

2

And old King Priam was first to see him coming,
surging over the plain, blazing like the star
that rears at harvest, flaming up in its brilliance—
far outshining the countless stars in the night sky,
that star they call Orion's Dog—brightest of all
but a fatal sign emblazoned on the heavens,
it brings such killing fever down on wretched men.

.....
from Homer's *The Iliad*

(2)

When I had journeyed half of our life's way,
I found myself within a shadowed forest,
for I had lost the path that does not stray.

Ah, it is hard to speak of what it was,
that savage forest, dense and difficult,
which even in recall renews my fear:

so bitter—death is hardly more severe!
But to retell the good discovered there,
I'll also tell the other things I saw.

I cannot clearly say how I had entered the wood;
I was so full of sleep just at
the point where I abandoned the true path.

But when I'd reached the bottom of a hill—
it rose along the boundary of the valley
that had harassed my heart with so much fear—

I looked on high and saw its shoulders clothed
already by the rays of that same planet
which served to lead men straight along all roads.

.....
from Dante's *The Divine Comedy*

國立高雄大學九十四學年度轉學招生考試試題

系所組別：西洋語文學系 二年級

科目：英文閱讀與寫作

考試時間：九十分鐘

本科原始成績滿分 100 分

PART ONE: READING (45 points)

注意事項：作答時，請將每五題的答案寫在同一行，例如：

1. A 2. A 3. A 4. A 5. A

Each question is 3 points.

Reading Passage 1

Questions 1-8 are based on Reading Passage 1 below.

In a recent class I was asked "What is a short story?" My first answer was that it was something that could be read in one sitting and brought an illumination to the reader, sudden and golden like sunlight cracking through heavy cloud. I went on to say that in my opinion a "real" short story was closer to poetry than to the novel.

Not all my students were convinced. Let's discuss word count: when is a short story too long to still be a short? Is there an official point where a short becomes a novella, another where a novella becomes a novel? Is Hemingway's *The Old Man and the Sea* truly a novel? Let's set an arbitrary limit of words. For now let's agree that stories up to 10,000 words in length are short stories.

I'm not trying to be definitive here, so let's look at some definitions of the short story. My favorite is Benét's, "something that can be read in an hour and remembered for a lifetime." One writer said, "the theme of a novel will not fit into the framework of a short story; it's like trying to squeeze a mural into the frame of a miniature. And as in a miniature painting, the details need to be sharp."

The short story is an example of one facet of human nature. Often a character undergoes some event and experiences something that offers him or her change. This is why it's said that short stories usually "say something," often a small something, but sometimes delivered with such precision that the effect is exquisite, even a life-moment for some readers, something similar to a religious experience or to witnessing a never-to-be-repeated scene in nature.

The perfect short story is written with a poet's sensitivity for language, with a poet's precision. The shape and sounds and rhythms of the words are more commonly part of the effect than they usually are in the novel. Just as in a poem, the bare words themselves are never the complete meaning. They interact with each other. Their sounds do things. How they are placed on the page matters. The poem tries to create a piece of truth, an insight into being

4

human, and the form is so tight, so sparse that we can argue over exact meanings long into the night.

One reason for the confusion students often have over the definition of short stories is that other word forms, anecdotes, sketches, vignettes, or slices of life often find their ways into them. These are often pretty and faintly moving, but somehow they leave us with a slightly unsatisfied feeling. The less words we use, below a certain point—let's imagine this point is 1,500 words—the harder it is to have something clearly happen to a character, and have that occurrence change him or her.

So, for now, under 10,000 words at the long end of short stories, but how short? Are we saying under 1,500 words is not a short story? Great writers can do in 600 words what a solid writer might manage in 1,100. Maybe at 500 words, the confinement begins to create a new form, often very interesting, but more of an intellectual exercise; literary showing off rather than a natural giving of truth.

In the United Kingdom, there's an annual competition for "stories," complete in exactly fifty words. Here is one: *Frank believed in his luck. Frank smoked too much but he knew he'd never die of a heart attack or lung-cancer. Frank smoked all the time. One day there was a gas leak in Frank's kitchen. Frank went to fix it. He didn't die of a heart attack or lung-cancer.*

It's fun and sort of complete, but it isn't likely to find a place in our hearts and change our outlook on life. Technically it's a story, and short it definitely is, but "short story," I argue, it is not.

There is a degree of unity in a well thought out short story, one I tend to call its theme. This kind of intensity in a novel would indeed tire the reader. But in the one-sitting contract with the reader of a short story, it is presumed that he or she will cope. Hence when the story has quality, often the experience seems profound.

