Committee of Examiners for the Literature in English Test

Selected with the advice of the
Modern Language Association of America

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Practice Tests Available

GRE Subject Test practice books are available for each of the Subject Tests. Each book includes at least one test that was actually administered, answer sheets, correct answers, and data on how students who took the test performed on each question. Score conversion information is also provided to enable you to calculate your scaled score. Practice books may be ordered with a credit card (VISA, MasterCard, or American Express only) by calling 1-800-537-3160. Outside the U.S. or Canada, call 1-609-771-7243. Practice books may also be ordered on the registration form in the GRE Information and Registration Bulletin or from the GRE website at http://www.gre.org.

You may want to keep this booklet until after you receive your score report. It contains important information about content specifications on which your scores are based.

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

The GRE Board recommends that scores on the Subject Tests be considered in conjunction with other relevant information about applicants. Because numerous factors influence success in graduate school, reliance on a single measure to predict success is not advisable. Other indicators of competence typically include undergraduate transcripts showing courses taken and grades earned, letters of recommendation, and GRE General Test scores. For information about the appropriate use of GRE scores, write to: GRE Program, Educational Testing Service, Mail Stop 51-L, Princeton, NJ 08541.

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 will help guide you if you decide to spend time preparing for the test.

- 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 official GRE publications, published by ETS, to familiarize yourself with questions used on the GRE Subject Tests. This descriptive booklet provides several sample questions. In addition, Subject Test practice books are available (see page 2).
- Become familiar with the types of questions used in the 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 types of multiple-choice questions in the test are illustrated by the sample questions at the back of this booklet. When you take the test, you will be marking your answers on a separate machine-scoreable 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, you should 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 are 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 such a question.

- Record all answers on your answer sheet. Answers recorded in your test booklet will not be counted.
- Do not wait until the last five minutes of a testing session to record answers on your answer sheet.

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. 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, individual test questions and the test as a whole are reviewed to eliminate language, symbols, or content considered to be potentially offensive, inappropriate for major subgroups of the test-taking population, or serving to perpetuate any negative attitude that may be conveyed to these subgroups. The test as a whole is also reviewed to make sure 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,
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 Subject 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, it may be 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 table on the next page 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 follow were selected to reflect varying degrees of difficulty. Examinees should note that future test editions may be somewhat more or less difficult than these test editions illustrated in the table.

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

<table>
<thead>
<tr>
<th>Scaled Score</th>
<th>Form A</th>
<th>Form B</th>
<th>Form C</th>
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</thead>
<tbody>
<tr>
<td>700</td>
<td>190-193</td>
<td>185-188</td>
<td>177-180</td>
</tr>
<tr>
<td>600</td>
<td>148-152</td>
<td>144-147</td>
<td>136-139</td>
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<td>107-110</td>
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</tr>
<tr>
<td>400</td>
<td>66-69</td>
<td>64-67</td>
<td>55-58</td>
</tr>
</tbody>
</table>

| Number of Questions Used to Compute Raw Score | 230 | 230 | 230 |

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

For a particular test edition, there are many ways to earn the same raw score. For example, on the edition listed above as "Form A," a raw score of 107 through 110 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 the 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>107</td>
<td>107</td>
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<td>119</td>
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<td>131</td>
<td>96</td>
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<td>95</td>
<td>1</td>
<td>230</td>
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</tbody>
</table>
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%)
   Identification of date, author, or work by style and content.

II. Identification (20-25%)
   Identification of date, author, or work by style and content.

III. Factual Information (20-25%)
   Factual questions on literary history and chronology, 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 (5-10%)
   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 examiners 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. The committee and ETS recommend that a test score not serve as the sole arbiter in the selection process or in decisions relating to scholarship assistance.

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.
SAMPLE QUESTIONS

The following questions are similar to those in the test. They illustrate the range of the actual test in terms of the abilities measured, the subject-matter areas tested, and the difficulty of the questions posed. An answer key appears after the sample questions.

Directions: Each of the questions or incomplete statements below is followed by five suggested answers or completions. Select the one that is best in each case.

Questions 1-3 refer to the quotations below.

1. Which is spoken by Twain’s Huckleberry Finn?
2. Which is spoken by Ellison’s Invisible Man?
3. Which is spoken by Bronte’s Jane Eyre?

(A) And yet I have been farther in these seven days than in all the thirty years. But I have never got outside that circle. I have never broken out of the ring of what I have already done and cannot ever undo.

