

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 109 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. 作答中如有發現試題印刷不清，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。

國立清華大學 109 學年度碩士班考試入學試題

系所班組別：外國語文學系碩士班 甲組 (外國文學組)

考試科目 (代碼)：英國文學史 (3801)

共 2 頁，第 1 頁 \*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.

“Poets are the unacknowledged legislators of the world.”

“And justify the ways of God to men.”

“A witty man is tickled while he is hurt in this manner, and the fool feels it not.”

“For the poet, he nothing affirms, and therefore never lieth.”

“Poetry is the spontaneous overflow of powerful feelings.”

“Shall I compare thee to a summer’s day?”

“Things fall apart; the centre cannot hold;”

“Is the great chain, that draws all to agree, And drawn supports, upheld by God, or thee?”

“But, you may say, we asked you to speak about women and fiction — what, has that got to do with a room of one's own?”

“There is no unum necessarium, or one thing needful, which can free human nature from the obligation of trying to come to its best at all these points.”

Part II Identification B (2% each; a total of 20%)

Please identify the author of following works.

The Canterbury Tales

The Great Expectations

The Picture of Dorian Gray

To a Skylark

Emma

Measure for Measure

In Memoriam A.H.H.

Kubla Khan; or, A Vision in a Dream. A Fragment

Mrs. Dalloway

The Waste Land

# 國立清華大學 109 學年度碩士班考試入學試題

系所班組別：外國語文學系碩士班 甲組 (外國文學組)

考試科目 (代碼)：英國文學史 (3801)

共 2 頁，第 2 頁 \*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.

The eighteenth century is the great age of satire. Why do you think that is the case? What do you think are the common themes that run through works by Dryden, Pope, Swift or other satirists of the time?

In regards to nature, Shelley said, "I always seek in what I see the likeness of something beyond the present and tangible object." What is nature to the Romantic poets then? Please find two poetic examples and elaborate.

The novel is said to be the byproduct of middle-class ascendancy. While it reproduces middle-class confidence and complacency, it also offers quite a few "bad seeds" – morally reprehensible, eccentric, or marginal – as its main characters and thus turns itself into the site of subversion. Please choose a British novel as an example to illustrate how such protagonists thrive and may in turn offer moral lessons to its readers.

In the Conclusion of "The Renaissance: Studies in Art and Literature," Walter Pater has this to say about the aesthetic movement of the time: "Each object is loosed into a group of impressions — colour, odour, texture — in the mind of the observer. And if we continue to dwell in thought on this world, not of objects in the solidity with which language invests them, but of impressions, unstable, flickering, inconsistent, which burn and are extinguished with our consciousness of them, it contracts still further: the whole scope of observation is dwarfed into the narrow chamber of the individual mind." What is your interpretation of this passage? What would be the artistic embodiment of this idea in the late nineteenth century or the early twentieth century?