

科目：英文閱讀與英文中譯【外文系碩士班】

Part I. Vocabulary (15%)

1. The author of the book is _____ that the price of her book be kept as low as possible, so that more people can afford to buy it.
A. adamant B. aggressive C. liberal D. sectarian
2. This year marks the _____ of Charles Darwin's birth (1809) and the 150th anniversary of the publication of *On the Origin of Species* (1859) which laid out his theory of evolution.
A. annual B. bicentenary C. tercentennial D. millennial
3. The global _____ has cut demand for exports, and economists are calling for further measures to boost growth.
A. concession B. corruption C. dimension D. recession
4. Right after Fiji's worst floods, at least one major international airline has scheduled extra flights to help _____ stranded tourists.
A. evacuate B. disembody C. scour D. scoop
5. Chinese Taipei fell to China, 4-1, and was _____ from the 2009 World Baseball Classic on Saturday at the Tokyo Dome.
A. departed B. denied C. eliminated D. omitted
6. Although scientists have found that some people such as those with lighter skin may be more _____ to skin cancers, the main cause of skin cancer is over-exposure to strong sunlight.
A. vulnerable B. formidable C. favourable D. seducible
7. Experts say _____ threatens the spectacular annual migration of millions of monarch butterflies from Canada and the US to forests north-west of Mexico City.
A. determination B. degradation C. degeneration D. deforestation
8. Bread is a dietary _____ in many of the world's cultures. At its simplest, bread is a combination of flour and water, perhaps with salt and a little fat added.
A. staple B. starter C. stalk D. spice
9. Chocolate is inextricably linked with delectable decadence. Its irresistible flavour and melt-in-the-mouth texture make it a delicious _____.
A. grease B. indulgence C. nostalgia D. grandiloquence

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10. He had an _____ for journalism.
A. aptitude B. aliment C. alienation D. antipathy
11. They just won't bow out and let others to do it. It means they won't just
A. stop B. react C. revenge D. continue
12. He offered his _____ to the family that just lost their favorite son in the war.
A. condolences B. resentment C. consequence D. locals
13. Every term, some students _____ the tests and fail to reach the required standard.
A. flunk B. damper C. recuperate D. withdraw
14. In the restaurant, people are _____ up food.
A. thrilling B. swilling C. gobbling D. sipping
15. The two _____ helped the murderer to escape the police, but they themselves did not witness how he killed the victim.
A. suspects B. accessories C. surrogates D. barriers

Part II. Cloze (15%)

Beatrix Potter had in fact created a new form of animal 1: one in which anthropomorphized animals behave always as real animals with true animal instincts and are accurately drawn by a scientific illustrator. The gap between animals and humans in Potter's work is so narrow that we scarcely notice the 2 between the two. Beatrix had been observing rabbits, both their 3 and their behaviour, for many years. She knew how they moved, how they slept, how they used their mouths and 4, and how they cleaned themselves. She had drawn their postures of attack and 5. She knew they were both curious and easily 6, hold and cowardly in turn, but more often than not put a good 7 on any 8 mishap. Peter Rabbit's nature is 9 recognizable to anyone who has been around a rabbit, and readily 10 by those who have not, as true to nature, because her 11 speaks to some universal understanding of rabbit behaviour. Peter's bravado at entering Mr McGregor's garden is believable both as rabbit-nature and as child-nature. His gastronomic 12 is equally recognizable as well as vicariously amusing, building the tension which comes from knowing that pleasure is never the long-term state in nature. Peter's 13 as near-capture and his desperate efforts to find his way out of unfamiliar 14 are true of any cornered animal or humans... Peter's utter relief at finding himself safely home, his abject admission of over-eating, but his

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unrepentant curiosity, have perfect 15.--Linda Lear, *Beatrix Potter: The Extraordinary Life of a Victorian Genius* (2007)

