

國立宜蘭大學

106 學年度暑假轉學招生考試

(考生填寫)

准考證號碼：

英文閱讀一試題

《作答注意事項》

- 1.請先檢查准考證號碼、座位號碼及答案卷號碼是否相符。
- 2.考試時間：80 分鐘。
- 3.本試卷共有 25 題，一題 4 分，共計 100 分。
- 4.請將答案寫在答案卷上（於本試題上作答者，不予計分）。
- 5.考試中禁止使用手機或其他通信設備。
- 6.考試後，請將試題卷及答案卷一併繳交。
- 7.本試卷採雙面影印，請勿漏答。
- 8.應試時不得使用電子計算機。

READING PASSAGE 1 for Question 1-8 (Choose ONLY ONE answer each) (32%)

At the time Jane Austen's novels were published – between 1811 and 1818 – English literature was not part of any academic curriculum. In addition, fiction was under strenuous attack. Certain religious and political groups felt novels had the power to make so called immoral characters so interesting young readers would identify with them; these groups also considered novels to be of little practical use. Even Coleridge, certainly no literary reactionary, spoke for many when he asserted that "novel-reading occasions the destruction of the mind's power. These attitudes towards novels help explain why Austen received little attention from early nineteenth century literary critics. (In any case, a novelist published anonymously, as Austin was, would not be likely to receive much critical attention). The literary response that was accorded her, however, was often as incisive as twentieth century criticism. In his attack in 1816 on novelistic portrayals "outside of ordinary experience," for example, Scott made an insightful remarks about the merits of Austen's fiction. Her novels, wrote Scott, "present to the reader an accurate and exact. picture of ordinary everyday people and places, reminiscent of seventeenth –century Flemish painting. "Scott did not use the word "realistic probability in judging novels. The critic whitely did not use the word realism either, but he expressed agreement with Scott's evaluation, and went on to suggest the possibilities for moral instruction in what we have called Austen's realistic method. Her characters, wrote whitely, are persuasive agents for moral truth since they are ordinary persons "so clearly evoked that was feel an interest in their fate as if it were our own Moral instruction, explained Whitely, is more likely to be effective when conveyed through recognizably human and interesting characters then when imparted by a sermonizing narrator. Whately especially praised Austen's ability to create characters who "mingle goodness and villainy, weakness and virtue, as in life they are always mingled. "Whately concluded his remarks by comparing Austen's art of characterization to Sicken's, stating his preference for Austin's often anticipated the reservations of twentieth-century critics. An example of such a response was Lewes' complaint in 1859 that Austen's range of subjects and characters was too narrow. Praising her verisimilitude, Lewes added that nonetheless her focus was too often upon only the unlofty and the common place. (Twentieth-century Marxists, on the other hand, were to complain about what they saw as her exclusive emphasis on a lofty upper-middle class) in any case, having been rescued by some literary critics from neglect and indeed gradually lionized by them, Austen's steadily reached, by the mid-nineteenth century, the enviable pinnacle of being considered controversial.

Question 1-8**1. The primary purpose of the passage is to**

- (A) demonstrate the nineteenth-century preference for realistic novels rather than romantic ones.
- (B) Explain why Jane Austen's novels were not included in any academic curriculum in the early nineteenth century
- (C) Urge a reassessment of Jane Austen's novels by twentieth-century literary critics
- (D) Describe some of the responses of nineteenth – century critics to Jane Austen's novels as well as to fiction in general

- 2. The authors mentions that English literature "was not part of any academic curriculum " in the early nineteenth century in order to**
- (A) emphasize the need for Jane Austen to increase ordinary, everyday character in her novels.
 - (B) give support to those religious and political groups that had attacked fiction
 - (C) give one reason why Jane Austen's novels received little critical attention in the early nineteenth century.
 - (D) Suggest the superiority of an informal and unsystematized approach to the study of literature
- 3. The passage supplies information to suggest that the religious and political groups mentioned and Whately might have agreed that a novel**
- (A) has little practical use
 - (B) has the ability to influence the moral values of its readers
 - (C) is of most interest to readers when representing ordinary human characters.
 - (D) should not be read by young readers.
- 4. The author quotes Coleridge in order to**
- (A) make a case for the inferiority of novels to poetry
 - (B) give an example of a writer who was not a literary reactionary
 - (C) illustrate the early nineteenth-century belief that fiction was especially appealing to young readers
 - (D) indicate how widespread was the attack on novels in the early nineteenth century
- 5. The passage suggests that twentieth century Marxists would have admired Jane Austen's novels more if the novels, as the Marxists understood them, had**
- (A) described the values of upper-middle class society
 - (B) avoided moral instruction and sermonizing
 - (C) depicted ordinary society in a more flattering light portrayed characters from more than one class of society
 - (D) portrayed characters from more than one class of society
- 6. It can be inferred from the passage that Whately found Dickens character to be**
- (A) especially interest to you readers
 - (B) ordinary persons in recognizably human situations
 - (C) less liable than Jane Austen's characters to have a realistic mixture of moral qualities
 - (D) more often villainous and weak than virtuous and good
- 7. According to the passage, the lack of critical attention paid to Jane Austen can be explained by all of the following nineteenth-century attitudes towards the novel EXCEPT the**
- (A) assurance felt by many people that novels weakened the mind
 - (B) certainly shared by many political commentators that the range of novels was too narrow
 - (C) lack of interest shown by some critics in novels that were published anonymously
 - (D) fear exhibited by some religious and political groups that novels had the power to portray immoral characters attractively

