

新竹市立建功高級中學 103 學年度第一次正式教師甄選【高中英文】題目卷 103.05.15

Cloze: 10%*(參考解答版)

(I) Fast-food is such a pervasive part of American life that it has become (1) _____ with American culture. Fast-food was born in America and it has now swollen into a \$106-billion industry. America exports fast-food worldwide and its attendant corporate culture, has probably been more influential and done more to destroy local food economies and cultural diversity than any government propaganda programme could hope to accomplish. No corner of the earth is safe from its presence and no aspect of life is (2) _____. Fast food is now found in shopping malls, airports, hospitals, gas stations, stadiums, on trains, and (3) _____, in schools. There are 23,000 restaurants in one chain alone, and another 2,000 are being opened every year. Its effect has been the same on the millions of people it feeds daily and on the people it employs. Fast-food culture has changed how we work, from its assembly-line kitchens filled with robotic frying machines (4) _____ the trite phrases spoken to customers by its poorly paid part-time workforce. In the United States, more than 57 percent of the population eats meals away from home on any given day and they spend more money on fast-food than they do on higher education, personal computers, or (5) _____ on new cars.

1. (A) ideal (B) synonymous (C) related (D) representative
2. (A) influenced (B) considered (C) unaffected (D) promoted
3. (A) increasingly (B) increasing (C) increased (D) increase
4. (A) with (B) in (C) to (D) for
5. (A) also (B) else (C) almost (D) even

Answers: 1.-B, 2.-C, 3.-A, 4.-C, 5.-D

Vocabulary: 20%*

6. Everyone _____ the plan to build a highway right next to their houses angrily.
(A)flocked to (B)chirped about (C)was up in arms about (D)crowded into
7. My oldest sister has a naturally _____ personality. She's very talkative and sociable.
(A)chirping (B)gregarious (C)uprising (D)revolting
8. For some animals, climate change offers a chance to _____.
(A)luxuriate (B)flourish (C)expand (D)vegetate
9. The magazine often features a(n) _____ of a famous person on its cover.
(A) prototype (B) euphoria (C) protagonist (D) caricature
10. I love the _____ simplicity of many traditional Japanese rooms.
(A)austere (B)majestic (C)ascetic (D)stern
11. Our roof was damaged in the _____ gales last night.
(A)heavy (B)fast (C)large (D)fierce
12. Obama promised to _____ a battle against poverty around the world.
(A)howl (B)wage (C)stoop (D)impart
13. If he was shocked by the news he didn't show it; his expression remained _____.
(A)placid (B)sole (C)galore (D)teeming

14. I don't approve of the methods he is using, but his ____ aim, as regards the project, is admirable.

- (A)conclusive (B)controversial (C)deplorable (D)ultimate

15. In an effort to ____ the rate of inflation, many banks have raised their interest rates.

- (A)run out of (B)keep up with (C)play back (D)bring off

Answers: 6.-C, 7.-B, 8.-B, 9.-D, 10.-A, 11.-D, 12.-B, 13.-A, 14.-D, 15.-B

Reading Comprehension: 10%*

Appeal Falls on Deaf Ears

There's a restaurant I like to go. I like the food, the ambiance and the prices. But my restaurant is being ruined by awful thumping club music that makes my stomach churn. The waitress tells me management believes the music creates an "upbeat" atmosphere. As if unless the bass is jack hammering your cerebellum and mix mastering your intestines, you can't be having fun.

I've never been one for loud bars and clubs, even when I was young enough not to worry too much about my hearing. I'm a talker, and you can't talk in those places without feeling the next day like someone's been going at your throat with a hairbrush. These days, however, clubs aren't just loud, they're organ-shuffling. Marilyn Miller, an occupational audiologist with the Workers Compensation Board, describes the experiences of standing at the back of the Commodore Ballroom – the busiest night club in the downtown area – during a concert feeling like she was being punched in the chest.

Six years ago, the city measured the noise level on the dance floor of one downtown club as 85 to 87 decibels – about the same level as food processor crushing ice. By 1997, it had risen to the 98-to-100 range. Today, most clubs are well into the 100s – the noise level you'd expect from a power saw or loud outboard motor.

Simon Fraser University professor Barry Truax, who specializes in acoustic ecology, says clubs have been noisy since the 1970s. What's changed is that far more establishments have shifted to foreground music as opposed to background. In other words, it's hard to find a place to go where the music isn't intrusively loud.

And clubs aren't the only perpetrators. Truax points out that movie soundtracks are also getting louder. "It all adds up to many hours all in a very noisy environment. This is called leisure?"

The industrial-strength vibration that gives you that sought after "upbeat" feeling is stressful for the body, which reacts to loud noise as to danger – it gets the adrenaline flowing and the heart pumping. Over time, it results in stress and fatigue, not to mention hearing damage.

The WCB sets 85 decibels in an eight-hour period as the threshold over which hearing protection is required. For each three decibels above 85, the risk to hearing doubles; for example, at 88 decibels, you'd only be able to last four hours without hearing protection before experiencing damage. By 100 decibels, your limit would be 15 minutes. In a WCB report released in January, 13 workers at three city bars or pubs experienced an average noise exposure level of 92 decibels. Some employers are getting smart and issuing their staff members earplugs. But that doesn't do much for the patrons and neighbors of the clubs.

It's not hard to figure out which part of the music is most difficult to contain, as anyone who's ever lived in an apartment would know. At noise levels exceeding 90 decibels, even the best construction can't keep pounding bass inside.

As a result, the city is looking at imposing new restrictions on clubs to keep indoor noise levels to 90 decibels and avoid annoying neighbors. One possible method is through devices, already in use in some jurisdictions, that flash amber once the noise approaches a set level and cut it off at the maximum level the building is deemed capable of containing.

