Contents

Unit 8

Unit 1

Section 1   Learning Guide

Contents of the Unit

This unit serves as an introduction to the new course. It tries to offer answers to three questions:

1. What is literature?
2. Why should we learn literature?
3. What is our approach to literature in this course?

In Warm-up, the editors point out that so far our study has been concentrated on "**the ways and forms of language use for practical purposes in real settings**" (p. 4 ETL). Yet this course provides us another perspective to look at the English language, that is, we are asked to learn "**the ways and forms of language use for creative purpose in imaginative, or at most realistic settings.**" (p. 4 ETL) In other words, we are going to read literature. Literature is "traditionally, a body of texts" which is "of **lasting value**... It is also sometimes called the literary canon." (p. 11 ETL)

Why do we have to read literature? The reasons are that we believe firstly literature is thought-provoking. It helps to broaden one's horizon of the world and the scope of life beyond one's own personal experience and viewpoint. It helps one think deeply and understand life more and better than those who never read literature. Secondly, literature, produced by English speakers, is the best introduction to the culture of the English-speaking community, thus it will enhance one's understanding of the language, as we have learnt from Cross-cultural Communication that language is the carrier of culture. Finally, in literature one will feel the most delightful varieties of language, ranging from the most elegant, frozen and formal style to the talk of the street. So it is good for one's language improvement.

With this in mind, the students are asked to read five excerpts. Through the analysis on the diction, sentence forms and discourse structures by Prof. Guide, they are led to the understanding of literary genre which is different from other written language genres:

those written for informative or persuasive or communicative purposes. **The meaning, value or purposes of imaginative literature lies in human beings themselves. It is shared across language and culture.**

The last two activities are devoted to the reading and understanding of two poems written respectively by William Wordsworth and Xu Zhimo, and a short piece excerpted from the famous play "Pygmalion" by George Bernard Shaw to illustrate what literature is and what basic quality literary works must have. Such concepts as different literary genres, image, poetic license, rhythm, rhymes and sight rhyme are also introduced here.

Notes

I. Difficult Points in the Text

Definitions of literature (p. 8 ETL)

1) *The tragic poet is an imitator, and therefore, like all other imitators, he is thrice removed from the king and the truth.* (Plato, the 5th century BC): 悲剧诗人是模仿者, 因此，与其他模仿者一样,他远离国王,远离真实。
   Thrice: three times, here it means far
   removed from : away from

2) *Poesy therefore is an art of imitation... to speak metaphorically, a speaking picture: with this end, to teach and to delight* (Sir Philip Sidney, 1585): 所以,写诗是一门模仿的艺术,……形象的说法是，一幅活的图画,带有这样的目的:使人受教育,也使人愉快。
   metaphorically: by using metaphors or figurative language
   end: goal, purpose

3) *What oft was thought, but ne'er so well expressed.* (Alexander Pope, 1711): （文学就是）经常在人们的心头,而从来没有如此美妙地表达出来的东西。
   oft: often

4) *The end of writing is to instruct; the end of poetry is to instruct by pleasing.* (Samuel Johnson, 1765): 写作的目的是教育,写诗的目的是寓教于乐。

5) *... poetry (is) immediate offspring of a vigorous imagination and quick sensibility ... the language of fancy and passion.* (William Enfield, 1796): 诗歌是活跃的想像和敏锐的感觉的直接产物,……幻想和激情的语言。

6) *Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.* (William Wordsworth, 1802): 诗歌是不可阻挡的感情的自然流露,它源自静思。

Excerpt 5（p. 27 ETL）

*An hour before sunrise **in the city** there is an air of so litary desolation about the noiseless streets*, <u>which we are accustomed to see thronged at other times by a busy, eager crowd,</u> *and over the quiet, closely shut buildings* <u>which throughout the day are swarming with life</u>.：在城里，还要一小时，太阳才会升起来。白天熙熙攘攘的大街上，我们惯常看到忙忙碌碌、热热闹闹的人群，这会儿，一点儿响动都没有。白天整日里挤满了人的房间，现在悄然无声，门窗紧闭，到处都有一种孤寂的被人遗弃的味道。

Pay attention to the balanced structures here in this long sentence. The bold faced letters and the underlined parts are paralleled to each other respectively. The sentence could be paraphrased as the following:

An hour before sunrise in the city there is an atmosphere of deserted loneliness about the noiseless streets, and over the quiet, closely shut buildings. We are used to seeing the streets crowded at daytime with busy, eager people. The buildings are swarming with life throughout the day.

