



زمان آزمون (دقیقه): تستی: ۶۵ تشریحی: ۰

تعداد سوالات: تستی: ۳۰ تشریحی: ۰

عنوان درس: داستان کوتاه

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی ۱۲۱۲۱۲۸

Direction: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and then completely fill in the corresponding circle on the answer sheet.

1- Among the five classical parts of the short stories, what has gone before from what comes afterward is separated in the stage called

1. climax 2. crisis 3. denouement 4. anti-climax

2- According to Edgar Allan Poe, in his seminal essay, *The Philosophy of Composition*, a short story should

1. be as long as it needs to be 2. end in a tragic note
3. be read in one sitting 4. begin in a critical moment

3- The protagonist of the story is usually the person

1. around whom the events of the story revolve
2. who will be least affected by the outcome
3. whom readers try to be gotten rid of
4. who is closely identified as the antagonist

4- The tone and mood of the story form its; it increases the readers' involvement in what's going on.

1. characters 2. plot 3. structure 4. atmosphere

5- The opening paragraphs of *The Rocking-Horse Winner* are written in a style similar to that of

1. gothic tales 2. horror stories 3. fairy tales 4. romances

6- As a result of Paul's luck the whisper

1. was heard no more 2. was decreased
3. became worse than ever 4. was heard as usual

7- Why is Fortunato's clown or jester's costume appropriate in the *The Cask of Amontillado*?

1. Because he had no other way about.
2. Because Montresor ordered him to be clad in this way.
3. Because Fortunato was intended to play the role of a fool.
4. Because it is carnival season and Montresor intends to make a fool out of him.



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8- Poe's *The Cask of Amontillado* has all the following characteristics in common with Gothic tales EXCEPT

1. it is set in medieval period
2. it is set in a gloomy castle furnished with subterranean passages
3. it shows the sufferings imposed on an innocent by a cruel villain
4. it makes use of the supernatural in the story

9- *The Cask of Amontillado* is

1. a revenge story taken for the sake of a murder
2. a carnival story telling how two friends finally find each other
3. a comic story of a bandit group robbing a carnival
4. a story of revenge taken for venturing upon insult

10- In *The Fall of the House of Usher*,

1. the narrator reads Mad Trist of Launcelot Canning to soften Roderick's pains
2. Madeline rehearses Mad Trist of Launcelot Canning to soften her brother
3. Roderick rehearses Mad Trist of Launcelot Canning to soften his sister
4. Roderick rehearses Mad Trist of Launcelot Canning to soften his friend

11- In *The Fall of the House of Usher*, Roderick introduces the concept of "sentience" in the story by which he means that

1. no one is able to understand the suffering he tolerates
2. the inanimate objects in the surrounding areas of the mansion have their own senses and lives
3. her sister has almost become a spirit wondering in the mansion
4. her sister has come back from the cadaver and tries to take him with her

12- In the end of *The Fall of the House of Usher*,

1. the mansion and the family are inherited by the narrator
2. the Ushers die and the house is inherited by the narrator
3. the Ushers die and the house collapses
4. the Ushers are expected to live a happy life in the mansion



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13-What do the repetitions in *The Fall of the House of Usher* serve?

They are at the service of

1. bewildering the reader
2. creating emphasis and a sense of balance
3. entertaining the reader
4. decreasing the terrible effects of horror

14-What is that element of absurd drama that is not brought together in Camus's *The Guest* according to McGregor?

1. the irrational
2. human nostalgia
3. meaninglessness
4. aridity

15-What is the dilemma that is facing Daru?

1. Either to hand the Arab prisoner over to the police or to set him free.
2. Either to kill the Arab or to let the police punish him.
3. Either to hand the Arab to the police or to his clan.
4. Either to punish the Arab himself or to stone him to death.

16-In *The Guest*, Daru asks the prisoner if he is sorry about the murder,

.....

1. he looked at Daru open-mouthed showing that he doesn't understand the question
2. he looks at Daru angrily and he doesn't like to answer it
3. he does not feel any way about it
4. he intimates that he is sorry but avoids expressing it

17-In *The Guest* before it snowed

1. the region had endured famine for eight months
2. the region was at war for a decade
3. the region was a very marvelous area
4. great fire had ravished the area

18-New England and many feature moral allegories with a Puritan inspiration are the core issues of the works of His work is considered part of the Romantic movement.

1. Faulkner
2. Hawthorne
3. Joyce
4. Camus

19-How did Goodman Brown know Goody Cloyse?

1. She was the pastor's wife.
2. She was his grandmother.
3. She was his catechism teacher.
4. She was his best friend growing up.



20-On the way to the meeting, where did Goodman Brown find one of the pink ribbons from Faith's hair?

- | | |
|-------------------------------|--|
| 1. In the mouth of an animal. | 2. On the ground. |
| 3. In a tree branch. | 4. He saw her, and it was in her hair. |

21-What does Maria lose in *Clay*?

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|--|-----------------|
| 1. Her train ticket. | 2. A plum cake. |
| 3. A bundle of clay for Halloween games. | 4. Her memory. |

22-What does Maria do at the end of *Clay* that makes Joe Donnelly cry?

- | | |
|---------------------------------|---|
| 1. She sings a song. | 2. She chooses the plate of clay in the game. |
| 3. She talks about his brother. | 4. She loses the corkscrew. |

23-What is the title of the song that Maria sang in her singing?

- | | |
|---|-------------------------------------|
| 1. <i>I Dreamt of a Bloody Life</i> | 2. <i>I Dreamt That I Dwelt</i> |
| 3. <i>I Dreamt of That Summer Night</i> | 4. <i>I Dreamt That I'd Survive</i> |

24-Some modern short stories have an abrupt beginning, i.e. they start in medias res (in the middle of the action) and thus among the classical part of the stories they have not

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|----------------------|------------------|-----------|---------------|
| 1. Inciting Incident | 2. Complications | 3. Crisis | 4. Denouement |
|----------------------|------------------|-----------|---------------|

25-The weak point of the first point of view is that

1. the reader knows more than the narrator
2. the reader is not aware of the events that are happening in the other place unless someone tells her about them later
3. the narrator is allowed to enter the other characters' head
4. the reader and the narrator are just one person

26-Although there is the possibility of entering the minds of every character and delve into his observations, thoughts and feelings, the writer runs the risk of.....

1. not paying attention to the minute details
2. overgeneralization
3. distracting the readers rather than delighting them
4. having lost the track of the main issues in the story



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27- In *The Lottery*, the writer chose

1. a weird setting to surprise the readers
2. a normal setting to shock the readers
3. a normal setting to impart the sense of reality
4. an unusual setting to show the weirdness of the events

28- Mark the true statement about the characters in *The Lottery*.

1. The girls were made stand beside their fathers.
2. The boys were looking at girls and it was a boisterous play.
3. The men were laughing.
4. Women are clad faded house dresses

29- In *A Hunger Artist*, the artist sings to the butchers

1. not to poke fun at him
2. to let them know he has no food in his mouth
3. to ask them to give him some meat in silence
4. to show he is a real artist

30- Mark the **WRONG** statement.

1. Like the hunger artist in his cage, Kafka always lived in cramped housing.
2. The sense of alienation is rife in his works.
3. The artist feels free in his cage, while Kafka felt confined.
4. Kafka was appreciated and understood by the majority of the people.