1. A. fairy B. fable C. fashion D. farce
2. A. transition B. translation C. change D. transcription
3. A. anatomy B. autonomy C. autography D. automation
4. A. beak B. paws C. webs D. wings
5. A. subjection B. submission C. suspension D. surprise
6. A. startling B. startle C. startled D. startler
7. A. head B. face C. hand D. foot
8. A. inadvisable B. inalterable C. inadvertent D. inadequate
9. A. instantly B. incidentally C. initially D. innocently
10. A. endured B. endued C. engaged D. endorsed
11. A. portrayal B. perspective C. proposal D. protent
12. A. gnaw B. gluttony C. gothic D. graffito
13. A. fright B. fight C. front D. faith
14. A. tension B. temptation C. territory D. tendency
15. A. integrity B. intensity C. innovation D. imitation

Part III. Reading Comprehension (20%)

A. When being amused by performing dogs, pantomimes, and patriotic panoramas, audiences responded very differently, of course, from the way they behaved when witnessing the tragic acting of Sarah Siddons. Siddons's performance in Thomas Southern's *Isabella, or The Fatal Marriage* (a play based on the Aphra Behn novel) caused men to weep, women to fall into hysterics, and the theater itself to shake with transports of applause: "her beautiful face and form, the exquisite tones of her voice, [and] her deep tenderness" were said to have created an excitement and enthusiasm: "almost terrible in their intensity." When her career was established, Fanny followed her aunt in this role, playing to a crowded house with great success, although she claimed always to dislike both the play and the part extremely and pronounced herself relieved to return to the "glorious poetry and the bright throbbing *reality* of Juliet." When acting Juliet, she faced audiences of a different makeup from those that flocked to Covent Garden's jollier offerings, audiences who sometimes dispensed with the Shakespeare altogether and arrived for the pantomime or farce that always followed the main attraction. When she was thirty-nine, Kemble recalled that the raucous pantomimes of her childhood were the opposite from a rather decorous entertainment she had just seen with her friends Henry and Charles Greville: "I remember when, during the run of a pantomime, the galleries presented a scene of scandalous riot and confusion; bottles were handed about, men sat in their shirt-sleeves, and the shouting

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shrieking, bawling squalling, and roaring were such as to convert the performance...into mere dumb show.”

--Deirdre David, *Fanny Kemble: A Performed Life* (2007)

1. Fanny Kemble is Sarah Siddons's
A. aunt. B. niece. C. daughter. D. sister.
2. Which statement is true?
A. Fanny played the role of Isabella unsuccessfully.
B. Fanny liked to act as Juliet more than Isabella.
C. According to the audience's response, Fanny did not perform well in Shakespeare's plays.
D. Both Kemble and Siddons did not like to face their audiences.
3. According to the author, what sort of audience Kemble had to face when she played the role of Juliet?
A. Shakespeare fans.
B. People who preferred not to see pantomimes.
C. People who never saw any Shakespeare play in their lives.
D. People who did not really want to see Shakespeare.
4. The pantomime Fanny went to see with her friends in her childhood is described as
A. a serious play.
B. a rather decorous entertainment.
C. a silent show.
D. a noisy occasion.
5. The writing of this passage is
A. descriptive. B. meditative. C. analytical. D. theoretical.

B. We apprehend the world and each other through our senses; without them, we could think, perhaps, but we could not deal with physical reality or engage one another. Similarly, an artificial being needs more than a silicon brain, more than metal limbs and plastic muscles. As a creature in motion, it must understand its environment in order to move freely and intelligently. To deal with humans, it must respond to their presence and communicate with them. These functions require sensory apparatus, backed up by cognitive facilities that interpret what is sensed and make intelligent decisions about interacting with the world.

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Human make such decisions based on vision, hearing, touch, taste, and smell. (Broadly defined, touch includes the tactile sense of pressure, along with sensitivity to heat, cold, and pain, as well as the kinesthetic senses that track the position of the limbs, bodily posture, and balance. These are often clustered together as the haptic senses, from a Greek root meaning "to touch.") Each of these human senses has an artificial counterpart but a digital creature can be effective without the full set, although a true android would need all five. On the other hand, artificial beings might employ senses human lack, such as batlike sonar "vision" and sensitivity to radio waves.

