

考試科目	英文寫作	系所別	英國語文學系文學組、 英語教學組	考試時間	2月5日(四)第一節
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**Please read the following article and answer the questions below it.**

Picking a word of the year is not easy. In the past the American Dialect Society has gone with “tender-age shelters” (2018) and “-ussy” (2022). *The Oxford English Dictionary* (OED) has caused hysterical excitement by opting for things like “youthquake” (2017) and “goblin mode” (2022). If you cannot remember why those terms were big that year, that is the point: the exercise is not a straightforward one.

*The Economist’s* choice for 2025 is a single word. It is representative, if not of the whole year, at least of much of the feeling of living in it. It is not a new word, but it is being used in a new way. You may not like it, but you are living with it. And it is probably here to stay.

But first, a few subcategory winners. The clear winner for foreign word of the year, nominated by several of our China correspondents, was *neijuan*, Mandarin for “involution”. It describes the increasingly cut-throat competition between businesses, such as those that make electric vehicles, despite the diminishing returns. It has also become a term used by workers to refer to the sense of running ever faster on a treadmill to get nowhere.

There were plenty of slang options, too. Dictionary.com has chosen “67” (read as “six seven”), a ubiquitous bit of youth-speak that, as the lexicographers there admit, has no fixed meaning: instead, it “has all the hallmarks of being brain rot”—a term that Oxford Dictionaries made its word of the year in 2024. “Brain rot” is defined as a state caused by overconsumption of mindlessly entertaining junk, particularly online. The term is also applied to the junk causing the mental decline.

Readers should prepare themselves: they will probably experience brain rot more often, thanks to our word of the year. Our pick’s rise was spurred by OpenAI’s release of Sora, a generative artificial-intelligence (AI) platform that can create videos based on a prompt. Suddenly social-media feeds were filled with such clips. A term that started circulating in the early years of generative AI is now everywhere: “slop”.

The word, of course, is far from new: the OED’s first citation is from the 15th century. Its meaning has evolved from mud and slush, through a weak liquid used as a poorly nourishing food, to any kind of food scraps, to nonsense or rubbish.

Slop merchants clog up the internet with drivel. Enter a health question on Google and see how many of the top results are brand-new webpages with AI-written prose. Or scroll through Instagram and see how long it takes to come across a video that is made up of fake clips and an AI voiceover. Or head to X and see if you can distinguish

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the real accounts from those that were revealed (by a new “About this account” feature) to be slop-shops.

It is distressing to imagine a world drowning in slop, so think of the positives. If the news ecosystem is sodden with slop, trust in established organisations might rebound. (Research has found that, after being asked to distinguish AI photographs from real ones, test subjects show a greater willingness to pay for a respectable newspaper.) If social-media sites become congested with slop, either those platforms will have to get serious about content moderation or else their users will shut them off. A case, then, for sloptimism?

-- excerpted and adapted from *The Economist*

1. What is the main idea of this article? Do you agree with it? Why or why not? Please write **two paragraphs** in response to these questions. In the first paragraph, please summarize the main idea of this article. In the second paragraph, please explain whether you agree with it. (40%)

2. What is the word that defines your year of 2025? Please write **an essay** in response to this question. (60%)



備 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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## I. British Literature (60%)

A. Choose one work before 1600, one work between 1600-1900, and one work after 1900, and write an essay to discuss how the three authors think what it means to be faithful, how one can be faithful, and in what sense being faithful is important or problematic. (30%)

B. Define each of the following concepts and use one literary work to illustrate it in one paragraph (30%).

1. A Renaissance man
2. Naturalism
3. Stream of consciousness

## II. American Literature (40%)

Choose ANY FOUR distinct terms from the following list. For each term:

1. Provide a concise definition of the term
2. Select ONE major work from American Literature and explore HOW the chosen text engages with, exemplifies, complicates or responds to the concept in question.

