

國立花蓮師範學院 國民教育研究所 八十八學年度招生考試試題

考試科目：教育學 (1)

注意事項：

- (一) 請用橫式作答，不必抄題。
- (二) 答案請依序寫在答案卷上。
- (三) 試題隨同答案卷一併繳回。

一、解釋名詞(每題 5 分,共 40 分)

1. 平行分布處理(parallel distributed processing)
2. 意義學習的定位觀念(anchoring ideas for meaningful learning)
3. 引導的參與(guided participation)
4. 概念構圖(concept mapping)
5. α 係數(coefficient alpha)
6. 雅量之偏失(gencrosity error)
7. 課程統整(curriculum integration)
8. 學校本位課程發展(school-based curriculum development)

二、申論題(每題 15 分,共 60 分)

1. 請至少從二個理論觀點，申論教室內團體歷程對學習的重要性。
2. 請從認知的角度，說明引起學生學習動機的教學策略。
3. 您想了解「啟發教學法」對國小六年級學生在自然科成績的影響，所以向指導教授請教。您的指導教授提供您兩種研究設計方法：組間設計(between-subject design)或組內設計(within-subject design)。請就這兩種方法，詳述他們的研究程序，並比較他們的優缺點。
4. 「國民教育階段九年一貫課程綱要」的總綱部份業已於 87 年 9 月公佈，並預定在 90 學年度開始實施。此新的「課程綱要」之內涵與特色為何？與現行的「課程標準」有何不同？未來實施時可能面臨的主要問題與解決對策為何？

國立花蓮師範學院 國民教育研究所 八十八學年度招生考試試題

考試科目：教育學（II）

注意事項：

- (一) 請用橫式作答，不必抄題。
- (二) 答案請依序寫在答案卷上。
- (三) 試題隨同答案卷一併繳回。

申 論 題

- (一)、近年來，教育部、行政院教改會、民間團體都提倡教育改革，也提出各種政策主張。其中又以教育鬆綁與權力下放最受矚目，而在國民教育法修訂會議中，委員曾針對學校「校務會議為全校最高決策會議」的議題討論良久。請您以研讀過的學校或教育行政理論，向這些委員提具體建議，是否該將這項議題納入國民教育法。(40%)
- (二)、有位教育學者主張：「教育不僅是教師個人的作用，更是自然環境與社會環境的作用。」若你同意其論點，試舉理由與例子論證之；若不同意，亦須舉理由反駁之。(30%)
- (三)、試建構台灣在 1960 年代與 1990 年代國民教育主要之變革內涵，並從歷史發展角度評論其相關性；及從社會變遷角度解釋兩則變遷之背景與意義。(30%)

國立花蓮師範學院 國民教育研究所 八十八學年度招生考試試題

考試科目：教育議題評析

作答說明：

1. 請詳細閱讀下文後，試從各種您能想到的角度評析文章中的現象及其意義。
2. 請寫在答案紙上，採由左而右的方式「橫式」書寫。
3. 本試題總分為五十分。

那一天我們要去看米羅

84、10、12

一早，阿 A 老師告訴我，教室要隔成兩半了，因為學生人數太少，每班只有個位數了，大空間隔成小空間，再鋪上木製地板。校長認為人數這麼少，還需要這麼大的教室嗎？

阿 B 老師告訴我，「聽說黑板要拆了，大黑板要換成小黑板。」

「開放教育一定要先拆黑板嗎？大黑板很好用耶！」阿 C 老師走過來，無限眷戀的說。

阿 D 老師說，我很需要大黑板耶！大黑板很好用，我們一起去跟校長說看看大黑板能不能留下來，人多比較有力量。

剛好才升完旗，大家一夥聚在辦公室裡談黑板的問題。

校長說，開玩笑，開放教育要那麼大的黑板做什麼？人家緒川也沒用那麼大的黑板，我去森小參觀，森小也沒用那麼大的黑板，你們不要那麼保守，一點都不開放，開放教育為什麼一定要那麼大的黑板。

