virgil converted to Christianity and was canonized by the early church.
 - (C) Virgil wrote an epic in which the hero descends into the underworld and speaks to the souls of the dead.
 - (D) Virgil’s prophecy of a new Golden Age when “the virgin returns” was thought to have predicted Christianity.
 - (E) Virgil honored his birthplace in northern Italy, in a region neighboring Dante’s own birthplace.

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Questions 199-200 are based on the following translated passage.

Line
5 As a first formulation I shall say: *all ideology hails or interpellates concrete individuals as concrete subjects*, by the functioning of the category of the subject. . . . I shall then suggest that ideology “acts” or “functions” in such a way that it “recruits” subjects among the individuals (it recruits them all), or “transforms” the individuals into subjects (it transforms them all) by that very precise operation which I have called *interpellation* or hailing and
10 which can be imagined along the lines of the most common everyday police (or other) hailing: “Hey, you there!”

199. According to the passage, which of the following is true of ideology?
- (A) It prompts individuals to identify as subjects.
 - (B) It promotes civil behavior.
 - (C) It is largely the result of economic forces.
 - (D) It is at odds with human nature.
 - (E) It lacks explanatory power.
200. The passage is translated from a work by
- (A) Karl Marx
 - (B) Julia Kristeva
 - (C) Gilles Deleuze and Félix Guattari
 - (D) Luce Irigaray
 - (E) Louis Althusser

Questions 201-204 are based on the following poem.

A Coffin—is a small Domain,
Yet able to contain
A Citizen of Paradise
In its diminished Plane.

Line
5 A Grave—is a restricted Breadth—
Yet ampler than the Sun—
And all the Seas He populates
And Lands He looks upon

To Him who on its small Repose
10 Bestows a single Friend—
Circumference without Relief—
Or Estimate—or End—

201. The main opposition in the poem is between the

- (A) bounded and the limitless
- (B) religious and the secular
- (C) past and the present
- (D) mind and the body
- (E) self and nature

202. The stanzas exemplify

- (A) litotes
- (B) paradox
- (C) apostrophe
- (D) synaesthesia
- (E) chiasmus

203. In line 9, “Him” refers to

- (A) “A Citizen of Paradise” (line 3)
- (B) “the Sun” (line 6)
- (C) the “Friend” (line 10)
- (D) one whose friend has died
- (E) Christ

204. The poet is

- (A) Christina Rossetti
 - (B) Emily Dickinson
 - (C) Hilda Doolittle (H. D.)
 - (D) Robinson Jeffers
 - (E) Robert Lowell
-

205. Come here to us, fabled Odysseus, great glory of the Achaeans, heave your ship to so you may hear the song we sing.

The singers in the translated passage above are the

- (A) Graces
- (B) Muses
- (C) Sirens
- (D) Furies
- (E) Gorgons

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Questions 206-209 are based on the following passage.

The urn to which we are summoned [in Shakespeare's *The Phoenix and the Turtle*], the urn which holds the ashes of the phoenix, is like the well-wrought urn of Donne's *Canonization* which holds the phoenix-lovers' ashes; it is the poem itself. One is reminded of still another urn, Keats's Grecian urn, which contained for Keats, Truth and Beauty, as Shakespeare's urn encloses "Beautie, Truth, and Raritie."

Line
5

206. The passage comes from an essay that was important in the articulation of the tenets of the critical school known as

- (A) Structuralism
- (B) Aestheticism
- (C) Reader-Response
- (D) New Historicism
- (E) New Criticism

207. Essays written by critics in the school represented by the passage tend to be primarily

- (A) exegetical
- (B) semiotic
- (C) hortatory
- (D) historical
- (E) biographical

208. In addition to Shakespeare, Donne, and Keats, essays written by critics in this school elevate the work of such writers as

- (A) William Blake and Percy Shelley
- (B) Matthew Arnold and Robert Browning
- (C) Walter Pater and James Joyce
- (D) Gertrude Stein and William Carlos Williams
- (E) Andrew Marvell and George Herbert

