

CLEP

English Literature

Time—90 Minutes
95 Questions

For each question below, choose the best answer from the choices given.

1. The long narrative poem in which a sea bird functions first as a good omen and later as a force that must be avenged is
- (A) *Idylls of the King*
 - (B) *The Rime of the Ancient Mariner*
 - (C) *Beowulf*
 - (D) *Paradise Lost*
 - (E) *Childe Harold*

Questions 2–4 are based on the poem shown.

line A slumber did my spirit seal;
I had no human fears—
She seemed a thing that could not feel
The touch of earthly years.

5 No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

2. The person referred to as “she” is all of the following EXCEPT
- (A) fearful
 - (B) unable to see
 - (C) unable to hear
 - (D) unable to move
 - (E) powerless
3. In line 7, “earth’s diurnal course” is best interpreted to mean
- (A) the earth’s endless tragedies
 - (B) rocks, stones, and trees
 - (C) the earth’s movement toward destruction
 - (D) the pattern of the earth’s seasons
 - (E) the daily movement of the earth

4. Between the first stanza and the second, the tone shifts from

- (A) self-pitying to resentful
- (B) admiring to mournful
- (C) gentle to hard-hearted
- (D) distant to animated
- (E) uneasy to assured

5. It is a tale

Told by an idiot, full of sound and fury,
Signifying nothing.

The tone of these lines is

- (A) sorrowful
- (B) meditative
- (C) bitter
- (D) questioning
- (E) deferential

6. And faith unfaithful kept him falsely true

The line provides an example of a(n)

- (A) allusion
- (B) apology
- (C) metaphor
- (D) oxymoron
- (E) simile

Questions 7–8 are based on the lines shown.

line Yet once more, O ye laurels, and once
more,
Ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and
5 crude,
And with forced fingers rude
Shatter your leaves before the
mellowing year.

7. The images from nature suggest
- (A) the harsh actions of human beings
 - (B) nature's peace and beauty
 - (C) interruption of the natural cycle
 - (D) mists and mellow fruitfulness
 - (E) maturation of fruits
8. Traditionally, as well as in these lines, the laurels and myrtles of lines 1 and 3 refer to
- (A) a crown for a poet
 - (B) prizes for a competition
 - (C) praises for the natural world
 - (D) the natural cycles of birth, life, death, and decay
 - (E) rebirth and redemption
9. "The Flea" is a poem that
- (A) suggests getting "with child a mandrake root" and other preposterous actions
 - (B) uses an elaborate rhyme scheme to show the multiple and various ways in which a flea can be seen
 - (C) expresses the theme of "love conquers all" in the traditional manner of many sixteenth- and seventeenth-century poets
 - (D) uses an elaborate metaphor to persuade a woman to agree to the advances of the speaker
 - (E) mourns the loss of innocence and contrasts innocence with experience

Questions 10–11 are based on the lines shown.

Treason doth never prosper; what's the
reason?
For if it prosper, none dare call it treason.

10. These lines, which form a complete work, constitute
- (A) an antithesis
 - (B) a euphemism
 - (C) an ode
 - (D) monometer
 - (E) an epigram

11. The language and ideas in these lines are most characteristic of which of the following literary periods?

- (A) Medieval Age
- (B) Elizabethan Age
- (C) Restoration
- (D) Romantic Age
- (E) Victorian Age

12. *Question 12 refers to the passage shown.*

The first qualification for judging any piece of workmanship from a corkscrew to a cathedral is to know what it is—what it was intended to do and how it is meant to be used. After that has been discovered the temperance reformer may decide that the corkscrew was made for a bad purpose, and the communist may think the same thing about the cathedral. But such questions come later. The first thing is to understand the object before you: as long as you think the corkscrew was meant for opening tins and the cathedral for entertaining tourists you can say nothing to the purpose about them. The first thing the reader needs to know about *Paradise Lost* is what Milton meant it to be.

In this passage, C. S. Lewis suggests that good literary criticism depends on

- (A) understanding the author's point of view
- (B) understanding preconceptions about objects and their uses
- (C) regarding the work as an object and contemplating its qualities
- (D) considering all preconceptions one has about the work
- (E) understanding the author's purpose and intent

Questions 13–15 are based on the passage shown.

“NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!”

- 13.** This passage is the opening of a novel by which of the following authors?
- (A) Robert Louis Stevenson
 - (B) Charles Dickens
 - (C) Henry Fielding
 - (D) Jane Austen
 - (E) William Makepeace Thackeray
- 14.** The speaker of these lines might best be described as
- (A) cowardly
 - (B) commanding
 - (C) friendly
 - (D) retiring
 - (E) inspiring
- 15.** The speaker in the passage indicates that
- (A) reason alone is useful to human beings
 - (B) children's minds do not take readily to facts
 - (C) facts are seldom taught in the classroom
 - (D) facts must be learned before children can read literature
 - (E) facts are more important than reason is
- 16.** The storyteller in a fiction who knows all the characters' thoughts, feelings, and actions is the
- (A) speaker
 - (B) persona
 - (C) omniscient narrator
 - (D) limited omniscient narrator
 - (E) third-person narrator
- 17.** Keats composed which of the following poems?
- (A) "The Stolen Child"
 - (B) "Men of England"
 - (C) "The Lamb"
 - (D) "She walks in beauty"
 - (E) "Endymion"

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Questions 18–20 are based on the lines shown.

Friends, Romans, Countrymen, lend me
your ears!
I come to bury Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Caesar.

18. These lines are spoken by

- (A) Hamlet
- (B) Othello
- (C) Mark Antony
- (D) Richard III
- (E) Brutus

19. The first line provides an example of

- (A) synecdoche
- (B) irony
- (C) hyperbole
- (D) allegory
- (E) elegy

20. The tone of these lines is

- (A) apathetic and detached
- (B) compassionate and kindly
- (C) forceful and dignified
- (D) intimate and loving
- (E) resigned and regretful

21. The novel became the great entertainment of the middle class, as well as a realistic way to portray the social life of its time, during the reign of

- (A) William I
- (B) Henry VIII
- (C) George I
- (D) Victoria
- (E) Edward VII

Questions 22–23 are based on the lines shown.

Softly, in the dusk, a woman is singing to
me;
Taking me back down the vista of years,
till I see
A child sitting under the piano, in the boom
of the tingling strings
And pressing the small, poised feet of a
mother who smiles as she sings.

22. Which of the following is the best summary of the four lines?

- (A) The speaker recalls himself as a child pressing his mother's feet while she played and sang.
- (B) A woman's singing recalls to the speaker his past as a child listening to his mother at the piano.
- (C) A child sits under the piano and presses his mother's feet while she plays and sings.
- (D) The speaker recalls himself as a child sitting under the piano while his mother played and sang.
- (E) The speaker's mother plays and sings to him once again in memory.

23. The poet uses the image of dusk to

- I. suggest the growing darkness of age
- II. suggest the darkness under the piano
- III. signal a transition to the past

- (A) I only
- (B) II only
- (C) III only
- (D) I and II only
- (E) II and III only

24. Which of the following novelists was raised in South Africa and is known for political activism as well as for novels, short story collections such as *Loot: And Other Stories*, and essays?

- (A) Nadine Gordimer
- (B) J. M. Coetzee
- (C) A. S. Byatt
- (D) V. S. Naipaul
- (E) Arundhati Roy

25. A novel consisting of letters written by one or more characters is

- (A) a comic novel
- (B) an epistolary novel
- (C) a novel of manners
- (D) an autobiographical novel
- (E) a dystopian novel

Questions 26–28 are based on the lines shown.

line Sat on the headland the hero king,
spake words of hail to his hearth-
companions,
gold-friend of Geats. All gloomy his soul,

5 wavering, death-bound. Wyrð full nigh
stood ready to greet the gray-haired man,
to seize his soul-hoard, sunder apart
life and body. Not long would be
the warrior's spirit enwound with flesh.

26. These lines are from which of the following works?

- (A) *Beowulf*
- (B) *Frankenstein*
- (C) *Gawain and the Green Knight*
- (D) *Morte D'Arthur*
- (E) *Waiting for the Barbarians*

27. This passage provides more than one example of

- (A) similes
- (B) irony
- (C) parody
- (D) repetition
- (E) kennings

28. The speaker expresses all of the following thoughts EXCEPT that

- (A) the hero king is an old man now
- (B) the hero king greets his companions
- (C) the hero king is about to die
- (D) despair engulfs the hero king
- (E) Weirdness is ready to greet the hero king

29. What is the order, from earliest to latest, in which the following works were composed?

I. *Bleak House*

II. *A Portrait of the Artist as a Young Man*

III. *Waiting for Godot*

- (A) I, II, III
- (B) I, III, II
- (C) II, I, III
- (D) II, III, I
- (E) III, I, II

Questions 30–32 are based on the lines shown.

