

中山大学

2018 年攻读硕士学位研究生入学考试试题

科目代码: 638

科目名称: 基础英语

考试时间: 2017 年 12 月 24 日上午

考生须知

全部答案一律写在答题纸上, 答在试题纸上的不计分! 答题要写清题号, 不必抄题。

I. Reading comprehension (40 points)

Write your answers on the ANSWER SHEET.

Passage 1:

Here was my soup. Dinner was being served in the great dinning-hall. Far from being spring it was in fact an evening in October. Everybody was assembled in the big-dining room. Dinner was ready. Here was the soup. It was a plain gravy soup. There was nothing to stir the fancy in that. One could have seen through the transparent liquid any pattern that there might have been on the plate itself. But there was no pattern. The plate was plain. Next came beef with its attendant greens and potatoes – a homely trinity, suggesting the rump of cattle in a muddy market, and sprouts curled and yellowed at the edge, and bargaining and cheapening and women with string bags on Monday morning. There was no reason to complain of human nature's daily food, seeing that the supply was sufficient and coal-miners doubtless were sitting down to less. Prunes and custard followed. And if anyone complains that prunes, even when mitigated by custard, are an uncharitable vegetable (fruit they are not), stringy as a miser's heart and exuding a fluid such as might run in misers' veins who have denied themselves wine and warmth for eighty years and yet not given to the poor, he should reflect that there are people whose charity embraces even the prune. Biscuits and cheese came next, and here the water-jug was liberally passed round, for it is in the nature of biscuits to be dry, and these were biscuits to the core. That was all. The meal was over.

Everybody scraped their chairs back; the swing-doors swung violently to and fro; soon the hall was emptied of every sign of food and made ready no doubt for breakfast next morning. Down corridors and up staircases the youth of England went banging and singing. And was it for a guest, a stranger, to say 'The dinner was not good,' or to say now that Mary and I are in her sitting room, 'Could we not have dined up here alone?' for if I had said anything of the kind I should have been prying and searching into the secret economies of a house which to the stranger wears so fine a front of gaiety and courage. No, one could say nothing of the sort. Indeed, conversation for a moment flagged. The human frame being what it is, heart, body and brain all mixed together, and not contained in separate compartments as they will be no doubt in another million years, a good dinner is of great importance to good talk. One cannot think well, love well, sleep well, if one has not dined well. The lamp in the spine does not light on beef and prunes. We are all PROBABLY going to heaven, and Vandyck is, we HOPE, to meet us round the next corner – that is the dubious and qualifying state of mind that beef and prunes at the end of the day's work breed between them. Happily my friend, who taught science, had a cupboard where there was a squat bottle and little glasses – (but there should have been sole and partridge to begin with) – so that we were able to draw up to the fire and repair some of the damages of the day's living. In a minute or so we were slipping freely in and out among all those objects of curiosity and interest which form in the mind in the absence of a particular person, and are naturally to be discussed on coming together again – how somebody has married, another has not; one thinks this, another that; one has improved out of all knowledge, the other most amazingly gone to the bad – with all those speculations upon human nature and the character of the amazing world we live in which spring naturally from such beginnings. While these things were being said, however, I became shamefacedly aware of a current setting in of its own accord and carrying everything forward to an end of its own. The best course, unless the whole talk was to be distorted, was to expose what was in my mind to the air, when with good luck it would fade and crumble like the head of the dead king when they opened the coffin at Windsor. Briefly, then, I told Miss Seton about the masons

who had been all those years on the roof of the chapel, and about the kings and queens and nobles bearing sacks of gold and silver on their shoulders, which they shoveled into the earth; and then how the great financial magnates of our own time came and laid cheques and bonds, I suppose, where the others had laid ingots and rough lumps of gold. All that lies beneath the colleges down there, I said; but this college, where we are now sitting, what lies beneath its gallant red brick and the wild unkempt grasses of the garden? What force is behind that plain china off which we dined, and (here it popped out of my mouth before I could spot it) the beef, the custard and the prunes?

