

國立中山大學 101 學年度轉學生招生考試試題

科目：英文作文【外文系學士班二年級】

題號：7011

共 1 頁 第 1 頁

English Composition

Launched in the year 2004, Facebook has quickly become one of the most popular social networking websites on the Internet. As of May 2012, it boasts more than 900 million registered users. Yet, so far, Facebook has met with a range of controversies, one of which is concerned with child safety. In your opinion, should kids under the age of 13 be allowed on Facebook? Write an essay to support your opinion by using specific reasons, details, and examples. (100%)

國立中山大學 101 學年度轉學生招生考試試題

科目：英文閱讀【外文系學士班二年級】

題號：7012
共 5 頁 第 1 頁

I. Vocabulary: Fill in each blank with the most appropriate word.(40%)

1. He makes a _____ of me by imitating the ways I talk.
(A) fun (B) mockery (C) scene (D) excuse
2. He _____ the problem before making a decision.
(A) solved (B) reduced (C) hesitated (D) contemplated
3. We are all _____ to make mistakes.
(A) identical (B) ironic (C) liable (D) reliable
4. He insisted that these photographs were not art but _____.
(A) hypocrisy (B) trivial (C) indecent (D) obscenity
5. There are social injustice and official _____ in our life.
(A) pervert (B) spontaneity (C) redemption (D) hypocrisy
6. Leonardo da Vinci's Mona Lisa is famous for her _____ smile.
(A) enigmatic (B) haughty (C) pilloried (D) nervous
7. They _____ with one another for the trophy.
(A) stirred (B) vied (C) hampered (D) restrained
8. The politician's speech is an _____ to audience's intelligence.
(A) insult (B) insurance (C) proof (D) ethics
9. The behaviors some people assume to be self-evidently right are not universal _____.
(A) rituals (B) norms (C) types (D) anecdotes
10. Competition is not _____ to human happiness.
(A) detrimental (B) prone (C) conducive (D) irrelevant
11. They _____ a scientific experiment in the lab.
(A) profile (B) assert (C) conduct (D) reclaim
12. The period is the _____ of American civilization from agricultural to urban.
(A) transition (B) revolution (C) accumulation (D) assumption
13. She uses the rich _____ of folklore in her works of art.
(A) boost (B) role (C) heritage (D) device
14. English writers in the 18th century felt that Latin and French were more _____ than English.
(A) vulgar (B) effective (C) corruptive (D) prestigious
15. The advantages of the plan _____ its disadvantages.
(A) overcome (B) rebel (C) erase (D) outweigh
16. The climatic _____ result in a great variety of plant life.
(A) diversities (B) flows (C) disasters (D) definitions
17. Geographically, the UK is on the _____ of Europe, while Paris is at the heart of the continent.
(A) plethora (B) fragment (C) periphery (D) patent

18. Many writers have _____ the idea of a universal consciousness.
(A) posited (B) ensure (C) oppressed (D) blocked
19. Our obligation is to define the liberty of all, not to _____ our own moral code.
(A) outlaw (B) mandate (C) renounce (D) resemble
20. Inequality can be _____ to civic virtue.
(A) oblivious (B) intensive (C) corrosive (D) incentive

II. Reading comprehension. 60%

A.

The life of Man, viewed outwardly, is but a small thing in comparison with the forces of Nature. The slave is doomed to worship Time and Fate and Death, because they are greater than anything he finds in himself, and because all his thoughts are of things which they devour. But, great as they are, to think of them greatly, to feel their passionless splendor, is greater still. And such thought makes us free men; we no longer bow before the inevitable in Oriental subjection, but we absorb it, and make it a part of ourselves. To abandon the struggle for private happiness, to expel all eagerness of temporary desire, to burn with passion for eternal things—this is emancipation, and this is the free man's worship. And this liberation is effected by a contemplation of Fate; for Fate itself is subdued by the mind which leaves nothing to be purged by the purifying fire of Time.

United with his fellow-men by the strongest of all ties, the tie of a common doom, the free man finds that a new vision is with him always, shedding over every daily task the light of love. The life of Man is a long march through the night, surrounded by invisible foes, tortured by weariness and pain, towards a goal that few can hope to reach, and where none may tarry long. One by one, as they march, our comrades vanish from our sight, seized by the silent orders of omnipotent Death. Very brief is the time in which we can help them, in which their happiness or misery is decided. Be it ours to shed sunshine on their path, to lighten their sorrows by the balm of sympathy, to give them the pure joy of a never-tiring affection, to strengthen failing courage, to instill faith in hours of despair. Let us not weigh in grudging scales their merits and demerits, but let us think only of their need—of the sorrows, the difficulties, perhaps the blindnesses, that make the misery of their lives; let us remember that they are fellow-sufferers in the same darkness, actors in the same tragedy with ourselves. And so, when their day is over, when their good and their evil have become eternal by the immortality of the past, be it ours to feel that, where they suffered, where they failed, no deed of ours was the cause; but wherever a spark of the divine fire kindled in their hearts, we were ready with encouragement, with sympathy, with brave words in which high courage glowed.