Come live with me and be my love,
And we will all the pleasures prove
That hills and valleys, dale and field
And all the craggy mountains yield.

30. The lines provide an example of

- (A) an elegy
- (B) metaphysical poetry
- (C) a ballad
- (D) an ode
- (E) pastoral poetry

31. The lines are written in

- (A) heroic couplets
- (B) a quatrain
- (C) a tercet
- (D) an octave
- (E) a sestet

32. The lines provide an example of

- (A) iambic pentameter
- (B) personification
- (C) metaphor
- (D) eye rhyme
- (E) simile

33. Which of the following was written earliest?

- (A) *Nineteen Eighty-Four*
- (B) *The Pickwick Papers*
- (C) *Songs of Innocence and Experience*
- (D) *Pygmalion*
- (E) *Tess of the D'Urbervilles*

34. The work in which the trivial action of cutting a bit of someone's hair is treated as if it were an act of grave and lasting importance is

- (A) *Man and Superman*
- (B) *The Rainbow*
- (C) *Utopia*
- (D) *The Rape of the Lock*
- (E) *Hero and Leander*

Questions 35–37 are based on the lines shown.

This is no country for old men. The young
In one another's arms, birds in the trees,
—Those dying generations—at their song,
the salmon-falls, the mackerel-crowded
seas,
fish, flesh, or fowl, commend all summer
long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

35. These lines were written by

- (A) W. H. Auden
- (B) T. S. Eliot
- (C) Matthew Arnold
- (D) Rudyard Kipling
- (E) W. B. Yeats

36. These lines are written in

- (A) iambic pentameter
- (B) free verse
- (C) trochaic pentameter
- (D) blank verse
- (E) iambic tetrameter

37. The images primarily suggest

- (A) young, teeming, ongoing life
- (B) the inevitability of death
- (C) life in fresh and salt waters
- (D) life in another country
- (E) life in the country vs. the monuments of the city

38. *Question 38 refers to the passage shown.*

The characters of Chaucer's pilgrims are the characters which compose all ages and nations; as one age falls, another rises, different to mortal sight, but to immortals only the same; for we see the same characters repeated again and again, in animals, vegetables, minerals, and in men; nothing new occurs in identical existence; accident ever varies, substance can never suffer change nor decay.

William Blake suggests in this passage that the characters in *The Canterbury Tales* are

- (A) flat
- (B) universal
- (C) dynamic
- (D) static
- (E) round

Questions 39–41 are based on the passage shown.

Then Sir Bedivere departed and went to the sword and lightly took it up, and so he went to the water's side; and there he bound the girdle about the hilts, and threw the sword as far into the water as he might. And there came an arm and an hand above the water and took it and clutched it and shook it thrice and brandished; and then vanished away the hand with the sword into the water.

39. These lines were written by

- (A) William Langland
- (B) Sir Walter Raleigh
- (C) Sir Thomas Malory
- (D) Christopher Marlowe
- (E) Alfred, Lord Tennyson

40. Which of the following is the best summary of this passage?

- (A) After Arthur died, a hand came out of the water to grab his sword and brandish it before the astounded eyes of Sir Bedivere, who had wrapped its hilts in a girdle.
- (B) Sir Bedivere picked up the sword, wrapped its hilts, and threw it into the water. An arm and hand came out of the water and grabbed the sword, shook it three times, and disappeared.
- (C) Sir Bedivere grabbed the sword out of the lake into which it had been thrown, wrapped it up in a girdle, and created the sword in the stone before it vanished.
- (D) Sir Bedivere walked to the water's side, and there he bound the girdle about the hilts, and there he threw the sword into the water, and there a hand grabbed it and shook it and brandished it.
- (E) Sir Bedivere picked up the sword, wrapped its hilts, and threw the sword into the water. The sword vanished.

41. Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti are all poets of the

- (A) Age of Chaucer
- (B) Elizabethan Age
- (C) Restoration
- (D) Victorian Age
- (E) Modern Age

Questions 42–43 are based on the lines shown.

Love a child is ever crying,
Please him, and he straight is flying;
Give him, he the more is craving,
Never satisfied with having.

42. These lines depend primarily for their effect on

- (A) modern diction
- (B) exact rhyme
- (C) simile
- (D) assonance
- (E) an extended metaphor

43. The tone of these lines is best described as

- (A) regretful
- (B) empathetic
- (C) evasive
- (D) candid
- (E) amused

44. Question 44 refers to this description of a play.

This witty comedy introduces us to Jack, a man with a respectable, upright identity in the country and a second, pleasure-loving identity in London. Often called the greatest stage play of all time, themes of the play include the question of whether marriage is pleasant or unpleasant.

The play described by these words is

- (A) *The Importance of Being Earnest*
- (B) *The Way of All Flesh*
- (C) *Playboy of the Western World*
- (D) *The Go-Between*
- (E) *Heartbreak House*

Questions 45–47 are based on the passage shown.

Yet, because I am a woman, I would not lead my readers to suppose that I mean violently to agitate the contested question respecting the equality or inferiority of the sex; but as the subject lies in my way, and I cannot pass it over without subjecting the main tendency of my reasoning to misconstruction, I shall stop a moment to deliver, in a few words, my opinion. In the government of the physical world it is observable that the female, in general, is inferior to the male. The male pursues, the female yields—this is the law of nature; and it does not appear to be suspended or abrogated in favour of woman. This physical superiority cannot be denied—and it is a noble prerogative! But not content with this natural pre-eminence, men endeavour to sink us still lower, merely to render us alluring objects for a moment; and women, intoxicated by the adoration which men, under the influence of their senses, pay them, do not seek to obtain a durable interest in their hearts, or to become the friends of the fellow creatures who find amusement in their society.

45. The passage's primary purpose is to

- (A) admit that the female is, in general, inferior to the male
- (B) suggest that women become friends with men and that the genders find amusement together
- (C) admit to the physical superiority of men but deny the general inferiority of women
- (D) show the reasonableness of the writer in respect to the question of women's inferiority
- (E) explain that female inferiority is a simple law of nature

46. The tone of this passage may best be described as

- (A) ambivalent
- (B) thoughtful
- (C) complaining
- (D) frustrated
- (E) humble

47. The passage provides an example of

- (A) autobiographical writing
- (B) persuasive writing
- (C) first-person narrative
- (D) propaganda
- (E) expository writing

Questions 48–50 are based on the lines shown.

I wander thro' each charter'd street,
Near where the charter'd Thames does
 flow,
And mark in every face I meet
Marks of weakness, marks of woe.

48. In lines 1 and 2, “charter’d” means

- (A) hired out for the use of travelers
- (B) rented or leased
- (C) owned or controlled
- (D) a document giving rights
- (E) shipped, as cargo

49. The lines are written in

- (A) iambic tetrameter with variation
- (B) iambic pentameter with variation
- (C) iambic tetrameter
- (D) iambic pentameter
- (E) trochaic tetrameter

50. The tone of these lines is

- (A) pragmatic
- (B) indifferent
- (C) frank
- (D) scathing
- (E) mourning

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51. The work that is widely recognized as one of the first modern biographies and one of the best biographies of all time, despite the fact that it contains many inaccuracies, is
- (A) *Mrs. Dalloway*
 - (B) *Doctor Faustus*
 - (C) *A Portrait of the Artist as a Young Man*
 - (D) *The Life of Johnson, LL.D.*
 - (E) *The Interesting Narrative of the Life of Olaudah Equiano*
52. The period of literature that is characterized by the revival of drama, as well as the importance of poetry, is the
- (A) Medieval Age
 - (B) Restoration
 - (C) Romantic Age
 - (D) Victorian Age
 - (E) Modern Age
53. A pause in a line of poetry, often but not always in the middle, that contributes to the rhythm of the line is called
- (A) an enjambment
 - (B) sprung rhythm
 - (C) an accent
 - (D) verse
 - (E) a caesura

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Questions 54–56 are based on the passage shown.

His smile faded as he walked, a heavy cloud hiding the sun slowly, shadowing Trinity's surly front. Trams passed one another, ingoing, outgoing, clanging. Useless words. Things go on same; day after day: squads of police marching out, back: trams in, out. Those two loonies mooching about. Dignam carted off. Mina Purefoy swollen belly on a bed groaning to have a child tugged out of her. One born every second somewhere. Other dying every second. Since I fed the birds five minutes. Three hundred kicked the bucket. Other three hundred born, washing the blood off, all are washed in the blood of the lamb, bawling maaaaaa.

