

國立中山大學95學年度碩士班招生考試試題

科目：英文作文【外文系碩士班】

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Write an essay to discuss your reaction to the following quotation:

Dreams show wisdom that the dreamer does not even know he has!

--Paraphrased from Paracelsus

You might agree or disagree with the above quotation. No matter what position you choose to take, you need to explain it clearly and convincingly. Moreover, always remember to support your argument by using solid evidence from your own experience, observations, or reading.

I. Vocabulary 15% (每題一分)

1. Computers aren't _____. If you put the wrong data into a computer, you'll get wrong answers.
a. incredible b. infallible c. reliable d. vulnerable
2. Computers are so common now that they have made typewriters almost _____.
a. archaic b. nullified c. obsolete d. oblivious
3. There are thick pine forests at the foot of the mountain, but higher up, the trees become _____.
a. bare b. meager c. slim d. sparse
4. The protesters may picket the nuclear power plant as long as they don't _____ on other people's right to enter and exit freely.
a. breach b. foul c. infringe d. violate
5. When people have too little iron in their blood, it sometimes means that their diet is also _____ in iron.
a. deficient b. futile c. intricate d. profuse
6. Do you think all television is _____ to children, or are some programs a positive influence on them?
a. beneficial b. detrimental c. feasible d. implausible
7. Music can _____ powerful feelings. A sweet violin solo often moves its listeners to tears.
a. evoke b. invoke c. mediate d. pacify
8. Fast-food clerks _____ customers to buy more by giving coupons.
a. elicit b. enhance c. prompt d. stimulate
9. The _____ for not lowering the drinking age to 18 is that self-control is still being developed at that age.
a. acclaim b. rationale c. rapport d. validation
10. Nature has _____ human being with the ability to acquire language.
a. endorsed b. endowed c. innated d. instilled
11. The psychic convinced her clients that she could _____ time and space and talk directly with the dead.
a. escalate b. exceed c. trail d. transcend
12. Learning to budget an allowance at a young age is _____ to good spending habits later in life.
a. adjacent b. conducive c. inclined d. innovative
13. The fans shouted with _____ when their team scored the winning basket.
a. elation b. fantasy c. havoc d. turmoil
14. Our club has spent so much more than it has taken in that it now has a huge budget _____.
a. calamity b. deficit c. disaster d. shortage
15. My math teacher says that one of his favorite _____ during summer vacation is reading science fictions.
a. aversions b. diversions c. recreations d. aspirations

II. Cloze 15% (每題一分)

It all started just six years ago with *Birds*. Since then, Eyewitness Guides have become a publishing sensation – 50 subjects 1, 40 countries conquered, 14 million copies sold. But the success of Eyewitness Guides cannot be 2 in statistics alone, 3 these high-quality reference books have established a 4 original way of presenting information.

We live in an age of television, video and interactive computing, in which children are 5 at absorbing data from images at a glance. 6 this makes them respond favorably to visual learning, the disadvantage is that they sometimes lack confidence with words. So, what the Eyewitness Guides have done is to combine the two elements, words and pictures, 7 them as just one thing – entertainment.

One of the main reasons 8 the books' success is the discovery that, against a white background, even the most 9 objects can look wonderful. Often a single photographic image will take 10 an entire double-page spread, grabbing your 11. Whatever the image, you'll always find the text 12 alongside, building your understanding of the subject.

Eyewitness Guides are the 13 of a unique approach, in which photographs, models, maps, and diagrams are specifically produced. Everything is done to make 14 that they compete with the impact of television images. But these books have one 15 advantage – children can return to them again and again, finding something fresh to read every time.

