

考試科目：英文

注意事項：

- (1) 試卷共5頁，請用橫式作答。
- (2) 答案請依序寫在答案卷上。
- (3) 試題隨同答案卷一併繳回。

I. Reading Comprehension. (54%) Read the following passages; then answer the questions that follow. (3 points each)

A. Jan van Eyck chose to sign his work. This simple and to us standard artistic practice is the first and most explicit statement in the revolutionary manifesto that is his art. Before him, no painter in northern Europe, and not so many elsewhere, had consistently cared — or perhaps had dared — to issue pictures publicly stamped with such a proud certificate of individuality. Van Eyck's bear careful, even elaborate, declarations telling us not only that they were done by him but sometimes the year, month and exact day when they were done. Rarely do his portraits reveal the identity of the sitter, but they do assert the existence and activity of the artist — never more forcibly than in the Arnolfini double portrait where the eye cannot miss that centrally-placed inscription with its tremendous flourishes of fine penmanship, proclaiming his presence not just in a witness-like way but as an almost royal guest, treating the bedroom wall as a visitor's book.

Artistically, Van Eyck's is one of the most totally fulfilled of 11 personalities in Western painting, although his documented career ran for no more than nineteen years (1422-41) and he died aged probably at the oldest, about 50. Technically his pictures are flawless, thanks to his revolutionary use of the oilpaint medium. It is no wonder that, for centuries, he was wrongly credited with having invented it; when he had finished manipulating, refining and demonstrating its possibilities, the effect amounted virtually to invention. His technique, with its uncanny simulation of appearances, might have dwindled to being an empty trick, first astonishing, then boring us. Van Eyck, however, forced it to be the servant of his cool though vastly ambitious purpose; to create the illusion — on often quite small portions of panel — of a completely organized, intensely detailed, intensely palpable physical universe.

1. Jan Van Eyck was ____.

- A. the only painter in Europe to sign his work
- B. the first painter in northern Europe to sign his work
- C. the first painter in the world who dared to sign his work
- D. the first painter in Europe who had cared enough about his work to sign it

2. Van Eyck's paintings ____.

- A. sometimes also give the date when they were painted
- B. sometimes only give the day of the month when they were painted
- C. usually gave the exact time of day when they were painted
- D. sometimes bore his name and the date of his birth

3. In the Arnolfini double portrait the writer suggests _____.
 - A. that Van Eyck's inscription is obvious
 - B. that the inscription is too elaborate to be easily seen
 - C. that you can tell that the work is by Van Eyck because of the flourishes on the inscription
 - D. that the portrait is spoiled by the inscription
4. Van Eyck's use of the oilpaint medium _____.
 - A. was absolutely perfect
 - B. made his pictures revolutionary
 - C. ensured that his pictures were technically faultless
 - D. was very difficult for other painters to copy
5. The inventor of this medium _____.
 - A. was for a long time thought to be Van Eyck
 - B. was Van Eyck
 - C. was an known artist who sold his secret to Van Eyck
 - D. was Van Eyck's tutor
6. Van Eyck's purpose _____.
 - A. is to make his technique the servant of his thought
 - B. is to create the impression of the physical reality of what he paints
 - C. is to further his ambition by painting purely physical subjects
 - D. is to force us to accept that the physical universe is palpable and not a mere illusion

B. Suppose you are given some fragments of writing from an ancient civilization. No one knows what language the people spoke. No one knows whether the symbols they used stood for sounds (like the letters of English alphabet) or for words (like our characters). Most of the fragments contain only five or six symbols. How could you find out what they mean?

That was the problem facing a group of archaeologists — scientists who studied the Indus Valley civilization. Its people lived about 4,000 years ago in an area that is now part of Pakistan and northwest India. They left few traces of the way they lived. Yet, the mystery of their writing is well on the way to being solved.

Most of the Indus Valley writing was on carvings made of soapstone (a soft stone). The carvings were used as seals that identified the owner of the seal when it was pressed into soft clay. The scientists guessed that many of the symbols on the carvings stood for people's names or titles, such as chief, or singer, or guardian.