老師們紛紛說需要大黑板的理由。阿 B 老師說要尊重使用者的感受。阿 D 老師說上數學課的時候很好用，一次好幾個人同時解題，不同的完成方式、不同的思考路線同時展現，一次同時討論可以清清楚楚，阿 A 老師認為都市的教育環境太擁擠了！我們偏遠學校大的空間不是正好使用嗎？為什麼空間一定要按比例縮減呢？

校長衝口下了斷言，你們要大黑板，是爲了省事嘛，給學生板書抄作業……。

阿 D 老師說，我來這個學校這麼久，我們從來也沒人靠抄板書給學生上過課……。

呂氏春秋裡有個故事，說楚人佩的劍在船上不慎滑落水裡，他趕忙掏出一把刀子，在落劍的船沿刻下記號，等到船靠岸了便請人沿著所刻的記號下去打撈。死守一個法度做標準，船已經移了位置，這和淮南子說林的削足適履，把頭砍小一點戴帽子不是一樣的嗎？

說了半天一點討論的餘地也沒有。

84、10、20

黑板還是決定要拆。多日以來爲了黑板之事伏流不斷，但是仍然徒勞。據說工程要在學

期結束前完工。老師們反映——這麼突然，為什麼不放到寒假，學期中影響兒童上課，諸多不便。行政的說法是等不及，一月底有人要來參觀。

哇！一切都在為開放教育做準備。我們這個學校九月開學才換新校長，兒童特質、學區自然景觀與環境資源、特徵……等都還沒弄清楚，就工程不斷，一波波的拆拆建建沒完了。

84、11、2

工程已經開始了，教室陸陸續續的動工，拆下來的黑板丟在外面，教室裡整面牆上留下一個大印子，警醒刺目。阿B老師整天手裡拿著V8一幕一幕拍下深山小學的這一幕，要為北縣開放教育作見證。

84、11、9

學校真是紛亂，每天叮叮咚咚敲打不斷。一場教育改革的大工程，在我們這個小山坳裡沸沸騰騰進行，更深更令人迷醉使人自願趨近向前的東西我們還沒有看到，但是建設改造之前先來的一場震動就在眼前。這是不是開放教育的必然我不知道。我沒看過緒川、繼川，也沒看過夏山和組澳。一個卑微的小學老師，人微言輕，多麼怕人家說落伍，跟不上開放教育的潮流；但是，這好像一運動，教改和心靈的東西要靠這樣改造，是新時代來臨之前必有的現象嗎？那教改多像戰爭。

84、11、28

今天我們帶學生到中正紀念堂去看米羅藝術展。

早上集合學生，大家坐在操場上，臨行前校長非常愉快，得意的問全校小孩，今天讓你們去看米羅展高不高興啊。高興。要不要守規距呀。要。可不可以亂跑呀。不可以。要不要聽話呀。要。能不能丟學校的臉呀。不能。每一句問話完，都是整齊劃一的標準答案，沖天喧囂異口同聲的大叫真驚人。事情到此為止就好了，可是亢奮中校長又問了一句話：「校長剛才講的這些都做不到做不到啊？」「做得到。」又是一聲喧天價響。只一個聲音細細小小孤孤單單的從尾端冒出來，「做不到。」引起一陣哄鬧。這下校長虎的變了臉，臉紅脖子粗的衝到隊伍中說：「做不到，誰說做不到，站起來，……做不到就不要去……。」

說話的是蘇裕。對蘇裕來說，他是說了實話，因為做到那些對他來說確實有點難。可是，在校長衝到他面前盛氣的問，說，做得到做不到的時候，他低著頭，紅著臉，小聲的說了「做得到。」