1. a. dealt b. fulfilled c. covered d. managed
2. a. scored b. valued c. numbered d. measured
3. a. for b. out of c. due to d. from
4. a. fully b. completely c. considerably d. widely
5. a. capable b. powerful c. effective d. skilled
6. a. In contrast b. While c. Even so d. Despite
7. a. conducting b. treating c. operating d. applying
8. a. under b. behind c. beneath d. below
9. a. accustomed b. habitual c. repeated d. familiar
10. a. up b. in c. to d. on
11. a. fascination b. involvement c. attraction d. attention
12. a. quite b. nearby c. right d. next
13. a. outcome b. production c. formation d. effect
14. a. certain b. definite c. firm d. guaranteed
15. a. high b. large c. major d. grand

III. Reading Comprehension 20% (每題一分)

Thespis is considered the earliest tragedian, introducing dramatic dialogue between the chorus and a single actor. Yet Aristotle's Poetics, which first defined the theory of tragedy, was based on the plays of Aeschylus, Sophocles and Euripides. In their works, the swift and progressive development of the structure of tragedy with two, then three actors, and the relegation of the chorus to the sidelines, became the dramatic model. At the same time, with a backdrop of religion and a concept of Fate, we see the emergent consciousness of human sufferings and weaknesses, answers to the conundrum of how men can live together and with themselves, and even some instances of individualistic rationalism. Aristotle observed that the effect of tragedy on the spectator is to arouse the emotions of pity and fear, and so to purge him of them.

Tragedy virtually disappeared between the time of the ancient Greeks and the 1600's. Then tragedies re-emerged without the connections to religion and society which defined the Greek tragedies, giving their characters their universality. The Greek tragedy was based on conflict between two personalities or two irreconcilable duties. Shakespeare's plays, without the firm social and religious background, worked less through archetypal situations than through individual personality. His characters were more complex, and the tragic conflict arose from within and was not, as with the Greeks, imposed from without.

1. The writer states that later tragic forms differed from Thespis' in that...
 - a. social and religious backdrops were eliminated.
 - b. more characters were introduced.
 - c. the chorus took on a more important role.
 - d. Aristotle was able to write about them.
2. Along with the relegation of the chorus to the sidelines came...
 - a. the dropping of religion.
 - b. increased consciousness.
 - c. greater suffering in drama.
 - d. more complexity in drama.

3. How did Greek tragic characters differ from Shakespeare's characters?
 - a. They were less developed.
 - b. They were less predictable.
 - c. They relied less on religion.
 - d. They had more complex personalities.
4. According to the passage, Shakespeare's tragic conflicts had to do with...
 - a. irreconcilable duties.
 - b. individual traits.
 - c. political repercussions.
 - d. archetypal situations.
5. Aristotle's idea is that stimulating tragic emotions in the spectators...
 - a. makes them panic.
 - b. depresses them.
 - c. relieves them.
 - d. makes them religious.

He carefully folded the stiff paper around the box, meticulously taped the seams and ends, wrote her address in clear block letters on two sides and tied the whole thing together with heavy twine. He knew it was not enough — but then what could be enough to protect what lay, swaddled in newspaper and cradled in packing chips, inside those flimsy cardboard walls? It was, after all, their grandmother's bequest. An insignificant trinket to some, it was what the eccentric, adored, adorable old woman had chosen for Susan to remember her by. Susan's enforced absence from both deathbed and funeral — -high-powered law firms are not always flexible when it comes to the death of loved ones — would make this legacy even more precious.

He remembered the last time the three of them had been together — Susan on a flying visit, Mitch himself spending a few snatched days in the chaotic, memory-filled house of their shared childhoods. They had chatted and laughed as if no time had passed at all since the breakup of their strange little family unit.

Now he wondered if it was merely circumstance that had made them so close. Related by blood but not siblings, Mitch and Susan had been first thrown together, and then drawn together, by the freak boating accident which had wiped out two sets of parents in a single blow. Their shared grandmother had made a life for them out of the openness of her heart and the infinitive variety of her character. Pitying the run of people for the "great lack" in their lives, in fact they had grown up in a most fulfilling, if exacting and sometimes exasperating atmosphere.

6. According to the passage, Mitch and Susan are...
 - a. brother and sister.
 - b. married.
 - c. not related.
 - d. cousins.
7. The object Mitch is sending to Susan...
 - a. is a valuable antique.
 - b. has sentimental value.
 - c. is very flimsy.
 - d. is worthless.
8. Why did Susan not attend her grandmother's funeral?
 - a. She chose not to.
 - b. She could not get there in time.
 - c. Her employer wouldn't give her time off.
 - d. She was not told about it.
9. From your reading of the passage, it seems that Mitch and Susan's childhood was...
 - a. mostly happy.
 - b. lacking in affection.
 - c. always relaxed.
 - d. not very memorable.
10. According to the author, Mitch and Susan's grandmother...
 - a. did not understand children's needs.
 - b. was not willing to bring them up.
 - c. was very exact.
 - d. was a very caring person.