1. Who is "the slave" in Paragraph One?
(A) A slave in ancient times or in the medieval feudal society
(B) Anyone who is enslaved by the forces of nature
(C) Anyone who is not free
(D) All of the above
2. What does "the night" mean in Paragraph Two?
(A) A common doom
(B) The inevitable in life

- (C) Omnipotent death
- (D) All of the above

3. What makes us free men, according to the author?
- (A) By fighting against social injustice
 - (B) By intellectually rising above Fate
 - (C) By finding a new vision of love
 - (D) All of the above
4. Why are we "actors in the same tragedy"?
- (A) Because we cannot escape death.
 - (B) Because we struggle against the inevitable "darkness."
 - (C) Because our struggles are doomed to failure.
 - (D) Because we are slaves to Fate.

B.

About once in so often you are due to lie awake at night. Why this is so I have never been able to discover. It apparently comes from no predisposing uneasiness of indigestion, no rashness in the matter of too much tea or tobacco, no excitation of unusual incident or stimulating conversation. In fact, you turn in with the expectation of rather a good night's rest. Almost at once the little noises of the forest grow larger, blend in the hollow bigness of the first drowse; your thoughts drift idly back and forth between reality and dream; when—snap!—you are broad awake!

Perhaps the reservoir of your vital forces is full to the overflow of a little waste; or perhaps, more subtly, the great Mother insists thus that you enter the temple of her larger mysteries.

For, unlike mere insomnia, lying awake at night in the woods is pleasant. The eager, nervous straining for sleep gives way to a delicious indifference. You do not care. Your mind is cradled in an exquisite poppy-suspension of judgment and of thought. Impressions slip vaguely into your consciousness and as vaguely out again. Sometimes they stand stark and naked for your inspection; sometimes they lose themselves in the mist of half-sleep. Always they lay soft velvet fingers on the drowsy imagination, so that in their caressing you feel the vaster spaces from which they have come. Peaceful-brooding your faculties receive. Hearing, sight, smell—all are preternaturally keen to whatever of sound and sight and woods perfume is abroad through the night; and yet at the same time active appreciation dozes, so these things lie on it sweet and cloying like fallen rose-leaves.

5. Who is "the great Mother" in Paragraph Two?
- (A) Nature
 - (B) Night
 - (C) Mind
 - (D) Impressions
6. According to the author, lying awake at night in the woods can be a(n) _____
- (A) dream
 - (B) nightmare
 - (C) bliss
 - (D) insomnia
7. What is the main metaphor in these passages?
- (A) The forest is compared to a dream.
 - (B) The night represents human unconsciousness.
 - (C) The mind is like a baby caressed by Mother Nature.
 - (D) The five senses perceive things like fallen leaves.

C.

Shih Huang Ti had banished his mother as a libertine; the orthodox saw only impiety in his severe justice; Shih Huang Ti, perhaps, wanted to erase canonic books because they accused him; Shih Huang Ti, perhaps, wanted to abolish the entire past in order to abolish one memory: the infamy of his mother. (Not unlike another king, in Judea, had all the children killed in order to kill one.) This conjecture is worth considering, but it tells us nothing about the wall, about the second facet of the myth. Shih Huang Ti, according to historians, forbade all mention of the word death and searched for the elixir of immortality and secluded himself in a figurative palace, which had as many rooms as the year has days; the data suggest that the wall in space and the fire in time were magic barriers intended to halt the advance of death. Everything persists in his being, wrote Baruch Spinoza; perhaps the Emperor and his sages believed that immortality was intrinsic and that corruption could not penetrate a closed sphere. Perhaps the Emperor hoped to recreate the beginning of time and called himself The First, in order to be truly the first, and he named himself Huang Ti in order to be in some way Huang Ti, the legendary emperor who invented writing and the compass. The latter, according to the Book of Rites, gave things their true names; equally Shih Huang Ti boasted, in enduring inscriptions, that all things in his empire had the name they merited. He dreamed of founding an immortal dynasty; he ordered that his heirs should be named Second Emperor, Third Emperor, Fourth Emperor, and so on to infinity