84、12、27

學校很快的在大操場綠地中央建了一座溜滑梯，就是滑道像大腸的那種，上下用塑材密合，然後從中間溜過。操場角落原本就有一座地球式的溜滑梯，是舊式的，鐵材鑄造，每年需要油漆一次。新式的是木材、塑鋼，安置在操場綠地中央，精華空間。式樣是新的，但是據說花了一八〇萬元。一八〇萬元建一個性質相同又重複的遊樂器材，可真是富豪手筆。

最近學校老師互相談論的是，再接下去又要建一座親水區了。要建在哪裡？大家一時紛紛譁然。

我們十月底去參觀過北縣另一所偏遠地區開放教育小學，其中有一座一八〇萬元裝潢的廁所，也參觀過一座有人來參觀才去開水閥噴水的親水區。主事者在一旁解說親水區中的青蛙、螃蟹、水蝦等各種銅雕，橙橙的黃銅被塑成各種形狀，好大一隻浸在水裡，那些青蛙、螃蟹、水蝦或爬或臥，位置、角度都是經過安排的。主事者指著水中殘留的二個銅釘鉤眼說，這兒本來還有一隻青蛙，後來被遊客拔走了。

一座親水區，據說要二百萬元，平時是一池止水，只有必要時才打開噴泉，一個被供奉，又被閒置的死掉的生態水域。以人工營造在一個山中充滿自然的環境裡。而我們學校在大豹溪上游，從校門出去二分鐘就到溪邊，溪澗小河淌水，紫嘯鸕、鉛色水鴨飛叫著掠過水面，曾經我們帶學生下去戲水，或者記錄水中的生物指標，蜉蝣、水蚤、溪蝦，以及春天剛孵化的石斑，細線一樣浮在水面。多麼豐富、活生生的一個自然環境。

我們需要建一個閉鎖的親水區嗎？莊子說，你願意像神龜一樣，被人用錦巾繡笏包著，供奉在案上被人膜拜呢？還是願意拖著尾巴自由自在的在大地上爬呢？親水區如果建在水泥叢林裡的一個都會國小，那是一個不錯的構想，日本的緒川或者繼川小學有親水區，可是硬體建築需要這樣臃腫的硬塞嗎？在我們這樣一個偏遠地區，充滿自然景觀的學校，我們需要那麼沒有覺知的抄襲別人嗎？在水域邊建個豪華的人工瀑布，罩上透明玻璃，你是願意這樣躲在玻璃屋裡看著人工瀑布吹冷氣呢？還是自由自在的在一個活生生的豐富自然裡，享受山風、鳥鳴、蟲吟、水藻浮游呢？花二百萬元，把自己變成一隻伏在奉案上的神龜？我忍不住把這個意思說出來，當我跟校長說能不能不要建親水區的時候，校長的答覆只有一句話——到溪邊，那還要走出校門。

新派來的校長，是北縣開放教育執牛耳的重要人物之一，可是，許多事老讓我想起莊子，想起莊子那一隻伏在供桌上的大神龜。

85・1・10

教室工程漸漸完工之中，新出來的黑板大小約一個梳粧台的鏡子那樣。教室約二分之一的斜角被隔成地板，依設計者的原意，梳粧台般的黑板，是要放在教室中央教學用的。學生撞過來撞過去，頗有傾倒之虞，老師們試過之後，皆認為應當靠近邊牆為妥，免生意外。這是設計者的理想和實際上的差距。