54. The narrative uses which of the following forms?

- (A) monologue
- (B) extended metaphor
- (C) biography
- (D) soliloquy
- (E) stream of consciousness

55. These lines also depend for their effect on all of the following EXCEPT

- (A) fragments
- (B) parallelism
- (C) allusion
- (D) dialogue
- (E) informal diction

56. The language and ideas in this passage are characteristic of which of the following literary periods?

- (A) Elizabethan
- (B) Restoration
- (C) Romantic
- (D) Victorian
- (E) Twentieth century

Questions 57–59 are based on the lines shown.

line When I was one-and-twenty
I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away;

5 Give pearls away and rubies
But keep your fancy free.'
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty

10 I heard him say again,
'The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.'

15 And I am two-and-twenty,
And oh, 'tis true, 'tis true.

57. These lines are written in the form of a(n)

- (A) Shakespearean sonnet
- (B) Italian or Petrarchan sonnet
- (C) lyric consisting of two octaves
- (D) ode consisting of two octaves
- (E) lyric consisting of four quatrains

58. Which of the following is NOT true of the speaker?

- (A) He heeded the advice of a wise man.
- (B) He gave his heart away.
- (C) He is now twenty-two.
- (D) He has learned a lesson.
- (E) He regrets his actions.

59. The images in lines 3 and 5 are included to suggest

- (A) items of lesser monetary value
- (B) things that glitter
- (C) preferred items for exchange
- (D) things associated with royalty
- (E) items of enduring value

60. The character of Bottom appears in

- (A) *As You Like It*
- (B) *Merry Wives of Windsor*
- (C) *Twelfth Night*
- (D) *A Midsummer Night's Dream*
- (E) *Much Ado About Nothing*

Questions 61–63 are based on the lines shown.

Who trusted God was love indeed
And love Creation's final law –
Tho' Nature, red in tooth and claw With ravine, shriek'd
against his creed –

61. These lines were written by

- (A) Sir Philip Sidney
- (B) Alfred, Lord Tennyson
- (C) John Keats
- (D) Thomas Gray
- (E) Thomas Hardy

62. Line 3 is a reference to

- (A) nature's harmony with God
- (B) nature as part of Creation
- (C) nature's brutality
- (D) nature as Creation's final law
- (E) all red things in nature

63. The tone of these lines is

- (A) sorrowful
- (B) egotistical
- (C) disparaging
- (D) resentful
- (E) philosophical

64. The grave's a fine and private place,
But none, I think, do there embrace.

The speaker of these lines indicates that

- (A) emotions are sealed up in the grave
- (B) death ends the chance for physical love
- (C) what is private becomes public after death
- (D) true privacy exists only after death
- (E) love is truly private only after death

Questions 65–66 are based on the lines shown.

Oh my luve is like a red, red rose,
That's newly sprung in June:
Oh my luve is like the melodie,
That's sweetly played in tune.

65. These lines depend for their effect on all of the following EXCEPT

- (A) dialect
- (B) synecdoche
- (C) similes
- (D) repetition
- (E) alliteration

66. The tone of these lines is

- (A) objective
- (B) sarcastic
- (C) reflective
- (D) adoring
- (E) witty

67. The work in which people exist in a meaningless world of broken symbols and images, and which closes with "This is the way the world ends/Not with a bang but a whimper" is

- (A) "The Hollow Men"
- (B) *The Waste Land*
- (C) *Four Quartets*
- (D) *Endgame*
- (E) *Disgrace*

Questions 68–70 are based on the passage shown.

“Do come to me, Heathcliff.”

In her eagerness she rose and supported herself on the arm of the chair. At that earnest appeal he turned to her, looking absolutely desperate. His eyes, wide and wet, at last flashed fiercely on her; his breast heaved convulsively. An instant they held asunder, and then how they met I hardly saw, but Catherine made a spring, and he caught her, and they were locked in an embrace from which I thought my mistress would never be released alive: in fact, to my eyes, she seemed directly insensible. He flung himself into the nearest seat, and on my approaching hurriedly to ascertain if she had fainted, he gnashed at me, and foamed like a mad dog, and gathered her to him with greedy jealousy. I did not feel as if I were in the company of a creature of my own species: it appeared that he would not understand, though I spoke to him; so I stood off, and held my tongue, in great perplexity.

68. The narrator of this scene is

- (A) Catherine
- (B) Heathcliff
- (C) an omniscient, first-person narrator
- (D) an omniscient third-person narrator
- (E) a limited omniscient, first-person narrator

69. The description of Heathcliff has which of the following effects?

- I. It makes him sound like a wild, untamed creature.
- II. It suggests he may be dangerously out of control.
- III. It suggests a tenderness and love that will conquer his madness.

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

70. The passage suggests which of the following?

- (A) Catherine and Heathcliff love each other, but are not together.
- (B) Catherine and Heathcliff look to the narrator for approval or validation.
- (C) Heathcliff loves Catherine more than she loves him.
- (D) Heathcliff forces Catherine to love him.
- (E) Catherine is insensible to advances made by Heathcliff.

71. In this allegorical work, Christian makes a spiritual journey from the City of Destruction to the Celestial City. The book described is

- (A) *An Ecclesiastical History of Church and State*
- (B) “The Wanderer”
- (C) “The Dream of the Rood”
- (D) *The Pilgrim’s Progress*
- (E) *The Vision of Piers Plowman*

Questions 72–74 are based on the lines shown.

line Say first, for Heav’n hides nothing from
thy view
Nor the deep Tract of Hell, say first
what cause
5 Mov’d our Grand Parents in that happy
State,
Favor’d of Heav’n so highly, to fall off
From their Creator, and transgress his
Will
10 For one restraint, Lords of the World
besides?

72. In line 10, “Lords of the World” is best interpreted to mean

- (A) the angels
- (B) the first people
- (C) God and his angels
- (D) God and the Serpent
- (E) Heaven and Hell

73. These lines come from which of the following forms?

- (A) a mock epic
- (B) a ballad
- (C) a pastoral elegy
- (D) an epic
- (E) a dramatic monologue

74. These lines are written in

- (A) blank verse
- (B) free verse
- (C) an alexandrine
- (D) a sonnet
- (E) trochaic pentameter

75. Question 75 refers to the passage shown.

I. A. Richards defines one type of meaning in literature by explaining, “We speak *to say something*, and when we listen we expect something to be said. We use words to direct our hearers’ attention upon some state of affairs, to present to them some items for consideration and to excite in them some thoughts about these items.”

In this passage, I. A. Richards is defining the type of meaning called

- (A) sound
- (B) feeling
- (C) sense
- (D) tone
- (E) intention

Questions 76–78 are based on the poem shown.

line I met a traveller from an antique land
Who said: Two vast and trunkless legs
of stone
Stand in the desert. Near them on the

5 sand,
Half sunk, a shatter'd visage lies, whose
frown
And wrinkled lip and sneer of cold
command
10 Tell that its sculptor well those passions
read
Which yet survive, stamp'd on these
lifeless things,
The hand that mock'd them and the
15 heart that fed.
And on the pedestal these words
appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and
20 despair!"
Nothing beside remains: round the decay
Of that colossal wreck, boundless and
bare,
The lone and level sands stretch far away.

76. The images that describe the facial features of Ozymandias are intended to create a contrast with

- (A) "the traveler from an antique land"
- (B) "the heart that fed"
- (C) the words on the pedestal
- (D) the name of Ozymandias
- (E) "the colossal Wreck"

77. These lines depend for their effect on all of the following EXCEPT

- (A) personification
- (B) a second-hand story
- (C) alliteration
- (D) consonance
- (E) inverted word order

78. The form of this work is a

- (A) sestina
- (B) villanelle
- (C) cinquain
- (D) quatrain
- (E) sonnet

79. Seamus Heaney, Ted Hughes, and Paul Muldoon are all modern or contemporary

- (A) novelists
- (B) essayists
- (C) critics
- (D) poets
- (E) dramatists

Questions 80–82 are based on the passage shown.

Merriment is always the effect of a sudden impression. The jest which is expected is already destroyed. The most active imagination will be sometimes torpid, under the frigid influence of melancholy, and sometimes occasions will be wanting to tempt the mind, however volatile, to sallies and excursions. Nothing was ever said with uncommon felicity, but by the co-operation of chance; and, therefore, wit, as well as valour, must be content to share its honours with fortune.

80. Which of the following is the best summary of the paragraph?

- (A) Merriment can result from melancholy.
- (B) Wit is the same as valor and fortune.
- (C) If you expect to laugh, you won't.
- (D) The imagination isn't always active.
- (E) Merriment depends on chance.