Upon Westminster Bridge, Sept.3, 1802（p. 36 ETL）

1) *Earth has not anything to show more fair*：大地没有比这更美丽的地方可以炫耀。
   Earth has not anything more fair to show.
   Earth has nothing that is more beautiful to show. In other words, this is the most beautiful place that earth can show.
   fair: beautiful

2) *Dull would he be of soul who could pass by／A sight so touching in its majesty*：若有人面对如此动人的美景而不驻足，必定是精神上枯燥乏味之人。
   He who could pass by a sight so touching in its majesty would be dull of soul. The man would be spiritually boring if he passes by a stately moving sight without being moved.
   dull: boring, 枯燥乏味的
   touching: impressive, moving
   majesty: stately splendor; magnificence, as of style or character
   e.g. the Parthenon in all its majesty

3) *This City now doth like a garment wear／The beauty of the morning: silent, bare*：这座城池，沉寂而赤裸，而此时将早晨的美丽披上，宛如身着一件裙袍。
   This City, silent and bare, now does wear the beauty of the morning like a garment
   The City, which is silent and bare, now indeed wears the beauty of the morning as if she wore a garment:

   doth: does

4) *Ships, towers, domes, theatres, and temples lie／Open onto the fields, and to the sky,／All bright and glittering in the smokeless air.*：船只，高塔，穹庐，剧院和寺庙，至田野，

至天边，闪现在清澈的空气中。

    Ships, towers, domes, theatres, and temples, all bright and glittering in the smokeless air, lie open onto the fields, and to the sky.

    Ships, towers, domes, theatres, and temples, which are all bright and glittering in the smokeless air, lie open onto the fields and to the sky

5) *Never did sun more beautifully steep/In his first splendour valley, rock or hill*；：太阳从来没有如此美丽地将第一缕灿烂投向幽谷、巉岩、山岗。

The sun never steeps valley, rock or hill in his first splendour more beautifully

The sun has never bathed valley, rock or hill more beautifully in his first great beauty.

steep in: saturate, bathe（光、雾、烟等）包覆、笼罩（山野、树木等）。

splendour: great beauty

6) *Ne' er saw I, never felt, a calm so deep*!：我从未看到过，也从未感到过如此深沉的宁静。

I never saw, never felt so deep a calm.

I have never seen, nor have I ever felt such a deep calm.

Ne'er: Never

7) *The river glideth at his own sweet will*：河水悠悠自得，缓缓流淌。

glideth: glides

at one's will: as one wishes

8) *Dear God! The very houses seem asleep*；：亲爱的上帝！华屋广厦好像在熟睡；

9) *And all that mighty heart is lying still*!：巨大的心脏静静地安歇。

that mighty heart: **metaphor**, here it refers to the City of London

still: motionless

The beginning of the play *Pygmalion*（pp. 46－47 ETL）

1) *Freddy: I shall simply get soaked for nothing*

The Daughter: And what about us? Are we going to stay here all night in the draught, with next to nothing on?

get soaked: get wet all over

for nothing: for no reasons at all

in the draught: in the wind

with next to nothing on: almost wearing nothing

2) *The flower girl: Nah then, Freddy: look wh' y' gowin, deah.*

Nah then, Freddy: look, where are you going, dear.

3) *Theres menners f' yer! Tɔ-oo branches o voylets trod into the mad*

There are manners for you! (This sentence means: What manners! You should mind

your manners!) Two branches of violets were trod into the mud.

menners: manners

f': for

yer: you

tə-oo: two

voylets: violets

mad: mud

II. Literary Figures and Stories

Literary Figures

1) Plato (柏拉图, 428? – 348? B.C.),

Plato, one of the most famous philosophers of ancient Greece, was a disciple of Socrates (苏格拉底的门徒). He accepted Socrates' basic philosophy and dialectical style (辩证风格) of debate: the pursuit of truth through questions, answers, and additional questions. Plato investigated a wide range of topics and he was the first to use the term philosophy, which means "love of knowledge".

