This practice book contains

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

Become familiar with

- test structure and content
- test instructions and answering procedures

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

Visit GRE Online at www.gre.org
Note to Test Takers: Keep this practice book until you receive your score report. The book contains important information about content specifications and scoring.
Purpose of the GRE Subject Tests

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

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

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

Development of the Subject Tests

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

The content and scope of each test are specified and reviewed periodically by the committee of examiners. Test questions are written by the committee and by other faculty who are also subject-matter specialists and by subject-matter specialists at ETS. All questions proposed for the test are reviewed by the committee and revised as necessary. The accepted questions are assembled into a test in accordance with the content specifications developed by the committee to ensure adequate coverage of the various aspects of the field and, at the same time, to prevent overemphasis on any single topic. The entire test is then reviewed and approved by the committee.
Subject-matter and measurement specialists on the ETS staff assist the committee, providing information and advice about methods of test construction and helping to prepare the questions and assemble the test. In addition, each test question is reviewed to eliminate language, symbols, or content considered potentially offensive, inappropriate for major subgroups of the test-taking population, or likely to perpetuate any negative attitude that may be conveyed to these subgroups. The test as a whole is also reviewed to ensure that the test questions, where applicable, include an appropriate balance of people in different groups and different roles.

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

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

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

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

Content of the Literature in English Test

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

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

I. Literary Analysis 40-55%
Questions that call on an ability to interpret given passages of prose and poetry. Such questions may involve recognition of conventions and genres, allusions and references, meaning and tone, grammatical structures and rhetorical strategies, and literary techniques.

II. Identification 15-20%
Recognition of date, author, or work by style and/or content (for literary theory identifications see IV below).

III. Cultural and Historical Contexts 20-25%
Questions on literary, cultural, and intellectual history, as well as identification of author or work through a critical statement or biographical information. Also identification of details of character, plot, or setting of a work.

IV. History and Theory of Literary Criticism 10-15%
Identification and analysis of the characteristics and methods of various critical and theoretical approaches.

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

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

Because examinees tend to remember most vividly questions that proved troublesome, they may feel that the test has included or emphasized those areas in which they are least prepared. Students taking the GRE Literature in English Test should remember that in a test of this many questions, much of the material presents no undue difficulty. The very length and scope of the examination eventually work to the benefit of students and give them an opportunity to demonstrate what they do know. No one is expected to answer all the questions correctly; in fact, it is possible to achieve the maximum score without answering all the questions correctly.

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

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

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

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

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

Test-Taking Strategies

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Scaled Score</th>
<th>Form A</th>
<th>Form B</th>
<th>Form C</th>
</tr>
</thead>
<tbody>
<tr>
<td>700</td>
<td>188-191</td>
<td>184-187</td>
<td>170-173</td>
</tr>
<tr>
<td>600</td>
<td>148-151</td>
<td>144-147</td>
<td>131-134</td>
</tr>
<tr>
<td>500</td>
<td>108-111</td>
<td>105-107</td>
<td>92-95</td>
</tr>
<tr>
<td>400</td>
<td>67-70</td>
<td>65-68</td>
<td>53-56</td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>Raw Score</th>
<th>Questions Answered Correctly</th>
<th>Questions Answered Incorrectly</th>
<th>Questions Not Answered</th>
<th>Number of Questions Used to Compute Raw Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>108</td>
<td>108</td>
<td>0</td>
<td>122</td>
<td>230</td>
</tr>
<tr>
<td>108</td>
<td>120</td>
<td>49</td>
<td>61</td>
<td>230</td>
</tr>
<tr>
<td>108</td>
<td>132</td>
<td>98</td>
<td>0</td>
<td>230</td>
</tr>
<tr>
<td>111</td>
<td>111</td>
<td>0</td>
<td>119</td>
<td>230</td>
</tr>
<tr>
<td>111</td>
<td>123</td>
<td>47</td>
<td>60</td>
<td>230</td>
</tr>
<tr>
<td>111</td>
<td>134</td>
<td>93</td>
<td>3</td>
<td>230</td>
</tr>
</tbody>
</table>
Practice Test
To become familiar with how the administration will be conducted at the test center, first remove the answer sheet (pages 75 and 76). Then go to the back cover of the test book (page 70) 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.
Directions: Each of the questions or incomplete statements below is followed by five suggested answers or completions. Select the one that is best in each case and then completely fill in the corresponding oval on the answer sheet.

1. I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one. It is remarkable how easily and insensibly we fall into a particular route, and make a beaten track for ourselves. I had not lived there a week before my feet wore a path from my door to the pond-side; and though it is five or six years since I trod it, it is still quite distinct.

The “I” of the passage above is
(A) Emerson
(B) Hawthorne
(C) Twain
(D) Melville
(E) Thoreau

2. And they have lain with beauty all their lives
And they have fed on honeydew and drunk the wines of Paradise so that they know exactly how a thing of beauty is a joy forever and forever

The excerpt above alludes to poems by
(A) Wordsworth and Shelley
(B) Coleridge and Keats
(C) Pope and Dryden
(D) Milton and Spenser
(E) Tennyson and Swift

Questions 3-4

... Both in life and in literature it is necessary to have some means of bridging the gulf between the hostess and her unknown guest on the one hand, the writer and his unknown reader on the other. The hostess bethinks her of the weather, for generations of hostesses have established the fact that this is a subject of universal interest in which we all believe. She begins by saying that we are having a wretched May, and, having thus got into touch with her unknown guest, proceeds to matters of greater interest. So it is in literature. The writer must get into touch with his reader by putting before him something which he recognizes, which therefore stimulates his imagination, and makes him willing to cooperate in the far more difficult business of intimacy.

3. In the passage above, Virginia Woolf makes her point by means of
(A) an analogy
(B) a euphemism
(C) syllogistic reasoning
(D) a satirical reference
(E) a literary allusion

4. Which of the following is the sentence that precedes the passage above?
(A) Trivial subjects should be avoided by everyone.
(B) A conventional person can usually not write literature that engages the passions.
(C) A convention in writing is not much different from a convention in manners.
(D) Conventional writing is produced by writers who have conventional manners.
(E) Hostesses and writers should not concern themselves with their effect on their audiences.
Questions 5-6

Get thee a heftier tote bag O my soul
we can open it wide and throw everything in we can call it an
Ode to the Boston of Zinn White Wojtyla Douglass Douglas Tubman and
Martineau
we can open it wider and call down inside of it Rise up as one and be
vocative O

—George Starbuck

5. In line 1, “Get thee a heftier tote bag” parodies the phrase
(A) “Leave the past to bury its dead”
(B) “Once to every man and nation”
(C) “Ever the faith endures”
(D) “Build thee more stately mansions”
(E) “Climb thou the highest mountains”

6. “Douglass” and “Tubman” in line 3 are
(A) poets of the Harlem Renaissance
(B) prominent figures in the antislavery movement
(C) twentieth-century journalists
(D) patriots during the American Revolution
(E) writers of stream-of-consciousness novels

Questions 7-8

“I am to have Mrs. Gray’s flat,” said Sister Blatt triumphantly. “A friend of mine from Stoke-on-Trent is coming to work in Pimlico, so near, you see, and we have been wanting to get a place together and now this has happened.”

“A ram in a thicket, in fact,” I said.
“Exactly.” Sister Blatt nodded vigorously.

—Barbara Pym, from Excellent Women

7. The narrator’s comment on Sister Blatt’s news alludes to the story of
(A) the flight into Egypt
(B) Cain and Abel
(C) Jonathan and David
(D) Joseph and his brothers
(E) Abraham and Isaac

8. The allusion serves as a metaphor for
(A) unexpected good fortune
(B) a tragic accident
(C) cryptic prophecy
(D) a damaging admission
(E) an unlikely disaster

9. His stage sets strongly reinforce his themes. The set progression in ________, for example, as we descend from an upper-class drawing room through a Salvation Army relief center to a housing project for a munitions factory, reinforces his argument about the underpinnings of industrial society. His people are very much committed to the environments they have made for themselves, and much of the action in his plays has to do with their difficulty in changing and living in new places in a new way.

Which of the following will correctly complete line 2?
(A) Who’s Afraid of Virginia Woolf?
(B) Long Day’s Journey into Night
(C) Our Town
(D) Major Barbara
(E) Six Characters in Search of an Author

GO ON TO THE NEXT PAGE.
Questions 10-12 refer to the excerpts below.

10. Which is from Johnson’s *Rasselas*?
11. Which is from Bunyan’s *The Pilgrim’s Progress*?
12. Which is from More’s *Utopia*?

(A) Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair. It is kept all the year long; it beareth the name of Vanity Fair, because the town where it is kept is lighter than vanity; and also because all that is there sold or that cometh thither is vanity. As is the saying of the wise, all that cometh is vanity.

(B) The valley, wide and fruitful, supplied its inhabitants with the necessaries of life, and all delights and superfluities were added at the annual visit which the emperor paid his children, when the iron gate was opened to the sound of musick; and during eight days every one that resided in the valley was required to propose whatever might contribute to make seclusion pleasant, to fill up the vacancies of attention, and lessen the tediousness of time. . . . Such was the appearance of security and delight which this retirement afforded, that they to whom it was new always desired that it might be perpetual. . . .

(C) [The buildings] were the homes of the four Ministries between which the entire apparatus of government was divided: the Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts; the Ministry of Peace, which concerned itself with war; the Ministry of Love, which maintained law and order; and the Ministry of Plenty, which was responsible for economic affairs. Their names, . . . Minitrue, Minipax, Miniluv, and Miniplenty.

(D) For whereas they eat and drink in earthen and glass vessels which indeed be curiously and properly made, and yet be of small value: of gold and silver they make commonly chamber pots, and other like vessels, that serve for most vile uses, not only in their common halls, but in every man’s private house. Furthermore of the same metals they make great chains, with fetters and gyves wherein they tie their bondmen. Finally whosoever for any offence be infamed, by their ears hang rings of gold, upon their fingers they wear rings of gold. . . . Thus by all means that may be they procure to have gold and silver among them in reproach and infamy.

(E) In the most ancient regions of Tlön, the duplication of lost objects is not infrequent. Two persons look for a pencil; the first finds it and says nothing; the second finds a second pencil, no less real, but closer to his expectations. These secondary objects are called *hröinir* and are, though awkward in form, somewhat longer. Until recently, the *hröinir* were the accidental products of distraction and forgetfulness. It seems unbelievable that their methodical production dates back scarcely a hundred years, but this is what the Eleventh Volume tells us.
13. When a young lady is (by whatever means) introduced into a dwelling of this kind, she is always lodged apart from the rest of the family. While they snugly repair to their own end of the house, she is formally conducted by Dorothy, the ancient housekeeper, up a different staircase and along many gloomy passages, into an apartment never used since some cousin of kin died in it about twenty years before. . . in this gloomy chamber, too lofty and extensive, with only the feeble rays of the single lamp to take in its size, its walls hung with tapestry exhibiting figures as large as life, and the bed of dark green stuff or purple velvet, presenting even a funereal appearance, will not your heart sink within you?

The passage above presents characteristic elements of the

(A) bildungsroman
(B) gothic novel
(C) roman à clef
(D) picaresque novel
(E) stream-of-consciousness novel

14. In London, Papa pulled out his Muslim League flag and at some public ceremony was asked to unfurl it, giving him what he later called the most moving moment of his life. Today I often regret that he was not in Pakistan at the time of the partition, to witness those bewildered streams of people pouring over one brand-new border into another, hurting as they ran. It was extravagant, history’s wrenching price: farmers, villagers, living in some other world, one day woke to find they no longer inhabited familiar homes but that most modern thing, a Muslim or a Hindu nation.

—Sara Suleri, from Meatless Days

The excerpt suggests that Sara Suleri’s autobiography is an example of

(A) neoclassical literature
(B) expressionist literature
(C) surrealist literature
(D) decadent literature
(E) postcolonial literature

Questions 15-19

Gat-tothed was she, soothly for to seye.
Upon an amblere esily she sat,
Ywympled wel, and on hir heed an hat
As brood as is a bokeler or a targe;

(5) A foot-mantel aboute her hipes large;
And on hir feet a paire of spores sharp.
In felaweshipe wel koude she laughe and carpe.
Of remedies of love she knew per chaunce,
For she koude of that art the olde daunce.

15. The closest paraphrase of “soothly for to seye” (line 1) is

(A) to say smoothly
(B) surely to see
(C) to tell the truth
(D) to soothsay
(E) to see truly

16. In line 2, an “amblere” is a

(A) provincial coach
(B) horse with an easy gait
(C) rocking chair
(D) church pew
(E) steed

17. Which is the best translation of line 7?

(A) In company she could laugh and chat well.
(B) She always mocked and complained about others.
(C) In fellowship she carped and chatted.
(D) She laughed and sang with the fellows.
(E) She laughed and avoided fellowship.

18. The passage describes Chaucer’s

(A) Pertelote
(B) Griselda
(C) Prioress
(D) Wife of Bath
(E) Emily

19. The passage was written between

(A) 900 and 1000
(B) 1120 and 1175
(C) 1375 and 1425
(D) 1500 and 1550
(E) 1600 and 1650

GO ON TO THE NEXT PAGE.
20. The canon is everchanging. Our literary past is always reoriented by new departures in contemporary culture. The canon today is full of writers resurrected or transformed because powerful new writers made them accessible, as when ________ invented John Donne, ________ opened up a different Walt Whitman, and ________ rediscovered Zora Neale Hurston. These changes are in tune with broad cultural movements—modernism, the 60's counterculture, Black feminism.

The three writers who will correctly complete lines 5, 6, and 7 are, respectively,

(A) T. S. Eliot, Allen Ginsberg, Alice Walker
(B) Ezra Pound, Norman Mailer, Maya Angelou
(C) Matthew Arnold, Dylan Thomas, Isak Dinesen
(D) William Empson, Philip Roth, Toni Morrison
(E) Edmund Wilson, John Berryman, Gloria Naylor

21. The story [Billy Budd] ends by fearlessly fraying its own symmetry, thrice transgressing its own "proper" end. . . . Indeed, far from totalizing itself into intentional finality, the story in fact begins to repeat itself—retelling itself in reverse, and then in verse. The ending not only lacks special authority, it problematizes the very idea of authority by placing its own reversal in the pages of an "authorized" naval chronicle. To end is to repeat, and to repeat is to be ungovernably open to revision, displacement, and reversal. The sense of Melville's ending is to empty the ending of any privileged control over sense.

The thesis statement above, by Barbara Johnson, belongs to which contemporary mode of criticism?

(A) Structuralism
(B) New historicism
(C) Deconstruction
(D) Pragmatic criticism
(E) Feminist literary criticism
Questions 22-24

ANGEL: Thowe cursyd Cayme, where is Abell?
    Where hais thowe done thy broder dere?

CAYME: What askes thowe me that taill to tell?
    For yit his keper was I nere.

(5) ANGEL: God hais sent thee his curse downe,
    Fro hevyn to hell, maledictio dei.

