

汕头大学 2022 年攻读硕士学位研究生入学考试试题

科目代码: 624

科目名称: 基础英语

适用专业: 英语语言文学

考生须知

答案一律写在答题纸上, 答在
试题纸上的不得分! 请用黑色字迹
签字笔作答, 答题要写清题号, 不
必抄原题。

I. Vocabulary and structure (1-5: 1 point each; 6-15: 1.5 points each. Total: 20 points)

Part A: Multiple choice of vocabulary and grammar.

1. His dominant _____ was to take all things into earnest consideration.
A. trait B. trail C. trace D. track
2. My aunt tried her best to _____ the situation, but the damage was already done.
A. adjust B. regulate C. rectify D. amend
3. Race remains a prominent and _____ issue in the United States, which has struggled to overcome a legacy of slavery and discrimination.
A. sensible B. sensitive C. sentimental D. sensational
4. The art exhibition was not as good as I had expected. I wish I _____ to it.
A. hadn't gone B. haven't gone C. didn't go D. could not have gone
5. _____ my umbrella with me when I came out this morning, I should not be so wet now.
A. Would I take B. Will I take
C. Have I taken D. Had I taken

Part B: Fill in the blanks with the following words, and change their forms when necessary. Each word should be used ONCE ONLY:

intrepid institute intricate intolerable insinuate

6. He depreciates me in a most cowardly manner—he _____. He drops hints of my wrongdoing in conversation with my boss.
7. The National _____ of Science is a non-profit organization dedicated to the furtherance of scientific research.
8. Jones, your incessant complaining is _____. I've got a lot of work to do here!

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9. I'd hardly call talking back to Mr. Geller _____. How much bravery does it take to be insubordinate to such a man?
10. His speech was such a _____ discourse that I found it hard to follow. I hope the next lecturer's topic isn't that bewildering.

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Part C: Multiple choice of syntactic knowledge:

11. Which of the following sentences is INCORRECT?
- A. He stands on a beautiful little white stone bridge.
B. There are a few new major urban highways.
C. She is wearing a pretty pink woolen sweater.
D. He is a Chinese tall intelligent young officer.
12. The following sentences have an indirect object EXCEPT _____.
- A. Our teacher tells us some stories B. We consider him to be a good teacher
C. My grandma told him the truth last night D. Mr. Smith gave a watch to me
13. In "I saw a thief *stealing something*", the italicized part is _____.
- A. a predicate B. an attribute C. a complement D. an adverbial
14. In the sentence "He did everything *possible* to help us", the italicized word is used to modify _____.
- A. the subject B. the predicate C. the object D. the infinitive phrase
15. In "*What* do you think will be discussed in the meeting next week?", the italicized word is _____ of the sentence.
- A. the subject B. the complement C. the object D. the attribute

II. Reading Comprehension (40 points)

Read the following passages and choose or write down the best answer to each question.

Passage 1 (10 points)

"I want to criticize the social system, and to show it at work, at its most intense." Virginia Woolf's provocative statement about her intentions in writing *Mrs. Dalloway* has regularly been ignored by the critics, since it highlights an aspect of her literary interests very different from the traditional picture of the "poetic" novelist concerned with examining states of reverie and vision

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and with following the intricate pathways of individual consciousness. But Virginia Woolf was a realistic as well as a poetic novelist, a satirist and social critic as well as a visionary: literary critics' cavalier dismissal of Woolf's social vision will not withstand scrutiny.

In her novels, Woolf is deeply engaged by the questions of how individuals are shaped (or deformed) by their social environments, how historical forces impinge on people's lives, how class, wealth, and gender help to determine people's fates. Most of her novels are rooted in a realistically rendered social setting and in a precise historical time.

Woolf's focus on society has not been generally recognized because of her intense antipathy to propaganda in art. The pictures of reformers in her novels are usually satiric or sharply critical. Even when Woolf is fundamentally sympathetic to their causes, she portrays people anxious to reform their society and possessed of a message or program as arrogant or dishonest, unaware of how their political ideas serve their own psychological needs. (Her *Writer's Diary* notes: "the only honest people are the artists." Whereas "these social reformers and philanthropists"...harbor...discreditable desires under the disguise of loving their kind...) Woolf detested what she called preaching" in fiction, too, and criticized novelist D. H. Lawrence (among others) for working by this method.