If art seeks to divorce itself from meaningful and associative images, if it holds material alone as its objective, then I think that the material itself ought to have the greatest possible plasticity, the greatest potentialities for the development of shapes and the creating of relationships. For that reason I think that the sculpture which has been created with a view to being form alone has been a great deal more successful and interesting than has been the painting in that vein. The sculptor sets out with two pre-existing advantages: one, that he must have craftsmanship, and the other, that he works in the round. He does not have to simulate depth nor create illusions of depth because he works in volume—in three-dimensional form.

Thus Noguchi, working in marble, is able to develop relationships in three dimensions rather than two and yet retain both simplicity and unity. He has at his disposal the advantages of light and space, and the natural translucence and glow of marble, all of which he exploits and reveals with great elegance.

Henry Moore is one of the great contemporary imaginers who has brought new materials and new concepts into sculptural form. He discovers the naturally heroic character of bronze and exploits feelingly the graining and fine surface of wood. Undoubtedly his most remarkable feat has been the surrounding of open space and his use of such space as a sculptural material. But beauty and craft and idea are still paramount with Moore, and he never obliterates these qualities in the shock of the new.

11. The author says that a painter is hindered because he must...
- a. work in a single medium.
 - b. use uninteresting materials.
 - c. create an illusion of three dimensions.
 - d. compensate for lack of craftsmanship.
12. What is notable about the works of Noguchi?
- a. They are more elegant than those of Moore.
 - b. They show simple unified relations.
 - c. They are usually round in shape.
 - d. They are often exploited.
13. Why, according to the passage, is marble good for sculpture?
- a. It is three-dimensional.
 - b. It is readily available.
 - c. It has simplicity and unity.
 - d. It has translucent and glowing qualities.
14. In the author's opinion, Henry Moore's greatest sculpturing feat has been...
- a. to create three-dimensional paintings.
 - b. to have a feeling for the materials he uses.
 - c. to incorporate empty space into his work.
 - d. to use marble to all his advantages.
15. The author says that he prefers an art work of sculpture to one of painting on the condition that...
- a. form alone is most important.
 - b. there are three dimensions
 - c. the artist is a craftsman.
 - d. the sculptor is famous.

The Aurora, also known as the Northern Lights, has mystified people down through the ages. Written record of so-called 'great auroral displays' date back more than two thousand years.

Sometimes the Aurora over Alaska and other auroral zones is barely visible or appears colorless and unmoving. But at other times, the auroras can be incredibly bright, multi-hued and fast moving. Tall green curtains of lights, red tipped at their bottoms, stretch from horizon to horizon. They ripple and sway, fold and unfold, then suddenly disappear, only to reform in a new shape minutes later.

Auroral light is produced by a high-vacuum electrical discharge, and is powered by interactions between the sun and earth. The rare 'great auroral displays' follow one or two days of violent solar flares in the vicinity of the sun's major sunspots. These solar flares cast out vast streams of electrically charged particles, mostly electrons and protons, which stream into the earth's atmosphere. The earth's magnetic field steers them away from tropical regions, towards the poles. When the particles strike the gases, the atoms and molecules of the earth's upper atmosphere glow.

Although much is known about the Aurora, this fascinating phenomenon still withholds some of its mysteries. Scientists, for example, do not yet understand why the Aurora is so highly structured. The most beautiful Aurora is composed of thin sheets that stretch upward a hundred miles or more and extend across the sky from horizon to horizon. These arcs and bands whip and weave across the sky, and bright rays ripple along them at fantastic speed. Some of these intricate multicolored forms have a thickness of only 100 meters, yet may be several hundred kilometers tall and well over 1,000 kilometers in length.