CAYME: (hitting the angel) Take that thyself, evyn on thy crowne,
    Quia non sum custos fratris mei, To tyne.

ANGEL: God hais sent thee his malyson,
(10) And inwardly I geve thee myne.

22. The passage above is based on
    (A) a Breton lai
    (B) a Biblical story
    (C) an Icelandic saga
    (D) an Arthurian romance
    (E) an account of a saint’s life

23. Which of the following best describes line 10?
    (A) The angel curses Cayme.
    (B) The angel blesses Cayme and turns the other cheek.
    (C) The angel reminds Cayme that God has sent his Son as a savior to man.
    (D) Cayme confesses his sins and seeks forgiveness.
    (E) Cayme argues that his actions were justified.

24. The dialogue above is taken from a
    (A) masque
    (B) mystery play
    (C) commedia dell’arte
    (D) sentimental drama
    (E) Jacobean tragedy

GO ON TO THE NEXT PAGE.
25. *Astrophel and Stella, Amoretti, Delia,* and The *House of Life* are all
   (A) gothic novels
   (B) verse romances
   (C) heroic epics
   (D) pastoral elegies
   (E) sonnet sequences

26. May I for my own self song’s truth reckon,
    Journey’s jargon, how I in harsh days
    Hardship endured oft.
    Bitter breast-cares have I abided,
    Known on my keel many a care’s hold,
    And dire sea-surge, and there I oft spent
    Narrow nightwatch nigh the ship’s head
    While she tossed close to cliffs.

   The lines above are the opening of
   (A) Hart Crane’s *The Bridge*
   (B) Christina Rossetti’s “Goblin Market”
   (C) Eliot’s version of a canto from Dante’s *Inferno*
   (D) Gertrude Stein’s translation of a poem by
        Baudelaire
   (E) Pound’s rendering of the Old English elegy
        “The Seafarer”

27. He argues that, particularly since the Renaissance,
    strong poets have cast long, threatening shadows
    into the future, creating an immense and poten-
    tially numbing anxiety in their descendants. How
    to create new poetry in a world already so com-
    pletely imagined by Milton? Wordsworth? And in
    America, by Emerson? Whitman? Poets coming
    after these writers suffer from “belatedness,” but
    they cope with this by “misreading” the works
    of strong “precursor” poets, clearing imaginative
    space for new creations.

   The critic described above is
   (A) Bloom
   (B) Derrida
   (C) Frye
   (D) Lacan
   (E) Saussure

28. In the late nineteenth century, the locomotive
    occasionally held the role of the time-hallowed
    *deus ex machina*; in the twentieth, the auto-
    mobile accident has replaced it.

   The point argued above is best illustrated by
   (A) *Madame Bovary* and *A Farewell to Arms*
   (B) *Jane Eyre* and *To the Lighthouse*
   (C) *Anna Karenina* and *The Great Gatsby*
   (D) *Crime and Punishment* and *Ulysses*
   (E) *What Maisie Knew* and *The Stranger*

Questions 29-30

   Writing to a would-be dramatist, he observed, “If in
   the first act you hang a pistol on the wall, then in the
   last act it must be shot off. Otherwise you do not
   hang it there.”

29. These lines discuss
   (A) ensemble production
   (B) the theater of cruelty
   (C) dramatic foreshadowing
   (D) the epic theater
   (E) dramatic reversal

30. Two plays in which such pistols are actually “shot
    off” are
   (A) *Our Town* and *Desire Under the Elms*
   (B) *Endgame* and *The Connection*
   (C) *The Caretaker* and *All for Love*
   (D) *The Sea Gull* and *Hedda Gabler*
   (E) *A Raisin in the Sun* and *Dutchman*

GO ON TO THE NEXT PAGE.
31. She is the plaything of a cruel destiny and is eventually maddened by the many wrongs she endures. After her trial for the murder of her seducer, she is hanged at Winchester. “Justice’ was done, and the President of the Immortals (in Aeschylean phrase) has ended his sport” with her.

The heroine described above is
(A) Thackeray’s Becky Sharp
(B) Hemingway’s Brett Ashley
(C) James’s Daisy Miller
(D) Dickens’ Little Nell
(E) Hardy’s Tess

32. Foulkes’ study of British drama in the 1890s notes that dramatists wanted to seem both audacious and safe. The pattern of rebellion starting to flare and then being rapidly extinguished was enacted in various types of drama during the decade. “Problem plays,” purporting to challenge the status quo but ultimately kow-towing to it, started as if by __________ but ended as if by __________.

Which of the following will correctly complete the passage?
(A) Sheridan . . . Freud
(B) Synge . . . Marx
(C) Wilde . . . Dr. Jekyll
(D) Ibsen . . . Mrs. Grundy
(E) Congreve . . . Mrs. Gaskell

33. In its early years the New Criticism had to struggle against the old orthodoxies of __________.
(A) modernism and postmodernism
(B) the new historicism
(C) structuralism and poststructuralism
(D) philology and literary history
(E) heuristics

Questions 34-35

“Neoclassicism,” in the uglier form, is neither of one time nor of one place. The type is always with us, with its fondness for formalist methodologies, the comforts of systematic procedure, the self-validations of centralizing precept, and other assorted mechanical operations of the spirit. There may be something in the view that France is where this “flourishes most.” Its classroom descendant of yesterday is the explication de texte, and a glossier reincarnation wears smart Parisian clothes in the deconstructive carnivals of the international conference circuit. But who shall ’scape whipping? The thing is indeed international, and so was its older version, and it would be hard to claim that all Frenchmen were in its grip, whether then or now.

34. In the view of this critic, the faults that some attribute to neoclassicism have been and still are
(A) committed by literary critics in many times and places
(B) exclusively a problem for the French
(C) most thoroughly examined by the English critics
(D) corrected by romanticism
(E) an expression of bourgeois political order

35. The phrase “who shall ’scape whipping” in lines 11-12 alludes to a speech in which
(A) Hamlet addresses Polonius
(B) Troilus addresses Cressida
(C) Enobarbus addresses Antony
(D) Romeo addresses Mercutio
(E) Macbeth addresses Duncan

GO ON TO THE NEXT PAGE.
36. Sensation and sensibility are at their height in the child; its thin, tender membrane of perception is constantly being stabbed by objects, words, and events that it does not understand. In lieu of understanding, the child “notices.” Think of _______ and of Aunt Dante’s hairbrushes (why was she called Dante?) and the quarrel about Parnell (who was Parnell?) at the Christmas dinner table.

Mary McCarthy, from On the Contrary

The title omitted from the passage above is

(A) Madame Bovary  
(B) Daisy Miller  
(C) Fathers and Sons  
(D) A Portrait of the Artist as a Young Man  
(E) The Adventures of Huckleberry Finn

37. O, O, all brought to pass, all true!  
O light, may I behold thee nevermore!  
I stand a wretch, in birth, in wedlock cursed,  
A parricide, incestuous, triply cursed.

The “T” of the lines above is

(A) Malvolio  
(B) Falstaff  
(C) Achilles  
(D) Oedipus  
(E) Ulysses

Questions 38-39

_______ lies most in the assemblage of ideas, and puts those together with quickness and variety wherein can be found any resemblance or congruity, thereby to make up pleasant pictures and agreeable visions in the fancy; _______, on the contrary, lies quite on the other side, in separating carefully one from another ideas wherein can be found the least difference, thereby to avoid being misled by similitude, and by affinity to take one thing for another.

38. Which of the following terms will correctly complete the passage above?

(A) Allusion . . . illusion  
(B) Wit . . . judgment  
(C) Foresight . . . hindsight  
(D) Empathy . . . intuition  
(E) Knowledge . . . power

39. The passage was written between

(A) 1300 and 1400  
(B) 1500 and 1600  
(C) 1650 and 1800  
(D) 1850 and 1900  
(E) 1900 and 1950

40. She loved me for the dangers I had passed,  
And I loved her that she did pity them.

The speaker of the lines above is

(A) Macbeth  
(B) Romeo  
(C) Antony  
(D) Malvolio  
(E) Othello

GO ON TO THE NEXT PAGE.
41. In context, “fell” (line 2) means
   (A) cruel
   (B) defeated
   (C) fellow
   (D) falling
   (E) indeed

42. “Tyranne fell” (line 2) has the same grammatical structure as
   (A) deserted castle
   (B) modern language
   (C) critical position
   (D) iambic pentameter
   (E) poet laureate

43. Which of the following is the closest paraphrase of line 5?
   (A) The Muses have won the battle with crabbed care.
   (B) Cantankerous poets have no knowledge of where the Muses dwell.
   (C) Never complain to the Muses about dwelling with crabbed care.
   (D) The Muses do not dwell where there is crabbed care.
   (E) The cantankerous do not care to dwell with the Muses.

44. Which of the following best summarizes the main idea of the stanza?
   (A) No one can simultaneously be a good lover and a good poet.
   (B) Lovers make good poets but inefficient weavers.
   (C) Poets are a danger to all poorly governed countries.
   (D) One who serves the Muses also serves Love.
   (E) Empty-headed people make the best poets and lovers.

45. The stanza comes from
   (A) Pope’s Essay on Criticism
   (B) Shakespeare’s Venus and Adonis
   (C) Spenser’s Shepheardes Calender
   (D) Milton’s Comus
   (E) Dryden’s Absalom and Achitophel

GO ON TO THE NEXT PAGE.
46. Which is from a discussion of the Unities?

47. Which is from a discussion of the Sublime?

48. Which is from a discussion of the doctrine of organic form?

(A) . . . it shapes, as it develops, itself from within, and the fulness of its development is one and the same with the perfection of its outward form. Such as the life is, such is the form.

(B) By Greatness, I do not only mean the Bulk of any single object, but the Largeness of a whole View, considered as one entire Piece. . . . Our Imagination loves to be filled with an Object, or to grasp at any thing that is too big for its Capacity. We are flung into a pleasing Astonishment at such unbounded Views, and feel a delightful Stilness and Amazement in the Soul at the Apprehension of them.

(C) Put shortly, these are the views, then. One, that man is intrinsically good, spoilt by circumstances; and the other that he is intrinsically limited, but disciplined by order and tradition to something fairly decent. To the one party man's nature is like a well, to the other like a bucket.

(D) I deny not what you urge of arts and sciences, that they have flourished in some ages more than others; but your instance in philosophy makes for me: for if natural causes be more known now than in the time of Aristotle, because more studied, it follows that poesy and other arts may, with the same pains, arrive still nearer to perfection.

(E) Delusion, if delusion be admitted, has no certain limitation; if the spectator can be once persuaded, that his old acquaintance are Alexander and Caesar, that a room illuminated with candles is the plain of Pharsalia, or the bank of Granicus, he is in a state of elevation above the reach of reason, or of truth, and from the heights of empyrean poetry, may despise the circumscriptions of terrestrial nature.

49. I do distrust the poet who discerns
No character or glory in his times,
And trundles back his soul five hundred years,
Past moat and drawbridge, into a castle-court
To sing . . .

Nay, if there's room for poets in this world
A little overgrown (I think there is)
Their sole work is to represent the age, not
Charlemagne's.

—Elizabeth Barrett Browning, from Aurora Leigh

The speaker in the excerpt above criticizes Victorian

(A) naturalism
(B) imperialism
(C) materialism
(D) medievalism
(E) religiosity
50. Lacan taught students of literature to understand the basic operations of the “dream work”—condensation and displacement—as the master tropes of rhetoric, metaphor and metonymy, reconfigured as fundamental psychic manifestations presented to analysis—and thus to initiate a rereading of Freud attentive to his semiotic imagination, ____________________. He has contributed decisively to understanding man as a fiction-making animal, situated at the intersection of several stories created by and for him.

Which of the following will correctly complete line 8?

(A) to the patient’s neurosis becoming an artificial illness accessible at every point to interventions
(B) to the importance of the body of theory prefiguring a comic vision
(C) to the role of language as the medium of psychoanalysis and the structuring agent of the psyche
(D) for literature is asked to refuse the authority of psychoanalysis, all the while using it as a perspective on reading
(E) for psychoanalysis applied to literary study continues to evoke reductive maneuvers that flatten the richness of creative texts

Questions 51-52

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
(5) And mouth with myriad subtleties.

Why should the world be otherwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

—Paul Laurence Dunbar, from “We Wear the Mask”

51. Which describes the use of “mouth” in line 5?

(A) It is parallel to the verb “smile” (line 4).
(B) It is the object of the verb “smile” (line 4).
(C) It is the object of the preposition “with” (line 5).
(D) It modifies the adjective “myriad” (line 5).
(E) It modifies the noun “subtleties” (line 5).

52. The poem comments on the

(A) plight of actors on the Shakespearean stage
(B) hypocrisy of ambitious people
(C) feigned heartiness of those about to enter battle
(D) self-doubt of those who have failed in an important quest
(E) self-protective strategies of an oppressed people

53. Nothing can describe the confusion of thought which I felt when I sunk into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half-dead with the water I took in.

The “I” of the lines above is

(A) Robinson Crusoe
(B) Huck Finn
(C) Lord Jim
(D) Captain Ahab
(E) Tom Jones

GO ON TO THE NEXT PAGE.
Questions 54-57 refer to the passages that follow them in which critics discuss Zora Neale Hurston’s *Their Eyes Were Watching God*.

54. Which is by a feminist critic?

55. Which is by a Foucauldian critic?

56. Which is by a reader-response critic?

57. Which is by a Marxist critic?

(A) The important thing to remember about *Their Eyes Were Watching God* is that it is a story told to someone. Janie recounts her life story to her friend Pheoby who functions as a kind of surrogate for the reader. Hence when Pheoby exclaims, “Lawd! Ah done growed ten feet higher from jus’ listenin’ tuh you, Janie,” we are to understand that Janie’s story can only be completed and given its appropriate significance by its auditor—i.e., Pheoby at first and ultimately the reader.

(B) The central episode of *Their Eyes Were Watching God* comes when Janie appropriates the language of the story-telling men on her husband’s porch and turns it back on Joe Starks himself with the exclamation, “Humph! Talkin’ ’bout me lookin’ old! When you pull down yo’ britches, you look lak de change uh life.” If this is the center of the story, however, equally important is what we might call its circumference: that in describing the event to her friend Pheoby, Janie establishes between them a kind of communal identity that is altogether at odds with the phallogocentric identity of such as Joe Starks.

(C) Beyond the merely individual story of Janie, what *Their Eyes Were Watching God* is finally concerned with is the way in which social institutions deprive us all of our freedoms and consign us to something like a prison or an insane asylum throughout our lives. The most insidious of these social institutions is perhaps language itself, forged and manipulated by the masters of society who thereby establish and maintain power over others trapped in the nets of language. The ultimate irony may be, however, that these self-authorized authorities are themselves controlled by language rather than controlling it.

(D) Zora Neale Hurston’s intention in *Their Eyes Were Watching God* is to offer a thoroughgoing critique of an oppressive, class-ridden society. That Janie, the heroine of the novel, happens to be Black is largely irrelevant, for what Hurston demonstrates is that the bourgeois American economic system, ruled by greedy plutocrats, would oppress Whites of her class as viciously as it does Janie and her fellow Blacks.

