

國立彰化師範大學 101 學年度碩士班招生考試試題

系所：英語學系

組別：乙組

科目：美國文學史

☆☆請在答案卷上作答☆☆

共 3 頁，第 1 頁

1. The issues of race, gender, and class have been influential factors in people's lives. As a result, they often play a significant role in modern literature. Please discuss at least one of the above issues in **two modern American literary works** of your choice. (20%)
2. The period of the 1920s is called the "Lost Generation" by some literary critics. Define the term and explain the characteristics and temperament of the period by discussing **at least two literary works** by writers like Scott Fitzgerald, Ernest Hemingway, John Dos Passos, and Willaim Faulkner. (20%)
3. Pick **two** out of the following three poetic passages, and then identify the author and analyze the passage by explaining the implication and significance of it. (10%)
 - a. I'm nobody! Who are you?
Are you nobody too?
Then there's a pair of us? Don't tell!
They'd advertise, you know!
How dreary to be somebody!
How public—like a frog—
To tell one's name the livelong June
To an admiring bog!
 - b. Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.
 - c. I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good as belongs to you.
I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.
4. The eighteenth century, as the Norton Anthology of American literature puts it, saw enormous, economic, philosophical, religious and scientific changes that affected the ways many clergymen and intellectuals understood the world. It is the period described by historians as the Enlightenment. What are the characteristics of American Enlightenment? Who are the representative figures? Name any literary figure or works in this period to illuminate the Enlightenment spirits you understand. (20%)
5. Choose **two** from the following excerpts. Identify the writer, the title, the period, and analyze the literary elements (theme, style, setting, characterization, symbols, etc.) to demonstrate your power of interpreting a literary text. (30%)
 - a. Make me, O Lord, Thy spinning-wheel complete.

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共 3 頁，第 2 頁

Thy holy word my distaff make for me.
Make mine affections Thy swift flyers neat
And make my soul Thy holy spool to be.
My conversation make to be Thy reel
And reel thy yarn thereon spun of Thy wheel.

Make me Thy loom then, knit therein this twine:
And make Thy Holy Spirit, Lord, wind quills:
Then weave the web Thyself. Thy yarn is fine.
Thine ordinances make my fulling-mills.
Then dye the same in heavenly colors choice,
All pinked with varnished flowers of paradise.

Then clothe therewith mine understanding, will,
Affections, judgement, conscience, memory,
My words and actions, that their shine may fill
My ways with glory and Thee glorify.
Then mine apparel shall display before Ye
That I am clothed in holy robes for glory.

- b. Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
'Tis some visitor,' I muttered, 'tapping at my chamber door -
Only this, and nothing more.'

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; - vainly I had sought to borrow
From my books surcease of sorrow - sorrow for the lost Lenore -
For the rare and radiant maiden whom the angels named Lenore -
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me - filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
'Tis some visitor entreating entrance at my chamber door -
Some late visitor entreating entrance at my chamber door; -
This it is, and nothing more.'

Presently my soul grew stronger; hesitating then no longer,
'Sir,' said I, 'or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you' - here I opened wide the door; -
Darkness there, and nothing more.

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共 3 頁，第 3 頁

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word, `Lenore!'
This I whispered, and an echo murmured back the word, `Lenore!'
Merely this and nothing more.

- c. So they parted; and the young man pursued his way until, being about to turn the corner by the meeting-house, he looked back and saw the head of Faith still peeping after him with a melancholy air, in spite of her pink ribbons.

"Poor little Faith!" thought he, for his heart smote him. "What a wretch am I to leave her on such an errand! She talks of dreams, too. Methought as she spoke there was trouble in her face, as if a dream had warned her what work is to be done tonight. But no, no; 't would kill her to think it. Well, she's a blessed angel on earth; and after this one night I'll cling to her skirts and follow her to heaven."

With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveller knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude.

- d. He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for his old acquaintances, barked at him as he passed. The very village seemed altered; it was large and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors—strange faces at the windows—every thing was strange.
- e. I wish to speak a word for Nature, for absolute freedom and wildness, as contrasted with a freedom and culture merely civil—to regard man as an inhabitant, or a part and parcel of Nature, rather than a member of society. I wish to make an extreme statement, if so I may make an emphatic one, for there are enough champions of civilization: the minister, and the school-committee, and every one of you will take care of that.

I have met with but one or two persons in the course of my life who understood the art of Walking, that is, of taking walks—who had a genius, so to speak, for *sauntering*: which word is beautifully derived “from idle people who roved about the country, in the Middle Ages, and asked charity, under pretence of going *à la Sainte Terre*,” to the Holy Land, till the children exclaimed, “there goes a *Sainte-Terre*,” a Saunterer,—a Holy-Lander. They who never go to the Holy Land in their walks, as they pretend, are indeed mere idlers and vagabonds; but they who do go there are saunterers in the good sense, such as I mean.