

※ 說明：題目共分兩部分，第 I 部分為選題擇，第 II 部分為非選題，請依提示作答於答案紙上。

PART I. Multiple Choice: 10%

1. Bird flu is _____ wildlife around the world and is now spreading in cows. In the handful of human cases seen so far it has been extremely deadly.
(A) diverging (B) dodging (C) distaining (D) decimating
2. A new moon is the start of the lunar cycle and the phase where the moon is impossible to see because it's completely _____ in darkness.
(A) abducted (B) compromised (C) officiated (D) shrouded
3. The science of understanding what an infectious agent looks like at the atomic scale is called structural virology. It's a field that has grown exponentially in recent decades, leading to a rise in vaccines that are designed based on the structure of the pathogen they are trying to _____.
(A) thwart (B) elude (C) abhor (D) conspire
4. The first transplant surgery to combine a mechanical heart pump as well as a gene-edited pig kidney has been completed at NYU Langone Health. The kidney came from a pig genetically engineered to _____ a gene responsible for the production of a sugar found on the surface of animal cells called alpha-gal, which can be recognized by human antibodies and attacked.
(A) intervene (B) adhere (C) meddle (D) disrupt
5. Written in free verse—that is, having no regular meter or rhyme but instead relying on repetition and irregular stresses to achieve poetic effects—Whitman's poems _____ formal conventions in favor of an expansive, irregular, and often colloquial expression of poetic voice.
(A) emulated (B) flouted (C) corroded (D) positioned
6. Astronomers said that they might have seen the very first stars in the universe when they were pushing their telescopes to the limit and were _____ close to getting a clear picture of the very first collections of objects.
(A) impassively (B) illicitly (C) tantalizingly (D) obligatorily
7. Increasing inflation often leads to market _____, with fluctuating prices and unstable supply and demand dynamics.
(A) pestilence (B) volatility (C) duplicity (D) extradition
8. Before the COVID-19 pandemic gripped the world, a nairovirus was already spreading across Asia, the Middle East, and parts of Europe. Outbreaks were _____, and case numbers varied by region, but data suggested they were steadily increasing.
(A) slavish (B) shrewd (C) sporadic (D) eugenic
9. Like SARS-CoV-2, which infects humans through its shape-shifting spike protein, Crimean-Congo hemorrhagic fever has a molecule that changes its structure before it infects human cells. Called a surface glycoprotein, this molecule's structure _____ from a rod-like configuration into a triangular shape to initiate an infection.
(A) morphs (B) detests (C) surmounts (D) obstructs
10. Hubble and the James Webb Space Telescope operate as _____ to one another, gathering observations across different wavelengths of light for a sharper, deeper look at the universe as astronomers seek to unravel the mysteries around supernovas, distant galaxies, exoplanets and other celestial oddities.
(A) contours (B) commentaries (C) convolutions (D) complements

PART II. Essay: 90%

1. There have been a lot of discussions on whether to apply EMI (English as a Medium of Instruction) or CLIL (Content and Language Integrated Learning) in an English Class. For students in Taipei Municipal Datong High School, what are your opinions on applying EMI or CLIL in your English class? (15%)
2. Your students are asked to write an article on “Exercise and I.” The first paragraph talks about the exercise he/she takes, and the second one talks about the importance of taking exercise for him/her.

The following is a student’s writing on “Exercise and I.”

I like to play basketball. On every weekend, I will invite my friend to play basketball at night. But why I will crush on the basketball? Because I think playing basketball not only strong your body but also help you study more clearly.

So I like to exercise and exercise become a part of my life. I can’t lose it and also I will do it more times.