(E) The men who gather regularly on Joe Starks’s porch for their “lying” sessions dramatize in a peculiarly effective way the nature of language and “meaning” as Hurston views it. Of one such session we are told, “It was a contest in hyperbole and carried on for no other reason.” These “big picture talkers” signify on one another constantly, and Hurston’s point is that all discourse is an endless play of signifiers, and there is no more a signed for the signifiers of literary texts than there is for all the lies and signifying that goes on on Joe Starks’s porch.
58. From this time
   Such I account thy love. Art thou afeard
   To be the same in thine own act and valor
   As thou art in desire?

   The choice between *thy* and *thine* in the lines above
   is based on the rationale that also governs the
   modern English choice between

   (A) *they* and *them*
   (B) *like* and *as*
   (C) *their* and *they're*
   (D) *can* and *may*
   (E) *a* and *an*

59. Soon as it was night, out we shoved; when we
    got her out to about the middle, we let her alone,
    and let her float wherever the current wanted her
    to; then we lit the pipes, and dangled our legs in
    the water and talked about all kinds of things—
    we was always naked, day and night, whenever
    the mosquitoes would let us . . . and besides I
    didn't go much on clothes, nohow.

    The speaker is

    (A) Tom Sawyer
    (B) Rip Van Winkle
    (C) Captain Ahab
    (D) Huckleberry Finn
    (E) Holden Caulfield

60. In contemporary fiction, the anti-hero—from
    Lieutenant Yossarian to ________ Alexander Portnoy—was the dominant character
    type through much of the 1960s. All the institu-
    tions that used to provide heroic figures—the
    military, the clergy, politics at the higher levels—
    no longer did so. Heroic action, heroic lives, did
    not seem a real possibility.

    Which of the following will correctly complete
    the passage?

    (A) Cheever's . . . Updike's
    (B) Bellow's . . . Pynchon's
    (C) Heller's . . . Roth's
    (D) Welty's . . . Chopin's
    (E) Hurston's . . . Walker's
O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions! First, her father slain;
Next, your son gone, and he most violent author
(5) Of his own just remove: the people muddied,
Thick and unwholesome in their thoughts and whispers,
For good Polonius’ death; and we have done but greenly,
In hugger-mugger to inter him: poor Ophelia
Divided from herself and her fair judgment,
(10) Without the which we are pictures, or mere beasts:
Last, and as much containing as all these,
Her brother is in secret come from France;
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father’s death.

61. The speaker’s metaphor for “sorrows” (line 2)
suggests that he feels
(A) ridiculed
(B) morose
(C) suspicious
(D) disdainful
(E) beleaguered

62. Which of the following accurately describes the
speaker’s feelings about Polonius’ death (lines 5-8)?
(A) He believes that Polonius was spared unnecessary suffering.
(B) He regrets that Polonius was buried secretly and is concerned at the rumors surrounding the affair.
(C) He thinks it was appropriate to lay Polonius to rest in a green, secluded graveyard.
(D) He thinks it was wrong to bury Polonius in unconsecrated ground even though he was a dangerous influence.
(E) He misses Polonius’ good advice in this time of public unrest and turmoil.

63. The speaker is
(A) Rosencrantz
(B) Fortinbras
(C) Horatio
(D) Laertes
(E) Claudius

GO ON TO THE NEXT PAGE.
64. Thus Satan talking to his nearest mate
   With head uplift above the wave, and eyes
   That sparkling blazed; his other parts besides
   Prone on the flood, extended long and large
   Lay floating many a rood, in bulk as huge
   As whom the fables name of monstrous size,
   Titanian, or Earth-born, that warred on Jove,
   Briareos or Typhon, whom the den
   By ancient Tarsus held, or that sea-beast
   Leviathan, which God of all his works
   Created hugest that swim the ocean stream.

   The lines above are written in
   (A) terza rima
   (B) heroic couplets
   (C) alexandrines
   (D) blank verse
   (E) free verse
Questions 65-67 refer to the excerpts below.

65. Which is a parody of Henry James?

66. Which is a parody of Gertrude Stein?

67. Which is a parody of James Fenimore Cooper?

(A) This the way to the museyroom. Mind your hats goan in! Now yiz are in the Willingdone Museyroom. This is a Prooshious gunn. This is a ffrinch. Tip. This is the flag of the Prooshious, the Cap and Soracer. This is the bullet that byng the flag of the Prooshious. This is the ffrinch that fire on the Bull that bang the flag of the Prooshious. Saloos the Crossgun! Up with your pike and fork! Tip. (Bullsfoot! Fine!) This is the triplewon hat of Lipoleum. Tip. Lipoleumhat. This is the Willingdone on his same white harse, the Cokenhape.

(B) Oh, oh dog biscuit. And when he is happy he doesn’t get snappy. Please please to do this. Then Henry, Henry, Frankie, you didn’t meet him. You didn’t even meet me. The glove will fit, what I say. Oh! Kai-Yi, Kai-Yi. Sure, who cares when you are through? How do you know this? Well then, oh cocoa know, thinks he is a grandpa again. He is jumping around. No hoboe and phoboe I think he means the same thing.

(C) It was the Christmas party at Heighton that was one of the turning-points in Perkins’ life. The Duchess had sent him a three-page wire in the hyperbolical style of her class, conveying a vague impression that she and the Duke had arranged to commit suicide together if Perkins didn’t “chuck” any previous engagement he had made. And Perkins had felt in a slipshod sort of way—for at this period he was incapable of ordered thought—he might as well be at Heighton as anywhere.

(D) That it hardly was, that it all bleakly and unbeguilingly wasn’t for “the likes” of him—poor decent Stamfordham—to rap out queries about the owner of the to him unknown and unsuggestive name that had, in these days, been thrust on him with such a wealth of commendatory gesture, was precisely what now, as he took, with his prepared list of New Year colichets and whatever, his way to the great gaudy palace, fairly flicked his cheek with the sense of his having never before so let himself in, as he ruefully phrased it, without letting anything, by the same token, out.

(E) Genevra had not proceeded many miles before a weariness seized upon her fragile limbs, and she would fain seat herself upon the trunk of a prostrate pine, which she previously dusted with her handkerchief. The sun was just sinking below the horizon, and the scene was one of gorgeous and sylvan beauty. “How beautiful is Nature!” murmured the innocent girl, as, reclining gracefully against the root of the tree, she gathered up her skirts and tied a handkerchief around her throat. But a low growl interrupted her meditation. Starting to her feet, her eyes met a sight which froze her blood with terror. Down the forest path, in Indian file, came a monstrous grizzly, followed by a California lion, a wild-cat, and a buffalo, the rear being brought up by a wild Spanish bull. The mouths of the first three animals were distended with frightful significance; the horns of the last were lowered as ominously. As Genevra was preparing to faint, she heard a low voice behind her.
Questions 68-69

My dreams are of a field afar
And blood and smoke and shot.
There in their graves my comrades are,
In my grave I am not.

I too was taught the trade of man
And spelt the lesson plain;
But they, when I forgot and ran,

A. E. Housman
Reprinted by permission of the publisher.

68. In lines 6-7, the “lesson” that the speaker “forgot” is that
(A) a soldier must be brave in battle
(B) we are all comrades in the grave
(C) many die in war
(D) a person must have a trade
(E) dreams of battle are disturbing

69. The missing last line is
(A) Were then by their own blood stained
(B) Remembered and remain
(C) Took heart to die in vain
(D) A higher goal attained
(E) Reflected on their pain

70. Mr. ______ distinctly asks that black people give up, at least for the present, three things,—
First, political power,
Second, insistence on civil rights,
Third, higher education of Negro youth—and concentrate all their energies on industrial education, the accumulation of wealth, and the conciliation of the South. . . . The question then comes: Is it possible, and probable, that nine millions of men can make effective progress in economic lines if they are deprived of political rights, made a servile caste, and allowed only the most meagre chance for developing their exceptional men? If history and reason give any distinct answer to these questions, it is an emphatic No.

W. E. B. DuBois, from The Souls of Black Folk

The name that will correctly complete line 1 is
(A) Ralph Ellison
(B) Frederick Douglass
(C) Booker T. Washington
(D) Langston Hughes
(E) Richard Wright

GO ON TO THE NEXT PAGE.
Questions 71-76. For each of the following passages, identify the author or the work. Base your decision on the content and style of each passage.

71. Our age is retrospective. . . . It writes biographies, histories, and criticism. The foregoing generations beheld God and nature face to face, we through their eyes. . . . Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs?

(A) Emerson
(B) Hawthorne
(C) Irving
(D) Melville
(E) Twain

72. The place of Catherine’s interment, to the surprise of the villagers, was neither in the chapel, under the carved monument of the Lintons, nor yet by the tombs of her own relations, outside. It was dug on a green slope, in a corner of the kirk-yard, where the wall is so low that heath and bilberry plants have climbed over it from the moor, and peat mould almost buries it. Her husband lies in the same spot, now; and they have each a simple headstone above, and a plain grey block at their feet, to mark the graves.

(A) Austen’s Pride and Prejudice
(B) Fielding’s Tom Jones
(C) Thackeray’s Vanity Fair
(D) Forster’s Howards End
(E) Brontë’s Wuthering Heights

73. The One remains, the many change and pass;
Heaven’s light forever shines, earth’s shadows fly;
Life, like a dome of many-coloured glass,
Stains the white radiance of eternity,
Until Death tramples it to fragments.

(A) Dickinson
(B) Pound
(C) Dryden
(D) Shelley
(E) Byron

74. To the King’s Theatre, where we saw ‘Midsummer’s Night’s Dream,’ which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing and some handsome women, which was all my pleasure.

(A) Pepys
(B) Goldsmith
(C) Jonson
(D) Pope
(E) Swift

75. New England, everywhere I look, old letters crumble from the Book, China trade rubble, one more line unravelling from the dark design spun by God and Cotton Mather—our bel ét à dell’ oro, another bright thing thinner than a cobweb, caught in Calvinism’s ebb.

(A) Wallace Stevens
(B) Emily Dickinson
(C) Marianne Moore
(D) Robert Frost
(E) Robert Lowell

76. Had I written an epic about clergymen, I would have taken St. Paul for my model; but describing, as I endeavoured to do, such clergymen as I see around me, I could not venture to be transcendental. For myself, I can only say that I shall always be happy to sit, when allowed to do so, at the table of Arch-deacon Grantly, to walk through the High Street of Barchester arm-in-arm with Mr. Robarts of Framley, and to stand alone and shed a tear beneath the modest black stone in the north transept of the cathedral on which is inscribed the name of Septimus Harding.

(A) Fielding
(B) Dickens
(C) Trollope
(D) Thackeray
(E) Austen

GO ON TO THE NEXT PAGE.
77. I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me.

The passage is an excerpt from a novel by

(A) Ralph Ellison
(B) James Baldwin
(C) Toni Morrison
(D) Nathaniel Hawthorne
(E) Ernest Hemingway

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

The speaker in the passage is

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

79. Whenever they appear in the play, there is a fencing match, the thrust and parry not of foils but of wits. Beatrice and Benedick are self-deceived in that they believe their heads can sternly rule their hearts. “I will live a bachelor,” says Benedick with smug assurance. Beatrice swears that she will not marry “till God make men of some other metal than earth. Would it not grieve a woman to be overmaster’d with a piece of valiant dust?” Shakespeare has bestowed on them the gifts of intelligence, pungent irony, and a merry tongue.

The lovers described above appear in

(A) *The Comedy of Errors*
(B) *The Taming of the Shrew*
(C) *The Tempest*
(D) *Much Ado About Nothing*
(E) *A Midsummer Night’s Dream*

80. In the real world nowadays, you will often hear it said that the print medium is a doomed and outdated technology, a mere curiosity of bygone days destined soon to be consigned forever to

(5) those dusty unattended museums we now call libraries. Which would mean, of course, that the novel too, as we know it, has come to its end. Not that those announcing its demise are grieving. For all its passing charm, the traditional

(10) novel, which Hegel called “the epic of the middle-class world,” and which took center stage at the same time that _________ arose, is perceived by its would-be executioners as the virulent carrier of the patriarchal, colonial, canonical,

(15) proprietary, hierarchical, and authoritarian values of a past that is no longer with us.

Which of the following will correctly complete line 12?

(A) totalitarian and fascistic governments
(B) industrial mercantile democracies
(C) rural and pastoral enclaves
(D) herd and field enclosures
(E) Biblical fundamentalism

GO ON TO THE NEXT PAGE.
Questions 81-83

Nightsong: City

Sleep well, my love, sleep well:
the harbour lights glaze over restless docks,
police cars cockroach through the tunnel streets;
from the shanties creaking iron-sheets
(5) violence like a bug-infested rag is tossed
and fear is immanent as sound in the wind-swung bell;
the long day’s anger pants from sand and rocks;
but for this breathing night at least,
my land, my love, sleep well.

—Dennis Brutus, from Modern Poetry from Africa

81. The closest paraphrase of “immanent” (line 6) is
   (A) extremely thin
   (B) blindingly bright
   (C) without form
   (D) created by evil hands
   (E) inherent in the scene

82. Which of the following accurately describes the grammatical relationship between “land” and “love” in the last line?
   (A) “love” is the direct object of “land.”
   (B) “love” is the indirect object of “land.”
   (C) “land” and “love” are interchangeable as subject and verb.
   (D) “love” is in apposition to “land.”
   (E) “land” and “love” are both modified by “well.”

83. Which of the following is the closest restatement of the poem?
   (A) The speaker is aware that each night brings the safety and peace that the city lacks during the day.
   (B) Although the speaker is aware of the ever-present poverty and repression the city experiences, he hopes the night will bring a temporary respite.
   (C) The speaker recounts how those who prey on the city see many opportunities to exploit its weakness and vulnerability while it sleeps.
   (D) The speaker insists that only when those who love the city rise up and destroy its slums and docks will the inhabitants be forced to build a model city.
   (E) The speaker acknowledges that despite the trappings of a modern bustling city, the “docks” and “police,” the city is a sleepy town that is unlikely to grow into a major port.

GO ON TO THE NEXT PAGE.
Questions 84-87 refer to the excerpts below.

84. Which begins Dickens' *Bleak House*?

85. Which begins Morrison's *Beloved*?

86. Which begins Conrad's *Heart of Darkness*?

87. Which begins Hardy's *The Return of the Native*?

(A) A Saturday afternoon in November was approaching the time of twilight, and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment. Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

(B) The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing it was to come to and wait for the turn of the tide.

(C) London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun.

(D) It was an uncertain spring. The weather, perpetually changing, sent clouds of blue and of purple flying over the land. In the country farmers, looking at the fields, were apprehensive; in London umbrellas were opened and then shut by people looking up at the sky. But in April such weather was to be expected. Thousands of shop assistants made that remark, as they handed neat parcels to ladies in flounced dresses standing on the other side of the counter at Whiteley's and the Army and Navy stores.

(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 handprints appeared in the cake (that was it for Howard).