Plato's writings were in dialogue form; philosophical ideas were advanced, discussed, and criticized in the context of a conversation or debate involving two or more persons. The earliest collection of Plato's works includes 35 dialogues and 13 letters.

2) Sir Philip Sidney (菲利浦·锡德尼爵士, 1554 – 1586)

English poet. Sidney was born in Penshurst, Kent, and was educated at Christ Church College, Oxford. None of Sidney's works was published during his lifetime; many of them, however, circulated in manuscript. The best known are _Astrophel and Stella_ (《阿思朝菲尔和斯坦拉》, 1591), a sequence of 108 sonnets celebrating a hopeless love affair, and _Arcadia_ (《世外桃源》, 1590), a pastoral romance in verse (田园爱情诗) linked by prose passages; the first considerable work in English in this form, it became a model for later pastoral poetry (田园诗).

3) Alexander Pope (亚历山大·蒲柏, 1688 – 1744)

English poet, who, modeling himself after the great poets of classical antiquity, wrote highly polished verse, often in a didactic or satirical vein. Pope used the heroic couplet (五音步英雄体两行诗) with exceptional brilliance. His success made it the dominant poetic form of his century, and his poetry was translated into many languages.

4) Samuel Johnson(塞缪·约翰逊, 1709 – 1784)

English writer and lexicographer, a major figure in 18th-century literature as an arbiter of taste, renowned for the force and balance of his prose style. Johnson's place permanently assured by his _Dictionary of the English Language_ which, after more than eight years in preparation, appeared in 1755. This remarkable work contains about

40,000 entries elucidated (阐明) by vivid, idiosyncratic, (有特色的) still-quoted definitions and by an extraordinary range of illustrative examples. It was the first comprehensive English lexicography.

5) **William Wordsworth** (威廉·华兹华斯 1770 - 1850)

English poet, one of the most accomplished and influential of England's romantic poets, whose theories and style created a new tradition in poetry. William met the poet Samuel Taylor Coleridge(泰勒·柯尔律治), an enthusiastic admirer of his early poetic efforts, and the two established a close and enduring friendship. In the ensuing period they collaborated on a book of poems entitled *Lyrical Ballads* (《抒情歌谣集》), first published in 1798. This work is generally taken to mark the beginning of the romantic movement in English poetry.

6) **P. B. Shelley** (雪莱, 1792 - 1822)

Percy Bysshe Shelley, English poet, considered by many to be among the greatest, and one of the most influential leaders of the romantic movement. Throughout his life, Shelley lived by a radically nonconformist moral code. His beliefs concerning love, marriage, revolution, and politics caused him to be considered a dangerous immoralist by some.

Many critics regard Shelley as one of the greatest of all English poets. They point especially to his lyrics, including the familiar short odes *To a Skylark* (《致云雀》,1820), *To the West Wind* (《西风颂》,1819), and *The Cloud* (《云》,1820). Also greatly admired are the shorter love lyrics, including *I arise from dreams of thee* and *To Constantia singing*; the sonnet *Ozymandias* (《奥兹曼达斯》,1818); and *Adonais* (《阿多尼斯》, 1821), an elegy for the British poet John Keats.

Together with Byron (拜伦), Keats (济慈), or William Wordsworth, Shelley was known as one of the famous British romantic poets.

7) **S. T. Cloeridge** (柯尔律治,1772 - 1834)

English poet, critic, and philosopher, who was a leader of the romantic movement. Coleridge was a lifelong friend of the poet William Wordsworth. The two men published a joint volume of poetry, *Lyrical Ballads* (1798), a landmark in English poetry; containing the first great works of the romantic school. Coleridge was esteemed by some of his contemporaries and is generally known today as a lyrical poet and literary critic of the first rank.

8) **Charles Dickens** (狄更斯, 1812 - 1870)

Charles John Huffam Dickens, English novelist and one of the most popular writers in the history of literature. In his enormous body of works, Dickens combined masterly storytelling, humor, and irony with sharp social criticism and observation of people and places, both real and imagined. Among his fine works are *Bleak House* (1852 - 1853,

《荒凉山庄》), *Little Dorritt* (1857,《小杜丽》), *Great Expectations* (1860 – 1861,《远大前程》), and *Our Mutual Friend* (1865,《我们共同的朋友》). Dickens's major writings include *Oliver Twist* (1838,《奥列弗》), *The Old Curiosity Shop* (1840 – 1841,《老古玩店》), *David Copperfield* (1850,《大卫·科波菲尔》)*Hard Times* (1854,《艰难时世》), and *A Tale of Two Cities* (1859,《双城记》).

