

PART I READING COMPREHENSION(30%)

In this section there are four reading passages followed by a total of fifteen multiple-choice questions. Read the passages and then mark your answers on your answer sheet.

TEXT A

In a natural disaster — a hurricane, flood, tornado, volcanic eruption, or other calamity — minutes and even seconds of warning can be the difference between life and death. Because of this, scientists and government officials are working to use the latest technological advances to predict when and where disasters will happen. They are also studying how best to analyze and communicate this information once it is obtained. The goal is to put technology to effective use in saving lives and property when nature unleashes its power with devastating results.

On September 29, 1998, Hurricane Georges made landfall in Biloxi, Mississippi, after devastating Haiti, the Dominican Republic, Puerto Rico, and several islands of the Caribbean with torrential rains and winds up to 160 km/h (100 mph). Few people lost their lives along the Gulf Coast of the United States, although hundreds died in the Caribbean.

This was a very different outcome from 1900, when a powerful Gulf Coast hurricane made an unexpected direct hit on Galveston, Texas, killing at least 6,000 people. Vastly improved hurricane warnings explain the different circumstances at either end of the 20th century — residents of Galveston had no advance warning that a storm was approaching, while residents of Biloxi had been warned days in advance of Georges's approach, allowing for extensive safety precautions.

At the same time that people in Biloxi were thankful for the advance warning, some residents of New Orleans, Louisiana, 120 km. (75 mi.) to the west, were less satisfied. A day before Georges made landfall, forecasters were predicting that the hurricane had a good chance of striking New Orleans. Because much of New Orleans lies below sea level, the city is at risk for flooding. In addition, because New Orleans has a large population in vulnerable

a storm strikes. But evacuation costs money; Businesses close, tourists leave, and citizens take precautionary measures. The mayor of New Orleans estimated that his city's preparations for Georges cost more than \$ 50 million. After the full fury of Georges missed New Orleans, some residents questioned the value of the hurricane forecasts in the face of such high costs.

The differing views on the early warnings for Hurricane Georges illustrate some of the complexities involved in predicting disasters. Disaster prediction is more than just forecasting the future with advanced technology — it is also a process of providing scientific information to the government officials and other decision makers who must respond to those predictions.

In general, the process has three phases. First, there is the challenge of forecasting the event itself. In the case of Georges, scientists worked to predict the future direction and strength of the hurricane days in advance.

A second important challenge is communicating the forecast to decision-makers. Because forecasts are always uncertain, a central factor in disaster predictions is communicating this uncertainty. Uncertainty is usually described in terms of odds or probabilities, much like daily weather forecasts. The media plays an important role in communicating predictions and their uncertainty to the public.

The third part of the process is the use of predictive information by decision makers. Even the most accurate information is of little value if the decision maker does not use it appropriately, for example in deciding whether to order an evacuation. If there is a breakdown in any of these three phases of prediction, the result is increased danger and a higher risk of loss of life.

1. According to the passage, the purpose of disaster prediction is to
 - A. demonstrate the power of advanced technology.
 - B. bring out the truth between life and death.
 - C. prevent such natural disasters from happening.
 - D. reduce human casualties and loss of property.
2. Which of the following areas suffered the most severe damage?
 - A. Biloxi, Mississippi.
 - B. Gulf Coast of U.S.
 - C. Galveston, Texas.
 - D. New Orleans.
3. The city residents of New Orleans were unsatisfied because
 - A. they underwent a heavy hurricane attack.
 - B. the forecast hurricane did not hit the city.

- C. the hurricane warning arrived rather late.
D. its precautionary measures were wasted.
4. Which of the following phases does not belong to the disaster predication process?

- A. Accurate predictions of forthcoming disasters.
B. Communication of forecasts and uncertainty.
C. Evacuation from the disaster-stricken areas.
D. Decision maker's timely response to warnings.

TEXT B

American Sign Language: "It's Not Mouth Stuff-It's Brain Stuff"

Sign has become a scientific hot button. Only in the past 20 years have linguists realized that signed languages are unique--- a speech of the hand. They offer a new way to probe how the brain generates and understands language, and throw new light on an old scientific controversy: whether language, complete with grammar, is innate in our species, or whether it is a learned behavior. The current interest in sign language has roots in the pioneering work of one renegade teacher at Gallaudet University in Washington, D.C., the world's only liberal arts university for deaf people.