想起初始，阿B老師忍不住以空間說和設計師溝通，設計師說沒辦法，已經發包了。阿B老師一直強調的要尊重使用者的感受，真不折不扣是個笑話。

節錄自凌拂「那一天我們要去看米羅——一九九七回溯一年前一所小學開放教育的故事」，原刊登於中華民國八十七年一月十二～十四日中國時報副刊。

考試科目：英文

注意事項：

- (1) 試卷共5頁，請用橫式作答。
- (2) 答案請依序寫在答案卷上。
- (3) 試題隨同答案卷一併繳回。

I. Reading Comprehension. (54%) Read the following passages; then answer the questions that follow. (3 points each)

- A. Jan van Eyck chose to sign his work. This simple and to us standard artistic practice is the first and most explicit statement in the revolutionary manifesto that is his art. Before him, no painter in northern Europe, and not so many elsewhere, had consistently cared — or perhaps had dared — to issue pictures publicly stamped with such a proud certificate of individuality. Van Eyck's bear careful, even elaborate, declarations telling us not only that they were done by him but sometimes the year, month and exact day when they were done. Rarely do his portraits reveal the identity of the sitter, but they do assert the existence and activity of the artist — never more forcibly than in the Arnolfini double portrait where the eye cannot miss that centrally-placed inscription with its tremendous flourishes of fine penmanship, proclaiming his presence not just in a witness-like way but as an almost royal guest, treating the bedroom wall as a visitor's book.

Artistically, Van Eyck's is one of the most totally fulfilled of 11 personalities in Western painting, although his documented career ran for no more than nineteen years (1422-41) and he died aged probably at the oldest, about 50. Technically his pictures are flawless, thanks to his revolutionary use of the oilpaint medium. It is no wonder that, for centuries, he was wrongly credited with having invented it; when he had finished manipulating, refining and demonstrating its possibilities, the effect amounted virtually to invention. His technique, with its uncanny simulation of appearances, might have dwindled to being an empty trick, first astonishing, then boring us. Van Eyck, however, forced it to be the servant of his cool though vastly ambitious purpose; to create the illusion — on often quite small portions of panel — of a completely organized, intensely detailed, intensely palpable physical universe.

1. Jan Van Eyck was ____.

- A. the only painter in Europe to sign his work
- B. the first painter in northern Europe to sign his work
- C. the first painter in the world who dared to sign his work
- D. the first painter in Europe who had cared enough about his work to sign it

2. Van Eyck's paintings ____.

- A. sometimes also give the date when they were painted
- B. sometimes only give the day of the month when they were painted
- C. usually gave the exact time of day when they were painted
- D. sometimes bore his name and the date of his birth

3. In the Arnolfini double portrait the writer suggests _____.
 - A. that Van Eyck's inscription is obvious
 - B. that the inscription is too elaborate to be easily seen
 - C. that you can tell that the work is by Van Eyck because of the flourishes on the inscription
 - D. that the portrait is spoiled by the inscription
 4. Van Eyck's use of the oilpaint medium _____.
 - A. was absolutely perfect
 - B. made his pictures revolutionary
 - C. ensured that his pictures were technically flawless
 - D. was very difficult for other painters to copy
 5. The inventor of this medium _____.
 - A. was for a long time thought to be Van Eyck
 - B. was Van Eyck
 - C. was an known artist who sold his secret to Van Eyck
 - D. was Van Eyck's tutor
 6. Van Eyck's purpose _____.
 - A. is to make his technique the servant of his thought
 - B. is to create the impression of the physical reality of what he paints
 - C. is to further his ambition by painting purely physical subjects
 - D. is to force us to accept that the physical universe is palpable and not a mere illusion
- B. Suppose you are given some fragments of writing from an ancient civilization. No one knows what language the people spoke. No one knows whether the symbols they used stood for sounds (like the letters of English alphabet) or for words (like our characters). Most of the fragments contain only five or six symbols. How could you find out what they mean?
- That was the problem facing a group of archaeologists — scientists who studied the Indus Valley civilization. Its people lived about 4,000 years ago in an area that is now part of Pakistan and northwest India. They left few traces of the way they lived. Yet, the mystery of their writing is well on the way to being solved.
- Most of the Indus Valley writing was on carvings made of soapstone (a soft stone). The carvings were used as seals that identified the owner of the seal when it was pressed into soft clay. The scientists guessed that many of the symbols on the carvings stood for people's names or titles, such as chief, or singer, or guardian.
- The first step in breaking the "code" was to count the different symbols and the number of times each symbol was used. There were 419 different symbols — far too many for each to represent a different sound. However, there seemed to be too few symbols for each to represent a different word. (Similar fragments from other ancient languages contain many more than 419 different words.) The writing seemed to be a mixture of words *and* sounds.
- A piece of handwriting scratched on pottery was an important clue to the way the language was written. Each symbol overlapped the symbol to its right. This meant that the Indus language was written from right to left (the opposite of English).
- Because writings of the Indus Valley people have been found over a wide area, the archaeologists believed that the old language might be like a language spoken there today. They searched for connections between the Indus symbols and today's languages in India and nearby countries.
- One of the Indus symbols looked like the stalk of a rich plant. On one carving, this symbol appeared beside of row of circles and crescents that suggested the moon. In some Indian languages today, the word *nel* means "rice," and the word *nela* means "moon." The scientists reasoned that the rice-stalk and moon symbols stood for a word meaning both "rice" and "moon." The word may have had a sound similar to *nel*.

