

臺北市立啟明學校 107 學年度高中職部正式教師甄選英文閱讀測驗

Read the following passages. Then read the questions and circle the correct answers according to the text.

Questions 1-4

TAIPEI (Taiwan News)—More controversy is expected as Taiwanese government's plan to reactivate a retired coal-fired power plant near Keelung City in northern Taiwan gained ground.

The analysis of the environmental impact of Shenao Power Plant, which is located in Ruifang District of New Taipei City, was approved by the government on March 14.

Coal-fired generators of Shenao Power Plant were decommissioned in 2007, but Taiwan Power Co. (Taipower) has planned to reactivate the plant by using the ultra-supercritical power generation technology on the air pollutant emissions to meet the electricity demand.

Taiwan Premier William Lai's (賴清德) comment following the approval of the environmental impact analysis that " Shenao Power Plant will use clean coal" to generate electricity has stirred up backlash. Executive Yuan spokesman Hsu Kuo-yung (徐國勇) told reporters Sunday that the ultra-supercritical power generation technology will only emit about the same level of pollutants as natural-gas-fueled power plants.

However, governments of municipalities most likely to be affected if the reactivated power plant goes into operation have strongly voiced their objection.

New Taipei City Government has said it would not issue a permit for burning coal. Keelung Mayor Lin Yu-chang (林右昌) said the city government's position on the project is that the power plant cannot increase the current pollution level of the city.

Department of Environmental Protection (DEP) of Taipei City Government has called for rejection of the project due to air quality concerns. The DEP said it opposes projects that can set back Taipei's efforts in improving air quality. It urges Taipower to consider alternative solutions.

- (B) 1. According to Lai and Hsu, why is the ultra-supercritical power generation technology so special?
- (A) It is cost-effective.
 - (B) The level of pollutants it produces is equal to natural-gas-fueled power plants.
 - (C) It's super cool.
 - (D) It produces the same pollutants that natural-gas-fueled power plants emit.
- (C) 2. Which government did not object to the plan to reactivate Shenao Power Plant?
- (A) Taipei City Government
 - (B) Keelung City Government
 - (C) Central Government
 - (D) New Taipei City Government



- (A) 3. In the sentence “Coal-fired generators of Shenao Power Plant were decommissioned in 2007,” what does “decommission” mean?
- (A) To withdraw from active service
 - (B) To be partly demolished
 - (C) To grant certain powers
 - (D) To put into a place to be kept safe
- (C) 4. What is the major concern for the reactivation of Shenao Power Plant?
- (A) High expenses.
 - (B) Lack of natural gas.
 - (C) Air pollution.
 - (D) Old equipment.

Questions 5-9

For many centuries scholars and scientists have been trying to figure out how the human brain produces and comprehends human language. The ancient Greeks knew that injuries to the head could limit language use and came up with the term aphasia, which we still use today to refer to language problems associated with a head injury. The best way to examine language in the brain, until very recently, was by examining injuries to the head or brain and pinpointing their location and then examining the type, if any, of language impairment. This was usually done through a postmortem examination of a patient’s brain. Much of the brain damage in older people was caused by stroke, while in younger people the damage was usually the result of trauma. We have known for many years that among victims, a stroke in the left side of the brain affects the right side of the body and vice versa. Through studying brain injuries, we also know that human language is much more present in the left hemisphere than in the right. One interesting aspect of brain injuries in bilingual patients is that sometimes one language will be affected while the other will not. This too has to do with how the brain stores language.

One of the first scientists to empirically study human language and the brain was Paul Broca, a French surgeon. Broca found that speech production was hampered by injuries to the left frontal cortex. Patients with injuries to the left frontal cortex can frequently comprehend language perfectly well but are incapable of producing much speech. This area of the brain has been given the name Broca’s area, and people suffering from speech loss due to an injury there have Broca’s aphasia.

The opposite type of injury also occurs, in which a patient can produce strings of words that sound normal but has great difficulty comprehending speech. Also, if one pays close attention to the patient’s message, we find that usually the words are mixed together in a strange order that really makes no sense. The part of the brain that controls these functions of speech is farther back, lower and deeper in the brain. This region has become known as Wernicke’s area after Karl Wernicke, the German doctor who found the correlation between comprehension difficulties and this area of the brain in the 1870s.