Woolf's own social criticism is expressed in the language of observation rather than in direct commentary, since for her, fiction is a **contemplative**, not an active art. She describes phenomena and provides materials for a judgment about society and social issues: it is the reader's work to put the observations together and understand the coherent point of view behind them. As a moralist, Woolf works by indirection, subtly undermining officially accepted mores, mocking, suggesting, calling into question, rather than asserting, advocating, bearing witness: hers is the satirist's art.

Woolf's literary models were acute social observers like Chekhov and Chaucer. As she put it in *The Common Reader*, "It is safe to say that not a single law has been framed or one stone set upon another because of anything Chaucer said or wrote; and yet, as we read him, we are absorbing morality at every pore." Like Chaucer, Woolf chose to understand as well as to judge, to know her society root and branch—a decision crucial in order to produce art rather than polemic.

1. The author's attitude towards the literary critics mentioned can best be described as _____.

- A. contemptuous B. jocular C. ironic D. resigned

2. The sense of the word "contemplative" in the fourth paragraph can be best expressed as _____.

- A. reflecting on issues in society without prejudice or emotional commitment
B. avoiding the aggressive assertion of the author's perspective
C. gradually elucidating the rational structure underlying accepted mores
D. conveying a broad view of society as a whole

3. The author implies that a major element of the satirist's art is the satirist's _____.

- A. consistent adherence to a position of lofty disdain
B. cynical disbelief that visionaries can either enlighten or improve their societies
C. refusal to indulge in argument when presenting social mores
D. fundamental assumption that some ambiguity must remain in works of art

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4. Woolf chose Chaucer as a literary model because she believed that _____.

- A. Chaucer was the first English author to focus on individual character
- B. Chaucer was an honest and forthright author
- C. Chaucer was concerned with understanding his society
- D. Chaucer's writing, if subtly, effectively influenced moral attitudes of his readers

5. What's the most appropriate title for the passage?

Passage 2 (10 points)

How is communication actually achieved? It depends, of course, either on a common language or on known conventions, or at least on the beginnings of these. If the common language and the conventions exist, the contributor, for example, the creative artist, the performer, or the reporter, tries to use them as well as he can. But often, especially with original artists and thinkers, the problem is in one way that of creating a language, or creating a convention, or at least of developing the language and conventions to the point where they are capable of bearing his precise meaning. In literature, in music, in the visual arts, in the sciences, in social thinking, in philosophy, this kind of development has occurred again and again. It often takes a long time to get through, and for many people it will remain difficult. But we need never think that it is impossible; creative energy is much more powerful than we sometimes suppose. While a man is engaged in this struggle to say new things in new ways, he is usually more than ever concentrated on the actual work, and not on its possible audience. Many artists and scientists share this fundamental unconcern about the ways in which their work will be received. They may be glad if it is understood and appreciated, hurt if it is not, but while the work is being done there can be no argument. The thing has to come out as the man himself sees it.

In this sense it is true that it is the duty of society to create conditions in which such men can live. For whatever the value of any individual contribution, the general body of work is of immense value to everyone. But of course things are not so formal, in reality. There is not society on the one hand and these individuals on the other. In ordinary living, and in his work, the contributor shares in the life of his society, which often affects him both in minor ways and in ways sometimes so deep that he is not even aware of them. His ability to make his work public depends on the actual communication system: the language itself, or certain visual or musical or scientific conventions, and the institutions through which the communication will be passed. The effect of these on his actual work can be almost infinitely variable. For it is not only a communication system outside him; it is also, however original he may be, a communication system which is in fact part of himself. Many contributors make active use of this kind of internal communication system. It is to themselves, in a way, that they first show their conceptions, play their music, present their

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arguments. Not only as a way of getting these clear, in the process of almost endless testing that active composition involves. But also, whether consciously or not, as a way of putting the experience into a communicable form. If one mind has grasped it, then it may be open to other minds.