When Bill Stokoe went to Gallaudet to teach English, ... American Sign Language (ASL) was thought to be no more than a form of Pidgin English. But Stokoe believed the "hand talk" his students used looked richer. He wondered: Might deaf people actually have a genuine language? And could that language be unlike any other on Earth? ...

When Stokoe analyzed his students' signing, he found it was like spoken languages, which combine bits of sound — each meaningless by itself — into meaningful words. Signers, following similar rules, combine individually meaningless hand and body movements into words. They choose from a palette of hand shapes ... They also choose where to make a sign ... [and] how to orient the hand and arm ... A common underlying structure of both spoken and signed language is thus at the level of the smallest units that are linked to form words.

5. The title of the passage suggests that American Sign Language
- A. imitates spoken English.
B. cannot be spoken.
C. requires special intelligence.
D. is mentally complex.

6. From the passage we can infer that

- B. considers "signing" a superior language.
C. is a daring and innovative thinker.
D. is primarily concerned with grammar.

TEXT C

More than just a revolutionary tool for indexing, analyzing, or transmitting content, digital technology is actually reshaping the creation of art and literature. "Just as film emerged as the dominant artistic medium of the 20th century, the digital domain — whether it is used for visual art, music, literature or some other expressive genre — will be the primary medium of the 21st," wrote New York Times columnist Matthew Mirapaul in early 1999. More and more writers, artists, and musicians are using computers and the Internet to enhance, animate, or completely remake their art, with unconventional and remarkable results.

Publishing, a print-based business that to some people is beginning to represent the past, is attempting to adapt to the new digital world. Marc Aronson, a senior children's book editor at the publishing house Henry Holt and a longtime student of the impact of changing technology on publishing, describes this impact as a kind of blurring or hybridization. "The keynote of the digital age is overlap, multiplicity, synergy. The digital does not replace print, it subsumes it," Aronson said. "Print becomes a form of the digital, just as the digital has a special place when it appears in print." Especially in books for young people, he notes, more authors and artists are trying books with multiple story lines or told from various points of view.

One strain of this new type of nonlinear writing is popularly known as hypertext fiction. At its simplest, hypertext fiction mimics the Choose Your Own Adventure books that became popular in the early 1980s. In these books, readers directed the story by choosing which page to turn to at key points based on what they wanted the character to do. In hypertext fiction, the reader explores different branches of a story on a computer by clicking on hyperlinks in the text. The result is a fragmented, slightly surreal narrative in which time is not linear and there is no obvious conclusion.

Michael Joyce, a professor of English at Vassar, is a leading theoretician and author of hypertext fiction. He wrote what is widely considered the first major work of hypertext fiction, *Afternoon*, a story (1990). The piece consists of more than 500 different screens, or pages, which are connected by more than 900 links. *Afternoon* centers on a man who witnesses a serious car accident that

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survived. Joyce has also published *Twilight, A Symphony* (1996), about a man estranged from his wife who is on the run with their infant son.

Joyce defines hypertext fiction as "stories that change each time you read them." He notes that "interactive narrative does not necessarily mean multiple plot lines, but can also mean exploring the multiple thematic lines or contours of a story."

Not surprisingly, hypertext has frequently come under attack from traditional critics. Perhaps the most powerfully simple critique, however, comes from Charles Platt, a contributing editor for *Wired* magazine and a prominent science-fiction writer and critic. "Could it be," wonders Platt, "that storytelling really doesn't work very well if the user can interfere with it?" People really want the author, scriptwriter, or actors to do the heavy lifting of narrative, he argues. On the other hand, Platt suspects that we have hardly begun to explore true interactive media and that it will be utterly different from fiction as we know it today.

7. According to Marc Aronson, the digital

- A. issued side by side with print.
- B. has replaced the role of print.
- C. serves as an assistance to print.
- D. includes the functions of print.

8. All the following are the characteristics of hyper fiction EXCEPT that

- A. it is written in a nonlinear fashion.
- B. it does not always have a conclusion.
- C. it must be read on a computer.
- D. it gives readers fragmented story.

9. Michael Joyce is remembered because he

- A. is a famous theoretician of hypertext fiction.
- B. gives an accurate definition of hypertext fiction.
- C. is the author of the first major hypertext story.
- D. wrote stories about husband, wife and children.

10. In Charles Platt's opinion,

- A. the so called hypertext fiction is in fact nothing great.
- B. no good stories can be made without the use of hypertext.
- C. current hypertext has not fully utilized the new medium.

