

考試科目	英文寫作	所別	英文系 文學組 英語教學組	考試時間	2月27日(六)第2節
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Part I. 6112, 61122

Write an English paragraph of about 400 words to summarize the following essay in your own language. Use quotation marks if you use five or more of the author's words in sequence. (50%)

Essay on the connection between literature and life

SUBRAT MANGARAJ

The connection between literature and life is intimate and vital. Literature is the expression of individual and social life and thought through language. While the subject matter and treatment must be such as are of general human interest, the expression must be emotive; the form must give aesthetic pleasure and satisfaction.

Literature must not be confounded with sociology, philosophy, religion or psychology, though these give substance and depth to literature. It may or may not impart knowledge or religious or moral instruction directly. Its theme may be social problem or political revolution or religious movement; but it may, with equal justification, be an individual's passion, problem or fantasy. But the object is not so much to teach as to delight.

Books are literature when they bring us into some relation with real life. Herein lies its power and universal appeal. While there are some who take perfection of form to be the chief pre-occupation of literature, many more are inclined to the view that the primary value of literature is its human significance. Literature must be woven out of the stuff of life as its mirror. Its value depends on the depth and breadth of the life that it paints.

It was used to be believed at one time that the deepest things in life are those that deal with what were called the eternal varieties of life. The ideas of God, for example, or of certain moral virtues, were supposed to be eternal. But experience and a wider knowledge of the changing conditions of social life have shaken man's faith in the unchangeableness of such concepts.

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註

- 一、作答於試題上者，不予計分。
- 二、試題請隨卷繳交。

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6112、61122

Ideas change with those conditions, which are never static. Thus, peoples have different ideas of the Godhead. There are many who believe in a persona/ God; others worship an all-pervasive Presence in this Universe. The laws of morality, again, undergo changes from country to country and from age to age.

Hence, in modern times, our conception of the depth of literature is not related to this doctrine of eternal truths. We try rather to understand the forces behind these social changes. Therefore with regard to literature, our ideas of its value depend on the extent to which it has been able to express the changing conditions of social life. Great literature always grasps and reflects these truths of life that emerge triumphant out of the ruins of the past.

Literature is great because of its universality. It does not deal with the particular society of a particular community but with society as a whole or in its entirety. For this reason, the literature that appealed to the people through the spoken word had a greater appeal than that which appeals through the written word—which may not reach all men.

The recited epics of Homer, the acted plays of Shakespeare, the chanted songs of Chandidas or the communal reading of Mangala Kavya had a more extended appeal than our modern poets and novelists who express only segments of social life. Poetry that expresses intensely individual views and sentiments, novels that depict the manners of a limited class of community or deal with highly specialised problems, cannot surely be of the same level as are Tulsidas's Ramcharitmanas or Kritibas's Ramayana, which had and still have a mass appeal. This led Aristotle to affirm that the proper subject of poetry is human action.

The restricted appeal of modern literature resulted from the dependence of writers on the patronage of high-born persons. Necessarily such writers had to produce work that would appeal to their patrons primarily. As a result, their range became limited; Chaucer was a much richer artist; his

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6112-61122

insight into life was also profound; but he lacked the spontaneity, the range, the popular appeal of the ballad-writers, that of the ballads of "Mymansingha Gitika".

Modern writers have developed a flair for expression, feelings and situation that are subtle and complex in language, Wordsworth realized this and advocated that poetry should be the language of common speech, the heightened speech of the rustics. The more literature is free from its class limitations, and becomes the vehicle of the thoughts and feeling of the common man, the working people, the more will it tend to become popular and public.

Literature must have social functions. Art for art's sake, pursuit of pure beauty through art, the creation of a literary or artist's masterpiece as an end in itself—are now falling into disfavor. Great literature must always serve the need of the people. It must voice their inmost desires, their noblest aspirations.

In the second place, by drawing the attention of the people to the emerging truths of life, literature should lead the people forward to a higher plane of life and thought. That is what Walt Whitman meant when he said that the object of literature is "to free, arouse and dilate the human mind". Literature, in this sense, must emancipate the mind from its limitations; arouse it to a consciousness of the dynamic urge of life.

Part II. (50%)

The Taipei Department of Education announced that starting in 2016, the students at elementary schools in Taipei will not be required to write assignments during summer and winter vacations. Do you agree or disagree with the cancellation of vacation assignments? Please write an approximately 600-word essay to explain your viewpoints on this issue. Be sure to support your position with specific points.