--Sidney Perkowitz, *Digital People: from Bionic Humans to Androids* (2004)

1. According to the author, which of the following statements is true?
 - A. We cannot think without senses.
 - B. With a silicon brain, an artificial being can deal with humans.
 - C. To move freely and intelligently, artificial beings should need senses humans lack.
 - D. None of the above.
2. How does the author define the sense of "touch"?
 - A. By categorizing it into the tactile senses and the kinesthetic senses.
 - B. By distinguishing between touch and haptic senses.
 - C. By listing all the sensory apparatuses.
 - D. By analyzing the process of making decision.
3. What is the main thesis of the passages?
 - A. Humans make decisions based on five senses. So do artificial beings.
 - B. Artificial beings lack many senses humans have, so they are not able to apprehend the world and each other.
 - C. Because a digital creature only has batlike sonar vision, it cannot move freely.
 - D. Artificial beings have some of the senses humans have or even senses humans lack, and these senses enable them to interact with the world.
4. "We apprehend the world and each other through senses," says the author. What does he mean by "we"?
 - A. Humans.
 - B. Digital People.
 - C. Intelligent people.
 - D. Digital creatures.

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5. What's the tone of this work?

- A. Ironic.
- B. Vindicative.
- C. Playful.
- D. Neutral.

C. The English word, "time" may refer to a more or less closely defined period, from "a short time," meaning not very long, to "the time of the Pharaohs," some three thousand years; it may also refer to the "indefinite continuous duration," as the Oxford English Dictionary expresses it, in which all events have taken place, are taking place, and will take place. This notion, the focus of Plotinus' and St Augustine's perplexity, presupposes a developed capacity for abstract thought; not only are various primitive peoples reported by anthropologists not to have such a concept of time, but in the epics ascribed to "Homer" and dating from the 8th to 7th centuries BC that the Greeks regarded as the foundation of their culture, *chrónos* denotes only a lapse of time, not what we are tempted to think of as time itself. Nevertheless it already has that sense in the great Athenian lawgiver Solon of the early 6th century BC, who personifies it as a judge: "in the court of Time." Since then, this concept of indefinite continuous duration has been so familiar a concept to Western civilization that we find its absence unimaginable in any advanced culture; yet the case has recently been argued that neither the Hebrew Bible nor rabbinical literature displays it. However, in any but the simplest society, even if people are unaware of time as a thing in itself, they need to measure it. This book is about the methods by which the passage of time has been measured.

--Leofrance Holford-Strevens, *The History of Time* (2005)

1. According to the author, what is the most common concept of time in Western civilization?

- A. It is impossible to define time.
- B. It means judgment.
- C. It means indefinite continuous duration.
- D. It means religion.

2. According to the author, what is the book about?

- A. The different sources of the English word "time."
- B. Ancient philosophers' theories of time.
- C. Different ways to measure the passage of time.
- D. How does time changes primitive societies and their laws.

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3. According to many anthropologists, what's the notion of primitive people about time?
- A. Time is indefinite.
 - B. They were unaware of its being abstract.
 - C. They did not want to argue about it.
 - D. It is the foundation of Western Civilization.
4. What's the derivation of the word, *chrónos*?
- A. Oxford English Dictionary.
 - B. Homer.
 - C. Greek.
 - D. Hebrew Bible.
5. "The time of the Pharaohs" refers to
- A. a short time.
 - B. a long time.
 - C. three thousand years.
 - D. a lapse of time.

D. It might seem to be yet one more in a string of ill-fated cross-cultural trans-genre boundary-bending experiments in opera, and, in truth, Mackay (*The Black Bearded Bible Man*) has set the bar pretty high for itself. It has taken five years to bring to the stage, boasts the participation of some of the biggest names in Taiwan's opera establishment, and is being billed as a "flagship production" of the National CKS Cultural Center, Taiwan's largest and most influential arts organization.

George Mackay, a Canadian missionary who first came to Taiwan in 1872, is known to all Taiwanese for the Mackay Memorial Hospital, which was created in memory of a man who helped establish a basis for modern medical practice in the country. The hospital, and much else of Mackay's legacy, is closely associated with the Presbyterian Church, which has long been a powerful political force in Taiwan. To underline the East-West bridge represented by this Hoklo-language (commonly known as Taiwanese) Western opera, it would be hard to find a more suitable hero.