GO ON TO THE NEXT PAGE.
88. Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the Devil's foot,
Teach me to hear mermaids singing,
Or to keep off envy's stinging,
And find
What wind
Serves to advance an honest mind.

The stanza above lists
(A) practical steps for a lovelorn suitor
to take
(B) commands that cannot possibly be obeyed
(C) innocent requests from an innocent child
(D) devotional exercises required of religious
novices
(E) actions a man is likely to undertake during
his youth

89. He spent most of the summers of his youth
in the family summer house in New London,
Connecticut. Twice he used that house as a
setting for plays: first, in his only comedy, he
lent it a rosy glow as the background for an
adolescent romance; then, in his most auto-
biographical work, it became the grim, fog-
bound location for an exposure of all the
family's problems, including his mother's drug
addiction.

The playwright and the plays referred to
above are
(A) Eugene O'Neill, 
Ah, Wilderness! and
Long Day's Journey into Night
(B) Tennessee Williams, 
The Glass Menagerie
and Cat on a Hot Tin Roof
(C) Thornton Wilder, 
Our Town and The
Skin of Our Teeth
(D) Arthur Miller, 
All My Sons and
The Crucible
(E) Edward Albee, 
Who's Afraid of Virginia
Woolf? and Tiny Alice

90. Although 400 years separate them, both are
fundamentally didactic plays designed to teach
by explication, by the dramatization of the ideas
that dictate their dramatic structure.

Which of the following are described in the
passage above?
(A) Comus and A Streetcar Named Desire
(B) Richard II and The House of Bernarda
Alba
(C) The Rivals and Titus Andronicus
(D) Andromache and Miss Julie
(E) Everyman and Mother Courage

91. What is ________? a dwarfish whole,
Its body brevity, and wit its soul.

Which of the following correctly completes line 1?
(A) an ode
(B) an elegy
(C) an epigram
(D) an epilogue
(E) a pastoral

92. When Sir Bors and his fellows came to his bed
they found him stark dead; and he lay as he had
smiled; and the sweetest savour about him they
ever felt. Then there was weeping and wringing
of hands, and the greatest dole they made that
ever made men.

The dead man is
(A) Piers Plowman
(B) Robin Hood
(C) Merlin
(D) Beowulf
(E) Sir Lancelot
Questions 93-96

It would be three hours yet before he would learn why she had sent for him because part of it, the first part of it, Quentin already knew. It was a part of his twenty years’ heritage of breathing the same air and hearing his father talk about the man Sutpen; a part of the town’s—Jefferson’s—eighty years’ heritage of the same air which the man himself had breathed between this September afternoon in 1909 and that Sunday morning in June in 1833 when he first rode into town out of no discernible past and acquired his land no one knew how and built his house, his mansion, apparently out of nothing and married Ellen Coldfield and begot his two children—the son who widowed the daughter who had not yet been a bride—and so accomplished his allotted course to its violent (Miss Coldfield at least would have said, just) end.

93. By “out of no discernible past” (line 10), the speaker suggests that Sutpen

(A) had no knowledge of Jefferson history
(B) spoke a foreign language
(C) arrived in Jefferson as a mysterious outsider
(D) could not be located
(E) was being pursued by the law

94. Sutpen’s mansion is said to be built “apparently out of nothing” (line 12) because

(A) no one knew where, in fact, it was built
(B) the design of the house was not carefully planned
(C) no house had been built on the same site before
(D) Sutpen had no visible financial means
(E) no one had an idea why Sutpen wanted to build a house where he did

95. The person who has been “sent for” (line 2) is

(A) the son who widowed the daughter who had not yet been a bride
(B) a Jefferson lawyer
(C) one of Sutpen’s descendents
(D) a person of no discernible past
(E) a young man listening to an aging woman

96. The author is

(A) Thomas Pynchon
(B) William Faulkner
(C) Flannery O’Connor
(D) Eudora Welty
(E) Saul Bellow

Questions 97-98

Like Kate Chopin’s__________, who celebrates her twenty-ninth birthday by taking a lover, Edith Wharton’s__________ belongs to a genre that might be called “the novel of the woman of thirty,” a genre that emerged in American women’s literature at the turn of the century. These novels pose the problem of female maturation in narrative terms: What can happen to the heroine as she grows up? What plots, transformations, and endings are imaginable for her?

—Elaine Showalter, from Sister’s Choice

97. Which of the following will correctly complete the passage at line 1?

(A) Sissy Jupe
(B) Edna Pontellier
(C) Hepzibah Pyncheon
(D) Isabel Archer
(E) Hester Prynne

98. Which of the following will correctly complete line 3?

(A) Lily Bart
(B) Catherine Earnshaw
(C) Jane Eyre
(D) Daisy Miller
(E) Jo March

GO ON TO THE NEXT PAGE.
The common thread running through Fish’s writing is his conviction that literary texts are always and unavoidably interpreted from a finite, contingent perspective, that _______.

He believes that objective truth and unchanging meaning are illusions produced and nurtured within the minds of those “interpretive communities” that fail to understand how completely they exist in a determinate, limited world created in part by their own presuppositions and in part by the accidents of time, place, and circumstance.

Which of the following will correctly complete line 4?

(A) the text contains within itself the political and ethical standards that assure its correctness
(B) forms from the internalized social standards give a community its coherence and certainty
(C) historical context gives the reader the assurance that his or her interpretation is satisfactory, global, and coherent
(D) there are not many readings with which any serious reader would disagree, except for those having to do with political or social reality
(E) there is no such thing as a definitive interpretation based on the text’s objective meaning

Questions 100-101

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of other projectors, I have always found them grossly mistaken in their computation. It is true, a child just dropped from its dam may be supported by her milk for a solar year, with little other nourishment; at most not above the value of two shillings, which the mother may certainly get, or the value in scraps, by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner as instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands.

100. This passage precedes a proposal to

(A) institute free public vocational education
(B) encourage the increased use of child labor on farms
(C) recruit and train poor children as personal servants
(D) feed and clothe poor children through a public welfare system
(E) breed and slaughter children for market

101. The author of the passage above is

(A) Bacon
(B) Swift
(C) Defoe
(D) Lamb
(E) Orwell
102. What we usually have, then, in the novels of Norris (and this would apply to Zola as well) is the chronicle of the degeneration of characters under the pressure of heredity and environment, the tone of the story varying from straight-novelistic realism to melodrama, epic, and grotesque comedy.

—Richard Chase

In lines 3-4, "the chronicle of the degeneration of characters under the pressure of heredity and environment" is a reference to literary

(A) expressionism
(B) realism
(C) naturalism
(D) romanticism
(E) manners

Questions 103-104

At Archie Schwert’s party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, "Hullo," he said. "Isn’t this a repulsive party? What are you going to say about it?" for they were both of them, as it happened, gossip writers for the daily papers.

"I’ve just telephoned my story through," said Lord Balcairn, "And now I’m going, thank God."

103. The passage makes an implicit comment on the

(A) aristocratic distaste for conviviality
(B) disintegration of an earlier social order
(C) nobility of all who fulfill their responsibilities
(D) desirability of enforcing social conventions
(E) internationalism characteristic of the present aristocracy

104. The author is

(A) Oscar Wilde
(B) James Joyce
(C) Virginia Woolf
(D) Evelyn Waugh
(E) E. M. Forster

105. William Blake

Found Newton hard to take,
And was not enormously taken
With Francis Bacon.

The quatrain above alludes to Blake’s

(A) dislike of gossip about political intrigue
(B) unwillingness to travel outside of England
(C) distrust of scientific materialism and rationalism
(D) unwillingness to experiment with metrical forms
(E) distrust of religious converts and the Church

106. For your own sakes, not his, he bade me say:
Would you were come to hear, not see a play.
Though we his actors must provide for those
Who are our guests, here, in the way of shows,
The maker hath not so; he’d have you wise
Much rather by your ears than by your eyes.

—Ben Jonson, from the prologue
to The Staple of News

According to the passage above, the playwright believes that

(A) the chief purpose of drama is to feed the eyes through spectacle
(B) the intellectual delights of a play, the delights that really matter, are the product of hearing, not seeing
(C) Aristotle erred in consigning the pleasures of spectacle to the lowest rung in the hierarchy of drama
(D) actors must ignore the wishes of the spectators, their guests, and dedicate themselves to following the wishes of the playwright
(E) those who come to a performance because of its visual pleasures readily shift their concentration to the words of the playwright

GO ON TO THE NEXT PAGE.
107. Her characters insist on elegant standards of behavior from their partners and themselves, but the strongest bond that unites them all—Claudine, Phil, Gigi, Léa, and Michel—is that they revel in the world of the senses.

The passage above refers to the works of

(A) Colette
(B) de Beauvoir
(C) Gordimer
(D) Drabble
(E) Dinesen

108. "Laetitia Dale!" he said. He panted. "Your name is sweet English music! And you are well?" The anxious question permitted him to read deeply in her eyes. He found the man he sought there, squeezed him passionately, and let her go.

Which of the following accurately describes the passage above?

(A) Meredith portraing a fearless Byronic hero.
(B) Meredith mocks the egotism of his hero.
(C) Meredith delineates a modest and conventional lover as his hero.
(D) Meredith condemns women who idolize their lovers.
(E) Meredith indicates that his heroine will dominate the action of the novel.

GO ON TO THE NEXT PAGE.
I leant on the mossed embankment just as if he
bloomed there every dusk with eye-patch and tilted hat,
rakish cane on one shoulder. Along the Liffey,

the mansards dimmed to one indigo silhouette;
(5) then a stroke of light brushed the honey-haired river,
and there, in black cloche hat and coat, she scurried faster
to the changing rose of a light. Anna Livia!
Muse of our age's Omeros, undimmed Master
and true tenor of the place! So where was my gaunt,

(10) cane-twirling flaneur? I blest myself in his voice,
and climbed up the wooden stairs to the restaurant
with its brass spigots, its glints, its beer-brightened noise.

—Derek Walcott, from Omeros

109. The “undimmed Master” (line 8) is
(A) Milton
(B) Virgil
(C) Eliot
(D) Yeats
(E) Joyce

110. Walcott’s organization of the poem into three-lined units recalls the stanzaic form used in
(A) The Odyssey
(B) The Faerie Queene
(C) The Divine Comedy
(D) Paradise Lost
(E) In Memoriam

GO ON TO THE NEXT PAGE.
Questions 111-113 refer to the excerpts below.

111. In which is the "I" Ulysses?

112. In which is the "I" Samson?

113. In which is the "I" Eurydice?

(A) Myself when young did eagerly frequent
    Doctor and Saint; and heard great argument
    About it and about; but evermore
    Came out by the same door where in I went.

(B) But, chief of all,
    O loss of sight, of thee I most complain!
    Blind among enemies! O worse than chains,
    Dungeon, or beggary, or decrepit age!

(C) I cannot rest from travel; I will drink
    Life to the lees. All times I have enjoyed
    Greatly, have suffered greatly, both with those
    That loved me, and alone; on shore, and when
    Through scudding drifts the rainy Hyades
    Vexed the dim sea. I am become a name.

(D) But give them me, the mouth, the eyes, the brow!
    Let them once more absorb me! One look now
    Will lap me round forever, not to pass
    Out of its light, though darkness lie beyond:
    Hold me but safe again within the bond
    Of one immortal look! All woe that was,
    Forgotten, and all the terror that may be,
    Defied,—no past is mine, no future: look at me!

(E) My wit brought forth inventions choice and rare:—
    Number, prime sovereign of all sciences,
    Writing and spelling, and sage Memory.

GO ON TO THE NEXT PAGE.
Questions 114-116

In Pride, in reas'ning Pride, our error lies;
All quit their sphere, and rush into the skies.
Pride still is aiming at the blest abodes,
Men would be Angels, Angels would be Gods.

(5) Aspiring to be Gods, if Angels fell,
Aspiring to be Angels, Men rebel;
And who but wishes to invert the laws
Of ORDER, sins against th' Eternal Cause.

114. Which of the following is an example of these Angels who “would be Gods” (line 4)?

(A) Israfel
(B) Michael
(C) Uriel
(D) Gabriel
(E) Lucifer

115. The doctrine of order presented in the passage above was traditionally symbolized as a

(A) garden of delight
(B) clock
(C) great chain of being
(D) shadowy cave
(E) phoenix

116. The lines above are from

(A) Pope’s An Essay on Man
(B) Milton’s Paradise Lost
(C) Coleridge’s “Christabel”
(D) Wordsworth’s The Prelude
(E) Herbert’s “Easter Wings”

117. If the wild bowler thinks he bowls,
Or if the batsman thinks he’s bowled,
They know not, poor misguided souls,
They too shall perish unconsol'd.
I am the batsman and the bat,
I am the bowler and the ball,
The umpire, the pavilion cat,
The roller, pitch, and stumps, and all.
The poem parodied above is

(A) Yeats’s “Sailing to Byzantium”
(B) Emerson’s “Brahma”
(C) Eliot’s “Gerontion”
(D) Hopkins’ “God’s Grandeur”
(E) Browning’s “Pippa Passes”

GO ON TO THE NEXT PAGE.
Questions 118-119 refer to the passages below.

118. In which is Coleridge writing about Donne?

119. In which is Byron writing about Wordsworth?

(A) The first that broke silence was good old __________.
    Prepar'd before with Canary wine,
    And he told them plainly he deserv'd the Bayes,
    For his were call'd Works, where others were but Plaies.

(B) With __________, whose muse on dromedary trots,
    Wreathe iron pokers into true-love knots;
    Rhyme's sturdy cripple, fancy's maze and clue,
    Wit's forge and fire-blast, meaning's press and screw.

(C) He was not of an age, but for all time!
    And all the Muses still were in their prime,
    When like Apollo he came forth to warme,
    Our eares, or like a Mercury to charme!

(D) Though themes of innocence amuse him best,
    Yet still obscurity's a welcome guest.
    If inspiration should her aid refuse
    To him who takes a pixie for a muse,
    Yet none in lofty numbers can surpass
    The bard who soars to elegize an ass.

(E) __________'s strong pinion now not heav'n can bound,
    Now serpent-like, in prose he sweeps the ground,
    In Quibbles, Angel and Archangel join,
    And God the Father turns a School-Divine.

120. The phrase “George Eliot” signifies nothing more than the insertion of certain specific ideological determinations—Evangelical Christianity, rural organism, incipient feminism, petty-bourgeois moralism—into a hegemonic ideological formation which is partly supported, partly embarrassed by their presence.

The phrase “hegemonic ideological formation” (line 5) is used to describe

(A) Marxist theory
(B) the underclass
(C) the Church of England
(D) a politically radical organization
(E) mainstream Victorian culture

GO ON TO THE NEXT PAGE.
Questions 121-123

CECILY: . . . Mr Moncrieff, kindly answer me the following question. Why did you pretend to be my guardian's brother?

ALGERNON: In order that I might have an opportunity of meeting you.

CECILY: (To GWENDOLEN.) That certainly seems a satisfactory explanation, does it not?

GWENDOLEN: Yes, dear, if you can believe him.