8. The author would most likely agree that which of the following is the best measure of a writer's literary success?

- (A) Inclusion of the writer's work in an academic curriculum
- (B) Publication of the writer's work in the writer's own name
- (C) Existence of debate among critics about the writer's work
- (D) Praise of the writer's work by religious and political groups

READING PASSAGE 2 for Question 9-18 (Choose ONLY ONE answer each)
(40%)

Sea monsters are the stuff of legend - lurking not just in the depths of the oceans, but also the darker corners of our minds. What is it that draws us to these creatures?

"This inhuman place makes human monsters," wrote Stephen King in his novel *The Shining*. Many academics agree that monsters lurk in the deepest recesses, they prowl through our ancestral minds appearing in the half-light, under the bed - or at the bottom of the sea.

"They don't really exist, but they play a huge role in our mindscapes, in our dreams, stories, nightmares, myths and so on," says Matthias Classen, assistant professor of literature and media at Aarhus University in Denmark, who studies monsters in literature. "Monsters say something about human psychology, not the world."

One Norse legend talks of the Kraken, a deep sea creature that was the curse of fishermen. If sailors found a place with many fish, most likely it was the monster that was driving them to the surface. If it saw the ship it would pluck the hapless sailors from the boat and drag them to a watery grave.

This terrifying legend occupied the mind and pen of the poet Alfred Lord Tennyson too. In his short 1830 poem *The Kraken* he wrote: "Below the thunders of the upper deep, / Far far beneath in the abysmal sea, / His ancient, dreamless, uninvaded sleep / The Kraken sleepeth."

The deeper we travel into the ocean, the deeper we delve into our own psyche. And when we can go no further - there lurks the Kraken.

Most likely the Kraken is based on a real creature - the giant squid. The huge mollusc takes pride of place as the personification of the terrors of the deep sea. Sailors would have encountered it at the surface, dying, and probably thrashing about. It would have made a weird sight, "about the most alien thing you can imagine," says Edith Widder, CEO at the Ocean Research and Conservation Association.

"It has eight lashing arms and two slashing tentacles growing straight out of its head and it's got serrated suckers that can latch on to the slimiest of prey and it's got a parrot beak that can rip flesh. It's got an eye the size of your head, it's got a jet propulsion system and three hearts that pump blue blood."

The giant squid continued to dominate stories of sea monsters with the famous 1870 novel, *Twenty Thousand Leagues Under the Sea*, by Jules Verne. Verne's submarine fantasy is a classic story of puny man against a gigantic squid.

The monster needed no embellishment - this creature was scary enough, and Verne incorporated as much fact as possible into the story, says Emily Alder from Edinburgh Napier University. "Twenty Thousand Leagues Under the Sea and another contemporaneous book, Victor Hugo's *Toilers of the Sea*, both tried to represent the giant squid as they might have been actual zoological animals, much more taking the squid as a biological creature than a mythical creature." It was a given that the squid was vicious and would readily attack humans given the chance.

That myth wasn't busted until 2012, when Edith Widder and her colleagues were the first people to successfully film giant squid under water and see first-hand the true character of the monster of the deep. They realised previous attempts to film squid had failed because the bright lights and noisy thrusters on submersibles had frightened them away.

By quietening down the engines and using bioluminescence to attract it, they managed to see this most extraordinary animal in its natural habitat. It serenely glided into view, its body rippled with metallic colors of bronze and silver. Its huge, intelligent eye watched the submarine warily as it delicately picked at the bait with its beak. It was balletic and mesmeric. It could not have been further from the gnashing, human-destroying creature of myth and literature. In reality this is a gentle giant that is easily scared and pecks at its food.

Another giant squid lies peacefully in the Natural History Museum in London, in the Spirit Room, where it is preserved in a huge glass case. In 2004 it was caught in a fishing net off the Falkland Islands and died at the surface. The crew immediately froze its body and it was sent to be preserved in the museum by the Curator of Molluscs, Jon Ablett. It is called Archie, an affectionate short version of its Latin name *Architeuthis dux*. It is the longest preserved specimen of a giant squid in the world.