Thomas Meglioranza, the baritone who plays Mackay, said that despite the opera's considerable length (it will run for more than three hours with two intervals), he hoped that it would not come over as a history lesson. "I was really impressed by his sense of adventure in the face of a lot of discomfort and inconvenience. Just this

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beard, can you imagine having this beard. I'm dying today," Meglioranza said as a makeup artist removed the thick hairs from his face after rehearsals at the Huashan Cultural Park earlier this month. "[Mackay] walked around with a much thicker beard in this climate ... I think maybe it was 'branding,' — he wanted people to instantly recognize him as the bearded guy"... Mackay — The Black Bearded Bible Man has been a long time in the making and this bold initiative will have its world premiere at the National Theater on Thursday. Mackay, who never compromised on the lushness of his beard in his three decades in Taiwan, managed to build bridges between Taiwan and the West that are still very much intact today. Perhaps the National CKS Cultural Center will be able to do the same in opera with this production.

--Ian Bartholomew, "The Black-Bearded Canadian Cometh," *Taipei Times*, 21 Nov. 2008

1. Mackay (The Black Bearded Bible Man) mentioned above is
 - A. a biography.
 - B. a musical.
 - C. an Opera.
 - D. a Play.

2. The production is intended to be
 - A. a history lesson.
 - B. a religious ceremony.
 - C. a political event.
 - D. a cultural bridge between Taiwan and the West.

3. According to Thomas Meglioranza, the baritone who plays Mackay, why did Mackay keep thick beard in a hot climate?
 - A. He felt more comfortable this way.
 - B. He wanted to be a hero and to serve the church at the same time.
 - C. It was easier for people to recognize him having the beard.
 - D. He wanted to be bold and initiative.

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4. What does the expression "set the bar pretty high" mean?
- A. To keep it as a secret for a long time.
 - B. To claim itself a high standard.
 - C. To do something dangerous.
 - D. To be unconventional.
5. According to the writer of this article, what's the result of the production?
- A. It becomes another ill-fated experiment.
 - B. It turns out to be a very successful performance.
 - C. It is most welcome by the audience.
 - D. He can not tell so far.

Part IV. Translation: Translate the following texts into Chinese (50%).

1. Hsiang Yah Teahouse seemed to him a Chinatown within Chinatown; its atmosphere was typical Chinese, with customers sipping tea and talking noisily in typical Chinese manner. A Caucasian American struggling clumsily there with a pair of chopsticks would seem out of place, spoiling the atmosphere. Years ago Wang Ta and Chang used to go there on Sundays, eating and chatting and sipping aster tea until closing time. They used to devour eight dishes of *deem sum* and special delicacies, their favorite being *har gow*, the bonnet-shaped transparent pouches with shrimp fillings; *fun gor*, the half-moon-shaped pouches filled with pork, chicken and bamboo shoots; braised duck feet and chicken giblets and pig stomach; grilled Chinese turnip cakes; sweet rice cakes and many kinds of buns and steamed dainty dumplings. The food was expensive but good and typical Cantonese, with no compromising effort made to meet the taste of "the foreigners." He and Chang used to eat to their hearts' content and come out of the teahouse staggering. [35%]
2. No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language. Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril. [15%]

科目：英文作文【外文系碩士班】 水

Part I: You are asked to write an essay for one of the following topics. (50%)

- A. Based on your own understanding and experience, what differences do you see between today's Euro-American and Asian ways of thinking and living? Be critical of your own (pro- or anti-) clichés.
- B. Almost everybody is downloading copyrighted music off the Internet. What do you think about this phenomenon? Discuss and give reasons for your standpoint.

Part II: You are asked to write an essay for the following topic. (50%)

Many people later in their life tell of a person they have met, or an incident they have experienced, along their path in life, emphasizing the importance of that particular encounter or incident. Write an essay about who or what has had a tremendous influence on your life in the past five years.