(B) . . . . I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature—he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam—of the landscape before us; of the weather round us—and impressing by sound on his ear what light could no longer stamp on his eye.

(C) I have been carrying on a fight with Monopolized Light & Power for some time now. I use their service and pay them nothing at all, and they don’t know it. Oh, they suspect that power is being drained off, but they don’t know where. All they know is that according to the meter meter back in their power station a hell of a lot of free current is disappearing somewhere into the jungle of Harlem.

(D) When I went away I had no heart to run, or scarce to mend my pace; I cross’d the street indeed, and went down the first turning I came to, and I think it was a street that went thro’ into Fenunch-street, from thence I cross’d and turn’d thro’ so many ways and turnings that I could never tell which way it was, nor where I went, for I felt not the ground I stept on, and the farther I was out of danger the faster I went. My blood was all in a fire, my heart beat as if I was in a sudden fright.

(E) I knew I was all right now. Nobody else would come a-hunting after me. I got my traps out of the canoe and made me a nice camp in the thick woods. I made a kind of a tent out of my blankets to put my things under so the rain couldn’t get at them. I caught a catfish and towards sundown I started my campfire and had supper.

4. His name evokes a world of proliferating nightmare patiently endured. Yet his principal legacy is probably not his anguish or his visions but his casual, apparently featureless style, his murmuring narrative manner, the tone of a man about to recount enormities to you without raising his voice. “It was late in the evening when K. arrived. . . .” “Someone must have been telling lies about Joseph K., for without having done anything wrong he was arrested one fine morning. . . .” “One morning when Gregor Samsa woke from a night of broken dreams. . . .”

The writer discussed above is

(A) Balzac (B) Mann (C) Kafka (D) Targenev (E) Tolstoi

Questions 5-6

I went to the cliff with Henry Thoreau. Warm, pleasant weather, which the great mountain amphitheatre seemed to drink in with gladness. A crow’s voice filled all the miles of air with sound. . . . In the wood, God was manifest, as he was not in the sermon. In the cathedral less hearse the ground pine crept him, the thrush sung him, the robin complained him, the catbird mewed him, the amonere vibrated him, the wild apple bloomed him. . . . I beheld the river, like God’s love, journeying out of the gray past on into the green future.

5. The fifth sentence (lines 4-6) implies that

(A) God has withdrawn from the world
(B) nature celebrates humanity
(C) humanity is blind to the beauties of nature
(D) God pervades all nature
(E) humanity now lacks awareness of God

6. The verb phrases in the fifth sentence (lines 4-6) are unusual in that

(A) what are normally intransitive verbs here have objects
(B) what are typically passive verbs are here used in the active voice
(C) what are usually strong verbs here regularized in the past tense
(D) the subjunctive is used to describe future actions
(E) the future tense is used to describe actions in the past
Questions 7-8

Like the New Critic’s prior knowledge that all literature is paradoxical, the deconstructionist’s foreknowledge that all texts are allegories of their own unreadability is made suspect by its monotonous universality of application. Since such vertigo long ago became a respected cultural value, the exposure of its presence (or its absent traces) in a text functions as organicist readings once did to normalize the text and render it a supercomplex object, immune to criticism.

7. The two critical movements referred to in lines 1-2 are associated, respectively, with

(A) Matthew Arnold and Walter Pater
(B) Ferdinand de Saussure and Noam Chomsky
(C) John Ruskin and Thomas Carlyle
(D) Northrop Frye and Georg Lukács
(E) Cleanth Brooks and Jacques Derrida

Questions 11-15

Fair is my Love, and cruel as she’s fair;
Her brow-shades frown, although her eyes are sunny.
Her smiles are lightning, though her pride despair,
And her disdains are gall, her favour’s honey;

(5) A modest maid, deck’d with a blush of honour,
Whose feet do tread green paths of youth and love;
The wonder of all eyes that look upon her,
Scarred on earth, deign’d a Saint above.

Chastity and Beauty, which were deadly foes,
(10) Live reconciled friends within her brow:
And had she pity to conjoin with those,
Then who had heard the plains I utter now?
For had she not been fair, and thus unkind.
My Muse had slept, and none had known my mind.

9. The provincial smallness and triviality, the spoiled dreams which she endures and by which she is destroyed, are frustrations visited upon her which she does not fully understand. A victim of romantic sentiments, she struggles to escape the dominion of boredom, the ache and void which she feels.