Ok, so let's form a definition here: A short story is a narrative, rarely over 10,000 words or below 500 words—more commonly 1,500-5,000 words—a single-sitting read, but with enough time and weight to move the reader. It is narrow and focused to produce a singular effect through the story, most commonly through events affecting some change, or denial of change, in an individual. All aspects of a short story are closely integrated and cross-reinforcing; language, point of view, tone and mood, the sounds as well as the meanings of the words, and their rhythm.

Writer Isabelle Allende once wrote: "Novels are, for me, adding up details, just work, work, work, then you're done. Short stories are more difficult—they have to be perfect, complete in themselves."

Please answer questions 1-8. Please select the best answer to the related question.

1. We can infer from the opening paragraph that the author is a _____.

- a. teacher
 - b. poet
 - c. student
 - d. novelist
2. According to the author the ideal short story should be _____.
- a. at least 10,000 words in length
 - b. under 1,500 words
 - c. below 500 words
 - d. around 1,500 to 5,000 words
3. The author suggests that in a short story the main character _____.
- a. experiences a change
 - b. is confident and strong
 - c. falls in love
 - d. is intense
4. Well-written short stories have a sensibility for _____.
- a. poetry
 - b. vignettes
 - c. novella
 - d. sketches
5. Included in a short story may be all the following except _____.
- a. anecdotes
 - b. novellas
 - c. vignettes
 - d. sketches
6. The author considers the unifying concept of a short story to be its _____.
- a. word length
 - b. theme
 - c. religious experience
 - d. satisfaction to the reader
7. By stating, "Great writers can do in 600 what a solid writer might manage in 1,100," the author means that _____.
- a. great writers do not have a large vocabulary
 - b. good writers have to practice making their stories shorter
 - c. good writers are not following the rules for writing short stories
 - d. great writers can say things better using fewer words
8. What is the best title for this article?
- a. What Is a Novella?
 - b. What Exactly Is a Short Story?

- c. How Much Words Should be Included in a Short Story?
 d. Is Hemingway's *The Old and the Sea* a Short Story?

Reading Passage 2

Questions 9-15 are based on Reading Passage 2 below.

English is well-known for its impressive architecture, but few people realize that one of its most beautiful examples is on 92 inches (2.3 meters) high. Queen Mary's dollhouse, (9) by the British architect Sir Edwin Lutyens in 1920, is an exquisite working reproduction of a royal home of the period, realistic and functional in every perfect detail.

Sir Lutyens employed more than 150 craftsmen to (10) the authenticity of his design. He had a lawn of green velvet laid out and a beautiful miniature garden put in to the east, where flowers traditionally catch the morning sun. To guard the palace, Lutyens had figures of sentries at attention placed around the grounds. He even had a garage built to hold several toy (11) and a mechanic's workshop constructed, complete with miniature tools. The house itself has three floors. The exterior walls of the house are made (12) wood, carved and painted to resemble stone. Lutyens had a mechanism installed that raises and lowers the walls electrically so the interior rooms can be reached. He had workmen put real marble and parquet floors in the rooms, along with windows that slide open and doors that lock. He had plumbers create a system for hot and cold running water, which runs from silver faucets.

In addition, Sir Lutyens had seamstresses make elegant curtains of velvet and lace, carpenters duplicate Chippendale and Queen Anne furniture, and interior decorators find objects of gold and china, as well as more than 700 drawings and paintings. Lutyens found bookbinders and had them create more than 200 tiny leather-bound (13) for the library. He even had the wine cellar stocked with miniature bottles, each one filled with a few drops of the best wines!

Because of Lutyens's concern for detail, Queen Mary's dollhouse is a perfect (14) in miniature of the finest royal home. So that everyone could appreciate the art and craftsmanship that went into the building of this beautiful play palace, the dollhouse was exhibited in public in 1924, and has remained on (15) in Windsor Castle ever since.

Please answer questions 9-15. Please select the best answer from a, b, c, and d for each blank numbered.

9. (a) destined (b) designated (c) designed (d) denoted
 10. (a) ensure (b) assure (c) insure (d) inure
 11. (a) flowers (b) pots (c) limousines (d) weapons
 12. (a) on (b) of (c) for (d) from
 13. (a) vowels (b) volumes (c) packets (d) pieces

14. (a) duplicate (b) redecoration (c) monitor (d) painting

15. (a) performance (b) stage (c) watch (d) display

PART TWO: WRITING (55 points)

Write your composition in your answering book.

Write an essay on the following topic.

Think of a book, short story, essay, or poem that you really liked or disliked. Write a review of it for your friends. What will they like about it? What will they dislike about it? Include details to support your point of view.

You should write at least 200 words.

