

宁波大学 2011 年攻读硕士学位研究生

入学考试试题(答案必须写在答题纸上)

考试科目:《翻译硕士英语》(A卷) 考码: 211 专业名称: 翻译硕士(英语笔译)

## Part I Vocabulary and Grammar (30 Points: 20 for Section A, and 10 for Section B)

**Section A:** There are 20 incomplete sentences in this part. For each sentence there are four choices marked A, B, C and D. Choose the ONE answer that best completes the sentence.

1. Asians tend to \_\_\_\_\_ the elderly, but in America, age does not necessarily bring respect.  
A. precipitate  
C. venerate  
B. juxtapose  
D. squelch
2. When the car broke down on the highway for a third time, John's patience completely ran \_\_\_\_\_.  
A. through  
C. out  
B. across  
D. after
3. When Brand \_\_\_\_\_ his way to the center of the crowd, he pushed with all the strength of his body.  
A. found  
C. spent  
B. elbowed  
D. took
4. Finishing a job or solving a problem rapidly is considered a sign of \_\_\_\_\_ in the eyes of those, who pay considerable respect to time consciousness.  
A. skillfulness  
C. uselessness  
B. carelessness  
D. hopelessness
5. When Lara walked into the room, she saw the lighted candles \_\_\_\_\_ in the draught from the opening window.  
A. fluttering  
C. shivering  
B. wavering  
D. flickering
6. \_\_\_\_\_ is the quality of allowing other people to say and do as they like. Even if you do not agree with it.  
A. Resistance  
C. Tolerance  
B. Dependence  
D. Persistence
7. My figuring was wrong because I \_\_\_\_\_ one tiny point.  
A. overlooked  
C. overtook  
B. overwhelmed  
D. overcame

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8. You are supposed to take into account the \_\_\_\_\_ of buying a house at the time of a financial crisis.  
A. pros and cons  
B. comes and goes  
C. ups and downs  
D. backs and forths
9. My high-school pals and I were a \_\_\_\_\_ group. We stuck together through good times and bad.  
A. prolific  
B. bureaucratic  
C. terse  
D. cohesive
10. Scarcely had they settled themselves in the seats in the theatre \_\_\_\_\_ the curtain went up.  
A. before  
B. then  
C. than  
D. when
11. Jean is slow but her brother, on the contrary, is quick at \_\_\_\_\_ the point of an argument.  
A. snatching  
B. capturing  
C. grabbing  
D. grasping
12. The severe whipping his father gave him was hardly \_\_\_\_\_ with the little boy's misbehaviors. All his did was eat a cookie before dinner.  
A. commensurate  
B. proficient  
C. tenuous  
D. exorbitant
13. Superstitious people believe that a cold, clammy wind \_\_\_\_\_ from the "haunted" house on Elm Street.  
A. synchronizes  
B. emendates  
C. vindicates  
D. mitigates
14. The members in the testing team were quite \_\_\_\_\_ and could change their schedule upon request.  
A. lenient  
B. supple  
C. flexible  
D. gentle

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15. We must \_\_\_\_\_ a plan as quickly as we can.  
A. set out B. put out  
C. work out D. take out
16. If you grow up in a large family, it helps to be \_\_\_\_\_. Since you are so rarely alone, it's nice if you can enjoy the company.  
A. ambiguous B. gregarious  
C. sporadic D. rudimentary
17. When the teacher checked the students' dormitories, they were shocked to find they were in a \_\_\_\_\_, with shoes and clothes covering every possible surface of the floor.  
A. litter B. mess  
C. disorder D. rubbish
18. All of them were attracted by huge advertisements showing beautiful worldly girls and confident men, both \_\_\_\_\_ away.  
A. drugging B. dragging  
C. drowning D. drawing
19. She feels a deep hurt, a feeling of \_\_\_\_\_ as she remembers how carefully she ate when pregnant, how patiently she taught her daughter to cross a street safely.  
A. uselessness B. usefulness  
C. unusualness D. selfishness
20. The research team decided to use an underwater \_\_\_\_\_ saw to cut the ship into sections before lifting it up.  
A. electric B. electrical  
C. electrified D. electrifying

**Section B:** *There are more than twelve errors in the given passage. You are expected to find out ten of them and write down the correct answer as well as the detected errors on the Answer Sheet.*