科目：英美文學史【外文系碩士班甲組】

English and American Literature

Part I. English Literature: 60%

This section has **three** questions. Please answer two out of the three questions below.

A. English Literature before 1800

1. Nationalism is an ideology, a sentiment, a form of culture, or a social movement that focuses on the nation; nationalism appears in different periods of English literature and sometimes, it becomes an important phenomenon in cultural history. Please name two writers who tend to represent nationalism in their literary works and discuss how their works related to their cultural background or national history.
2. Material culture often represents a certain cultural phenomenon in cultural history. Material culture can be seen in the feasts, markets, economical situations, ordinary lives of people, etc. Please discuss how Shakespeare represents material culture in his plays. A discussion on two Shakespearean plays is required.

B. English Literature after 1800

3. What is modernism? Please provide your definition and the names of the writers in the trend of modernism. Please discuss each writer with one or two textual examples.

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Part II. American Literature 40%

A. Identification and interpretation: Answer two of the following questions. (20%, 10% for each)
Identify the title and the author of the passage you choose, and discuss the significance of the passage in the context of American Literature.

1. The Queene of *Appamatuck* was appointed to bring him water to wash his hands, and another brought him a bunch of feathers, in stead of a Towell to dry them: having feasted him after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before *Powhatan*: then as many as could layd hands on him, dragged him to them, and thereon laid his head, and being ready with their clubs, to beate out his braines, *Pocahontas* the Kings dearest daughter, when no in-treaty could prevaile, got his head in her arms, and laid her owne upon his to save him from death. . . .
2. After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,--a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.
3. There was never any more inception than there is now,
Nor any more youth or age than there is now;
And will never be any more perfection than there is now,
Nor any more heaven or hell than there is now.
Urge and urge and urge,
Always the procreant urge of the world.
4. Father was a very great and a very wild-hearted man. We would start in Boston, and he'd toss the whole family into the wagon, and then he'd drive the team right across the country; through Ohio, and Indiana, Michigan, Illinois, and all the Western states. And we'd stop in the towns and sell the flutes that he'd made on the way. Great inventor, Father. With one gadget he made more in a week than a man like you could make in a lifetime.

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B. Essay Question: Answer one of the following questions. (20%)

1. As critics point out, through the twentieth century, American literature has continued to be challenged and energized by personally focused literature of writers engaged in new ways what it meant to be an American. Discuss how American selves are created and/or re-created by two writers, one in the 19th century and the other in the 20th century. Please provide specific examples throughout your discussion to elaborate their similarities and/or differences on the making of "Americans."
2. Discuss the differences between the ante bellum canonical authors of the "American Renaissance" and post bellum writers of varied backgrounds, outlooks, and objectives. Name at least two specific writers and their works, one before the Civil War and the other after the Civil War, to illustrate their unique contributions to the evolution of American Literature in the 19th century.

科目：語言學概論【外文系碩士班乙組】

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

1. Mandarin Chinese has four lexical tones (i.e., high level tone (HH), rising tone (LH), low tone (LL), and falling tone (HL)), and there are some tonal rules in its phonological system. For instance, the 3rd tone sandhi changes a low tone (LL) into a rising (LH) tone when it precedes another low tone (LL), as shown below.

UR		SR	
<i>lao</i> <u>LL</u>	<i>li</i> LL	→	<i>lao</i> <u>LH</u> <i>li</i> LL
old	Li		'Laoli (a name)'

<i>hao</i> <u>LL</u>	<i>jiou</i> LL	→	<i>hao</i> <u>LH</u> <i>jiou</i> LL
good	wine		'good wine'

Question 1.1: The 3rd tone sandhi is conditioned by several factors (e.g., morpho-syntax and semantics). All the words in the two following sentences have low tones underlyingly. Explain how the rule applies in order to generate the desired outputs. You may use phrase structure trees to help your explanation. (10%)

UR:	<i>Lao</i> LL	<i>Li</i> LL	<i>mai</i> LL	<i>hao</i> LL	<i>jiou</i> LL	'Laoli bought wine.'
	'laoli (a name)	buy	past	wine		
SR:	LH	LL	LH	LH	LL	