國立高雄大學九十四學年度轉學招生考試試題

系所組別：西洋語文學系 二年級

科目：英語聽力測驗

考試時間：90 分鐘

本科原始成績滿分 50 分

Note that you may take notes if you wish. You can write your answer on this sheet as you listen. But you must transfer your answer to the answer sheet at the end of the recording. (答案最後必須寫在答案本上)

1-30 題之答案，請將每五題的答案寫在同一行，如：

1. A 2. A 3. A 4. A 5. A

31-50 題之答案，請每一行只寫一題的答案。

PART ONE (Questions 1-30) 30%

Listen to the following short conversations. Based on each talk, judge whether the statement is the true or false. Write T if it is true or F if it is false.

1. She can help the man.
2. Kathy probably knows Jean's number.
3. The weather was miserable all day.
4. The man shouldn't try vitamins C.
5. There were no more seats left.
6. What price the man is asking.
7. Get off Route 27.
8. Take the train to the city.
9. Not many people have liked Kate.
10. Talk louder next time.
11. He's unable to go to the picnic.
12. The paper will probably arrive soon.
13. She'll give the man the bookcase.
14. He's never experienced weather this hot.
15. Study for class.
16. Jack gave her some money.
17. Listen to a lecture.
18. He was too busy to go dancing.
19. His work is well respected.
20. Keep a record of his phone calls.
21. He is usually a conscientious student.
22. The man should change his appointment.
23. What the woman found.
24. He hasn't been uncomfortable.
25. Her interview wasn't successful.

26. They will be entering the theater soon.
 27. Processing for overseas flights requires two hours.
 28. The effect of the change is a mystery.
 29. It is good of Alice to go to that much trouble to help her friend.
 30. She needs to check her calendar.

PART TWO (Questions 31-44) 14%

As you listen, answer the questions 31-44 straight away. Use no more than three words for each answer. (每題答案超過三字者，一律不計分)

Purpose of the talk:

Mr. Sam Leland offers advice for ambitious (31) _____.

Six suggestions given:

- a. (32) _____
 You must assume that you will (33) _____ though some can be avoided.
 It's important to make sure you know about your business and what will make it
 (34) _____.
- b. Get your (35) _____.
 Always think about ways to improve your product.
 Some rules such as legal requirements and regulations (36) _____.
- c. (37) _____
 Experience is your best teacher.
 Your business will continue to grow as you know what your (38) _____ want.
- d. Be aware of (39) _____.
 You have try to be better than others.
 You cannot afford to be (40) _____, or your business will not survive.
- e. Remember your customer is (41) _____.
 You have to treat your customers with (42) _____.
 Never to give them (43) _____.
 A happy customer is your best advertisement.
- f. (44) _____
 Don't give up after first failed attempt.
 Good luck.

PART THREE (Questions 45-50)

As you listen, answer the questions 45-50 straight away. Use **no more than three words** for each answer. (每題答案超過三字者，一律不計分)

1st interview

45. In what field was she before she was in the food business?

46. What kind of restaurant did she first open when she was in the food business?

47. What did she want to explore or find out when she traveled all around Southeast Asia?

Second Interview

48. What was his first job in the food business?

49. When did he become serious about going into the restaurant business?

50. How many seats are there in his first restaurant?

答案最後必須寫在答案本上

(4)

“If someone should try to strip away the costumes and makeup from the actors performing a play on the stage and to display them to the spectators in their own natural appearance, wouldn't he ruin the whole play? Wouldn't all the spectators be right to throw rocks at such a madman and drive him out of the theater?”

III. Answer FIVE of the following questions. Read each question carefully and answer it in complete sentences unless otherwise directed. 35%

- (1) *Poetics* has always been regarded as the first systematic work of literary criticism. What is Aristotle's definition of tragedy in *Poetics*?
- (2) *The Divine Comedy* chronicles Dante Alighieri's journey to God. What does the title of the poem mean? And what is the role of Virgil in it?
- (3) What is Ovid's *Metamorphoses* chiefly about?
- (4) Why does Aeneas visit the underworld in *The Aeneid*? What does he learn there?
- (5) Briefly explain the typical structure of a Greek tragedy.
- (6) *Confessions* is often described as the first autobiography in the Western tradition. What parts of his life does the author write about?
- (7) What is the significance of Enkidu's liaison with a prostitute in *Gilgamesh*?
- (8) What is the role of the chorus in Greek tragedies? What makes up the chorus in *Agamemnon*, *The Eumenides*, and *Oedipus the King*?

IV. Essay question. (Comment on ONE of the passages below). 17%

(1)

No more words—he dashed toward the city,
heart racing for some great exploit, rushing on
like a champion stallion drawing a chariot full tilt,
sweeping across the plain in easy, tearing strides—
as Achilles hurtled on, driving legs and knees.