

(107) 輔仁大學進修學士班轉學生招生考試試題

考試日期：107 年 7 月 10 日 第 2 節

本試題共：5 頁 (本頁為第 1 頁)

科目：文學概論

系組：英國語文學系

年級：二

[NO DICTIONARIES OF ANY TYPE ARE PERMITTED.]

I. Match the definition to the term. (30%)

Term	Definition
() 1. Epiphany	(A) The first part of the plot that introduces the basic information.
() 2. Rites of passage	(B) The use of humor, irony, exaggeration, or ridicule to show and criticize the absurdity of human follies.
() 3. Quatrain	(C) Words spoken by an actor to the people watching a play, that the other characters in the play do not hear.
() 4. Sonnet	(D) An incident which creates tremendous growth signifying a transition from adolescence to adulthood.
() 5. Conceit	(E) A poetic poem that consists of a single stanza of 14 iambic pentameter lines.
() 6. Exposition	(F) A character that makes another character's good or bad qualities more noticeable.
() 7. Satire	(G) A group of four lines in a poem.
() 8. Epic	(H) A kind of metaphor that compares two very unlike things in a surprising and clever way.
() 9. Foil	(I) Two rhyming lines in poetry.
() 10. Couplet	(J) The moment of greatest emotional intensity.
() 11. Deus ex machina	(K) A humorous use of words which sound alike.
() 12. Elegy	(L) A song or poem that expresses sorrow, especially for one who is dead.
() 13. Climax	(M) The moment when a character is suddenly struck with a life-changing realization.
() 14. Aside	(N) A character or thing that suddenly enters the story in a novel or play, and solves a problem that previously seemed impossible to solve.
() 15. Pun	(O) A long, grand, narrative poem about the brave deeds of ancient heroes.

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II. Analyze the use of sound device and/or figure of speech in the poem quotes below. Match the term in the box to the quote. Each term can only be used once. (18%)

(A) Simile	(B) Assonance	(C) Internal rhyme
(D) Metaphor	(E) Alliteration	(F) Anaphora

- () 1. "Sundays too my father got up early / and put his clothes on in the blueblack cold, / then with cracked hands that ached / from labor in the weekday weather made / banked fires blaze. No one ever thanked him."
- () 2. "We passed the School, where Children strove / At Recess—in the Ring— / We passed the Fields of Gazing Grain— / We passed the Setting Sun—"
- () 3. "He gives his harness belles a shake / To ask if there is some mistake. / The only other sound's sweep / Of easy wind and downy flake."
- () 4. "O, my love's like a red red rose / That's newly sprung in June."
- () 5. "I'm Nobody! Who are you? / Are you — Nobody — too? / Then there's a pair of us! / Don't tell! they'd banish us—you know! "
- () 6. "He was my North, my South, my East and West, / My working week and my Sunday rest, / My noon, my midnight, my talk, my song; / I thought that love would last for ever; I was wrong."

III. Read the following short story "The Story of an Hour" by Kate Chopin and answer the questions.

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical

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exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long

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procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

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But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

Questions:

1. Characterize Mrs. Mallard. (10%)
2. What is irony? How is the ending of the story ironic? (12 %)
3. Do you believe the Mallards' marriage was a loveless one? How would you describe the marriage, given what the story tells you? (10%)
4. Whom do you feel pity for and why? (10%)
5. In a paragraph of 150-200 words, continue the story, telling the events of the next hour. (10%)

[This is the end of the examination.]