The scientists tested other words and sounds from today's Indian languages. They found many that made sense when matched with old Indus symbols. So far, about 100 of the writing fragments have been translated. A typical ancient seal reads: "Belonging to Munāia, owner of 100 plowed fields, noble first lady."

7. Which of these titles best describes the main idea of the selection?
A. *"Learning a New Language"* B. *"A Lost Civilization"*
C. *"Making Sense of Ancient Symbols"* D. *"The Settlement of the Indus Valley"*
 8. How were the writings preserved for 4,000 years?
A. *They were in a damp cave.* B. *The symbols were deeply carved.*
C. *The soapstone was covered with clay.* D. *The selection does not explain how.*
 9. Why was it unlikely that all the symbols stood for words?
A. *Symbols do not stand for words in English.*
B. *The number of different symbols was too small.*
C. *The number of different symbols was too large.*
D. *The symbols looked like pictures.*
 10. How did the overlapping of symbols show that the writing went from right to left?
A. *The symbols formed a regular pattern.*
B. *The symbols stood for the words right and left.*
C. *The symbols on top must have been written first.*
D. *The symbols on the bottom must have been written first.*
 11. The symbol that looks like the stalk of a rice plant stands for _____.
A. *one sound* B. *one meaning*
C. *one sound with two meanings* D. *two sounds with two meanings*
 12. How did the attempt to read the ancient writing resemble the cracking of a secret code?
A. *The meaning of the symbols had to be figured out.*
B. *The symbols stood for different letters of the alphabet.*
C. *The symbols were written in the wrong order.*
D. *The writers wanted to conceal their message.*
- C. Remember the first time you brought a work of art home from kindergarten? Maybe it was a drawing of an Indian in a feathered headdress in front of his teepee. Someone looked at it and said, "Wow, that's beautiful! You're a real artist." Later on, someone might have said, "That's cute. What's it supposed to be?" All of a sudden you didn't see yourself as a great artist, and so you weren't.

According to Dr. William Beck of Basel, Switzerland, creativity is not a gift given to a chosen few. It is part of everyone's humanity. He believes that creativity is a learned process, one built on self-trust. Everyone is creative; everyone gets ideas. Some people trust their ideas and build on them. They scrape away the useless and elaborate on the good parts of the idea. Some, however, just drop their ideas.

Take, for example, the artist who sketches or paints. The artist is a person who trusts what his eyes say they are seeing, the shapes, the empty places, and the colors. When his brain says, "But every sky is either blue or gray, not pink," he just smiles and goes on with what his eyes see as true. And sometimes, as with Picasso and other modern artists, they know they are moving in new directions.

Then there are the musicians. Mozart knew he was great even if his contemporaries had their doubts. Writers, actors, and architects who have made important contributions to civilization had to endure the hostility before they heard the applause.

Scientists, too, are creative. They ask creative questions. Pasteur had to find out if tiny organisms like bacteria in milk were the cause of disease. If no one had wondered about how

viruses could be used to prevent disease, smallpox, polio, and diphtheria would still be common deadly illnesses.