CECILY: I don't. But that does not affect the wonderful beauty of his answer.

GWENDOLEN: True. In matters of grave importance, style, not sincerity, is the vital thing. Mr. Worthing, what explanation can you offer to me for pretending to have a brother? Was it in order that you might have an opportunity of coming up to town to see me as often as possible?

JACK: Can you doubt it, Miss Fairfax?

GWENDOLEN: I have the gravest doubts upon the subject. But I intend to crush them. This is not the moment for German scepticism.

121. In context, which of the following is the best paraphrase of "German scepticism"?

(A) Enthusiasm about religious dogma
(B) Speculation about metaphysical uncertainties
(C) Discipline in military matters
(D) Activism in social causes
(E) Eclecticism in art

122. Which of the following best describes Gwendolen?

(A) Arch and witty
(B) Pedantic and learned
(C) Gullible and innocent
(D) Obdurate and adamant
(E) Callous and trifling

123. The dialogue above is from

(A) Shaw's Man and Superman
(B) Synge's The Playboy of the Western World
(C) Wilde's The Importance of Being Earnest
(D) Chekhov's The Three Sisters
(E) Ibsen's A Doll's House

GO ON TO THE NEXT PAGE.
Questions 124-125

If one thinks of a work of art which deals with murder, _____________ for example, its effect on the reader is to compel an identification with the murderer which he would prefer not to recognize. The identification of phantasy is always an attempt to avoid one’s own suffering: the identification of art is a compelled sharing in the suffering of another. _____________ is another instructive example of the difference between a work of art and the detective story. In the latter it is certain that a crime has been committed and, temporarily, uncertain to whom the guilt should be attached: as soon as this is known, the innocence of everyone else is certain. In this work of art, on the other hand, it is the guilt that is certain and the crime that is uncertain: the aim of the hero’s investigation is not to prove his innocence, but to discover what, if anything, he has done to make himself guilty.

124. Which of the following correctly completes the first sentence?

(A) The Charterhouse of Parma
(B) Death in the Afternoon
(C) Crime and Punishment
(D) Dead Souls
(E) “The Murders in the Rue Morgue”

125. Which of the following correctly completes the third sentence (lines 9-11)?

(A) Madame Bovary
(B) The Counterfeiters
(C) The Magic Mountain
(D) The Tin Drum
(E) The Trial

126. Here do you keep a hundred knights and squires:
Men so disorder’d, so debosh’d, and bold
That this our court, infected with their manners,
Shows like a riotous inn. Epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace.

Which of the following describes the lines above?

(A) Othello is addressing Iago.
(B) Macbeth is addressing Lady Macbeth.
(C) Ariel is addressing Caliban.
(D) Goneril is addressing Lear.
(E) Gertrude is addressing Hamlet.

GO ON TO THE NEXT PAGE.
Questions 127-129 refer to the excerpts below.

127. Which concludes Keats's "Ode to a Nightingale"?

128. Which concludes Wordsworth's "The Solitary Reaper"?

129. Which concludes Milton's "L'Allegro"?

(A) Adieu! adieu! thy plaintive anthem fades
   Past the near meadows, over the still stream,
   Up the hill-side; and now 'tis buried deep
   In the next valley-glades:
   Was it a vision, or a waking dream?
   Fled is that music:—Do I wake or sleep?

(B) I listened, motionless and still;
   And, as I mounted up the hill,
   The music in my heart I bore,
   Long after it was heard no more.

(C) Even so my sun one early morn did shine,
   With all-triumphant splendour on my brow;
   But out! alack! he was but one hour mine,
   The region cloud hath masked him from me now.
   Yet him for this my love no whit disdaineth;
   Suns of the world may stain when heaven's sun
   Staineth.

(D) How have you left the ancient love
   That bards of old enjoyed in you!
   The languid strings do scarcely move!
   The sound is forced, the notes are few!

(E) That Orpheus' self may heave his head
   From golden slumber on a bed
   Of heaped Elysian flowers, and hear
   Such strains as would have won the ear
   Of Pluto, to have quite set free
   His half-regained Eurydice.
   These delights, if thou canst give,
   Mirth, with thee I mean to live.

GO ON TO THE NEXT PAGE.
Questions 130-132

Although Dublin had a theater as early as 1637, for centuries it was not a theater with traditions of its own but a theater imported by the English conquerors, and for a long time any Irish writer with ambitions wrote for the British stage. Only with the Irish Literary Revival and the founding of the ____________ Theatre in 1904 did Ireland acquire a theater with indigenous roots. Those efforts to create a cultural identity were part of the nationalist stirrings of the time that culminated in the 1916 Easter Rising.

130. Which of the following are examples of Irish writers who “wrote for the British stage” (lines 5-6)?

(A) Webster, Greene, and Kyd
(B) Congreve, Farquhar, and Sheridan
(C) Dryden, Marlowe, and Goldsmith
(D) Lyly, Jonson, and Nashe
(E) Dekker, Middleton, and Ford

131. Which of the following will correctly complete line 7?

(A) Globe
(B) Mermaid
(C) Covent Garden
(D) Abbey
(E) Old Vic

132. Which of the following are examples of writers who worked to give Ireland a “theater with indigenous roots” (lines 8-9)?

(A) Wilde, Shaw, and Steele
(B) Stoppard, Pinter, and Shaffer
(C) Synge, Lady Gregory, and Yeats
(D) O’Neill, Albee, and Wilder
(E) Pinero, Barrie, and Galsworthy

GO ON TO THE NEXT PAGE.
Questions 133-136

And so Nancy was gone; and Harry Esmond blushed that he had not a single tear for her, and fell to composing an elegy in Latin verses over the rustic little beauty. He bade the Dryads mourn and the river-nymphs deplore her. As her father followed the calling of Vulcan, he said that surely she was like a daughter of Venus, though Sievewright’s wife was an ugly shrew, as he remembered to have heard afterwards. He made a long face, but, in truth, felt scarcely more sorrowful than a mute at a funeral. These first passions of men and women are mostly abortive; and are dead almost before they are born. Esmond could repeat, to his last day, some of the doggerel lines in which his muse bewailed his pretty lass; not without shame to remember how bad the verses were, and how good he thought them; how false the grief, and yet how he was rather proud of it. ’Tis an error, surely, to talk of the simplicity of youth. I think no persons are more hypocritical, and have a more affected behaviour to one another, than the young. They deceive themselves and each other with artifices that do not impose upon men of the world; and so we get to understand truth better, and grow simpler as we grow older.

135. The passage shows Esmond to have been a

(A) poseur indulging in a display of grief he did not feel
(B) suitor whose love has been rejected because he lacked wealth and position
(C) teacher whose favorite student’s death elicited from him a pastoral poem that won high praise
(D) poet whose work is grounded in the heartfelt events and sorrows of his life
(E) confidant who often betrayed a trust and revealed his lover’s secrets

136. The passage condemns the young for their

(A) morbid fear of death and their questionable behavior at funerals
(B) disregard of the wisdom of their parents and their lack of politeness with each other
(C) refusal to plan ahead and a lack of foresight that requires them to seek assistance from their elders
(D) exotic tastes in poetry and music and a disregard for the traditional rules of poems and songs
(E) lack of sincerity and an exaggerated concern for how they appear to others

133. The elegy described in lines 3-7 is one characterized by

(A) depictions of the grotesque
(B) esoteric allusions to Biblical themes
(C) conventional imagery and sentiments
(D) the unevenness of passionate outbursts
(E) a genuine sense of loss and bereavement

134. In line 6, the father who “followed the calling of Vulcan” is a

(A) carpenter
(B) farmer
(C) banker
(D) blacksmith
(E) doctor

GO ON TO THE NEXT PAGE.
Questions 137-139 refer to the excerpts below.

137. Which is by Philip Larkin?

138. Which is by Wallace Stevens?

139. Which is by Emily Dickinson?

(A) Because I could not stop for Death,
   He kindly stopped for me—
   The Carriage held but just Ourselves
   And Immortality.

(B) Only one ship is seeking us, a black-
   Sailed unfamiliar, towing at her back
   A huge and birdless silence. In her wake
   No waters breed or break.

(C) She says, “But in contentment I still feel
   The need of some imperishable bliss.”
   Death is the Mother of Beauty; hence from her,
   Alone, shall come fulfillment to our dreams
   And our desires.

(D) Death be not proud, though some have called thee
   Mighty and dreadful, for thou art not so,
   For those whom thou think'st thou dost overthrow,
   Die not, poor death, nor yet canst thou kill me.

(E) Of Man's first disobedience, and the fruit
   Of that forbidden tree whose mortal taste
   Brought death into the world, and all our woe,
   With loss of Eden . . .

GO ON TO THE NEXT PAGE.
140. The action of Antigone centers on the dilemma of the heroine, who is torn between obedience to the laws of the state, which forbid the burial of her traitorous brother, and the higher laws of religion and morality. As traditionally taught in the West, Antigone's dilemma is rationally argued, point and counterpoint, like a legal case, but the inexorable urgency of her situation is perhaps better appreciated by an African audience, who know at first hand the disastrous consequences of violating kinship claims and denying correct ritual burial—consequences that are visited on the entire community when higher forces do not receive their due respect.

The speaker is pointing out the
(A) tyranny of the state over the artistic imagination
(B) importance of strong characterization in drama
(C) difficulties faced by postcolonial nations in recovering their literary traditions
(D) persistence of romantic notions of love and marriage
(E) unexplored affinities between classical Greek and African cultures

141. The poets of the seventeenth century . . . possessed a mechanism of sensibility which could devour any kind of experience. . . . [But with Milton and Dryden] a dissociation of sensibility set in, from which we have never recovered.

The passage above appears in
(A) Pound’s essay on the Imagists
(B) Eliot’s essay on the metaphysical poets
(C) Frye’s essay on literary archetypes
(D) Derrida’s work on a theory of signs
(E) Barthes’s writing on hermeneutics

142. A key—some say the key—moment of modern drama comes at the end of the play. Estragon, the more disconsolate of the two tramps, removes his string belt in order to hang himself; and his pants promptly fall down. Was there ever a more telling metaphor for poor bumbling humanity’s not infrequent feelings of helplessness, futility, and sheer silliness in a world stripped of faith?

The play under discussion in the passage above is
(A) Shaw’s Heartbreak House
(B) Beckett’s Waiting for Godot
(C) O’Neill’s Ah, Wilderness!
(D) Ionesco’s The Bald Soprano
(E) Stoppard’s Rosencrantz and Guildenstern Are Dead

143. The work consists of ten detailed accounts of the murder of Pompilia, wife of an Italian nobleman. The story is told by a succession of speakers—citizens of Rome, the participants themselves, the lawyers, and the Pope; these separate, limited perceptions each contribute to the “truth” of the historical event.

The passage above is from a discussion of
(A) Tennyson’s Idylls of the King
(B) Shelley’s The Triumph of Life
(C) Browning’s The Ring and the Book
(D) Wordsworth’s The Excursion
(E) Blake’s The Book of Urizen

144. On the night of his legendary ride, the itinerant schoolmaster of Sleepy Hollow saw “something huge, misshapen, black and towering” on horseback. As he rode off he “cast a look behind to see if his pursuer should vanish, according to the rule, in a flash of fire and brimstone.” But, just then “he saw the goblin rising in his stirrups and in the very act of hurling his head at him.”

The passage describes the ride of
(A) Arthur Dimmesdale
(B) Ethan Frome
(C) Natty Bumppo
(D) Ichabod Crane
(E) Rip Van Winkle
Questions 145-146 refer to the passage below.

The Feminist Companion to Literature in English provides an entry on the “mute inglorious” Anne Hopkins, an American colonist who died in 1698. None of her writing survives, but she was said by Governor John Winthrop to have given “herself wholly to reading and writing . . . many books,” which made her go mad. In this she is like putative Elizabethan woman writer in A Room of One’s Own.

(5) 145. In line 2, “mute inglorious” is an allusion to
(A) Coleridge’s “Kubla Khan”
(B) Keats’s “Ode to a Nightingale”
(C) Shelley’s “To a Skylark”
(D) Gray’s “Elegy Written in a Country Churchyard”
(E) Byron’s “Don Juan”

146. Which of the following will correctly complete line 8?
(A) Jane Austen’s
(B) Charlotte Brontë’s
(C) Virginia Woolf’s
(D) Eudora Welty’s
(E) George Eliot’s

147. Like Sherlock Holmes, ____________ appears as the recurrent principal of a series of stories; he also was presented through the eyes of an admiring friend; his tastes were recondite; his methods were those of stringent scientific rationalism.

Which of the following will correctly complete the first line?
(A) Dostoevski’s Raskolnikov
(B) Balzac’s Père Goriot
(C) Dickens’ Sam Weller
(D) Poe’s Dupin
(E) Gide’s Lafcadio

Questions 148-150

How this tart fable instructs
And mocks! Here’s the parody of that moral mousetrap
Set in the proverbs stitched on samplers
Approving chased girls who get them to a tree
(5) And put on bark’s nun-black
Habit which deflects
All amorous arrows.

—Sylvia Plath

148. The “tart fable” of line 1 is the story of
(A) Leda
(B) Pandora
(C) Medusa
(D) Europa
(E) Daphne

149. The “moral mousetrap” (line 2) is the
(A) glorification of virginity
(B) insistence on financial probity
(C) responsibilities of those who care for aged parents
(D) demands of religious devotions
(E) desire for worldly experience

150. Which of the following calls up its homophone and becomes a pun when the lines are read aloud?
(A) “fable” (line 1)
(B) “mocks” (line 2)
(C) “stitched” (line 3)
(D) “chased” (line 4)
(E) “bark’s” (line 5)
Questions 151-153

The sounding of the battle-drum is important; the fierce waging of the war itself is important; and the telling of the story afterwards—each is important in its own way. I tell you there is not one of them we could do without. But if you ask me which of them takes the eagle-feather I will say boldly: the story... .
Because it is only the story can continue beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters. It is the story, not the others, that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind own his escort? No, neither do we the story; rather it is the story that owns us and directs us. It is the thing that makes us different from cattle; it is the mark on the face that sets one people apart from their neighbours.

—Chinua Achebe, from *Anthills of the Savannah*

151. When the speaker, a tribal elder, says in lines 5-6 that the story “takes the eagle-feather,” he means that

(A) feathers should be worn only by warriors
(B) stories are more important than martial prowess
(C) stories are less important than bravery
(D) stories are like beggars blinded by pride
(E) telling stories requires more courage than does fighting

152. For its rhetorical effect, the passage depends on

(A) parallel and balanced clauses
(B) swift changes of point of view
(C) arcane vocabulary
(D) ironic tone
(E) frequent apostrophe

153. According to the elder, the most important purpose of telling the story is to

(A) inspire military daring in young listeners
(B) memorialize those who have fought off attackers
(C) lend a sense of unity and direction to a people
(D) curb the sensuality of those who hear the speaker
(E) placate the elders who decry the lack of respect shown to them

GO ON TO THE NEXT PAGE.
154. The pen employed in finishing her story, and making it what you now see it to be, has had no little difficulty to put it into a dress fit to be seen and to make it speak language fit to be read. When a woman debauched from her youth, nay, even being the offspring of debauchery and vice, comes to give an account of all her vicious practices, and even to descend to the particular occasions and circumstances by which she first became wicked, and of all the progressions of crime which she ran through in threescore years, an author must be hard put to it to wrap it up so clean as not to give room, especially for vicious readers, to turn it to his disadvantage.