UR:	<i>Lao</i> LL	<i>Li</i> LL	<i>mai</i> LL	<i>hao</i> LL	<i>jiou</i> LL	'Laoli buys good wine'
	'lao (a name)	buy	good	wine		
SR:	LH	LL	LL	LH	LL	

Tone neutralization is another tone rule in Mandarin. It applies to a certain reduplicated forms (e.g., kinship terms). Specifically, the second syllable of disyllabic reduplicated forms undergoes tone loss, indicated by "•", e.g.,

<i>ma</i> HH	<i>ma</i> HH	→	<i>ma</i> HH	<i>ma</i> •	'mother'
<i>ye</i> LH	<i>ye</i> LH	→	<i>ye</i> LH	<i>ye</i> •	'grandpa'
<i>ba</i> HL	<i>ba</i> HL	→	<i>ba</i> HL	<i>ba</i> •	'father'

Question 1.2: Do the 3rd tone sandhi and the tone neutralization need to be ordered in Mandarin phonology? If, yes, in what way? Develop your arguments by referring to the fact that the kinship terms, *jie* LL *jie* LL 'sister', *shen* LL *shen* LL 'aunt', *lao* LL *lao* LL 'grandma' are always realized as LL plus neutral tone, but never LH plus LL and LH plus neutral tone. (5%)

In code-mixing context, phonological systems of different languages may affect each other in some interesting ways. Consider the following data in which Mandarin and English are mixed in utterances. All the Mandarin words in the following data have the 3rd tone underlyingly.

hao LH professor 'good professor'
good

tuan LH b[ə]lock 'short block' (the intended utterance is *block*)
short

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hao LH musician 'good musician'
good

xiang LH relax 'want to be relaxed'
want

tuan LL block 'short block'
short

you LL date 'having a date'
have

Question 1.3: Explain how Mandarin tone interacts with English word prosody. In other words, what conditions the application of the 3rd tone sandhi in the code-mixing context? (5%)

2. Menn (1976) collected the pronunciation data from a child, Daniel, acquiring English as his first language in a longitudinal study. Consider the data in Sets 1-2, with a particular focus on his pronunciation of consonants in terms of the place and manner of articulation.

Set 1		Set 2	
bump	[bʌmp]	pipe	[bajp]
down	[dæwn]	toad	[dowd]
gone	[gɔn]	car	[gar]

Question 2.1: What generalization(s) can be made according to Daniel's pronunciation data in Sets 1-2? (4%)

Now, consider more data in Sets 3-5.

Set 3		Set 4		Set 5	
bug	[gʌg]	dog	[gɔg]	tub	[bʌb]
big	[gɪg]	Doug	[gʌg]	top	[bap]
book	[guk]	duck	[gʌk]	step	[bɛp]
pig	[gɪg]	stick	[gɪk]	stop	[bap]

Question 2.2: What additional rule(s) can be made for Daniel's pronunciation data in Sets 3-5? (4%)

Set 6 shows more data about Daniel's pronunciation.

Set 6	
bump	[mʌmp]
beans	[minz]
dance	[nans]
going	[ŋowɪŋ]

Question 2.3: What rule(s) can be made based on Set 6? (4%)

Question 2.4: Are the rules that explain Sets 3-5 and those (or that) explaining Set 6 of the same type of phonological processes? (3%)

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3. The following data set is from a Japanese girl, Emi, learning English question formation at the age of 5;4 -6;2. Consider the data and answer the questions:

Month	Present	Past
1	Do you know? How do you do it? Do you have coffee? Do you want this one?	
2	What do you doing, this boy? What do you doing? How do you doing?	
3	What do you do? How do you make? How do you draw that?	
4	What do you do?	What did you get that?
5	How do you break it?	What did she say? What did you say?
6	Do you bought too? Do you bought this too? Do you put it? How do you put it?	What did you do? What did you say?
7	How do you put it? How do you do it?	How did you get it? Did you got?
8	Do you saw these peppermint? Do you saw some star eye?	Did you call? Did everyone saw some blue hairs?
9		Did you see ghost? Did you know we locked the door?

