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جمهوری اسلامی ایران
وزارت علوم، تحقیقات و فناوری
سازمان سنجش آموزش کشور

اگر دانشگاه اصلاح شود مملکت اصلاح می شود.

امام خمینی (ره)

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تعداد سؤال: ۸۰

عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	ادبیات قرن ۱۷ و ۱۸	۲۰	۱	۲۰
۲	دوره تجدید حیات ادبی	۲۰	۲۱	۴۰
۳	شناخت ادبیات	۲۰	۴۱	۶۰
۴	داستان کوتاه	۲۰	۶۱	۸۰

آذر ماه سال ۱۳۹۲

نمره منفی ندارد.
استفاده از ماشین حساب مجاز نمی‌باشد.

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE**1. The correct order of the events is.....**

1. Act of Union → The Glorious Revolution → Death of John Dryden → Accession of George I
2. The Glorious Revolution → Act of Union → Death of John Dryden → Accession of George I
3. The Glorious Revolution → Death of John Dryden → Act of Union → Accession of George I
4. Act of Union → Death of John Dryden → The Glorious Revolution → Accession of George I

2. Which of the following about the religious facts of the post-Restoration period is TRUE?

1. Parliament banned the Book of Common Prayer.
2. Nonconformists were authorized to form religious meetings outside the established church.
3. Thus Protestant Dissenters and Roman Catholics came to be largely tolerated.
4. The Test Act required all holders of civil and military offices to take the sacrament in an Anglican church.

3. John Dryden's *Absalom and Achitophiel* (1681) brilliantly captures the turmoil of consequent upon.....

1. a largely fabricated Popish plot in the 1670s
2. the dissolution of Parliament following the Exclusion Bill
3. threat of trial of James, duke of York by Parliament
4. the constitutional issues divided factions in court

4. A good many writers, from Aphra Behn and Dryden (and arguably Pope and Johnson) to Robert Burns, privately sympathized.....

- | | |
|-------------------------|-------------------------------|
| 1. King Charles II | 2. King Georges I, II and III |
| 3. the House of Stuarts | 4. Jacobitism |

5. What did the 1689 Bill of Rights in Britain did NOT include?

1. It limited the powers of the Crown.
2. It reaffirmed the supremacy of Parliament.
3. It authorized the establishment of the party system in Britain.
4. It guaranteed some individual rights.

6. John Gay's *Beggar's Opera* (1728) and Henry Fielding's *Jonathan Wild* (1743) best draw parallels between.....

1. members of the Whig party and their Tory counterparts
2. great criminals and great politicians
3. 'honest' writers and corrupt courtiers
4. women at court and women of ill repute in the wider world

7. John Bunyan's immensely popular masterwork *Pilgrim's Progress* (1679) expressed the.....

1. conscience of a Nonconformist
2. spiritual wanderings of a committed Catholic
3. religious affirmation of a high Anglican
4. early pantheism of a deeply devout soul

8. As far apart intellectually and temperamentally as Earl of Rochester and John Milton were, both portray overconfidence in human reasoning as.....

1. beside the point with true philosophic spirit
2. essential to modern human life
3. imported 'French impiety'
4. the supreme disaster

9. The widespread devotion to the direct observation of experience establishedas the dominant intellectual attitude of the late 17th and 18th century became Britain's great legacy to world philosophy.

1. 'empiricism'
2. 'deism'
3. 'rationalism'
4. 'scientifism'

10. Mary Astell's *A Serious Proposal to the Ladies* (1694) would partly call for.....

1. the abolition of outdated and oppressive marriage laws
2. right of ownership of property for women after marriage
3. the establishment of women's educational institutions
4. equality of rights between men and women

11. Which of the following about the evangelical revival known as Methodism (begun in the 1730s) / Methodists is NOT TRUE?

