

1. Discuss *Jane Eyre* as a feminist or anti-feminist novel. (政大)
2. Literary symbol was defined by Kant as an aesthetic idea. According to him, the proper function of animating the mind may open a prospect into a kindred representations which stretch beyond its ken. Name one 19<sup>th</sup> century Romantic poet and one 20<sup>th</sup> century poet (from English Literature). Compare and contrast their use of symbols, and evaluate the function of symbols as used in their poetry. (中山)
3. Discuss Charlotte Brontë's treatment of romantic love in *Jane Eyre*. (台大)
4. James Joyce's influence in the area of the structure of the novel has been enormous. His narrative method can best be described by the term "interior monologue." How does this method ally him to Virginia Woolf? (台大)
5. Industrialism and rapid expansion, culminating in the idea of Progress, have caused, however, repercussions. Draw upon Tennyson, Ruskin, or Dickens, and discuss. (政大)
6. Eliot himself considered *The Waste Land* to be "a poem in fragments." Explain why this is an appropriate description of the poem, how it addresses Eliot's twentieth-century world view. (政大)

7. In T. S. Eliot's *The Waste Land*, Eliot begins the poem,

April is the cruelest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.

Eliot is echoing the beginning of Chaucer's *Canterbury Tales*, where Chaucer wrote:

Whan that Aprill with his shoures soote  
The droughte of March hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour...

How do these two literary works reflect one another? Why is April the "cruellest month" for Eliot? How has the world changed for Eliot, the later poet, and how does his literature reflect that change? (中央)

8. Discuss the view of woman's position presented the following works:
  - a. Brontë's *Jane Eyre*
  - b. Hardy's *Tess of the d'Urbervilles* (成大)
9. What is dramatic monologue? Name one poet from the nineteenth century and one from the twentieth century, and compare their uses of this form in their poetry. (政大)
10. In *The Function of Criticism at the Present Time*, Matthew Arnold defined criticism as "a disinterested endeavour to learn and propagate the best that is

known and thought in the world.” Comment on Arnold’s attitude toward criticism and discuss his idea of a humanistic critic in relation to the cultural milieu. (清大)

11. Walter Pater wrote in *The Renaissance*:

“To see the object as in itself it really is, “has been justly said to be the aim of all true criticism whatever; and in aesthetic criticism the first step towards seeing one’s object as it really is, is to know one’s own impression as it really is, to discriminate it, to realize it distinctly...What is this song or picture, this engaging personality in life or in a book, to me?”

The quotation at the beginning of the passage is from Matthew Arnold. With this passage as a point of departure, compare Arnold’s idea about criticism with Pater’s and comment on both. (政大)

12. Account for the changing images of women, their relationship with male characters, and their destiny in the course of literary history in *Moll Flanders* and *Jane Eyre*. (清大)

13. Discuss the handling of “point of view” in any one of the following works: *The Rime of the Ancient Mariner*, *Frankenstein*, *Jane Eyre*, and *Wuthering Heights*. (政大)

14. Contrast Charles Dickens and Virginia Woolf in terms of narrative method. (台大)

15. Discuss some salient characteristics of modernism in the poetry of T. S. Eliot. (台大)

16. Comment on the speaker’s voice in Robert Browning’s “My Last Duchess.” (中正)

17. Georg Lukacs states that for modernist writers “man...is by nature solitary, asocial, unable to enter into relationship with other human beings.” To what degree is this statement apt in connection with the modern English novel? Discuss, and draw evidence from relevant novels from D. H. Lawrence, James Joyce, Virginia Woolf, or others to support your argument. (政大)

18. Discuss the narrative point of view used in *To the Lighthouse*, focusing on how that particular point of view contribute to the effect or meaning of the given work. (政大)

19. T. S. Eliot originally planned to use “The horror! the horror!” (from Conrad’s *The Heart of Darkness*) as the epigraph for *The Waste Land*. At Ezra Pound’s suggestion, however, he finally chose a passage from the *Satyricon* of Petronius, translated into English as follows:

For once I myself saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her “Sibyl, what do you want?” she replied, “I want to die.”

Do you think Eliot made a good choice here: why or why not? (政大)