*Example: John asked where we should go to now.    go to → go.*

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Literature is a world which phoenixes and unicorns are quite as important (21)\_\_\_\_\_. as horses and dogs----- and in literature some of the horses talks, as the one (22)\_\_\_\_\_ in Gulliver's Travel. A random example is called Shakespeare the "swan of Avon".(23)\_\_\_\_\_. The town of Stratford, Ontario, keeps swans in their river partly as a literary allusion (24)\_\_\_\_\_. Poets of Shakespeare's day hated to admit that they are writing words on a page (25)\_\_\_\_\_. : They always insisted that they were produced music. In pastoral poetry they might (26)\_\_\_\_\_. be playing a flute, but every other kind of poetic effort was called song, with a harp, a lyre or a lute in the background, depended on how highbrow the song was. (27)\_\_\_\_\_. Singing suggest birds, and so for their typical songbird and emblem of themselves, The poets chose the swan, a bird that cannot sing. Because they cannot sing, (28)\_\_\_\_\_. They made up a legend that it sang once before their death, when somebody (29)\_\_\_\_\_. was listening. So however useful literature may be in improving one's imagination or glossary, it would be the wildest kinds of pedantry to use directly as (30)\_\_\_\_\_. a guide to life.

### Part II Reading Comprehension (40Points: 2 x 20 )

**Direction:** There are four passages in this part. Each passage is followed by some questions or statements. For each of them there are four choices marked A, B, C and D. You are expected to make the best choice.

Questions 31 to 34 are based on the following passage:

Gail and I imagined a quiet wedding. During our two years together we had experienced the usual ups and downs of a couple learning to know, understand, and respect each other. But through it all we had honestly confronted the weaknesses and strengths of each other's characters.

Our racial and cultural differences enhanced our relationship and taught us a great deal about tolerance, compromise, and being open with each other. Gail sometimes wondered why I and other blacks were so involved with the racial issue, and I was surprised that she seemed to forget the subtler forms of racial hatred in American society.

Gail and I had no illusions about what the future held for us as a married, mixed couple in America. The continual source of our strength was our mutual trust and respect.

We wanted to avoid the mistake made by many couples of marrying for the wrong reasons, and only finding out ten, twenty, or thirty years later that they were incompatible, that they hardly took the time to know each other, that they overlooked serious personality

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conflicts in the expectation that marriage was an automatic way to make everything work out right. That point was emphasized by the fact that Gail's parents, after thirty-five years of marriage, were going through a bitter and painful divorce, which had destroyed Gail and for a time had a negative effect on our budding relationship.

31. In the first paragraph, the underlined phrase "ups and downs" means \_\_\_\_\_.  
A. happy and lucky experiences  
B. a mix of good experiences and bad experiences  
C. the changing from good luck to bad luck  
D. the changing from bad luck to good luck
32. Gail and the author learnt a lot from their racial and cultural differences except \_\_\_\_\_.  
A. tolerance  
B. compromise  
C. confidence  
D. honesty
33. According to the author, what was the continual source of their strength?  
A. their mutual trust and respect  
B. their personality conflicts  
C. their racial and cultural differences  
D. their racial and cultural similarities
34. The marriage of Gail's parents lasted for \_\_\_\_\_.  
A. ten years  
B. thirty-five years  
C. twenty years  
D. thirty years

*Questions 35 to 38 are based on the following passage:*

The first stage of culture shock is called "the honeymoon." In this stage, you feel excitement about living in a different place, and everything seems to be marvelous. You like everything, and everybody seems to be so nice to you. Also, the amusement of life in a new culture seems as though it will have no ending.

Eventually, however, the second stage of culture shock appears. This is the "hostility stage." You begin to notice that not everything is as good as you had originally thought it was. You become tired of many things about the new culture. Moreover, people don't treat you like a guest anymore. Everything that seemed to be so wonderful at first is now awful, and everything makes you feel distressed and tired.

Usually at this point in your adjustment to a new culture, you devise some defense mechanisms to help you cope and to protect yourself against the effects of culture shock. One

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type of coping mechanism is called "repression." This happens when you pretend that everything is acceptable and that nothing bothers you. Another type of defense mechanism is called "regression." This occurs when you start to act as if you are younger than you actually are; you act like a child. You forget everything, and sometimes you become careless and irresponsible. The third kind of defense mechanism is called "isolation." You would rather be home alone, and you don't want to communicate with anybody. With isolation, you try to avoid the effects of culture shock, or at least that's what you think. Isolation is one of the worst coping mechanisms you can use because it separates you from those things that could really help you. The last type of defense mechanism is called "rejection." With this coping mechanism, you think you don't need anybody. You feel you are coping fine alone, so you don't try to ask for help.