In this deep sense, the society is in some ways already present in the act of composition. This is always very difficult to understand, but often, when we have the advantage of looking back at a period, we can see, even if we cannot explain, how this was so. We can see how much even highly original individuals had in common, in their actual work, and in what is called their “structure of feeling”, with other individual workers of the time, and with the society of that time to which they belonged. The historian is also continually struck by the fact that men of this kind felt isolated at the very time when in reality they were beginning to get through. This can also be noticed in our own time, when some of the most deeply influential men feel isolated and even rejected. The society and the communication are there, but it is difficult to recognize them, difficult to be sure.

6. Creative artists and thinkers achieve communication by _____.

- A. depending on shared conventions B. fashioning their own conventions
C. adjusting their personal feelings D. elaborating a common language

7. According to the passage, which of the following statements is INCORRECT?

- A. Individual contributions combined possess great significance to the public.
B. Good contributors don't neglect the use of internal communication system.
C. Everyone except those original people comes under the influence of society.
D. Knowing how to communicate is universal among human beings.

8. Which of the following best summarizes the main idea of the passage?

- A. Communication depends on a common language or known conventions.
B. Original contributors need to create new conventions to communicate their precise meanings.
C. The society needs to create conditions for original contributors to live in.
D. New ways of communication by creative contributors originate from the society.

9. What's the common characteristic of artists and scientists involved in creative work?

10. Why do highly original individuals feel isolated?

Passage 3 (10 points)

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WHY SHOULD anyone buy the latest volume in the ever-expanding *Dictionary of National Biography*? I do not mean that it is bad, as the reviewers will agree. But it will cost you 65 pounds. And have you got the rest of volumes? You need the basic 22 plus the largely decennial supplements to bring the total to 31. Of course, it will be answered, public and academic libraries will want the new volume. After all, it adds 1,068 lives of people who escaped the net of the original compilers. Yet in 10 years' time a revised version of the whole caboodle, called the *New Dictionary of National Biography*, will be published. Its editor, Professor Colin Matthew, tells me that he will have room for about 50,000 lives, some 13,000 more than in the current DNB. This rather puts the 1,068 in *Missing Persons* in the shade.

When Dr. Nicholls wrote to *the Spectator* in 1989 asking for names of people whom readers had looked up in the DNB and had been disappointed not to find, she says that she received some 100,000 suggestions. (Well, she had written to "other quality newspapers" too.) As soon as her committee had whittled the numbers down, the professional problems of an editor began. Contributors didn't file copy on time; some who did send too much: 50,000 words instead of 500 is a record, according to Dr. Nicholls.

There remains the dinner-party game of who's in, who's out. That is a game that the reviewers have played and will continue to play. Criminals were my initial worry. After all, the original edition of the DNB boasted: Malefactors whose crimes excite a permanent interest have received hardly less attention than benefactors. Mr. John Gross clearly had similar anxieties, for he complains that, while the murderer Christie is in, Crippen is out. One might say in reply that the injustice of the hanging of Evans instead of Christie was a force in the repeal of capital punishment in Britain, as Ludovie Kennedy (the author of Christies entry in *Missing Persons*) notes. But then Crippen was reputed as the first murderer to be caught by telegraphy (he had tried to escape by ship to America).

It is surprising to find Max Miller excluded when really not very memorable names get in. There has been a conscious effort to put in artists and architects from the Middle Ages. About their lives not much is always known.

Of Hugo of Bury St Edmunds, a 12th-century illuminator whose dates of birth and death are not recorded, his biographer comments, "Whether or not Hugo was a wall-painter, the records of his activities as carver and manuscript painter attest to his versatility". Then there had to be more women, too (12 per cent, against the original DNB's 3), such as Roy Strong's subject, the Tudor painter Levina Teerlinc, of whom he remarks, "Her most characteristic feature is a head attached to a too small, spindly body. Her technique remained awkward, thin and often cursory". Doesn't seem to qualify her as a memorable artist. Yet it may be better than the record of the original DNB, which included lives of people who never existed (such as Merlin) and even managed to give thanks to J. W. Clerke as a contributor, though, as a later edition admits in a shamefaced footnote, "except for the entry in the List of Contributors there is no trace of J. W. Clerke".