Sound reasonable? Not according to Vance Campbell, spokesman for a Cabaret Owners Association, who says enforcing maximum interior noise levels of 95 decibels or under will drive patrons to illegal venues.

A year ago, bar owners were worrying that customers would stay away in droves if smoking was banned. In fact, it's non-smokers who were staying away, fed up with sucking in clouds of second-hand smoke and waking up the next

morning with reeking clothes and raw throats.

Who knows how many people are similarly avoiding clubs, bars and yes, restaurants, because they're fed up with yelling at each other to be heard.

16. Choose the sentence that best paraphrases the following excerpts in paragraph 1, "As if unless the bass is jack hammering your cerebellum and mix mastering your intestines, you can't be having fun."
- (A) The bass has to be loud in order for the music to be "upbeat."
 - (B) The bass cannot be too loud.
 - (C) The bass is so loud that it feels like the sound is being hammered into your body.
 - (D) The bass is the primary source of loud music.
17. Pick the sentence whose meaning is closest to the meaning of the underlined expression in paragraph 5, "Clubs aren't the only perpetrators."
- (A) Clubs aren't the only entertainment places one can go to.
 - (B) Clubs are the only ones responsible for exposing people to high level noises.
 - (C) Clubs aren't the ones responsible for exposing people to high level noises.
 - (D) Clubs aren't the only ones responsible for exposing people to high level noises.
18. Pick the sentence whose meaning is closest to the meaning of the underlined expression in paragraph 6, "The industrial-strength vibration that gives you that sought after "upbeat" feeling is stressful for the body."
- (A) The strength of the vibration is natural.
 - (B) The vibration is extremely strong.
 - (C) A vibration of that strength only occurs on industrial sites.
 - (D) A strength of the vibration can only be achieved in industrial cities.
19. Choose the sentence that best explains the meaning of the following passage in paragraph 8, "It's not hard to figure out which part of the music is most difficult to contain."
- (A) It's not easy to choose the appropriate music in clubs.
 - (B) It's easy to see that the sound of the bass is very difficult to control.
 - (C) It's difficult to find a way of controlling noise levels.
 - (D) It's for sure that music can convey deep meanings that are difficult to understand.
20. From the title, "Appeal Falls on Deaf Ears", which of the following is a proper inference?
- (A) People should be responsible for high noise levels.
 - (B) People do not care about suffering hearing damage from high noise levels.
 - (C) People actually become deaf because of high noise levels.
 - (D) People making noises are ignoring complaints.

Answers: 16.-C, 17.-D, 18.-B, 19.-B, 20.-D

Essay questions : *

1. Training students to be well qualified for various English competitions is a part of our English teachers' work load. (a) Have you ever coached students in any English competitions? Please write them down. In addition, the advantages of teaching English through drama are manifold. (b) So do you have any experience of coaching a group of students to prepare for English Drama Contest? (c) Please elaborate on your strategies which you adopt to help students organize their preparation work. (20%)

2. What are good sources of outside listening materials (media, websites) that you could use in class? Please make a detailed introduction to these materials and then design a 50-minute lesson plan for teaching English listening. (20%)

3. Test Editing :

Please paraphrase the following passage within 250~300 words, making it a new one targeting 11th graders. And set a cloze test of 5 questions with four multiple choices based on your paraphrase. (20%)

There's something seemingly scandalous, irreverent about Simon Meek's notion of "playing through" novels like *Crime and Punishment* or *Wuthering Heights*.

But in practice, Meek's work transforming the world's great literature into something experienced on a gaming console is more akin to performance art or theater than it is video games.

What Meek and Scottish-based Tern TV are creating to be experienced on computers, iPads and game consoles isn't video games, not really. The group is creating digital adaptations, works that put readers inside the scenes of a classic and asks them to experience the story from the inside out. Meek says he's always had a "bit of a bee in my bonnet" about the evolution of the story from book to screen. But what bothers him aren't the television and movie adaptations of books. What bothers him are electronic books. Meek says he doesn't like that electronic books still have people reading printed words on white pages that need to be turned.

Not just another ebook. That being said, Meek doesn't want to create something that competes with ebooks, his goal is far loftier: He wants to transform books into adaptations that change the way a reader experiences them and in so doing hopefully expand a book's reach.

While Meek wasn't able to discuss the details of their first work, he was able to walk me through how an adaptation would work in general.

"Players enter the stories through the events that take place in that story," he explains. "We then let the player progress through an array of media that is directly taken/reinterpreted from the book."

Sections of the book's original text will also be occasionally displayed on the screen "when words are best placed to tell the story," he said.

A key element to his form of adaptation is that unlike with most video game adaptations, you don't actually play as a character from the book. Instead you are an observer to what occurs inside the book's world. So unlike with most video games, this will be an interactive experience overtly robbed of its influence on what happens. Players are there to actively absorb the experience of the novel, but not change its outcome.

"You act more like a director in a multimedia reenactment of the story, where imagination is still key to the retelling (that's a really important point)," Meek said. "You can't change the plot, although you can navigate the text in a different way - following your instincts and discovering aspects of the story that appeal to you most."

Players experience the story by traveling between settings. I asked [Meek] to explain one such setting for a book they're considering working on next, *Wuthering Heights*. In one scene in the Emily Bronte classic, players would find themselves in Cathy Linton's room.

"At this point they can see everything that is described in the book, filled out with all manner of objects that we know are in fitting for a room of that sorts," Meek said, "Interestingly, I think the real shame with the nation of people not reading books is that the stories held within them may become lost - this approach opens up the story to a wider audience (and potentially a new audience, which is something that the book publishers are desperate for)."

The choices left to players of this form of book wouldn't be about which path you take a get to the end, or how the work ends, but rather how it is experienced.