

國立臺北科技大學 104 學年度碩士班招生考試

系所組別：6200 應用英文系碩士班

第一節 英文高階字彙與閱讀 試題

第一頁 共 14 頁

注意事項：

1. 本試題共 44 題，配分共 100 分。
2. 請標明大題、子題編號作答，不必抄題。
3. 全部答案均須在答案卷之答案欄內作答，否則不予計分。

DIRECTIONS

PART I

In Part I, you will read three passages (four pages) of text and answer multiple-choice and short-answer questions about vocabulary (1 point each), comprehension (3 points each), and critical interpretation (8 points each). **The reading sections are attached at the back of this test on pages 11–14** so that, if you prefer, you can tear the readings off, separating them from the main test questions. Allowing 50–65 minutes for Part I is recommended.

Some of the multiple-choice comprehension questions require you to identify more than one correct answer. For example, the answer choice E may be “A and B.” Choice F may be “A and C.” **If choice E (“A and B”) is correct, then you will earn full credit (3 points) for answering “E.”** You may also get **half credit** (1.5 points) if you choose one of the two correct answers (“A” or “B”). However, if you answer “F” (“A and C”), you will lose all three points.

PART II

When you finish the multiple-choice and short-answer questions, you will write the final essay, worth twenty-five points. Allowing 30–45 minutes for the essay is recommended. So that you can think about the essay question as you read the passages, it is listed here:

Choose one of the three passages in this exam and answer the following question.

- a. Explain what kind of research question you might ask if you were writing an MA thesis that addressed this passage. (Your question may be literary, linguistic, or pedagogical.)
- b. After you have identified your research question, make a preliminary and tentative claim/hypothesis in answer to your research question. Quote and analyze significant lines from the passage in order to support that claim. (If you cannot answer your research question entirely at this point, you may wish to describe the kinds of research you would need to do and the additional questions you would need to ask in order to find the answer.)

PART I

PASSAGE A—Comprehension. Read Passage A (on page eleven of your test booklet), paying particular attention both to the underlined vocabulary and to reading comprehension. Then answer the questions. (7 points)

1. Which of the following is **NOT** true of Mr. Collins? (3 points)
 - a. Mr. Collins is a priest in the Church of England whose salary is paid by Lady Catherine de Bourgh.
 - b. Mr. Collins believes that his acquaintance with Lady Catherine de Bourgh is one of his own chief attractions as a suitor.
 - c. When Elizabeth's father dies, Mr. Collins will become the owner of the house and land where she lives.
 - d. Mr. Collins is worried that Elizabeth might say no to his proposal.

2. Mr. Collins unintentionally insults Elizabeth several times. Which of the following is **NOT** an insult? (3 points)
 - a. "Almost as soon as I entered the house, I singled you out as the companion of my future life."
 - b. Mr. Collins's quotation of Lady Catherine's advice: 'choose a gentlewoman for my sake, and for your own, let her be an active, useful sort of person, not brought up high'
 - c. "And now nothing remains for me but to assure you in the most animated language of the violence of my affection."
 - d. "To fortune I am perfectly indifferent and shall make no demand of that nature on your father, since I am well aware that it could not be complied with. . . . On that head, therefore, I shall be uniformly silent . . ."

3. Between which of the following years do you believe this excerpt was written?
 - a. 1500–1600
 - b. 1600–1700
 - c. 1800–1900
 - d. 1900–2015

PASSAGE A—Vocabulary. Choose the word or words that is most similar in meaning to the italicized word's meaning in passage A. (Note: sometimes you may be more familiar with another meaning of the word. Read carefully for the meaning from the context.) **(17 points)**

4. *amiable*

- a. sociable
- b. likable
- c. reserved
- d. good-humored

5. *purport*

- a. rationale
- b. principle or moral
- c. use
- d. topic and goal

6. *delicacy*

- a. fragility
- b. tact and refinement
- c. a sweet or desired morsel
- d. precision and detail

7. *dissemble*

- a. pretend not to understand
- b. deceive
- c. explain something away
- d. smile

8. *marked*

- a. written with a dark, thick stroke
- b. clear and obvious
- c. ubiquitous
- d. esoteric

9. *in easy circumstances*

- a. having a job with little to do
- b. being well-off financially
- c. with work that is not challenging
- d. in the country rather than the city

10. *condescended*

- a. to talk down to someone in a disrespectful manner
- b. to speak gently to someone about a delicate topic
- c. to humiliate someone by treating him or her as an inferior
- d. to take the time to speak to someone who is socially an inferior