1. They took their gospel to the common people.
2. They believed that all people were forgiven and 'blessed as innocent at birth'.
3. They were often denied the privilege of preaching in village churches.
4. They were sometimes associated with madness (as with the poet William Cowper)

12. Alexander Pope's injunction to the critic, "First follow Nature,".....

1. is aimed at the 'scenic' aspect of human nature and its depiction
2. focuses, almost exclusively, on external nature
3. is not concerned with human nature
4. has primarily *human* nature in view

13. Many 18th c. poets employed a special language which was NOT characterized by.....

1. 'periphrasis'
2. 'Greek syntax'
3. 'stock phrases'
4. 'personification'

14. In the 18th c. blank verse was favored as the best medium for..... poems such as Cowper's *The Task* (1785).

- | | |
|-------------------------------|------------------------------|
| 1. descriptive and meditative | 2. satirical |
| 3. mainly dramatic | 4. humorous and semi-serious |

15. Restoration prose is typically characterized by / manifest in.....

- | | |
|---------------------------|-----------------------|
| 1. Donne's sermons | 2. Milton's pamphlets |
| 3. Pepys and Behn's works | 4. Browne's treatises |

16. Two lesser-known tragic playwrights were celebrated in the Restoration and for a long time to come: Nathaniel Lee (ca. 1649—1692), known for..... and..... Thomas Otway (1652—1685).

1. subversively quiet and symmetrical storyline—detached
2. violent plots and wild ranting—the passionately sensitive
3. his Jacobean accuracy—Miltonic pitting of vice and virtue
4. rather anachronistic lyricism—rationalistic

17. Restoration playwright / work do NOT match in.....

- | | |
|---|--|
| 1. Sir George Etherege / <i>The Man of Mode</i> | 2. George Farquhar / <i>The Beaux' Stratagem</i> |
| 3. Aphra Behn / <i>The Rover</i> | 4. William Congreve / <i>The Country Wife</i> |

18. Work done by the late 17th c. figure Jeremy Collier directed at Dryden, Wycherley, and Congreve was expressive of the.....

1. moral outrage of the pious middle classes
2. high esteem the art of drama enjoyed at the time
3. desires of pedantic literary critics for the improvement of drama as an art
4. approval of nearly all social classes of the direction of Restoration drama

19. Intellectual prose flourished in the latter half of the 18th c. with, for instance, the achievements of.....

- | | |
|--|------------------------------|
| 1. Sir Joshua Reynolds in literary criticism | 2. Edward Gibbon in politics |
| 3. Edmund Burke in history | 4. Adam Smith in economics |

20. Frances Sheridan's *Memoirs of Miss Sidney Bididph*, Rousseau's *Julie, or The New Heloise*, and Henry Mackenzie's *The Man of Feeling* have strong affinities with.....

- | | |
|--|--|
| 1. Aphra Behn's <i>Oroonoko</i> | 2. Samuel Richardson's <i>Clarissa</i> |
| 3. Daniel Defoe's <i>Moll Flanders</i> | 4. Henry Fielding's <i>Tom Jones</i> |

RENAISSANCE LITERATURE

21. Which is the correct order of events as far as the Renaissance period in English is concerned?

1. Accession of Elizabeth I → Publication of Tottel's *Songs arid Sonnets* → Building of The Theater, the first permanent structure in England for the presentation of plays → Defeat of the Spanish Armada
2. Defeat of the Spanish Armada → Publication of Tottel's *Songs arid Sonnets* → Accession of Elizabeth I → Building of The Theater, the first permanent structure in England for the presentation of plays
3. Publication of Tottel's *Songs arid Sonnets* → Accession of Elizabeth I → Building of The Theater, the first permanent structure in England for the presentation of plays → Defeat of the Spanish Armada
4. Building of The Theater, the first permanent structure in England for the presentation of plays → Publication of Tottel's *Songs arid Sonnets* → Accession of Elizabeth I → Defeat of the Spanish Armada

22. Which of the following is TRUE about the state of the English language at the beginning of the sixteenth century?

1. Some of the first important works in sixteenth-century literature, including Thomas More's *Utopia*, were written in English.
2. At the beginning of the sixteenth century, the English language had almost no prestige abroad.
3. No one doubted in England that English could serve as a suitable medium for serious, elevated, or elegant discourse.
4. More works were written in English than in any other language at the period of European literature.

23. Which of the following is generally correct about 16th century English literature?

1. Important public issues were often aired indirectly through what we might now regard as entertainment.
2. There was an unusual degree of freedom of speech with relatively lively and diverse means of mass communication.
3. Culture and power were exceptionally separable in Tudor England, in a way they were never to be for about a century after the period.
4. There was a sharp decline in court entertainments such as theater and masque over the period.

24. Tudor courtiers often turned to the hugely important *II Cortegiano* (The Courtier) by Count Baldassare Castiglione for.....