The first step in breaking the "code" was to count the different symbols and the number of times each symbol was used. There were 419 different symbols — far too many for each to represent a different sound. However, there seemed to be too few symbols for each to represent a different word. (Similar fragments from other ancient languages contain many more than 419 different words.) The writing seemed to be a mixture of words *and* sounds.

A piece of handwriting scratched on pottery was an important clue to the way the language was written. Each symbol overlapped the symbol to its right. This meant that the Indus language was written from right to left (the opposite of English).

Because writings of the Indus Valley people have been found over a wide area, the archaeologists believed that the old language might be like a language spoken there today. They searched for connections between the Indus symbols and today's languages in India and nearby countries.

One of the Indus symbols looked like the stalk of a rice plant. On one carving, this symbol appeared beside of row of circles and crescents that suggested the moon. In some Indian languages today, the word *nel* means "rice," and the word *nela* means "moon." The scientists reasoned that the rice-stalk and moon symbols stood for a word meaning both "rice" and "moon." The word may have had a sound similar to *nel*.

The scientists tested other words and sounds from today's Indian languages. They found many that made sense when matched with old Indus symbols. So far, about 100 of the writing fragments have been translated. A typical ancient seal reads: "Belonging to Munafia, owner of 100 plowed fields, noble first lady."

7. Which of these titles best describes the main idea of the selection?
A. "Learning a New Language" B. "A Lost Civilization"
C. "Making Sense of Ancient Symbols" D. "The Settlement of the Indus Valley"
8. How were the writings preserved for 4,000 years?
A. They were in a damp cave. B. The symbols were deeply carved.
C. The soapstone was covered with clay. D. The selection does not explain how.
9. Why was it unlikely that all the symbols stood for words?
A. Symbols do not stand for words in English.
B. The number of different symbols was too small.
C. The number of different symbols was too large.
D. The symbols looked like pictures.
10. How did the overlapping of symbols show that the writing went from right to left?
A. The symbols formed a regular pattern.
B. The symbols stood for the words right and left.
C. The symbols on top must have been written first.
D. The symbols on the bottom must have been written first.
11. The symbol that looks like the stalk of a rice plant stands for _____.
A. one sound B. one meaning
C. one sound with two meanings D. two sounds with two meanings
12. How did the attempt to read the ancient writing resemble the cracking of a secret code?
A. The meaning of the symbols had to be figured out.
B. The symbols stood for different letters of the alphabet.
C. The symbols were written in the wrong order.
D. The writers wanted to conceal their message.

C. Remember the first time you brought a work of art home from kindergarten? Maybe it was a drawing of an Indian in a feathered headdress in front of his teepee. Someone looked at it and said, "Wow, that's beautiful! You're a real artist." Later on, someone might have said, "That's cute. What's it supposed to be?" All of a sudden you didn't see yourself as a great artist, and so you weren't.

According to Dr. William Beck of Basel, Switzerland, creativity is not a gift given to a chosen few. It is part of everyone's humanity. He believes that creativity is a learned process, one built on self-trust. Everyone is creative; everyone gets ideas. Some people trust their ideas and build on them. They scrape away the useless and elaborate on the good parts of the idea. Some, however, just drop their ideas.

Take, for example, the artist who sketches or paints. The artist is a person who trusts what his eyes say they are seeing, the shapes, the empty places, and the colors. When his brain says, "But every sky is either blue or gray, not pink," he just smiles and goes on with what his eyes see as true. And sometimes, as with Picasso and other modern artists, they know they are moving in new directions.

Then there are the musicians. Mozart knew he was great even if his contemporaries had their doubts. Writers, actors, and architects who have made important contributions to civilization had to endure the hostility before they heard the applause.

Scientists, too, are creative. They ask creative questions. Pasteur had to find out if tiny organisms like bacteria in milk were the cause of disease. If no one had wondered about how

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Scientists, too, are creative. They ask creative questions. Pasteur had to find out if tiny organisms like bacteria in milk were the cause of disease. If no one had wondered about how

viruses could be used to prevent disease, smallpox, polio, and diphtheria would still be common deadly illnesses.

