

八十五學年度 外國語文學 系(所) _____ 組碩士班研究生入學考試

科目 英文 科號 4905 共 6 頁第 1 頁 *請在試卷【答案卷】內作答

Section I

Reading Comprehension: Read the following passages carefully and choose the most appropriate answers to the questions following the passages. (30%)

(A) One presidential candidate has just taken a poll of public opinion, and he says he has a 6 percent lead over his opponent; the other candidate, though, has commissioned his own survey, and he publicizes results that show him with a four-point lead over the other candidates if the election were taken tomorrow. Whom do you believe? Should you, in fact, believe the results of either poll?

Standards for interpretation of opinion polls are difficult to come by because, so far, the polling industry regulates itself. There are two organizations that try to assure that only reliable polls are used to survey opinion. The first, the American Association for Public Opinion Research (AAPOR), now has over one thousand members. The AAPOR asks its members to pledge that they will not report misleading facts or run polls just to prove some client's point. The second group, the National Council on Public Polls (NCPPI), was founded in 1969 to stop abuses of the polling process. The NCPPI hopes to teach the public how to use its polls. The members of NCPPI swear always to disclose data that are needed for current understanding of the results. Polls conducted by NCPPI members are always accompanied by copies of the questions asked as the poll was taken and also the names of the people who asked that the survey be taken. Moreover, these polls report the number of people who answered the questions and the data on which they answered them and the method by which each person was contacted.

A well-informed public should be reluctant to interpret results of these surveys; always ask yourself, "Who is reporting this poll?" If the results are positive, who is benefiting from the publicity? And, more importantly, look for the date on which the poll was taken. Only recent information is valuable; an ex-manager of ABC news claims that the public can completely change its opinions on an issue in less than a day.

1. The main idea of this passage is that
 - a. the AAPOR attempts to control the taking of polls so that the public can rely on the results.
 - b. political figures seldom misuse the data provided them by surveys.
 - c. the results of a survey or poll are worthless unless the reader knows something of the conditions and methods used in the poll.
 - d. the NCPPI attempts to ensure honest reporting of opinion poll results.

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2. According to the passage, which of the following statements is not true?
- Standards for the interpretation of opinion polls are difficult to obtain.
 - The NCPP is more successful at controlling the polls taken by its members than is the AAPOR.
 - The public should always be wary of poll results until they have studied them very carefully.
 - The NCPP was founded in 1969.
3. We can conclude from the passage that
- most presidential polls are reliable.
 - the AAPOR and the NCPP have eliminated the reporting of misleading statistics.
 - presidential polls are less reliable than other polls.
 - polls must be closely controlled if they are to be of use to the public.
4. The passage suggests that
- people will use polls to mislead the public.
 - political candidates cannot be trusted.
 - all polls are unreliable because the survey of a poll is biased to prove the point of the poll's clients.
 - older surveys are more reliable than the more recent ones.
5. As used in this passage, the word reluctant means
- eager
 - impossible
 - unable
 - hesitant

(B) I have paid no poll-tax for six years. I was put into a jail once on this account, for one night; and, as I stood considering the walls of solid stone, two or three feet thick, the door of wood and iron, a foot thick, and the iron grating which strained the light, I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between me and my townsmen, there was a still more difficult one to climb or break through before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone

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and mortar. I felt as if I alone of all my townsmen had paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and every compliment there was a blunder; for they thought that my chief desire was to stand the other side of the stone wall. I could not but smile to see how industriously they locked the door on my meditations, which followed them out again without let or hindrance, and they were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog. I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it.

6. According to the author, who cannot be imprisoned?
 - a. people who do not pay tax
 - b. people in the government
 - c. the author himself
 - d. people who pay tax
7. We can infer from this passage the author thought that
 - a. the townsmen had to break through the thick wall to rescue him.
 - b. he was jailed because he did not pay his tax.
 - c. people in the government knew what was best for him.
 - d. the government put him in jail to have a revenge on him.
8. In the last sentence, "timid as a lone woman" suggests that
 - a. the author was put in prison by the government because he was timid.
 - b. the government people were like a timid lone woman.
 - c. the government had no respect and pity for a timid woman.
 - d. the government was frightened of the author's ideas.
9. What is the author's attitude toward being in jail?
 - a. He was very sad.
 - b. He did not mind it.
 - c. He was better off behind bars.
 - d. He resented it.

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10. What is the tone of the passage?