TEXT D

Clay Sculptures Inspired by Man and Nature

Avra Leodas of Santa Fe, N.M., makes objects in clay — weighty, solid, mysterious, elegant sculptures. Her simple forms may at first glance appear to spring from nature, but many have been inspired by man-made objects. The surface textures sometimes resemble stone and sometimes steel, echoing the balance she achieves between nature-made and human-made inspiration. But the surfaces of these archetypal shapes also suggest ancient civilizations — an evocation of the history of human life on earth.

In fact, the artist herself says that they remind her of artifacts found in an archaeological dig. The analogy becomes clear when looking at her current installation at the Robischon Gallery in Denver. As single items, the shapes are marvelous small sculptures. But placed in relationship to each other, the metaphors they evoke are endless — depending only on the imagination of the viewer. The fact that the objects remind us of tools as much as they do of organic and aesthetic objects reinforces the archaeological metaphor.

"This work is a tremendous departure from what I've been doing for the last 17 years," Leodas says. "There are a lot of connections, but the transitions are really important to me. I was doing these large vessels up to three feet in diameter. There are some similarities between the old and the new work in what the forms are about — classic, simple, elegant, unadorned work. The vessels, though, are intensely glazed in jewel-like tones.

"People like to make reference to my Aegean heritage — the deep underwater blue and green. For me, it was a process of refinement, trying to make the perfect one. I worked with only six or seven forms, and I dealt with balance and proportion. For example, if I was working with an oval shape, I would do it tall and narrow or wide and short — playing with proportion that way."

There came a point, however, when she reached the end of her experiments with vessels, when she had done everything she needed to do with that application of her medium.

"I knew I had to change what I was doing, but I had no idea how. After the buildup of my reputation, it was just like being a baby."

These new forms are all closed — as opposed to a vessel, where I am thinking about inside-outside, containing space. This body of work was a

When I was thinking about the new work, I went to a blacksmith friend's, shop, pulled out his tools, and photographed them. There is just something about the well-made tool that really does its job ..." There is a piece that ended up looking like a tire rib, another that resembles a blacksmith's hammerhead, and another whose form derives from the disc between the vertebrae of a whale.

In the end, she believes that the forms are both very personal and at the same time universal. The artist's passion for clay is as plain as her exquisite formal achievements, her sense of fun as apparent as her expertise in the medium.

11. The term "archaeological metaphor" in the second paragraph suggest that the sculptures

- A. appear both antiquated and modern.
- B. are refined and unornamented.
- C. resemble prehistoric implements.
- D. are incomparable and artless.

12. The artist's new work resembles the _____ of her previous work

- A. size and shape.
- B. austerity and refinement.
- C. polished, vibrantly-colored exteriors.
- D. symmetry and magnitude.

13. Leodas states in the fifth paragraph that "it was just like being a baby ...," indicating that she

- A. once again felt like a neophyte.
- B. was brashly confident about her work.
- C. thought her fame was undeserved.
- D. was helpless and in need.

14. From the details in the passage we can infer that the artist

- A. was born somewhere in the Medherranean.
- B. lacks inspiration and humor.
- C. approaches her work mechanically.
- D. is disciplined and reflective.

15. Apparently the author of the passage

- A. is unfamiliar with sculptural terms.
- B. relies too heavily on other art critics.
- C. researches her subject matter before writing.
- D. finds Leodas' work mundane and lifeless.

PART II PROOF-READING & ERROR CORRECTION (20%)

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 a unnecessary word, cross the unnecessary word a slash "/" and put the word in the blank provided at the end of the line.

Example

When ^ art museum wants a new exhibit, (1) an
it /never buys things in finished form and hangs them on (2) never
the wall. When a natural museum wants an exhibition, it must (3) exhibit
often build it.

Man has woefully misused the earth's natural resources down through the ages. This has been done largely through his ignoring (1) _____ of the consequences, but in the process the has succeeded in laying wasteful vast expanses of forests and crop lands. If our (2) _____ extending population is not to suffer from shortages and (3) _____ pollution in the future, a great effort must be made to repair some of the damages already done and to stop more harm from done. (4) _____ A few people throughout the world are becoming less aware of our (5) _____ past mistakes and are striving to halt this destruction and to revert to the use of methods from which will give us full use of our (6) _____ resources without destroying them. The job may be a long one, (7) _____ require much study and practice. The most important thing that (8) _____ those of us who live in towns or cities can do is to take interest in those problems and find out that is going on around us . Because much of the land we see is covered up with sidewalks, streets, and building , and this does not mean we are not directly (9) _____ effected by what happens to the