"It really has brought science to life for many people," says Ablett. "Sometimes I feel a bit overshadowed by Archie, most of my work is on slugs and snails but unfortunately most people don't want to talk about that!"

And so today we can watch Archie's graceful relative on film and stare Archie herself (she is a female) eye-to-eye in a museum. But have we finally slain the monster of the deep? Now we know there is nothing to be afraid of, can the Kraken finally be laid to rest? Probably not says Classen. "We humans are afraid of the strangest things. They don't need to be realistic. There's no indication that enlightenment and scientific progress has banished the monsters from the shadows of our imaginations. We will continue to be afraid of very strange things, including probably sea monsters."

Indeed we are. The Kraken made a fearsome appearance in the blockbuster series *Pirates of the Caribbean*. It forced Captain Jack Sparrow to face his demons in a terrifying face-to-face encounter. *Pirates* needed the monstrous Kraken, nothing else would do. Or, as the German film director Werner Herzog put it, "What would an ocean be without a monster lurking in the dark? It would be like sleep without dreams."

Questions 9–13

Do the following statements agree with the information given in Reading Passage 2?

In boxes 9–13 on your answer sheet, write

TRUE if the statement agrees with the information

FALSE if the statement contradicts the information

NOT GIVEN if there is no information on this

9. **Matthias Classen is unsure about the possibility of monster's existence. Kraken is probably based on an imaginary animal.**
10. **Previous attempts on filming the squid had failed due to the fact that the creature was scared.**
11. **Giant squid was caught alive in 2004 and brought to the museum.**
12. **Jon Ablett admits that he likes Archie.**
13. **According to Classen, people can be scared both by imaginary and real monsters.**

Questions 14–18

Choose the correct letter, **A, B, C** or **D**. Write the correct letter on your answer sheet.

14. Who wrote a novel about a giant squid?

- (A) Emily Alder
- (B) Stephen King
- (C) Alfred Lord Tennyson
- (D) Jules Verne

15. What, of the featuring body parts, mollusc DOESN'T have?

- (A) two tentacles
- (B) serrated suckers
- (C) beak
- (D) smooth suckers

16. Which of the following applies to the bookish Kraken?

- (A) notorious
- (B) scary
- (C) weird
- (D) harmless

17. Where can we see a giant squid?

- (A) at the museum
- (B) at a seaside
- (C) on TV
- (D) in supermarkets

18. The main purpose of the text is to:

- (A) help us to understand more about both mythical and biological creatures of the deep
- (B) illustrate the difference between Kraken and squid
- (C) shed the light on the mythical creatures of the ocean
- (D) compare Kraken to its real relative

**READING PASSAGE 3 for Question 19-25(Choose ONLY ONE answer each)
(28%)**

Endangered languages

‘Never mind whales, save the languages’, says Peter Monaghan, graduate of the Australian National University

Worried about the loss of rainforests and the ozone layer? Well, neither of those is doing any worse than endangered-language issue has of late. There has been a large majority of the 6,000 to 7,000 languages that something of a flavour of the month, there is remain in use on Earth. One half of the survivors will be growing evidence that not all approaches to the almost certainly be gone by 2050, while 40% more preservation of languages will be particularly will probably be well on their way out. In their place, helpful. Some linguists are boasting, for example, almost all humans will speak one of a handful of more and more sophisticated means of capturing megalanguages – Mandarin, English, Spanish.

Linguists know what causes languages to disappear, but less often remarked is what happens on the way to disappearance: languages’ vocabularies, grammars and expressive potential all diminish as one language is replaced by another. ‘Say a community goes over from speaking a traditional Aboriginal language to speaking a creole,’ says Australian Nick Evans, a leading authority on Aboriginal languages, ‘you leave behind a language where there’s very fine vocabulary for the landscape. All that is gone in a creole. You’ve just got a few words like ‘gum tree’ or whatever. As speakers become less able to express the wealth of knowledge that has filled ancestors’ lives with meaning over millennia, it’s no wonder that communities tend to become demoralised.’

If the losses are so huge, why are relatively few linguists combating the situation? Australian linguists, at least, have achieved a great deal in terms of preserving traditional languages. Australian governments began in the 1970s to support an initiative that has resulted in good documentation of most of the 130 remaining Aboriginal languages. In England, another Australian, Peter Austin, has directed one of the world's most active efforts to limit language loss, at the University of London. Austin heads a programme that has trained many documentary linguists in England as well as in language-loss hotspots such as West Africa and South America.

