

考 試 科 目	英文寫作	系 所 別	英國語文學系	考 試 時 間	2 月 18 日(一)第 2 節
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Part I (60%)

Choose **one** of the following passages. Read it and answer **each** of the questions that follow it. Each question should be answered in a separate, coherent paragraph of approximately 200 words. You may use **very short** quotations to support your answer, but nearly all of your answer should be written in your own words. Repetition of entire phrases or clauses from the passage without quotation marks will result in a score of 0 for the answer in which the repetition appears.

Passage 1: Technique and Technology

The imposing structure of technology, as the dominating presence in modern society, tends to assimilate the meaning of “technique” to itself. This assimilation shows itself more plainly in other languages than English: in German, for example, *Technik* signifies technology, and in intellectual discussion is likely to be used more often than its cognate, *Technologie*; and similarly for *technique* and *technologie* in French. The assimilation of these two terms to each other is the **great** fact of modern history. What we are dealing with here, and what we shall be dealing with throughout, is the **single** phenomenon indicated by the hyphenated form *technique-technology*.

The two, in fact, have become inseparable. The majority of us have only minimal techniques in relation to the machines we use. We know how to press buttons, and most of us drive our automobiles without knowing what a carburetor is. But if our civilization were to lose its techniques, all our machines and apparatus would become one vast pile of junk. We would not know how to produce the power that keeps the machines running, and we would not know how to replace those machines that wore out. We would roam amid a landscape of dynamos, factories, and laboratories, and with all this equipment still intact as so much sheer physical matter, we would nevertheless be a civilization without a technology. Modern science and technology are the offspring of *method* and they persist only so long as we command this method. *Technology is embodied technique.* [...]

Stripped down to its logical essence, the machine would hardly seem to be a threatening thing. It merely performs routine actions in our service; it does our long division for us, so to speak. It is when the machine becomes more clever that we begin to fear it. It may become cleverer than ourselves, and something we cannot control. There is also the fact that clever people can sometimes become quite thoughtless in pursuing their goals; thus the more complex and subtle the technology the more likely sometimes it is to carry with it damaging side effects that were never expected.

But whatever its source, there is no doubt that the suspicion of technology has become so widespread that the dominant myth of our time may very well become that of Frankenstein's monster. And, as should be the case with myths, this one has begun to have a strong grip not only on the intelligentsia but on the popular mind as well. The horror movies, for example, are mostly a re-creation of this myth in one form or another,

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from William Barret, *The Illusion of Technique* (1978)

Questions:

- 1) According to the passage, what danger(s) from technology does modern society face?
- 2) According to the passage, how is *technique* connected to *technology*, and what is the distinction between them?
- 3) What do you think is the “one very big myth” that *technology* has inserted into modern culture? Use details from the passage to support your answer.

or

Passage 2: Is Grammar Innate or Learned?

Conventional wisdom has maintained, over and above [our] **physiological pre-preparedness for language**, that we are born with a set of grammatical rules (universal knowledge structures), stored somewhere in our minds, that allow us to acquire grammar almost effortlessly. The idea is that the grammar that underlies all of the 7,000 or so of the world's languages is essentially the same. In short, our species has evolved a **specialised** grammar module, embedded in our brains, and genetically encoded. And this provides us with the ability to acquire language in the first place: our grammar faculty is in place at birth.

This idea is often referred to as Universal Grammar: all human languages, no matter the variety we happen to end up speaking, are essentially the same. Whether someone learns English, Japanese, Swahili, Tongan or whatever, when you get down to it, they are all alike. Sure, each of these languages has different vocabularies. And each language makes use of a different, although partially overlapping, set of sounds. But underneath it all, the essential ingredient of language—our grammar—is pre-programmed in our the human genome: we are all born to produce language because of our common genetic heritage, our Universal Grammar. Just as all of us grown distinctively human organs—brains, livers, hearts and kidneys—so too we

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develop language: a consequence of our grammar organ, which grows in the human brain, and which no other species possesses. And it is this innately specified knowledge of grammar that underpins our ability to develop and acquire language—any language—in the first place. [...]

[However,] the majority of the evidence, viewed with objective eyes, now appears to show that language is not innate in the way just outlined.

