

國立中山大學 106 學年度碩士暨碩士專班招生考試試題

科目名稱：英美文學史【外文系碩士班甲組】

題號：412002

※本科目依簡章規定「不可以」使用計算機(問答申論題)

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The exam consists of **Two Parts**: the first part is on **English literature** and the second part is on **American literature**. Please answer the questions carefully and follow the instructions. You have **100 minutes** to answer the questions.

Part One: English Literature (60%)

Choose **TWO** of the following questions (30% each)

1. What's the use of literature? Please take one or more examples of English writers of any periods and their works to explain the functions of literature. How can a literary work be related to the writer's own life, or the society, or the world? The literary works you use to show can be of any genre (prose, fiction, novel, drama, and so on) (30%).
2. Please choose **ONE** of the following literary texts, discuss and analyze it critically. You may adopt any approach to write about its style and technique (narrator, point of view, rhyme scheme, etc), the author's inward feelings, its social and historical backgrounds, any relevant issue (such as science, religion, gender, empire, fashion, etc.) that plays an explicit or implicit part, its social and historical backgrounds, or any cultural and material aspect (30%).

a.

“My Mistress's eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.”
“Sonnet” by William Shakespeare

b.

“If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
The impulse of thy strength, only less free
Than thou, O uncontrollable!—if even
I were as in my boyhood, and could be
The comrade of thy wanderings over heaven,
As then, when to outstrip thy skiey speed
Scarce seem'd a vision,—I would ne'er have striven
As thus with thee in prayer in my sore need.
O lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chain'd and bow'd

背面有題

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One too like thee—tameless, and swift, and proud.”

Make me thy lyre, ev'n as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! be thou me, impetuous one!
Drive my dead thoughts over the universe,
Like wither'd leaves, to quicken a new birth;
And, by the incantation of this verse,
Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?”

From “Ode to the West Wind” by Percy Bysshe Shelly

- c. “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way--in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.”

From *A Tale of Two Cities*, Book 1, Chapter 1, by Charles Dickens

d.

“A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

From “Leda and the Swan” by William Butler Yeats

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Choose **TWO** of the following questions (20% each)

1. The issues of gender and race play significant roles in American literature. Discuss the representation of the gender issue **and/or** the race issue in the works of at least **two** American writers.
2. The motif of nature (the land, natural landscapes, or the American wilderness) plays an important role in American literature. Please choose at least **two** American writers' works to analyze how their writings represent the natural world or the land of the United States.
3. Please discuss the characteristics of American Renaissance (American Romanticism) **and/or** the characteristics of modernism in American literature. Please choose at least **two** American writers' works to explain how these texts display the features of American Romanticism **and/or** the feature of modernism in American literature.

Part . Reading Comprehension: Respond to the questions based on the following essay. (40%)

“Why I Rue My Tattoo”

I got my second tattoo when I was 19. For two hours, I lay belly down, butt up, with my Levi's pulled low enough to have a good plumber look happening. Doc, the tatted-out, 50-something shop owner, hunched over my bum, his wiry gray hair dusting my skin and his buzzing, needled handpiece imprinting me with what turned out to be a permanent Rorschach inkblot. Not exactly the swirling design I initially had in mind. I wanted an image that was one part delicate, one part strong, like something you'd see on a fancy wrought-iron gate. Instead I was branded with an abstract, somewhat vulgar design with a point directed straight down my crack.

“Wow, it's great,” I said, lying through my teeth, still gritted from the needle's sting.

“Hot. Really hot,” Doc said. My friend Jessie, seated next to me and there for moral support, offered similar affirmations. But a little voice inside of my head said, Ugh.

It wasn't Doc's fault. He was a pro; I was the amateur, an amateur at thinking things through. I had thought I possessed that skill. It had been present a year earlier when, in the same chair, with Jessie by my side, I got my first tattoo, a good-luck ladybug southwest of my belly button.

