

注意：考試開始鈴響前，不得翻閱試題，
並不得書寫、畫記、作答。


國立清華大學 113 學年度碩士班考試入學試題

系所班組別：外國語文學系
甲組(外國文學組)

科目代碼：3801

考試科目：英國文學史

—作答注意事項—

1. 請核對答案卷(卡)上之准考證號、科目名稱是否正確。
2. 考試開始後，請於作答前先翻閱整份試題，是否有污損或試題印刷不清，得舉手請監試人員處理，但不得要求解釋題意。
3. 考生限在答案卷上標記「由此開始作答」區內作答，且不可書寫姓名、准考證號或與作答無關之其他文字或符號。
4. 答案卷用盡不得要求加頁。
5. 答案卷可用任何書寫工具作答，惟為方便閱卷辨識，請儘量使用藍色或黑色書寫；答案卡限用 2B 鉛筆畫記；如畫記不清(含未依範例畫記)致光學閱讀機無法辨識答案者，其後果一律由考生自行負責。
6. 其他應考規則、違規處理及扣分方式，請自行詳閱准考證明上「國立清華大學試場規則及違規處理辦法」，無法因本試題封面作答注意事項中未列明而稱未知悉。

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*請在【答案卷】作答

Part I: Identification A (30%) Please choose FIVE of the following quotes and identify the source (the author or the work). Briefly explain their literary or cultural implications.

1. "Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium—"
2. "That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men."
3. "I do not pretend, in giving you the history of this royal slave, to entertain my reader with the adventures of a feigned hero, whose life and fortunes fancy may manage at the poet's pleasure."
4. "Triumphant Tories and desponding Whigs
Forget their feuds, and join to save their wigs."
5. "I have turned over various books written on the subject of education, and patiently observed the conduct of parents and the management of schools; but what has been the result? a profound conviction, that the neglected education of my fellow creatures is the grand source of the misery I deplore; and that women in particular, are rendered weak and wretched by a variety of concurring causes, originating from one hasty conclusion."
6. "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."
7. "It struck me what quality went to form a Man of Achievement, especially in Literature, and which Shakespeare possessed so enormously - I mean Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason."

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8. "There she weaves by night and day

A magic web with colors gay,

She has heard a whisper say,

A curse is on her if she stay

To look down to Camelot."

9. "But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine."

10. "Selves—goes itself; *myself* it speaks and spells,

Crying *What I do is me; for that I came.*"

Part II Identification B (2% each; a total of 20%) Please identify the author of each of the following works.

1. Le Morte d'Arthur (The Death of Arthur)
2. Gulliver's Travels
3. Mac Flecknoe
4. The Portrait of a Lady
5. Great Expectations
6. Kim
7. To the Lighthouse
8. Songs of Innocence
9. Frankenstein
10. The Twelfth Night

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*請在【答案卷】作答

Part III Essay Questions (50%) Please choose TWO of the following topics. Write cogent and organized essays in response to the questions.

1. One of the lingering questions that literary scholars have concerning a literary text from the past is its relevance to the contemporary culture. Why do we read a text that deals with a culture that is remote and alien to us? What can this practice of reading yield critically? What emergent thoughts are yet to be articulated in the text? Please use any literary text in English literature you see fit as an example and discuss these questions.
2. The rise of the novel in the eighteenth-century England is said to be linked to the rise of the middle class. Why do you think that is the case? How is this “novel/new” practice different from the previous ages?
3. English writers frequently visit and allude to the concept of Dionysian figures. Characters that exemplify Dionysian qualities often act or talk idiosyncratically and are seen as demonstrating signs of “madness.” Please choose one character from English literature and discuss the significance of Dionysian figures.
4. What is realism? When the concept is applied in literary studies, it often refers to a specific body of works produced in the nineteenth century England by writers such as Charles Dickens. Realistic works tend to present sophisticated third-person narrations, calling our attention to the verisimilitude that the text creates. In your understanding, what then are the qualities of Realistic works? What is the purpose of writing in such a way? Finally, does that mean literary texts created outside the confine of the nineteenth century England unrealistic? Do writers from other periods also strive to present realistic qualities as well?