

I. Improve and rewrite the following sentences with grammatical or rhetoric problems. 20%

1. To make the best possible first impression, there should not be spelling and typographical errors in your resume.
2. Shanghai is different from other Chinese cities, more European, more cosmopolitan.
3. Aesop's fables, whose animals act like human beings, are famous for the moral lessons they teach.
4. Shakespeare's King Lear was unable to tell the difference between true love and false love so that he lost his kingdom and eventually his life.
5. Not only Mexican food is growing in popularity in the United States, but Americans now buy more salsa than ketchup.
6. With her term paper typing and ready to turn in, Grace walked uptown to meet her friends.
7. When I walked in, Grandpa was sitting at the kitchen table, the newspaper spreading before him, his morning cup of coffee steamed in his mug.
8. Some endangered species are on the brink of extinction because of the reason that they have been mercilessly hunted.
9. I'm a meataholic; so without giving it a second thought, I jumped into the 10-week dieting program.
10. She is a woman of medium height, with short, curled hair and there are dimples in her cheeks.

II. Carefully study the development of the following paragraph and answer the questions below. 20%

- a. Which sentence is the topic sentence?
- b. What pattern does the paragraph follow-- a deductive pattern or an inductive pattern?
- c. What techniques of development are used?

(1) The heavenly counterpart of tolerance is love. Between the two a great gulf is set. (2) Love is positive; tolerance negative. (3) Love involves passion; tolerance is humdrum and dull. (4) Love may

I. Choose any TWO of the following five questions (A to E). Ten points each. 20%

A. Discuss changes in the concept of the American self in the early nineteenth century. For your discussion draw details from Emerson, Thoreau, or Hawthorne.

B. Discuss Whitman's poetry as a culmination point in the development of American identity. What is Whitman's contribution to the ongoing evolution of self-reliance? of human freedom? of concepts of democracy?

C. Eliot himself considered "The Waste Land" to be "a poem in fragments." Explain why this is an appropriate description of the poem, how it addresses Eliot's twentieth-century world view.

D. In modern drama, beginning with the plays of Ibsen and Chekhov, family becomes the central concern. Consider the accuracy of this statement by comparing the families in Long Day's Journey Into Night and Death of a Salesman.

E. Often the use of the journey as a plot device in a novel implies character development. Analyze the evidence of character development or lack of it in As I Lay Dying.

II. Briefly explain each of the following. Four points each. 20%

- A. The Great Awakening
- B. "Babylon Revisited"
- C. Local Color Writing
- D. onomatopoeia
- E. "What Is an American?"

III. Briefly explicate any FIVE of the following: 4% x 5 = 20%

- | | |
|----------------------------------|---|
| a. The Great Chain of Being | k. "The Function of Criticism at the Present Time" |
| b. Humanism | l. "I have said that poetry is the spontaneous overflow of powerful feelings" |
| c. courtly love | m. "In the room the women come and go Talking of Michelangelo." |
| d. metaphysical poetry | n. mimesis |
| e. The Theatre of the Absurd | |
| f. <u>The Pilgrim's Progress</u> | |
| g. <u>The Canterbury Tales</u> | |
| h. <u>Hamlet</u> | |
| i. <u>Dubliners</u> | |
| j. <u>Sons and Lovers</u> | |

IV. Choose two questions to answer.

Write an essay for each of the two. 20% x 2 = 40%

1. The Renaissance men maintained two perspectives: they looked backward and they looked forward. What justice do you find in such a statement when you think of the following works? (Your discussion should include at least two of the following.)
 - a. Utopia
 - b. The Faerie Queene
 - c. Dr. Faustus
 - d. Macbeth
2. Illustrate the skill of satire employed in Gulliver's Travels. You may focus on any one of the four Voyages.
3. "In British romantic thought generally . . . sympathy . . . played an important part in the attempt to re-establish a bond of union not only among mankind but also between man and external nature."
(Bate)
Is Bate giving a fair and accurate account of the Romantics?
Discuss with reference to Wordsworth, Shelley, or Keats.
4. Industrialism and rapid expansion, culminating in the idea of Progress, have caused, however, repercussions. Draw upon Tennyson, Ruskin, or Dickens, and discuss.

5. With reference to one of the twentieth-century work, do you feel that there is a tendency toward the abandon of what is called a "central, truly human point of view"?

6. "Literary criticism can be no more than a reasoned account of the feeling produced upon the critic by the book he is criticizing. Criticism can never be a science: it is, in the first place, much too personal, and in the second, it is concerned with values that are indeterminate. The touchstone is emotion, not reason. We judge a work of art by its effect on our sincere and vital emotion, and nothing else. All the critical twiddle-twaddle about style and form, all this pseudo-scientific classifying and analysing of books in an imitation-botanical fashion, is mere impertinence and mostly dull jargon." (F. R. Leavis)

Do you agree? Bear in mind the critical theories you have studied when you discuss.

I. (50%) Read the following poem and discuss

- a) the speaker's attitude toward those s/he loves (l. 3);
- b) the speaker's attitude toward "people who have / no children"; and
- c) the structure and poetic devices of the poem.

Sometimes in Winter

when I look into
the fragile faces
of those I love,

I long to be
one of those people who skate
over the surface

of their lives, scoring
the ice with patterns
of their own making,

people who have
no children,
who are attached

to earth only by
silver blades moving
at high speed,

who have learned to use
the medium of the cold
to dance in.