Design a worksheet to help improve the student’s writing. In the worksheet, you will identify some of the improvements the student needs to work on and elaborate on how you can help him/her improve his/her writing ability. (20%)

3. In response to the 108 curriculum guidelines, an English teacher is expected to offer multiple elective courses. Refer to the following 18-week course plan, and design one multiple elective course of your own. All blanks should be included in your course plan and stated. (15%)

Course Name in English		Course Name in Chinese	
Credit(s)/ Hour(s)		Target Students	
Course Objectives			
Teaching Schedule & Content			
Week	Subject / Topics		
1			
2			
3			
4			
5			
6			
7	Mid-term Exam		
8			
9			
10			
11			
12			
13			
14	Mid-term Exam		
15			
16			
17			
18	Final Exam		
Grading & Assessments			

4. Read the following passage and then

(1) summarize the whole passage in approximately 300 words; (10%)

(2) offer your personal feedback in approximately 250 words; (10%)

(3) design, as an English teacher, a 2-hour class for 5 consecutive weeks by incorporating multimodal resources for learners’ better comprehension and engagement of this passage, with the procedure and the competence or skills students are expected to learn. (12%)

Do Taylor Swift's lyrics stand up as poetry? We invited three Toronto poets to weigh in on her new album

By Sarah Laing

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When Taylor Swift was in Grade 5, she won a national poetry contest with a free-verse meditation on “The Monster in My Closet.”

Notable couplets include “Is he purple with red eyes? / I wonder what he likes to eat,” and “Could it be he wants to eat me? / Maybe I’m his favourite tray.”

About 20 years and several shelves of songwriting awards later, Swift has returned to her literary roots with her 11th studio album, “The Tortured Poets Department.”

Of course, “Taylor as poet” is not a new concept: in interviews, Swift has said she dabbles in the form; a lyric in her song “Sweet Nothing” references writing verses during a car ride. But this is the first time she’s directly staked her claim as a poet, repeatedly referring to the new album’s lyrics not as songs but as “tortured poetry.”

We took this as an invitation to ask three published, award-winning Toronto poets to weigh in on Swift’s literary merit at a listening party on the album’s release day. The assignment: dissect three new songs as though Swift were a writer workshopping new pieces.

Joining us was Sanna Wani, a poet and poetry editor whose latest book, “My Grief, the Sun,” was released in 2022. The Swiftie on this panel, Wani listened to Swift’s 2012 album “Red” on her way over.

Jody Chan’s most recent volume of poems, “impact statement,” came out earlier this year and they are an artist-in-residence at the University of Toronto’s Queer and Trans Research Lab. Chan isn’t interested in Swift’s celebrity, but in why her work resonates with people the way it does.

Adam Dickinson, an author of four books of poetry and a professor in the department of English language at Brock University, came to Swift’s work through his daughters and is a fan of her 2020 album “Folklore.”

So does “The Tortured Poets Department” rival the wordsmithing of Swift’s favorite poets, Emily Dickinson and William Wordsworth? Read on to find out.

Track 1: “The Tortured Poets Department”

Jody Chan: “I’m coming for her use of metaphor, off the top.

The Iranian poet Solmaz Sharif has a line in her recent collection where she says that ‘like’ is the cruelest word, which is talking about how metaphor can be a very dangerous political tool. It can be used to beautify things that are violent or defang things that actually are dangerous.

I want to criticize that she would call her album ‘The Tortured Poets Department’ as a wealthy white woman in America who has not experienced anything close to that. That’s not to say that love is trivial, because everybody who has had their heart broken knows that’s not an experience to make light of. But it matters what you call things. It takes away from both of those things to liken them to each other, actually.”

Sanna Wani: “I like the way you’ve opened up the word ‘torture,’ because I got swept away by the cinema that she does so well. She’s tapping into a well-known metaphor there, and I like the way you’re stopping that in its tracks and being like, ‘The word torture means something, it’s a real thing.’

There are a lot of clichés about poets in this song. Is she interrogating those clichés? Is she making fun of the dude who comes with his typewriter and acts like he’s Dylan Thomas?

Wani: “I feel like she has a crush on him. People love the beat poets for a reason; the tortured artist trope exists for a reason, for better or for worse.”

Chan: “I’m thinking about the difference between clichés in pop music versus in poetry. It’s what allows a lot of people to connect with pop, almost subconsciously, subliminally. The fact that she’s invoking this other genre of poetry is almost inviting a closer scrutiny of the language.”