35. In the "honeymoon" stage, \_\_\_\_\_.  
A. you mainly experience the positive elements of life in a new culture  
B. you are often invited by the local people to visit their homes  
C. you feel that daytime becomes longer  
D. you never meet any trouble in any case
36. When you are in the hostility stage, you try to feel better by \_\_\_\_\_.  
A. becoming tired of many things about the new culture  
B. adjusting to the new culture  
C. communicating with local people  
D. devising some defense mechanisms
37. Which of the following does NOT fall into defense mechanisms?  
A. Repression.  
B. Imagination.  
C. Isolation.  
D. Regression.
38. One must be cautious even when occasionally using one of the defense mechanisms, \_\_\_\_\_.  
A. because they prevent one from making necessary adjustments to the new culture  
B. because they prevent one from being easily affected by cultural differences  
C. because they prevent one from protecting himself against the effects of culture shock  
D. because they prevent one from finding out the advantages of other countries

Questions 39 to 42 are based on the following passage:

One of the most interesting paradoxes in America today is that Harvard University, the oldest university of higher learning in the United States, is now engaged in a serious discussion about what a university should be, and whether it is measuring up.

Should Harvard --- or any other university --- be an intellectual sanctuary, apart from the political and social revolution of the age, or should it be a laboratory for experimenting with these political and social revolutions; or even an engine of the revolution?

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This issue was defined several years ago by Walter Lippmann, a famous Harvard graduate: "If the universities are to do their work," he said, "they must be independent and they must be disinterested... They are places to which men can turn for judgments which are fair. Obviously, the moment the universities fall under political control, or under the control of private interests, or the moment they themselves take a hand in political affairs and leading positions in government, their value as independent as disinterested sources of judgment is weakened..."

This is part of the discussion that is going on at Harvard today. Another part is the discussion of the militant and even many conservative students that a university is the keeper of our ideals and morals, and should not be "disinterested" but active in bringing the nation's ideals and actions together.

Harvard's men of today seem more troubled and less sure about personal, political and study purposes than they did at the beginning. They are not even clear about how they should discuss and resolve their problem, but they are struggling with them privately, and how they come out is sure to influence American university and political life.

39. According to Walter Lippman, a university must \_\_\_\_\_.  
A. depend on the government  
B. remain independent of our society  
C. take active part in political affairs and social issues  
D. fall under the control of special and private interests
40. Those who disagree with Walter Lippman argue that a university should \_\_\_\_\_.  
A. be unfair towards social and political affairs  
B. not be interested in social affairs or private interests  
C. serve the government  
D. actively take part in solving society's problems
41. The word "paradoxes" underlined in the first sentence of this passage means \_\_\_\_\_.  
A. a difficult problem  
B. an out-of-the-ordinary condition  
C. a self-contradiction  
D. an unusual situation
42. According to the writer, the discussion going on at Harvard \_\_\_\_\_.  
A. will soon be over  
B. will have no result  
C. will last for some time  
D. will cause little influence on other universities

Questions 43 to 46 are based on the following passage:

You and I agree to meet at four-thirty. I show up at 4:33. I don't say anything, because that's close enough to satisfy our social contract. Only after five minutes do you expect me to say, "Sorry I'm late."

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At ten minutes I owe you an explanation: "the freeway exit was closed. I had to go four miles out of my way." After twenty minutes I have to make a full and serious apology. After forty minutes I'd better not show up at all.

That sort of thing — so formally observed and never explicitly stated — drives people from other cultures crazy. Anthropologists list the toughest things to cope with in a foreign land. Second only to language is the way we deal with time.

Now psychologists look at our view of time another way. They go into several countries and measure the pace of life. They measure the accuracy of bank clocks and how fast city dwellers walk. They time transactions in banks and post offices. They see how long people take to answer questions.

Japanese keep the fastest pace. Americans are a close second. Italians and Indonesians are at the bottom of the list. Italians give long answers to your questions. Indonesians don't give a fig about setting their bank clocks.

Among American cities, Boston and Kansas City are fastest. New York is up there, of course, but we keep a faster pace here in Houston. California's "laid-back" reputation is deserved. The slowest pace of all is kept in Los Angeles.

Finally, we look at heart disease. That's tricky, because other factors are involved. Our heart's greatest enemy is tobacco. But heart disease also correlates with the pace we keep. Smokers who drive themselves are really asking for it.