In a nutshell, I aim to convince you of the following: language *doesn't* arise from innately programmed knowledge of human grammar, a so-called 'Universal Grammar'. I will argue that language reflects and builds upon **general** properties and abilities of the human mind—specifically our species-specific cultural intelligence; it reflects human **pro-social inclinations for inter-subjective communication**. I will seek to persuade you that when we acquire language in infancy, we do so by acquiring the language of our parents and caregivers, painstakingly, and by making many mistakes in the process. Language is not something that emerges automatically, and effortlessly. It arises primarily from the language input we are exposed to, from which we construct our mother tongue. Moreover, human infants, I will show, are not empty vessels that come empty-handed to the language-learning process. We come ready-equipped with a battery of various **general** learning mechanisms that make us adept at acquiring our mother tongue(s). [...]

While I, and a great many other professional linguists, now think that the old view is wrong, nevertheless, the old view—Universal Grammar: the eponymous 'language myth'—still lingers; despite being completely wrong, it is alive and kicking. I have written this book to demonstrate exactly why the old view is a myth; and to show what the reality is.

from Vyvyan Evans, *The Language Myth: Why Language Is Not an Instinct* (2014)

Questions:

- 1) What does the author mean by "physiological pre-preparedness for language"? Explain this phrase, using your own examples to illustrate its meaning.
- 2) What does the author mean by "pro-social inclinations for inter-subjective communication"? Explain this phrase, using your own examples to illustrate its meaning.
- 3) What is the significance of the words "specialised" and "general" in the passage? Explain the role of these words in the two sides of the argument expressed in the passage. Use examples of your own to clarify the meaning of each word.

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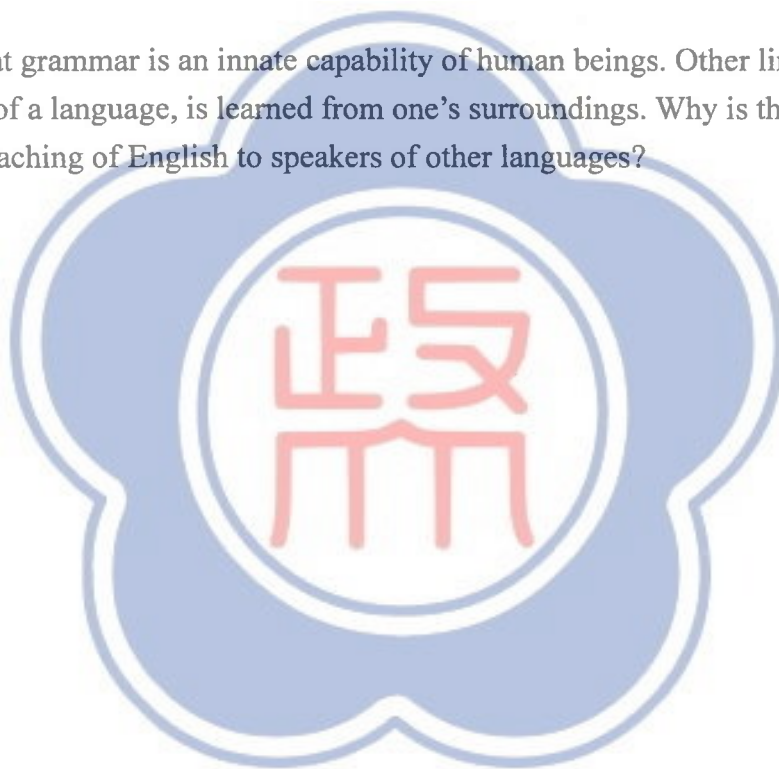
Part II (40%)

Choose one of the following questions and answer it in a coherent essay of no less than 700 words.

1) Choose a generally acknowledged classic of English-language literature. Why should the work you have chosen no longer be included in the curriculum of a university English department?

or

2) Some linguists argue that grammar is an innate capability of human beings. Other linguists argue that grammar, like all the other elements of a language, is learned from one's surroundings. Why is the correct answer to this argument relevant to the teaching of English to speakers of other languages?



