

一、閱讀下列摘出的文字，寫出這段文字的大意，以及它的出處（取自哪一部書）。（三題選作兩題，每題10分）

1. 吾生也有涯而知也無涯隨無涯殆己己而為知者殆而已矣為善無近名為惡無近刑緣督以為經可以保身可以全生可以養親可以盡年
2. 昔我往矣楊柳依依今我來思雨雪霏霏行道遲遲載餓載渴我心傷悲莫知我哀
3. 王曰古人有言曰牝雞無晨牝雞之晨惟家之索今商王受惟婦言是用昏棄厥肆祀弗答昏棄厥遺王父母不迪乃惟四方之多罪逋逃是崇是長是信是使是以為大夫卿士俾暴虐于百姓以姦宄於商邑

二、閱讀下列文字。請指出這段文字探討什麼問題？提出怎樣的論述？（選答一題，20分）

1. 若夫追述遠代代遠多偽公羊高云傳聞異辭荀況稱錄遠略近蓋文疑則闕貴信使也然俗皆愛奇莫顧實理傳聞而欲偉其事錄遠而欲詳其跡於是棄同即異穿鑿傍說舊史所無我書則傳此訛濫之本源而述遠之巨蠹也至於記編同時時同多詭雖定哀微辭而世情利害勳榮之家雖庸夫而盡飾迤敗之士雖令德而噉埋吹霜煦露寒暑筆端此又同時之枉可謂歎息者也故述遠則誣矯如彼記近則回邪如此析理居正唯素心乎
2. 刑餘之醜理謝全生聲榮無暉於門閥肌膚莫傳於來體推情未鑒其敝急事易以取信加漸染朝事頗識典物故少主憑謹舊之庸女君資出內之命顧訪無猜憚之心思狎有可悅之色亦有忠厚平端懷術糾邪或敏才給對飾巧亂實或借譽貞良先時薦譽非直苟恣凶德止於暴橫而已然真邪並行情貌相越故能回惑昏幼迷瞽視聽蓋亦有其理焉詐利既滋朋徒日廣直臣抗議必漏先言之閒至威發憤方啟專奪之隙斯忠實所以智詘社稷故其為墟易曰履霜堅冰至云所從來久矣

三、閱讀下列的詩詞，請闡述作品的意旨，並指出作者為何人。(第1,2題選一題，第3,4題選一題，每題10分)

1. 群山萬壑赴荆門生長明妃尚有村一去紫臺連朔漠獨留青冢向黃昏畫圖省識春風面環珮空歸月夜魂千載琵琶作胡語分明怨恨曲中論
2. 金樽清酒斗十千五盤珍饈值萬錢停杯投箸不能食拔劍四顧心茫然欲渡黃河冰塞川將登太行雪滿山閑來垂釣坐溪上忽復乘舟夢日邊行路難行路難多岐路今安在長風破浪會有時直掛雲帆濟滄海
3. 淮左名都竹西佳處解鞍少駐初程過春風十里盡薺麥青青自胡馬窺江去後廢池喬木猷厭言兵漸黃昏清角吹寒都在空城杜郎俊賞算而今重到須驚縱豆蔻詞工青樓夢好難賦深清二十四橋仍在波心蕩冷月無聲念樓邊紅藥年年知為誰生
4. 莫聽穿林打葉聲何妨吟嘯且徐行竹杖芒鞋輕勝馬誰怕一蓑煙雨任平生料峭春風催酒醒微冷山頭斜照卻相迎回首向來蕭灑處歸去也無風雨也無晴

四、錢鍾書說：「從古人各種著作裏收集自己詩歌的材料和詞句，從古人的詩裡孳生出自己的詩來，把書架子和書箱砌成了一座象牙之塔，偶而像人生現實居高臨遠的憑欄眺望一番。內容就愈來愈貧瘠，形式也愈變愈嚴密。偏重形式的古典主義發達到極端，可以使作者喪失了對具體事物的感受性，對外界視而不見，恰像玻璃缸裡的金魚，生活在一種透明的隔離狀態。」請從這一段話中略探錢氏對鑑賞文藝作品的看法，又，這段話見於《宋詩選註》的序，錢氏寫它用意何在？亦請略析之。(15分)

PART ONE: READING

Read the following passage and then answer the questions in Sections A and B.

Considering his facility for holding masses of people in his grip with highly charged songs about Third World uprisings and social revolution, it is ironic that Marley's political alignment was never clearly identifiable. That was perhaps the least perplexing aspect of a man who seemed to deliberately enhance an already elusive personality. There is much about Bob Marley that remains mysterious. He seemed to embody the magical qualities of Anancy, the **(11) impish** spider of African folklore who has the ability to alter his physical form at will and who is cunning enough to sometimes deceive even the Supreme Being. (The Anancy stories were brought to Jamaica in the 1600s by slaves, the Akan people of the Gold Coast [now Ghana], and they were told and retold in the three Twi dialects—Ashanti, Fanti, Akwapim—that were by far the most important African sources of Jamaican patois.) Marley became a symbolic, larger than life figure for his people, in the same way that Anancy **(12) evolved** in the slaves' minds from a character in folklore into a crucial symbol of courage embodying the concept that a supposedly **(13) lowly creature can outwit his formidable adversaries**.

When, in the presence of one's oppressors, one told Anancy stories in patois, it was possible to bolster one's self-esteem by mocking the uncomprehending slaveowners. Such fables also served as a constant reminder of the rich cultural heritage from which the slaves had been cut off. The art of storytelling is highly regarded in Jamaican culture, where the skilled **(14) raconteur** deftly obscures any distinctions between various twice-told tales and his own personal experiences. The best stories are an arabesque of supernatural menace and wry jesting.