81. The word “wanting” in the passage can best be interpreted to mean

- (A) desiring
- (B) wishing
- (C) lacking
- (D) needing
- (E) humoring

82. This passage's primary purpose is to

- (A) explain the nature of merriment
- (B) elicit laughter or playful fun
- (C) emphasize the need for laughter
- (D) argue for a better understanding of merriment
- (E) compare merriment with valor and fortune

83. A type of extended metaphor that establishes an unusual and unlikely parallel between two unlike things is a

- (A) catharsis
- (B) conceit
- (C) dénouement
- (D) metafiction
- (E) pastiche

Questions 84–86 are based on the passage shown.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.

84. The mood of this passage is best described as

- (A) frustrated
- (B) outspoken
- (C) diplomatic
- (D) benevolent
- (E) satirical

85. This passage is from an essay by which of the following authors?

- (A) Thomas Carlyle
- (B) Joseph Addison
- (C) Samuel Pepys
- (D) Jonathan Swift
- (E) Daniel Defoe

86. On the surface level of this passage, the author is primarily concerned with

- (A) giving reasons for selling children as food
- (B) describing methods of preparation for well nursed children
- (C) defining young, healthy children
- (D) suggesting delicious food
- (E) entertaining his audience

87. Question 87 refers to the paragraph shown.

England is sick, and . . . English literature must save it. The Churches (as I understand) having failed, and social remedies being slow, English literature has now a triple function: still, I suppose, to delight and instruct us, but also, and above all, to save our souls and heal the State.

Which of the following most agrees with the paragraph?

- (A) Other remedies having proved ineffectual, English literature must save the people and the State.
- (B) English literature must save England because the Churches and social remedies have failed.
- (C) English poetry and novels exist to delight us, to instruct us, to save our souls, and to heal the State.
- (D) Literature has a triple function: delighting, instructing, and healing the State.
- (E) England is sick, as the author understands it, and only English literature can save it.

Questions 88–89 are based on the lines shown.

line I leant upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.

5 The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

88. The pattern of imagery suggests

- (A) warm, glowing fires
- (B) gloom and desolation
- (C) a haunted setting
- (D) dissonant music
- (E) cold, icy wind

89. The speaker of these lines might best be described as

- (A) reflective and awestruck
- (B) disapproving and cautionary
- (C) alone and depressed
- (D) evasive and ambivalent
- (E) gentle and humble

Questions 90–91 are based on the lines shown.

As the imagination bodies forth
The forms of things unknown, the poet's
pen
Turns them to shapes, and gives to airy
nothing
A local habitation and a name.

90. These lines create

- (A) synecdoche
- (B) metonymy
- (C) an extended metaphor
- (D) onomatopoeia
- (E) hyperbole

91. In the fourth line, “a local habitation” can best be interpreted to mean

- (A) an address
- (B) a substance
- (C) a physical location
- (D) a physical presence
- (E) reality

92. Which of the following poets wrote “Digging”?

- (A) Philip Larkin
- (B) Dylan Thomas
- (C) Seamus Heaney
- (D) John Betjeman
- (E) Derek Walcott

93. Of the following five poems, which is categorized as an elegy?

- (A) "A New Heaven"
- (B) "Do not go gentle into that good night"
- (C) "The Chimney Sweeper"
- (D) "Lycidas"
- (E) "Locksley Hall"

94. Which of the following was NOT part of the Irish Revival, or Celtic Renaissance?

- (A) Lady Mary Gregory
- (B) J. M. Synge
- (C) Robert Burns
- (D) Sean O'Casey
- (E) William Butler Yeats

95. Which of the following was written by Samuel Taylor Coleridge?

- (A) *Room of One's Own*
- (B) *Culture and Anarchy*
- (C) *Defence of Poetry*
- (D) *Biographia Literaria*
- (E) *The Grasmere Journals*

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1. The correct answer is B. In *The Rime of the Ancient Mariner*, the sea bird or albatross functions as a good omen and, then, after the Ancient Mariner kills it, as a force to be avenged. *Idylls of the King* does not feature a sea bird, so choice A is incorrect. *Beowulf* does not feature a sea bird, so choice C is incorrect. *Paradise Lost* does not feature a sea bird, so choice D is incorrect. *Childe Harold* does not feature a sea bird, so choice E is incorrect.

2. The correct answer is A. Choice A is the correct answer because "she" is dead and cannot fear. Choices B, C, D, and E are all attributes of the "she" in the poem and are incorrect answers to the question. Line 6 says "she neither hears nor sees," so choice B is true about the "she" and an incorrect answer to the question. Line 6 says "she neither hears nor sees," so choice C is incorrect for the same reason as choice B. Line 5 says "No motion has she now, no force," so choice D is incorrect. Because "she" is dead and "rolled round," that is, buried, choice E is incorrect.

3. The correct answer is E. *Diurnal* suggests the earth's daily rotation and day and night cycle. Choice A can be eliminated because the speaker does not allude to the earth as a place of tragedies. Choice B is incorrect because rocks, stones, and trees do not define the diurnal course. Nothing in the poem supports choice C, so eliminate it. Choice D misses the sense of daily movement; in addition, the poem does not suggest anything seasonal.

4. The correct answer is B. When the speaker says, "She seemed a thing that could not feel/ The touch of earthly years," he admires the youthfulness of his subject. In the next stanza, however, he mourns her loss. Choice B is the correct answer. Choice A is incorrect because the first stanza is not self-pitying and there is no resentful tone in the second stanza, where the speaker both mourns and accepts his loss. The tone is more admiring than gentle in the first stanza, and the speaker is not so much hard-hearted as thoughtful about his great loss in the second stanza, so you can eliminate choice C. Choice D is incorrect because the speaker is very much present in his praise of the youthfulness of his subject. Choice E is incorrect because the speaker is more admiring than uneasy in the first stanza and more mournful than assured in the second.

5. The correct answer is C. "Tale told by an idiot" signals a bitter condescension, as does "signifying nothing." Choice A is incorrect because the tone is not sorrowful. Choice B is incorrect because the tone is not meditative. Choice D is incorrect because the tone is absolutely certain. Choice E is incorrect because the tone is authoritative.

6. The correct answer is D. "Faith unfaithful" and "falsely true" are figures of speech in which two words with opposing meanings create a single meaning, choice D. Choice A is incorrect because an allusion is a reference to the Bible, classical myth, or another well-known work. An apology is a formal defense of something in which the writer believes strongly, so choice B can be eliminated. Eliminate choice C because no comparison is being made. Choice E is incorrect because no comparison is being made.

7. The correct answer is C. Because the berries are being plucked before the mellowing year, there is an interruption of the natural cycle, choice C. There is no indication of human actions, so choice A can be eliminated. Although the beauty of nature and its gifts are suggested, words such as "harsh," "crude," "rude," and "shatter" all deny an overarching peace and beauty; therefore, choice B is incorrect. There is no mention of mists, and the berries are plucked "before the mellowing year," so choice D is incorrect. The berries are plucked before their time, so choice E can be eliminated.

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8. The correct answer is A. Laurels and myrtles are traditional references to a poet, choice A. While laurels might signify a prize elsewhere, they do not do so in these lines, so choice B can be eliminated. Laurels and myrtles do not refer to praises for the natural world, so choice C is incorrect. While the poem alludes to nature's cycles, this is not accomplished through the mention of laurels and myrtles, so eliminate choice D. Choice E is incorrect because laurels and myrtles do not signify rebirth and redemption in these lines or elsewhere.

9. The correct answer is D. "The Flea" by John Donne compares a flea to a wedding bed, and extends the metaphor of a fleabite as a type of persuasion addressed to the speaker's love, so choice D is correct. Choice A describes another of John Donne's poems, called "Song" (often referred to as "Go and catch a falling star.") Eliminate choice B, which does not describe "The Flea." Choice C does not describe "The Flea," so it is incorrect. Choice E does not describe "The Flea," so eliminate it.

10. The correct answer is E. Succinct and witty, Pope's question and answer form an epigram, choice E. An antithesis is the juxtaposition of opposed terms in sentences that follow each other, so choice A is incorrect. A euphemism is a way of expressing a distasteful truth, so choice B can be eliminated. An ode is serious and often lengthy, so choice C is incorrect. Eliminate choice D because a monometer is an entire line of poetry with just one stress.

11. The correct answer is C. The poetry of the Restoration is characterized by classical style and the heroic couplet, so choice C is correct. Choice A is incorrect because the poetry of the Medieval Age is characterized by alliteration as well as different themes. Choice B is incorrect because the poetry of the Elizabethan Age is characterized by lyrics and sonnets. Lyric poetry dominated the Romantic Age, so choice D can be eliminated. The poetry of the Victorian Age was characterized by shifts to more individual styles and variation in form, so choice E is incorrect.