(The above data are cited from *Sorace, Gass & Selinker (ed.) (1998)*)

Question 3.1: Focus on the data at Month 1 and consider the way this child forms questions. What generalization(s) has she made about English questions? (3%)

Question 3.2: Consider the data at Month 2. Is the girl using the same generalization when forming questions as she was at Month 1? If not, what is the difference? (4%)

Question 3.3: Describe this child's use of wh-words. (4%)

Question 3.4: Describe this child's use of past tense questions during Months 6-8. (4%)

Note: The word order in Japanese is SOV (subject-object-verb). To form questions, an interrogative particle *ka* is placed at the end of the sentence. There is no inversion of subject and object, and wh-words do not necessarily appear in sentence initial position, as can be seen in the following example:

Are-wa nan desu-ka?

that what is Q

"What is that?"

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4. First, read the following excerpt from *Discourse Analysis* by Barbara Johnstone.

... An indexical form is a linguistic form or action which, in addition to or instead of contributing to the denotational or “literal” meaning, points to pre-existing social meaning, but the use of an indexical can also create social meaning....

Almost any aspect of human interaction can function indexically. Engaging in joint discourse activity (whether by working collaboratively on a work or research project or engaging in casual chat, and whether or not these activities are conducted face to face, by people who know each other, or in a single language variety) can index – that is, again, create and/or affirm – shared membership in a “community of practice”. Using the resources of language the same way and evaluating others’ speech the same way may sometimes be relevant in the creation and maintenance of communities, as when New Yorkers recognize each other or members of different high-school cliques use slightly different accents. Common ways of doing things with language, such as telling stories, having arguments, or following the necessary sequence events in an airplane cockpit can index common affiliation. Small choices among words and phrases can also index that a person is orientating to one group or another. In languages that have “formal” and “informal” second-person pronouns, choices among them can, for example, index greater or less social equality. Ways of speaking that presuppose shared knowledge characterize tightly-knit social groupings. A discourse community can have particular genres of its own, such as the “treatments” of species of flora that are written and used by systematic botanists, or it can have characteristic jargon or characteristic patterns of interaction. All of these modes of indexicality, as well as others, can function as both signals of group solidarity and claims to group membership.

Question 4.1: Give one example of indexicality that you can think of but was only suggested or was not explicitly mentioned in the excerpt and explain why it is an indexical. (10%)

Question 4.2: Analyze the text below in terms of indexicality as discussed in the above excerpt. You must Analyze at least TWO aspect of indexicality as found in the following text. Remember to substantiate your analyses with examples from the text. Try to make your analysis systematic instead of merely making statements about “content.” (30%)

Question 4.3: Continue to analyze another aspect of indexicality as found in the text

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below. OR Analyze the text in terms of a discourse, pragmatic, semantic or sociolinguistic concept not related to indexicality. Clearly define your chosen term or concept and use examples from the following text. Failure to use examples from the text will gain no point at all. (10%)

(Note that the text is a memo which was sent by the new principal of a high school to the teachers, a few days after his arrival at the school. The memos infuriated the teachers.)

Memo

June 25, 1971

To: FAC

From Foster

There is something intriguing about a teacher excess which now exists in our country today. It permits us to be very selective in education. It enables us to assign teachers better. It even lets us to replace some teachers we should not have hired in the first place. Possible, at long last, it can stimulate us to be serious about individualizing education.

I have listed some of my thoughts which will obviously convey my ideas and philosophy of education.

1. Accountability. Teachers must become more and more accountable for student failures. Just as the patient expects the doctor to administer medication, teachers must continue to search for methods and approaches to meet the needs of students.
2. "E" and "F" grades. I must emphasize, even though the record shows that the student has failed, it is a definite reflection on the teacher and his approach to helping the student learn.
3. Teachers must show an awareness of understanding of pupils' human as well as intellectual needs. The student must have a sense of personal worth, a feeling he belongs, and some sense of power to make a difference in shaping his own identity. This would again infer that the failure of a student is because of the failure of a teacher.