

科目 西洋文類: 小說 科號 4904 共 1 頁 第 1 頁 *請在試卷【答案卷】內作答

NOVEL

Note: You must answer all questions in English.

I. Define each of the following literary terms and illustrate it with example(s) from English or American fiction. (30%)

1. dramatic irony
2. double
3. gender criticism
4. allusion
5. stream of consciousness

II. Identify five out the following eight characters in English and American fiction by indicating (a) the story in which he/she appears and (b) the author of the story, and then write a cogent paragraph of about 150 words analyzing each of the character chosen. (Plot summary is unnecessary.) (70%)

1. Clarissa Dalloway
2. Pip
3. Celie
4. Kurtz
5. Heathcliff
6. Dimmesdale
7. Daisy Miller
8. Brave Orchid

POETRY

Note: You must answer all questions in English.

I. Define the following terms. (40%)

- A. troubadour
- B. trope
- C. Metaphysical poetry
- D. ballad
- E. Horatian ode
- F. Imagism
- G. light verse
- H. prosody
- I. Shakespearean sonnet
- J. symbol

II. Below there are two poems. Write coherently either a critical or an appreciative response to each of them with 300 or so words. Do not write explications. (60%)

A. Wallace Stevens, "Not Ideas about the Thing but the Thing Itself"

At the earliest ending of winter,
In March, a scrawny cry from outside
Seemed like a sound in his mind.

He knew that he heard it,
A bird's cry, at daylight or before,
In the early March wind.

The sun was rising at six,
No longer a battered panache above snow. . .
It would have been outside.

It was not from the vast ventriloquism
Of sleep's faded papier-mache. . .
The sun was coming from outside.

That scrawny cry—it was
A chorister whose c preceded the choir.
It was part of the colossal sun,

Surrounded by its choral rings,
Still far away. It was like
A new knowledge of reality.

B. Samuel Taylor Coleridge, "Constancy to an Ideal Object"

Since all that beat about in Nature's range
Or veer or vanish, why should'st thou remain
The only constant in a world of change,
O yearning Thought! That liv'st but in the brain?
Call to the Hours, that in the distance play,
The faery people of the future day—
Fond Thought! Not one of all that shining swarm
Will breathe on thee with life-enkindling breath,
Till when, like strangers shelt'ring from a storm
Hope and Despair meet in the porch of Death!
Yet still thou haunt'st me; and though well I see,
She is not thou, and only thou art she,
Still, still as though some dear embodied Good,
Some living Love before my eyes there stood
With answering look a ready ear to lend,
I mourn to thee and say—"Ah! Loveliest friend!
That this the meed of all my toils might be,
To have a home, an English home, and thee!"
Vain repetition! Home and thou are one.
The peaceful'st cot the moon shall shine upon,
Lulled by the thrush and wakened by the lark,
Without thee were but a becalmed bark,
Whose Helmsman on an ocean waste and wide
Sits mute and pale his moldering helm beside.
And art thou nothing? Such thou art, as when
The woodman winding westward up the glen
At wintry dawn, where o'er the sheep-track's maze
The viewless snow-mist weaves a glist'ning haze,
Sees fall before him, gliding without tread,
An image with a glory round its head,
The enamored rustic worships its fair hues,
Nor knows he makes the shadow he pursues!

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DRAMA

Note: You must answer all questions in English.

1. How do you understand the concept of catharsis in relation to tragedy? What is purged, and how? Consider classical theories, Sidney's theory, or Hamlet's when he plans his mousetrap. Write an essay with reference to two tragedies, explaining how the drama is structured to effect catharsis. Your examples can be drawn from any period. (20%)
2. Much modern drama explores the problem of present guilt stemming from the deeds and misdeeds of the past. Discuss this theme in ONE of the following dramatists, using at least THREE representative works for purposes of illustration. (20%)

Arthur Miller

Tennessee Williams

Edward Albee

William Butler Yeats

3. Renaissance drama abounds in plays that use symbolic properties. For each of following stage properties, name a play in which it occurs. Then discuss briefly how that particular stage property is employed in the play—its symbolic importance within the play. Don't use the same play more than once. (20%)

1) a handkerchief

4) ducats

2) a ring

5) a prayer book

3) a paper crown

6) a skull or skeleton

4. Much has been written about the modern hero or anti-hero, but the nature of that hero varies with every writer. Discuss the nature of the hero as he is presented by one of the following playwrights: O'Neill, Osborne, Beckett, Albee, or Odets. Use at least two of his dramatic works to illustrate your discussion. (20%)

5. Define and illustrate the phenomenon known as "expressionism" in variety of twentieth-century plays. Discuss the historical circumstances and the intellectual climate that helped to foster the movement. Support your statement with at least two plays of expressionism. (20%)