The passage appears in
(A) Richardson’s preface to Pamela
(B) Austen’s preface to Emma
(C) Dickens’ preface to Our Mutual Friend
(D) Thackeray’s preface to Vanity Fair
(E) Defoe’s preface to Moll Flanders

155. Dr. Swift had been observing once to Mr. ________, what an odd pretty sort of thing a Newgate Pastoral might make. His listener was inclined to try at such a thing for some time, but afterwards thought it would be better to write a comedy on the same plan. That was what gave rise to the latter’s ____________

The author and work that correctly complete the passage above are, respectively,
(A) Pope . . . Dunciad
(B) Dryden . . . Alexander’s Feast
(C) Gay . . . Beggar’s Opera
(D) Butler . . . Hudibras
(E) Goldsmith . . . She Stoops to Conquer

156. Reading the celebrated “Lay your sleeping head, my love,” one catches, as the poem progresses, a whiff of “I could not love thee, dear, so much, loved I not poetry more.”

Which of the following accurately describes the remark above?
(A) It charges Yeats with repeating his favorite ideas in poem after poem.
(B) It quotes from George Herbert in order to praise Emily Dickinson.
(C) It parodies Richard Lovelace in order to belittle W. H. Auden.
(D) It provides an example of what has been called “the pathetic fallacy.”
(E) It cites two poems by Wordsworth to show how this poet changed over the years.

Questions 157-158

Thus ________ fell, and shar’d one common fate
With Troy in ashes, and his ruin’d state:
He, who the scepter of all Asia sway’d
Whom monarchs like domestic slaves obey’d.
On the bleak shore now lies th’abandon’d king,
A headless carcass, and a nameless thing.

157. The lines above contrast the
(A) pomp and circumstance of a monarch’s life with the humdrum ordinariness of the life of his household slaves
(B) abandoning of the king of Troy by his allies with their rallying around the monarchs of Asia
(C) bleakness of life on the sea coast with the glittering life of the palace
(D) glory of a great king in his prime with the indignity and obscurity that overtake him in death
(E) destruction of a great and mighty Asian city with the survival of its tributary states

158. The “king” whose name correctly completes line 1 is
(A) Agamemnon
(B) Priam
(C) Nebuchadnezzar
(D) Hannibal
(E) Midas

GO ON TO THE NEXT PAGE.
Questions 159-161 refer to the excerpts below.

159. Which is spoken by Sir Epicure Mammon?

160. Which is spoken by Sir Fopling Flutter?

161. Which is spoken by Sir John Falstaff?

(A) Dorimant, thou art a pretty fellow and wear's thy cloaths well, but I never saw thee have a handsom Crevat. Were they made up like mine, they'd give another aire to thy face. Prithee let me send my man to dress thee but one day. By Heav'n an English man cannot tye a Ribbon.

(B) My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice, I have lost it with halloaing and singing of anthems. To approve my youth further, I will not.

(C) I have been studying how I may compare This prison where I live unto the world; And for because the world is populous, And here is not a creature but myself, I cannot do it.

(D) My meat shall all come in in Indian shells, Dishes of agate, set in gold, and studded With emeralds, sapphires, hyacinths, and rubies. The tongues of carps, dormice, and camels' heels Boil'd in the spirit of Sol and dissolved pearl.

(E) Out o' tune, sir? Ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

GO ON TO THE NEXT PAGE.
162. Our meddling intellect
Misshapes the beauteous forms of things.
We murder to dissect.

The passage above protests against

(A) aesthetic dilettantism
(B) the ascendency of religious asceticism
(C) destructive attitudes towards wildlife
(D) emotional and sentimental excesses
(E) the abuse of the analytical powers of the mind

163. Biographers of literary figures face the challenge of how to write about a subject whose life consists largely of sitting alone in a room day after day. Not that writers' lives lack interest; the moment when _______ dipped a madeleine in his tea and experienced the involuntary memory

(5) that would inspire his great novel, or when _________, loitering on the steps of the Colosseum, decided to write a history of ancient Rome, had the charged intensity of drama. They were the sort of epiphany that can transform a life: and it is these inward revelations that the literary biographer must illuminate.

Which of the following will correctly complete lines 3 and 5, respectively?

(A) Flaubert...Macaulay
(B) Proust...Gibbon
(C) Balzac...Newman
(D) Camus...Donne
(E) Sartre...Virgil

GO ON TO THE NEXT PAGE.
164. Which is by Arnold?
165. Which is by Bacon?
166. Which is by Newman?
167. Which is by Milton?

(A) To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.

(B) The end then of learning is to repair the ruins of our first parents by regaining to know God aright, and out of that knowledge to love him, to imitate him, to be like him, as we may the nearest by possessing our souls of true virtue, which being united to the heavenly grace of faith makes up the highest perfection. But because our understanding cannot in this body found itself but on sensible things, nor arrive so clearly to the knowledge of God and things invisible as by orderly conning over the visible and inferior creature, the same method is necessarily to be followed in all discreet teaching.

(C) It is a great point then to enlarge the range of studies which a University professes, even for the sake of the students; and, though they cannot pursue every subject which is open to them, they will be the gainers by living among those and under those who represent the whole circle. This I conceive to be the advantage of a seat of universal learning, considered as a place of education. An assemblage of learned men, zealous for their own sciences, and rivals of each other, are brought, by familiar intercourse and for the sake of intellectual peace, to adjust together the claims and relations of their respective subjects of investigation.

(D) The great use of studying our predecessors is, to open the mind to shorten our labour, and to give us the result of the selection made by those great minds of what is grand or beautiful in Nature; her rich stores are all spread out before us; but it is an art, and no easy art, to know how or what to choose, and how to attain and secure the object of our choice. Thus the highest beauty of form must be taken from Nature; but it is an art of long deduction and great experience, to know how to find it.

(E) The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of society to the other, the best knowledge, the best ideas of their time; who have laboured to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanise it, to make it efficient outside the clique of the cultivated and learned, yet still remaining the best knowledge and thought of the time, and a true source, therefore, of sweetness and light.
Questions 168-170

See, banks and brakes
Now, leavèd how thick! Lacèd they are again
With fretty chervil, look, and fresh wind shakes
Them; birds build—but not I build; no, but strain,
(5) Time’s eunuch, and not breed one work that wakes.
Mine, O thou lord of life, send my roots rain.

168. Which of the following accurately describes “Time’s eunuch” (line 5)?
(A) It is in apposition with “strain” (line 4).
(B) It describes “T” (line 4).
(C) It is the subject of “wakes” (line 5).
(D) It is the object of “wakes” (line 5).
(E) It is the subject of “send” (line 6).

170. The author of the lines above is
(A) Gerard Manley Hopkins
(B) Thomas Hardy
(C) Ezra Pound
(D) D. H. Lawrence
(E) T. S. Eliot

169. The lines contrast the
(A) torpor induced by the coming of spring with the activity associated with winter
(B) complications of nature with the simplicities of the religious life
(C) will to believe with a reluctance to accept God
(D) regenerative aspect of nature with the speaker’s aridity
(E) state of grace with the insentience of nature

171. Among novelists, ____________ wrote the most realistically and thoroughly about women workers, particularly in the clothing and textile trades. Bessy Higgins, in ____________, is killed by the conditions in the cotton mill where she works:
“Fluff,” repeated Bessy. “Little bits, as fly off fro’ the cotton, when they’re carding it, and fill the air till it looks all fine white dust. They say it winds round the lungs, and tightens them up.”

Which of the following will correctly complete lines 1 and 4, respectively?
(A) Jane Austen . . . Persuasion
(B) Charlotte Brontë . . . Villette
(C) George Eliot . . . Middlemarch
(D) Mary Shelley . . . Frankenstein
(E) Mrs. Gaskell . . . North and South

GO ON TO THE NEXT PAGE.
Questions 172-175 refer to the passages below.

172. Which describes Milton?

173. Which describes Addison?

174. Which describes Pope?

(A) He was from this important year the oracle of the traders and the idol of the rabble, and by consequence was feared and courted by all to whom the kindness of the traders or the populace was necessary. The Drapier was a sign; the Drapier was a health; and which way soever the eye or the ear was turned, some tokens were found of the nation’s gratitude to the Drapier.

(B) For his life or for his writings, none, who candidly consider his fortune, will think an apology either necessary or difficult. If he was not always sufficiently instructed in his subject, his knowledge was at least greater than could have been attained by others in the same state. If his works were sometimes unfinished, accuracy cannot reasonably be exacted from a man oppressed with want, which he has no hope of relieving but by speedy publication.

(C) What he attempted, he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates. His sentences have neither studied amplitude, nor affected brevity: his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of _____________.

(D) With such faculties, and such dispositions, he excelled every other writer in poetical prudence; he wrote in such a manner as might expose him to few hazards. He used almost always the same fabric of verse; and, indeed, by those few essays which he made of any other, he did not enlarge his reputation. Of this uniformity the certain consequence was readiness and dexterity. By perpetual practice, language had in his mind a systematical arrangement; having always the same use for words, he had words so selected and combined as to be ready at his call.

(E) From his contemporaries he neither courted nor received support; there is in his writings nothing by which the pride of other authors might be gratified or favour gained; no exchange of praise, nor solicitation of support. His great works were performed under disconvenience, and in blindness, but difficulties vanished at his touch; he was born for whatever is arduous; and his work is not the greatest of heroick poems only because it is not the first.

175. All of the passages above were written by

(A) Johnson
(B) Coleridge
(C) Ruskin
(D) Arnold
(E) T. S. Eliot

GO ON TO THE NEXT PAGE.

55
176. He has been enslaved by Prospero and bitterly challenges the European’s right to sovereignty. The island was his birthright, he claims, and was unjustly taken from him. Shakespeare does not uphold his claim, but neither is it simply dismissed, and at the enigmatic close of the play all of the Europeans leave the island.

The “he” of the passage above is

(A) Hotspur  
(B) Puck  
(C) Caliban  
(D) Malvolio  
(E) Iago  

Questions 177-178 refer to the passage below.

Now is Mede þe Mayde and namo of hem alle  
With bedellus & wip bayllyues brouȝt bifer þe kyng.  
The kyng called a clerke can I nouȝt his name,  
To take Mede þe mayde and make hire at ese.

177. The lines are from

(A) Beowulf  
(B) Morte d’Arthur  
(C) Piers Plowman  
(D) the Prologue to The Canterbury Tales  
(E) Caedmon’s “Hymn”

178. Which of the following is the best paraphrase of lines 3 and 4?

(A) The king whose name I do not know called a clerk to take the Mede these [things] and hire a maid.  
(B) The king called the clerk, Can-I-Nought by name, to find out from Meed the Maid what their fate might be.  
(C) The king called a clerk—who knew his name—to bring him to the Maid and ease their hearts.  
(D) The king called to the clerk to find out the maiden’s name and then these two made the lady Meed comfortable.  
(E) The king called a clerk—I don’t know his name—to take Meed the Maid and put her at ease.

Questions 179-181

A poet, swimmer, peer, and man of action,  
—It beats Roy Campbell’s record by a mile—  
You offer every possible attraction.  
By looking into your poetic style  
And love-life on the chance that both were vile,  
Several have earned a decent livelihood,  
Whose lives were uncreative but were good.

You’ve had your packet from the critics, though:  
They grant you warmth of heart, but at your head  
Their moral and aesthetic brickbats throw.  
A ‘vulgar genius’ so George Eliot said,  
Which doesn’t matter as George Eliot’s dead,  
But T. S. Eliot, I am sad to find,  
Damn you with: ‘an uninteresting mind’.

179. The poet addressed is

(A) Browning  
(B) Byron  
(C) Frost  
(D) Pope  
(E) Dryden

180. The lines above are examples of

(A) terza rima  
(B) rhyme royal  
(C) the Spenserian stanza  
(D) the ballad stanza  
(E) heroic couplets

181. The author of the passage is

(A) Wilde  
(B) Whitman  
(C) Hardy  
(D) Hopkins  
(E) Auden

GO ON TO THE NEXT PAGE.
182. Some writers give signs of wishing the reader to abide with a given novel; one of the century’s greatest works, after all, ends in such a way that it concludes with part of the opening sentence.

The sentence above is from a discussion of

(A) Woolf’s Mrs. Dalloway
(B) James’s The Golden Bowl
(C) Lawrence’s Sons and Lovers
(D) Forster’s A Passage to India
(E) Joyce’s Finnegans Wake

183. How easy it is to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave without using any of those opprobrious terms! To spare the grossness of the names, and to do the thing yet more severely, is to draw a full face, and to make the nose and cheeks stand out, and yet not to employ any depth of shadowing. This is the mystery of that noble trade, which yet no master can teach to his apprentice; he may give the rules, but the scholar is never the nearer in his practice. Neither is it true that this fineness of raillery is offensive. A witty man is tickled while he is hurt in this manner, and a fool feels it not.

Which of the following accurately describes the passage above?

(A) Dryden is discussing satire.
(B) Eliot is discussing the objective correlative.
(C) Aristotle is discussing mimesis.
(D) Ruskin is discussing the pathetic fallacy.
(E) Emerson is discussing self-reliance.

GO ON TO THE NEXT PAGE.
Questions 184-186

Now hast thou but one bare hour to live
And then thou must be damned perpetually!
Stand still, you ever-moving spheres of heaven,
That time may cease and midnight never come;

(5) Fair Nature’s eye, rise, rise again, and make
    Perpetual day; or let this hour be but
    A year, a month, a week, a natural day,
    That ____________ may repent and save his soul!
    *O lente lente currite noctis equi.*

(10) The stars move still, time runs, the clock will strike,
    The devil will come, and ____________ must be damned.
    O, I’ll leap up to my God! Who pulls me down?
    See, see, where Christ’s blood streams in the firmament!—
    One drop would save my soul—half a drop! ah, my Christ!
    Rend not my heart for naming of my Christ.

184. A speech of this kind is known as a
    (A) colloquy
    (B) sermon
    (C) conceit
    (D) soliloquy
    (E) prologue

186. The name omitted in lines 8 and 11 is
    (A) Macbeth
    (B) Iago
    (C) Richard
    (D) Faustus
    (E) Edmund

185. In line 3, “you ever-moving spheres of heaven”
    refers to the
    (A) cosmology of Ptolemy
    (B) theories of Heraclitus
    (C) aesthetics of Longinus
    (D) theology of St. Augustine
    (E) prophecies of the Delphic oracle

GO ON TO THE NEXT PAGE.
This story shall the good man teach his son;
And Crispin Crispian shall ne’er go by,
From this day to the ending of the world,
But we in it shall be remembered;

We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne’er so vile
This day shall gentle his condition:
And gentlemen in England, now a-bed

Shall think themselves accurs’d they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin’s day.