12. The correct answer is E. Choice E is correct because Lewis says very clearly that the reader must know what the work was intended to do and how it is meant to be used. Choice A is incorrect because Lewis does not mention point of view. Choice B is incorrect because it confuses Lewis's examples with his main point. Choice C is incorrect; Lewis does not ask the reader to consider the work as an object. Choice D can be eliminated because the passage advises against trusting all preconceptions.

13. The correct answer is B. Choice B is correct because this passage begins Charles Dickens's *Hard Times*. Choices A, C, D, and E are incorrect because *Hard Times* was written by Charles Dickens, and not Robert Louis Stevenson, Henry Fielding, Jane Austen, or William Makepeace Thackeray.

14. The correct answer is B. The speaker is entirely certain of himself and commands his listener to teach, plant, and stick to "only the facts." Choice A is incorrect because the speaker shows neither bravery nor cowardice. Choice C is incorrect because there is no evidence of friendliness. Choice D is incorrect because the speaker is just the opposite of retiring; instead, he is assertive or aggressive. Choice E is incorrect because the hard-headed authority evidenced in the passage is more negatively commanding than inspiring.

15. The correct answer is A. The speaker says, "You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them," so choice A is correct. Choice B can be eliminated because the speaker does not make such a claim. Choice C can be eliminated because the speaker says to teach the facts, not that they are seldom taught. Choice D is incorrect because the speaker makes no such

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claim. Choice E can be eliminated because the speaker says that facts are necessary to form minds that can reason.

16. The correct answer is C. An omniscient narrator knows all. Choice A is incorrect because the speaker is the voice in a poem. Choice B is incorrect because a persona, or separate voice through which the author speaks, may be omniscient, but isn't necessarily so. Choice D is incorrect because the limited omniscient narrator knows only some things about the characters. Choice E is incorrect because, while a third-person narrator may be omniscient, such a narrator does not have to be omniscient.

17. The correct answer is E. Choice E is correct because John Keats wrote "Endymion." Choice A is incorrect because William Butler Yeats wrote "The Stolen Child." Choice B is incorrect because Percy Bysshe Shelley wrote "Men of England." Choice C is incorrect because William Blake wrote "The Lamb." Choice D is incorrect because George Gordon, Lord Byron wrote "She walks in beauty."

18. The correct answer is C. Mark Antony speaks these lines in the third act of *Julius Caesar*. Choices A, B, D, and E are incorrect because Hamlet, Othello, Richard III, and Brutus did not speak these lines.

19. The correct answer is A. Because "lend me your ears" uses the word "ears" to stand for the listening faculty of the entire crowd, it is a synecdoche. There is no irony in the first line, so you can eliminate choice B. There is no hyperbole, or overstatement, in the first line, so choice C is incorrect. There is no allegory in the first line, so eliminate choice D. Since the first line does not constitute an elegy, eliminate choice E.

20. The correct answer is C. In formal, elegant oratory, the dignified Antony delivers his speech with forceful self-assurance, choice C. Antony is very interested in moving his audience, not apathetic, so choice A is incorrect. Antony is all formal business, so choice B is incorrect. There is no intimacy or intimate and loving detail, so choice D should be eliminated. Antony is not resigned or regretful; he is strident and purposeful, so choice E is incorrect.

21. The correct answer is D. The novel became popular as well as a far more intricately plotted, rich, and realistic art form during the reign of Victoria, choice D. Eliminate choice A, which names a man who became king in 1066, before there were novels. Choice B is incorrect because Henry VIII's reign (1509–1547) also predates the birth of the modern novel. Although the novel existed during the reign of George I (1714–1727), it was not yet a sophisticated art form; therefore, choice C can be eliminated. The reign of Edward VII, which began in 1901, was after the era in which the novel began to be a great entertainment for the middle class, so choice E is incorrect.

22. The correct answer is D. The speaker is taken down "the vista of years" to recall a childhood experience of sitting under the piano while his mother played and sang. Choices A and E are incorrect because they omit the idea expressed by the first two lines, the memory trigger. Choices B and C are not the best summary because they focus only on what the speaker recalls and do not include what triggers the memory.

23. The correct answer is C. Dusk is a time of transition (III), and the speaker is moving from the present, in which he hears the singing, to the past, in which he heard his mother playing and singing, choice C. Choice A is incorrect because the poem is not about the darkness or problems or lack of light in old age (I). Choice B is incorrect because the darkness under the piano is not relevant to the speaker's message (II). Choice D is incorrect because the poem is not about the darkness or problems or lack of light in old age (I), and the

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darkness under the piano is not relevant to the speaker's message (II). Choice E is incorrect because the darkness under the piano (II) is not relevant to the speaker's message.

24. The correct answer is A. Nadine Gordimer, a political activist who was born and lived in South Africa, is known for her short stories, novels, and essays. Choice B is incorrect because J. M. Coetzee is a Nigerian writer. Choice C is incorrect because A. S. Byatt is a British novelist and critic. Choice D is incorrect because V. S. Naipaul was born in Trinidad and Tobago. Choice E is incorrect because Arundhati Roy was born in India.

25. The correct answer is B. Novels written in letters are called epistolary novels, choice B. A comic novel portrays people caught in absurd situations, so choice A is incorrect. A novel of manners looks at the social customs and values of a group, so choice C is incorrect. An autobiographical novel tells a life story in the first person, so choice D is incorrect. A dystopian novel presents a world in which things have gone extremely wrong, so choice E is incorrect.

26. The correct answer is A. These lines are from *Beowulf*, choice A. Because these lines are from *Beowulf*, choices B, C, D, and E are incorrect.

27. The correct answer is E. A kenning is a metaphorical name for something, often taking the form of a hyphenated compound, as in "hearth-companions," "gold-friend," and "soul-hoard." There are no similes in these lines, so choice A is incorrect. There are no examples of irony in these lines, so choice B is incorrect. There are no examples of parody in these lines, so choice C is incorrect. There are no examples of repetition in these lines, so choice D is incorrect.

28. The correct answer is E. The lines say that Wyrd, which means, roughly, "fate," was ready to greet the hero king, so choice E is not true and the correct answer to this EXCEPT question. "Gray-haired" in line 5 suggests that the hero king is an old man now, so choice A is incorrect. Line 2 says the hero king greets his companions, so choice B is incorrect. Lines 3–4 say that the soul of the hero king was death-bound, so choice C is incorrect. "All gloomy his soul," suggests despair; furthermore, the readiness of Wyrd is described in negative tones (it will sunder), so choice D is incorrect.

29. The correct answer is A. *Bleak House* (I) was published in 1852. *A Portrait of the Artist as a Young Man* (II) was published in 1916. *Waiting for Godot* (III) premiered in 1953. Choice B is incorrect because it places *Waiting for Godot* before *A Portrait of the Artist as a Young Man*. Choice C is incorrect because it places *Waiting for Godot* before *Bleak House*. Choice D is incorrect because it places both *Waiting for Godot* and *A Portrait of the Artist as a Young Man* before *Bleak House*. Choice E is incorrect because it places *Waiting For Godot* first in chronological order when it is actually last.

30. The correct answer is E. Poetry that presents an idealized view of rustic life, or the life of shepherds, flocks, hill, and dale, is pastoral, choice E; in addition, pastoral poetry often treats love as its theme. Choice A is incorrect because an elegy is a lament for someone who has died. Choice B can be eliminated because metaphysical poetry is characterized by the extremely inventive and extended metaphor, or conceit, which is not in evidence here. Choice C should be eliminated because no characteristics of a ballad, such as a refrain, repetition, and everyday language or dialect, are in evidence here. These lines are neither elevated nor elaborate, so you should eliminate choice D.

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31. The correct answer is B. These four lines make up a quatrain, choice B. Eliminate choice A because heroic couplets are written in pentameter, not tetrameter. Choice C should be eliminated because a tercet has three lines. Choice D should be eliminated because an octave has eight lines. Choice E is incorrect because a sestet has six lines.

32. The correct answer is D. "Love" and "prove" make up an eye rhyme: the words look as if they rhyme, but they don't rhyme exactly. Eliminate choice A because these lines are written in iambic tetrameter. Choice B should be eliminated because there is no personification. Choice C should be eliminated because there are no metaphors. Eliminate choice E because these lines contain no similes.

33. The correct answer is C. William Blake's *Songs of Experience*, published in 1794, is the earliest work. Choice A can be eliminated because *Nineteen Eighty-Four* was published in 1949. Choice B can be eliminated because *The Pickwick Papers* was published in 1836. Choice D can be eliminated because *Pygmalion* was published in 1910. Choice E can be eliminated because *Tess of the D'Urbervilles* was published in 1891.

