

东 华 大 学

2000 年硕士研究生招生考试试题

考试科目: 综合英语

Part I. Vocabulary (15%)

Directions: *There are 30 incomplete sentences in this part. For each sentence there are four choices marked A, B, C and D. Choose the ONE that best completes the sentence.*

1. Their traveling expenses were covered entirely with the _____ from their company.
A. permission
B. authority
C. allowance
D. power
2. Experts _____ that this kind of animal will not attack a human being unless it is cornered.
A. conform
B. conflict
C. contradict
D. confirm
3. Her career was not noticeably _____ by the fact that she had never been to college.
A. restrained
B. prevented
C. hindered
D. refrained
4. Movie directors usually use music to _____ the action on the screen.
A. contaminate
B. compliment
C. contemplate
D. complement
5. The Space Age _____ in October 1957 when the first artificial satellite was launched by Soviet Union.
A. initiated
B. originated
C. embarked
D. commenced
6. An obvious change of attitude at the top towards women's status in society will _____ through the current law system in that country.
A. permeate
B. grope
C. entice
D. subdue
7. When he realized he had been _____ to sign the contract by intrigue, he threatened to start legal proceedings to cancel the agreement.
A. elicited
B. induced
C. deduced
D. exerted
8. The branches could hardly _____ the weight of the fruit.
A. retain
B. maintain
C. sustain
D. remain
9. Billy was a _____ kid who played not on the football team but in the band at half time.
A. burly
B. debilitated
C. feeble
D. inept
10. After Mr. Smith had a heart attack, his doctor decided to _____ his physical activities and diet.
A. collaborate
B. obstruct
C. circumscribe
D. obviate
11. When he was asked to give a speech, he had to _____ one because he had not made any preparations.

- A. envision
- C. circumvent

- B. improvise
- D. countermand

12. Right after the collision, each driver blamed the other for the _____.

- A. calamity
- C. mishap

- B. catastrophe
- D. disaster

13. The crime he committed in his youth, though never found out, gradually developed into an _____.

- A. antagonism
- C. animosity

- B. incubus
- D. obsession

14. Tom was talking with others while Jim remained _____ all the time.

- A. reticent
- C. profuse

- B. buoyant
- D. dexterous

15. He tried to _____ the issue, but he only made listeners more confused.

- A. elucidate
- C. assimilate

- B. cohere
- D. precede

16. The goal of science is to reduce the _____ at the decision points in the development of the universe and find the true road to be followed.

- A. ambivalence
- C. ambiguity

- B. amplitude
- D. ambitiousness

17. When a _____ indicates a rapid drop in air pressure, it means a storm is drawing near.

- A. chronometer
- C. barometer

- B. mileometer
- D. thermometer

18. When he first presented his _____ that the earth is round, most people thought it heretical.

- A. thesis
- C. synthesis

- B. antithesis
- D. hypothesis

19. Stained-glass windows are _____ enough to admit some light.

- A. translucent
- C. luminous

- B. transparent
- D. lucent

20. Mr. Walt and the men who succeeded him in building the global entertainment empire are shrew, _____ and hard-headed businessmen.

- A. stolid
- C. astute

- B. fatuous
- D. benighted

21. No one wants to play the part of the oafish foreigner violating the sanctity of the temple, so it is a good idea to learn some basic _____.

- A. etiquette
- C. courtesy

- B. protocol
- D. propriety

22. Diana was confident, _____ graceful, made the most of her personal appearance, and showed considerable polish and ease in social relationships.