Adam Dickinson: “What’s so interesting to me about Taylor Swift is that she has a wicked sense of humor. For me, she is playing with these clichés, these metaphors. She’s inviting us to think of the associations that are conventionally attached to them, but also, she’s playing around with us. She’s poking fun at the idea of romance and historical attachments of that to poetry, but also (playing with) how to move around linguistically inside those metaphors.”

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Track 3: “So Long, London”

The central metaphor here is London, the city, as a stand-in for a person whom we presume is her ex-boyfriend, the actor Joe Alwyn, who is from London.

Wani: “One of her talents is the intimacy of her songs. She wants her fans to clue in, she wants the people who love her to know that it’s about that. Maybe I’m going too far, but I do feel that she leaves those crumbs for a reason. I immediately thought of Joe Alwyn as well.”

Dickinson: “(London) is a mood here, it’s a tone. I don’t know the romantic back story to this, so in the absence of that I paid more attention to the form. I liked the ‘so, so, long, long’ repetitions that we get in a few places. To me, these pulses were like tooting trains or the whistles of boats. I felt that very evocative of this specific historic scene, the movement of boats and the industry.”

Chan: “She slips back and forth between the third person — ‘I pulled him in tighter each time he was drifting away’ — and the second person: ‘How much sad did you think I had?’ There’s an intimacy when you hear that second person that draws you in. There’s a calculatedness in that craft choice, about creating a certain relationship with her listener and her fans. You can still be close to her, even though actually she is very distant and very removed from you.”

Wani: “The language is quite straightforward: ‘I stopped trying to make him laugh, stopped trying to drill the safe.’ She’s trying, it seems, really hard in this relationship to keep it together, and it seems like she tried for a long time and it didn’t work out. Drilling the safe is an interesting picture, because when you drill a safe it’s because you don’t have the combination to get into the safe. That’s either because you haven’t been given the combination or you don’t know it.”

She also uses body and death metaphors here: “I stopped CPR, after all it’s no use. The spirit was gone, we’d never come to,” and later, “Two graves, one gun.” What did you think of those?

Dickinson: “Loved the use of CPR, less interested in the graves and the guns. For me, CPR is just, when have I seen that in a song? I was surprised by that. It’s a technical term, but here it is put down in a song about a relationship. I like the tension that it creates. Graves and guns are endlessly present in songs like these.”

Wani: “I feel the same. I liked it in a lighter touch, like ‘My white knuckle, dying grip holding tight to your quiet resentment’ is more effective than ‘Stitches undone, two graves, one gun.’ It’s too hammy. It takes away from the scene that she’s constructed quite well thus far.”

Chan: “It’s attaching romance to this idea of mutual dying by suicide, wanting to die for love. But it’s sort of an unnuanced and uncritical take on that, that I find problematic.”

Wani: “She’s really taken by narratives that end in romantic self-annihilation. She loves that as a motif.”

If Taylor Swift had submitted these as poems for your consideration, how would you rate her as a poet?

Chan: “I’m a bit allergic to the word ‘rate’ in relation to poetry, but maybe a question I would have for my friend Taylor is to consider her relationship to power and the way that her poems/songs exist in the world as objects to normalize a certain kind of political ideology. Maybe my question is more a comment about fundamentally disagreeing with the ethics of her work, and the ethics of her brand and her celebrity.”

Dickinson: “I try to remember that especially with somebody like Taylor Swift, these are pop songs. I remind myself to appreciate them in that way. I’m not being dismissive in saying that; I think to create art in pop music is an incredible achievement and she has done this.

Do I like it when pop songs are complicated, and do weird and unusual things and engage the kinds of important political questions we’ve been talking about here? Absolutely, but I can still enjoy them when they’re not doing that.”

Wani: “The first thing that popped into my mind to say was lean into your sincerity. You do sincerity well. And then I think I would ask her to consider what her goals are with poetry. Poetry is a beautiful, powerful vehicle, and I would want to welcome her into finding herself as a poet separately from a songwriter. I would ask her to get closer to the songs that felt like poems and to lean into what she does really well. I would go back to ‘So Long, London,’ and think about what brought her to the lyric of ‘You sacrificed us to the gods of your bluest days,’ which I think is really successful.”

