

國立臺北科技大學
100 學年度研究所碩士在職專班入學考試

應用英文系碩士班
乙組：英美文學試題

填准考證號碼

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第一頁 共二頁

注意事項：

1. 本試題共有三大題，第一大題與第二大題各有 10 題配合題(每題 3 分)，第三大題有 2 題問答題(每題 20)，配分共 100 分。
2. 請按順序標明題號作答，不必抄題。一律用英文作答。
3. 全部答案均須答在試卷答案欄內，否則不予計分。

I. Literary terms: Please choose the best explanation for each of the following terms from the entries A to J. 3% X 10 = 30%

Questions 1-10:

- () 1. epic
- () 2. farce
- () 3. genre
- () 4. interior monologue
- () 5. kenning
- () 6. metaphor
- () 7. point of view
- () 8. refrain
- () 9. soliloquy
- () 10. lyric

Please choose the right entry from the following choices for each of the literary terms:

- A. The lines delivered by an actor/actress alone on stage
 - B. Phrases or lines regularly repeated in a poem or ballad
 - C. A short and melodic poem usually characterized with powerful emotion
 - D. A figure of speech that implies a comparison between different objects by saying A is B, rather than A is like B.
 - E. A long narrative poem recounting the deeds of a great hero
 - F. A writing technique to record the inner thoughts and emotional responses of a character
 - G. A low comedy loaded with humor and physical action
 - H. A figure of speech found in Old English to stand for a simple noun, e.g., "whale road" for "sea"
 - I. The vantage point from which an author narrates his/her story
 - J. The various categories in which literary works are grouped, e.g., fiction, drama, prose and poetry.
- II. Literary works: Please match each literary work with its author and proper description from the entries K to T. 3% X 10 = 30%

Questions 11-20:

- () 11. *Waiting for Godot* (1935 French; 1955 English)
- () 12. *Pygmalion* (1912)
- () 13. *The Hobbit* (1937)
- () 14. *Animal Farm* (1945)
- () 15. *A Passage to India* (1924)
- () 16. *Brave New World* (1932)
- () 17. *To the Lighthouse* (1928)
- () 18. *Ulysses* (1922)
- () 19. *Lyrical Ballads* (1798)
- () 20. *The Pilgrim's Progress from This World to That Which Is to Come* (1675)

注意：背面尚有試題

Please choose the right entry from the following choices for each of the literary works:

- K. By J.R.R. Tolkien; its sequel is *The Lord of the Rings* (1954-55)
- L. By Aldous Huxley; presenting a horrifying picture of an “inverted utopia”
- M. By James Joyce; based its mythological framework of Homer’s *Odyssey*
- N. By Samuel Beckett, the leading figure of the “Theater of the Absurd”
- O. By John Bunyan; an allegory of a Christian’s life through a journey
- P. By Virginia Woolf; adopting the literary technique of stream of consciousness
- Q. By George Bernard Shaw; later remade as *My Fair Lady*
- R. By George Orwell; a satire in fable form; set on a farm where the pigs revolt against their human masters
- S. By William Wordsworth and Samuel Taylor Coleridge; exploring how the language in common people’s daily conversations could be “adapted to the purposes of poetic pleasure”
- T. By E.M. Forster; describing the cultural clash between European visitors and the natives in India

III. Short essay questions: Please answer the following questions in concise English. 20%
X 2 = 40%

1. What is the main theme of D. H. Lawrence’s “Piano”? What kind of relationship between the speaker of the poem and his Mom is described here? Why is the speaker weeping “like a child” at the end of the poem?

Piano ~by D. H. Lawrence

Softly, in the dusk, a woman is singing to me
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong

To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

2. In William Shakespeare’s *Macbeth*, Macbeth narrates the following lines to lament on his wife’s death (Act V, Scene 5). What is Macbeth’s view of life and death, as revealed in the following passage? What might have led him to see life and death in this way?

Lines delivered by Macbeth, from Shakespeare’s *Macbeth*, Act V, Scene V

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.

Out, out, brief candle;
Life’s but a walking shadow: a poor player,
That struts and frets his hour upon the stage,
And then is heard no more:
It is a tale told by an idiot,
Full of sound and fury,
Signifying nothing.

The end. 試題到此為止