1. learning how to express themselves in several continental languages
2. how to express themselves in poetry and the theatre
3. advice on the cultivation and display of the self
4. matters of their conjugal life often besmirched by court diversions

25. English humanists, including John Colet, Roger Ascham, and Sir Thomas Elyot, wrote treatises on.....to promote the kind of learning they regarded as the most suitable preparation for.....

- | | |
|-------------------------------------|---|
| 1. languages / global communication | 2. politics / warfare |
| 3. education / public service | 4. literature / the exercise of fine arts |

26. Elizabethan schoolmasters did NOT consider the.....as essential reading for their students.

- | | |
|--|-------------------------------------|
| 1. dramatists Terence, Plautus, and Seneca | 2. orator Cicero |
| 3. poets Virgil and Horace | 4. dramatist indigenous Shakespeare |

27. Which of the following IS NOT among celebrated translations of the Elizabethan era?

1. Ovid's *Metamorphoses* by Arthur Golding
2. Cervantes' *Don Quixote* by John Ormsby
3. Plutarch's *Lives of the Noble Grecians and Romans* by Sir Thomas North
4. Homer's *Iliad* and *Odyssey* by George Chapman

28. John Wycliffe and his followers, known as the Lollards.....

1. had challenged several of the key doctrines and practices of the Catholic Church in 14th c. England
2. had translated the Bible early in the 16th century with Wycliffe himself burned at stake as a heretic
3. were among the selected group of theologians who would later produce the King James Bible in the first decade of the 17th c.
4. were members of the early Protestant Church who laid the foundations for the development of a Prayer Book for use in Protestant ceremonies

29. What was one of the most important initiatives of the influential religious Renaissance figure, Thomas Cranmer?

1. He wrote the first *Book of Common Prayer*, which was officially adopted in 1549 as the basis of English worship services.
2. He restored the Catholic Mass and once again affirmed the authority of the pope.
3. He rapidly restored the old Catholic ornaments to parish churches all over England.
4. He adhered to Roman Catholicism at a time of extreme religious crisis and burned twenty-five Protestants, members of a sect known as Anabaptists, for heresy.

30. The cultural sources of the so-called "cult of Elizabeth" (referring to the Queen Elizabeth I in the 16th c.) were.....

- | | |
|-------------------------------|---------------------------------|
| 1. neither secular nor sacred | 2. exclusively secular |
| 3. exclusively sacred | 4. were both secular and sacred |

31. Which of the following about the career of the professional writer in sixteenth-century England is NOT TRUE?

1. No such thing as author's copyright.
2. No royalties paid to an author according to the sales of his book.
3. No writer selling manuscripts to printers or booksellers outright.
4. No notion that anyone could make a decent living through the creation of works of literature.

32. One of the important hotspots for the selling of books in 16th century London was the.....

1. Royal Chapel at Buckingham Palace
2. churchyard of St Paul's Cathedral
3. left wing of Westminster Abbey
4. Anglican church of St Mary Woolnoth

33. The 16th c. Stationers' Company in England was the guild whose members.....

1. had the exclusive right to own printing presses
2. gave out books to universities across England
3. were directly managed by the Crown for the publication of books
4. consisted to both booksellers and book-readers across the country

34. The format in which works of literature were usually published is extremely telling: we normally find plays and poetry in..... small volumes which had four (or eight) pages printed on each side of a sheet which was then folded twice (or three times) and stitched together with other such folded sheets to form the book.

1. quartos (or octavos)
2. duodecimos
3. folios
4. chapbooks

35. A group of university graduates, the so-called "university wits including.....enlivened the literary scene in London in the 1590s.

1. the earl of Surrey and Sir Philip Sidney
2. Samuel Daniel and Michael Drayton
3. Thomas Nashe and Robert Greene
4. Ben Jonson and Acmilia Lanier

36. Women in 16th c. England had access to.....for their education.

1. some grammar schools but no universities
2. the first Woman's College at Cambridge University
3. only the Inns of Court
4. no grammar schools, the universities, or the Inns of Court and

37. Lessons from Erasmus' *De copia* and similar rhetorical guides of the 16th c. show a general glorification of

1. prolixity and verbal self-display
2. the writer's self-effacement
3. the commonplace peasant
4. fluent unadorned language

38. The Elizabethans were generally.....admired by writers, principally on the Continent, who adhered to Aristotle's *Poetics*.