From A room of One's Own by Virginia Woolf (1929)

1. In the opening of the passage, the author best reinforces the overall plainness of the meal by
 - A. using simple words
 - B. describing the undecorated plates
 - C. utilizing a succession of simple sentences
 - D. making the soup sound appealing
2. The "homely trinity" and "muddy market" (**the underlined**) are mentioned as
 - A. an appeal to the common folk who might read the passage.
 - B. an analogy for the beef, attendant greens, and potatoes.
 - C. an appeal to any reader who might be religious.
 - D. a distraction for readers who find her description too boring.
3. The water jug was liberally passed around during the meal because
 - A. the prunes were stringy.
 - B. the beef was plain.
 - C. wine was not offered to drink.
 - D. the biscuits were dry.
4. As is used in the description, the word "mitigated" (**the underlined**) can best be defined as
 - A. moderated.
 - B. improved.
 - C. replaced.
 - D. accompanied.
5. The use of capital letters in the sentence beginning "We are all PROBABLY going to heaven" (**the underlined**) might best be explained as signifying that
 - A. the narrator is suffering a loss of faith.
 - B. the narrator is actually an agnostic.
 - C. we can never be sure who will also be in heaven.
 - D. beef and prunes can cause us to doubt unnecessarily.
6. The attitude of the narrator toward the meal she experienced can best be described as one of
 - A. horror and revulsion.
 - B. derision and amazement.
 - C. disdain and annoyance.
 - D. aloof superiority.
7. The phrase "... so that we were able to draw up to the fire and repair some of the damages of the day's living" (**the underlined**) can best be interpreted as which of the following?
 - A. We were able to sit by the fire and undo the stress of our respective days.
 - B. We were able to build a fire and repair the logs that were disturbed in the fireplace.
 - C. We were able to draw conclusions as to what had gone wrong in our lives that day.
 - D. We were able to sketch the fireplace and the damage done to the room that day.
8. The most probable overall purpose of this passage is to
 - A. complain about a bad meal eaten in a poor school.
 - B. console her friend for having to work under such conditions.
 - C. make sure her friend knows that things are better elsewhere.
 - D. make a sociopolitical statement about the inequities within public education.
9. The best description of the type of writing in this passage is
 - A. comparison and contrast.
 - B. personal reflection.
 - C. argumentation.
 - D. political diatribe.

Passage 2:

The following is an essay about T. S. Eliot, an American poet of the early 20th century, and the Modernist movement, of which he was a part.

Modernism is the most peculiar of all artistic movements of the twentieth century and the most difficult to pin down since people started coming up with “movements” in the first place. Modernism is the only thing that strikes more fear into the heart of an English undergraduate than the idea of going to a lecture. Critics and academics, not unwisely, prefer their artistic movements to be readily comprehensible and clearly enough defined to make some logical sense. Modernism, however, will not be tamed. It is straggly, begins nowhere and with no one in particular, and ends only when its writers have started to baffle even themselves. One treads carefully through its key texts: James Joyce’s *Ulysses*, T. S. Eliot’s *The Waste Land* (both 1922) and Virginia Woolf’s *Mrs. Dalloway* (1925). The authors of these aberrations, these posturing, egotistical, lunatic, kaleidoscopic works of blatant and self-conscious genius, have laid literary landmines throughout their works. Joyce said of *Ulysses* that “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of insuring one’s immortality.” This statement sums up the enigma of modernism (if one can be said to sum up an enigma) in that it contains arrogance mingling with modesty, cleverness tied up in self-effacing humour, and above all absurdity with a purpose. Plots, such as they exist at all in modernist writing, are submerged beneath wave upon wave of classical allusions, archaisms, neologisms, foreign languages, quotations, sear words and other hyperliterary and meta-literary indulgences. If I haven’t made it clear already, it is hard not to love modernism. It is hard to work out what exactly it is.

Recently, while browsing in an Oxford bookshop, a friend of mine picked up a copy of *Finnegans Wake* – James Joyce’s final book --- and read the first page. Between tears of laughter, he managed to indicate to me that he couldn’t understand a word of it. It is hard not to sympathise with the outsider’s attitude so amply demonstrated by my friend’s outburst of shock and wonder. To find one of our most famous authors writing gibberish is rather heartening. Yet we remain outsiders to the work. *Finnegans Wake*, you see, is emblematic of all that is right and wrong with modernism. It took a spectacularly long time to write and was finally published in 1939, seventeen years after its predecessor, *Ulysses*. That probably had something to do with the fact that over 40 different languages crept into its catalogue of portmanteau words (ersatz words consisting two or more real words or word elements, like those of Lewis Carroll in his poem “Jabberwocky”). The resulting book is uniquely inventive and at the same time uniquely confusing. In that sense, it is the perfect example of a modernist text. It alternates its readers just as it tries to mimic how they think. The English modernist novel is a sociopath and a cad: dangerous and reprehensible but somehow roguishly likeable.

