

郑州大学 2012 年研究生入学考试模拟试题

科目代码 626            科目名称 基础英语

答案一律写在考点统一发的答题纸上，否则无效。

**I. Correct the mistakes in the following sentences. There is only ONE mistake in each sentence. (20 points)**

1. I used to having a drink before going to bed.
2. She’s very ill but the doctor won’t give her away.
3. All needs to be done should be done quickly.
4. Fish can’t live there’s no water.
5. He came to the party without invited.
6. He raised his noise in order to be heard by us all.
7. I have no clean clothes and have to have the dirty clothes washing.
8. The ground is covered with falling leaves.
9. Man can now travel in the space.
10. Usually in the beginning of class, we read aloud our texts.

**II. Translate the following into Chinese. (30 points)**

Autumn is also the authentic season of renewal. Yale Lecturer William Zinsser hit the nail squarely: "The whole notion of New Year's Day as the time of fresh starts and bold resolutions is false." In truth that time is autumn. Popular pleasure shows itself in those hastening steps and brightened smiles encountered as the air grows nipper. Some psychiatrists have patients who grow almost alarmed at how congenial they suddenly feel. Autumn is a friendlier time.

The rejuvenating ambience of autumn is immeasurably more ancient than even the calendar. The Creation itself was achieved in the autumn, according to a tradition of Judaism-whence the Jewish New Year, Rosh Hashanah, at summers end or the start of fall. The suspicion that even God is partial to autumn has overwhelmed others, including John Donne, who enthused: "In Heaven, it is always Autumnn."

**III. Translate the following into English. (30 points)**

东西方文化对创新的内涵有不同理解和定义，亚洲传统比较保守，西方近代的文化则比较开明，但两者在创新方面的影响力则各有千秋。

西方文化的一个特点是强调个人的贡献，或许这有历史与宗教的原因。以个人为主是西方传统风格，演变到今日表现在西方文化和创造发明中往往是制造个人英雄，并将其个人贡献置于集体之上。其好处是激发人的进取心，弊端是导致以个人为中心，间接影响创新。

**IV. Reading Comprehension. (40 points)**

**TEXT A**

In accordance with the mission it has set itself to further the development of sport, the International Olympic Committee strives to promote women's participation in sports activities in the Olympic Games. Sport, whether competition sport or sport for all, has become a social force with a major impact on the structure of society and the condition of women. In all countries, the message and values communicated by sport, through its regulatory bodies, reach a substantial part of the population regardless of social class. Because of this, sport is a tremendous medium of communication and emancipation which has to a certain extent helped to build women's awareness and hence their role in society.

And it is worth stressing that by engaging in activities which are by definition dosed to them, women can overturn social preconceptions and reassert their identity. Engaging in sport enriches women in terms of communication, feelings and sociability. It is certainly true that this process is largely determined by the position of women within a given society, and that they are still under-represented in countries where cultural and religious traditions limit their advancement. However, we will see more and more women choosing to take up a sport, whether this means breaking with the norms of their society or staying within them. Regardless of the path chosen, these women will become role models for many of their peers who see their actions as a contribution, however small, to their emancipation.

The Olympic Movement is firmly convinced of the need to encourage sports practice among women, and is working to that end, at the same time taking cultural specifics into account and accommodating them. Women must also play a greater part in

decision making. It is our task to facilitate access for women to leadership positions within national and world sport, as it is through them that these ideas can be passed on to future generations, since women are still the privileged interlocutors for education in the broadest sense of the term.

Historically, and although the 1896 Olympic Games were not opened to women, they were already taking part in physical activities in the ancient times, and particularly in the competitions of the Her Games, staged specifically for them. Historical documents also show that Roman women were engaged in horse-riding and swimming. During the Middle Ages and the Renaissance, women put leisure activities aside, as did men. But the following centuries were marked by renewed interest, until at the end of the nineteenth century women became more involved in sports activities by establishing their own clubs and taking up new sports. Women's first participation in the Olympic Games goes back to 1900 when they took part in the tennis and golf events and in an increasing number of other sports in following years. We are pleased to see that Coubertin's reservations did not prevent women from participating nor did it stop them from organizing their own Women's Olympiad at Monaco in 1921 on the initiative Alice Milliat, the great champion of women's rights in European sport.

