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MA Extension Program Entrance Exam/Spring 2007
The National Cheng Kung University/FLLD

DIRECTIONS: Compose 2 organized, cogent essays, choosing 1 topic each from "A" (on page 1) and from "B" (on page 2) for a total of two essays (100 Points). Number responses according to prompts below, referencing specific works, ideas, characters, themes, imagery & symbol, etc. to support conclusions.

A. British Poetry & Prose: Anglo-Saxon, Renaissance, 17th Century, & 19th Century (Choose 1- 50%)

1. Discuss Beowulf as a union of the warrior-hero ethic of *wergild* ("blood vengeance") and Christian hero in the Old English epic, *Beowulf* (ca. 1000).
2. Discuss Satan as the dominant character in Milton's epic *Paradise Lost* (1667), especially in Books 1-3.
3. Discuss Shakespeare's Hamlet or MacBeth, or Marlowe's Dr. Faustus (in their eponymous dramas), as men imbued with Elizabethan and Jacobean "overweening ambition" determining their tragic natures.
4. Discuss 1 first (Wordsworth, Coleridge) or second generation (Keats, Shelley, Byron) Romantic poet, or their visionary precursor, Blake, detailing specific strategies and techniques, visions & voices, and "romantic sensibilities" or philosophies.
5. Tennyson and Browning remain preëminent Victorian voices in an otherwise prolific era devoid of significant poetry. Tennyson relies on music and classical and medieval pasts, while Browning's early Renaissance-*milieux* dramatic monologues strike moderns as quintessentially our own, in technique and tone. Discuss Either poet by specifically referencing specific poems and strategies.
6. Discuss Either Joyce's realistic-poetic *bildungsroman* *Portrait of the Artist as a Young Man* (1916), Woolf's psychological, "stream-of-consciousness" *To the Lighthouse* (1927) or *Mrs. Dalloway* (1925), or Conrad's gritty *Heart of Darkness* (1902) in its "choice [of . . .] nightmares."

(背面仍有題目,請繼續作答)

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B. American Poetry & Prose: 19th C. Romantic, 20th C. (Choose 1- 50%)

7. Discuss One (1): Emerson's cultural vision for America in *Nature* (1836) and *The American Scholar* (1837), Whitman's *Song of Myself* (1855) as a spiritual Baedeker detailing a modern poetic "landscape of vision," or Thoreau's *Walden* (1854) as a moral compass testing America's nascent materialism.
8. Discuss Either Twain's *Adventures of Huckleberry Finn* (1885) or James's *Daisy Miller: A Study* (1878) as antithetical approaches—comic and cosmopolitan—to 19th Century literary Realism.
9. Discuss Either Poe's theory & practice of poetry & fiction by referencing *The Philosophy of Composition*, *The Raven*, and either "The Cask of Amontillado" or "Fall of the House of Usher."
10. Discuss High Modernist fiction as antithetical visions of Stateside and expatriate American culture in Either Hemingway's *The Sun Also Rise* (1925), Fitzgerald's *The Great Gatsby* (1926), or Faulkner's Southern gothic vision of it in *The Sound and the Fury* (1929) or *Absalom, Absalom!* (1936).
11. T. S. Eliot influenced three generations of poets and poetic theorists (New Critics) with hyperkinetic techniques and *dicta* for a canonized verse. *The Love Song of J. Alfred Prufrock* (1915) typifies his alienated *personae* in later poems. Discuss Prufrock as a man lost in a contemporary cultural wasteland.
12. Discuss 1: Arthur Miller's *Death of a Salesman* (1949), Eugene O'Neill's *Long Day's Journey into Night* (1965), Tennessee Williams's *Streetcar Named Desire* (1948) or *Glass Menagerie* (1945) as tragedies modeled on the Greek with family at the moral epicenter of tragic discord.
13. Middle Generation women have landscaped the vision and voice of contemporary verse and loosened its academic fetters. Some sought refuge in 1960s's "confessional" mode; others raised mythical standards exponentially. Discuss One following poet: Elizabeth Bishop; Sylvia Plath; Anne Sexton; Louise Glück; Adrienne Rich; Carolyn Forché; Joy Harjo; Mary Oliver; or Sharon Olds.