At linguistics meetings in the US, where the endangered-language issue has of late been something of a flavour of the month, there is growing evidence that not all approaches to the preservation of languages will be particularly helpful. Some linguists are boasting, for example, of more and more sophisticated means of capturing languages: digital recording and storage, and internet and mobile phone technologies. But these are encouraging the 'quick dash' style of recording trip: fly in, switch on digital recorder, fly home, download to hard drive, and store gathered material for future research. That's not quite what some endangered-language specialists have been seeking for more than 30 years. Most loud and untiring has been Michael Krauss, of the University of Alaska. He has often complained that linguists are playing with non-essentials while most of their raw data is disappearing.

Who is to blame? That prominent linguist Noam Chomsky, say Krauss and many others. Or, more precisely, they blame those linguists who have been obsessed with his approaches. Linguists who go out into communities to study, document and describe languages, argue that theoretical linguists, who draw conclusions about how languages work, have had so much influence that linguistics has largely ignored the continuing disappearance of languages. Chomsky, from his post at the Massachusetts Institute of Technology, has been the great man of theoretical linguistics for far longer than he has been known as a political commentator. His landmark work of 1957 argues that all languages exhibit certain universal grammatical features, encoded in the human mind. American linguists, in particular, have focused largely on theoretical concerns ever since, even while doubts have mounted about Chomsky's universals.

Austin and Co. are in no doubt that because languages are unique, even if they do tend to have common underlying features, creating dictionaries and grammars requires prolonged and dedicated work. This requires that documentary linguists observe not only languages' structural subtleties, but also related social, historical and political factors. Such work calls for persistent funding of field scientists who may sometimes have to venture into harsh and even hazardous places. Once there, they may face difficulties such as community suspicion. As Nick Evans says, a community who speak an endangered language may have reasons to doubt or even oppose efforts to preserve it. They may have seen support and funding for such work come and go. They may have given up using the language with their children, believing they will benefit from speaking a more widely understood one. Plenty of students continue to be drawn to the intellectual thrill of linguistics field work. That's all the more reason to clear away barriers, contend Evans, Austin and others. The highest barrier, they agree, is that the linguistics profession's emphasis on theory gradually wears down the enthusiasm of linguists who work in communities. Chomsky disagrees. He has recently begun to speak in support of language

preservation. But his linguistic, as opposed to humanitarian, argument is, let's say, unsentimental: the loss of a language, he states, 'is much more of a tragedy for linguists whose interests are mostly theoretical, like me, than for linguists who focus on describing specific languages, since it means the permanent loss of the most relevant data for general theoretical work'. At the moment, few institutions award doctorates for such work, and that's the way it should be, he reasons. In linguistics, as in every other discipline, he believes that good descriptive work requires thorough theoretical understanding and should also contribute to building new theory. But that's precisely what documentation does, objects Evans. The process of immersion in a language, to extract, analyse and sum it up, deserves a PhD because it is 'the most demanding intellectual task a linguist can engage in'.

Questions 19-22

19. The writer mentions rainforests and the ozone layer

- (A) because he believes anxiety about environmental issues is unfounded.
- (B) to demonstrate that academics in different disciplines share the same problems.
- (C) because they exemplify what is wrong with the attitudes of some academics.
- (D) to make the point that the public should be equally concerned about languages.

20. What does Nick Evans say about speakers of a creole?

- (A) They lose the ability to express ideas which are part of their culture.
- (B) Older and younger members of the community have difficulty communicating.
- (C) They express their ideas more clearly and concisely than most people.
- (D) Accessing practical information causes problems for them.

21. What is similar about West Africa and South America, from the linguist's point of view?

- (A) The English language is widely used by academics and teachers.
- (B) The documentary linguists who work there were trained by Australians.
- (C) Local languages are disappearing rapidly in both places.
- (D) There are now only a few undocumented languages there.

22. Michael Krauss has frequently pointed out that

- (A) linguists are failing to record languages before they die out.
- (B) linguists have made poor use of improvements in technology.
- (C) linguistics has declined in popularity as an academic subject.
- (D) linguistics departments are underfunded in most universities.

Questions 23-25

Complete each sentence with the correct ending A-G below. Write the correct letter A-G in boxes 23-25 on your answer sheet.

23. Linguists like Peter Austin believe that every language is unique

24. Nick Evans suggests a community may resist attempts to save its language

25. Chomsky supports work in descriptive linguistics

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| <ul style="list-style-type: none">A. even though it is in danger of disappearing.B. provided that it has a strong basis in theory.C. although it may share certain universal characteristicsD. because there is a practical advantage to itE. so long as the drawbacks are clearly understood.F. in spite of the prevalence of theoretical linguistics.G. until they realize what is involved |
|---|