- | | |
|---|--|
| 1. highly conscious of purity of genres | 2. indifferent to the generic purity |
| 3. ignorant of the concept of genres | 4. hostile to generic purity of any kind |

39. A permanent, freestanding public theater in England best dates from.....

1. late in the 15th century
2. Shakespeare's own lifetime
3. the occasion of Sir Philip Sindey's birth
4. celebrations for the defeat of the Spanish Aramda in 1588

40. By the later sixteenth century, churchmen, particularly those with Puritan leanings, were.....

1. strictly in favour of plays with a religious content
2. would attend court ceremonies in which secular plays were performed
3. were steadfastly opposed to the theater
4. were some in possession of acting companies especially for performing morality plays

UNDERSTANDNG LITERATURE

شناخت ادبيات

41. In the eighteenth century, literature.....

1. did all to stay away from social manners, habits of 'correct' taste and common cultural standards
2. did more than 'embody' certain social values: it was a vital instrument for their deeper entrenchment and wider dissemination.
3. emerged, more or less intact, from a bloody civil which had deeply affected society but not its art structures
4. felt little need to need to incorporate the increasingly powerful but spiritually rather raw middle classes into unity with the ruling aristocracy

42. At the centre of aesthetic theory at the turn of the eighteenth century is the.....

- | | |
|--|---|
| 1. emergence of the self-centered artist | 2. Philosophy of transcendentalism |
| 3. all pervasive concept of the allegory | 4. Semi-mystical doctrine of the symbol |

43. 'English' as an academic subject in Victorian England was first institutionalized in the.....

- | | |
|----------------------------|-----------------------------|
| 1. Universities | 2. Colleges of Liberal Arts |
| 3. religious establishment | 4. Mcchanics' Institutes |

44. Which of the following was NOT one of the architects of the new subject of English at Cambridge University in the first half of the 20th c.?

- | | |
|-----------------------------|-------------------|
| 1. Sir Arthur Quiller Couch | 2. William Empson |
| 3. I. A. Richards | 4. L. C. Knights |

45. Dismissive of mere 'literary' values, the journal *Scrutiny* insisted that how one evaluated literary works was deeply bound up with deeper judgments about the.....

1. relationship between an artist and his fellow artists
2. way literature had evolved into something of a social weapon
3. nature of history and society as a whole
4. workings of the individual artist's imagination

46. The Leavisian belief in 'essential Englishness' was concerned with the.....

1. conviction that some kinds of English were more English than others
2. idea that all Englishes were equally responsive to artistic creatition
3. core belief that English was the essential language of fine arts
4. assumption that no language was more 'inherently capable' than English

47. The advantage of a language closely wedded to experience, for T. S. Eliot, was that it enabled the poet to bypass the deadly abstractions of (best).....and seize his readers by the 'cerebral cortex, the nervous system, and the digestive tracts'."

1. twentieth century poetry
2. Rationalist thought
3. Romantic self-reflexivity
4. The 'industrial attitude'

48. T. S. Eliot's view that language had become stale and unprofitable in industrial society, unsuitable for poetry WAS NOT shared by.....

1. Ezra Pound
2. T. E. Hulme
3. Rudyard Kipling
4. The Imagist movement

49. F. R. Leavis's name is best associated with '.....criticism'.

1. historical
2. Practical
3. Organic
4. Social

50. Modern science, I. A. Richards claims, is the model of true knowledge,.....

1. but emotionally it leaves something to be desired
2. intellectually but even more so emotionally
3. a truly great reservoir of human desires
4. but is devoid of humanitarian value

51. Apart from F.R. Leavis's brief toying with 'some form of economic communism',....

1. he along with his associates did a lot to bring down Culture from its capital C pedestal
2. there was widespread belief that literature does belong to the masses of a society
3. he would also put a lot of stress on the idea of class struggle at the center of his thought
4. there was never any serious consideration of actually trying to *change* such a society

52. According to Eagleton, the structuralist anthropologist Levi-Strauss spoke of myths as (best).....

1. problematizing the nature of illusion and reality
2. workable constructs to solve humanity's problems
3. imaginary resolutions of real social contradictions
4. substituting society's internal socio-economic conflicts

53. Eagleton maintains that at the same moment as structuralism bracketed off the real object, it best bracketed off.....