9) 徐志摩(1896 – 1931)

中国现代诗人。浙江省海宁人。大学毕业后于1918年赴美留学。1920年转到英国剑桥大学读书。受浪漫派诗人拜伦、雪莱、济慈影响,半年间写了很多诗。1922年回国后一直在文艺界活动,历任京、沪一些大学的教授。1923年以英美留学生为主体的新月社在北京成立,他是主要成员。这两年的诗,多数表现为对黑暗社会的不满。他先后主编北京《晨报》副刊和上海《新月》杂志。他用自由体写诗,努力探讨新诗体裁和形式,逐渐成为新月社代表诗人,对新月派诗人有很大影响。在新诗体裁和形式建设方面、在中国新诗的发展上也起过作用。但后来的许多诗流露了感伤、颓废的情绪。著作有《志摩的诗》、《猛虎集》等诗集四种,另有散文和译作数种。

—选自《简明不列颠百科全书》

10) George Bernard Shaw (萧伯纳, 1856 – 1950)

Irish-born writer, considered the most significant British dramatist since Shakespeare. In addition to being a prolific playwright (he wrote 50 stage plays), he was also the most trenchant pamphleteer since the Irish-born satirist Jonathan Swift and the most readable music critic and best theater critic of his generation. He was also one of literature's great letter writers. In 1925 he was awarded the Nobel Prize in literature. *Mrs Warren's Profession* (《华伦夫人的职业》, 1893), *Arms and the Man* (《武器与人》, 1905》, *The Devil's Disciple* (《魔鬼的门徒》, 1897), *Man and Superman* (《人与超人》, 1894), *Major Barbara* (《芭芭拉少校》, 1907), are his major plays. *Pygmalion* (1913) has been his most successful play.

Literary Stories

The Story of *Pygmalion*

Pygmalion is the 1913 play by George Bernard Shaw. A phonetics teacher, Professor Henry Higgins, who reforms the speech and social patterns of a low-brow flower seller a street urchin, Eliza Doolittle. Through a relentless series of irritating drills, the smug professor eventually transforms uncouth Doolittle into a lady and passes her off as gentry at a grand ball to win a bet with a friend. When Higgins falls in love with the woman in the process, he is too reserved and proud to admit it. Eliza finally marries Freddy. The name of this play Pygmalion is taken from Roman mythology. Pygmalion is a sculptor of Cyprus (塞浦路斯). He hated women and resolved never to marry. He worked, however, for many months on a statue of a beautiful woman, and eventually fell madly in love with it.

Disconsolate because the statue remained lifeless and could not respond to his caresses, Pygmalion prayed to Venus, goddess of love, to send him a maiden like his statue. Venus answered his prayer by endowing the statue with life. The maiden, whom Pygmalion called Galatea, returned his love and bore him a son, Paphos, from whom the city sacred to Venus received its name.

III. Important Concepts

Literature

1) A body of texts recognized as great literature of lasting value is referred to as "real" literature. It is also sometimes called the literary canon. (p.11 ETL)

2) People value literary works for their special quality of language as fine expressions of such thoughts and emotions of an ordinary enough person whose words may fail to express his feelings and emotions when he experiences something touching and moving. Authors of literary works are thus admired both for their keen experience of life and their command over words to give full expression of their recollections and commentaries of life experience, whether real or imaginary. (p.36 ETL)

3) Literary language tends not to be structured in order to fulfil practical need for communication. Literary language offers the readers what is special and therefore meaningful firstly in the eyes of the author. In other words, what and how the reader may respond to the text depends largely on how much they appreciate, understand, or empathise with the author's thoughts and emotions, as well as the ways such thoughts and emotions are put into words. (p. 40 ETL)

Poetic license

In literary language, especially in the language of poetry, poets are "privileged" to break some of the commonly observed rules in their use of language. This is what is known as poetic license. Poets break or deviate from certain rules to achieve a special effect in their language, i.e. to bring out a special message, or to refine the shape or the music of their poems. (p. 42 ETL)

To sum up, poetic license is the freedom to disobey writing conventions or liberties with the normal rules of fact, style or grammar taken by a writer or speaker in order to achieve a particular effect.