34. The correct answer is D. *The Rape of the Lock*, choice D, recounts—and glorifies—the cutting of Belinda's lock. Choices A, B, C, and E are incorrect because *Man and Superman*, *The Rainbow*, *Utopia*, and *Hero and Leander* are not about a trivial event or a lock of hair.

35. The correct answer is E. Choice E is correct because these lines are from William Butler Yeats's "Sailing to Byzantium." Choices A, B, C, and D are incorrect because W. H. Auden, T. S. Eliot, Matthew Arnold, and Rudyard Kipling did not write these lines.

36. The correct answer is A. These lines are written in iambic pentameter, choice A. Choice B is incorrect because these ten-syllable lines are not free verse. Choice C should be eliminated because, even though these are ten-syllable lines, they are not trochaic (that is, the stress does not fall on the first syllable of each two-syllable foot). Choice D is incorrect because there is a rhyme scheme. Choice E is incorrect because these are ten-syllable, not eight-syllable, lines.

37. The correct answer is A. The images are of young people in each other's arms, bird in trees, salmon-falls, crowded mackerel seas, and fish, flesh, or fowl, all of which suggest youth, teeming life, and life cycles, choice A. Although the inevitability of death is suggested, it is done through words, not images, so eliminate choice B. Choice C is incorrect because the images also suggest human life and bird life. There is no suggestion of life in another country, so choice D should be eliminated. There is no reference to monuments in the city, so choice E is incorrect.

38. The correct answer is B. Because the criticism emphasizes their appearance in all times and cultures, Blake suggests the characters are universal, choice B. Choice A is incorrect because Blake does not discuss whether the characters are one dimensional. Choice C is incorrect because Blake does not discuss whether the characters are dynamic. Choice D is incorrect because Blake does not discuss whether the characters change. Choice E is incorrect because Blake does not discuss whether the characters are fully developed.

39. The correct answer is C. Choice C is correct because the passage is from Sir Thomas Malory's *Morte D'Arthur*. Choices A, B, D, and E are incorrect because William Langland, Sir Walter Raleigh, Christopher Marlowe, and Alfred, Lord Tennyson did not write this passage.

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40. The correct answer is B. The important facts of the passage are that Bedivere picked up the sword, wrapped it, and threw the sword into the water and that an arm and hand came out of the water to grab the sword and shake it three times before disappearing back into the water. Choice A is incorrect because the passage makes no mention of Arthur. Choice C is incorrect because Sir Bedivere does not create the sword in the stone. Choice D is incorrect because it repeats minor details while omitting the major detail of the sword's disappearance. Choice E is incorrect because it omits the hand and arm coming out of the water.

41. The correct answer is D. Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti are all poets of the Victorian Age. Choice A is incorrect because Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti did not write during the Age of Chaucer. Choice B is incorrect because Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti did not write during the Elizabethan Age. Choice C is incorrect because Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti did not write during the Restoration. Choice E is incorrect because Elizabeth Barrett Browning, Matthew Arnold, and Dante Gabriel Rossetti did not write during the Modern Age.

42. The correct answer is E. Love is compared with a child in line 1; the metaphor is extended in lines 2–4 with childish behavior and qualities, so choice E is correct. The diction is not modern, so you can rule out choice A. "Craving" and "having" do not rhyme exactly, so choice B is wrong. There is no simile, so choice C should be eliminated. These lines do not depend primarily on assonance for their effect, so choice D is incorrect.

43. The correct answer is D. Choice D is correct because the speaker is candid and forthright about the rather unpleasant idea that "love is a child." Choice A can be eliminated as there is no evidence of regret. Choice B is incorrect because there is nothing and no one to empathize with in these lines. Choice C is incorrect because the speaker is straightforward. Choice E can be eliminated because there is no evidence of amusement in the word choices.

44. The correct answer is A. Full of wit, Oscar Wilde's comedy introduces us to a man who is Jack in the country and Earnest in the city. *The Way of All Flesh* does not feature Jack (or his "double" Earnest), so choice B is incorrect. *Playboy of the Western World* does not feature Jack (or his "double" Earnest), so choice C is incorrect. *The Go-Between* does not feature Jack (or his "double" Earnest), so choice D is incorrect. *Heartbreak House* does not feature Jack (or his "double" Earnest), so choice E is incorrect.

45. The correct answer is C. The author Mary Wollstonecraft says that while the female's physical inferiority is a law of nature, women should not be content with accepting other types of inferiority, so choice C is correct. Choice A reflects a detail of the passage, not its main idea, so it is incorrect. Choice B reflects a detail of the passage, not its main idea, so it is incorrect. Although the writer does sound reasonable, that is not her primary purpose in this passage where she makes bold and important statements about equality and inequality, so choice D is incorrect. Choice E reflects a detail of the passage, not its main idea, so choice E is incorrect.

46. The correct answer is B. The tone is mostly reasonable and certainly thoughtful, choice B, as the writer strives toward objectivity in admitting one kind of inferiority, but not blanket inferiority. The writer is certain of her ideas, so choice A is incorrect. The writer sets her ideas out in a straightforward way without fixating on injustice or blame, so choice C is incorrect. The writer sets her ideas out in a straightforward way without

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whining or frustration, so choice D is incorrect. The writer does not suggest she is unworthy of the task of analysis, or otherwise undercut her own authority, so choice E is incorrect.

47. The correct answer is B. The writer's purpose is to persuade, choice B; in this passage, she anticipates counterarguments in order to do so. Despite the use of the first-person, this is not autobiography, so choice A is incorrect. Despite the use of the first-person, this is not narrative, so choice C is incorrect. Even though the work is persuasive, it is not inflammatory, nor does it use techniques meant to mislead the reader, so choice D is incorrect. Choice E should be eliminated because the writer's purpose is to persuade, not merely to explain.

48. The correct answer is C. The speaker, a wanderer through London, suggests that everything is owned or controlled, even the river, choice C. Choice A does not make sense in the context, so it is incorrect. Choice B does not make sense in the context, so it is incorrect. The poem suggests a meaning opposite to the idea of rights in choice D, so it is incorrect. Choice E does not make sense in the context, so it is incorrect.

49. The correct answer is A. The first three lines of the stanza are iambic tetrameter, but line 4 begins with a trochee, by placing the stress on "Marks." The lines are not written in pentameter, so eliminate choice B. Choice C is incorrect because there is variation in line 4. The lines are not written in pentameter, so you can eliminate choice D. Choice E is incorrect because lines 1–3 are written in iambic tetrameter.

50. The correct answer is D. The wanderer is outraged by London, with its controlled streets and river, and with its marks of weakness and woe on every face. The attitude is not matter-of-fact, but angry, so rule out choice A. The attitude is not indifferent but angry, so eliminate choice B. While the wanderer is frank, the anger overwhelms the frankness, so choice C is incorrect. The tone is one of railing rather than mourning, so choice E is incorrect.

51. The correct answer is D. Boswell's *Life of Johnson*, despite its many inaccuracies, is not only regarded as the first modern biography, but still lays claim to being one of English literature's greatest biographies. Choice A is incorrect because *Mrs. Dalloway* is a novel. Choice B is incorrect because *Doctor Faustus* is a drama. Choice C is incorrect because *A Portrait of the Artist as a Young Man* is a novel. Choice E is incorrect because *The Interesting Narrative of the Life of Olaudah Equiano* is an autobiography.

52. The correct answer is B. The Restoration is characterized by the revival of drama, as well as the importance of poetry, so choice B is correct. Choice A is incorrect because drama did not flourish during the Medieval Age, when poetry predominated. Lyric poetry dominated the Romantic Age, so choice C can be eliminated. The Victorian Age was characterized by great advances in the novel, the importance of various types of prose, and the decline of lyric poetry, so choice D is incorrect. Choice E is incorrect because drama and poetry did not predominate during the Modern Age.

53. The correct answer is E. A caesura is a pause or break in the rhythm of a line of poetry. An enjambment occurs when the rhythm of one line carries over into the next without pause, so choice A is incorrect. Sprung rhythm is a type of mixed meter in which the stressed syllable may stand alone, or make up the entire foot, so eliminate choice B. An accent is a stress, so choice C is incorrect. Verse is any metric line, so eliminate choice D.

54. The correct answer is E. The excerpt from James Joyce's *Ulysses* presents these ideas as a stream of consciousness, choice E. While a stream of consciousness has qualities of a monologue, this passage begins

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in the third person before shifting to the first person, so choice A can be eliminated. Choice B is incorrect because there is no extended metaphor. Choice C should be eliminated: this is not the measured, chronological, informative retelling of the events of a life. While a stream of consciousness shares qualities with a soliloquy, this passage begins in the third person before shifting to the first person, so choice D can be eliminated.

