

I. Please define the following literary terms. (40%; 4% for each)

1. burlesque
2. euphemism
3. pathos
4. irony
5. heroic couplet
6. free verse
7. folklore
8. empathy
9. courtly love
10. comedy of humours

II. Please answer the following questions with illustration of literary works. (60%; 20% for each)

1. Please define Romanticism in English Literature and also analyze this with related literary works.
2. Please define the term “American Dream” and also analyze this with related literary works.
3. Please define the term “Stream of Consciousness” and also analyze this with related literary works.

1. Reading Comprehension. Based upon the article, select the best answer to each item.  
21%

Norman Rockwell is probably America's best-known painter. His very popular scenes of home and small-town life have been used as illustrations for some of America's most widely sold magazines. As his illustrations were often used for the covers of these magazines, his style of drawing has become as familiar to most readers as the names of these magazines themselves—*Saturday Evening Post*, *McCall's*, *Look*, *Boy's Life*. In fact, as he sometimes painted himself into paintings and illustrations, his is probably the only painter's face that is as well known as his work.

Rockwell's early training had an enormous influence on his style and popularity. The son of an artistic father, Rockwell was uninterested in most boyish pursuits. But even as a very young child he was interested in drawing and painting. At the age of fifteen, he attended the Chase School and the National Academy School in New York City. He later studied at the Art Students League, where he was taught by the eccentric and fiery George Bridgman, one of the century's finest draftsmen, who used skeletons to teach anatomy to his students and who would spit tobacco juice on any drawing he thought a failure. At the Art Students League, Rockwell also studied under Thomas Fogarty, who insisted that artists use real costumes and settings for models and who also helped his students land real work assignments.

After leaving school, Rockwell earned a living by drawing for boys' adventure magazines. In addition to this sort of work, he began to pick up assignments to illustrate books and novels. He was paid the princely sum of \$150 for his first set of twelve illustrations for a book. But his biggest break came in 1915, when he was appointed art director for *Boy's Life* magazine. For \$50 each month, he painted a cover for that month's issue, and he was obliged to illustrate at least one of the stories carried in an issue.

In his first year with *Boy's Life*, Rockwell painted over seventy illustrations, but the important point was that the position of art director paid steadily, and he could do all the *Boy's Life* work at his own studio—he had to travel to the magazine's office only once a week. This relative freedom allowed Rockwell to take on other jobs, and the title of art director gave him a professional status he would not have had otherwise. And the job with the Boy Scouts' magazine gave him a great deal of regular, monthly exposure in a popular, high-quality publication.

Rockwell never forgot this early kindness. He knew what *Boy's Life* had meant to his own career. Even after he left the magazine for greener pastures and greater fame, Rockwell continued his relationship with the Boy Scouts organization. He received the Boy Scouts' Golden Eagle award and was an honored guest at many national "jamborees." He returned this kindness and the organization's earlier kindness by always managing to paint at least a picture a year for the Boy Scouts.

- (1) What is the most appropriate title for this article?  
A. Young Rockwell.  
B. Rockwell and *Boy's Life*.  
C. Rockwell's Training and Early Career.  
D. Norman Rockwell, Artist.
- (2) This article is *mainly* about \_\_\_\_\_.  
A. the schools Rockwell attended.  
B. Rockwell's training and early career.  
C. Rockwell's association with *Boy's Life*.  
D. Rockwell's artistic debt to the Boy Scouts of America.
- (3) Rockwell was paid \$50 a month by *Boy's Life* for \_\_\_\_\_.  
A. a cover painting and illustration for one article  
B. twelve illustrations  
C. designing their monthly cover  
D. editing their magazine
- (4) We can conclude from this article that \_\_\_\_\_.  
A. Rockwell felt indebted to the Boy Scouts of America  
B. Rockwell's artistic talents weren't challenged by the work he did for *Boy's Life*  
C. Rockwell never made much money  
D. Rockwell is only interested in making money.
- (5) The article suggests that \_\_\_\_\_.  
A. Rockwell left *Boy's Life* out of boredom  
B. the steady pay provide by his job at *Boy's Life* helped Rockwell develop as an artistic because it provided him with free time  
C. Rockwell was egotistical  
D. most Americans like Rockwell.
- (6) As used in this article, the word *pursuits* means \_\_\_\_\_.  
A. interests    B. chases    C. races    D. stupidity
- (7) As used in this article, the word *eccentric* means \_\_\_\_\_.  
A. calm    B. gentle    C. boring    D. unconventional

2. Write a response (80-120 words) to the following idea. 19%

The term *helicopter parent* is used to describe someone too involved in his or her child's life, such as one who complains to a teacher about a child's grade instead of allowing that child to resolve the issue. Helicopter parents are often criticized for denying their children the chance to become independent by always hovering around them. In your opinion, how involved should parent be in their children's lives? When should children be free to make their own decision and take care of their own problems? When did you start having that freedom?

3. Based upon the following Venn diagram, write a composition (300-500 words)

with 3-4 paragraphs. Notes in the two circles describe the major areas of change in television. Points that have not changed appear in the shaded area. 60%

Choose ONE of the following sentences as the thesis statement of your composition.

- A. Television has improved in three major ways.
- B. Today, there is a greater variety of television set designs, features, and programming than there was in the past.