10. In the first paragraph, the author characterizes Modernism as which of the following?
- | | | | |
|-----------------|-----------------|---------------------------|--------------------|
| I. self-centred | II. ill-defined | III. politically oriented | |
| A. I only | B. II only | C. I and II only | D. II and III only |
11. The passage suggests that critics and academics dislike artistic movements that are
- | | | | |
|--------------|-------------------|-----------------------|--------------|
| A. enigmatic | B. comprehensible | C. socially conscious | D. inventive |
|--------------|-------------------|-----------------------|--------------|
12. The “landmines” underlined are
- | | |
|--|--|
| A. episodes in novels that refer to violence | B. criticisms of the works of other novelists |
| C. new methods of analyzing literature | D. literary devices intended to baffle academics |
13. The reference to “wave upon wave” (the underlined) suggests that, in Modernist fiction, plot is
- | | |
|--------------------------------|--------------------------------------|
| A. a powerfully moving element | B. secondary to other considerations |
| C. dominant over diction | D. characterized by redundancy |
14. The author’s overall attitude toward Modernism can best be described as
- | | | | |
|---------------|----------------|------------|------------|
| A. ambivalent | B. reverential | C. cynical | D. jocular |
|---------------|----------------|------------|------------|
15. The final sentence of the passage employs each of the following EXCEPT
- | | | | |
|-----------|------------------|--------------------|-------------|
| A. simile | B. juxtaposition | C. personification | D. contrast |
|-----------|------------------|--------------------|-------------|

Passage 3:

Even if they don't study it as a philosophical matter, all teachers must at some point confront the issue of whether, when, and how to punish or reward student behavior. Unless a teacher is blessed with a class full of highly motivated adult-pleasers, it is nearly impossible to avoid the need to nudge students in one direction or another. Simple suggestion works occasionally; but not frequently enough. Reasoning sometimes works, too, but explaining the logical nuances of behavioural standards is often time-consuming and too often falls on deaf ears. So the practical question becomes: the carrot or the stick?

Most educators and psychologists agree that reward is always better than punishment, but a small yet vocal group of psychologists have maintained since the 1960s that reward is often just as harmful as punishment, if not more so. Their arguments are subtle but very persuasive. Educators like Alfie Kohn and psychologists like Edward Deci claim that careful study has shown that the introduction of a reward system, like gold stars on an attendance sheet or extra recess time for good behavior, changes the nature of the desired behavior completely, and not for the better. For instance, Deci conducted a study in which people were given a puzzle to solve. Some were given money as a "reward" for solving the puzzle and others were simply asked to solve the puzzle. Afterwards, both groups were left alone but watched carefully. Those who had been paid stopped playing, but those who had not been paid continued. Deci concluded that the subjects who were paid probably construed the task as being manipulative: the experimenter was trying to get them to do something through bribery. The unpaid subjects, however, were more likely to see the task as fun and worth doing for its own sake.

This study and many like it have profound implications for the classroom. Several experiments have demonstrated that "pay-to-read" programs, where students are given money or certificates to read books, have surprisingly negative effects on literacy. Such programs usually get kids to "read" a lot more books, but their reading skills and, far more importantly, their love of reading decline. Such programs, research suggests, turn reading into a performance rather than a fulfilling personal experience. They encourage students to read books only superficially and only to get the reward. What is worse, like Deci's puzzle-solvers, the students don't want to continue reading after the payments stop. Books have become only enrichment for the pocket, not enrichment for the mind.

Of course, the human mind is an enormously complex machine, and it would be a mistake to use these few experiments to generalize that all rewards are bad. Certainly, honest and mindful praise from a respected teacher can do a great deal to encourage not only good behavior but rigorous intellectual curiosity. Parents and teachers, however, need to be very aware of children's need to feel in control of themselves.

16. The underlined sentence in the first paragraph, "Reasoning sometimes works ...on deaf ears," is intended to describe the interaction between

- A. educators and philosophers.
- B. teachers and students.
- C. parents and teachers.
- D. teachers and administrators.

17. In the passage, Alfie Kohn and Edward Deci (see the underlined names) are mentioned as examples of

- A. teachers who use rewards as reinforcers.
- B. scientists on opposite sides of a debate.
- C. educators who prefer negative reinforcers to positive reinforcers.
- D. experts who question the effectiveness of rewards as reinforcers.