5. Please read the following passage from *Harvard Graduate School of Education* and then summarize it (250 words) in the form of a cloze test (8 blanks), with 2 test questions on vocabulary, 2 on phrases or idioms, 2 on transitional words or phrases and 2 on grammar to help 12th graders prepare for the GSAT. (8%)

Embracing Artificial Intelligence in the Classroom

Generative AI tools can reflect our failure of imagination and that is when the real learning starts

July 20, 2023 BY Elizabeth M. Ross

Although there is a huge amount of interest in generative artificial intelligence (AI) in the consumer world, particularly since the release of OpenAI’s free ChatGPT program last November, in the hallowed halls of academia the response has been more wary. Concerns abound about academic integrity. There are also worries about how AI-generated content can be biased, inaccurate, and sometimes contain entirely false information, dubbed “hallucinations.”

The cautious response is to be expected according to Houman Harouni, lecturer on education at the Harvard Graduate School of Education and a former elementary and high school teacher. He has compassion for educators trying to grapple with a rapidly shifting world shaped by machine learning.

“Technology creates a shock,” he explains. “This shock is sometimes of a magnitude that we cannot even understand it, in the same way that we still haven’t absorbed the sharp shock of the mobile phone.”

Harouni has long wrestled with the impact of cutting-edge technology on education, including experimenting in his own classroom, and is convinced that when it comes to teaching “the medium is part of the message.” He believes that getting school students and those in higher ed to engage with virtual worlds is essential.

“Where we want to get to is a place where you’re dancing with it, dancing with robots,” he says.

If the idea of waltzing with a robot creates apprehension for educators, Harouni has some advice :

1) Stop pretending that it doesn’t exist

Educators must “help the next generation face the reality of the world and develop instruments and ways of navigating this reality with integrity,” Harouni says. Students are well aware that technologies such as ChatGPT exist and are already experimenting with them on their own, but they need guidance about how to use them responsibly.

Teacher education and professional development programs should not ignore generative artificial intelligence either.

2) Use AI alongside your students

Engage with generative AI tools with your students in person, when possible. Otherwise, share AI-generated responses to questions during class time and ask students to consider them or have students experiment with the technology at home, document their experiences, and share them with the class.

3) Teach students how to ask the ChatGPT tool questions

“The educator’s job is to understand what opportunities are left open beside the technology,” Harouni says.

Teach students to do what artificial intelligence cannot do. For example, unlike robots, we can ask ourselves questions and that is what students need to be trained in: to know how to ask questions and to learn how to critique their own questions, frameworks, and the answers generated by AI, he says.

Students can start with topics and questions that they are interested in and ask ChatGPT for answers, he suggests. The knack is then getting them excited about asking follow-up questions. Harouni uses a personal experience with his 10-year-old stepdaughter and his newborn baby to illustrate his point. When his stepdaughter asked him why he kept telling her to be careful with the baby, Harouni turned to ChatGPT to help her to get to the bottom of her question.

“My creativity as the teacher or the parent at that moment is to say, ‘What is it that you’re really trying to ask? What is it that you really want to know?’”

While ChatGPT churned out a “whole bunch of answers about the fragility of the baby,” with some patience, Harouni helped his stepdaughter discover the question that she truly wanted to ask which was what she could safely do with the new baby. “At the moment that the exploration [with AI] ends with the answer, you know that your work as a teacher begins,” he explains.

4) Use generative AI tools to spark the imagination

One frequent concern about generative artificial intelligence is that students will use it to cheat and avoid the hard work of thinking for themselves, but Harouni says that tools like ChatGPT should really challenge teachers and professors to reassess the assignments they give their students.

“You have to stop thinking that you can teach exactly the way you used to teach when the basic medium has changed,” he explains. If students can turn to ChatGPT or other AI language models for quick and easy answers then there is a problem with the lesson, Harouni believes.

“We have to create assignments that push [students] to the point where they have to question what is the framework that is being used here and what would it mean for me to radically change this framework,” he says.