The problem for most of us, according to Dr. Beck, is waiting for the cheering section to show up. The creative person doesn't collapse when someone doesn't appreciate or understand his or her work.

They say schools stifle creativity, television stifles creativity, and critics stifle creativity. Nonsense. Our own egos stifle creativity and in the process also smother our dreams. So, go ahead and be creative in the ways you know you are. Don't wait for the cheerleaders and ignore the groaners. After all, what do they know?

13. The details build up to the main idea that _____.
A. people must believe in their own talents
B. artists should be praised
C. anyone can be a painter or musician
D. scientists should be supported
14. The author got the information on creativity from _____.
A. a scientist in Germany *B. a study made in American schools*
C. a Swiss doctor *D. an artist's biography*
15. According to the author, creative ability is required in _____.
A. art *B. music*
C. science *D. all areas of life*
16. The article says the most creative people are _____.
A. the most intelligent people *B. scientists who do research*
C. artists and musicians *D. those who trust their own ideas*
17. According to the author, what stifles creativity?
A. our schools *B. television*
C. critics *D. our egos*
18. The first step to creativity, according to the article, is _____.
A. getting ideas and asking questions *B. trusting ideas to be worth investigating*
C. building on ideas *D. adapting ideas to new situations*

II. Vocabulary. (20%) In the following sentences choose the most appropriate word from the list given. (2 points each)

1. It is pointless to go on arguing; we've reached a ____ and obviously neither side is going to give an inch.
A. blockade *B. locksmith* *C. terminus* *D. deadlock*
2. I have found the number in the telephone directory but I have no idea what the dialing ____ for Hualien is.
A. code *B. note* *C. signal* *D. data*
3. Scientific research has shown that far too many people are ____ and should go on a diet.
A. exotic *B. overdue* *C. outstanding* *D. overweight*
4. Most of the books on his shelves were well ____, showing his love of reading and the amount of time he spent on it.
A. fingered *B. touched* *C. thumbled* *D. turned*
5. When they saw him, everyone ____ out laughing because he looked so ridiculous.
A. broke *B. burst* *C. exploded* *D. blew*
6. He doesn't look very well and I think he's probably running a ____; we'd better take it and see.
A. temperature *B. fever* *C. cold* *D. heat*
7. Fortunately it was not a ____ accident; he was slightly injured but no one else was hurt.
A. mortal *B. fatal* *C. morbid* *D. deadly*

8. They say that variety is the ____ of life.
A. sense B. sparkle C. sance D. spice
9. His face was lined and ____ but his eyes were bright and alert.
A. crinkled B. wrinkled C. rumpled D. tangled
10. The length of the ____ that prisoners serve is different but their problems on coming out of prison tend to be the same.
A. punishment B. termination C. sentence D. service

III. Translate the following paragraphs into Chinese: (16%)

A. I try to imagine what democracy means to people in China who dream of it. I don't think they are envisioning electoral colleges, First Amendment rights or civil lawsuits. I imagine that their dreams of democracy begin with a feeling in the chest, one that has been restrained for so long it grows larger and more insistent, until it bursts forth with a shout. Democracy is the right to shout, "Listen to us."

—Amy Tan, "Democracy"

B. Marriage takes some kind of sacrifice, not dreadful self-sacrifice of the soul, but some level of compromise. Some of one's fantasies, some of one's legitimate desires have to be given up for the value of the marriage itself. Marriage requires sexual, financial and emotional discipline. A man and a woman cannot follow every impulse, cannot allow themselves to stop growing or changing.

—Anne Roiphe, "Why Marriages Fail"

IV. Translate the following paragraph into English: (10%)

年輕人沒有不好照鏡子的，在店舖大玻璃窗前照一下都是好的，總覺得大致上還有幾分姿色。這顧影自憐的習慣，逐漸消失，以致於有一天偶然攪鏡，突然發現額上刻了橫紋……

—梁實秋，〈中年〉