Clearly, language production and comprehension are not completely independent of each other. There is a bundle of nerves called the arcuate fasciculus that connects Broca's area to Wernicke's area. Injuries to this area of the brain are much scarcer than to the other areas mentioned. When the arcuate fasciculus is damaged, the resulting aphasia is called conductive aphasia. Patients with this type of injury usually have good comprehension of language and can articulate speech well, but their delivery is problematic. Their speech is riddled with unnatural stops and pauses.

- (D) 5. What is the best title for this reading?
- (A) Doctors and Their Aphasias
 - (B) What the Greeks Discovered about Language
 - (C) How the Brain Functions with Language
 - (D) Language Loss and the Brain
- (B) 6. Where in the brain is speech production located?
- (A) in the right and left cortices
 - (B) in the left frontal cortex
 - (C) in the temporal lobe
 - (D) in Wernicke's area
- (D) 7. What does the italicized phrase mean in the sentence below?
- Much of the damage in older people was caused by strokes, while in younger people the damage was usually the result of *trauma*.
- (A) a blood clot
 - (B) a work of theater
 - (C) a birth defect
 - (D) an injury
- (C) 8. What does the italicized phrase mean in the sentence below?
- This was usually done by examining a patient's brain *postmortem*.
- (A) during surgery
 - (B) with computers and monitors
 - (C) after death
 - (D) that was sick
- (A) 9. What is the name of the area that causes conductive aphasia?
- (A) the arcuate fasciculus
 - (B) Boca's area
 - (C) the frontal lobe
 - (D) Wernicke's area

Questions 10-15

Molly kissed her husband goodbye and closed the front door of her colonial home, listening to the silence that echoed in her ears. It had been eight years since Amanda's death, eight years since she'd escaped the painful memories of Philadelphia, and moved to the quiet community of Boyds, Maryland. In the stillness of the mornings, Molly found herself missing the incessant background noises of the city, which seemed amplified in the six weeks since her son, Erik, had left for college. Her bare feet lightly slapped the ceramic tile as she padded into the kitchen, stopping in front of the picture window to watch Stealth, her rambunctious Rottweiler, and Trigger, her playful black lab. Molly briefly envied their carefree lives, then turned to look at the calendar that was clipped to the refrigerator with an enormous magnet that read, Dance like nobody's watching! The calendar was blank, as it had been every day this month, except for the third Thursday, where she had scribbled, Civic Association Meeting. Molly sighed, remembering a time when every day had held a different list of assignments and chores, schedules for Erik, and important meetings for Cole. Eight years ago she had needed a calm, almost boring, lifestyle to save her sanity. Now, she wondered if she hadn't let it go on that way for too long. She coyly lifted her eyes to the magnet once again, remembering when Erik was young, and they'd danced unabashedly around the kitchen to silly songs from Sesame Street. The edges of her lips curled upward at the memory. That seemed like a lifetime ago. She raised her eyebrows, glancing around the empty kitchen, like a child about to reach into the cookie jar, and suddenly burst into spasmodic movements that did not resemble a dance by any stretch of the imagination. The phone rang, saving her from feeling any more ridiculous. "Yeah, right," she said to the magnet, and answered the phone.

"Hey, Ma, what's up?" Erik's use of "Ma" rather than "Mom" made Molly smile. When Erik was about twelve years old, he'd suddenly started calling Molly "Ma" when he needed her help or was simply in a jovial mood, and he'd used the term "Mom" when he was angry, scared, or upset, just as Molly had called him Erik Michael Tanner when he'd misbehaved as a child. Molly had seen it as a sign of his maturing, testing the waters.

Molly blushed, her lame excuse for a dance fresh on her mind. "Not much. Are you okay?" A shadow of doubt about her mothering skills momentarily gave Molly pause. There had been a time, just before finally moving away from Philadelphia, when she'd been unable to care for herself, much less for Erik. Cole had stepped into the roles of both mother and father while Molly struggled to come to grips with the trauma that had befallen Amanda. Even now, years later, that fleeting trepidation was enough of a reminder to keep Molly on her toes.