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11. The writer suggests that there is no sense in buying the latest volume _____.

- A. because it is not worth the price
- B. because it has fewer entries than before
- C. unless one has all the volumes in his collection
- D. unless an expanded DNB will come out shortly

12. Crippen was absent from the DNB _____.

- A. because he escaped to the U. S.
- B. because death sentence had been abolished
- C. for reasons not clarified
- D. because of the editors' mistake

13. Throughout the passage, the writer's tone towards the DNB was _____.

- A. complimentary
- B. supportive
- C. sarcastic
- D. bitter

14. On the issue of who should be included in the DNB, what does the writer suggest?

15. What is the role of the entries quoted in the last paragraph?

Passage 4 (10 points)

The senior partner, Oliver Lambert, studied the resume for the hundredth time and again found nothing he disliked about Mitchell Y. McDeere, at least not on paper. He had the brains, the ambition, the good looks. And he was hungry; with his background, he had to be. He was married, and that was mandatory. The firm had never hired an unmarried lawyer, and it frowned heavily on divorce, as well as womanizing and drinking. Drug testing was in the contract. He had a degree in accounting, passed the CPA exam the first time he took it and wanted to be a tax lawyer, which of course was a requirement with a tax firm. He was white, and the firm had never hired a black. They managed this by being secretive and clubby and never soliciting job applications. Other firms solicited, and hired blacks. This firm recruited, and remained lily white. Plus, the firm was in Memphis, and the top blacks wanted New York or Washington or Chicago. McDeere was a male, and there were no women in the firm. That mistake had been made in the mid-seventies when they recruited the number one grad from Harvard, who happened to be a she and a wizard at taxation. She lasted four turbulent years and was killed in a car wreck.

He looked good, on paper. He was their top choice. In fact, for this year there were no other prospects. The list was very short. It was McDeere, or no one.

The managing partner, Royce McKnight, studied a labeled "Mitchell Y. McDeere—Harvard,"

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An inch thick with small print and a few photographs; it had been prepared by some ex-CIA agents in a private intelligence outfit in Bethesda. They were clients of the firm and each year did the investigating for no fee. It was easy work, they said, checking out unsuspecting law students. They learned, for instance, that he preferred to leave the Northeast, that he was holding three job offers, two in New York and one in Chicago, and that the highest offer was \$76,000 and the lowest was \$68,000. He was in demand. He had been given the opportunity to cheat on a securities exam during his second year. He declined, and made the highest grade in the class. Two months ago he had been offered cocaine at a law school party. He said no and left when everyone began snorting. He drank an occasional beer, but drinking was expensive and he had no money. He owed close to \$23,000 in student loans. He was hungry.

Royce McKnight flipped through the dossier and smiled. McDeere was their man.

Lamar Quin was thirty-two and not yet a partner. He had been brought along to look young and act young and project a youthful image for Bendini, Lambert & Locke, which in fact was a young firm, since most of the partners retired in their late forties or early fifties with money to burn. He would make partner in this firm. With a six-figure income guaranteed for the rest of his life, Lamar could enjoy the twelve-hundred-dollar tailored suits that hung so comfortably from his tall, athletic frame. He strolled nonchalantly across the thousand-dollar-a-day suite and poured another cup of decaf. He checked his watch. He glanced at the two partners sitting at the small conference table near the windows.

Precisely at two-thirty someone knocked on the door. Lamar looked at the partners, who slid the resume and dossier into an open briefcase. All three reached for their jackets. Lamar buttoned his top button and opened the door.

16. Which of the following is NOT the firm's recruitment requirement?

- A. Marriage. B. Background. C. Relevant degree. D. Male.

17. The details of the private investigation show that the firm _____.

- A. was interested in his family background
B. intended to check out his other job offers
C. wanted to know something about his preference
D. was interested in any personal detail of the man

18. We get the impression from the passage that in job recruitment the firm was NOT _____.

- A. selective B. secretive C. perfunctory D. racially biased

19. Which of the following is true about McDeere?

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- A. He was very punctual. B. He graduated from Harvard.
C. He was fond of drinking. D. He was born from a wealthy family.