Jessie and I got our first tats together to spice up our senior year at Catholic school. Three times before the appointment, I drove my 1988 Oldsmobile to the library, where I sat cross-legged in my uniform kilt, thumbing through books, looking for the perfect depiction. The spot I had chosen on my body was a bit clichéd but easily hidden from potential employers and by a wedding dress. (That was my mother's sole wish, which I granted because she was less than thrilled about the tattoo but didn't try to stop me.) When it was done, I loved it. I loved it even after someone pointed out that, thanks to the ladybug's tilt and placement, it looked as if a bug were crawling out of my underwear.

But when I got that second tattoo a year later, there was no research involved. I simply made a decision right before the lower-back-tattoo trend took off. To me, the tattoos, and those who sported them at the time, seemed tough — in a good way. If I got one, I thought, I would still be a nice girl, the occasional Ann Taylor shopper and A student, but I'd be drawing out the Sonic Youth-listening, beer-swiggling badass I also identified with.

I gave Doc the picture of the design, which I had found on a friend's T-shirt. He said it wouldn't reproduce with the same detail on my skin but that he'd sketch something similar that would. My critical mistakes came after that: The final design wasn't exactly what I wanted, but I convinced myself that it looked cool enough (mistake one). Not only was I too shy to ask for other sketches (two), but I was so eager to get the tattoo that I spent 30 seconds thinking it over after seeing the drawing (three). Once I saw the stencil on my skin, I thought, it will be fine. The Ugh voice was there, but I ignored it. Perhaps the voice, likely dressed in a cashmere sweater set, was being smothered by a badass in a concert tee.

In the weeks after, I lied to friends about my feelings. I even tried to convince myself that I liked the tattoo, that it conveyed the tough side I was desperate to show off to the world in order to balance my good-girl side.

A few months later, though, I started seeing girls everywhere (and not only the tough types that had initially inspired me) sporting lower-back tattoos. Mall rats in belly shirts, cheerleaders, sex sirens, moody emo-girls and preppy blondes all showed off ink when bending over to pick up their pom-poms/mix tapes/polo mallets. I had little in common with these girls before my tattoo, but now we were officially connected. My plan had backfired. Not only might people get the wrong idea about me, they might actually get the worst idea: that I was yet another too-trendy girl who thought tattoos were just, like, so cool. I might as well have asked for a tattoo that said “Trying too hard.”

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科目名稱：英文作文與閱讀【外文系碩士班甲組、乙組】

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Somewhere along the way, though, the regret started to fade. At first it was superficial realizations: I thought, At least I didn't get an ex-boyfriend's name or a Chinese character that instead of meaning beautiful symbolizes harlot. But then, as I graduated from college and began living on my own and flourishing in my career, I started to feel more comfortable with myself at a deeper level. I liked the person I had become and accepted all the decisions I had made along the way, including the tattoo. While at a friend's wedding, reflecting on how marriage would change her life, I began to ponder my own path and realized that I had, in fact, become a real badass. To me, that had nothing to do with listening to the right music, wearing the latest clothes or deciding to get my second tattoo — and everything to do with being fearless about my true self and accepting who I was, inside and out.

A decade later, I'm not embarrassed if my tattoo peeks out or friends make a joke. At my grandfather's funeral, for instance, I had to bow at the altar before giving my reading. I was wearing high-waisted pants (thank you, Marc Jacobs, for a rise of more than 8 inches) and a blouse I was certain fell beyond the safety zone. After mass, though, a cousin said, "Father Michael saw your tattoo, and he wanted me to tell you he's very disappointed." He then clapped me on the back and broke into a full belly laugh. I felt good, even honored, that the tattoo could provide joke fodder for my relatives — and that I could laugh, too.

When it comes to regrets, my tattoo falls somewhere between a misguided hookup and the time I drove after one too many beers. For it and all my other mistakes, I've forgiven myself — and instead of contemplating laser removal, I choose to look at the tattoo as a reminder of who I was and who I am now. Sure, I'll keep making mistakes, but I'm smart enough now to recognize and avoid those I may later come to regret. Why spend thousands of dollars erasing this bad decision when I could use the money to make good ones: traveling, helping a friend, buying more Marc Jacobs trousers? And as far as worrying about what people will think of me if they accidentally see my tattoo: If they don't also see that I'm a fun and empathetic friend, a smart woman and a kind and responsible person, then f--- 'em ; the badass in me doesn't care.
(Beth Janes, *MSNBC*, Oct. 4, 2007)