More generally since the 1970s, we have seen a rising awareness of the contribution of sport to well-being and in particular to that of women. Women's sports associations and clubs have made their appearance mostly in the developed countries but also in developing ones. Thanks to the efforts of women and their struggle for equality, women's competitive sport has gained full recognition.

As a result, women today took part in the Games of the XXVI Olympiad in Atlanta, United States of America, in 1996, with a program of 21 sports, and 108 events, including 11 mixed events, and will compete in six sports and 31 events, including 2 mixed events, in the XVIII Olympic Winter Games in Nagano, Japan, in 1998. It was also with the aim of promoting women's sport that the IOC decided that sports seeking inclusion in the Olympic program must include women's events.

1. The International Olympic Committee defines sport as \_\_\_\_.
- |                                  |                           |
|----------------------------------|---------------------------|
| A. a competition among sportsmen | B. an event for everyone  |
| C. a social force                | D. the condition of women |

2. The barrier to women's full participation in sports as identified in the passage is \_\_\_\_.
- A. the identity of the women
- B. certain values of a given society
- C. the physical make-up of the woman
- D. their ability to communicate and/or socialize
3. In light of the spirit of the Olympic Movement, when a woman engages in sport activities, she is \_\_\_\_.
- A. helping other women to liberate themselves
- B. breaking away with the norms of her society
- C. choosing to stay within the cultural norms of her society
- D. competing with men
4. According to the 3rd paragraph of this passage, in passing on the spirit of the Olympic Movement to the younger generations, women \_\_\_\_.
- A. play a unique role that men cannot replace
- B. must take up all leadership positions within national and international sport organizations
- C. need to be further educated
- D. should exclude men in making important decisions
5. Prior to 1900, women are known \_\_\_\_.
- A. to have never participated in sport competition
- B. to have been confined to leisure activities
- C. to have taken part in Olympic games
- D. to have engaged in horse riding and swimming

**TEXT B**

"I do." To Americans those two words carry great meaning. They can even change your life. Especially if you say them at your own wedding. Making wedding vows is like signing a contract. Now Americans don't really think marriage is a business deal. But marriage is serious business.

It all begins with engagement. Traditionally, a young man asks the father of his sweetheart for permission to marry her. If the father agrees, the man later proposes to her.



The man seated behind the table muttered irritably, blaming himself for not having ever learned how to ask the right question, how to get a conversation going, and why it was that his question, full of explanations, and sometimes of annoyance, weren't effective. He puffed at his cigarette as he enquired in exasperation, 'What's your wife's name?' The old man at once replied, 'Zeinab Mohamed.' The man seated behind the table began flipping through the pages of the thick ledger; each time he turned over a page there was a loud noise that was heard by everyone in the waiting room. He went on flipping through the pages of his ledger, pursing his lips listlessly, then nervously, as he kept bringing the ledger close to his face until finally he said, 'Your wife came in here the day before yesterday?' The old man in relief at once answered, 'Yes, sir, when her heart came to a stop.' Once again irritated, the man seated behind the table mumbled to himself, 'Had her heart stopped she wouldn't be here, neither would you'. With his eyes still on the ledger, he said, 'She's in Ward 4, but it's not permitted for you to enter her ward because there are other women there.' Yawning, he called to the nurse leaning against the wall. She came forward, in her hand a paper cup from which she was drinking. Motioning with his head to the man, he said, 'Ward Number 4 -Zeinab Mohamed.' The nurse walked ahead, without raising her mouth from the cup. The old man asked himself how it was that this woman worked in a hospital that was crammed with men, even though she spoke Arabic. Having arrived at the ward, the nurse left him outside after telling him to wait; then, after a while, she came out and said to him, 'There are two women called Zeinab Mohamed. One of them, though, has only one eye. Which one is your wife so that I can call her?'