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註

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考試科目	英美文學	所別	英國語文學系文學組	考試時間	02月27日(六)第三節
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I. English Literature: (60%)

1. Genres change in style and method of presentation from period to period. In an essay of at least 400 words, explain one of the following:
 - 1) changes in poetic form and style from the early Middle Ages/Medieval period through the late Renaissance/Early Modern period
 - 2) changes in the form and performance of drama from the late Middle Ages/Medieval period through the Age of Reason/Enlightenment era
 - 3) changes in the style and methods of publication of novels from the Age of Reason/Enlightenment through the Modernist period

No matter which one you choose, be sure to include discussion of all of the intervening periods, as well as the names of specific authors and titles of works to illustrate each one of your points. (30%)

2. Each period of English literature can be seen to be a development of or a reaction against some of the concerns and tendencies of the literature of the period immediately preceding it. Choose one of the following periods of English literature, and write an essay of at least 400 words that explains how specific aspects of the literature of that period developed from or against aspects of the preceding period. Your essay should include the names of specific authors and titles of works to illustrate each one of your points. (Please note that this list is not a complete one; it does not include every period.)
 - the sixteenth and early seventeenth centuries
 - the Restoration and the eighteenth century
 - the Romantic period
 - the twentieth century(30%)

II. American Literature. (40%)

1. Please choose **two** authors from the following list. Use **examples** from their works and write an essay of at least **300** words to discuss the roles **nature** plays in eighteenth- and nineteenth-century American literature: James Fenimore Cooper, Nathaniel Hawthorne, Henry David Thoreau, Emily Dickinson, Walt Whitman, Harriet Beecher Stowe, Mark Twain, Henry James, Edith Wharton, Kate Chopin. (20%)

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2. Read the following poem "One Art" by a modern American poet Elizabeth Bishop and think about the attitude of the speaker towards the experiences of losing something in life:

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

A sense of loss in life is often associated with disaster in literature. Choose **one** work you have encountered so far in twentieth- and twenty-first century American Literature. Write an essay of at least 300 words to compare **the depictions of loss** explored in Bishop's poem and your own chosen work. (20%)

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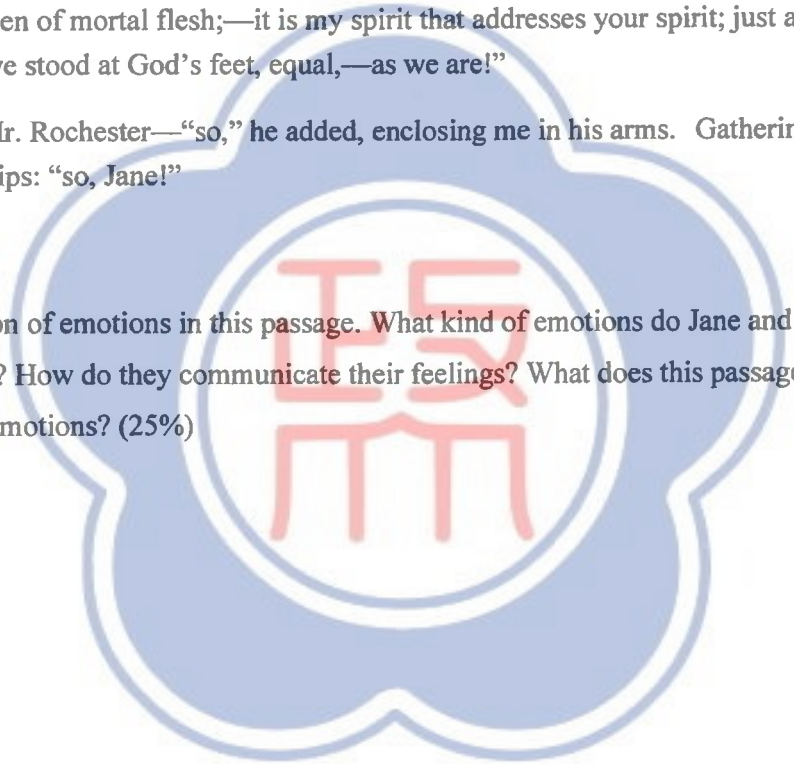
考試科目	文學作品分析 61114	所別	英文系文學組	考試時間	2月27日(六)第4節
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1. The following passage is taken from Charlotte Brontë's novel *Jane Eyre* (1847) and consists of a dialogue between Jane and Rochester:

"I tell you I must go!" I retorted, roused to something like passion. "Do you think I can stay to become nothing to you? Do you think I am an automaton?—a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you,—and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh;—it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal,—as we are!"