43. In America you have to apologize sincerely if you are \_\_\_\_\_.  
A. 5 minutes late  
B. 20 minutes late  
C. 40 minutes late  
D. 10 minutes late
44. The toughest things to cope with in a foreign land are \_\_\_\_\_.  
A. language and time  
B. language and eating habits  
C. time and work pressure  
D. language and work pressure
45. Which of the following statements is true according to the passage?  
A. Indonesians are too lazy to measure the accuracy of bank clocks.  
B. Italian people are friendlier because they give long answers to your questions.  
C. The pace of life in America is the fastest.  
D. People in California may keep a slower pace of life than in other states of America.
46. What the author wants to tell us is that \_\_\_\_\_.  
A. people with heart trouble should not smoke  
B. time is dangerous in that sometimes it will hurt us  
C. our lives should not be completely ruled by the clock  
D. living by the clock in our modern life could be fatal

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Questions 47 to 50 are based on the following passage:

In 1923 the innovative Russian Dziga Vertov described filmmaking as a process that leads viewers toward a "fresh perception of the world." Vertov's description of filmmaking should apply to films on the subject on art. Yet films on art have not had a powerful and pervasive effect on the way we see.

Publications on art flourish, but these books and articles do not necessarily succeed in teaching us to see more deeply or more clearly. Much writing in art history advances the discourse in the field but is unlikely to inform the eye of one unfamiliar with its polemics. Films, however, with their capacity to present material visually and to reach a broader audience, have the potential to enhance visual literacy (the ability to identify the details that characterize a particular style) more effectively than publications can. Unfortunately, few of the hundred or so films on art made each year in the United States are broadcast nationally on prime-time television.

The fact that films on art are rarely seen on prime-time television may be due not only to limitations on distribution but also to the shortcomings of many such films. Some of these shortcomings can be attributed to the failure of art historians and filmmakers to collaborate closely enough when making films on art. These professionals are able, within their respective disciplines, to increase our awareness of visual forms. For close collaboration to occur, professionals in each discipline need to recognize that films on art can be both educational and entertaining, but this will require compromise on both sides.

A filmmaker who is creating a film about the work of an artist should not follow the standards set by rock videos and advertising. Filmmakers need to resist the impulse to move the camera quickly from details for fear of boring the viewers, to frame the image for the sake of drama alone, to add music for fear of silence. Filmmakers are aware that an art object demands concentration and, at the same time, are concerned that it may not be compelling enough—and so they hope to provide relief by interposing "real" scenes that bear only a tangential relationship to the subject. But a work of art needs to be explored on its own terms. On the other hand, art historians need to trust that one can indicate and analyze, not solely with words, but also by directing the viewer's gaze. The specialized written language of art history needs to be relinquished or at least tempered for the screen. Only an effective collaboration between filmmakers and art historians can create films that will enhance viewer's perceptions of art.

47. The passage suggests that a filmmaker desiring to enhance viewers' perceptions of art should do which of the following? \_\_\_\_\_.
- A. Emphasize the social and the historical contexts within which works of art have been created.
  - B. Depend more strongly on narration instead of camera movements to guide the viewer's gaze.
  - C. Rely on the precise language of art history when developing scripts for films on art.
  - D. Recognize that a work of art by itself can be compelling enough to hold a viewer's attention.
48. The author of the passage prefers to Vertov in the first paragraph most probably in

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- order to \_\_\_\_\_.
- A. provide an example of how films can be used to influence perceptions.
  - B. present evidence to support the argument that films have been used successfully to influence viewers' perceptions.
  - C. introduce the notion that film can influence how viewers see.
  - D. describe how film can change a viewer's perception of a work of art.
49. Which of the following best describes the organization of the passage? \_\_\_\_\_.
- A. An observation about an unsatisfactory situation is offered, the reasons for the situation are discussed, and the ways to change it are suggested.
  - B. Two opinions regarding a controversial phenomenon are contrasted, supporting evidence is presented, and the ways to change it are reconciled.
  - C. Criticism of a point of view is discussed, the criticism is answered, and then the criticism is applied to another point of view.
  - D. A strategy is presented, reasons for its past failure are discussed, and then a recommendation that it be abandoned is offered.
50. The passage is primarily concerned with \_\_\_\_\_.
- A. Discussing why film's potential as a medium for presenting art to the general public has not been fully realized and how film might be made more effective in this regard.
  - B. Discussing the shortcomings of films on art and the technological innovations required to increase the impact of film on visual literacy.
  - C. Presenting information to support the view that films on art, because they reach a broader audience than many other kinds of media, have had great success in promoting visual literacy.
  - D. Discussing the advantages and disadvantages of using films rather than publications to present works of art to the general public.

### Part III writing (Points: 30)

**Directions:** Read the poem and write a no-less-than-400-word essay with your own topic, you are expected to associate the poem with the current world situation in your essay.

Pile the bodies high at Austerlitz and Waterloo  
Shovel them under and let me work---  
I am the grass; I cover all  
And pile them high at Gettysburg  
And pile them high at Ypres and Verdun.  
Shovel them under and let me work.  
Two years, ten years, and passengers ask the conductor:  
What place is this?  
Where are we now?  
I am the grass.  
Let me work..