209. This school of criticism achieved its greatest prominence during the years

- (A) 1840 - 1870
 - (B) 1870 - 1900
 - (C) 1900 - 1930
 - (D) 1930 - 1960
 - (E) 1960 - 1990
-

210. Who is the author of *The Order of Things*, *Discipline and Punish*, and *The History of Sexuality* ?

- (A) Michel Foucault
- (B) Peter Gay
- (C) Roland Barthes
- (D) Fredric Jameson
- (E) Luce Irigaray

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Questions 211-217 are based on the following passage.

Some village Hampden, that with dauntless breast
The little Tyrant of his fields withstood;
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

Line

5 Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscribed alone
10 Their growing virtues, but their crimes confin'd;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
15 Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

211. "Hampden" (line 1), "Milton" (line 3), and "Cromwell" (line 4) function as
- (A) proper nouns used generically
 - (B) compound subjects of an independent clause
 - (C) personifications of the "little Tyrant" (line 2)
 - (D) place references that mark historic battle sites
 - (E) the actual names of the individuals who "here may rest"
212. Hampden, Cromwell, and Milton (lines 1-4) are linked according to their
- (A) wealth
 - (B) poetical achievement
 - (C) physical disability
 - (D) revolutionary activity
 - (E) monarchism
213. Lines 5-8 are best described as
- (A) false promises made by "The little Tyrant" (line 2)
 - (B) the achievements of "their hist'ry" most valued in the "nation's eyes" (line 8)
 - (C) a list of potential accomplishments that "Their lot forbade" (line 9)
 - (D) positive proof of "Their growing virtues" (line 10)
 - (E) belated attempts to atone for "their crimes" (line 10)

214. In lines 9-10, "nor circumscribed . . . confin'd" is best interpreted to mean that
- (A) circumstances determine whether we regard a given activity as good or evil
 - (B) virtue consists of acting on good impulses and suppressing evil ones
 - (C) the chief virtue of those described was to limit the evil influence of others
 - (D) those described were careful to publicize their virtuous actions and to cover up their crimes
 - (E) circumstances prevented those described from doing deeds of greater evil as well as deeds of greater good
215. In line 10, "growing virtues" refers primarily to
- (A) religious proselytizing
 - (B) ascetic self-denial
 - (C) patient industry
 - (D) benevolent use of political power
 - (E) programs for agricultural improvement
216. Lines 15-16 most nearly mean
- (A) to pursue religious themes in poetry
 - (B) to glorify vice in poetry
 - (C) to make poetry the agent of political change
 - (D) to keep poetry pure from materialistic corruptions
 - (E) to elevate the didactic over the aesthetic in poetry
217. The lines are from a poem set
- (A) on the banks of the River Wye
 - (B) in the Scottish Highlands
 - (C) in the vicinity of Mont Blanc
 - (D) in a churchyard
 - (E) on the grounds of a famous country house

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Questions 218-220 are based on the following passage.

Line But ----- forms a singular contrast to his abode
and style of living. He is a dark-skinned gypsy in
aspect, in dress and manners a gentleman, that is, as
5 slovenly, perhaps, yet not looking amiss with his
negligence, because he has an erect and handsome
figure—and rather morose. Possibly, some people
might suspect him of a degree of under-bred pride;
I have a sympathetic chord within that tells me it is
10 nothing of the sort: I know, by instinct, his reserve
springs from an aversion to showy displays of
feeling—to manifestations of mutual kindness.
He'll love and hate, equally under cover, and esteem
it a species of impertinence to be loved or hated
15 again—No, I'm running on too fast—I bestow my
own attributes over-liberally on him.

