

考試科目 Course	文學作品分析	系級	英語	日期 Date, Period	4月23日 精-20-1000時	試題編號 Course No.
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7-2

國立政治大學圖書館

II.

MARGARET ATWOOD

Siren Song

This is the one song everyone
would like to learn: the song
that is irresistible:

the song that forces men
to leap overboard in squadrons
even though they see the beached skulls

the song nobody knows
because anyone who has heard it
is dead, and the others can't remember.

Shall I tell you the secret
and if I do, will you get me
out of this bird suit?

I don't enjoy it here
squatting on this island
looking picturesque and mythical

with these two feathery maniacs,
I don't enjoy singing
this trio, fatal and valuable.

I will tell the secret to you,
to you, only to you.
Come closer. This song

is a cry for help: Help me!
Only you, only you can,
you are unique

at last. Alas
it is a boring song
but it works every time.

1974

1. Make some statement about what effect the title has on you as readers. 5%
2. How would you characterize the tone of this poem? 15%
3. What in your opinion is Atwood's purpose in writing this poem? Is the technique of writing an appropriate one to her purpose? 30%

考試科目 Course	英文作文	系組 英研所	日期 Date, Period	4月22日 1:20-3:00	試題編號 Course No.	811
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蔡子夏 3-1

GRADUATE SCHOOL ADMISSIONS EXAMINATION

INSTRUCTIONS: Read the guidelines carefully. Then choose a topic which you believe will both allow you to adhere to the guidelines and to demonstrate your abilities. You need only record the number of the topic you choose in the exam booklet; don't waste time copying the question. Also, don't waste time trying to think of a clever title. But do underline the declarative sentence that you regard as your thesis statement.

國立政治大學圖書館

GUIDELINES:

1. **Evaluation Criteria:** correct grammar, appropriate diction, organization and logic, depth of thought. Each will count for 25% of your grade.
2. **Topic Choice:** we provide several. We don't care which one you choose. What matters is that you choose one that will allow you to demonstrate your abilities.
3. **Technical Terms/Jargon:** should only be used if you are able to use them with accuracy and precision. Also, if the technical term expresses nothing other than that which can be readily expressed by an ordinary word, use the ordinary word.
4. **Name-Dropping:** you should only mention the names of authors or theorists if their work bears directly on what you have to say (e.g. if you are borrowing an idea or paraphrasing a thought). Don't use appeals to authority: that is, don't tell us that you believe something because some famous person believes it. Tell us other reasons for believing. Don't mention any famous names just to impress us, for we won't be. We want to know what you think; indeed, we want to know that you can think. Show us.
5. **Speech Freedom:** Do not tailor your views to match what you think we expect you to believe. There are no standard answers for the questions we ask. Write what you believe and defend your beliefs with clearly stated, well-organized reasons. In addition to checking your grammar and diction, we will be looking to see how well you reason (e.g. how your reasons relate to one another and to your conclusions) and whether you have any novel insights (e.g. thoughts which don't just reflect typical media discussions or currently popular ideologies).
6. **Things to Avoid:** ambiguity, circumlocution, clichés, obscurantism, overstatement, adolescent colloquialisms, arbitrary punctuation, prolix sentences, desultory structure, wooly thinking, and the parroting of undigested ideas.

7. Creativity: we are **not** testing you to see whether you are skilled at what is often called creative writing (e.g. poetry, short stories, personal essays). We hope you will demonstrate for us your ability to write creative **content** (as stated in #5), but this is not the place to experiment with word games, or tropes, or poetic rhythms. In evaluating your work we will adhere as closely as possible to the criteria listed in #1, and to the other points cited within these guidelines.

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國立政治大學圖書館

TOPIC CHOICES (Choose only one):

1. During the first half of the twentieth century, attempts were sometimes made to establish a scientific basis for the study of literature (e.g. Russian Formalism). During the 1990s, some cognitive scientists (e.g. Mark Turner) began to make similar attempts. Still though, most of literary criticism is grounded in approaches that derive from the humanities. How do approaches that are grounded in the sciences differ from those that are grounded in the humanities? What characteristics do they share? Which do you prefer? Why?
2. Should the teaching of dialects (母語教學, one aspect of what is sometimes referred to as the 鄉土教學 movement) be required in elementary schools?
3. Passing this exam will qualify you to enter a program in which literature is taught. Is all of fiction suitable for study in a literature program? If not, by what criteria do you distinguish those types of fiction that qualify from those that do not? Does your answer imply that there is (or that there is not) a canon?
4. Many theories applied in literary criticism (e.g. some of those grounded in feminist, Marxist, or psychoanalytic theories) appear to be making claims about human beings, claims that are thought to apply not just to fictional characters but to actual human beings. What can be learned about actual human beings from the study of fictional characters? And, do we learn anything from the study of fictional characters that cannot be learned, or cannot be as effectively learned, from the study of non-fiction (e.g. actual social or historical events, actual human behaviors, or actual psychological states)?
5. Edward Said (New York Review of Books, 11/4/99) has recently lamented the "disappearance of literature from" English Department curriculums and has denounced the "fragmented, jargonized subjects which have replaced it." Explain what Said means. Do you agree?

英文作文

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英研所

考試時間

星期 月 日 上午第

6. Consider the following words: 中國人, 台灣人, 新台灣人, 閩南人, 客家人,

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原住民, and 新新人類. If asked to choose just one word that could best represent your identity, and if you were restricted to choosing from among the words on this list, which word would you choose? Why?