187. The lines are spoken by
   (A) Hotspur
   (B) King Lear
   (C) Henry V
   (D) Macbeth
   (E) Laertes

188. The lines are spoken before the battle of
   (A) Orléans
   (B) Hastings
   (C) Maldon
   (D) Agincourt
   (E) Waterloo

189. The closest synonym for “vile” (line 7) is
   (A) obnoxious
   (B) cruel
   (C) dishonest
   (D) abhorrent
   (E) lowly

190. The closest synonym for “gentle” (line 8) is
   (A) soothe
   (B) ennoble
   (C) mollify
   (D) learn
   (E) placate
Questions 191-194. For each of the following passages, identify the author or the work. Base your decision on the content and style of each passage.

191. When you see a minister thinking more about himself than about you, and that in all his actions he seeks his own interest, such a one as this will never be a good minister, never will you be able to trust him: because he who has another’s state in his hands must never think of himself, but of the prince, and never be concerned with anything that does not pertain to him.
   (A) Plato
   (B) Dante
   (C) Longinus
   (D) Machiavelli
   (E) Aristotle

192. Why an inordinate interest in animals and athletes? They are subjects for art and exemplars of it, are they not? minding their own business. Pangolins, hornbills, pitchers, catchers, do not pry or prey—or prolong the conversation; do not make us self-conscious; look their best when caring least.
   (A) Marianne Moore
   (B) Adrienne Rich
   (C) Sylvia Plath
   (D) Nikki Giovanni
   (E) Anne Sexton

GO ON TO THE NEXT PAGE.
193. I heard you solemn-sweet pipes of the organ as last Sunday morning
I pass'd the church,
Winds of autumn, as I walk'd up the woods at dusk I heard your long-
stretch'd sighs up above so mournful,
I heard the perfect Italian tenor singing at the opera, I heard the
soprano in the midst of the quartet singing;
Heart of my love! you too I heard murmuring low through one of the
wrists around my head,
Heard the pulse of you when all was still ringing little bells last
night under my ear.

(A) Ezra Pound  
(B) T. S. Eliot  
(C) Walt Whitman  
(D) Ralph Waldo Emerson  
(E) Emily Dickinson

194. Thus, although in a very cursory and imperfect
manner, I have endeavoured to convey to you
my conception of the Poetic Principle. It has
been my purpose to suggest that, while this
Principle itself is, strictly and simply, the
Human Aspiration for Supernal Beauty, the
manifestation of the Principle is always found
in a devastating excitement of the Soul—quite
independent of that passion which is the
intoxication of the Heart—or of that Truth
which is the satisfaction of the Reason.

(A) Emily Brontë  
(B) Melville  
(C) Hart Crane  
(D) Poe  
(E) Thoreau
Questions 195-198

Chaucer, undoubtedly, did excellently in his *Troilus and Cressid*; of whom, truly, I know not whether to mervail more either that he in that misty time could see so clearly or that we in this clear age go so stumblying after him. Yet had he great wants, fit to be forgiven in so reverent an antiquity. I account the *Mirror of Magistrates* meetly furnished of beautiful parts, and in the Earl of Surrey’s lyrics many things tasting of a noble birth and worthy of a noble mind. *The Shepherd’s Calendar* hath much poetry in his eclogues, indeed worthy the reading, if I be not deceived. That same framing of his style to an old rustic language I dare not allow, since neither Theocritus in Greek, Virgil in Latin, nor Sannazaro in Italian did affect it. Besides these, I do not remember to have seen but few (to speak boldly) printed that have poetical sinews in them; for proof whereof, let but most of the verses be put in prose, and then ask the meaning, and it will be found that one verse did but beget another, without ordering at the first what should be at the last, which becomes a confused mass of words, with a tinging sound of rime, barely accompanied with reason.

195. The closest synonym for “wants” (line 6) is
(A) deficiencies
(B) inhibitions
(C) versatilities
(D) desires
(E) misunderstandings

196. The author cites Theocritus, Virgil, and Sannazaro (lines 15-16) as models for
(A) the epic
(B) the pastoral
(C) verse tragedy
(D) comical satire
(E) the lyric

197. The author faults the “verses” discussed in lines 19-25 for
(A) making an ostentatious display of arcane scholarship
(B) requiring familiarity with foreign literatures
(C) lacking coherence and logical development
(D) relying for effect on elaborate metrical schemes
(E) failing to employ a level of diction suitable to the subject

198. The author of the passage is
(A) Sir Philip Sidney
(B) Samuel Johnson
(C) Robert Herrick
(D) John Lyly
(E) Michael Drayton

199. There has been a reconception of the object in literary studies. What was once conceived as a “work” is now construed as a “__________,” a critical shift of focus from forms of the signified to processes of signification.

Which of the following will correctly complete line 3?
(A) canon
(B) genre
(C) polemic
(D) paradigm
(E) text

200. Charlotte, having seen his body
   Borne before her on a shutter,
   Like a well-conducted person
   Went on cutting bread and butter.
The stanza above is part of a satire on
(A) Rousseau’s *Confessions*
(B) Tolstoï’s *Anna Karenina*
(C) Sartre’s *No Exit*
(D) Rabelais’s *Gargantua and Pantagruel*
(E) Goethe’s *The Sorrows of Young Werther*

GO ON TO THE NEXT PAGE.
Questions 201-203 refer to the excerpts below.

201. Which is by Flannery O'Connor?

202. Which is by Doris Lessing?

203. Which is by Jorge Luis Borges?

(A) I'm still writing poetry. What else can I do? I'm 80 and blind. But poetry has a way of its own that overtakes you . . . I can remember works that I care about. Some of my poems are haiku. They are different in Spanish because of the longer words than in Japanese or English . . . I love Buenos Aires . . . and London and Paris, but New York is like ancient Rome, the capital of the world. I also like Texas, which has a feeling of Argentina about it.

(B) A distasteful distaste for the milieu into which I was born, and in which I was repressively reared, bred the natural desire to flee it for a more congenial line of country, one regarded by the authors of my being as Sin itself. It had been expected of me that I would say with the psalmist, "I would rather be a doorkeeper in the house of my God than dwell in the tents of wickedness." Having successfully opted for the latter scene, there was nothing for me to do but satirize it, and thus in some shaky accommodation propitiate the household gods being simultaneously flouted.

(C) I have never been anywhere but sick. In a sense sickness is a place, more instructive than a long trip to Europe, and it's always a place where there's no company, where nobody can follow. Sickness before death is a very appropriate thing and I think those who don't have it miss one of God's mercies. Success is almost as isolating and nothing points out vanity as well . . . I come from a family where the only emotion respectable to show is irritation. In some this tendency produces hives, in others literature, in me both.

(D) I was very involved [with the party] in Africa, but in London I never did anything political. I joined the party for some reason I can't remember, but I certainly never went to any meetings. So I don't really count myself as having been a member. I mean the reality, because in Rhodesia there wasn't a Communist Party. But in Africa there is space for people to be. England is a very structured country. The class system is lethal. If you're in one class, you can't ever experience another. So it's the biggest possible bonus to come from outside.

(E) I believe that for the duration of the present European dark age, the center of Western culture will shift to America. It is my own intention to make my home in your country, and I am convinced that if Europe continues for a while to pursue the same course as in the last two decades, many good Europeans will meet again on American soil.

GO ON TO THE NEXT PAGE.
Questions 204-208

Fra bank to bank, fra wod to wod, I rin
   Ourhailit with my feble fantasie,
Like til a leif that fallis from a tree
   Or til a Reid ourblawin with the wind.
(5) Twa gods guides me: the ane of them is blind,
   Yea, and a bairn brocht up in vanitie;
The nixt a wyf ingenrit of the sea,
   And lichter nor a dauphin with hir fin.
Unhappie is the man for evirmair
(10) That teils the sand and sawis in the air;
   But twys unhappier is he, I lairn,
   That feidis in his hairt a mad desyre,
   And follows on a woman throw the fyre,
Leyd by a blind and teicht by a bairn.

204. Which of the following is the closest synonym for “til” in lines 3 and 4?
(A) till
(B) until
(C) to
(D) too
(E) two

205. The “bairn brocht up in vanitie” (line 6) is
(A) Psyche
(B) Cupid
(C) Mercury
(D) Tantalus
(E) Ganymede

206. The “wyf ingenrit of the sea” (line 7) is
(A) Juno
(B) Minerva
(C) Venus
(D) Pandora
(E) Leda

207. The man described in lines 9-10 is one who
(A) expends his energy in vain
(B) has made promises he is unable to keep
(C) bemoans the passing of the seasons
(D) is saddened by the burdens of physical labor
(E) waits patiently for, but never experiences, the comforts of old age

208. The poem is written in
(A) Old English
(B) Middle English
(C) the dialect of the American South
(D) Scots dialect
(E) Welsh

209. He lies somewhere between Iago, with his “motiveless malignity,” and Macbeth, who has “supp’d full of horrors” in his naked, unbridled lust for power. His special quality is not his glacial cruelty or that he has some half a dozen people butchered to achieve the crown but that his mere presence instills fear and that he generates a nervous electric tension with every crooked step. Even his broad streak of sardonic humor is chilling.

The character discussed above is Shakespeare’s
(A) Lear
(B) Claudius
(C) Richard III
(D) Henry V
(E) Coriolanus

210. Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator... but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.

The speaker is
(A) Rappaccini’s daughter
(B) Shelley’s Prometheus
(C) Melville’s Ahab
(D) Blake’s Urizen
(E) Frankenstein’s monster

GO ON TO THE NEXT PAGE.
Questions 211-214

Is not our mistress, fair Religion,
As worthy of all our souls' devotion
As virtue was to the first blinded age?
Are not heaven's joys as valiant to assuage
(5) Lusts, as earth's honor was to them? Alas,
As we do them in means, shall they surpass
Us in the end, and shall thy father's spirit
Meet blind philosophers in heaven, whose merit
Of strict life may be imputed faith, and hear
(10) Thee, whom he taught so easy ways and near
To follow, damned?

211. In the context of the poem, imagery of blindness (lines 3 and 8) is used to describe those who were
(A) overcome by lust and consequently unable to distinguish beauty from ugliness
(B) called upon to judge their fellows with complete impartiality and objectivity
(C) mutilated in order to keep them in a state of servitude
(D) deprived of the benefits of divinely revealed truth
(E) immersed in such deep contemplation of God that they forgot all else

212. The closest paraphrase of "whose merit/Of strict life may be imputed faith" (lines 8-9) is
(A) who, because they deserve to be confined, remain loyal
(B) whose virtuous actions made them worthy of Grace
(C) who have to base their view of the world on what others tell them
(D) whose approval of harsh means could be responsible for their belief in God
(E) whose presumed worthiness masked lascivious natures

213. The subject of "hear" (line 9) is
(A) "we" (line 6)
(B) "they" (line 6)
(C) "spirit" (line 7)
(D) "philosophers" (line 8)
(E) "Thee" (line 10)

214. Structurally, the passage is best described as
(A) a series of rhetorical questions in which enjambment heightens the sense of climax
(B) an allegorical dialogue in which speakers present antithetical points of view
(C) a litany in which alliteration is used to reinforce iterative imagery
(D) a syllogistic argument in which the rhyme scheme marks off premises
(E) a dramatic monologue organized around sharply visualized scenes

GO ON TO THE NEXT PAGE.
Questions 215-216

The Situation that has not its Duty, its Ideal, was never yet occupied by man. Yes here, in this poor, miserable, hampered, despicable Actual, wherein thou even now standest, here or nowhere is thy Ideal; work it out therefrom; and working, believe, live, be free. Fool! the Ideal is in thyself, the impediment too is in thyself: thy condition is but the stuff thou art to shape that same Ideal out of: what matters whether such stuff be of this sort or that, so the Form thou give it be heroic, be poetic?

215. Which of the following is the closest summary of the passage?

(A) The Ideal and the Actual exist in different realms.
(B) Existential despair is part of the human condition.
(C) Ordinary people have little opportunity for heroism.
(D) People have a duty to realize their greatest possibilities.
(E) Excessive introspection is unwise.

216. The author of the passage is

(A) Carlyle
(B) Arnold
(C) Ruskin
(D) Johnson
(E) Dryden

217. And suddenly in 1895 there was __________ showing us, to our absolute conviction, how the normal, absolutely undistinguished, essentially civilian man from the street had behaved in a terrible and prolonged war—without distinction, without military qualities, without special spirit, without even any profound apprehension of, or passion as to, the causes of the struggle in which, almost without will, he was engaged. (And is it beside the mark to note that this was exactly how we all did take it twenty years later, from the English Channel to the frontiers of Italy?)

Which of the following correctly completes line 1 of the passage above?

(A) For Whom the Bell Tolls
(B) The Plumed Serpent
(C) Tender Is the Night
(D) The Wings of the Dove
(E) The Red Badge of Courage

GO ON TO THE NEXT PAGE.
Questions 218-220 refer to the passages below.

218. Which describes Roderick Usher?

219. Which describes Benito Cereno?

220. Which describes Roger Chillingworth?

(A) A gentlemanly, reserved-looking, and rather young man to a stranger’s eye, dressed with singular richness, but bearing plain traces of recent sleepless cares and disquietudes, stood passively by, leaning against the main-mast.

(B) This diabolical agent had the divine permission, for a season, to burrow into the clergyman’s intimacy, and plot against his soul. No sensible man, it was confessed, could doubt on which side the victory would turn.

(C) He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured even by faint light.

(D) He expected the feeling he had had about the lion to come back but it did not. For the first time in his life he felt wholly without fear. Instead of fear, he had a feeling of definite elation.

(E) His large head was pink, his brown hair thin and dry. His face was babyish in slumber, despite his wrinkles and red spectacle-dents on the slopes of his nose. He was not fat but he was exceedingly well fed: His cheeks were pads.

GO ON TO THE NEXT PAGE.
221. The birth of Bigger Thomas goes back to my childhood, and there was not just one Bigger, but many of them, more than I could count and more than you suspect.

Which of the following accurately describes the passage above?
(A) Zora Neale Hurston discusses the protagonist of *Mules and Men*.
(B) Harriet Beecher Stowe discusses the protagonist of *Uncle Tom's Cabin*.
(C) James Baldwin discusses the protagonist of *Giovanni's Room*.
(D) Richard Wright discusses the protagonist of *Native Son*.
(E) Theodore Dreiser discusses the protagonist of *An American Tragedy*.

Questions 222-224

His Grace! impossible! what, dead!
Of old age too, and in his bed!
And could that Mighty Warrior fall?
And so inglorious, after all!

(5) Well, since he's gone, no matter how,
The last loud trumpet must wake him now:
And, trust me, as the noise grows stronger,
He'd wish to sleep a little longer.