18. In saying that "the introduction of a reward system ... changes the nature of the desired behavior" (the underlined), the author indicates that

- A. many people object to the use of punishments in school.
- B. teachers find it difficult to find the right kinds of rewards for student.
- C. such systems tend to decrease students' interest in the activity for its own sake.
- D. experts disagree about the effects of rewards on human behavior.

19. Deci's conclusion about the experiment (**Paragraph 2**) assumes that the subjects in the study
- A. are well educated.
 - B. are highly proficient at solving puzzles.
 - C. have not participated in reward systems before.
 - D. can make inferences about the motives of the experimenter.
20. The author mentions that "the human mind is an enormously complex machine (**the underlined**) in order to suggest that
- A. many learning disabilities require special attention.
 - B. people cannot be easily fooled.
 - C. teachers often find it hard to teach certain subjects.
 - D. a simplistic theory about the effectiveness of rewards is unwise.

II. Each of the following sentences contains either a single error or no error at all. Correct the mistakes in them: underline the wrong parts and put the correct ones in the brackets. If there is no error, place a ✓ or write "No error" on the ANSWER SHEET. (10 points).

1. While most people, who have worked hard for many years, have not managed to save any money, although they are trying to be frugal now.
2. The company's sponsorship of charitable foundations and mentorship programs have garnered many commendations from philanthropic organizations.
3. The therapy can resume as planned because neither of the twins is allergic to penicillin.
4. The abundance of companies that fail in their first year of business contribute to an intimidating economic climate.
5. To say she is excitable is like saying Bill Gates is well off.
6. As a teacher, she loved to inspire creativity in her students, even more than receiving accolades.
7. I've always preferred observational humour to those quirky prop comedians.
8. In the evening, we had a nice meal with the same group of people we skied with that afternoon.
9. The media ignored the reports, probably because it believed that those reports were not what the public was ready to hear.
10. Watching from the bridge, the fireworks bloomed spectacularly over the water.

III. English composition (40 points)

Think carefully about the issue presented in the following passage, and then write an essay that answers the question posed in the assignment.

Common sense suggests an obvious division between the past and present, between history and current events. In many cases, however, this boundary is not clear-cut because earlier events are not locked away in the past, just as what William Shakespeare points out, "What's past is prologue." Events from history remain alive through people's memories and through books, films, and other media. For both individuals and groups, incidents from the past continue to influence the present — sometimes positively and sometimes negatively.

Assignment: Do incidents from the past continue to influence the present? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

Marks will be awarded for **Content, Organization, Grammar, and Appropriateness**. Failure to follow the instruction will result in a loss of marks.

IV. Translation (40 points)

- 1. Translate the following passage into Chinese. Write your translation on the ANSWER SHEET. (20 points)**

The whole world is made to pass through the filter of the culture industry. The old experience of the movie-goer, who sees the world outside as an extension of the film he has just left (because the latter is intent upon reproducing the world of everyday perceptions), is now the producer's guideline. The more intensely and flawlessly his techniques duplicate empirical objects, the easier it is today for the illusion to prevail that the outside world is the straightforward continuation of that presented on the screen. This purpose has been furthered by mechanical reproduction since the lightning takeover by the sound film. Real life is becoming indistinguishable from the movies.

- 2. Translate the following passage into English. Write your translation on the ANSWER SHEET. (20 points)**

我们沿着河边的道路，越过了十几个村庄，在路上与许多人擦肩而过。我认出了好几个熟识的邻村朋友，但我每欲开口与他们打招呼时，鬼卒就会及时而准确地扼住我的咽喉，使我发不出半点声息。对此我表示了强烈的不满。我用脚踢他们的腿，他们一声不吭，仿佛他们的腿上没有神经。我用头碰他们的脸，他们的脸宛如橡皮。他们扼住我喉咙的手，只有在没有人的时候才会放松。

V. Culture-related Questions (20 points)

Write your answers on the ANSWER SHEET.

- 1. Give short answers to the following questions. (10 points)**

- 1) What is Britain's most rapidly-growing and most important sector of the national economy?
- 2) Why does England have so many castles today?
- 3) What does the Declaration of Independence of 1776 proclaim?
- 4) How do the media influence American society?
- 5) What did writers of the so-called Lost Generation usually write about?

- 2. Answer the following question. (10 points)**

What is individualism? And how is individualism related to social development?