7. Bertrand Russell was awarded the 1950 Nobel Prize for Literature; the Nobel

Committee cited "his varied and significant writing in which he champions humanitarian ideals and freedom of thought." Now, yet another writer not primarily known for his contributions to literature, 李敖, has been nominated for that prize (the work, 北京法源寺, has been cited as a significant contribution). Does 李敖 deserve a Nobel Prize for Literature?

考試科目 Course	英美文學	系級 研究所	日期 Date, Period	4月22日 3:30-5:00	試題編號 Course No.
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頁1頁

國立政治大學圖書館

- Identify any four of the following texts by (a) author, (b) genre, and (c) subject or theme. You are not expected to write more than two or three sentences on each. 16%
 - Hudibras
 - Astrophil and Stella
 - Silas Marner
 - Modern Painters
 - Idylls of the King
 - Among School Children
 - The Garden-Party
 - In Memory of W. B. Yeats
- Explain why any three of the following are considered distinguished writers of their ages. Refer to at least one long work or several short ones from the period to support your statements. 15%
 - Edmund Spenser
 - John Donne
 - George Herbert
 - John Dryden
 - Jonathan Swift
- List the major characteristics of the nineteenth-century British fiction as presented in the novels of Jane Austen, Charlotte Bronte, and Charles Dickens. 15%
- In "The Question of *Hamlet*" (1959), Harry Levin informs us that the first scene of *Hamlet* has more than thirty questions. And Norman Rabkin, in *Shakespeare and the Common Understanding* (1967), argues that the "experience of *Hamlet* . . . culminates in a set of questions to which there are no answers." To many critics, the play's ultimate aim is to make viewers confront the reality that contradictions in life are beyond any definite resolution. Does this insightfulness also pertain to other Shakespeare's plays? Use at least two of his plays to support your argument. 14%
- Discuss the various concepts of nature presented in the texts of Ralph Waldo Emerson, Emily Dickinson, Stephen Crane and Robert Frost. (15%)
- Use the texts of Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe and Herman Melville to identify and discuss the particular tradition of American prose romance that emerged in the 1820s and culminated in the 1840s and 1850s. (15%)
- Choose either (a) or (b) to answer. (10%)
 - Many critics have observed that one of the major themes of modern American literature is the clash between the Old World and the New World. Choose the text of one of the three playwrights (Eugene O'Neill, Tennessee Williams, and Arthur Miller) to discuss this theme.
 - Since the 1970s, feminist literary criticisms have played a crucial part in the revision of literary studies. Please cite a specific text or/and feminist literary criticisms to discuss the feminist revision of literary "canon" in American literature.

考試科目 Course	文學作品分析	級別 Class	英語	日期 Date, Period	4月23日 第8:20-10:00節	試題編號 Course No.
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共2頁 2-1

1. Discuss the following parable by Franz Kafka, paying particular attention to the moral of the story, and the elements that contribute to the development of the moral. 50%

Before the law stands a doorkeeper. To this doorkeeper there comes a man from the country and prays for admittance to the Law. But the doorkeeper says that he cannot grant admittance at the moment. The man thinks it over and then asks if he will be allowed in later. "It is possible," says the doorkeeper, "but not at the moment." Since the gate stands open, as usual, and the doorkeeper steps to one side, the man stoops to peer through the gateway into the interior. Observing that, the doorkeeper laughs and says: "If you are so drawn to it, just try to go in despite my veto. But take note: I am powerful. And I am only the least of the doorkeepers. From hall to hall there is one doorkeeper after another, each more powerful than the last. The third doorkeeper is already so terrible that even I cannot bear to look at him." These are difficulties the man from the country has not expected; the Law, he thinks, should surely be accessible at all times and to everyone, but as he now takes a closer look at the doorkeeper in his fur coat, with his big sharp nose and long, thin, black Tartar beard, he decides that it is better to wait until he gets permission to enter. The doorkeeper gives him a stool and lets him sit down at one side of the door. There he sits for days and years. He makes many attempts to be admitted, and wearies the doorkeeper by his importunity. The doorkeeper frequently has little interviews with him, asking him questions about his home and many other things, but the questions are put indifferently, as great lords put them, and always finish with the statement that he cannot be let in yet. The man, who has furnished himself with many things for his journey, sacrifices all he has, however valuable, to bribe the doorkeeper. The doorkeeper accepts everything, but always with the remark: "I am only taking it to keep you from thinking you have omitted anything." During these many years the man fixes his attention almost continuously on the doorkeeper. He forgets the other doorkeepers, and this first one seems to him the sole obstacle preventing access to the Law. He curses his bad luck, in his early years boldly and loudly; later, as he grows old, he only grumbles to himself. He becomes childish, and since in his yearlong contemplation of the doorkeeper he has come to know even the fleas in his fur collar, he begs the fleas as well to help him and to change the doorkeeper's mind. At length his eyesight begins to fail, and he does not know whether the world is really darker or whether his eyes are only deceiving him. Yet in his darkness he is now aware of a radiance that streams inextinguishably from the gateway of the Law. Now he has not very long to live. Before he dies, all his experiences in these long years gather themselves in his head to one point, a question he has not yet asked the doorkeeper. He waves him nearer, since he can no longer raise his stiffening body. The doorkeeper has to bend low towards him, for the difference in height between them has altered much to the man's disadvantage. "What do you want to know now?" asks the doorkeeper, "you are insatiable." "Everyone strives to reach the Law," says the man, "so how does it happen that for all these many years no one but myself has ever begged for admittance?" The doorkeeper recognizes that the man has reached his end, and to let his failing senses catch the words roars in his ear: "No one else could ever be admitted here, since this gate was made only for you. I am now going to shut it."

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