"Yeah, 'course. I wanted your opinion. There's this girl, Jenna? We've been hanging out a lot, and, um, well, she used to hang out with this guy down the hall, and –"

"And you're his friend, and you aren't sure if you should keep hanging out with her, right?"

Erik breathed a sigh of relief. "Yeah, exactly."

This was nothing new for Molly. She'd been helping Erik with everything from skinned knees to breakups forever. When Erik was younger, he'd draw Molly outside to discuss matters of the heart, as if the fresh air had somehow made things easier for him to discuss. Molly pictured the way he'd drop his eyes as he spoke, the way he bit his lower lip between thoughts, just as he had

since he was four, and the nervous, crooked smile that always accompanied a relieved sigh when he'd heard her thoughts. She pictured that smile while she spoke with him, gently asking about his relationship with the other boy, how much he liked Jenna, and generally getting a feel for his long-term intent, of which, of course, he wasn't really sure, although he "really liked" her.

- (B) 10. Which statement is TRUE about Molly?
- (A) Molly lived with her son and husband in Maryland.
 - (B) Molly had two dogs.
 - (C) Molly used to be a dancer.
 - (D) Molly often attended meetings about public affairs.
- (A) 11. When would Eric call Molly "Ma"?
- (A) When he was feeling gleeful.
 - (B) When he was feeling wrathful.
 - (C) When he was feeling panic.
 - (D) When he was feeling annoyed.
- (D) 12. Why did Eric call Molly?
- (A) To explain his relationship with his friend
 - (B) To tell Molly he and his roommate both liked Jenny
 - (C) To tell Molly that he was breaking up with Jenny
 - (D) To ask for Molly's opinion about his relationship with Jenny
- (A) 13. What did Eric need Molly's help?
- (A) Molly had always been there for him.
 - (B) Molly, as a woman, would understand Jenny better.
 - (C) Molly and Eric were much closer to each other than before.
 - (D) Molly had always been a capable mother.
- (B) 14. Which assumption is CORRECT?
- (A) Molly had a busy life in Maryland.
 - (B) Amanda's death had caused the collapse of Molly's world.
 - (C) Cole used to be too busy to take care of Eric.
 - (D) Molly was afraid that she couldn't provide good suggestions to Eric.
- (D) 15. What was Molly's main concern at this moment?
- (A) She still suffered from the trauma.
 - (B) Her son did not need her anymore.
 - (C) Her son relied on her too much.
 - (D) Her life was too quiet and empty.

Questions 16-20

Pudge is not a new thing. Consider the Venus of Willendorf, a hand-sized 25,000-year-old sculpture of oolite limestone. The Venus was unearthed early in the twentieth century in a cave excavation near the Austrian village whose name she bears. Her face is obscured by a decorative overlay of what looks very much like cornrows. She has erupting breasts, a Falstaffian stomach, and what appear to be no feet. She is lushly, voluptuously obese.

Willendorf is but the oldest in a long line of Paleolithic Venus figurines found scattered from southwestern France through Italy, Austria, and Turkey, to the north shore of the Black Sea. About one hundred such statues have been unearthed, and they are thought by archaeologists to be among humankind's earliest artworks. All these Venus statues, even the French ones, are grotesquely fat. Their marked similarities have prompted some anthropologists to conjure a continentwide "paleo-porn" cult, a delicious concept, but one not supported by evidence. Less fanciful observers consider them mere fertility goddesses, an interpretation that is probably closer to the truth we are likely never to know. What is certain is that artists of the period were realists, and that some Venuses show distinct knee abnormalities common in the super-obese. This makes it likely that the finely sculpted figures were modeled not from artistic inspiration, but from real life. Obesity, then, may have its roots in the Stone Age.