218. The speaker describes the “he” of the passage as being

- (A) spiteful and vindictive
- (B) torpid and phlegmatic
- (C) furtive and scheming
- (D) aloof and undemonstrative
- (E) mercurial and impatient

219. The last two lines suggest that the speaker

- (A) may be misrepresenting his subject
- (B) knows more than he is willing to tell
- (C) is confused by the scene around him
- (D) is unsympathetic to those around him
- (E) is prone to boasting about his accomplishments

220. The name that completes the passage at line 1 is

- (A) Casaubon
- (B) Heathcliff
- (C) Lovelace
- (D) Roderick Usher
- (E) Tom Jones

Questions 221-225 are based on the following poem.

I met a traveller from an antique land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Line 5 Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on those lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal these words appear:
10 My name is Ozymandias, King of Kings,
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.”

221. Which of the following best describes the central theme of the poem?
- (A) All things are mutable and prone to destruction.
 - (B) Despotism is remembered while benevolence is forgotten.
 - (C) The artist is usually at the mercy of the powerful.
 - (D) The achievements of the past make those of the present seem insignificant.
 - (E) Travelers are rarely to be trusted when recounting their journeys.
222. The “hand” and the “heart” in line 8 belong, respectively, to which of the poem’s subjects?
- (A) The sculptor and Ozymandias
 - (B) The traveler and the sculptor
 - (C) The traveler and the speaker
 - (D) The auditor (“ye”) in line 11 and Ozymandias
 - (E) The auditor (“ye”) in line 11 and the speaker

223. In line 8, “mocked” means both “derided” and
- (A) discovered
 - (B) imitated
 - (C) honored
 - (D) lamented
 - (E) exonerated
224. The poem is a form of the
- (A) villanelle
 - (B) epithalamion
 - (C) sonnet
 - (D) sestina
 - (E) Spenserian stanza
225. Which of the following prose tracts did the author also write?
- (A) *Areopagitica*
 - (B) *Biographia Literaria*
 - (C) “Tradition and the Individual Talent”
 - (D) *The Battle of the Books*
 - (E) *A Defence of Poetry*

GO ON TO THE NEXT PAGE.

Questions 226-230 are based on the following passage.

Sone aftyr this creatur was mevyd in her sowle to
go vysyten certeyn places for gostly helth inasmech
as sche was cured, and myght not wythoutyn
Line consentyng of hir husbond. Sche requyred hir
5 husbond to grawntyn hir leve, and he, fully trostyng
it was the wyl of God, sone consentyng, thei went
togydyr to swech place as sche was meved.

226. In line 1, “aftyr” functions grammatically as

- (A) a preposition
- (B) a gerund
- (C) an adjective
- (D) an adverb
- (E) a conjunction

227. In line 2, “gostly helth” refers to

- (A) public recognition
- (B) mental illness
- (C) guest privileges
- (D) pleasurable fright
- (E) spiritual welfare

228. As used in line 7, “meved” most nearly means

- (A) exiled
- (B) angered
- (C) impelled
- (D) stilled
- (E) reproached

229. All of the following words correspond in meaning to their modern descendents EXCEPT

- (A) “vysyten” (visit) in line 2
- (B) “reqwired” (required) in line 4
- (C) “grawntyn” (grant) in line 5
- (D) “trostyng” (trusting) in line 5
- (E) “swech” (such) in line 7

230. The narrator is

- (A) Julian of Norwich
- (B) Margery Kempe
- (C) Chaucer’s Wife of Bath
- (D) Margaret Fuller
- (E) Anne Bradstreet

S T O P

If you finish before time is called, you may check your work on this test.

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

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6	4	9	4	7
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	●
8	8	8	8	8
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 GR1764

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 the number of questions you answer correctly. Questions you answer incorrectly or for which you mark no answer or more than one answer are counted as incorrect. Nothing is subtracted from a score if you answer a question incorrectly. Therefore, to maximize your score, it is better for you to guess at an answer than not to respond at all.