The problem for most of us, according to Dr. Beck, is waiting for the cheering section to show up. The creative person doesn't collapse when someone doesn't appreciate or understand his or her work.

They say schools stifle creativity, television stifles creativity, and critics stifle creativity. Nonsense. Our own egos stifle creativity and in the process also smother our dreams. So, go ahead and be creative in the ways you know you are. Don't wait for the cheerleaders and ignore the groaners. After all, what do they know?

13. The details build up to the main idea that _____.
A. people must believe in their own talents
B. artists should be praised
C. anyone can be a painter or musician
D. scientists should be supported
14. The author got the information on creativity from _____.
A. a scientist in Germany
B. a study made in American schools
C. a Swiss doctor
D. an artist's biography
15. According to the author, creative ability is required in _____.
A. art
B. music
C. science
D. all areas of life
16. The article says the most creative people are _____.
A. the most intelligent people
B. scientists who do research
C. artists and musicians
D. those who trust their own ideas
17. According to the author, what stifles creativity?
A. our schools
B. television
C. critics
D. our egos
18. The first step to creativity, according to the article, is _____.
A. getting ideas and asking questions
B. trusting ideas to be worth investigating
C. building on ideas
D. adapting ideas to new situations

II. Vocabulary. (20%) In the following sentences choose the most appropriate word from the list given. (2 points each)

1. It is pointless to go on arguing; we've reached a ____ and obviously neither side is going to give an inch.
A. blockade B. locksmith C. terminus D. deadlock
2. I have found the number in the telephone directory but I have no idea what the dialing ____ for Hualien is.
A. code B. note C. signal D. data
3. Scientific research has shown that far too many people are ____ and should go on a diet.
A. exotic B. overdue C. outstanding D. overweight
4. Most of the books on his shelves were well ____, showing his love of reading and the amount of time he spent on it.
A. fingered B. touched C. thumbed D. turned
5. When they saw him, everyone ____ out laughing because he looked so ridiculous.
A. broke B. burst C. exploded D. blew
6. He doesn't look very well and I think he's probably running a ____; we'd better take it and see.
A. temperature B. fever C. cold D. heat
7. Fortunately it was not a ____ accident; he was slightly injured but no one else was hurt.
A. mortal B. fatal C. morbid D. deadly

8. They say that variety is the ___ of life.
A. *sense* B. *sparkle* C. *sauce* D. *spice*
9. His face was lined and ___ but his eyes were bright and alert.
A. *crinkled* B. *wrinkled* C. *rumped* D. *tangled*
10. The length of the ___ that prisoners serve is different but their problems on coming out of prison tend to be the same.
A. *punishment* B. *termination* C. *sentence* D. *service*

III. Translate the following paragraphs into Chinese: (16%)

A. I try to imagine what democracy means to people in China who dream of it. I don't think they are envisioning electoral colleges, First Amendment rights or civil lawsuits. I imagine that their dreams of democracy begin with a feeling in the chest, one that has been restrained for so long it grows larger and more insistent, until it bursts forth with a shout. Democracy is the right to shout, "Listen to us."

—Amy Tan, "Democracy"

B. Marriage takes some kind of sacrifice, not dreadful self-sacrifice of the soul, but some level of compromise. Some of one's fantasies, some of one's legitimate desires have to be given up for the value of the marriage itself. Marriage requires sexual, financial and emotional discipline. A man and a woman cannot follow every impulse, cannot allow themselves to stop growing or changing.

—Anne Roiphe, "Why Marriages Fail"

IV. Translate the following paragraph into English: (10%)

年輕人沒有不好照鏡子的，在店舖大玻璃窗前照一下都是好的，總覺得大致上還有幾分姿色。這顧影自憐的習慣，逐漸消失，以致於有一天偶然攬鏡，突然發現額上刻了橫紋.....

—梁實秋，〈中年〉