The excerpt above is from Mary McCarthy’s discussion of

(A) Elizabeth Bennett (B) Emma Bovary (C) Clarissa Harlowe
(D) Hester Prynne (E) Caddy Compton

10. In May, that molder is of months glad,
That fresher flowers, bleeue, and whyte, and rede,
Ben quike again . . .

The word “quike” in line 3 has the same meaning as the underlined word in

(A) come quick (B) quick as a wink (C) the quick and the dead
(D) requite my love (E) she is quite remarkable

11. Lines 1-4 are characterized by

(A) antithesis (B) circumlocution (C) anticlimax
(D) satire (E) understatement

12. The best paraphrase of “her disdains are gall, her favours honey” (line 4) is

(A) her disdain is sometimes marred by sweetness
(B) her disdain is bitter to me, her favours are sweet
(C) her violent disdain is tempered by her honeyed words
(D) she offends others with her disdain, but she treats me with kindness
(E) she is very frequently disdainful to all, but she sweetens for favours
13. Which of the following phrases most clearly and distinctively marks the lines above as written in the tradition of the Petrarchan lover?

(A) "cruel as she's fair" (line 1)
(B) "A modest maid" (line 5)
(C) "a blush of honour" (line 5)
(D) "Whose feet do tread green paths of youth and love" (line 6)
(E) "Muse had slept" (line 14)

14. Which of the following shares many of the attitudes of the poem above?

(A) Herbert's "The Pulley"  (B) Eliot's "Portrait of a Lady"
(C) Browning's "My Last Duchess"  (D) Pope's The Rape of the Lock
(E) Sidney's Astrophil and Stella

15. The rhyme scheme is that of

(A) the Spenserian stanza  (B) ottava rima  (C) the Shakespearean sonnet
(D) the Miltonic sonnet  (E) rhyme royal

16. Is man no more than this? Consider him well. Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha, here's three on's are sophisticated! Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings! Come, unbuckle here.

The speaker is

(A) Cordelia  (B) Kent  (C) Gloucester  (D) Lear  (E) Edmund

Questions 17-19

In the millionaire Undershaft I have represented a man who has become intellectually and spiritually as well as practically conscious of the irresistible natural truth which we all abhor and repudiate: to wit, that the greatest of our evils, and the worst of our crimes is poverty, and that our first duty, to which every other consideration should be sacrificed, is not to be poor. "Poor but honest," "the respectable poor," and such phrases are as intolerable, are as immoral as "drunken but amiable," "fraudulent but a good after-dinner speaker," "splendidly criminal," or the like. Security, the chief pretense of civilization, cannot exist where the worst of dangers, the danger of poverty, hangs over everyone's head, and where the alleged protection of our persons from violence is only an accidental result of the existence of a police force whose real business is to force the poor man to see his children starve whilst idle people overfeed pet dogs with the money that might feed and clothe them.

17. In lines 1-8, Shaw attacks the

(A) sentimental idea that poverty is ennobling
(B) socialist tenet that poverty is degrading
(C) anarchistic notion that government should wither away
(D) pessimistic view that life is brutish, nasty, and short
(E) optimistic view that all is for the best in this best of all possible worlds

18. In lines 8-13, Shaw contends that the "real business" of the "police force" is the

(A) self-aggrandizing of its individual members
(B) protection of the meagre possessions of the poor
(C) amelioration of social injustice
(D) extirpation of poverty
(E) maintenance of the status quo

19. The passage above is from the preface to

(A) St. Joan
(B) Candida
(C) Pygmalion
(D) Major Barbara
(E) Man and Superman
20. Chaucer's "Miller's Tale" and "Reeve's Tale" are examples of
(A) The Breton lai
(B) de casibus tragedy
(C) the stanzaic romance
(D) the fabliau
(E) the beast fable

21. Its heroine is a paradox of the kind that seems to come unbidden into the minds of novelists when they face the plot of sex and its destructive force for women. She has, for all the truth that the Immortals are having their sport with her, for all the malign force of circumstance, suffered in a stoical way. She accepts her child and then endures rejection by the man she loves, viewing all as a pattern of social destiny, deeply woven into the cloth of life.

The novel discussed above is
(A) Hardy's *Tess of the D'Urbervilles*  (B) Smollett's *Humphry Clinker*
(C) Thackeray's *Vanity Fair*  (D) Lawrence's *The Rainbow*
(E) Hawthorne's *The House of the Seven Gables*

22.