Form of the poem

Form of the poem refers to the patterns of meter, lines, and rhyming scheme of the poem. Roughly English poems could be placed into four types according to their forms, the lyric (抒情诗), the narrative (叙事诗), the blank verse (素体诗,不押韵的五音步诗行) and the free verse (自由诗).

The following is an ancient Chinese poem written by 王维, following the form of 五律, the underlined boldfaced character is the rhyme of the line:

仄仄平平仄，平平仄仄**平**　　　　空山新雨**后**，天气晚来**秋**。

平平平仄仄，仄仄仄平**平**　　　　明月松间照，清泉石上**流**。

仄仄平平仄，平平仄仄**平**　　　　竹喧归浣**女**，莲动下渔**舟**。

平平平仄仄，仄仄仄平**平**　　　　随意春芳**歇**，王孙自可**留**。

（Reference on pp. 43 – 44 ETL）

Sonnet

Sonnet is a kind of lyric, consisting of 14 lines, usually in iambic pentameters（五音步抑扬格）with considerable variations in rhyme scheme. The three basic sonnet forms are :

(1) the Petrarchan: which comprises an octave,（八行诗节）rhyming abba abba and a sestet（六行诗节）rhyming cdc cdc or cd cd cd. The poem in this text Upon Westminster Bridge, Sept.3, 1802 is of this type.

(2) The Spenserian of three quatrains(四行诗节) and a couplet(两行诗节), rhyming abab, bcbc, cdcd, ee.

(3) The Shakespearean, again with three quatrains and a couplet, rhyming abab, cdcd, efef, gg.

（Reference on pp. 43 – 44 ETL）

Image

It refers to the use of vivid words to represent objects, actions, feelings, thoughts, ideas states of mind and any sensory or extra-sensory experience. It is in contrast with the use of abstract term. (p. 37 ETL)

Take "rose" for example, we may more or less call to mind a picture of a "rose" or perhaps we are reminded of the odor or texture of a rose. Whatever in a poem appeals to any of our senses (including sensations of heat and pressure as well as of sight, smell, taste, touch, sound) is an image. In short, images are the sensory content of a work, whether literal or figurative. Ancient Chinese poems and Japanese Haiku（俳句）are full of images to convey the feelings and emotions of the author, stirring the reader's imagination. Poets expressed emotions and abstract ideas through the use of short lines and crisp language that concentrated on concrete objects. Now try to study the images in the following poems written by ancient Chinese and Japanese poets.

e.g.(1) 　　　　　　　　　**天净沙·秋思**(元)　　　　　　　　　　马致远

枯藤老树昏鸦, 小桥流水人家, 古道西风瘦马。夕阳西下, 断肠人在天涯。

(2) On the withered bough　　　　　　　Basho (1644 – 1694)

On the withered bough / A crow alone is perching; /Autumn evening now.

(3) Fallen petals rise　　　　　　　Moritake (1452 – 1540)

Fallen petals rise / back to the branch – I watch / Oh…butterflies!

Rhyme

Rhyme is the repetition of similar (or duplicate) sounds at regular intervals. Usually this repetition occurs at the end of lines.

There are several types of rhyme found in English poems:

1) End rhyme: rhyme found at the ends of verse lines.

    e.g. O what is this has done this **deed**,

    This ill deed done to **me**,

    To send me out this time o' the **year**,

    To sail upon the **sea**?

    (Anonymous, *Sir Patrick Spens*, Child, No. 58.A., 1765)

2) Internal rhyme: This is rhyme contained within a line of verse.

    e.g. The long light **shakes** across the **lakes**.

    (Tennyson, *Blow, Bugle, Blow*)

3) Slant rhymes: This is an inexact rhyme where the final consonant sounds are the same but the vowel sounds are different.

    e.g. (1) And by his smile, I knew that sullen **hall**,

        By his dead smile, I knew we stood in **Hell**.