11. *vivacity*

- a. existence
- b. liveliness
- c. singing voice
- d. neighborliness

12. *tempered*

- a. made angry or out of control
- b. hardened
- c. moderated or mitigated
- d. to make metal the desired strength using a forge

13. *will inevitably excite*

- a. will make enthusiastic
- b. will liven up
- c. will produce
- d. will astonish

14. *I flatter myself*

- a. I give myself a self-compliment that is nonetheless true
- b. I appeal to your vanity
- c. I say false things about myself to make myself feel better
- d. I congratulate myself excessively

15. *your esteem*

- a. your opinion of yourself
- b. your regard for me
- c. your value
- d. your trepidation

16. *animated*

- a. cartoon
- b. black-and-white
- c. irate
- d. lively

17. *indifferent*

- a. apathetic
- b. mediocre
- c. unconcerned
- d. unusual

18. *complied with*

- a. submitted to
- b. met with the terms of
- c. disposed of
- d. graciously understood

19. *head*

- a. subject
- b. body part
- c. premise
- d. underpinning

20. *reproach*

- a. caution
- b. criticism
- c. vigilance
- d. prudence

21. **Name one thing about passage A that seem significant to you and that might be interesting for a literary critic, a historian, or a linguist to explore further.**

(A sophisticated answer will use details from the text and explain the type of significance you wish to explore—for example, genre, character, audience, history, gender, class, race, culture, pragmatics, translation, cross-cultural interpretations, etc. Feel free to choose another type of significance.) **(8 points)**

PASSAGE B—Vocabulary and Comprehension (15 points). Read Passage B (on page twelve), from Albert C. Baugh and Thomas Cable's *A History of the English Language*, and choose the word or words most similar to the italicized word's meaning in the text.

22. *alternate*

- a. runner-up
- b. different
- c. substitute
- d. transaction

23. *abhors*

- a. hates
- b. adores
- c. appreciates
- d. comprehends

24. *unequivocally*

- a. ambiguously
- b. unequally
- c. unexpectedly
- d. clearly

25. *ex cathedra* utterances

- a. Roman Catholic speech
- b. statements made outside of the official channels
- c. authoritative, decisive statements

26. *analogy*

- a. a short story or example
- b. comparison
- c. parable
- d. symbol

27. *recourse*

- a. option
- b. therapy
- c. lesson
- d. program

28. *all-governing custom*

- a. made to order for an occasion
- b. eventual consensus after repeated usage in a certain way
- c. authoritative prescription
- d. an appeal made to the highest authorities at the universities

29. Do you believe, with many of the grammarians mentioned in **Passage B**, that when two alternate forms exist in spoken or written language, it is important to decide which one is correct?

What are the benefits and what are the costs of deciding correct grammar *ex cathedra*? In your answer, use one or two details or examples from the passage. **(8 points)**

Read Passage C (on pages 13–14) and answer the questions. (21 points)

30. Why, according to Brian Hu, is there so much piracy of Korean-language dramas? (3 points)

- a. People do not want to pay for the official DVDs.
- b. People want the product before they can get it in any official, copyrighted way.
- c. Korea does not have proper control of its media to avoid piracy.
- d. Hackers in Asia have been particularly proficient at pirating TV dramas.

31. What evidence does Hu give for his claim that Asian Americans have not been recognized as a consumer market for Korean dramas? (3 points)

- a. Korean dramas are pirated in America.
- b. *Love Story in Harvard* was never intended for a U.S. audience.
- c. YA Entertainment stresses their non-Korean and non-Asian viewers.
- d. *Love Story in Harvard* discusses the issue of racism against Asians in America.
- e. A and B
- f. A and C
- g. B and C
- h. B and D

32. Why does Hu claim that Asian Americans would be particularly sensitive to poorly spoken English in a Korean drama that takes place at Harvard? (3 points)

- a. Asian Americans often feel they must fight against being perceived as foreign in the U.S.
- b. Asian Americans often only speak English and will not understand non-standard English.
- c. Asian exchange students and other Asian immigrants have worked hard to speak English well.