In a land where so many people possess so little, personal mystique is a highly valued form of social currency—it can buy the enduring respect of others. A familiar figure about whom precious little can be discovered is a powerful presence indeed.

Bob Marley was such a man. Obsessed with privacy, he devoted considerable time and energy throughout his life constructing an elaborate screen to protect his valuable mystique. He insisted for years, for instance, that he was born in Africa, and that his parents were, too. No one who was connected with Marley, no matter how closely, had a complete picture of the man. The network of restrictive confidences that Marley developed over the years was extensive, encompassing business arrangements, extramarital affairs, daily comings and goings, and songwriting collaborations.

His countrymen esteemed him for his inscrutable nature, for his unfathomable behavior. They marveled that he was able to rise from wretched poverty to become one of the most renowned figures ever to emerge from the Caribbean, and they were held spellbound by the graphic intensity of his brand of storytelling, as in the terrifying vision of "Burnin' and Lootin'," in which a man awakes to find that he is in the custody of **(15) anonymous** armed officials, an innocent victim of martial law, while **(16) insurrection** rages in the streets.

But perhaps what is most amazing about Marley's rise to fame is how little his fans around the globe needed to know about the thematic undercurrents in his music, the different levels on which his message was delivered, and the roles Rastafarianism and traditional Jamaican culture played in all of this. For example, one of his most vivid songs is "Small Axe," an almost buoyant bit of reggae **(17) sagacity**. What seems like a simple allegory, in which a woodsman informs a large tree that it is about to be felled, is actually a three-pronged assertion that is readily understood by all Jamaicans but utterly obscure to almost anyone else.

Not only is "Small Axe" intended as a warning to oppressors everywhere in the world that the Third World will one day cut them down to size, but it is also a bit of bravado that had a particular application to the Jamaican recording industry. When the song was originally written by Marley and noted Kingston producer Lee Perry, it referred to "the Big T'ree," the island's dictatorial record company (18) triumvirate, Dynamic, Federal, and Studio One. And the central image of tree-felling, accompanied by the excuse that it is being done according to the wishes of a superior, is a sober throwback to the old plantation-era (19) pecking order, when slaves who were ordered to topple the island's gigantic silk-cotton trees, which they held sacred, would sprinkle some rum on the roots of the trunks and sing a (20) woeful song. This was done to assure the spirits lurking within that this destruction was not the slaves' idea, but rather the will of their masters. (from White, Timothy (1983), *Catch a Fire: The Life of Bob Marley*. Henry Holt and Company, Inc.)

A. For each of the following questions on the ideas in the reading, write the letter of the best answer. 20 points.

- Bob Marley's occupation was _____. (a) politician; (b) magician; (c) musician; (d) storyteller.
- Marley was born in _____. (a) Africa; (b) Jamaica; (c) Ghana; (d) the reading doesn't tell us.
- From the reading, what do we learn about Marley's personality? (a) He was secretive; (b) He was open; (c) He was cheerful; (d) He was supernatural.
- What was Anancy? (a) a symbol of Marley; (b) a symbol of a spider; (c) a symbol of slavery; (d) a symbol of courage.
- During the time of slavery, the function of telling Anancy stories was _____. (a) to bolster the slaveowners' self-esteem; (b) to remind slaves of their rich African cultural heritage; (c) to mock the slaves; (d) a, b, and c.
- What can we conclude about Jamaican storytellers? (a) They mix traditional stories with their own experiences; (b) Their stories can be both scary and funny at the same time; (c) They are very skillful; (d) a, b, and c.
- From the reading, we can conclude that the themes in Marley's work were _____. (a) simple; (b) complex; (c) obscure; (d) readily understood.
- The song "Small Axe" refers to (a) powerful recording companies; (b) powerful masters; (c) powerful oppressors; (d) a, b, and c.
- According to the reading, how did Marley's fans feel about him? (a) they condemned his extramarital affairs; (b) they were terrified of him; (c) they had great respect for him; (d) a, b, and c.
- In the last paragraph, the writer uses the phrase "three-pronged assertion" when describing the song "Small Axe." The writer could have said "three-part". What meaning is added by the use of "pronged"? (a) sharpness; (b) hardness; (c) mysteriousness; (d) a, b, and c.

B. Look at the words underlined in the reading and then choose the letter of the word(s) that is/are most similar to the meaning of the word(s) as it is used in the reading. 20 points.

11. impish—(a) clever; (b) large; (c) ugly; (d) black.
12. evolved—(a) participated; (b) developed; (c) entered; (d) faded.
13. a lowly creature can outwit his formidable adversaries—(a) the small can defeat the big; (b) the weak can defeat the strong; (c) the poor can defeat the powerful; (d) a, b, and c.
14. raconteur—(a) slave; (b) slaveowner; (c) storyteller; (d) musician.
15. anonymous—(a) powerful; (b) evil; (c) mysterious; (d) nameless.
16. insurrection—(a) revolution; (b) calm; (c) police; (d) a madman.
17. sagacity—(a) structure; (b) rhythm; (c) wisdom; (d) language.
18. triumvirate—(a) group of three; (b) producer; (c) owner; (d) musician.
19. pecking order—(a) command to cut down trees; (b) row of birds in the trees; (c) social hierarchy; (d) command from master to slave.
20. woeful—(a) happy; (b) sad; (c) powerful; (d) drunken.

PART TWO: COMPOSITION. Please write a composition of at least 150 words in English on the following topic. 35 points.

What impact do you think the Internet will have on the study of history in the future?