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PART III FILLING IN EACH BLANK WITH ONE SUITABLE WORD (20%)

The days were short. There was so much he wanted to study. He (1) _____ his sleep down to five hours and found that he could get along upon it. He tried four hours and a half, and (2) _____ came back to five. He could joyfully have spent all his waking (3) _____ upon any one of his pursuits. It was with regret that he ceased (4) _____ writing to study, that he ceased from study to go to the library, that he (5) _____ himself away from the chart-room of knowledge or from the magazines in the reading-room that were filled with the secrets of (6) _____ who succeeded in selling their wares. It was like severing heart-strings, when he was with Ruth, to stand up and go; and he scorched through the dark (7) _____ so as to get home to his books at the least possible expense of (8) _____. And the hardest of all was to shut up the algebra or physics, (9) _____ note-book and pencil aside, and close his tired eyes in sleep. He hated the thought of (10) _____ to live, even for so short a time, and his sole consolation was that the alarm-clock was (11) _____ five hours ahead. He would lose only five hours anyway, and then the jangling (12) _____ would jerk him out of unconsciousness and he would have before him another glorious day of (13) _____ hours.

In the meantime the weeks were passing, his money was (14) _____ low, and there was no money coming in. A month after he had mailed it, the adventure serial for boys was (15) _____ to him by the *Youth's Companion*. The rejection slip was so tactfully worded that he felt kindly toward the (16) _____. But he did not feel so kindly toward the editor of the *San Francisco Examiner*. After waiting two whole weeks, Martin had written to him. A week later he wrote again. At the end of the month, he went over to San Francisco and personally (17) _____ upon the editor. But he did not meet that exalted personage. At the end of the fifth week the (18) _____ came back to him, by mail, without comment. There was no rejection (19) _____, no explanation, nothing. In the same way his other articles were tied up with the other leading San Francisco papers. When he recovered them, he sent them to the magazines in the East, from which they were returned more promptly, (20) _____ always by the printed rejection slips.

RT IV VOCABULARY (15%)

- I'm afraid that cloth with a loose _____ will not wash well.
A. shape
B. texture
C. material
D. structure
- The early chill of approaching winter mingles with the _____ warmth of summer so that on dry days the air becomes alive.
A. remaining
B. delaying
C. loitering
D. lingering
- The boxer _____ and almost fell when his opponent hit him hard.
A. shattered
B. stammered
C. staggered
D. scrambled
- You can not _____ ignorance as your excuse; you should have known what was happening all along.
A. plead
B. refer to
C. defend
D. persist in
- His exceptional ability in administration and his _____ make him an excellent leader.
A. self-respect
B. self-centredness
C. self-confidence
D. self-regard
- The lure of something for nothing as an ideal in gambling has _____ criticism from the upright, honest people of the society.
A. evoked
B. stirred
C. spread
D. enhanced
- At the memorial service, our director paid _____ to the professor's outstanding contribution to the educational cause.
A. attribute
B. recognition
C. tribute
D. acknowledgement
- Educators agree that sport provides an _____ for an adolescent's feelings of aggression or frustration.
A. overflow
B. outlet
C. exhaust
D. exit
- It was felt that these intellectual snobs lacked the _____ to pursue a difficult task to the end.
A. commitment
B. engagement
C. obligation
D. persuasion

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B. offered D. yielded

11. Always use a suntan cream to protect your skin against the harmful effects of the sun's _____ when you have the chance of playing a game of football or baseball on Sunday afternoons in summer.

A. waves C. rays
B. light D. beams

12. Because of her poor constitution, it took her a long time to _____ her bad cold and begin the process of recuperation.

A. throw away C. throw over
B. throw down D. throw off

13. The newcomer would be more popular in the office if he didn't try so hard to _____ himself with the boss.

A. regard C. shape
B. ingratiate D. identify

14. Finally we were asked to _____ our votes for or against the proposition.

A. give C. offer
B. bid D. cast

15. If you keep on working too hard, your health will _____.

A. degenerate C. deteriorate
B. degrade D. deform

With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee----and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

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PART V ANSWERING QUESTIONS ON "SONNET 29"(15%)

1. Who is the author of the poem?
2. What is the prevailing mood in the first four lines?
3. What feelings does the poet reveal in line 5-8?
4. In which line does the poet's mood change? What makes it change?
5. What conclusion can you arrive at from the poem?

Sonnet 29

When, in disgrace with fortune and men's eyes,
I all alone beweeep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,