55. The correct answer is D. There is no dialogue, choice D; this passage probes the interior life of the protagonist without giving him, or anyone else, specific speaking parts, so choice D is the correct answer to the question. Fragments litter the passage, so choice A is incorrect. Parallel elements include "ingoing, outgoing, clanging" and "One born every second. . . . Other dying every second," so choice B is incorrect. Choice C is incorrect because the "blood of the lamb" is an allusion to Jesus. Informal word choices include "loonies," "mooching," and the cliché "kicked the bucket," so eliminate choice E.

56. The correct answer is E. Stream of consciousness is a twentieth-century narrative mode. Choice A is incorrect because stream of consciousness is a twentieth-century narrative mode; furthermore, the level of informality and the sentence structure do not characterize Elizabethan prose. Choice B is incorrect because stream of consciousness is a twentieth-century narrative mode; furthermore, the level of informality and the sentence structure do not characterize Restoration prose. Choice C is incorrect because stream of consciousness is a twentieth-century narrative mode; furthermore, the level of informality and the sentence structure do not characterize Romantic prose. Choice D is incorrect because stream of consciousness is a twentieth-century narrative mode; furthermore, the level of informality and the sentence structure do not characterize Victorian prose.

57. The correct answer is C. This song-like lyric has two stanzas of eight lines, or octaves, so choice C is correct. Choice A should be eliminated because a sonnet has fourteen lines. Choice B should be eliminated because a sonnet has fourteen lines. Choice D should be eliminated because these lines are too informal to comprise an ode; also, an ode tends to be lengthy. Choice E should be eliminated because this lyric contains two octaves.

58. The correct answer is A. The speaker says that when he was twenty-one, there was "no use" in talking to him; he thought he knew it all already. Choice A is correct because the speaker did NOT heed the advice offered him. Choice B is incorrect because the speaker's acknowledgment in the final line suggests that his own experience has borne out the advice of the wise man. Choice C is incorrect because in line 15 the speaker states that he is twenty-two. Choice D should be eliminated because the speaker's affirmation in the final line suggests that he learned this lesson through his own experience; the wise man was correct. Choice E can be ruled out because the speaker affirms the idea of "endless rue" expressed in line 14.

59. The correct answer is C. The wise man says that it is better to exchange things of monetary value than to proffer one's heart, choice C. The poem does not suggest that crowns, money, and jewels have any less monetary value than anything else, so eliminate choice A. Although the items enumerated in these lines may glitter, they are included to suggest items better given away than one's heart, so choice B is incorrect. Choice D is incorrect because the images are not meant to evoke royalty, nor does royalty have anything to do with the poem's theme or meanings. Choice E is incorrect because enduring value is not the point; the point is that it is better to buy the pleasures of love with money than to buy them with one's feelings.

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60. The correct answer is D. Bottom is a character in *A Midsummer Night's Dream*. Eliminate choices, A, B, C, and E because Bottom is not a character in *As You Like It*, *Merry Wives of Windsor*, *Twelfth Night*, or *Much Ado About Nothing*.

61. The correct answer is B. Alfred, Lord Tennyson wrote these lines in *In Memoriam*. Sir Philip Sidney, John Keats, Thomas Gray, and Thomas Hardy did not write these lines.

62. The correct answer is C. Line 3 refers to the brutality in nature, choice C, as teeth and claws rip and rend prey, letting blood, which is red. The line suggests that nature is out of harmony with God's creed of love, so eliminate choice A. Although nature is part of Creation, the lines emphasize the difference between nature and God's creation, so choice B is incorrect. The lines say that love is "Creation's final law," so choice D is incorrect. The speaker mentions red to suggest blood, not to suggest all red things in nature, so eliminate choice E.

63. The correct answer is E. The speaker is philosophical, choice E, as he puts forth in a dignified and dispassionate way the complex contradiction of God's law or creed of love and the fact of rapacious nature. Choice A is incorrect because the tone is not sorrowful. Choice B is incorrect because there is no self, or egotism, injected into these lines. Choice C is incorrect because the tone is not derogative or belittling. Choice D is incorrect because the tone does not reflect resentment.

64. The correct answer is B. The speaker says that embraces (or physical love) do not take place in the grave; death puts an end to the opportunity for physical love, choice B. Choice A is incorrect because the speaker is referring to physical love, not emotional love. The idea of privacy as indicated in choices C, D, and E do not appear in these lines, so eliminate choices C, D, and E.

65. The correct answer is B. Synecdoche, the reference to a part to stand for the whole, does not appear in these lines, so choice B is correct. Dialect is evident in the variant spellings of "love" and "melody," so eliminate choice A. Similes appear in lines 1 and 3, so eliminate choice C. "Red" is repeated, eliminate choice D. "Red, red rose" is alliterative, so choice E is incorrect.

66. The correct answer is D. The lines are full of praise, so choice D is correct. The speaker is besotted, making objectivity impossible, so eliminate choice A. There is no evidence of sarcasm, so eliminate choice B. This is not mere reflection; it is praise; therefore, eliminate choice C. These lines have a serious purpose of praising, so choice E is incorrect.

67. The correct answer is A. Choice A, "The Hollow Men," is a poem that shows hollow men in a meaningless world and famously ends with "This is the way the world ends/Not with a bang but a whimper." *The Waste Land*, also by T. S. Eliot, does not end with "This is the way the world ends/Not with a bang but a whimper," so choice B is incorrect. Neither does *Four Quartets* end with "This is the way the world ends/Not with a bang but a whimper," so choice C is incorrect. *Endgame* is an example of theater of the absurd; it ends with dialogue; so choice D is incorrect. *Disgrace* is a novel that explores the motivations for and legacy of colonialism and has no such famous last line, so eliminate choice E.

68. The correct answer is E. The narrator, who tells the story in the first-person, is actually a character named Nelly. In this passage and elsewhere in the novel, she knows only what she sees before her eyes, so she is a limited omniscient narrator, choice E. Choice A is incorrect because the narrator uses the first person

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to retell what happens to Catherine and Heathcliff in this passage. Choice B is incorrect because the narrator uses the first person to retell what happens to Heathcliff and Catherine in this passage. Choices C and D are incorrect because the narrator knows only what she sees before her.

69. The correct answer is C. In this passage, Heathcliff is portrayed as wild (I). Like a mad dog that gnashes its teeth, he seems more animal-like than human, as well as out of control (II). Choice C is the only answer that combines both (I) and (II). Choice A is incorrect because Heathcliff is also portrayed as being out of control (II). Choice B is incorrect because Heathcliff is also portrayed as wild, untamed, and animal-like (I). Choice D is incorrect because, while there is passionate love here, there is no suggestion of tenderness or the eventual conquering of madness (III). Choice E is incorrect because, while there is passionate love here, there is no suggestion of tenderness or the eventual conquering of madness (III).

70. The correct answer is A. Although they meet in an embrace, Catherine and Heathcliff also hold "asunder," or apart, because their love cannot be, choice A. The narrator retells the scene, but is not asked by Catherine or Heathcliff to judge it, so eliminate choice B. Because Catherine calls to Heathcliff, shows eagerness, springs toward him, and seems to swoon in his embrace in this passage, eliminate choice C. Because Catherine initiates the physical contact that ensues, and also because there is no sign of force, eliminate choice D. Although Catherine becomes "insensible," or goes into a kind of faint or swoon, she is not "insensible," or lacking sense or intelligence; therefore, eliminate choice E.

71. The correct answer is D. *The Pilgrim's Progress*, choice D, is an allegory in which Christian travels from the City of Destruction to the Celestial City. *An Ecclesiastical History* is not a novel or an allegory, but a history as its title denotes, so eliminate choice A. "The Wanderer" is a poem about exile, so choice B is incorrect. "The Dream of the Rood" is a short poem, not an allegory, so choice C is incorrect. *The Vision of Piers Plowman*, while partly allegorical, does not narrate a journey from the City of Destruction to the Celestial City, so choice E should be eliminated.

72. The correct answer is B. Line 3 refers to "our Grand Parents," or Adam and Eve, who were the Lords of the World before they "transgress[ed] his Will," so choice B is correct. Line 3 does not refer to the angels, so choice A is incorrect. Line 3 does not refer to God and his angels, so choice C is incorrect. Line 3 does not refer to God and the Serpent, so choice D is incorrect. Line 3 does not refer to Heaven and Hell, so choice E is incorrect.

73. The correct answer is D. These lines from *Paradise Lost* are part of an epic poem, choice D. These lines are not a satire or parody, so choice A is incorrect. These lines are not part of a ballad, so choice B is incorrect. These lines do not honor the dead, so choice C is incorrect. These lines do not offer great insight into the speaker, so choice E is incorrect.