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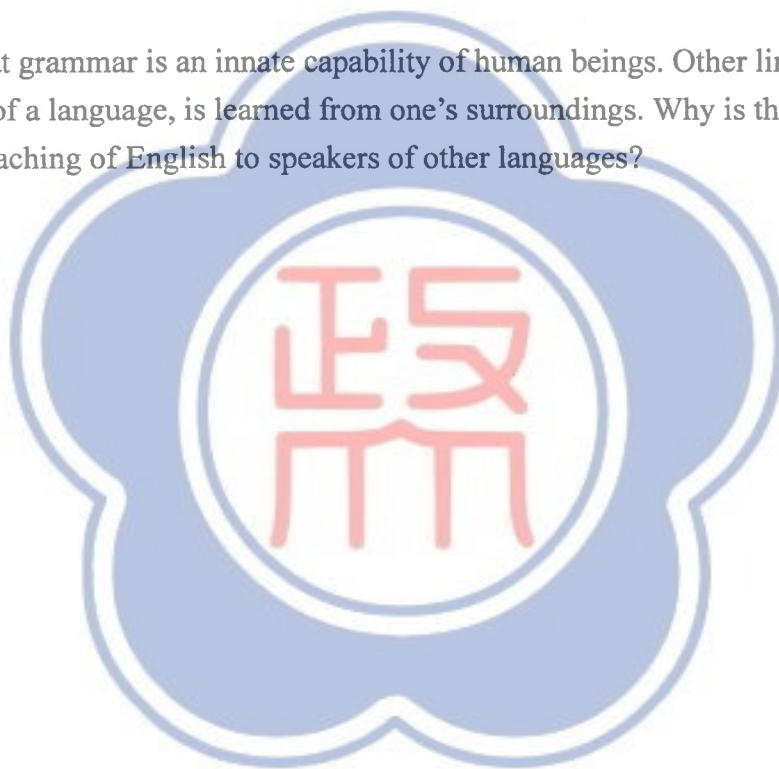
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二、試題請隨卷繳交。

考 試 科 目	英美文學	系 所 別	英國語文學系	考 試 時 間	2 月 18 日(一)第 3 節
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I. English Literature (60%)

1. Compare and contrast the gender criticism of two of the following authors. Choose any literary text from their works to analyze and develop your argument. (30%)
Geoffrey Chaucer, William Shakespeare, Bernard Shaw, Mary Wollstonecraft, Virginia Woolf, George Eliot, Doris Lessing, Margaret Atwood
2. The *Bildungsroman* is a type of story in which a young protagonist gains maturity and insight as a result of certain life experiences. Choose two pieces of literary work from different periods of time to analyze as a *Bildungsroman*. (30%)

II. American Literature (40%)

1. Please choose **four** from the following six American literary works and discuss the significance of each work in terms of its theme and technique. (20%)
 - (1) John Smith, "A Description of New England" (1616)
 - (2) James Cooper, *The Last of the Mohicans* (1826)
 - (3) Edgar Allan Poe, "The Purloined Letter" (1844)
 - (4) Nathaniel Hawthorne, *The Scarlet Letter* (1850)
 - (5) Henry David Thoreau, *Walden or Life in the Woods* (1854)
 - (6) Herman Melville, "Billy Budd, Sailor" (1891)
2. What is the theme that you find recurring in American literature? Please choose two American literary works in any genre from two different literary periods that treat the same theme to explain their representations of the eras. In what ways does the second literary work demonstrate the continuities and differences of the theme? (20%)

備

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- 一、作答於試題上者，不予計分。
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A. Read the following passage and write an essay to explain how the author characterizes the fifty-year-old man through the use of certain images and tones and through the narrator's and other characters' perspectives, speculating how the story will end with such characterization and what the author is criticizing. (40%)

I had shut the door to. Then I turned around, and there he was. I used to be scared of him all the time, he tanned me so much. I reckoned I was scared now, too; but in a minute I see I was mistaken—that is, after the first jolt, as you may say, when my breath sort of hitched, he being so unexpected; but right away after, I see I warn't scared of him worth bothering about.

He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl—a tree-toad white, a fish-belly white. As for his clothes—just rags, that was all. He had one ankle resting on t'other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor—an old black slouch with the top caved in, like a lid.

I stood a-looking at him; he set there a-looking at me, with his chair tilted back a little. I set the candle down. I noticed the window was up; so he had clumb in by the shed. He kept a-looking me all over. By-and-by he says:

“Starchy clothes—very. You think you're a good deal of a big-bug, don't you?”

“Maybe I am, maybe I ain't,” I says.