The Paleolithic era was a hardscrabble time. Glaciers spanned much of Europe, and the only reliable vegetation was moss, lichens, and grass, leaving humans to feed mostly on still-warm flesh ripped from the carcasses of other living creatures. Being alive meant being fit enough to scavenge or run down one's dinner. So the figurines present a puzzle: How did these women manage to grow fat in such lean times? Did adoring acolytes ply them with choice morsels? Did they trade favors for food? Whatever their tactics, the results were remarkable, for obesity was otherwise unheard-of in traditional hunter-gatherer societies.

It was not until the Neolithic revolution of ten thousand years ago that agriculture offered the first viable option to all that frantic stalking of prey and gnawing of flesh. Agriculture had the startling consequence of making food perennially available, first in the Fertile Crescent of the Middle East, then in China, Egypt, and western Europe. Agriculture also made possible the domestication of animals—and the steady consumption of animal fat. This bounty allowed a small elite to grow larger and fatter than they otherwise might have, though not all were eager to admit it. Egyptian pharaohs entombed themselves in chambers etched with depictions of their own gorgeous physiques, but studies of their mummified remains betray rolls of belly fat. (Servants were likely the living models for those hard-body renderings.)

The Greeks had some notorious gluttons, among them Dionysius, the tyrant of Heracleia who, in the era of Alexander the Great, terrorized much of what is now Italy. A seventeenth-century historian describes Dionysius as "an unusually fat man, which increased at length to such a degree that he could take no food which was not introduced into his stomach by artificial means." Whatever these mysterious "artificial means," they must have been marvelously effective, because eventually the monarch gorged himself into a state of such fatness that he could barely breathe. Plagued with sleep apnea, he frequently fell asleep on his throne in midpronouncement. "The Physicians ordered for remedy of this inconvenience, that needles should be made very long and small, which when he fell into a sound sleep should be thrust through his sides into his belly, which office his attendants performed, and till the needle had passed quite through the

fat, and came to the flesh itself, he lay like a stone; but when it came to the firm flesh, he felt it and awakened.”

Dionysius reportedly was not the least bothered by this, and in fact wished to die with his mouth full “rotting away in pleasure.” Half a century later, Magas, king of Cyrene, a city-state and Greek colony near the North African coast, reportedly was granted a similar wish, being smothered in his own fat while lying in bed.

- (B) 16. What is the passage about?
- (A) Europeans in the Stone Age regarded obesity as beauty.
 - (B) Obesity has a long history.
 - (C) Obesity was common until the start of agrarian societies.
 - (D) In human history, only male elites suffered from obesity.
- (A) 17. What is NOT one of the features of the Venus of Willendorf?
- (A) She has an ugly face.
 - (B) She has a big belly.
 - (C) She seems to have no feet.
 - (D) She has huge breasts.
- (C) 18. What could be the possible reason for the similarities among the Venus statues?
- (A) Knee abnormalities were considered a sign of beauty.
 - (B) There was a continentwide “paleo-porn” cult.
 - (C) They all represent fertility goddesses.
 - (D) The realism was popular in the Stone Age.
- (B) 19. Which statement is CORRECT?
- (A) Obesity was unheard-of in traditional hunter-gatherer societies.
 - (B) Egyptian pharaohs probably built their images upon the models of their servants.
 - (C) Dionysius’s sleep apnea was cured by artificial means.
 - (D) Dionysius’s wish was finally granted.
- (A) 20. What could be the best title for this passage?
- (A) Pudge in Human History
 - (B) The Origin of Obesity in Modern Europe
 - (C) Pudge in Archeology and Anthropology
 - (D) The Everlasting Beauty of Venus

Questions 21-25

A Streetcar Named Desire is a classic of the American theater. Tennessee Williams' landmark work was a tour de force in its original stage production in 1947 and continues to resonate with audiences and readers today despite—or perhaps because of—its simplistic though layered story. A faded Southern belle, Blanche DuBois, arrives at her sister's seedy New Orleans apartment where she is tortured by her brutish brother-in-law, Stanley Kowalski. Blanche puts on airs of class and happiness throughout the play, though internally she is miserable and haunted by her tragic and scandalous past. Stanley forces Blanche to face her dolorous reality with his vitriol and, finally, his act of sexual aggression, and in doing so, he causes her to lose her tenuous grip on sanity. Most have argued (correctly) that the play is about the ways the past haunts our present or (again correctly) that it is about the ways class and sexuality impact our lives. However, few have seen the play for what it is: an allegory for the theater itself.

