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考試日期：0301，節次：4

## English and American Literature

## I. Identifications (40 points):

A. In one or two sentences (or clauses), explain the meaning of each of these terms or phrases (2 points each):

1. art for art's sake
2. Spenserian stanza
3. mock epic
4. conceit
5. Theater of the Absurd
6. comedy of manners
7. courtly love
8. morality play
9. dramatic monologue
10. bildungsroman

B. For each of the following quotations, identify the author and the work in which it appears (2 points each):

1. It is a sign by Solomon sagely devised  
To be a token of truth, by its title of old,  
For it is a figure formed of five points  
And each line is linked and locked with the next  
For ever and ever, and hence it is called  
In all England, as I hear, the endless knot.
2. He prayeth best, who loveth best  
All things both great and small;  
For the dear God who loveth us  
He made and loveth all.
3. Once upon a time and a very good time it was there was a moo cow coming down along the road and this moo cow that was coming down along the road met a nicens little boy named baby tuckoo.
4. What in me is dark  
Illumine, what is low raise and support;  
That to the height of this great argument  
I may assert Eternal Providence,  
And justify the ways of God to men.
5. [T]hat which we are, we are--  
One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will  
To strive, to seek, to find, and not to yield.

(背面仍有題目,請繼續作答)

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6. 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.
7. It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.
8. Let us roll all our strength and all  
Our sweetness up into one ball  
And tear our pleasures with rough strife  
Through the iron gates of life:  
Thus though we cannot make our sun  
Stand still, yet we will make him run.
9. Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball,  
To roll it toward some overwhelming question,  
To say: "I am Lazarus, come from the dead,  
Come back to tell you all"—  
If one, settling a pillow by her head,  
Should say, "That is not what I meant at all.  
That is not it at all."
10. We can die by it, if not live by love,  
And if unfit for tombs and hearse  
Our legend be, it will be fit for verse;  
And if no piece of chronicle we prove,  
We'll build in sonnets pretty rooms;  
As well a well-wrought urn becomes  
The greatest ashes, as half-acre tombs,  
And by these hymns, all shall approve  
Us canonized by love.

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II. Essay Questions: Answer any *four* of the following questions (15 points each):

1. One reason why Chaucer is often described as the “father of English poetry” is that he is the first English writer to turn away from the otherworldly medieval interest in the afterlife and salvation and to embrace the secular, humanistic interest in individual human beings and their lives that was to characterize the Renaissance. Discuss this new interest by examining the wide variety of social types and memorable individuals whose portraits are painted in *The Canterbury Tales*.
2. Shakespeare is unique among the world’s greatest dramatists in being the master equally of the tragic and the comic mode. One result of this versatility on his part is the fact that, even in his history plays and tragedies, there is often a mixture of comic characters and scenes. What purpose(s) does this comic element serve, and what in general is the effect of punctuating serious “high-brow” scenes with comical “low-brow” ones.
3. Who are the writers mainly responsible for the development of the English novel in the seventeenth and eighteenth centuries; what are the sources and inspirations on which they mainly drew in creating the new genre; and what were the new social conditions prevailing at the time that encouraged the emergence of the genre?
4. In contrast to the periods that preceded and followed it, what are the main distinguishing characteristics of eighteenth century literary works?
5. The most influential American thinker of the nineteenth century was without question Ralph Waldo Emerson. After briefly explaining what Emerson’s most important and influential ideas were, explain as specifically as you how subsequent American writers like Thoreau, Whitman, Melville, Hawthorne, and James reacted to his work, either building upon and developing it or criticizing and rejecting.
6. Compared to the traditional English novel of Austen, Dickens, and Eliot, what innovations in literary form, point of view, and style are introduced by the great modernist novelists from Conrad and Forster to Joyce and Woolf and Faulkner? What new attitude(s) towards the human mind or personality and its relationship to reality underlie these innovations?