- | | |
|------------------------|---------------------------|
| 1. objectified fiction | 2. Poetry's effectiveness |
| 3. imaginativeness | 4. The human subject |

54. Saussure, from Eagleton's viewpoint,.....studied

- | | |
|-------------------------------------|--|
| 1. <i>langue</i> rather than parole | 2. Abstractions of parole |
| 3. the concretized <i>langue</i> | 4. <i>Langue</i> as embedded in parole |

55. The shift away from structuralism, in Eagleton's words, was in part, a move from.....

- | | |
|------------------------------|--------------------------------|
| 1. 'discourse' to 'Language' | 2. 'language' to 'imagination' |
| 3. 'language' to 'discourse' | 4. 'Language' to 'language' |

56. Husserl, like his philosopher predecessor Rene Descartes, started out on his hunt for certainty by provisionally rejecting what he called the 'natural attitude'— the commonsensical person-in-the-street belief that objects.....in the external world, and that our information about them was.....

1. were simply there – absolutely based on their environment
2. depended on value-laden judgments – totally irrelevant
3. existed independently of ourselves – generally reliable
4. relied on our senses – more or less inaccurate

57. For phenomenological criticism, the language of a literary work is little more than...

- | | |
|---|--|
| 1. externalization of internalized ideas | 2. An 'expression' of its inner meanings |
| 3. the manifestation of the writer's self | 4. Actualization of consciousness |

58. To Eagleton, the hallmark of the 'linguistic revolution' of the twentieth century, from Saussure and Wittgenstein to contemporary literary theory, is the recognition that meaning is.....

1. not simply something 'expressed' or 'reflected' in language
2. the reflection of what, some believe, is not hidden in a language
3. not to be put forward in words but in thought units
4. more confined than what is thought by individuals within communities

59. According to Eagleton, language is Barthes's theme from beginning to end, and in particular the Saussurean insight that the sign is.....

1. free from extraneous societal interventions
2. always a matter of historical and cultural convention
3. rarely, if ever, quite a cultural construct
4. more a cultural than inherently social phenomenon

60. Psychosis, according to Eagleton, is the condition in which the....., unable to repress the.....desire, actually comes under its sway.

- | | |
|-------------------------|---------------------------|
| 1. superego – conscious | 2. Ego – conscious |
| 3. ego – unconscious | 4. Superego – unconscious |

THE SHORT STORY

داستان کوتاه

61. Character / character description from Joyce's 'The Dead' do NOT MATCH in.....

1. Mr. Browne / Only Protestant guest at the party
2. Mary Jane Morkan / Niece of Kate and Julia Morkan
3. Kate Morkan and Julia Morkan / Gabriel's aunts
4. Bartell D'Arcy / a 'trouble maker' and friend of Gabriel

62. Shortly after arriving at the party with his wife in 'The Dead', Gabriel.....

1. delivers a speech on the virtues of Robert Browning's poetry
2. has an altercation with Miss Ivors about her insecurities as a nationalist
3. makes a joke that is not funny about the maid's marriage prospects
4. goes up the stairs to take care of the arrival of the music band

63. The model in a painting that Gabriel would call "Distant Music" after the party ends in 'The Dead' concerns.....

- | | |
|--------------------------------------|----------------------------------|
| 1. Lily the caretaker's daughter | 2. Gretta his wife |
| 3. Miss Ivors (who has already left) | 4. Mary Jane Morkan at the piano |

64. Michael Furey, a character Gabriel comes to detest in his heart towards the end of 'The Dead', was, in fact, a.....

- | | |
|---|----------------------------------|
| 1. poet in the Christian Brother's School | 2. pastor in the West of Ireland |
| 3. young boy in Galway | 4. shopkeeper in Dublin |

65. The term West Briton as applied by one of the characters to Gabriel in 'The Dead'.....

1. is meant to praise him as true-blooded Irishman
2. is a derogatory term hinting at his British sympathies
3. is referring to his English sympathies in literature
4. is pointing to his provincial Irish background

66. Which of the following is a dominant motif in 'Barn Building'?

- | | |
|-------------------|--------------------------|
| 1. darkness | 2. lightning and thunder |
| 3. shallow rivers | 4. factories |