20. What was the organization that did the investigation of McDeere to the firm?

III. Translation (40 points)

Directions: Translate the following sentences by applying necessary techniques to meet the criteria of "faithfulness, expressiveness and closeness".

Translate the following sentences into Chinese. (20 points)

1. Scientific and democratic decision-making is essential to democratic centralism.
2. Recourse to arms is not the best solution to a conflict between countries.
3. She was then at her prime of years.
4. After innumerable hardships, the geological prospecting team discovered a lot of new ores.
5. The Security Council decided to send a peace-keeping force to prevent the escalation of conflicts in that area.
6. The International Olympic Committee has selected this city as the site for the coming Olympic Games.
7. So many questions about such a trivial thing. You are the limit!
8. What we have done will benefit the future generations.
9. Some books are for intensive study and some for cursory reading.
10. Words are echoes of the heart. How true it is!

Translate the following sentences into English. (20 points)

1. 中国是一片令人惊讶、日新月异的土地。
2. 他上一部小说写砸了，名声岌岌可危。
3. 目前我国各地对各种消费品的需求量已经大大增加。
4. 小偷战战兢兢地坦白了所干的坏事。
5. 我们居住的星球并不仅仅是一个由惰性物质组成的球体。
6. 勇敢过度即成蛮勇，感情过度即成软弱，节俭过度即成贪婪。
7. 他从容不迫，和蔼可亲。
8. 放射线可以引起遗传性疾病。
9. 由于贵国政府的提议才得以这样快地重提访问之事，这使我感到特别高兴。
10. 如今人们知道，如果食物中缺少了某些重要成分，即使其中不含任何有害物质，也会引起严重疾病。

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IV. Writing (35 points)

Read the following topic and write an essay of about 300 words.

Recent years have witnessed cases of academic malpractices exposed by the media in China, which has provoked wide public criticism. While measures taken to curb academic misconducts have been implemented by institutions and governmental departments, academic plagiarism or forgeries are still occasionally reported.

Why do people commit academic misconducts? What are the risks or negative impact of academic misconducts on an individual's academic or professional development? What suggestions would you give to authorities at different levels to deal with academic misconducts?

V. Error correction (15 points)

The following passage contains TEN errors. Each indicated line contains a maximum of ONE error. In each case, only ONE word is involved. You should proof-read the passage and correct it in the following way:

For a wrong word, underline the wrong word and write the correct one in the blank provided at the end of the line.

For a missing word, mark the position of the missing word with a “^” sign and write the word you believe to be missing in the blank provided at the end of the line.

For an unnecessary word, cross the unnecessary word with a slash “/” and put the word in the blank provided at the end of the line.

Example

When ^ art museum wants a new exhibit, it [1] an
~~never~~ buys things in finished form and hangs them on the wall. [2] never
When a natural history museum wants an exhibition, it often [3] exhibit

Pollution occurs whenever unnatural substances are introduced into an environment. Most ocean pollution caused by humans are concentrated along the coasts of continents. Let's see what some of the pollutants are. [1] _____

Industrial wastes sometimes get to seawater. Often, these contain (concentrations of) metals and chemicals that harm organisms. Solid wastes, such as plastic bags and fishing line left lying on the beaches, can entangle in animals. Medical waste such as needles, plastic [2] _____ [3] _____

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tubing, and bags are a threat to both humans and animals.

Pesticides, which include herbicides (weed killers) and insecticides (insect killers) used in farming reaching the ocean as runoff. They become concentrating in the tissues of marine organisms.

[4] _____

[5] _____

Crop fertilizers and human sewage create a different kind of problem. They fertilize the water. This causes some types of algae to produce very rapidly. When these algae die, they're decomposed by huge amount of bacteria. The problem is that the bacteria use up much of the oxygen in the water during respiration. However, other organisms such as fish can't get the oxygen they need, and they die.

[6] _____

[7] _____

[8] _____

Oil spills also pollute the ocean. You've heard in the news about major oil spills caused to tanker collisions, and leaks at offshore oil well. Another source of oil pollution is oil mixed with wastewater that's pumped out of ships. In addition to these resources, oil discarded from cars and industries is sometimes dumped into streams. It, too, eventually reaches the ocean.

[9] _____

[10] _____