I spoke of a magic design; it would also be possible to suppose that constructing a wall and burning the books were not simultaneous acts. This (according to the order we choose) would give us the image of a king who began by destroying and afterwards resigned himself to conserving, or that of a disabused king who destroyed what he defended earlier. Both conjectures are dramatic but lack, as far as I know, in historical basis. Herbert Allen Giles relates that those who concealed books were branded by a red-hot iron and condemned to build the outrageous wall until the day of their death. This information favors or tolerates another interpretation. Perhaps the wall was a metaphor, maybe Shih Huang Ti condemned those who worshipped the past to a work just as vast as the past, as stupid and useless. Perhaps the wall was a challenge and Shih Huang Ti thought: "Men love the past and I can do nothing against this love, nor can my executioners, but some time there will be a man who feels as I do, and he will destroy my wall, as I destroyed the books, and will erase my memory and will be my shadow and my mirror and will not be aware of it." Perhaps Shih Huang Ti walled in the empire because he knew it was fragile and he destroyed the books because he understood they were sacred books, or rather books that taught that which the entire universe teaches or the consciousness of every man. Maybe the burning of the libraries and the construction of the wall are operations that in a secret way cancel each other.

8. Who is Shih Huang Ti?

- (A) The First Emperor of the Chin Dynasty
- (B) The Emperor who built the Great Wall
- (C) The tyrant who burnt all the classics
- (D) All of the above

9. How many interpretations does the author suggest for Shih Huang Ti's gigantic operations?

- (A) Two
- (B) Three
- (C) Four
- (D) Seven

10. The repeated word "perhaps" implies that the author _____
- (A) is not sure of his interpretations.
 - (B) lets his imagination play with historical facts.
 - (C) tries hard to come up with a definite answer to his query.
 - (D) uses the word as a rhetorical device.
11. Why does the author adopt terms like "the myth" and "a magic plan" to describe Shih Huang Ti's acts?
- (A) Because he is fascinated by them.
 - (B) Because he is puzzled by them.
 - (C) Because he enjoys contemplating these events.
 - (D) All of the above.
12. What is the major purpose of the author's act of interpretation in these passages?
- (A) He is a historian who tries to reconstruct ancient Chinese history.
 - (B) He is a philosopher who muses about death and immortality.
 - (C) He is a writer who exercises aesthetic mediation.
 - (D) He denounces Shih Huang Ti's tyrannical rule.

國立中山大學 101 學年度轉學生招生考試試題

科目：西洋文學概論【外文系學士班二年級】

題號：7013

共 2 頁 第 1 頁

<作答時請清楚標明題號>

“Introduction to Western Literature” Transfer Entrance Exam, NSYSU, 2012

I. Identification (25%)

Part One -- Choose any **FIVE** (10%，任選五題，每題 2 分，簡答即可)

1. Job
2. Noah
3. Joseph
4. Moses
5. The Tower of Babel
6. Cain and Abel
7. Calvary
8. John the Baptist
9. Lucifer
10. Sodom

Part Two-- Choose any **FIVE** (15%，任選五題，每題 3 分)

1. Pygmalion
2. Hephaestus
3. Prometheus
4. Priam
5. Aeneas
6. Sphinx
7. Daedalus
8. Cassandra
9. Medusa
10. The Trojan War
11. Dionysus (or Bacchus)

II. Essay Questions -- Choose any **THREE** (51%，任選三題，每題 17 分)

1. What is parable? Narrate the story of one of Jesus' parables (such as "The Parable of the Prodigal Son," and so forth).
2. Discuss the theme of temptation in Homer's *The Odyssey*.
3. Both Euripides' *Medea* and Aristophanes' *Lysistrata* deal with the conflict between men and women and exploit the contrast between their situations and aspirations. But these two plays are worlds apart. Compare and contrast the heroines and the endings in these plays.
4. According to Aristotle's *Poetics*, what is the definition of tragedy and tragic hero? Choose a relevant example (such as Sophocles' *Oedipus the King*) to support your views.

背面有題

5. What is epic? Name some of its formal conventions, and give concrete examples from Homer's *Iliad* and *Odyssey*, or Virgil's the *Aeneid*.
6. Discuss the origin of tragedy in Ancient Greece.
7. Please compare Old Comedy and New Comedy (you have to give concrete examples in your essay).
8. Compare the characteristics (especially the "spirit" of the age) of the Middle Ages and the Renaissance.

III. **Term Explanation**-- Choose any **TWELVE** (24%, 任選 12 題, 每題 2 分, 簡答即可)

1. Ovid
2. dramatic irony
3. Boccaccio
4. *The Song of Roland*
5. *Pseudolus*
6. Lucretius' *On the Nature of Things*
7. Plato
8. Petrarch
9. *The Divine Comedy*
10. in medias res
11. hamartia
12. *The Oresteia*
13. Erasmus
14. St. Augustine
15. sonnet
16. romance
17. catharsis
18. deus ex machina
19. *The Prince*
20. *Antigone*