    (Wilfred Owen, *Strange Meeting*)

    (2) I've known her—from an ample nation—

        Choose **One**—

    Then—close the Valves of her attention—

        Like **Stone**—

    (Emily Dickinson, *Poem* #303, 1890)

4) Eye rhyme or sight rhyme: The rhyme of two words which look as if they'd rhyme, but do not, such as "**move**" and "**love**".

    (Reference on p. 41 ETL)

literary genres:

Literary genres are types or classes of literary works, such as novels, dramas, poetry, etc. They are different in terms of the form and techniques, which consequently satisfy different aesthetic needs of writers and readers alike. (p. 44 ETL)

Section 2   Assessment

Tutorial Contributions

Discussion :

(1) What does literature mean to me?

(2) Why should we read literature? (Reference on p.5 ETL)

(3) Why did Bernard Shaw choose Pygmalion, which is the name of a sculptor of Cyprus in Roman mythology as the name of his play?

(4) Images in such poems as given above by 马致远, Basho etc.

Exercises on Text Proper

1. *Write a short piece on one of the following topics.*

(1) What Dose Literature Mean to Me?

(2) A Comparison between *Upon Westminster Bridge, Sept. 3, 1802* (p. 36 ETL) by W. Wordsworth and *A Farewell to Cambridge* by Xu Zhimo

(3) A Discussion on Literary Genres Based on Analysis of Excerpt 1 – 6

2. *Explain the following concepts in English in your own words.*

(1) literary genre(Reference on p. 44 ETL)

(2) poetic license(Reference on p. 42 ETL)

(3) image(Reference on p. 37 ETL)

3. *Rewrite the following lines of* Upon Westminster Bridge, Sept. 3, 1802 *in your own words.*

(1) Dull would he be of soul who could pass by / A sight so touching in its majesty

(2) This city now does like a garment wear / The beauty of the morning: silent, bare, . . .

(3) Never did sun more beautifully steep / In his first splendour valley, rock, or hill; . . .

(4) Ne'er saw I, never felt, a calm so deep!

4. *What image is employed by Ezra Pound in his famous poem* In the Station of the Metro *to describe the faces in the crowd? How do you feel about this image?*

In the Station of the Metro   Ezra Pound

The apparition of these faces in the crowd; / Petals on a wet, black bough.

5. *Find out the right answer concerning the focal points of this unit.*

(1) Traditionally, a body of texts recognized as great literature of _____ is referred to as "real" literature. It is also sometimes called the literary canon.

    A. imagination   B. lasting value

    C. creative purpose   D. practical purpose

(2) Literature reading is good for _____.

    A. language improvement   B. cultural background

    C. personal improvement and entertainment   D. A, B and C

(3) Traditionally, _____ are considered literature in the sense of imaginative literature.

    A. any of the categorization of written work   B. diaries

    C. short stories, novels, poems and plays   D. poems only

(4) Newspaper stories, which are reports of real facts or events, usually follow a standard convention of structure. They are by definition _____.

    A. a form of language used in imaginative settings

    B. simplified literature

    C. formal writing in an personal tone

    D. not a part of imaginative literature

(5) Our present approach to literature in this course is _____. In simple words, we will try to study the form, meaning, and special features of a literary text in the hope of discovering their value to us as a rich resource.

    A. language-based   B. communication-oriented

    C. five-skills-integrated   D. practice-included

Exercises on General Language Proficiency

1. *There are fifteen sentences in this exercise. Beneath each sentence there are four choices marked A, B, C and D. Choose one word or phrase that correctly completes the sentence.*

(1) I've been _____ since Christmas with a bad cough.

    A. laid down   B. laid on

    C. laid up   D. laid off

(2) Tom has _____ alcohol since he was drunk once and made spectacle of himself.

    A. gone off   B. gone after

    C. gone for   D. gone over

(3) He finished his homework, then he went on _____ a letter.

    A. write   B. writing

    C. with   D. to write

(4) My brother regretted _____ a lecture given by Professor Right.

    A. missing   B. to miss

    C. missed   D. being missed

(5) About twenty-three centuries ago, _____.

    A. there lived in China a great thinker who called Confucius

    B. there lived in China a great thinker named Confucius

    C. lived there in China a great thinker called Confucius

    D. a great thinker lived in China calling Confucius

(6) Petrol is manufactured from the _____ oil we take out of the ground.