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科目：英文作文

系組：英國語文學系

年級：二

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I. Read the beginning of the story and continue it. Please write 120-150 words to make it a complete story. 30%

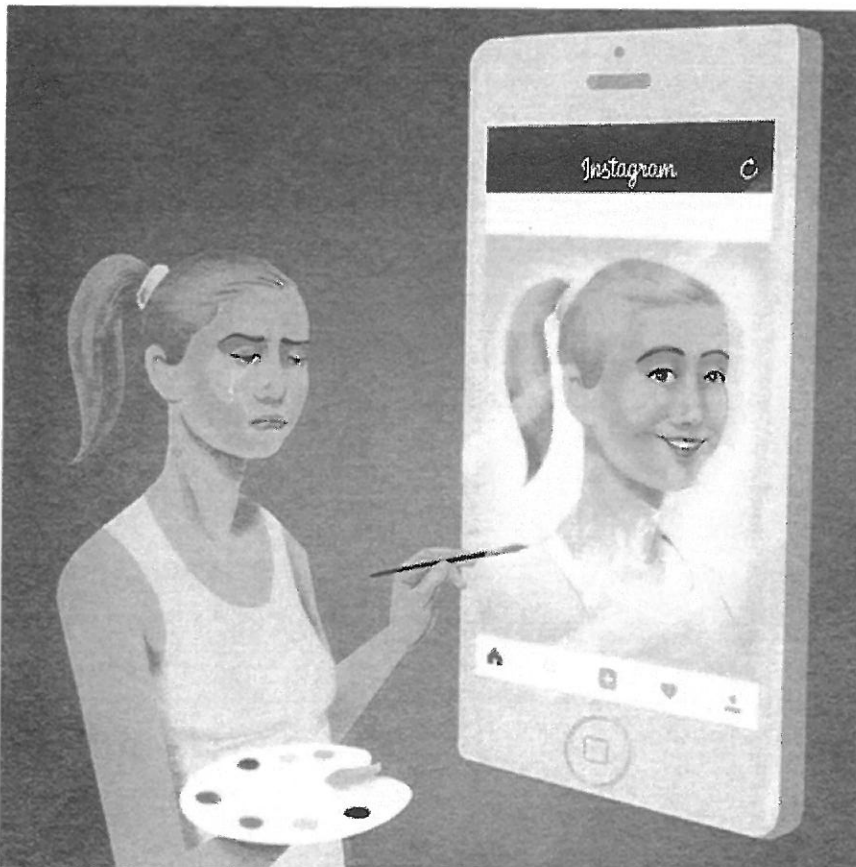
I have many wonderful memories of my childhood in Tainan, but I have one memory that still makes me shiver when I think about it. I lived with my grandparents, and I had many cousins to play with. The neighbors all knew me, and we children always felt safe.

II. Correct the errors in the sentences. If the sentence is correct, please copy it. 30% (5%*6)

1. Jenny's hair is longer than Judy.
2. I like swimming, I don't like jogging.
3. Since the tables in the food court were filled, we had to eat standing up.
4. The mother asked the child why was he crying.
5. If I have enough money, I would have married you.
6. Before you go to bed.

III. Analyze the picture and write a story of 150-200 words with a proper title. 40%

(Grading Criteria: Content 40%, Organization 20%, Language 40%)



Source: <http://www.coco02.net/post/805126?r=hahaplay>

[This is the end of the examination.]

科目：進階文學賞析

系組：英國語文學系

年級：三

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I. Short Story (50%)

Instruction: The following excerpt is from the opening of "Everything That Rises Must Converge," a 1961 short story by Flannery O'Connor. Read the passage carefully and answer the questions given below.

Her doctor had told Julian's mother that she must lose twenty pounds on account of her blood pressure, so on Wednesday nights Julian had to take her downtown on the bus for a reducing class at the Y. The reducing class was designed for working girls over fifty, who weighed from 165 to 200 pounds. His mother was one of the slimmer ones, but she said ladies did not tell their age or weight. She would not ride the buses by herself at night since they had been integrated, and because the reducing class was one of her few pleasures, necessary for her health, and free, she said Julian could at least put himself out to take her, considering all she did for him. Julian did not like to consider all she did for him, but every Wednesday night he braced himself and took her.