- a. humorous
- b. solemn and critical
- c. formal
- d. sentimental

(C) It was Sunday evening, December 7, 1941. Winant and Averell Harriman were alone with me at the table at Chequers. I turned on my small wireless set shortly after the nine o'clock news had started. There were a number of items about the fighting on the Russian front and on the British front in Libya, at the end of which some few sentences were spoken regarding an attack by the Japanese on British vessels in the Dutch East Indies. There followed a statement that after the news Mr. Somebody would make a commentary, and that the Brains Trust programme would then begin, or something like this. I did not personally sustain any direct impression, but Averell said there was something about the Japanese attacking the Americans, and, in spite of being tired and resting, we all sat up. By now the butler, Sawyers, who had heard what had passed, came into the room, saying, "It's quite true. We heard it ourselves outside. The Japanese have attacked the Americans." There was a silence. At the Mansion House luncheon on November 11 I had said that if Japan attacked the United States, a British declaration of war would follow "within the hour." I got up from the table and walked through the hall to the office, which was always at work. I asked for a call to the President. The Ambassador followed me out, and, imagining I was about to take some irrevocable step, said, "Don't you think you'd better get confirmation first?"

In two or three minutes Mr. Roosevelt came through. "Mr. President, what's this about Japan?" "It's quite true," he replied. "They have attacked us at Pearl Harbour. We are all in the same boat now." I put Winant onto the line and some interchanges took place, the Ambassador first saying, "Good," "Good"--and then, apparently graver, "Ah!" I got on again and said, "This certainly simplifies things. God be with you," or words to that effect. We then went back into the hall and tried to adjust our thoughts to the supreme world event which had occurred, which was of so startling a nature as to make even those who were near the centre gasp. My two American friends took the shock with admirable fortitude. We had no idea that any serious losses had been inflicted on the United States Navy. They wasted no words in reproach or sorrow. In fact, one might almost have thought they had been delivered from a long pain.

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11. How was the news of the Japanese attack on Hawaii treated in the nine o'clock news program?
- It was the headline.
 - Mr. Somebody was invited to make a commentary on it.
 - It was buried in a number of items.
 - It was not mentioned at all.
12. The sentence "Mr. Roosevelt came through" means
- Mr. Roosevelt would come for a visit.
 - Mr. Roosevelt regained his consciousness.
 - Mr. Roosevelt answered the phone.
 - Mr. Roosevelt fainted.
13. We can infer from Roosevelt's statement "We are all in the same boat now," and his interlocutor's comment "This certainly simplifies things" that
- both were talking about a formal alliance.
 - they did not want to help each other.
 - if they were not in the same boat, things would get complicated.
 - they intended to be on the same boat to simplify things.
14. What is the author's attitude toward his two American friends?
- envy
 - admiration
 - anger
 - impatience
15. We can infer from the final sentence of the passage that
- the United States had suffered serious losses.
 - the two Americans thought maintaining a neutrality was best for the United States.
 - the two Americans felt relieved that the war had been declared.
 - the United States could openly help England and enter the war.

Section II

Summarize, in your own words, the key arguments and propositions put forward in the following two passages. Your summary should be about 50 words long. (30%)

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(A) Modern criticism has shown us that to speak of content as such is not to speak of art at all, but of experience; and that it is only when we speak of the achieved content, the form of the work of art as a work of art, that we speak as critics. The difference between content, or experience, and achieved content, or art, is technique.

When we speak of technique, then, we speak of nearly everything. For technique is the means by which the writer's experience, which is his subject matter, compels him to attend to it; technique is the only means he has of discovering, exploring, developing his subject, of conveying its meaning, and, finally, of evaluating it. And surely it follows that certain techniques are sharper tools than others, and will discover more; that the writer capable of the most exacting technical scrutiny of his subject matter will produce works with the most satisfying content, works with thickness and resonance, works which reverberate with maximum meaning.

(B) In the era of post-structuralism, literature becomes textuality and tradition turns into intertextuality. Authors die so that readers may come into prominence. Selves, whether of critic, poet, or reader, appear as language constructions--texts. What are texts? Strings of differential traces. Sequences of floating signifiers. Sets of infiltrated signs, dragging along numerous intertextual elements. Sites for the free play of grammar, rhetoric and illusory reference, as Paul de Man put it. What about the "meaning" or "truth" of the text? The random flights of signifiers across the textual surface, the dissemination of meaning, offers "truth" under one condition: that the chaotic processes of textuality be willfully regulated, controlled or stopped. Truth comes forth in the reifications of reading. It is not an entity or property of the text. No text utters its truth; the truth lies elsewhere--in a reading. Constitutionally, reading is misreading. Post-structuralism wishes to deregulate controlled dissemination and celebrate misreading.

Section III

Composition (40%)

Topic: My Favorite Poem (Play, or Story)