“Don't you give me none o' your lip,” says he. “You've put on considerable many frills since I been away. I'll take you down a peg before I get done with you. You're educated, too, they say—can read and write. You think you're better'n your father, now, don't you, because he can't? I'll take it out of you. Who told you you might meddle with such hifalut'n foolishness, hey?—who told you you could?”

“The widow. She told me.”

“The widow, hey?—and who told the widow she could put in her shovel about a thing that ain't none of her business?”

“Nobody never told her.”

“Well, I'll learn her how to meddle. And looky here—you drop that school, you hear? I'll learn people to bring up a boy to put on airs over his own father and let on to be better'n what he is. You lemme catch you fooling around that school again, you hear? Your mother couldn't read, and she couldn't write, nuther, before she died. None of the family couldn't, before *they* died. *I* can't; and here you're a-swelling yourself up like this. I ain't the man to stand it- you hear? Say—lemme hear you read.”

I took up a book and begun something about General Washington and the wars. When I'd read about a half a minute, he fetched the book a whack with his hand and knocked it across the house. He says:

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“It’s so. You can do it. I had my doubts when you told me. Now looky here; you stop that putting on frills. I won’t have it. I’ll lay for you, my smarty; and if I catch you about that school I’ll tan you good. First you know you’ll get religion, too. I never see such a son.”

.....
“I hain’t got no money, I tell you. You ask Judge Thatcher; he’ll tell you the same.”

“All right. I’ll ask him; and I’ll make him pungle, too, or I’ll know the reason why. Say- how much you got in your pocket? I want it.”

“I hain’t got only a dollar, and I want that to-”

“It don’t make no difference what you want it for- you just shell it out.”

He took it and bit it to see if it was good, and then he said he was going down town to get some whisky; said he hadn’t had a drink all day. When he had got out on the shed, he put his head in again, and cussed me for putting on frills and trying to be better than him; and when I reckoned he was gone, he come back and put his head in again, and told me to mind about that school, because he was going to lay for me and lick me if I didn’t drop that.

Next day he was drunk, and he went to Judge Thatcher’s and bullyragged him and tried to make him give up the money, but he couldn’t, and then he swore he’d make the law force him.

The judge and the widow went to law to get the court to take me away from him and let one of them be my guardian; but it was a new judge that had just come, and he didn’t know the old man; so he said courts mustn’t interfere and separate families if they could help it; said he’d druther not take a child away from its father. So Judge Thatcher and the widow had to quit on the business.

That pleased the old man till he couldn’t rest. He said he’d cowhide me till I was black and blue if I didn’t raise some money for him. I borrowed three dollars from Judge Thatcher, and pap took it and got drunk and went a-blowing around and cussing and whooping and carrying on; and he kept it up all over town, with a tin pan, till most midnight; then they jailed him, and next day they had him before court, and jailed him again for a week. But he said he was satisfied; said he was boss of his son, and he’d make it warm for him.

When he got out the new judge said he was agoing to make a man of him. So he took him to his own house, and dressed him up clean and nice, and had him to breakfast and dinner and supper with the family, and was just old pie to him, so to speak. And after supper he talked to him about temperance and such things till the old man cried, and said he’d been a fool, and fooled away his life; but now he was agoing to turn over a new leaf and be a man nobody wouldn’t be ashamed of, and he hoped the judge would help him and not look down on him. The judge said he could hug him for them words; so he cried, and his wife she cried again; pap said he’d been a man that had always been misunderstood before, and the judge said he believed it. The old man said that what a man wanted that was down, was sympathy; and the judge said it was so; so they cried again. And when it was bedtime, the old man rose up and held out his hand, and says:

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“Look at it, gentlemen and ladies all; take ahold of it; shake it. There’s a hand that was the hand of a hog; but it ain’t so no more; it’s the hand of a man that’s started in on a new life, and ‘ll die before he’ll go back. You mark them words—don’t forget I said them. It’s a clean hand now; shake it—don’t be afeard.”

B. Read the following poem, fill in the blank in the first line, and write an essay to analyze how the metaphor(s) help illustrate what you think about the topic and explain how the poem relates to your current life experiences. (40%)

“_____” is the thing with feathers -

That perches in the soul -

And sings the tune without the words -

And never stops - at all -

And sweetest - in the Gale - is heard -

And sore must be the storm -

That could abash the little Bird

That kept so many warm -

I’ve heard it in the chilliest land -

And on the strangest Sea -

Yet - never - in Extremity,

It asked a crumb - of me.