She was almost ready to go, standing before the hall mirror, putting on her hat, while he, his hands behind him, appeared pinned to the door frame, waiting like Saint Sebastian for the arrows to begin piercing him. The hat was new and had cost her seven dollars and a half. She kept saying, "Maybe I shouldn't have paid that for it. No, I shouldn't have. I'll take it off and return it tomorrow. I shouldn't have bought it."

Julian raised his eyes to heaven. "Yes, you should have bought it," he said. "Put it on and let's go." It was a hideous hat. A purple velvet flap came down on one side of it and stood up on the other; the rest of it was green and looked like a cushion with the stuffing out. He decided it was less comical than jaunty and pathetic. Everything that gave her pleasure was small and depressed him.

She lifted the hat one more time and set it down slowly on top of her head. Two wings of gray hair protruded on either side of her florid face, but her eyes, sky-blue, were as innocent and untouched by experience as they must have been when she was ten. Were it not that she was a widow who had struggled fiercely to feed and clothe and put him through school and who was supporting him still, "until he got on his feet," she might have been a little girl that he had to take to town.

"It's all right, it's all right," he said. "Let's go." He opened the door himself and started down the walk to get her going. The sky was a dying violet and the houses stood out darkly against it, bulbous liver-colored monstrosities of a uniform ugliness though no two were alike. Since this had been a fashionable neighborhood forty years ago, his mother persisted in thinking they did well to have an apartment in it. Each house had a narrow collar of dirt around it in which sat, usually, a grubby child. Julian walked with his hands in his pockets, his head down and thrust forward and his eyes glazed with the determination to make himself completely numb during the time he would be sacrificed to her pleasure.

The door closed and he turned to find the dumpy figure, surmounted by the atrocious hat, coming toward him. "Well," she said, "you only live once and paying a little more for it, I at least won't meet myself coming and going."

"Some day I'll start making money," Julian said gloomily- he knew he never would - "and you can have one of those jokes whenever you take the fit." But first they would move. He visualized a place where the nearest neighbors would be three miles away on 1 either side.

"I think you're doing fine," she said, drawing on her gloves. "You've only been out of school a year. Rome wasn't built in a day."

She was one of the few members of the Y reducing class who arrived in hat and gloves and who

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had a son who had been to college. "It takes time," she said, "and the world is in such a mess. This hat looked better on me than any of the others, though when she brought it out I said, 'Take that thing back. I wouldn't have it on my head,' and she said, 'Now wait till you see it on,' and when she put it on me, I said, 'We-ull,' and she said, 'If you ask me, that hat does something for you and you do something for the hat, and besides,' she said, 'with that hat, you won't meet yourself coming and going.'"

Julian thought he could have stood his lot better if she had been selfish, if she had been an old hag who drank and screamed at him. He walked along, saturated in depression, as if in the midst of his martyrdom he had lost his faith. Catching sight of his long, hopeless, irritated face, she stopped suddenly with a grief-stricken look, and pulled back on his arm. "Wait on me," she said. "I'm going back to the house and take this thing off and tomorrow I'm going to return it. I was out of my head. I can pay the gas bill with that seven-fifty."

He caught her arm in a vicious grip. "You are not going to take it back," he said. "I like it."

"Well," she said, "I don't think I ought. . ."

"Shut up and enjoy it," he muttered, more depressed than ever.

"With the world in the mess it's in," she said, "it's a wonder we can enjoy anything. I tell you, the bottom rail is on the top."

Julian sighed.

"Of course," she said, "if you know who you are, you can go anywhere." She said this every time he took her to the reducing class. "Most of them in it are not our kind of people," she said, "but I can be gracious to anybody. I know who I am."

"They don't give a damn for your graciousness," Julian said savagely. "Knowing who you are is good for one generation only. You haven't the foggiest idea where you stand now or who you are."

She stopped and allowed her eyes to flash at him. "I most certainly do know who I am," she said, "and if you don't know who you are, I'm ashamed of you."

"Oh hell," Julian said.