222. Lines 2-4 suggest that the
(A) speaker is comforted by the peaceful old age and death of the Mighty Warrior
(B) speaker pretends to have anticipated a more glorious death for the Mighty Warrior
(C) Mighty Warrior proved invulnerable to the blandishments of popular success
(D) Mighty Warrior had led a pious and modest life
(E) country will shower glory and honor on a truly great hero

223. Lines 6-8 suggest that the
(A) Mighty Warrior will not welcome the call to Judgment
(B) Mighty Warrior has died leaving enormous gambling debts
(C) public will be noisy and obstreperous at the funeral ceremonies
(D) public will always venerate the general who saved the kingdom
(E) nobility resented the general's popularity but now honors his death with trumpets and pageantry

224. The tone of the lines suggests that the poem from which the excerpt is taken is a
(A) Pindaric ode
(B) pastoral
(C) satirical elegy
(D) verse romance
(E) devout eulogy

225. . . . the narrative is devoted to Pen’s experiences getting started in the world: his unsuccessful studies at “Oxbridge,” his flirtation with Blanche Amory, his unsuccessful law studies, and his early steps as a writer which culminate in his novel *Walter Lorraine*—in other words, fairly standard __________ material.

Which of the following correctly completes the last line?
(A) gothic
(B) naturalistic
(C) picaresque
(D) bildungsroman
(E) stream-of-consciousness

226. His journal records his memorable conversations and his sexual exploits with the even-handed indiscriminateness of the born collector, preserving both in meticulous detail and with enviable precision.

In the passage above, the critic describes
(A) Dryden
(B) Newman
(C) Arnold
(D) Johnson
(E) Boswell

GO ON TO THE NEXT PAGE.
Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore; upon the watery plain
(5) The wrecks are all thy deed, nor doth remain
A shadow of man’s ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

(10) His steps are not upon thy paths—thy fields
Are not a spoil for him—thou dost arise
And shake him from thee; the vile strength he wields
For earth’s destruction thou dost all despise,
Spurning him from thy bosom to the skies,
(15) And send’st him, shivering in thy playful spray
And howling, to his Gods, where haply lies
His petty hope in some near port or bay,
And dashest him again to earth—there let him lay.

227. Line 1 is best described as
(A) an epigram
(B) an apostrophe
(C) a tirade
(D) a euphemism
(E) a maxim

228. The closest synonym for “spoil” in line 11 is
(A) destruction
(B) carrion
(C) wasteland
(D) reminder of death
(E) prize of war

229. The lines contrast the
(A) selfish destructiveness of humankind with the
sheer power of the ocean
(B) orderliness of life on shore with the sterility of
the ocean
(C) peacefulness of humankind with the storminess
of the sea
(D) barrenness of human life with the rich fecundity
of the sea
(E) dreadful emptiness of human pleasures with the
wild joy of the sea

230. The verse form is that of
(A) blank verse
(B) the Petrarchan sonnet
(C) the ballade
(D) the Spenserian stanza
(E) rhyme royal

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

Literature in English Test scores typically range from 370 to 680. The range for different editions of a given test may vary because different editions are not of precisely the same difficulty. The differences in ranges among different editions of a given test, however, usually are small. This should be taken into account, especially when comparing two very high scores. The score conversion table on page 73 shows the score range for this edition of the test only.

The worksheet on page 72 lists the correct answers to the questions. Columns are provided for you to mark whether you chose the correct (C) answer or an incorrect (I) answer to each question. Draw a line across any question you omitted, because it is not counted in the scoring. At the bottom of the page, enter the total number correct and the total number incorrect. Divide the total incorrect by 4 and subtract the resulting number from the total correct. This is the adjustment made for guessing. Then round the result to the nearest whole number. This will give you your raw total score. Use the total score conversion table to find the scaled total score that corresponds to your raw total score.

Example: Suppose you chose the correct answers to 141 questions and incorrect answers to 87. Dividing 87 by 4 yields 21.8. Subtracting 21.8 from 141 equals 119.2, which is rounded to 119. The raw score of 119 corresponds to a scaled score of 520.
### Answer Key and Percentages of Examinees Answering Each Question Correctly

**Worksheet for the Literature in English Test, Form GR9564 Only**

<table>
<thead>
<tr>
<th>QUESTION NUMBER</th>
<th>ANSWER</th>
<th>P+</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>E</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>C</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>D</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>B</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>E</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>A</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>D</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>B</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>A</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>D</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>E</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>B</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>C</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>B</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>A</td>
<td>90</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>D</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>C</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>A</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>C</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>B</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>A</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>B</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>E</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>A</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>C</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>A</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>D</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>E</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>E</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>D</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>A</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>A</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>D</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>D</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>B</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>E</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>E</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>A</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>E</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>D</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>A</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>C</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>E</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>B</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>A</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>E</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>C</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>E</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>B</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>A</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>B</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>C</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>A</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>D</td>
<td>86</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>E</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>D</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>C</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>E</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>B</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>E</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>D</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>D</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>B</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>E</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>A</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>A</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>C</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>A</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>E</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>D</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>A</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>E</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>C</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>A</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>C</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>D</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>B</td>
<td>76</td>
<td></td>
</tr>
</tbody>
</table>

Correct (C) ____________

Incorrect (I) ____________

Total Score: 

C – 1/4 = ____________

Scaled Score (SS) = ____________

* The P+ column indicates the percentage of Literature in English Test examinees that answered each question correctly; it is based on a sample of December 1995 examinees selected to represent all Literature in English Test examinees tested between October 1, 1992, and September 30, 1995.
**Score Conversions and Percents Below* for GRE Literature in English Test, Form GR9564 Only**

<table>
<thead>
<tr>
<th>Total Score</th>
<th>Raw Score</th>
<th>Scaled Score</th>
<th>%</th>
<th>Raw Score</th>
<th>Scaled Score</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>103-106</td>
<td>226-230</td>
<td>790</td>
<td>99</td>
<td>99-102</td>
<td>780</td>
<td>99</td>
</tr>
<tr>
<td>95-98</td>
<td>21-24</td>
<td>750</td>
<td>99</td>
<td>87-90</td>
<td>740</td>
<td>99</td>
</tr>
<tr>
<td>91-94</td>
<td>198-201</td>
<td>730</td>
<td>99</td>
<td>83-86</td>
<td>720</td>
<td>98</td>
</tr>
<tr>
<td>87-90</td>
<td>194-197</td>
<td>710</td>
<td>98</td>
<td>79-82</td>
<td>700</td>
<td>97</td>
</tr>
<tr>
<td>81-84</td>
<td>190-193</td>
<td>690</td>
<td>96</td>
<td>75-78</td>
<td>66-69</td>
<td>96</td>
</tr>
<tr>
<td>75-78</td>
<td>185-189</td>
<td>660</td>
<td>92</td>
<td>70-74</td>
<td>640</td>
<td>92</td>
</tr>
<tr>
<td>70-74</td>
<td>181-184</td>
<td>640</td>
<td>91</td>
<td>66-70</td>
<td>620</td>
<td>84</td>
</tr>
<tr>
<td>66-70</td>
<td>177-180</td>
<td>620</td>
<td>89</td>
<td>63-65</td>
<td>600</td>
<td>82</td>
</tr>
<tr>
<td>63-65</td>
<td>173-176</td>
<td>600</td>
<td>86</td>
<td>61-64</td>
<td>580</td>
<td>73</td>
</tr>
<tr>
<td>61-64</td>
<td>169-172</td>
<td>580</td>
<td>94</td>
<td>58-61</td>
<td>560</td>
<td>91</td>
</tr>
<tr>
<td>58-61</td>
<td>165-168</td>
<td>560</td>
<td>91</td>
<td>55-58</td>
<td>540</td>
<td>89</td>
</tr>
<tr>
<td>55-58</td>
<td>161-164</td>
<td>540</td>
<td>89</td>
<td>53-56</td>
<td>520</td>
<td>84</td>
</tr>
<tr>
<td>53-56</td>
<td>157-160</td>
<td>520</td>
<td>84</td>
<td>51-54</td>
<td>500</td>
<td>82</td>
</tr>
<tr>
<td>51-54</td>
<td>153-156</td>
<td>500</td>
<td>79</td>
<td>49-52</td>
<td>480</td>
<td>77</td>
</tr>
<tr>
<td>49-52</td>
<td>149-152</td>
<td>480</td>
<td>76</td>
<td>47-50</td>
<td>460</td>
<td>74</td>
</tr>
<tr>
<td>47-50</td>
<td>144-147</td>
<td>460</td>
<td>76</td>
<td>45-48</td>
<td>440</td>
<td>71</td>
</tr>
<tr>
<td>45-48</td>
<td>140-143</td>
<td>440</td>
<td>73</td>
<td>43-46</td>
<td>420</td>
<td>68</td>
</tr>
<tr>
<td>43-46</td>
<td>136-139</td>
<td>420</td>
<td>73</td>
<td>41-44</td>
<td>400</td>
<td>65</td>
</tr>
<tr>
<td>41-44</td>
<td>132-135</td>
<td>400</td>
<td>70</td>
<td>39-42</td>
<td>380</td>
<td>62</td>
</tr>
<tr>
<td>39-42</td>
<td>128-131</td>
<td>380</td>
<td>66</td>
<td>37-40</td>
<td>360</td>
<td>58</td>
</tr>
<tr>
<td>37-40</td>
<td>124-127</td>
<td>360</td>
<td>62</td>
<td>35-38</td>
<td>340</td>
<td>54</td>
</tr>
<tr>
<td>35-38</td>
<td>120-123</td>
<td>340</td>
<td>62</td>
<td>33-36</td>
<td>320</td>
<td>49</td>
</tr>
<tr>
<td>33-36</td>
<td>116-119</td>
<td>320</td>
<td>60</td>
<td>31-34</td>
<td>300</td>
<td>46</td>
</tr>
<tr>
<td>31-34</td>
<td>111-115</td>
<td>300</td>
<td>60</td>
<td>29-32</td>
<td>290</td>
<td>43</td>
</tr>
<tr>
<td>29-32</td>
<td>107-110</td>
<td>290</td>
<td>60</td>
<td>27-30</td>
<td>280</td>
<td>40</td>
</tr>
<tr>
<td>27-30</td>
<td>103-106</td>
<td>280</td>
<td>60</td>
<td>25-28</td>
<td>270</td>
<td>37</td>
</tr>
<tr>
<td>25-28</td>
<td>99-102</td>
<td>270</td>
<td>60</td>
<td>23-26</td>
<td>260</td>
<td>34</td>
</tr>
<tr>
<td>23-26</td>
<td>95-98</td>
<td>260</td>
<td>60</td>
<td>21-24</td>
<td>250</td>
<td>31</td>
</tr>
<tr>
<td>21-24</td>
<td>91-94</td>
<td>250</td>
<td>60</td>
<td>19-22</td>
<td>240</td>
<td>28</td>
</tr>
<tr>
<td>19-22</td>
<td>87-90</td>
<td>240</td>
<td>60</td>
<td>17-20</td>
<td>230</td>
<td>25</td>
</tr>
<tr>
<td>17-20</td>
<td>83-86</td>
<td>230</td>
<td>60</td>
<td>15-18</td>
<td>220</td>
<td>22</td>
</tr>
<tr>
<td>15-18</td>
<td>79-82</td>
<td>220</td>
<td>60</td>
<td>13-16</td>
<td>210</td>
<td>20</td>
</tr>
<tr>
<td>13-16</td>
<td>75-78</td>
<td>210</td>
<td>60</td>
<td>11-14</td>
<td>200</td>
<td>18</td>
</tr>
<tr>
<td>11-14</td>
<td>70-74</td>
<td>200</td>
<td>60</td>
<td>9-12</td>
<td>190</td>
<td>16</td>
</tr>
<tr>
<td>9-12</td>
<td>66-69</td>
<td>190</td>
<td>60</td>
<td>7-10</td>
<td>180</td>
<td>14</td>
</tr>
<tr>
<td>7-10</td>
<td>63-65</td>
<td>180</td>
<td>60</td>
<td>5-8</td>
<td>170</td>
<td>12</td>
</tr>
<tr>
<td>5-8</td>
<td>60-63</td>
<td>170</td>
<td>60</td>
<td>3-6</td>
<td>160</td>
<td>10</td>
</tr>
<tr>
<td>3-6</td>
<td>57-58</td>
<td>160</td>
<td>60</td>
<td>1-3</td>
<td>150</td>
<td>8</td>
</tr>
<tr>
<td>1-3</td>
<td>54-56</td>
<td>150</td>
<td>60</td>
<td>0</td>
<td>140</td>
<td>6</td>
</tr>
</tbody>
</table>

*Percentage scoring below the scaled score is based on the performance of 23,891 examinees who took the Literature in English Test between October 1, 1992, and September 30, 1995.
Evaluating Your Performance

Now that you have scored your test, you may wish to compare your performance with the performance of others who took this test. Both the worksheet on page 72 and the table on page 73 use performance data from GRE Literature in English Test examinees.

The data in the worksheet on page 72 are based on the performance of a sample of the examinees who took this test in December 1995. This sample was selected to represent the total population of GRE Literature in English Test examinees tested between October 1992 and September 1995. The numbers in the column labeled “P+” on the worksheet indicate the percentages of examinees in this sample who answered each question correctly. You may use these numbers as a guide for evaluating your performance on each test question.

The table on page 73 contains, for each scaled score, the percentage of examinees tested between October 1992 and September 1995 who received lower scores. Interpretive data based on the scores earned by examinees tested in this three-year period were used by admissions officers in the 1996-97 testing year. These percentages appear in the score conversion table in a column to the right of the scaled scores. For example, in the percentage column opposite the scaled score of 530 is the number 54. This means that 54 percent of the GRE Literature in English Test examinees tested between October 1992 and September 1995 scored lower than 530. To compare yourself with this population, look at the percentage next to the scaled score you earned on the practice test. Note: due to changes in the test-taking population, the percentile rank data have also changed. To obtain current percentile rank information, visit the GRE Web site at www.gre.org/codelst.html, or contact the GRE Program.

It is important to realize that the conditions under which you tested yourself were not exactly the same as those you will encounter at a test center. It is impossible to predict how different test-taking conditions will affect test performance, and this is only one factor that may account for differences between your practice test scores and your actual test scores. By comparing your performance on this practice test with the performance of other GRE Literature in English Test examinees, however, you will be able to determine your strengths and weaknesses and can then plan a program of study to prepare yourself for taking the GRE Literature in English Test under standard conditions.
CERTIFICATION STATEMENT
Please write the following statement below, DO NOT PRINT.
"I certify that I am the person whose name appears on this answer sheet. I also agree not to disclose the contents of the test I am taking today to anyone."
Sign and date where indicated.

SIGNATURE: ___________________________ DATE: ______/____/____

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 answer choices]

IF YOU DO NOT WANT THIS ANSWER SHEET TO BE SCORED
If you want to cancel your scores from this administration, complete A and B below. You will not receive scores for this test; however, you will receive confirmation of the cancellation. No record of this test or the cancellation will be sent to the recipients you indicated, and there will be no scores for this test on your GRE® score report. Once a score is canceled, it cannot be reinstated.

A. Fill in both ovals here: ○ ○
B. Sign your full name here: ___________________________