II. (50%) Choose to answer either one.

- A. In the following scene, Sir is the lead of a Shakespeare company; Norman serves as his dresser; Madge is the stage manager; Her Ladyship is Sir's wife. Read the dialogue and
 - a) give a summary of what is going on,
 - b) characterize Sir, Norman, and Madge,
 - c) describe the relationship among the three, and
 - d) explain the functions of the many dashes in the quote.

NORMAN: Put on the crown. It's nearly the quarter. Shall I fetch Her Ladyship and ask her to tie on the cloak?

SIR: How does the play begin, God help me, that child has driven it from my mind –
(MADGE *knocks and enters.*)

MADGE: Quarter of an hour, please, a few minutes late, I'm sorry, that girl, Irene –

SIR: The quarter, I can't, I'm not ready, tell them to go home, give them their money back, I can't, I hate the swines, I can't – I can't –

MADGE: What are you saying, do you want the performance cancelled?

NORMAN: No he doesn't –

SIR: How does it begin?

MADGE: For your own good –

SIR: How does it begin – ?

MADGE: You'll never get through it –

NORMAN: He will, he will –

SIR: How does it begin?

NORMAN: Get out, he'll be good and ready when the curtain goes up –

MADGE: We've run out of time.

NORMAN: There's twenty minutes yet. We'll go up late, if necessary.

SIR: Leave me in peace! I can't remember the lines.
(MADGE *goes.*)
Norman, Norman, how does it begin?

NORMAN: 'He hath been out nine years and away he shall again.'
(*Imitates trumpet fanfare.*) 'The King is coming.' (*Silence.*)
'Attend the Lords of France and Burgundy, Gloucester.'

SIR: 'Attend the Lords of France and Burgundy, Gloucester.'

NORMAN: 'I shall, my liege.'
(*Pause.*)

SIR: Yes?

NORMAN: 'Meantime we shall express our darker –'

SIR: 'Meantime we shall express our darker purpose.'
(*Pause.*)

NORMAN: 'Give me the map –'

SIR: Don't tell me, don't tell me, I know it, I'll ask for it if I need it. I have played the part before, You know. 'Meantime we shall express our darker purpose.'
(*Long pause.*) Yes?

NORMAN: 'Give me the map there.'

SIR: 'Give me the map there.' Don't tell me, don't tell me. (*Long silence.*) 'What do I fear?'

NORMAN: Wrong. 'Know that we have divided –'

SIR: (*Continuing*) 'Myself? There's none else by. True, I talk of dreams, which are the children of an idle brain.'

NORMAN: Wrong play, wrong play –

SIR: 'I will move storms, I will condole in some measure –'

NORMAN: That's another wrong play.

B. Discuss the following story in terms of its structure, style, and character.

LOVE POEMS

He has written her a St. Valentine's Day love poem. It is very beautiful, it expresses, embodies a passionate, genuine emotion, emotion of a sort he hardly realized himself capable of, tenderness that is like the tenderness of a better man. At the same time, the imagery is hard, diamond clear, the form intricate yet unobtrusive. He says the poem out loud to himself over and over. He cannot believe it, it is so good. It is the best poem he has ever written.

He will mail it to her tonight. She will open it as soon as it arrives, cleverly timed, on St. Valentine's Day. She will be floored, she will be blown away by its beauty and passion. She will put it away with his other letters, loving him for it, as she loves him for his other letters. She will not show it to anyone, for she is a private person, which is one of the qualities he loves in her.

After he has mailed the poem to her, written out in his interesting hand, he types up a copy for his own files. He decides to send a copy to one of the more prestigious literary magazines, one into which he has not yet been admitted. He hesitates about the dedication, which could lead to embarrassment, among other things, with his wife. In the end he omits the dedication. In the end he decides to give a copy also to his wife. In the end he sends a copy also to a woman he knows in England, a poet who really understands his work. He writes out a copy for her, dedicated to her initials. It will reach her a few days late, she will think of him thinking of her a few days before St. Valentine's Day.

explain the universe; tolerance, through common sense and good temper, tries to avert further disaster from the earth. (5) Yet, despite the gulf between, these two abstractions have problems in common. (6) Love, too, has been asked to take risks: "Love your enemies, do good to them that hate you" is a text that has needed a good deal of explanation on the part of theologians. (7) And love, in a pregnant line of W. H. Auden's, has been assigned the role which I have here claimed for tolerance: "We must love one another or die," the line runs. (8) In another poem he tells us that we must love our crooked neighbor with our crooked heart; and how else shall we tolerate him?

-- E. M. Forster

III. Briefly explain the ways to achieve coherence in writing a paragraph.
10%

IV. Read the following paragraph carefully and identify the tone you think the writer would like to create. (A tone reflects a writer's frame of mind.) 10%

A football widow is not a woman whose husband died on the stadium parking lot, although she often wishes he had. She is a woman whose husband is addicted to watching football on television every Saturday, every Sunday, and every Monday night from late August to early January. She is a woman afraid to talk to her husband-- except to offer him a brew-- for fear she will be ignored, shut up, or told where to go. And sometimes she does go-- to the bridge club, to the bowling alleys, or to have an affair with her daughter's math teacher.

V. Composition: Write an article on the following topic:

Language and Literature

40%