- A. Transcendentalism/ The American Sublime
- B. *Bildungsroman*
- C. Manifest Destiny/ Westward Expansion
- D. The American Dream
- E. The American Jeremiad
- F. Southern Gothic
- G. Frontier
- H. Double Consciousness (W. E. B. Du Bois)
- I. The Melting Pot vs. Salad Bowl
- J. The Jazz Age
- K. Beat Generation
- L. The Lost Generation

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1. Read the following four short works and write an essay in English answering the questions that follow them below. (70%)

### Song (1)

Summer is over upon the sea.  
The pleasure yacht, the social being,  
that danced on the endless polished floor,  
stepped and side-stepped like Fred Astaire,  
is gone, is gone, docked somewhere ashore.

The friends have left, the sea is bare  
that was strewn with floating, fresh green weeds.  
Only the rusty-sided freighter  
go past the moon's marketless craters  
and the stars are the only ships of pleasure.

—Elizabeth Bishop

#### vocabulary:

**Fred Astaire:** an actor famous for his dancing

### The Widow (2)

Q: Nice place you have here.

A: I try to keep it up. But it's hard. It's hard.

Q: How many years has it been now?

A: Seven. Seven come September. He was sitting in that chair, right where you are now, and the next minute he was gone. Just a kind of long sigh, and he was gone.

Q: Sounds like a pretty good way to go. Since we all have to go sometime.

A: That's what everybody said. The minister, the undertaker. I suppose I should have been grateful, but if it had been less sudden, it might have been less of a shock. It was as if he *wanted* to go, the way he went so easy.

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Q: Well. I doubt that. But it's you I'm interested in, you in the years since. You look wonderfully well.

A: Ever since I stopped taking the pills. These doctors nowadays, they prescribe the pills, I honestly believe, to kill you. I was having dizzy spells, one leg seemed to be larger than the other, my hands felt like they were full of pricklers...it all stopped, once I stopped taking the pills.

Q: And your...mental state?

A: If you mean do I still have all my buttons, you'll have to judge that for yourself. Oh, I'm forgetful, but then I always was. I know if I stand in the middle of the room long enough it'll come to me. It's like the sleeping. At first I used to panic, but now if I wake up at three in the morning I just accept it as what my body wants. Trust your body, is the moral of it all I suppose.

Q: By mental state I meant more grief, loneliness, sense of self, since...you became a widow.

A: Well, first, there's the space. No, first, there's the ghosts. Then there's the space.

Q: Ghosts?

A: Oh yes, right there. All the time. Talking to me, telling me to put one foot in front of the other, not to panic. Rattling the latches at night. As certain as you're sitting there. Many a time I've seen it rock by itself.

Q: Perhaps I should change chairs.

A: Oh no, sit right there. People do all the time.

Q: After the ghosts, space?

A: An amazing amount of it. Amazing. I never noticed the sky before. Seventy years on earth and I never looked at the sky. Just yesterday, there were clouds in it with little downward points, like a mountain range upside down, or a kind of wet handwriting, it looked ever so weird, I can't describe it properly. Ad the trees. The way the trees are so patient, so *themselves*, gathering their substance out of air—it sounds silly, in words.

Q: So you would say then that since your husband's passing your life has taken a turn toward the mystical?

A: Not mystical, *practical*. The income tax, for instance. I do it all myself, federal and state. I never knew I had it in me to enjoy numbers. And people. I have friends, of all ages. Too many at times, I take the phone off the hook. I think what I meant about the space before, it's space you can arrange yourself, there's nobody pushing at you with *his* space, nobody to tell you you're crazy when you're weeding the peas at four in the morning and start singing.

Q: You often sing to yourself?

A: I'm not sure.

Q: I don't mean to pry—

A: Then don't pry.

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One must be prepared, in interviewing the elderly, for these sudden changes of mood, for abrupt closure of access. Human material rubbed so thin by longevity resembles a book whose pages in their tissue fineness admit phrases from the next page or, in their proximity *en face*, have become scrambled inky mirrors one of the other. Paranoia is the natural state of a skidding organism. Volatility is the inevitable condition of angels. The widow's face, so uncannily tranquil and spacious before, has grown hard and narrow as a gem that is cutting the transparent interface of the interview. One must return to scratch:

Q: But, er, ma'am, prying wasn't—I mean, what we want to do here, your testimony is so positive, so unexpectedly so, that we want to bring to the widest possible audience...uh, its great value in this era of widows, to all those others who find themselves alone.