1. The story was primarily told from Julian's point of view. How does that affect the reader's perceptions of Julian's mother? (10%)
2. Explore O'Connor's use of humor in the story. Isolate the passages you found particularly humorous and consider the ways in which humor contribute to the effectiveness of the story. (10%)
3. In a well-developed essay, analyze how O'Connor depicts the mother-son relationship in the passage. What values does each generation represent? Which character is more dependent on the other, the mother or Julian? Which character is more admirable, and why? You may wish to consider such literary devices as tone, imagery, selection of detail, and point of view. (30%)

II. Poetry (50%):

Instruction: The following two poems are about Helen of Troy. Renowned in the ancient world for her beauty, Helen was the wife of Menelaus, a Greek king. She was carried off by Paris, prince of Troy. Her abduction was the immediate cause of the Trojan War. Read each poem carefully and answer the questions that follow.

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科目：進階文學賞析

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年級：三

“To Helen”

Helen, thy beauty is to me
Like those Nicéan barks¹ of yore,
That gently, o'er a perfumed sea,
The weary, way-worn wanderer bore
To his own native shore.

On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad² airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome.

Lo! in yon brilliant window-niche
How statue-like I see thee stand,
The agate lamp within thy hand!
Ah, Psyche³, from the regions which
Are Holy-Land!

—Edgar Allan Poe, 1845

“Helen”

All Greece hates
the still eyes in the white face,
the luster as of olives
where she stands,
and the white hands.

All Greece reviles
the wan face when she smiles,
hating it deeper still
when it grows wan and white,
remembering past enchantments
and past ills.

Greece sees, unmoved,
God's daughter, born of love,
the beauty of cool feet
and slenderest knees,
could love indeed the maid,
only if she were laid,
white ash amid funereal cypresses.

—H.D. (Hilda Doolittle), 1924

1. ships
2. In Greek mythology, Naiads are water nymphs who live in lakes, rivers, springs, and fountains.
3. The personification of the human soul who married Cupid, the god of love.

1. What are the **similes** in Edgar Allan Poe's "To Helen"? How does the use of **alliteration**, the repetition of the same letter or sound at the beginning of words, contribute to the **tone** of the poem? (15%)
2. Like Poe's poem, H.D.'s poem draws a portrait with careful references to Helen's eyes, face, hands, feet, and knees. How does the gaze of "all Greece" differ from the adoring gaze in Poe's poem? Identify at least two keywords from the poem that help you reach this interpretation. (15%)
3. The two poems have similar subject matter, but come to very different conclusions about the power and effects of female beauty. In a well-organized essay, **compare and contrast** the speakers' views of Helen, considering elements such as **speaker, diction, imagery, form, and tone**. (20%)

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Essay Writing 100%

Direction:

Please read the prompt carefully, then choose **one** of the following two topics and write an essay of about 350-400 words. Your essay must include a title, a thesis statement and well-organized paragraphs with topic sentences. Your essay will be graded on content, organization, grammar and language use.

Prompt:

The term “Grand Tour” originally refers to a custom practiced by the 18th century European upper-class as a way for their youths to celebrate the rite of passage when they had come of age. Young people were accompanied by a mentor or a chaperon during the trip with the purpose of learning about art, culture and western civilization (Wikipedia). However, because of globalization, the idea of “grand tour” gradually spreads to other continents. Many Taiwanese look at it as an option of learning besides regular school education. Some youths realize their dreams of traveling abroad by taking on-site part-time jobs to cover their travel expenses. For these youths, taking on a grand tour is a precious opportunity to broaden their life vision, and a chance to become independent, creative, and courageous.

Topics:

1. If you do have an opportunity to take on a grand tour, where would you like to go? Describe what countries you will choose and why you choose them? Also, develop your plans for this grand tour: specific time length, what activities to participate in, and what you expect to learn and experience in those places.
2. Even though the idea of a grand tour sounds romantic and inspiring, it also means taking some risks. Compare and contrast the advantages and disadvantages of taking on a grand tour.

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