

科目：文學批評【外文系】

I. Briefly (in one or two sentences) define the following terms [20%]:

- (1) Hamartia
- (2) Posthuman and cyborg
- (3) *Spectres de Marx*
- (4) Stuart Hall
- (5) *The Great Tradition*
- (6) Giorgio Agamben
- (7) *Laocoön*
- (8) Diaspora studies
- (9) Minor literature
- (10) *New Literary History*

II. Essay Questions [80%]:

1. Though in his youth Plato was said to have written dithyrambs, tragedies, and epigrams himself (but he abandoned poetry to devote himself to philosophy after he met Socrates), it is well known that he banished poets from his ideal republic. Yet in Book X of *The Republic*, Plato asserts that "all poetical imitations are ruinous to the understanding of the hearers . . . hymns to the gods and praises of famous men are the only poetry which ought to be admitted into our State." You are asked to explain, in the form of an essay, (a) Plato's position and arguments in this ancient quarrel between poetry and philosophy; (b) how Aristotle, Plato's student, answers to his master's condemnation of poetry/tragedy; (c) in what sense is Horace's *Ars Poetica* a response to Aristotle's *Poetics*? and (d) what has Sir Philip Sidney learned from Aristotle and Horace, and how does he reconfigure Plato's argument against poets? [40%]
2. Literary theory and literary criticism are interpretive tools that help us think more deeply and insightfully about the literature that we read. Quite a lot of different schools of literary criticism have developed since 1930, each with its own approaches to the act of reading. Describe and discuss how New Criticism, Feminist criticism, Structuralism, Post-structuralism, Psychoanalytic criticism, New Historicism, Post-colonialism, Ecocriticism, OR Queer theory can be an asset in interpreting literary works. Choose one school of literary criticism, expose its argument, and then apply it to ONE literary work to verify its validity. [40%]

科目：英美文學史【外文系】

1. Many English creative writers are also distinguished literary critics. Compare and/or contrast the position of three critics, each from a different period. They might be drawn from the following list: Dryden, Johnson, Wordsworth, Coleridge, Arnold, Pater, T. S. Eliot, Woolf. (30%)
2. Religion has informed English literature of all time. Discuss its representation in three writers from different periods. (30%)
3. Identify **ONE** of the following two passages and discuss its significance in American literature. (20%)
 - (A) For whom is the funhouse fun? Perhaps for lovers. For Ambrose it is *a place of fear and confusion*. He has come to the seashore with his family for the holiday, *the occasion of their visit is Independence Day, the most important secular holiday of the United States of America*. A single straight underline is the manuscript mark for italic type, *which in turn* is the printed equivalent to oral emphasis of words and phrases as well as the customary type for titles of complete works, not to mention. Italics are also employed, in fiction stories especially, for “outside,” intrusive, or artificial voices, such as radio announcements, the texts of telegrams and newspaper articles, et cetera. They should be used *sparingly*. If passages originally in roman type are italicized by someone repeating them, it’s customary to acknowledge the fact. *Italics mine*.
 - (B) I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar, which gave birth, in great measure, to the fantastic character of his performances. But the fervid *facility* of his *impromptus* could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement.
4. The experience of extensive urbanization has been one of the dominant features of life in the United States since the mid-nineteenth century. The historical and social

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moment of production represented in writings reveals American writers' ambivalence toward urban life. Discuss how the racial, class and/or gender politics at work in American literature responds to the effect of urbanization. Elaborate your viewpoint with examples from American writing of both the 19th and the 20th century. (20%)

科目：英文作文【外文系】

A taboo, according to the *Encyclopedia Britannica*, is “the prohibition of an action or the use of an object based on ritualistic distinctions of them either as being sacred and consecrated or as being dangerous, unclean, and accursed.” The restrictions of cannibalism and vegetarianism, for instance, are taboos that are religious. Prohibitions against pointing at the moon and against children eating chicken feet, on the other hand, are taboos that are cultural and could only be found in Chinese societies. Cultural or religious taboos such as incest or homosexuality, however, may be behaviors that are so offensive and disturbing that they are also restricted by law in many countries.

What is the rationale behind a taboo and what historical background gave forth this taboo? In what ways are they still relevant today? To what extent are they dated? Are taboos legends and superstitions from the past or do they have considerable currency today? **In terms of a cultural Taiwanese/Chinese taboo, please bear in mind these questions and relevant issues, and write an essay to argue whether such prohibition is legitimate or not and why.**