33. How does the translation done by groups of fans differ from the translation done by YA Entertainment? (3 points)

- a. Fan translation tends to more concerned about translating the feeling behind the words rather than being literally exact.
- b. Fan translators are more concerned with literal word-for-word accuracy than YA Entertainment is.
- c. Fan translation preserves the differences between cultures while YA Entertainment erases those differences.
- d. All of the above.
- e. A and B
- f. A and C
- g. B and C

34. What does Robert Stam mean when he argues “that the impossibility of one-to-one translation in subtitles lends foreign films their polyglossia, allowing for a ‘mutual illumination’ between the spoken and subtitled languages”? (3 points)

- a. The impossibility of literal translation makes it occasionally necessary to use foreign-language words in subtitles, thus leading foreign words to enter the English language.
- b. The impossibility of literal translation makes the viewer continually thinks about the foreignness of the film.
- c. The impossibility of literal translation blends the two languages, making viewers feel like they are able to speak both languages or transcend language.

35. What does Abé Markus Nornes mean by “abusive subtitling”? (3 points)

- a. Subtitling that highlights the differences between languages, which Nornes sees as a **bad** thing.
- b. Subtitling that highlights the differences between languages, which Nornes sees as a **good** thing.
- c. Subtitling that the viewer will find offensive, which Nornes sees as a **bad** thing.
- d. Subtitling that the viewer will find offensive, which Nornes sees as a **good** thing.

36. Why does Brian Hu claim that YA Entertainment’s marketing materials, which claim that 91.1 percent of viewers are non-Korean, are not very helpful? (3 points)

- a. Such statistics about race just lead to further racial alienation.
- b. When the company stresses that 91.1% of the viewers are non-Koreans, it does not note that Koreans make up only 0.38% of the U.S. population, making the 8.9% Korean viewership more significant.
- c. The numbers are divided among Korean, Japanese, Caucasian, and other. The company’s statistics hide that nearly 80% of the viewers are probably Asian.
- d. Since Koreans are only 0.38% of the U.S. population, these Korean dramas lead non-Koreans to stereotype Koreans.
- e. A and D
- f. B and C
- g. C and D

PASSAGE C—Vocabulary (7 points). Choose the meaning of the word as it is used in Passage C.

37. *diasporas*

- a. People who travel
- b. Jews living outside of Israel
- c. Scattered ethnic populations with origins in smaller, specific geographical areas
- d. Globalization

38. *stigma*

- a. a mark of disgrace
- b. a part of a flower
- c. an accusation
- d. a compliment

39. *perpetually*

- a. temporarily
- b. rapidly
- c. continually, without an end
- d. occasionally

40. *uninitiated*

- a. people who are unfamiliar with Korea drama
- b. people who have not undergone a secret ritual
- c. people who do not speak Korean fluently

41. *illumination*

- a. lighting up, glowing
- b. mystification
- c. clarification and understanding
- d. secret and esoteric knowledge

42. *veracity*

- a. accuracy, truthfulness
- b. misunderstanding, confusion
- c. shocking or surprising nature

43. *neglected*

- a. emphasized
- b. decayed
- c. ignored, not paid attention to

PART II—ESSAY QUESTION (25 points)

44. Choose one of the three passages in this exam and answer the following question. Make sure to label which passage you discuss in your exam booklet.

A. Explain what kind of research question you might ask if you were writing an MA thesis that addressed this passage. (Your question may be literary, linguistic, or pedagogical.)

B. After you have identified your research question, make a preliminary and tentative claim/hypothesis in answer to your research question. Quote and analyze significant lines from the passage in order to support that claim. [If you cannot answer your research question entirely at this point, you may wish to describe the kinds of research you would need to do and the additional questions you would need to ask in order to find the answer.]

Passage A

In the following excerpt from a well-known British novel, Mr. Collins proposes to Elizabeth, the second in a family of five daughters. Mr. Collins was initially interested in Elizabeth's elder sister, but he changed his mind upon learning that that sister "was likely to be very soon engaged." When Elizabeth tries to avoid being alone in the same room with Mr. Collins, he attributes this choice to her modesty.

"Believe me, my dear Miss Elizabeth, that your modesty, so far from doing you any disservice, rather adds to your other perfections. You would have been less amiable in my eyes had there *not* been this little unwillingness; but allow me to assure you, that I have your respected mother's permission for this address. You can hardly doubt the purport of my discourse, however your natural delicacy may lead you to dissemble; my attentions have been too marked to be mistaken. Almost as soon as I entered the house, I singled you out as the companion of my future life. But before I am run away with by my feelings on this subject, perhaps it would be advisable for me to state my reasons for marrying—and, moreover, for coming into Hertfordshire with the design of selecting a wife, as I certainly did."