A: You are not alone. You are not. Not.

—John Updike

**vocabulary:**

- undertaker:** a person who prepares the dead and arranges funerals  
**latch:** a fastener to keep something (such as a door or window) closed  
**pry:** ask a nosy or presumptuous question  
***en face:*** facing one another, opposite one another  
**skid:** slide rather than grip the ground; fall rapidly

**His Wife's Parents (3)**

A man lives with his wife's parents, because if left alone they cried all day because life had passed them by, and it hurt them to see young people so happy, while they were old and unhappy.

If the man wanted to go upstairs his father-in-law would say, I want to go upstairs too, let me ride on your back. But his mother-in-law would want to go too. So he would have to ride the father-in-law on his back, and carry his mother-in-law in his arms.

If they saw him breathing, they would want to breathe. Give us artificial respiration, they would say; and he would have to pump air into them until they tired of breathing.

If he slept, they woke him. We want to sleep too, but we're afraid to sleep while you sleep, because someone might wake us; so stay awake while we sleep, so we'll be safe. But after they were finished

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sleeping they still did not want him to sleep; because it is lonely when somebody sleeps and leaved you alone.

The man said to his wife, I cannot get to like your parents too well. I can't put my finger on the reason, but, nevertheless, there it is...

—Russell Edson

Waiting (4)

When I am alone I am happy.  
 The air is cool. The sky is  
 flecked and splashed and wound  
 with color. The crimson phalloi  
 of the sassafras leaves  
 hang crowded before me  
 in shoals on the heavy branches.  
 When I reach my doorstep  
 I am greeted by  
 the happy shrieks of my children  
 and my heart sinks.  
 I am crushed.

Are not my children as dear to me  
 as falling leaves or  
 must one become stupid  
 to grow older?  
 It seems much as if Sorrow  
 had tripped up my heels.  
 Let us see, let us see!  
 What did I plan to say to her  
 when it should happen to me  
 as it has happened now?

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—William Carlos Williams

**vocabulary:**

**phallos:** penises, or symbols or representations of a penis

**shoal:** a sandbank or sandbar that makes the water shallow

**Question:** *What do these four works say or imply about interpersonal relationships (including family relationships)? What kinds of barriers or obstacles to such relationships are shown, and how do people struggle to overcome them? Use evidence from the works to support your interpretation.*

2. Read the following poem and write a brief essay answering the question that follows below. (30%)

**Capitalist Poem #7**

I stole the UNICEF box.  
 I didn't mean to.  
 It was an accident.  
 I didn't turn it in at school.  
 I wanted it.  
 I kept it.  
 I hid it in my closet.

The box grew on my mind every day.  
 I thought of what it would buy for the Africans.  
 Four schoolbooks.  
 A dozen meals.  
 Eighty-five polio vaccinations.

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Nine hundred million vitamin tablets.

Eventually I think I blew all the money at 7-11.

Some friends came with me and we splurged.

We bought: Chunkies, Big Buddies, baseball cards,

M&M's Charleston Chews, fire balls, rootbeer barrels,

Clark Bars, Snickers, Milky Ways, bubble gum,

Sweet'n'Sours, Red Hots, Marathon Bars, and Pixie Stix.

To be perfectly honest, I might have gotten that money one year at Christmas when my best friend Bobby Wixam broke both his legs sledding. I was OK, even though I was on the sled too when we ran into the light pole. But it was Bobby's birthday, either that day or the next, and the party favors were sets of little blue dinosaurs which I really wanted. They actually looked more like a pack of prehistoric dogs, or wolves. And on Sunday his dad was going to take us to the Redskins game. But when Bobby broke his legs we couldn't go. Everything was cancelled. I was so disappointed that my mother gave me five dollars.

I don't really remember what happened to the UNICEF box.

I might have lost it.