1. Why did the author get the second tattoo? (8%)
2. What were the mistakes the author made when she got the second tattoo? (8%)
3. Why did the author regret her second tattoo several months later? (8%)
4. How much does the author regret her second tattoo now? (8%)
5. What does the title of this essay mean? (8%)

Part 2. English Composition: Write an essay to explore the idea of tattoos as a form of self-expression that sets one apart from others, especially in the context of social prejudices against this practice. (60%)

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科目名稱：語言學概論【外文系碩士班乙組】

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Instruction: You're required to write **in English** all your answers on the answer sheet provided. Please number your answers in your answer sheet according to the question numbers.

1. The following three questions are concerned with knowledge of phonetics and phonology. (25%)

Question 1-1 Figure 1 is an articulatory diagram in which four speech organs are labeled. Which of the following statements are correct? There are multiple answers to this question. (5%)

- (A) B is called hard palate.
- (B) C is involved in the description of the articulation of [θ].
- (C) The back of the tongue contacts D when the first consonant of the English word *cat* is produced.
- (D) The feature indicating whether the parts labeled as A are rounded is phonemically relevant in English.
- (E) Figure 1 is an appropriate articulatory diagram for the sound [n].

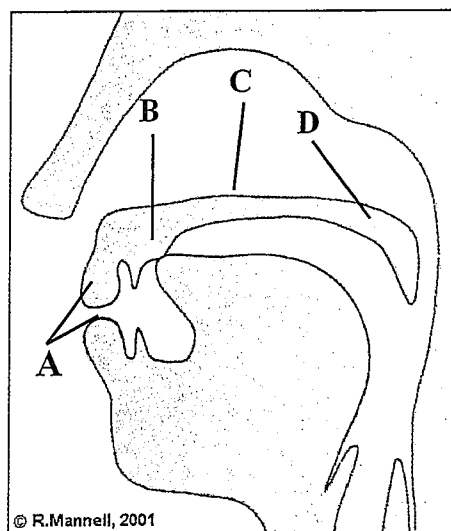


Figure 1

Source: http://clas.mq.edu.au/speech/phonetics/phonetics/consonants/nasal_stops.html

Question 1-2 The plural forms of most English nouns can be derived by attaching the plural suffix to their singular forms. Assume that the phonemic form of this plural marker is /-z/ and examine the following data:

| <i>Singular</i> | <i>Plural</i> | <i>Singular</i> | <i>Plural</i> |
|-----------------|---------------|-----------------|---------------|
| [kæt] | [kæts] | [fɪ] | [fɪz] |
| [sneɪk] | [sneɪks] | [faks] | [faksəz] |
| [dɒg] | [dɒgz] | [bʌndʒ] | [bʌndʒəz] |
| [pen] | [penz] | [bi] | [biz] |

Two phonological rules are involved in the derivation of the plurals. One is voicing assimilation, whereby /-z/ assimilates in voicing to the preceding sound (e.g., /kæt/ + /-z/ → [kæts]). The other is for you to discover. Identify this rule and the environment in which it applies. (8%)

Question 1-3 Determine how the two phonological rules from the previous question should be ordered with respect to each other. Also, show that your ordering can generate the correct phonetic forms for the plurals of *cat* and *fox*. (12%)

2. The following three questions are concerned with knowledge of morphology. (25%)

Question 2-1 In English, when modifying the same noun, adjectives generally have to be placed in this order: opinion-size-age-shape-color-origin-material-purpose noun. Therefore, a native English speaker would say *little green man* instead of *green little man*. However, a number of exceptions do exist. One of them is the name of the antagonist in *Little Red Riding Hood—Big Bad Wolf*. *Bad Big Wolf* sounds a bit wrong, although it strictly respects the order for adjectives. Among the explanations for why *Big Bad* is preferred over *Bad Big*, one suggests that phrases like *Big Bad* tacitly follows a pattern that has to be obeyed in the derivation of the English words below. What kind of morphological processes is most likely to be the one used in deriving these words? (5%)

