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**QUESTION 1**

The right circular cylindrical tank above has inner dimensions of radius 4 feet and height 10 feet. What is the greatest possible distance, in feet, between 2 points inside the tank?

- A.  $2\sqrt{21}$
- B.  $\sqrt{94}$
- C.  $2\sqrt{29}$
- D.  $\sqrt{154}$
- E.  $2\sqrt{41}$

A. Option A

B. Option B

C. Option C

D. Option D

E. Option E

Correct Answer: E

**QUESTION 2**

Nature's Metropolis was Cronon's effort to show that the idea of a boundary between natural and unnatural is

profoundly\_\_\_\_\_. that neither the city of Chicago nor its hinterland can be understood independently of the other.

- A. conspiratorial
- B. reductive
- C. derivative
- D. abstruse
- E. revisionist

Correct Answer: D

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### QUESTION 3

Among geophysicists there was considerably less (i)\_\_\_\_\_the proposed environmental measure than the (ii)\_\_\_\_\_media accounts of the conference would suggest: the debate was often animated but never uncivil.

- A. ambivalence toward
- B. satisfaction with
- C. rancor over
- D. sanitized
- E. sensationalized
- F. poignant

Correct Answer: CE

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### QUESTION 4

Writing for the New York Times in 1971. Saul Braun claimed that - today's superhero is about as much like his predecessors as today's child is like his parents." In an unprecedented article on the state of American comics, "Shazam! Here Comes Captain Relevant. Braun wove a story of an industry whose former glory producing jingoistic fantasies of superhuman power in the 1930s and 1940s had given way to a canny interest in revealing the power structures against which ordinary people and heroes alike struggled following World War II. Quoting a description of a course on "Comparative Comics" at Brown University, he wrote, "New heroes are different--they ponder moral questions, have emotional differences, and are just as neurotic as real people. Captain America openly sympathizes with campus radicals.. Lois Lane apes John Howard Griffin and turns herself black to study racism, and everybody battles to save the environment." Five years earlier, Esquire had presaged Braun's claims about comic books: generational appeal, dedicating a spread to the popularity of superhero comics among university students in their special "College Issue." As one student explained. "My favorite is the Hulk. I identify with him, he's the outcast against the institution." Only months after the New York Times article saw print. Rolling Stone published a six-page expose on the inner workings of Marvel Comics, while Ms. Magazine emblazoned Wonder Woman on the cover of its premier issue--declaring a Wonder Woman for President--no less--and devoted an article to the origins of the latter-day feminist superhero.

Where little more than a decade before comics had signaled the moral and aesthetic degradation of American culture, by 1971 they had come of age as America's "native art::: taught on Ivy League campuses, studied by European

scholars and filmmakers, and translated and sold around the world, they were now taken up as a new generation's critique of American society. The concatenation of these sentiments among such diverse publications revealed that the growing popularity and public interest in comics (and comic-book superheroes) spanned a wide demographic spectrum, appealing to middle-class urbanites, college-age men, members of the counterculture, and feminists alike. At the heart of this newfound admiration for comics lay a glaring yet largely unremarked contradiction: the cultural regeneration of the comic-book medium was made possible by the revamping of a key American fantasy figure, the superhero, even as that figure was being lauded for its realism and social relevance." As the title of Braun's article suggests, in the early 1970s, "relevance" became a popular buzzword denoting a shift in comic-book content from oblique narrative metaphors for social problems toward direct representations of racism and sexism, urban blight, and political corruption.

The author of the passage talks about Wonder Woman primarily to

- A. provide an example of a change in the public perception of comics' characters
- B. identify the gender stereotypes in comics against which feminists struggled
- C. suggest the extent to which the comics industry remained a male-dominated field
- D. note a significant improvement in the way women were represented in comics
- E. contest the claim that superheroes were generally portrayed as outcasts

Correct Answer: A

## QUESTION 5

When Flemish painter Anthony Van Dyck moved to England in 1632 to become court painter to Charles II, he introduced an entirely new way of representing dress in portraiture. In women's portraits, he left off fashionable accessories, depicted subjects in unbuttoned sleeves and collars, and added lavish drapery and jewels. For the first time an artist actively participated in dressing his subjects, creating an amalgam of fantasy and reality. While Van Dyck was most innovative when representing women, he used similar elements in portraits of men.

Van Dyck's Portrait of Thomas Killigrew and William Lord Crofts (1638) demonstrates how the artist relaxed and unbuttoned men's dress to accord with an underlying theme. The double portrait may be seen as an essay in grief: Killigrew, a poet and playwright, had lost his wife Cecelia to the plague shortly before the sitting, and Crofts was her nephew. The painting contains clear references to the situation at hand. The background features a broken column, a traditional emblem of earthly transience. A drawing in Killigrew's right hand depicts two Itinerary monuments. Crofts holds a blank sheet of paper, seen by some scholars as an analog to the drawing Killigrew holds: a symbol of what is gone.

As historians have interpreted the clothing depicted in this portrait, particularly Crofts' doublet which is worn unbuttoned in back, as an allusion to the subjects' grief-stricken distraction. It is true that Killigrew's dress includes references to his loss—he wears a cross inscribed with his wife's initials. There is an intimate nature to this painting, which seems underscored by the loose clothing worn by both subjects. However, this reading of the costumes as signs of grief does not take account of seventeenth-century fashion conventions. Only Killigrew appears in noticeably disheveled attire; Crofts' dress would be quite appropriate for a formal portrait. Though black clothing, such as that worn by Crofts, was common for mourning, it was also ordinary on other occasions. Furthermore, during the first stage of mourning no shiny surfaces, such as Crofts' satin doublet, would be permitted. The unbuttoned slit on Crofts' doublet was probably a matter of style: a French courtier in a 1635 fashion print by Bosse, who is gallivanting rather than grieving, wears a similarly undone doublet. Evidence suggests that by the late 1630s a certain calculated looseness was conventional in men's formal dress. Ribeiro, for example, cites the writings of moralists objecting to this style.

Killigrew's attire, though even looser than Crofts', should not necessarily be associated with grief. Other seventeenth-century subjects depicted in melancholic states do not dress this way. Although Killigrew's "undress" lends this portrait a distinctive intimacy, it might also refer to Killigrew's literary career. Many of Van Dyck's other subjects who engaged

in literary pursuits are depicted in loose clothing. The blank sheet held by Crofts may be a reminder not only of Killigrew's loss but also of his solace: he had but to express his grief in writing.

The author's reference to the "cross" worn by Killigrew serves primarily as

- A. a concession of partial agreement with a point made by other art historians about the Portrait
- B. evidence supporting the author's main point about the significance of Killigrew's state of dress in the Portrait
- C. an example of the kind of detail overlooked by other art historians who have commented on the Portrait
- D. an example of the type of adornment that was rarely seen in portraiture before Van Dyck
- E. an illustration of the way in which Van Dyck used emblematic as well as realistic elements in his portraits

Correct Answer: A

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