20. Compare and contrast two works by women novelists, one from the nineteenth century and the other from the twentieth. (清大)
21. Compare and contrast the tradition of *Bildungsroman* (Novel of Character Formation of Novel of Education) in the 19<sup>th</sup> and 20<sup>th</sup> century. Support your answer by choosing one novel from each group for illustration. (清大)
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|-------------------------------|--------------------------------------|
| (A) <i>Great Expectations</i> | (B) <i>Sons and Lovers</i>           |
| <i>The Mill on the Floss</i>  | <i>Of Human Bondage</i>              |
| <i>Emma</i>                   | <i>A Portrait of the Artist as a</i> |
| <i>Jude the Obscure</i>       | <i>Young Man</i>                     |
22. In “The Love Song of J. Alfred Prufrock,” T. S. Eliot uses the epigraph drawn from Dante’s *Inferno* which reads “If I thought that my reply would be to one who would ever return to the world, this flame would stay without further movement; but since none has ever returned alive from this depth, if what I hear is true, I answer you without fear of infamy.” How does this epigraph relate to the situation of Prufrock in the poem? And in what way can Prufrock be regarded as a tragic character? (清大)
23. Please comment on mortality and immortality in Wordsworth’s “Ode: Intimations of Immortality” and Yeats’ “Sailing to Byzantium.” (清大)
24. T. S. Eliot’s “The Love Song of J. Alfred Prufrock,” *The Waste Land* and Joyce’s *Ulysses* can be considered as examples of spatial form in the sense that space supplants time as the controlling dimension. Write a critique of the new method of presentation with an analysis of the structure of any of these examples. (淡大)
25. Discuss Arnold and Pater as critics of art and/or literature. (政大)
26. Explain the term epiphany briefly and meaningfully and consider at least two different works of 20-century English literature to illustrate your points. (中山)
27. Discuss the manipulation of the narrative point of view in the work of any two Victorian novelists. (台大)
28. Discuss three 20<sup>th</sup>-century British writers whose works feature mythological motifs and then draw a conclusion from your discussion. (90.清大)
29. Apply one theoretical framework to one modern British novel. Be sure to demonstrate how this theory of your choice can illuminate your chosen work. (Conrad, *Heart of Darkness*) (90.台大)
30. Choose ONE character below and explain (a) in what novel he appears and (b) what role he plays in that novel: Angel Clare, Mr. Lockwood. (中興)
31. Many poets use the motif of journeys (quests, pilgrimages, voyages, picaresque narrative) to signify an internal voyage of self-discovery that leads the traveler home, or to provide a vehicle for satire or philosophical reflections. Discuss how this shown in TWO of the following works: Wordsworth’s *The Prelude*;

Coleridge's "The Rhyme of the Ancient Mariner;" Byron's *Childe Harold's Pilgrimage*; and Tennyson's "Ulysses." (中興)

32. Moments of spiritual transcendence and revelation abound in nineteenth century poetry. Select two writers from the list below and examine how traditional religious values are affirmed, questioned, and transformed by drawing specific references to their works. (清大)
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| <u>William Blake</u> | Gerard Manley Hopkins |
| Alfred Lord Tennyson | Robert Browning       |
| Christina Rossetti   | <u>Matthew Arnold</u> |
33. Write a comment on the differences in modes of representation between a realist novel and a modernist novel. (91.政大)
34. Of the three Modernists---T. S. Eliot, James Joyce, and Virginia Woolf---which one do you think has the most personal relevance for you? Why? (91.淡大)
35. Do you think literature has any social function? Or is it a purely aesthetic pursuit? Please draw illustrations from English literature and/or literary theory to support your argument. (91.淡大)
36. Select a Victorian novel and a modernist one to form a comparable pair that is capable of illustrating the main difference between Victorian and modernist aesthetics. Discuss specific aspects of the two novels for such a comparison. (91.台大)
37. Compare and contrast a novel by an 18<sup>th</sup> century woman with a novel by a 20<sup>th</sup> century woman. (91.輔大)
38. Identify two English poets who write on love but transcend love poetry's worn-out clichés. Comment on their poetic techniques. (91.東吳)
39. Choose two nineteenth-century novels or a group of nineteenth-century poems and discuss how they can be read from a postcolonial critical approach. (92.台大)
40. Select a Victorian novel and a Modernist one, both written by women. First discuss their representations of women. And then compare their narrative techniques. (92.台大)
41. What is a frame narrative? What kind of effects does this narrative design create in Charlotte Bronte's *Wuthering Heights*? In what sense does the design contribute to the reinforcement of Gothic atmosphere in the novel? Please elaborate with sufficient textual evidence. (92.師大)
42. Specify the features of dramatic monologue. Analyze in brief how such a Victorian poet as Robert Browning employs this device in his poems by providing sufficient textual evidence. (92.師大)
43. Discuss any 19<sup>th</sup>-century women writers in terms of female consciousness-awakening. (92.淡大)

44. What do you think about the statement “Literature is not innocent”? Use three works of British literature from different historical periods to illustrate your point. (92.清大)
45. How do William Butler Yeats and T. S. Eliot envision history and Western civilization of their times? Discuss with specific reference to the following poems: “Sailing to Byzantium,” “The Second Coming,” “Leda and the Swan,” and “The Waste Land.” (93.師大)
46. Use a postmodern perspective (feminism, Marxism, postcolonialism, psychoanalysis, etc.) to give a critique of T. S. Eliot’s modernism in his poem *The Waste Land*. (94.清大)