16. What do the 'great auroral displays' follow?
- a. Big streams of electrically charged atoms which fall into the earth's atmosphere.
 - b. Solar flares full of electrons and protons.
 - c. A short period of powerful cosmic flares near important sunspots.
 - d. An interval of solar flares in the earth's magnetic field.
17. What, according to the passage, makes the charged particles glow?
- a. Hitting the gases of the atmosphere high above the planet.
 - b. The fact that they are highly structured.
 - c. The power of the sun.
 - d. Molecules found in the electrically discharged atmosphere.

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18. It can be inferred from the passage that ...
- the Aurora has been a mystery for over two thousand years and will continue to be.
 - the structure of the Aurora is not the only thing that scientists do not understand about it.
 - the written records of the 'great auroral displays' are incorrect.
 - the Aurora is always visible from earth.
19. The author mentions the electrons and protons to show ...
- that they cause sunspots.
 - that they leave the sun at a constant rate.
 - they affect the earth's magnetic field.
 - the Aurora cannot be seen from everywhere on earth.
20. Which of the following is not true about the Northern Lights?
- Sometimes they seem to be stationary.
 - They are long vertical lines of green lights, colored red at the bottom.
 - The solar flares give out extensive amounts of particles full of electricity.
 - The light is the result of energy emitted from the sun and moon.

IV. TRANSLATION: Translate the following texts into Chinese (50%) [25%@].

1. In consequence, I'm inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men.... Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth.

--F. Scott Fitzgerald, *The Great Gatsby*

2. The Romance languages are not the outgrowths of the elegant, measured prose of Cicero, but rather the language of the streets and of the common person, the Latin vulgate.... Many scholars believe that classical Latin was spoken by almost no one—that it was used exclusively as a literary and scholarly language. Certainly such evidence as we have of everyday writing—graffiti on the walls of Pompeii, for example—suggests that classical Latin was effectively a dead language as far as common discourse was concerned long before Rome fell. And, as we shall see, it was that momentous event—the fall of Rome—that helped to usher in our own tongue.

--Bill Bryson, *Mother Tongue*

There are three sections in this examination. You are required to answer all three sections as according to the instruction.

Section I: English Literature, Pre-1800 (30%)

Answer **ANY TWO** of the following:

1. Geoffrey Chaucer is said to be the father of English literature. Use some of his tales that you know of to explain why (a) he deserves that title—you may want to compare his works with those of the earlier period—and (b) Chaucer's works describe vividly the medieval world.
2. Use any two of Shakespeare's plays to illustrate that he is a great dramatist who has profundity and diversity and to a large extent he reflects the Elizabethan concerns and beyond. Do Not tell stories, but give your analysis.
3. Explain briefly and meaningfully any five of the following terms:
 - a. *Beowulf*
 - b. allegory
 - c. pastoral poetry
 - d. sonnets
 - e. Puritans
 - f. metaphysical conceits
 - g. cavalier poets
 - h. neoclassicism

Section II; English literature, Post 1800 (30%)

Answer **ANY TWO** of the following:

1. William Wordsworth and S.T. Coleridge cooperate to write the *Lyrical Ballads*. Yet separately, Wordsworth portrays rural simplicity in his poetry while Coleridge works on exotic imagination. Explain why both are Romantic poets despite their difference in style.
2. Evangelism and other social frame of mind play an important role in Victorian England. Can you use two or three novels as examples that address such a concern (either for or against)? Do Not simply tell the story, but give your analysis as much as possible.
3. Modern English literature has a strong sense of disillusionment, helplessness, boredom and defiance of the institutions. Use examples that you are familiar with (either poems, novels or dramas) to testify that they either build on, convert or escape from these malaises of modern civilization.

Section III. American Literature

Answer the following three essays. 40%

1. (13%)

Identify the author and work. Write a short essay to demonstrate the work as social commentary.

They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made."

2. (13%)

Identify the author and work. Write a short essay to demonstrate the work as social commentary.

It was a close place. I took it up, and held it in my hand. I was a-trembling, because I'd got to de- cide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

"All right, then, I'll GO to hell" -- and tore it up.

It was awful thoughts and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head, and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; be- cause as long as I was in, and in for good, I might as well go the whole hog.

3. (14%)

Identify the author and work. Write a short essay to discuss how the writer made style and subject matter distinct from his or her contemporaries.