The world was measured to a dwarf
Sufficiency; the sun by state decree
Was lowered to fit the sextant of their mind
And planets sighted lower to turn

(5) In calculable grooves, in orbits centered
On the palace of the Sun of suns,
Man-Mountain, King of Lilliput, Lord
And Terror of a thimble universe!

Surrounds, in truth of fire

(10) Was it a wonder I would sagely err? . . .
In plain sight I descried an earthly burn
And squelched the puny flames in fountains
Of urine.

—Wole Soyinka

The fact that Soyinka wrote these lines while imprisoned during the Nigerian Civil War suggests that they function chiefly as

(A) literary parody
(B) apocalyptic jeremiad
(C) utopian prophecy
(D) personal confession
(E) political allegory
Questions 23-24

Among this good company I should have felt myself, even if I hadn't robbed the pantry, in a false position. Not because I was squeezed in at an acute angle of the table-cloth, with the table in my chest, and the Pumblechookian elbow in my eye, nor because I was not allowed to speak (I didn't want to speak), nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with those obscure corners of pork of which the pig, when living, had had the least reason to be vain. No; I should not have minded that if they would only have left me alone. But they wouldn't leave me alone. They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an unfortunate little bull in a Spanish arena. I got so smartingly touched by these moral goads.

(5) Which of the following best describes "those obscure corners of pork of which the pig, when living, had had the least reason to be vain" (lines 5-6)?

(A) An elaborate euphemism  (B) An economical précis  (C) An epic simile
(D) A bitter epithet  (E) A sincere eulogy

24. The passage appears in

(A) Middlemarch  (B) Moll Flanders  (C) Emma
(D) Great Expectations  (E) Moby Dick

25. What is translation? On a platter
A poet's pale and glaring head,
A parrot's screech, a monkey's chatter,
And profanation of the dead.

These lines contain an allusion to

(A) Beowulf  (B) Augustine  (C) King Arthur
(D) Robin Hood  (E) John the Baptist

Questions 26-27. For each of the following passages, identify the author or the work. Base your decision on the content and style of each passage.

26. ... by a turn of hand she had somehow made their encounter a relation. And the relation profited by a mass of things that were not strictly in it or of it: by the very air in which they sat, by the high cold delicate room, by the world outside and the little placid in the court, by the First Empire and the relics in the stiff cabinets, by matters as far off as those and by others as near as the unbroken clasp of her hands in her lap and the look her expression had of being most natural when her eyes were most fixed.

(A) Lawrence's Sons and Lovers  (B) Hardy's Jude the Obscure
(C) Dickens' Hard Times  (D) Bronte's Wuthering Heights
(E) James's The Ambassadors

27. What a luck! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bournemouth into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave, the kiss of a wave; still and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke wending off them and the rocks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables"—what was that?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace.

(A) Heart of Darkness  (B) A Passage to India  (C) The Egoist
(D) Mrs. Dalloway  (E) Light in August

28. He disappeared in the dead of winter:
The brooks were frozen, the air-ports almost deserted,
And snow disfigured the public statues;
The mercury sank in the mouth of the dying day.
O all the instruments agree
The day of his death was a dark cold day.

These lines were written by

(A) Eliot about Pound  (B) Auden about Yeats
(C) Spender about Hart Crane  (D) Robert Lowell about Tennyson
(E) Wallace Stevens about William Carlos Williams
29. It is the writer's special gift of remaining in doubts and uncertainties, of sympathizing with many points of view, and not trying to assert himself or herself by "imitable reaching after fact and reason,"

This passage discusses
(A) Ruskin's concept of the pathetic fallacy
(B) Yeats's theory of the anima mundi  (C) Aristotle's theory of imitation
(D) Coleridge's doctrine of the willing suspension of disbelief
(E) Keats's notion of negative capability

30. mastersinger's verbal music still works its magic in the broadest way immemorial, from the clearheaded images to the twiddle of a fuddled brain. In the beginning was the whirred, whorled prose.

The author parodied is
(A) Fielding  (B) Joyce  (C) Addison  (D) Austen  (E) Lamb

31. "Greek tragedy, my dear, decorum," wrote Jean Genet in The Blacks. "The ultimate gesture is performed offstage."

Which of the following is an example of "the ultimate gesture" that "is performed offstage"?
(A) Oedipus' discovery of his parentage
(B) Electra's recognition of her brother Orestes
(C) Creon's sentencing of Antigone
(D) The sufferings of Prometheus
(E) The murder of Agamemnon