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

Worksheet for the GRE Literature in English Test, Form GR1764
Answer Key and Percentages* of Test Takers Answering Each Question Correctly

QUESTION		P+	CORRECT RESPONSE
Number	Answer		
1	B	84	
2	D	97	
3	A	64	
4	C	82	
5	E	49	
6	C	67	
7	A	93	
8	C	39	
9	A	88	
10	D	55	
11	B	62	
12	C	96	
13	E	87	
14	A	58	
15	D	48	
16	E	78	
17	A	55	
18	D	69	
19	D	64	
20	C	69	
21	C	83	
22	E	92	
23	C	60	
24	A	87	
25	B	59	
26	A	90	
27	A	58	
28	E	77	
29	B	53	
30	C	51	
31	C	37	
32	D	89	
33	E	72	
34	E	85	
35	E	52	
36	B	82	
37	A	93	
38	C	96	
39	E	52	
40	D	52	
41	C	32	
42	C	39	
43	E	78	
44	A	53	
45	A	52	
46	D	96	
47	A	67	
48	E	77	
49	B	94	
50	E	73	
51	B	39	
52	A	82	
53	D	43	
54	A	78	
55	C	82	
56	E	69	
57	B	57	
58	B	64	
59	B	47	
60	E	83	
61	A	76	
62	C	39	
63	D	75	
64	A	83	
65	B	83	
66	C	90	
67	D	61	
68	E	72	
69	D	58	
70	A	50	
71	B	75	
72	B	77	
73	B	75	
74	E	61	
75	B	56	
76	D	80	
77	A	68	
78	C	42	
79	A	45	
80	B	40	

QUESTION		P+	CORRECT RESPONSE
Number	Answer		
81	A	60	
82	E	33	
83	D	42	
84	A	45	
85	B	58	
86	B	84	
87	E	28	
88	A	83	
89	E	89	
90	D	90	
91	E	58	
92	B	91	
93	B	65	
94	C	93	
95	B	44	
96	B	44	
97	A	46	
98	C	90	
99	E	75	
100	D	57	
101	B	75	
102	E	73	
103	A	40	
104	E	67	
105	C	64	
106	D	79	
107	E	49	
108	C	90	
109	E	31	
110	A	95	
111	D	56	
112	B	91	
113	C	28	
114	E	78	
115	C	56	
116	B	84	
117	E	52	
118	D	52	
119	E	62	
120	E	54	
121	C	36	
122	B	65	
123	D	44	
124	A	85	
125	E	70	
126	D	70	
127	A	53	
128	B	58	
129	C	78	
130	A	55	
131	B	67	
132	E	72	
133	B	20	
134	C	63	
135	E	60	
136	E	25	
137	C	51	
138	D	80	
139	E	58	
140	E	74	
141	D	53	
142	D	55	
143	E	37	
144	D	91	
145	B	41	
146	A	69	
147	D	43	
148	E	70	
149	B	47	
150	A	74	
151	C	85	
152	C	67	
153	E	89	
154	C	79	
155	C	80	
156	E	46	
157	B	48	
158	D	75	
159	B	82	
160	B	52	

QUESTION		P+	CORRECT RESPONSE
Number	Answer		
161	A	82	
162	B	77	
163	A	56	
164	E	61	
165	A	80	
166	C	55	
167	B	54	
168	A	65	
169	B	64	
170	D	73	
171	A	27	
172	D	74	
173	A	75	
174	B	55	
175	D	47	
176	B	79	
177	C	65	
178	A	89	
179	B	76	
180	D	28	
181	C	18	
182	E	54	
183	B	77	
184	E	64	
185	D	60	
186	A	49	
187	C	25	
188	E	39	
189	A	58	
190	E	72	
191	A	66	
192	A	31	
193	C	69	
194	A	59	
195	C	44	
196	B	72	
197	A	43	
198	B	63	
199	A	85	
200	E	38	
201	A	84	
202	B	73	
203	D	27	
204	B	77	
205	C	87	
206	E	34	
207	A	32	
208	E	19	
209	D	34	
210	A	75	
211	A	54	
212	D	58	
213	C	52	
214	E	49	
215	D	45	
216	B	43	
217	D	61	
218	D	67	
219	A	77	
220	B	56	
221	A	80	
222	A	65	
223	B	66	
224	C	63	
225	E	44	
226	D	24	
227	E	60	
228	C	72	
229	B	45	
230	B	35	

Total Correct: _____

Total Scaled: _____

* The numbers in the P+ column indicate the percentages of test takers in the United States who answer each question correctly.