Before Williams wrote Streetcar, the theater had been dominated by melodrama. A brief interlude in the 1930s brought political theater to center stage (pardon the pun), but by the 1940s, its principal playwright, Clifford Odets, had left New York for Hollywood, and the sensationalized and maudlin form of melodrama once again flourished. The theater was in limbo, and Williams had a desire to bring something new to the world. It would bring the realism of the political theater of the 1930s but without the political (read: socialist) underpinnings. To that end, he created lifelike characters who spoke in realistic dialect.

But to make his point that melodrama was flawed, he added an equally unrealistic character. Blanche, unlike the other characters, speaks theatrically, acts larger than life on stage, and uses floral language and heightened mannerisms. Blanche is a character not to be trusted. She lies about everything, and the only thing that finally exposes her lies is reality itself: Stanley. He finally forces her off the stage and into the insane asylum by forcing himself on her sexually. And with that, realism forcibly removed melodrama from the stage.

A Streetcar Named Desire- Passage 2

It is not possible to imagine A Streetcar Named Desire without the influence of Marlon Brando, the actor who rose to fame playing Stanley Kowalski. On the page, the part is fairly simplistic. Stanley is a monster and a beast without any redeeming qualities. But Brando and the play's original director, Elia Kazan, imagined the character as having a soft underbelly, rooted in his own sorrow, insecurities, and soulful complexity. Brando's Stanley is a brute, yes, but he is a brute who hates the fact that he is so awful. He is also unable to control himself and his passions, and this lack of control is equally embarrassing to him, even as it is also threatening to Blanche and alluring to her sister Stella.

For instance, after he hits Stella, he comes back to her, famously begging for forgiveness by shouting "Stella" outside their apartment. But in Brando's depiction on the stage and later on the screen, he is soaked from the rain and looks completely desperate, as though he needs Stella to live. He looks and seems totally helpless and weak, the exact opposite of the brute he appears later when he forces himself onto Blanche.

The play is excellent and memorable, even when read. But it is Brando's interpretation of

the male lead role that makes the play indelible. Without Brando, the play would still have a deep meaning, but with Brando's interpretation, the play becomes even more profound.

- (D) 21. Paragraph 1 of Passage 1 provides each of the following EXCEPT
- (A) a critical interpretation of *A Streetcar Named Desire*
 - (B) an explanation of why modern audiences connect with *A Streetcar Named Desire*
 - (C) a brief plot synopsis of *A Streetcar Named Desire*
 - (D) background information on the times that produced *A Streetcar Named Desire*
 - (E) the author's main argument concerning *A Streetcar Named Desire*
- (C) 22. It can be inferred from Passage 1 that *A Streetcar Named Desire*
- (A) was Tennessee Williams' first play
 - (B) is better on stage than in print
 - (C) did not have socialist leanings
 - (D) was not melodramatic
 - (E) would not have been successful without Marlon Brando
- (A) 23. According to Passage 1, the character of Blanche DuBois
- (A) is intentionally overdramatic and theatrical
 - (B) has never been to the city of New Orleans before
 - (C) is recently married to Stanley Kowalski
 - (D) is brutally honest and frank during the play
 - (E) is firmly rooted in realism and sanity
- (E) 24. Passage 2 argues that Marlon Brando's portrayal of Stanley Kowalski
- I. earned the actor great fame
 - II. is more nuanced than the part that is written
 - III. is what really made *A Streetcar Named Desire* a classic
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III
- (C) 25. Both Passage 1 and Passage 2 argue that
- (A) the New York theater scene was blown away by *A Streetcar Named Desire*
 - (B) Tennessee Williams wrote *A Streetcar Named Desire* to end melodrama
 - (C) *A Streetcar Named Desire* has more than one true meaning
 - (D) *A Streetcar Named Desire* only has power when performed on the stage
 - (E) the character of Stanley Kowalski is simply a brute monster