67. In soiling the expensive rug in the de Spain home with horse manure and destroying it, Snopes is, in fact,.....

1. after achieving calm and peace with his family and friends
2. trying to get back to normal and start a new life
3. renouncing all regard for his life and family's future
4. freeing himself from his father and his oppressive family life

68. Camus's 'The Guest' ends with.....

1. From there on, the plateau sloped down, eastward, toward a low plain where there were a few spindly trees and, to the south, toward outcroppings of rock that gave the landscape a chaotic look.
2. Daru looked at the sky, the plateau and beyond the invisible lands stretching all the way to the sea. In this vast landscape he had loved so much, he was alone.
3. Daru felt something rise in his throat. But he swore with impatience, waved vaguely, and started off again. He had already gone some distance when he again stopped and looked. There was no longer anyone on the hill.
4. He retraced his steps and examined the surroundings of the house, there was no one there. The Arab watched him without seeming to understand. "Come on," said Daru.

69. The theme of Camus's 'The Guest' best revolves around.....

1. military conflicts in a postwar French colony soon to be freed
2. the way the colonized can manage to emancipate the colony
3. harsh living conditions in the Algerian Sahara and its consequences
4. human choices and personal accountability for those decisions

70. Borges' 'The Library of Babel' opens with.....

1. The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries....
2. Like all the men of the Library, in my younger days I traveled; I have journeyed in quest of a book, perhaps the catalog of catalogs....
3. Methodical composition distracts me from the present condition of humanity....
4. I have just written the word "infinite." I have not included that adjective out of mere rhetorical habit....

71. The inhabitants of the universe Borges's narrator describes in 'The Library of Babel'.....

1. are not, in fact, worried if their works will be read by their friends or their enemies
2. order the books in one certain possible way so that only one meaning can be derived out of them
3. believe that the books contain every possible ordering of just a few basic characters
4. think that the way words are put together produces certain effects in the mind of the extra-terrestrial reader

72. Borges's narrator notes that the library in 'The Library of Babel' must contain.....

1. no librarian
2. books in non-existent languages
3. only biographies
4. all useful information

73. In the universe created in Borges' 'The Library of Babel', the librarians

1. are both the 'lenders and borrowers' on the books they keep
2. live practically in a state of suicidal despair
3. enjoy the condition of perfect bliss
4. have read all the books in the library

74. Which of the following about Poe's 'The Cask of Amontillado' is TRUE?

1. The story is told to an unspecified person whom the narrator knows very well.
2. It set in a nameless Spanish town in the Middle Ages and is oddly about the death of the narrator himself.
3. At several points the narrator asks the victim's 'expert opinion' on how vintages are made.
4. In the last few sentences, the narrator reveals that in the 50 years since he has 'caught and released' every night.

75. During a walk in 'The Cask of Amontillado' the narrator mentions his symbolic family coat of arms which includes.....

1. a golden foot
2. a large silver arm
3. intertwined ivies
4. three oaks

76. At the end of the story 'The Cask of Amontillado'.....

1. the victim's tale nearly saves his life
2. the victim and the narrator perish into thin air
3. the victim's body is slashed before he is buried
4. the victim is entombed alive

77. When Miss Brill arrives at the park on a Sunday in Mansfield's 'Miss Brill', she notices that.....

1. crows are hovering over trees and a heavy thunderstorm is quiet impending; she nevertheless decides to stay
2. the park is nearly empty and the bandstand is all but deserted—the sound of rain attracts her attention
3. there are more people than last Sunday, and the band is especially louder because the Season had commenced
4. a regiment of the army are doing exercise in a park which was in her youth only used by young couples and their small children for their Sunday excursions

78. Which of the following about Miss Brill's ermine toque is TRUE?

1. It is torn at the sides otherwise perfectly untouched.
2. It is quite new despite its age.
3. It is now decayed and withered.
4. It is patched up with new fur to hide its wear and age.

79. In Faulkner's 'Barn Burning', Abner, the father of young Sarty Snopes, is being driven out of town.....

1. by a sheriff due to a barn fire he knows nothing about
2. because the barn he works in is put on fire
3. before his barn is set on fire by bandits
4. after burning down his landlord's barn

80. Camus' 'The Guest' begins with.....

1. two men climbing a rocky slope
2. an 'Arab' running his camel into the desert
3. an officer shooting two young 'natives'
4. several officers lynching a prisoner