C. Choose one of Shakespeare’s plays and write a paragraph to comment on how its subplot helps reveal various perspectives about a certain issue and the author’s opinion and/or ambivalence about it. (20%)

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考 試 科 目	英語教學理論與實務	系 所 別	英國語文學系 英語教學組	考 試 時 間	2 月 18 日(一)第 3 節
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1. Theme-based Instruction is one of the integrated approaches commonly found in foreign language teaching. Provide an example that reflects the spirit of this approach and explain in detail how this example contributes to integrated-skill teaching. (25%)
2. It has been claimed that finding the differences between the structure of the student's native language and that of the target language would enable foreign language teachers to predict the difficulties a learner would encounter. Do you agree or disagree? Present both sides of this issue and argue your position (25%)

3. 0 60 min.

Lead-in	Presentation	Practice
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Lead-in	Presentation	Practice
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This is a pair of two graphs proposed by Jim Scrivener in discussing how to help students learn a particular piece of grammar.

(A) Please discuss the key difference between the two and the significance of the difference. (10%)

(B) How are these two graphs different from the more familiar PPP classroom teaching? Please discuss the differences and significance of the differences. (15%)

4. What kind of activities can be considered restricted output (definition and examples)? Which theoretical lens is usually associated with these activities? (25%)

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請將所有答案寫在答案卷上。

I. Short Answers: (20%)

1. Give examples to illustrate the differences between inflectional morphemes and derivational morphemes. (5%)
2. What is a euphemism? Give examples. (5%)
3. Give examples to illustrate phonotactic constraints. (5%)
4. Give examples to illustrate the differences between gradable antonyms and non-gradable antonyms. (5%)

II. Essay Questions: (80%)

1. Give examples of sound symbolism. Can it represent the nature of a form-meaning combination in language? Why or why not? (15%)
2. Questions related to the principle of compositionality. (25%)
 - (A) Explain how this principle works with examples. (8%)
 - (B) Give examples in which this principle breaks down. (7%)
 - (C) Consider the following statements from (1) to (4), which have the same truth-conditional meaning according to this principle. But they differ in terms of the non-truth-conditional meaning. Characterize the non-truth-conditional differences between them. (10%)
 - (1) Well, there wasn't a fight on Sunday.
 - (2) Still, there wasn't a fight on Sunday.
 - (3) After all, there wasn't a fight on Sunday.
 - (4) Therefore, there wasn't a fight on Sunday.
3. The following excerpt from a paper written by an EFL Chinese student reveals a number of problems with the English grammar. First, identify what problems you notice. Second, rewrite the paragraph by correcting all the grammatical errors you have noticed. (20%)

Child abuse can hardly define because it depend on purpose for which definition being asking for. Child abuse not consider as problem at first but now it is become serious problem in our society and action now being take. As the population grow, more child abuse reporting. Those who have been abuse as child may be become dangerous in our society. Cause of child abuse is cause when child bad and discipline by parent. Then this may become too frequent and be turn into child abuse.

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 18 日(一) 第四節
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4. In some dialects of English, the following words have different vowels, as shown by the phonetic transcriptions below: (20%)

X		Y		Z	
bite	[bʌɪt]	bide	[baɪd]	die	[daɪ]
rice	[raɪs]	rise	[raɪz]	by	[baɪ]
ripe	[raɪp]	bribe	[braɪb]	sigh	[saɪ]
wife	[waɪf]	wives	[waɪvz]	rye	[raɪ]
dike	[daɪk]	rile	[raɪl]	guy	[gaɪ]
		dire	[daɪr]		
		withe	[raɪð]		

- (A) What feature specifies all the final segments in X and all the segments in Y? How do the words in column Z differ from those in columns X and Y? (6%)
- (B) Are [ʌɪ] and [aɪ] in complementary distribution? If [ʌɪ] and [aɪ] are allophones of one phoneme, should they be derived from /ʌɪ/ or /aɪ/? Why? (4%)
- (C) Give the phonetic representations of the following words as they would be spoken in the dialect described here: (6%)
- life _____ lives _____ lie _____
- file _____ bike _____ lice _____
- (D) Formulate a rule that will relate the phonemic representations to the phonetic representations of the words given above. (4%)

備

註

- 一、作答於試題上者，不予計分。
二、試題請隨卷繳交。