Score Conversions for the GRE Literature in English Test, Form GR1764

Total Score			
Total Correct	Scaled Score	Total Correct	Scaled Score
		123-125	490
230	830	120-122	480
226-229	820	116-119	470
223-225	810	113-115	460
220-222	800	110-112	450
217-219	790	107-109	440
214-216	780	104-106	430
210-213	770	100-103	420
207-209	760	97-99	410
204-206	750	94-96	400
201-203	740	91-93	390
198-200	730	87-90	380
195-197	720	84-86	370
192-194	710	81-83	360
189-191	700	78-80	350
185-188	690	75-77	340
182-184	680	71-74	330
179-181	670	68-70	320
176-178	660	65-67	310
173-175	650	62-64	300
170-172	640	58-61	290
167-169	630	55-57	280
164-166	620	52-54	270
161-163	610	49-51	260
157-160	600	46-48	250
154-156	590	42-45	240
151-153	580	39-41	230
148-150	570	36-38	220
145-147	560	33-35	210
142-144	550	0-32	200
139-141	540		
135-138	530		
132-134	520		
129-131	510		
126-128	500		



GRADUATE RECORD EXAMINATIONS® - (ETS) GRE - SUBJECT TEST



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DO NOT USE INK

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

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.

Table with 23 rows and 15 columns of bubbles for answers 1-115. Each bubble contains a letter A, B, C, D, or E.

Item responses continued on reverse side.

1. NAME: Enter your last name, first name initial (given name), and middle initial if you have one. Omit spaces, apostrophes, Jr., II., etc.

Name entry form with fields for Last Name, First Name Initial, Middle Initial, and a grid of bubbles for letters A-Z.

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

Mailing address form with fields for City, State or Province, Country, ZIP or Postal Code, Center Number, and Room Number.

3. DATE OF BIRTH

Date of birth form with fields for Month, Day, Year and bubbles for digits 0-9.

4. LAST FOUR DIGITS OF SOCIAL SECURITY NUMBER (U.S.A. only)

Last four digits of social security number form with bubbles for digits 0-9.

5. REGISTRATION NUMBER (from your admission ticket)

Registration number form with bubbles for digits 0-9.

6. TITLE CODE (on back cover of your test book)

Title code form with bubbles for digits 0-9.

7. TEST NAME (on back cover of your test book)

Test name form with bubbles for letters A-Z.

FORM CODE (on back cover of your test book)

Form code form with bubbles for letters A-Z.

8. TEST BOOK SERIAL NUMBER (number in upper right corner of front cover of your test book)

Test book serial number form with bubbles for digits 0-9.

SHADED AREA FOR ETS USE ONLY

Shaded area for ETS use only.

SIDE 2

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.

Blank lines for writing the certification statement.

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.

Table of 250 multiple-choice questions (116-242) with options A, B, C, D, E.

IF YOU DO NOT WANT THIS ANSWER SHEET TO BE SCORED

If you want to cancel your scores from this test administration, complete A and B below. You will not receive scores for this test. No record of this test or the cancellation will be sent to the recipients you indicated, and there will be no scores for this test on your GRE file.

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

A. Fill in both circles here . . . ○ — ○ B. Sign your full name here: _____

ETS score reporting grid with columns for TR, TW, TFS, TCS, 1R, 1W, 1FS, 1CS, 2R, 2W, 2FS, 2CS, 3R, 3W, 3FS, 3CS, 4R, 4W, 4FS, 4CS, 5R, 5W, 5FS, 5CS, 6R, 6W, 6FS, 6CS.



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