    A. crude   B. raw

    C. rough   D. tough

(7) The wisdom of his jokes was _____ make even his opponents laugh.

    A. so that   B. such that

    C. so as to   D. such as to

(8) He is suffering from poverty, that's why I _____ him some money.

    A. will be lending   B. am going to lend

    C. would have lent   D. would lend

(9) I suppose he is not going today, _____?

    A. is he   B. isn't he

    C. does he   D. doesn't he

(10) When it is clear at night, the sky is full of twinkling stars, _____ seems to no bigger than a speck.

    A. each of them   B. each of these

    C. each of which   D. each of those

(11) He did not get the information, for I believe he has no access _____ the Internet.

    A. in   B. for

    C. with   D. to

(12) Greater efforts to increase our production must be made if shortage of food supply _____ avoided.

    A. will be   B. is to be

    C. can be   D. has been

(13) Never again _____ political office after his defeat ten years ago for the presidency.

A. did M. Johnson seriously seek

B. M. Johnson seriously sought

C. when did M. Johnson seriously seek

D. seriously M. Johnson sought

(14) If you had slept earlier last night, you _____ so sleepy now.

    A. would not be   B. would not have been

    C. is not   D. must not be

(15) The police accused him of setting fire to the building but he denied _____ in the area on the night of the fire.

    A. to be   B. to have been

    C. having been   D. be

2. *Decide which of the choices given below would correctly complete the passage if inserted in the corresponding blanks.*

The word "literature" (1)_____ English in the 14th century in the sense of polite learning through reading. Thus a man of literature, or a man of letters, (2)_____ what we would now describe as a man of wide reading. So this word corresponds mainly to the modern meaning of the word "literature". From the mid-18th century, literature (3)_____ the practice and profession of writing. This appears to be closely connected with the heightened self-consciousness of the profession of authorship. Since the 19th century, literature (4)_____ the high skills of writing in the special context of high imagination.

Whence comes literature? Literature comes from human interest (5)_____ a story, in arranging words in artistic forms, in describing in words some aspects of our human experiences. This human activity embodies human desires to express and share experiences. At the beginning, the literary impulse exists only in one's mind. It is the writer (6)_____ turns this impulse into literature: a story, a poem, a play, or an essay, with the medium of language. It is a writer's "performance in words" (7)_____ Robert Frost once said. In this way it can be appreciated by others. Therefore, we can define literature as language artistically used to achieve identifiable literary qualities and to convey meaningful messages. Literature (8)_____ by beauty of expression and form and by universality of intellectual and emotional appeal.

Literature as an art is the creation of individuals and it is experienced by individuals. Yet, creative artistic literature presents one of the essential sources for studying the relation between humanity and society. (9)_____ of literature enable us to study the way in which people live out their social roles. Literature shows not only the socialized behavior of individuals, but also the process of their socialization as well; it speaks (10)_____ of individual experience, but also of the meaning of that experience. Therefore, a writer is a specialized thinker about the individual.

(1) A. went into   B. goes into
    C. came into   D. comes into
(2) A. means   B. meaning
    C. was meant   D. meant
(3) A. referred to   B. was referred to
    C. was referred   D. referred
(4) A. have been   B. has been
    C. should have been   D. will have been
(5) A. telling   B. to tell
    C. tell   D. in telling
(6) A. who   B. that
    C. which   D. whose
(7) A. as   B. that
    C. when   D. such as
(8) A. is characteristic   B. are characteristic
    C. is characterized   D. are characterized
(9) A. A great work   B. Great work
    C. A great piece of work   D. Great works
(10) A. not   B. not only
     C. only   D. too

Key to Assessment

Key to the Exercises on Text Proper

(Keys to Questions1 – 4 are not offered here)
5. (1)B   (2) D   (3) C   (4) D   (5) A

Key to the Exercises on General Language Proficiency

1. (1) C   (2) A   (3) D   (4) A   (5) B
   (6) A   (7) D   (8) B   (9) A   (10) C
   (11) D   (12) B   (13) A   (14) A   (15) C
2. (1) C   (2) D   (3)A   (4) B   (5) D
   (6) A   (7) A   (8) C   (9) D   (10) B