—Campbell McGrath

**vocabulary:**

**UNICEF:** the United Nation's Children's Fund

**splurge:** spend extravagantly

**Redskins:** a professional football team

**Question:** *What does this poem express about capitalism? Use evidence from the poem to support your interpretation.*

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- 一、作答於試題上者，不予計分。
- 二、試題請隨卷繳交。

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Answer the following questions in English in detail. The score you earn for each question is based on how thorough and organized the answer is.

1. Validity is widely regarded as the most fundamental principle in language assessment.
  - (a) Explain the difference between content validity and construct validity in language testing. (b) Provide one example of a language test in which content validity is problematic, and one example in which construct validity is problematic. Explain why. (c) According to some scholars, "*If content validity is absent, construct validity assumes greater importance.*" Do you agree with this statement? Justify your answer with reference to language assessment theory. (25%)
2. In foreign language teaching, automaticity and autonomy are two important pedagogical principles.
  - (a) Define automaticity and autonomy in the context of second language learning. (b) In the 1970s, several instructional approaches were collectively referred to as the "Designer Methods." Use examples from these methods, and explain how specific instructional features may help learners develop automaticity and autonomy. (c) From a contemporary perspective, briefly discuss one limitation of relying on these methods to foster automaticity or autonomy in modern language classrooms. (25%)
3. Please (1) explain Cummins' Common Underlying Proficiency (CUP) framework. (2) Draw on this theory, and critically evaluate the use of English-medium instruction (EMI) in content courses for EFL learners in Taiwan. (25 %)
4. (1) Choose one L2 research area (e.g., writing, listening, speaking, reading, grammar, vocabulary, identity, agency, motivation, self-regulated learning, etc.). Then, select one theoretical framework (excluding Cummins' CUP) and:
  - (a) Explain the central concepts of the chosen theory.
  - (b) Apply the theory to analyze how generative AI (GAI) may influence L2 learners or L2 learning within the chosen research area.
  - (c) Identify the potential impact of GAI based on this theoretical lens.(2) Draw on the same theory and your discussion in Part (1), and design a theory-informed lesson. Your response must:
  - (a) Specify an instructional context (e.g., high school, college EMI classrooms, etc.) and describe the target learners.

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- (b) Describe at least one instructional activity that integrates GAI in a way informed by the chosen theory and leverages the potential positive impact of GAI identified in part (1).
- (c) Propose one assessment mechanism to evaluate learning outcomes related to the activity.
- (d) Provide clear rationales explaining how each instructional and assessment decision follows from the chosen theory and the analysis in Part (1). (25%)



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- 二、試題請隨卷繳交。

考試科目	語言學概論	系所別	英國語文學系 英語教學組	考試時間	2月5日(四) 第四節
<p>1. The word <i>don't</i> [daunt] can be pronounced as [dɔ:t] in casual speech. (20%)</p> <p>(a) Provide the articulatory features for each speech sound in [daunt].</p> <p>(b) State and explain the phonological rule(s) that account(s) for the pronunciation differences.</p> <p>2. Read the following text, and answer all questions. (20%)</p> <p>“By gradually exposing your body to increasing resistance, you desensitize your overprotective nervous system. Over time, you recognize a stronger and more stable body with a pain-free range of motion.”</p> <p>(a) State and explain two types of co-occurrence requirements with examples from the text.</p> <p>(b) Identify an instance of semantic ambiguity in the text, and discuss its impact on the syntactic structure of the associated sentence.</p> <p>3. Define “entailment” and “implicature”, and discuss with evidence drawn from the following interaction. (20%)</p> <p>A: Tell me how you spent the holidays.</p> <p>B: Oh, I, uh...Let's see. I did a...no, wait, I ah, you know, like, uh, whatever. That's about it.</p> <p>A: I wish you had joined expression classes earlier.</p> <p>4. Define the following terms with appropriate examples. (40%)</p> <p>(a) unconditional sound change</p> <p>(b) creole language</p> <p>(c) homophonous morpheme</p> <p>(d) isogloss</p>					
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