The idea of Mr. Collins, with all his solemn composure, being run away with by his feelings, made Elizabeth so near laughing, that she could not use the short pause he allowed in any attempt to stop him further, and he continued:

"My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish; secondly, that I am convinced that it will add very greatly to my happiness; and thirdly—which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness. Twice has she condescended to give me her opinion (unasked too!) on this subject; and it was but the very Saturday night before I left Hunsford—between our pools at quadrille, while Mrs. Jenkinson was arranging Miss de Bourgh's footstool, that she said, 'Mr. Collins, you must marry. A clergyman like you must marry. Choose properly, choose a gentlewoman for *my* sake; and for your *own*, let her be an active, useful sort of person, not brought up high, but able to make a small income go a good way. This is my advice. Find such a woman as soon as you can, bring her to Hunsford, and I will visit her.' Allow me, by the way, to observe, my fair cousin, that I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond anything I can describe; and your wit and vivacity, I think, must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite. Thus much for my general intention in favour of matrimony; it remains to be told why my views were directed towards Longbourn instead of my own neighbourhood, where I can assure you there are many amiable young women. But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to choose a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—which, however, as I have already said, may not be for several years. This has been my motive, my fair cousin, and I flatter myself it will not sink me in your esteem. And now nothing remains for me but to assure you in the most animated language of the violence of my affection. To fortune I am perfectly indifferent, and shall make no demand of that nature on your father, since I am well aware that it could not be complied with; and that one thousand pounds in the four per cents, which will not be yours till after your mother's decease, is all that you may ever be entitled to. On that head, therefore, I shall be uniformly silent; and you may assure yourself that no ungenerous reproach shall ever pass my lips when we are married."

Passage B

From "The Appeal to Authority, 1650–1800," in *A History of the English Language*

The [eighteenth-century] grammarian set himself up as a lawgiver as well. He was not content to record fact; he pronounced judgment. It seems to have been accepted as self-evident that of two alternate forms of expression one must be wrong. As nature abhors a vacuum, so the eighteenth-century grammarians hated uncertainty. A choice must be made; and once a question had been decided, all instances of contrary usage were unequivocally condemned. [At this time, grammarians made distinctions between *lay* and *lie*, between *had rather* and *would rather*, and between *will* and *shall*. They also condemned the previously acceptable double negative and debated the correctness of *you was* (which Webster favored) against *you were*, favored by Priestly and Lowth.] Of all the grammarians of this period only Priestley seems to have doubted the propriety of *ex cathedra* utterances and to have been truly humble before the facts of usage. . . . He states his own practice accordingly: "The best and most numerous authorities have been carefully followed. Where they have been contradictory, recourse hath been had to analogy, as the last recourse. If this should decide for neither of two contrary practices, the thing must remain undecided, till all-governing custom shall declare in favor of one or the other." (272–273, 274, 278)

Baugh, Albert C. and Thomas Cable. *A History of the English Language*. 4th ed. Englewood Cliffs, NJ: Prentice Hall, 1993. Print.

Passage C

Abridged from

“Korean TV Serials in the English-Language Diaspora: Translating Difference Online and Making It Racial” by Brian Hu

In an online discussion forum for the Korean television serial *Love Story in Harvard* (SBS, 2004–05), one fan joined in a raucous denunciation of the poor English spoken by the program’s lead actors, all three of whom play law or medical students at Harvard University: “I cringe at the sound of every English word they try so hard to pronounce. It’s like taking your fingernails and running it across the blackboard. jeez . . . they just do not take into consideration of the viewers outside Korea. Have some sympathy for the US audience !! pls!!!”

Of course, the program, produced by Korean television network SBS, was never intended for the U.S. audience but rather for the domestic Korean market as well as those in the East and Southeast Asian regions. But with the ease of online piracy and the international reach of Asian diasporas, the “Korean wave” (or *hallyu* in Korean) spreading throughout Asia has become a cross-regional phenomenon, attracting fans from all continents even before legal distribution channels have been established. As the quote above suggests, this underground network of fans has a lot invested in these television serials. The anxiety over poor English is more than a cry for realism; it is an elaboration of an Asian American identity separate from Asia and sensitive to the stigma of linguistic inauthenticity as a population deemed perpetually “foreign” by mainstream America. The quote also articulates a sentiment common to many pirate communities in the Asian diaspora: the powerlessness of nonrecognition as a consumer market. The problem is that overseas Asians around the world don’t have a voice in the Asian media because they are not included in the target audience. These online communities are alternative spaces in which complaints are lodged and identities are worked through with—or in spite of—other members of the diaspora around the world. . . .