The old man was thrown into confusion. One eye? How am I to know? He tried to recall what his wife Zeinab looked like, with her long gown and black headdress, the veil, and sometimes the black covering enveloping her face and sometimes removed and lying on her neck. He could picture her as she walked and sat, chewing a morsel and then taking it out of her mouth so as to place it in that of her first-born. Her children. One eye. How am I to know? He could picture her stretched out on the bed, her eyes closed. The old man was thrown into confusion and found himself saying, 'When I call her, she'll know my voice.' The nurse doubted whether he was in fact visiting his wife; however, giving him another glance; she laughed at her suspicions and asked him, 'How long have the two of you been married? Again, he was confused as he said, 'Allah knows best -

thirty, forty years...'

10. What does the title of the passage “The Unseeing Eye” suggest?

- A. The old man had very poor vision.
- B. The old man's wife had an eye problem.
- C. The old man failed to see what he should have seen.
- D. The old man's wife was not easy to recognize.

11. Which of the following can be inferred about the old man seated behind the table?

- A. He showed much tolerance to the old man.
- B. He often put on airs before people of lower status.
- C. He refused to respond to the old man's enquiries.
- D. He seemed to lose his patience too easily.

12. The word 'muttered' in Line 1, Paragraph 2 means \_\_\_\_\_.

- A. complained      B. denoted      C. groaned      D. refuted

13. Which of the following words best describes the old man's mood when he could not answer the nurse's questions?

- A. Surprised      B. Puzzled      C. Irritated      D. Reserved

14. Which of the following may least reveal the old man's Arabian identity?

- A. His religious belief      B. His attitude toward the nurse
- C. His memories of his spouse      D. His kerchief and headband

**TEXT D**

"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 dream and vision 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' casual dismissal of Woolf's social vision will not withstand thorough examination.

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 represented 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 had an abhorrence of 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.

15. Which is the best title for the passage?

- A. Poetry and Satire as Influences on the Novels of Virginia Woolf
- B. Virginia Woolf: Critic and Commentator on the Twentieth-Century Novel
- C. Trends in Contemporary Reform Movements as a key to Understanding Virginia a Woolf 's Novels
- D. Virginia Woolf's Novels: Critical Reflections on the Individual and on Society

16. In the first paragraph of the passage, the author's attitude toward the literary critics

can best be described as

- A. scornful B. ironic C. humorous D. skeptical but resigned

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

- A. Chaucer was the first English author to focus on society as a whole
- B. Chaucer was an honest and forthright author, whereas novelists like D. H. Lawrence did not
- C. Chaucer was more concerned with understanding his society
- D. Chaucer's writing was effective in influencing the moral attitudes of his readers

18. The most probable reason Woolf realistically described the social setting in the majority of her novels was that she

- A. was aware that contemporary literary critics considered the novel to be the most realistic of literary genres
- B. was interested in the effect of a person's social milieu on his or her character and actions
- C. needed to be as attentive to detail as possible in her novels in order to support the arguments
- D. wanted to show that a painstaking fidelity in the representation of reality did not hamper the artist

19. 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 when viewing the weaknesses of humanity
- B. insistence on the helplessness of individuals against the social forces that seek to determine an individual's fate
- C. cynical disbelief that visionaries can either enlighten or improve their societies
- D. refusal to indulge in debates when presenting social ethics to readers for their examination

20. The passage supplies information for answering which of the following questions?

- A. Have literary critics ignored the social criticism inherent in the works of Chekhov and Chaucer?
- B. Does the author believe that Woolf is solely an introspective and visionary novelist?
- C. What are the social causes with which Woolf shows herself to be sympathetic in her

writings?

D. Was D. H. Lawrence as concerned as Woolf was with creating realistic settings for his novels?

**V. Write a composition of about 300 words on the topic. (30 points)**

To Value Time