74. The correct answer is B. These lines are written in blank verse. Choice A is incorrect because these lines are not free verse. Choice C is incorrect because these lines do not make up an alexandrine. Choice D is incorrect because these lines do not make up a sonnet. Choice E is incorrect because these lines are not written in trochaic pentameter.

75. The correct answer is C. Richards is defining sense, choice C. Choice A is incorrect because Richards is not defining sound. Choice B is incorrect because Richards is not defining feeling. Choice D is incorrect because Richards is not defining tone. Choice E is incorrect because Richards is not defining intention.

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76. The correct answer is E. The frown, wrinkled lip, and sneer are all images of condescending power; they contrast with the wreck that lies in the desert later, so choice E is correct. The central contrast of the poem is between Ozymandias as he was in life and as he remains now; the traveler only retells that story, so choice A is incorrect. "The heart that fed" is a reference to Ozymandias when he was in power and does not create contrast, so rule out choice B. The words on the pedestal express the might and power of Ozymandias, which compares rather than contrasts with the power expressed by the facial features, so choice C is incorrect. The name of Ozymandias does not create contrast, so choice D should be eliminated.

77. The correct answer is A. There is no personification in this poem, so choice A is correct. Choice B is incorrect because the speaker learns the story at second hand from a traveler. Choice C should be eliminated because alliteration occurs many times, such as in "cold command" (line 4), "boundless and bare" (line 13), and "lone and level" (line 14). Choice D should be eliminated because consonance occurs many times, such as in "traveler/land" (line 1), "trunkless legs" (line 2), and "cold command" (line 14). Choice E should be eliminated because inverted word order is present in lines 2–3 and 6.

78. The correct answer is E. These lines make up a sonnet, choice E. Choice A is incorrect because these lines are not a sestina, the complicated verse form made up of mainly six-line stanzas. Choice B is incorrect because these lines do not make up a villanelle, the complicated verse form with nineteen lines. Choice C is incorrect because these lines do not make up a cinquain, a five-line stanza or poem. Choice D is incorrect because these lines do not make up a quatrain, a four-line stanza or poem.

79. The correct answer is D. Seamus Heaney, Ted Hughes, and Paul Muldoon are all modern or contemporary poets. Seamus Heaney, Ted Hughes, and Paul Muldoon are not novelists, so choice A is incorrect. Seamus Heaney, Ted Hughes, and Paul Muldoon are not essayists, so choice B is incorrect. Seamus Heaney, Ted Hughes, and Paul Muldoon are not critics, so choice C is incorrect. Seamus Heaney, Ted Hughes, and Paul Muldoon are not dramatists, so choice E is incorrect.

80. The correct answer is E. The author, Samuel Johnson, in this passage from *The Idler*, says that chance must cooperate for there to be merriment. Rule out choice A, which misreads the passage. Choice B is incorrect because the passage says that what wit, valor, and fortune all have in common is their dependence on chance. Eliminate choice C, which can be inferred as one message of the passage, but not the whole message. Choice D can be inferred as one message of the passage, but not the whole message, so it is incorrect.

81. The correct answer is C. The author says that sometimes there will not be occasions that tempt the mind to playful laughter and enjoyment, or that such occasions will be lacking, choice C. Choices A, B, D, and E are incorrect because the intended meaning is "lacking."

82. The correct answer is A. The author wants to explain how merriment does, and does not, arise, so choice A is correct. The passage is not intended to make the reader smile or laugh, so choice B is incorrect. The author does not emphasize the need for laughter, so choice C should be eliminated. Eliminate choice D because the author explains, rather than argues. Choice E is incorrect because, while the author does compare merriment with valor and fortune, his primary purpose is to explain what causes merriment and what does not.

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83. The correct answer is B. A conceit makes an unusual and extended comparison between two unlike things. Choice A is incorrect because a catharsis is the audience's release of emotions at the end of a tragedy. Choice C should be eliminated because a dénouement is the part of the plot that leads from the climax to the ending. Choice D is incorrect because a metafiction is a fiction concerned with the nature of fiction. Choice E is incorrect because a pastiche is a work that imitates the style of another author, work, or genre.

84. The correct answer is E. The passage, which ridicules by suggesting an extreme possibility of human folly, is satire, choice E. The words on the surface sound wittily amused, not frustrated, so choice A should be eliminated. Although the speaker is indeed blunt, the words are not to be taken at face value, so choice B is incorrect. The ideas are far too absurd for the tone to be one of diplomacy, so you should eliminate choice C. Choice D is incorrect for the suggestions made in the passage are not benevolent but, instead, satirically practical.

85. The correct answer is D. Choice D is correct because the passage is from Jonathan Swift's "A Modest Proposal." Choices A, B, C, and E are incorrect because Thomas Carlyle, Joseph Addison, Samuel Pepys, and Daniel Defoe did not write these lines.

86. The correct answer is A. On the surface level of the passage, the author wants to make his idea of selling children for food sound practical and agreeable, choice A. Choice B is incorrect because naming methods of preparation is subservient to the purpose of supporting his notion that children will make good food. The author does not define what he means by young and healthy, so choice C is incorrect. Eliminate choice D because the author's main purpose is to make his idea of selling children for food sound practical and agreeable. Although the essay is entertaining, the main purpose is to further, deepen, and extend the satire (and ridicule of the audience or status quo politics) by making the idea of selling children for food sound practical and agreeable; therefore, eliminate choice E.

87. The correct answer is A. The main idea of the passage is that English literature must "save our souls and heal the State"—because the Churches and social remedies cannot do so. Choice B is incorrect because the author says that literature must save the State, not that it will. Choices C and D each present a minor, rather than main, idea of the passage, so they should be eliminated. Choice E focuses in the first half of the sentence on minor ideas, so it should be eliminated.

88. The correct answer is B. Gloom, as a state of growing darkness, is expressed by lines 2 and 4, and desolation is stated and evoked in line 3, so choice B is correct. It is clear that "mankind" seeks "their household fires" as a way to escape the gloom, so choice A can be eliminated. In line 7, "haunted" means "visited" or "frequented," so eliminate choice C. The image of broken lyres in line 6 is strictly visual, so choice D is incorrect. Although line 2 expresses cold, there is no sense of wind; therefore, rule out choice E.

89. The correct answer is C. The speaker is alone and leaning on a gate, watching as the sun goes down and observing images that intensify loneliness and suggest gloom and darkness, choice C. The speaker is not awestruck, so choice A is incorrect. The speaker is not disapproving or cautionary, so choice B is incorrect. The speaker is not evasive or ambivalent, so choice D is incorrect. The speaker is not gentle or humble, so choice E is incorrect.

90. The correct answer is C. These lines suggest that the imagination creates forms that the poet's pen turns into shapes, thus giving the "forms of things unknown" or "airy nothing" a place in reality. This describes an

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extended metaphor, choice C. Choice A is incorrect because synecdoche uses the part to stand for the whole or vice versa, or the specific to represent the general or vice versa. Choice B is incorrect because metonymy substitutes one word or phrase for another with which it is closely connected. Choice D is incorrect because onomatopoeia relies on using words that imitate the sounds they denote. Choice E is sometimes confused with metaphor, but hyperbole exaggerates a characteristic for effect; it doesn't compare things.

91. The correct answer is E. The poet takes "airy nothing" and makes something of it; that is, the poet turns imaginings into reality, choice E. Choice A should be eliminated because the lines do not imply a place to live. Choice B should be eliminated because the lines do not imply anything tangible. Choice C should be eliminated because the lines do not imply a physical location. Choice D should be eliminated because the lines do not imply a physical presence.

92. The correct answer is C. "Digging" was written by Seamus Heaney, choice C. Choices A, B, D, and E are incorrect because Philip Larkin, Dylan Thomas, John Betjeman, and Derek Walcott did not write "Digging."

93. The correct answer is D. "Lycidas" is an example of an elegy, choice D. Choices A, B, C, and E are incorrect because "A New Heaven," "Do not go gentle into that good night," "The Chimney Sweeper," and "Locksley Hall" are not elegies.

94. The correct answer is C. Robert Burns, a Scottish writer, was not part of the Irish Revival, so choice C is the correct answer. Lady Mary Gregory, J. M. Synge, Sean O'Casey, and William Butler Yeats were part of the Celtic Renaissance, so they are incorrect answers to the question.

95. The correct answer is D. Samuel Taylor Coleridge wrote *Biographia Literaria*, choice D. *A Room of One's Own* is by Virginia Woolf, so choice A is incorrect. *Culture and Anarchy* was written by Matthew Arnold, so eliminate choice B. *A Defence of Poetry* is by Percy Bysshe Shelley, so rule out choice C. *The Grasmere Journals* is by Dorothy Wordsworth, so choice E is incorrect.