"As we are!" repeated Mr. Rochester—"so," he added, enclosing me in his arms. Gathering me to his breast, pressing his lips on my lips: "so, Jane!"

Discuss the representation of emotions in this passage. What kind of emotions do Jane and Rochester experience during this conversation? How do they communicate their feelings? What does this passage tell us about Charlotte Brontë's attitude about emotions? (25%)



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2. The following passage is taken from Samuel Richardson's novel *Pamela; or Virtue Rewarded* (1740):

Dear father and mother,

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died . . . , and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, that as I was taken by her ladyship to wait upon her person, I should be quite destitute again, and forced to return to you and my poor mother, who have enough to do to maintain yourselves; and, as my lady's goodness had put me to write and cast accounts, and made me a little expert at my needle, and otherwise qualified above my degree, it was not every family that could have found a place that your poor Pamela was fit for: but God . . . put it into my good lady's heart, . . . to recommend to my young master all her servants, one by one; and when it came to my turn to be recommended, (for I was sobbing and crying at her pillow) she could only say, My dear son! . . . Remember my poor Pamela—And these were some of her last words! O how my eyes run—Don't wonder to see the paper so blotted.

Well, but God's will must be done!—And so comes the comfort, that I shall not be obliged to return back to be a clog upon my dear parents! For my master said, I will take care of you all, my good maidens; and for you, Pamela, (and took me by the hand; yes, he took my hand before them all,) for my dear mother's sake, I will be a friend to you, and you shall take care of my linen [i.e. a type of cloth used to make high-quality clothes].

Read this passage carefully. What is the speaker's (i.e. Pamela's) "trouble"? What is her "comfort"? What kind of attitude towards women/femininity can be inferred from this passage? (25%)

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3. When Coleridge read the poem below, he remarked that, if he had met with these lines in the deserts of Africa, he would have immediately cried out "Wordsworth!" Undoubtedly, "There Was a Boy" (1799) is one of William Wordsworth's classic and quintessential poems, indicative, moreover, of the key concerns of the Romantic Age in its engagement with the themes of nature, self-expression, and death. Please read Wordsworth's poem and demonstrate how the poem develops these principal Romantic themes. (30%)

THERE was a Boy; ye knew him well, ye cliffs
 And islands of Winander!—many a time,
 At evening, when the earliest stars began
 To move along the edges of the hills,
 Rising or setting, would he stand alone,
 Beneath the trees, or by the glimmering lake;
 And there, with fingers interwoven, both hands
 Pressed closely palm to palm and to his mouth
 Uplifted, he, as through an instrument,
 Blew mimic hootings to the silent owls,
 That they might answer him.—And they would shout
 Across the watery vale, and shout again,
 Responsive to his call,—with quivering peals,
 And long halloos, and screams, and echoes loud
 Redoubled and redoubled; concourse wild
 Of jocund din! And, when there came a pause
 Of silence such as baffled his best skill:
 Then, sometimes, in that silence, while he hung
 Listening, a gentle shock of mild surprise
 Has carried far into his heart the voice
 Of mountain-torrents; or the visible scene
 Would enter unawares into his mind
 With all its solemn imagery, its rocks,
 Its woods, and that uncertain heaven received
 Into the bosom of the steady lake.

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This boy was taken from his mates, and died
 In childhood, ere he was full twelve years old.

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Pre-eminent in beauty is the vale

Where he was born and bred: the churchyard hangs

Upon a slope above the village-school;

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And, through that church-yard when my way has led

On summer-evenings, I believe, that there

A long half-hour together I have stood

Mute--looking at the grave in which he lies!



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4. In 1947, a young Harold Bloom – later to become the famous Yale professor and eminent literary critic – took a trip to Connecticut to attend a Wallace Stevens poetry reading. The then-aspiring scholar basked in the very presence of the older poet and marveled at the mystery of his poetry. “I still remember listening to him,” Bloom later recalled. “Even I, who knew his poetry so well, found it almost incomprehensible. And I think the audience was absolutely baffled.”

Certainly, Stevens’ poetry is among the most difficult of any major American modernist poet. The terms, “mystery” and “enigma,” are often used to describe his works. Stevens’ poems are highly symbolic and require close attention to textual detail. Please read the short poem below and, as best as you can, discuss the major themes of Stevens’ “Of Mere Being.” You will no doubt notice that the poem presents a mental or cognitive landscape, taking place “at the end of the mind.” Some questions you may want to consider: why would the poet attempt to depict “the end of the mind”? What does the “gold-feathered bird” that sings in this mysterious place signify or represent? And why is its song “foreign”? (20%)

“Of Mere Being” (1971)

The palm at the end of the mind,
Beyond the last thought, rises
In the bronze decor,

A gold-feathered bird
Sings in the palm, without human meaning,
Without human feeling, a foreign song.