When the young woman—the mother of this child—stood fully revealed before the crowd, it seemed to be her first impulse to clasp the infant closely to her bosom; not so much by an impulse of motherly affection, as that she might thereby conceal a certain token, which was wrought or fastened into her dress. In a moment, however, wisely judging that one token of her shame would but poorly serve to hide another, she took the baby on her arm, and, with a burning blush, and yet a haughty smile, and a glance that would not be abashed, looked around at her townspeople and neighbors.

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科目：語言學概論【外文系碩士班乙組】

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Instruction: You're required to write in **English** all your answers on the answer sheet provided. Please number your answers in your answer sheet according to the question numbers.

1. Before each set of words write the letter for the lexical relationship represented. (14%)
- (A) Synonymy (B) Antonymy (C) Homonymy (D) Metaphorical extension
(E) Heteronyms (F) Hyponym (G) Idioms (H) Paraphrase

- _____ 1. canary, parakeet, robin, cockatoo, pigeon, bird
_____ 2. so/sew; bore/boar
_____ 3. euphoric/gloomy; tiny/gargantuan
_____ 4. wind (V.)/wind (N.); lead (V.)/lead (N.); dove (V.)/dove (N.)
_____ 5. Life is a journey./ An argument is a war.
_____ 6. drunk, intoxicated, plastered, inebriated
_____ 7. cut it off/ get it off/ hit it off

2. Examine the words below. For the words in column A, both <þ> and <ð> represent the sound [θ]; for those in column B, they represent [ð]. (8%)

A			B		
ðing	[θɪŋg]	'thing'	oðer	[ɔ:ðer]	'other'
bæð	[bæθ]	'bath'	cweðan	[kwe ðan]	'to speak'
wiþ	[wɪθ]	'with'	baþian	[ba ðɪ an]	'to bathe'
þurh	[θurx]	'through'	weorðe	[we ɔr ð e]	'worthy'
þrida	[θɪɪda]	'third'	wiþoban	[wɪ ðɔban]	'collarbone'
ðunor	[θunɔr]	'thunder'	mæðel	[mæðel]	'council'
þrotu	[θrɔt u]	'throat'	wæþen	[hæ:ðen]	'heathen'
haþ	[h æ: θ]	'health'	hæðung	[h æ:ðuŋg]	'health'

- (A) (i) Determine whether [θ] and [ð] occur in complementary distribution, and (ii) specify the distribution and phonological rule(s) if they do.

(B) On the basis of your analysis, give underlying forms for *bæð*, *protu*, and *weorðe*.

3. (A) The following two sentences were written by a Chinese (Cantonese) speaker on the topic of teaching English as a foreign language in the primary school: (8%)

In (1) the other words, (2) the cooperation between (3) the teachers, (4) the parents and (5) the pupils also play (6) the crucial parts in this matter. (7) The effort is indeed necessary.

Which uses of *the* are non-native like? (Please number them.) Explain why they are non-native-like.

(Note that your answer should not exceed 5 sentences.)

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(B) Consider the following extract from a sample of writing by a native speaker of Cantonese. The writer is discussing the merits of teaching lip reading as opposed to sign language to deaf children. Assume that all the expression underlined and in bold are cases where the writer intended to use nominal phrases **generically**, i.e. as cases of [-Specific Referent, + Hearer Knowledge]. How does her use of articles in these cases ^{differs} from that of a native speaker? Does she have a systematic underlying grammar for **generic nominals** from which her use of article follows? (Ø means 'null'. Your answer should not exceed 5 sentences.) (10 %)

(1) **Ø lip reading** is a kind of (2) **Ø media of Ø communication** used by some deaf people. They get the messages from looking at the movement of the speaker's lips and the speaker's facial expression. Not all (3) **the deaf children** can receive the education of Ø lip-reading... (4) **Ø deafness** can be divided into four groups. The first group is dealing with the deaf children who are profoundly deaf, that means there is little or no response to (5) **Ø sound**, no response to (6) **Ø human voice**. The second group is dealing with the deaf children who are severely deaf. They response to Ø voice but limited to Ø situations. The third group is dealing with the deaf children who are moderately deaf. They only response to Ø voice in Ø favourable situations. The last group is dealing with the deaf children who are partially deaf. They remain a little residual hearing and can response to Ø voice nearly as the same as (7) **the normal children** though (8) **Ø hearing loss** constitutes a handicap.