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| | | | |
|---------------|--------------|-----------|-----------|
| clip-clop | /klɪpklop/ | ping-pong | /pɪŋpɒŋ/ |
| tick-tock | /tɪktak/ | hip-hop | /hɪphɒp/ |
| criss-cross | /krɪskrɒs/ | ding-dong | /dɪŋdɒŋ/ |
| splish-splash | /splɪʃsplæʃ/ | mish-mash | /mɪʃmæʃ/ |
| zig-zag | /zɪgzæg/ | chit-chat | /tʃɪtʃæt/ |

Question 2-2 What is the pattern that is followed by the words in the previous question? State your generalizations. (8%)

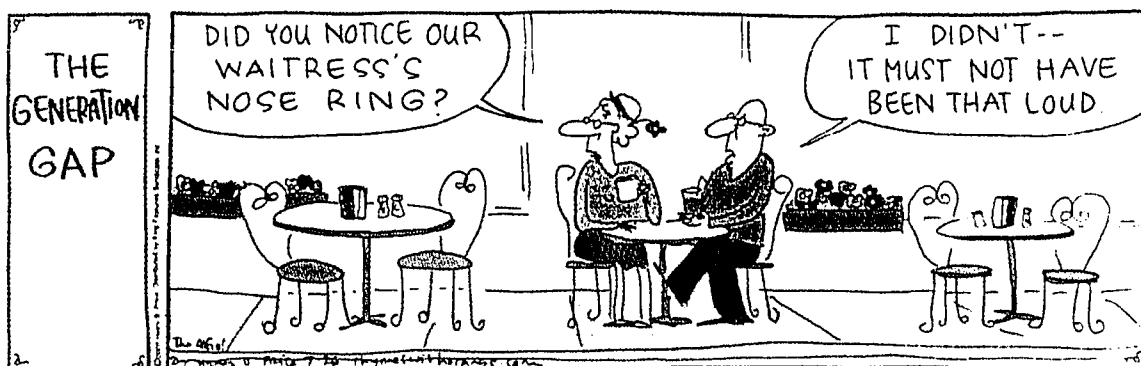
Question 2-3 Manam, an Austronesian language spoken in Papua New Guinea, uses a morphological process similar to the one from Question 2-1 to expand its lexical inventory. This can be seen in the following Manam data documented by Lichtenberk (1983) (cited from Kenstowicz, 1994). The acute mark ´ indicates location of primary stress, and the forms in column B are derived from those in column A. Develop an analysis to account for the derivation. (12%)

| <i>A</i> | <i>B</i> | |
|-----------|--------------|------------------|
| [salága] | [salagalága] | ‘long’ |
| [moíta] | [moitaíta] | ‘knife’ |
| [ʔarái] | [ʔarairái] | ‘ginger species’ |
| [láʔo] | [laʔoláʔo] | ‘go’ |
| [malabón] | [malabombón] | ‘flying fox’ |
| [ʔulán] | [ʔulanlán] | ‘desire’ |

Question 3 Definition: Discuss the following terms in details; e.g., in which linguistic sub-field is the term defined? What properties do these terms aim to explain? What are their relevant examples? (20%)

- (1) **Grice’s Maxims** (8%)
- (2) **inflection and derivation** (8%)
- (3) **Language transfer** (4%)

Question 4 What kind of “ambiguities” does the cartoon strip below express? Please draw two structural trees to represent their respective ambiguous meanings. (20%)



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5. Pronoun reference (10%)

Question 5-1: Why are sentences (1a) and (2a) not grammatical (marked with “*”), but (1b) and (2b) grammatical? (4%)

- (1) a. *The doctor pays themselves well.
b. The doctor pays herself well.
- (2) a. *The medical profession pays themselves well.
b. The medical profession pays itself well.

Question 5-2: In sentence (3), what does *them* refer to? Who is *he* in (4)? If number compatibility/agreement between the noun phrase antecedent (先行詞) and the pronoun is required for determining the reference of the pronoun, what problem is caused by (3) and (4)? (6%)

- (3) *A recent editorial contained an attack on the **medical profession**. The writer accused **them** of charging excessively high fees. (From *Writing: A College Handbook*)*
- (4) *Yesterday, the White House announced the decision to lift all sanctions. **He** went on to say That this gesture would set the tone for further negotiation.*

