

國立高雄師範大學九十八學年度博士班招生考試試題

系所別：英語學系

(以鉛筆作答者不予計分)

科 目：英美文學史（全一頁）

1. In 1921 the following arguments were made by a writer: *“Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning.”* Please cite two British writers whose poetry can best exemplify the poetic ideals proposed in this passage. (25%)
2. Read the following observations made in 1977 by one British critic. Paraphrase the passage in your own words and then use literary works drawn from British literature to either support or refute the arguments. (25%)

“Just because [literature] is historical, a key concept of a major phase of a culture, it is decisive evidence of a particular form of the social development of language.”
3. The issues of slavery and/or anti-slavery have often appeared in many literary works written by American writers. Discuss how the writers’ concerns are reflected and varied in literary texts by citing references to **three** American writers and their works written in the period. (25%)
4. In recent times landscape writing has acquired prominence as a subject of study in literary and cultural studies. Discuss how urban or rural landscape is used as a setting, a theme or a metaphor in American literature by citing references to **three** American writers and works. (25%)

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科 目：文學批評與文本分析（第一頁，共二頁）

1. Discuss the differences and similarities of three French feminists' theories, i.e., the major concepts in Julia Kristeva's Powers of Horror, Tales of Love and others; Luce Irigaray's This Sex Which Is Not One, Speculum of the Other Woman and others, and Hélène Cixous' The Laugh of the Medusa, Sorties and others. (25%)
2. Write a well-organized essay to apply Edward W. Said's concepts of orientalism and Michel Foucault's theories of power. (25%)
3. The following is the description of the theme of the 2009 annual conference of English and American Literature Association. (50%)

第十七屆全國英美文學學術研討會

會議主題：感官與文學

感官與英美文學早就有密切關聯，雖然美學與美感經驗之類的議題直到十八世紀才浮現。英國文藝復興時期展開的自我形塑(self-fashioning)與文明教化過程(civilizing process)，壓抑了率性而為的行為與感官自然的流露。在十八世紀，德國哲學家包姆登(Alexander Baumgarten)率先提出美學一詞，英國哲學家修姆(David Hume)從感官印象(impressions or sensations)詮釋人的各種情懷(如友誼、憐憫、嫉妒等)，康德緊接著提出美感經驗先於知識範疇之論點。浪漫主義詩人濟慈(John Keats)標舉的「否定能力」(negative capability)，直指美感經驗係事實與理性浮現前所處之「不確定、神秘、疑惑」狀態。1865年出版的《愛麗絲夢遊幻境》，語意含混乃至沒有意義，評論家認為有延展美感經驗的效用。英國文學的美學傳統，關切具體的感官經驗，而非抽象的美學概念。美國作家愛倫坡(Edgar Allan Poe)認為，詩應該訴諸美感而非真理，真正的詩意(the true poetic emotion)是一種朦朧的感官狀態。在現代與當代文學，感官常是召喚文化記憶的利器。

系所別：英語學系

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科 目：文學批評與文本分析（第二頁，共二頁）

感官不僅與文明教化、現代性、美學、知識與文學息息相關，也可以是挑戰專制統治的利器或統治者刻意規訓的對象。在全球化時代，感官經驗可以形諸飲食與離散人口的族群認同，或跨國觀光涉及的視覺經驗。感官經驗的議題多樣複雜，值得討論之處甚多。有鑒於此，本屆英美文學研討會以「感官與文學」為主題，誠摯邀請學者先進，從各種不同角度探討感官與英美文學(含新英文文學及全球英文文學)之間的複雜關連。此次會議的子題如下：

1. 美學與感官
2. 文學中的視覺、聽覺、嗅覺、觸覺與味覺
3. 觀光與觀看
4. 飲食文化
5. 身體、內延(intensity)與身動力(affect)
6. 感官經驗與現代性
7. 感官與文化記憶
8. 感官涵養(cultivation of the senses)與自我關照 (care of the self)
9. 感官與文化禁忌

Suppose that you are going to present a paper on the proposed theme “Sensations and Literature” in this upcoming conference. You are required to submit a provisory title for your paper and a 2-page abstract. What would you choose as your text(s) of analysis? They can be literary works of any genre, written in any language, in any time period and in any aesthetic/political context. Then, how would you link them to the key issue of sensations? Refer to any critical or theoretical sources if they help to elucidate and support your own, original argument. You can decide freely to address any of the above nine questions, such as aesthetics and sensations, site and sight, etc. You can also respond to the ideas of the philosophers, poets as well as novelists mentioned in the call-for-paper announcement.

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科 目：語言學（含應用語言學、語言與分析）（全一頁）

1. Explain in detail why linguistic knowledge is essential to English teachers? Give specific reasons and examples to support your ideas. (50%)
2. In English, prefix “re-” is normally attached to verbs, and it means “to carry out the action once again.” However, as shown in Lists A and B, it may go with only certain verbs (those in List A). Explain why this is so. (10%)

List A (Acceptable Words)		List B (Unacceptable Words)	
re-do	re-form	*re-go	*re-sleep
re-write	re-gain	*re-sit	*re-cry
re-cook	re-place	*re-vanish	*re-stand
re-use	re-set	*re-die	*re-walk

3. In both words “sing” and “long,” the final /g/-sound is silent. However, when they are affixed by “-er,” becoming “singer” and “longer” respectively, the /g/-sound surfaces in the latter (“longer”) but remains silent in the former (“singer”). Explain the difference in terms of morphological and phonological interaction. (10%)
4. Phonotactic constraints in English: explain why the following sound sequences (those marked with an asterisk *) are not allowed as words in English. (10%)
 1. paint, faint vs. *paink, *painv, *painp
 2. loud, out vs. *louk, *loug, *loub
 3. splash, sclerosis, vs. *stlash, *stlerosis
 4. help, harp vs. *hepl, *hapr
 5. play, pray vs. *lpay, *rpay
5. Explain, by giving specific examples, the following technical terms in modern linguistics. (20%)
 1. OCP (obligatory contour principle)
 2. syntactic islands
 3. sonority hierarchy
 4. cleft construction

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科 目：英語教學理論與方法（全一頁）

1. What properties of a word in terms of form and meaning make the word easy or hard to learn? (25%)
2. What characteristics does interlanguage have? What are their implications for language teaching? (25%)
3. Distinguish language skills from language arts in 200 English words. Then give an example to teach language arts in the content area of “numbers”. (25%)
4. State two differences between a basal reading program and a non-basal reading program. Then state two principles to discuss one of the following quotations from the fiction *The Kite Runner* (Hosseini, 2006) in a non-basal reading program. (25%)

Quotation 1: “The blast echoes through the street of my father’s house. Hassan slumps to the asphalt, his life of unrequited loyalty drifting from him like the windblown kites he used to chase.” (p. 219)

Quotation 2: “... I wondered if that was how forgiveness budded, not with the fanfare of epiphany, but with pain gathering things, packing up, and slipping away unannounced in the middle of the night.” (p.359)