4. Consider the modals (*used to* vs. *would* in (A) and *be going to* vs. *will* in (B)) in the following two passages. Discuss how and why these modals are used and why not the other way around (10%). Formulate a hypothesis to account for their usage (6%). Limit your concise explanation for each passage in five sentences. (10 % total)

(A). "Farm Worker"

1. The bad thing was they **used to** laugh at us,
2. the Anglo kids. They **would** laugh because we'd bring tortillas
3. and frijoles to lunch. They **would** have their nice little
4. compact lunch boxes with cold milk in their thermos and
5. they'd laugh at us because all we had was dried tortillas.
6. Not only **would** they laugh at us, but the kids would pick fights.

(B). "Gastric restriction"

[A doctor informally explains the surgical procedure he performs on the morbidly obese.]

1. They're **going to** go in and ..have their gut
2. still open, their stomach exposed, and have it stapled off
3. so that there'll be two pouch, an upper pouch in the stomach
4. which **will** hold about two ounces of food,
5. it's got a little hope right in the middle of that
6. pouch where food when it's finally ground up
7. **will** slowly go through.

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5. Explain the following terms with appropriate examples. (20%)
- adjacency pairs
 - cooperative principle (Gricean Maxims)
 - accommodation theory—speech convergence vs. speech divergence
 - code-switching—situational vs. metaphorical switching
6. What do the following dialogues between parents and children tell us about first language acquisition? (hint: Do they learn by imitation, reinforcement, or other methods?) (10%)
- Child: My teacher holded the baby rabbits and we patted them.
Adult: Did you say your teacher held the baby rabbits?
Child: Yes.
Adult: What did you say she did?
Child: She holded the baby rabbits and we patted them.
Adult: Did you say she held them tightly?
Child: No, she holded them loosely.
 - Child: Nobody don't like me.
Mother: No, say "Nobody likes me."
Child: Nobody don't like me.
(dialogue repeated eight times)
Mother: Now, listen carefully, say "Nobody likes me."
Child: Oh, nobody don't likes me.
 - Child: Want other one spoon, Daddy.
Father: You mean, you want *the other spoon*.
Child: Yes, I want the other spoon, please, Daddy.
Father: Can you san "the other spoon"?
Child: Other...one...spoon.
Father: Say..."other"
Child: "Other".
Father: Spoon.
Child: Spoon.
Father: Other...spoon.
Child: Other...spoon. Now give me other one spoon.
 - Adult: This is a "wug [wʌg]". (an English accidental gap). These are two _____.
Child: [wʌgz]

Adult: This is a "bik" [bɪk]. These are two _____
Child: [bɪks].

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7. Following are *requests* made by NS Chinese speakers (native speakers of Chinese), Chinese EFL (English as a foreign language) speakers, and NS English speakers (native speakers of English) in the same situation. (20%)

Q1: What cross-cultural/cross-linguistic differences can you observe between the two native speaker groups (NS Chinese vs. NS English)?

Q2: Discuss the pragmalinguistic transfer among the Chinese EFL speakers in terms of their use of the requestive strategies, terms of address, and expression types (wordings).

- a. NS Chinese: 杰生, 幫我搬宿舍。
Chinese EFL: Jason, help me move my own thing into my new dormitory, please.
NS English: Can you help me move this weekend?
- b. NS Chinese: 老師, 請您幫我寫推薦信拜託你了, 請你務必答應。
Chinese EFL: Teacher, please help me to write the commendation. Please must promise, please.
NS English: Could you write a recommendation for my graduate school application?
- c. NS Chinese: 達武, 抱歉! 為了表演, 請你再多待一下吧!
Chinese EFL: John please stay here to practice your part, you know the activity is very important! Thanks!
NS English: John, can you stay for a few more hours to go over the part, even though it is late?
- d. NS Chinese: 曉鈴, 我上禮拜翹課沒聽到, 想跟你借一下筆記。
Chinese EFL: I want to borrow your notes.
NS English: Linda, I need to copy your notes from the last class.