You know then that it is not the reason
That makes us happy or unhappy.
The bird sings. Its feathers shine.

The palm stands on the edge of space.
The wind moves slowly in the branches.
The bird’s fire-fangled feathers dangle down.

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註

- 一、作答於試題上者，不予計分。
- 二、試題請隨卷繳交。

考 試 科 目	英語教學理論與實務 61173	所 別	英國語文學系/ 英語教學組	考 試 時 間	02 月 27 日(六) 第 3 節
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Answer the following questions in English. The score you earn for each question will be based on the thoroughness of the answers.

1. When it comes to teaching a second language, some strongly believe that learners need to be taught exactly the way they learned their L1. Do you agree? Why or why not? (25%)
2. Many L2 learners, when practicing speaking, are likely to become overly concerned about the errors they make, thus demanding teacher's constant corrections for every slip-up. Discuss the possible similarities and differences in error treatment among teaching classes of beginning, intermediate, and advanced students. (25%)
3. Teaching of English as an International Language (EIL) has challenged common assumptions of English Language Teaching (ELT) pedagogy. Please explain significant features or assumptions of EIL and discuss how a teacher supporting EIL might try to convince colleagues to adopt EIL in an EFL context. (25%)
4. Please explain significant principles of designing a task-based curriculum and plan an approximately two-week task-based curriculum for Taiwanese learners with mixed levels of proficiency. (25%)

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註

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- 二、試題請隨卷繳交。

考試科目	語言學概論 61124	所別	英國語文學系/英語教學組	考試時間	2月27日(六)第四節
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Part I

1. Examine the following sentences and answer the questions. (30%)

- (1) Jane might have been working for that company.
- (2) *Jane might had been working for that company.
- (3) *The boss requires that Jane works for him.
- (4) The boss requires that Jane work for him.
- (5) *The boss asks Jane work for him.
- (6) The boss asks Jane to work for him.
- (7) *Talked to him made me laugh.
- (8) Stop talking.
- (9)*John to take the wrong turn on the way here.
- (10)*John forced his son going to classes.
- (11)*John regretted talked to his doctor.
- (12)*John let the students to go home early.

Questions:

- a. State a general principle that accounts for the grammatical sentences (1), (4), (6) and ungrammatical sentence (9) above.
 - b. Does the principle you stated accommodate grammatical sentence (8) and ungrammatical sentences (2), (3), (5) (7) as well? If not, how does the principle need to be restated?
 - c. How do verbs *require*, *ask*, *force*, *regret*, *let* differ?
2. Study the following examples and explain the meaning of fast. How are the meanings related? Please explain. (20%)

- (1) She is fast asleep in her chair.
- (2) I like to take a fast look at my records.
- (3) People want quick food that is not fast food.
- (4) You need a strategy for getting solid fast facts.
- (5) Jamie likes living her life in the fast lane.
- (6) He swung the big car into the fast lane cutting off a blue Honda.
- (7) Don't trust him. He is a fast talker.
- (8) The teacher described her as a fast learner.
- (9) Your watch is 15 minutes fast.
- (10) He tried to get away, but she held him fast.

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註

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考 試 科 目	語言學概論 b1124	所 別	英國與文學系/英語教學組	考試時間	2 月 27 日(六) 第 4 節
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Part II

Question 1: Consider the following interaction and answer all the questions. 25%

Examiner: What is your speech problem?

Patient: Because no one gotta scotta gowan thwa, thirst, gell, gerst, derund, gystrol, that's all.

Examiner: What does "swell-headed" mean?

Patient: She is selfice on purpiten.

1. Based on the above interaction, characterize the patient's production and comprehension.
2. Discuss the patient's language problems in relation to 'modularity of the language faculty'.

Question 2: Consider the following interaction and answer all the questions. 25%

Father: Sweetie, tell Mom "Happy New Year"

Infant: APPY YOO NEER!

Father: No...Happy New Year!

Infant: APPY NOO NEER!

Father: No...Happy New Year! Happy New Year!

Infant: What you said?

1. Based on the data above, characterize the infant's sound system and syntax.
2. Discuss the infant's speech in relation to (a) the Active Construction of a Grammar Theory and (b) Critical-Age Hypothesis.

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