In the Korean drama fan sites, the collective process of translation . . . is central to the affective appeal of fandom. YA Entertainment [a company that sells and subtitles Korean dramas legally], delivers the end-product of translation, but takes the power to translate away from the fans. . . . The subtitles on YA Entertainment’s DVDs emphasize professionalism and grammatical clarity rather than impulsive community pleasure. YA Entertainment president Tom Larsen reiterated this emphasis in an interview: “Translation and subtitling are the most important part of the production process. If the packaging and the drama are great, but the English subtitles are terrible, people will feel like they have wasted their money. We focus on producing high-quality subtitles geared for native English speakers” (Chung 33).

This may indeed be the case for attracting uninitiated audiences, but for fans, amateur subtitling practices make the entire community (even the nontranslators) participants in the subtitling process. In addition, amateur subtitling is frequently playful in its attitude toward translation. Less important than precise word-for-word accuracy is an over-the-top emotional engagement with words and cultures. For instance, during an argument in the climax of episode six of *Love Story in Harvard* the fan subtitles translate one burst of verbal anger as “You douche bagging asswipe.” The emotions are translated, and we’re led to understand that whatever the original Korean words were, they are loaded with rage and perhaps some profanity. But the ridiculousness (and creativity) of the phrase “douche bagging asswipe” calls attention to and respects the cultural differences between Korean and English by completely disrespecting the possibility that phrases can in fact be translated word-for-word. Building on Mikhail Bakhtin,

Robert Stam has argued that the impossibility of one-to-one translation in subtitles lends foreign films their polyglossia, allowing for a “mutual illumination” between the spoken and subtitled languages (76). Abé Markus Nornes takes this natural effect of subtitling one step further, calling for a strategic “abusive subtitling” that is common in fan communities where translators deliberately avoid traditional subtitling’s “erasure of difference,” seeking instead “to intensify the interaction between the reader and the foreign” (29). By easing linguistic comprehension, YA Entertainment minimizes cultural difference—precisely the kind of cultural consciousness the diasporic online communities joyfully indulged in and heightened. . . .

Throughout YA Entertainment’s promotional materials there is a self-conscious de-Asianization of the audience for these television programs. In a press release entitled “Korean TV Dramas Surprisingly Embraced by U.S. Audiences” the company goes to great lengths to show that the audience for Korean dramas in the United States is not Korean and to suggest that it is the non-Korean population that is driving “the rising mainstream appeal of Korean dramas.” The company provides statistics: according to a study, 91.1 percent of viewers in the United States are “non-Koreans,” 29 percent are Japanese, and over 20 percent are Caucasian. Regardless of the veracity of these numbers, it is notable that neglected from the demographic categories are the 42 percent non-Korean, non-Japanese, non-Caucasian viewers who make up nearly half of U.S.-based Korean drama viewers; given the ethnic makeup of the Soompi, D-Addicts, and Asian Fanatics forums, it is quite clear that this 42 percent is probably made up of non-Korean and non-Japanese Asian American viewers, especially those of Chinese descent. YA Entertainment’s statistics also don’t mention that as much as 8.9 percent of the audience is of Korean descent, a striking number, given that Korean Americans only make up 0.38 percent of the U.S. population. To further emphasize the importance of Korean dramas to Asian American communities, Japanese Americans only make up 0.28 percent of the population, while they make up 29 percent of the total viewers. . . .

In its press kit and on its Website YA Entertainment . . . advertise[s] the appeal of Korean TV dramas for mainstream America. The company does this by emphasizing some races (white, black) and deemphasizing others (Asian) Asians and Asian Americans are thus alienated from products they consider their own. The most obvious emotional pleasure that these dramas afford—a feeling of familiarity (what Ien Ang calls their “cultural intimacy”) for Asian American viewers, who are regularly misrepresented and underrepresented by the mainstream media—is actively erased in favor of universal values that appeal to the broadest possible audience.

[Hu goes on to argue that the fan subtitlers of *Love Story in Harvard*, which was not distributed by YA Entertainment, make the drama a story of Asian triumph. When the protagonist stands up to his racist Harvard professor, the subtitlers correct his sometimes broken or incoherent English, making it standard. They also add the term “racial” to the character’s monologue about U.S. antidiscrimination laws, though the word “racial” is absent from that character’s original English speech: the “fans actively [clarify] the drama’s angry denunciation of racial persecution in the United States.”]

from Hu, Brian. “Korean TV Serials in the English-Language Diaspora: Translating Difference Online and Making It Racial.” *The Velvet Light Trap* 66 (2010): 36–49. *Project Muse*. Web. 10 Jan. 2015.