- A. boorish
- C. suave

- B. unwieldy
- D. maladroit

23. He had to _____ his return on various pretexts.

- A. expedite
- C. precipitate

- B. procrastinate
- D. expatriate

24. He became extremely upset when he lost the game, so it is a sign that he lacks _____
- A. animosity
B. magnanimity
C. amity
D. equanimity
25. Helen found it much easier to make friends in her new _____
- A. foyer
B. parasol
C. milieu
D. rendezvous
26. Today's snowfall _____ a fresh three inches on yesterday's accumulation.
- A. superimpose
B. transpose
C. depose
D. impose
27. They've invited us to dinner so many times. I must _____
- A. repudiate
B. retaliate
C. retrieve
D. reciprocate
28. The old woman looked _____ in her daughter's clothes.
- A. ludicrous
B. benign
C. sumptuous
D. exquisite
29. The doctors were worried because the patient did not _____ as rapidly as they had expected.
- A. deteriorate
B. recuperate
C. stifle
D. rectify
30. Psychoanalysis can help a patient recall long-forgotten experiences lost in the _____ recesses of his mind.
- A. labyrinthine
B. chimerical
C. auroral
D. mercurial

Part II. Reading Comprehension. (30%)

Directions: *There are 6 passages in this part. Each passage is followed by some questions of unfinished statements. For each of them there are four choices marked A, B, C, and D. You should decide on the best choice and mark the corresponding letter.*

Text A

Is our educational system so entwined with and so beholden to the greater societal structure that it can neither practice nor even propose ideal behavior? Do we continue to indicate to our youth that college is merely more of the same, a slight more precarious obstacle course, which when completed proves that one is capable of adapting to the existing society? or do we indicate through deeds that college can play a vital role in the life of a student as he prepares to mold a better society?

A recent article by John Holt proposed many changes for education: "What children need, even just to make a living, are qualities that can never be trained into a machine --- inventiveness, flexibility, curiosity and above all, judgment.

"The chief products of schooling these days are not these qualities, not even the knowledge and skills they try to produce, but stupidity, ignorance, apathy, resentment, and rage. We can't turn out people who know a few facts and few skills and who will always believe and do what they are told. We need big changes, and in a hurry."

As extreme as those words may seem, few people would deny that changes are needed. Perhaps the first change should be in the realm of honesty. There's a graffito which states: "It took a lot of education to make me so stupid." The place college must play in the life of a student combats stupidity by broadening his horizons and inspiring him to believe that man can reach not only the moon and distant planets, but an ideal societal structure as well. Let the graffito read: "Education for enlightenment, nor for stupidity".

31. In the first paragraph the author mentions the phrase "to mold a better society", by that he means that a student should _____.
- A. do what he is told by the people of a better society.
 - B. be armed with skills and knowledge that he needs in an advanced society.
 - C. plunge into the society to make it better.
 - D. complete all courses so as to be adaptable to the existing society.
32. According to John Holt, which of the following abilities is the most important on one that a student needs?
- A. the ability to form his own opinion.
 - B. the ability to change so as to be suitable for new needs.
 - C. the ability to think or produce products in new ways.
 - D. the desire to know or hear.
33. The students that our schools turn out _____.
- A. can remember some useless facts
 - B. do not have their own ideas
 - C. drink in every word that their teachers say
 - D. have all of the above qualities
34. The title that best expresses the idea of this passage is _____.
- A. "Education for Skills"
 - B. "Education for Enlightenment"
 - C. "Education for Money"
 - D. "Education for Inventiveness and Flexibility"
35. The author's attitude toward today's education is _____.
- A. critical
 - B. sarcastic
 - C. approving
 - D. humorous

Text B

Robert Schumann epitomized romanticism in every sense of the word. Physically, mentally, emotionally, professionally, he was the embodiment of the romantic artist. Even his eventually idyllic marriage to Clara Wieck was originally fraught with parental objections. H. Truhn, who knew Schumann during his first years in Leipzig described him as follows, "He had a big roomy head, true Germanic, richly adorned with soft dark blond hair, a full beardless face, with lips so shaped and held that he always looked as if he were about to begin whistling very softly; his eyes were a beautiful blue ... they always looked as if he had something he must fathom and listen to intently deep in his own soul ... his nature was squarely opposed to everything studied or affected."

Robert Alexander Schumann was born in Saxony on 8 June 1810 and started studying the piano at the age of six. At the University of Leipzig, which he entered as a law student, he became convinced that music was to be his life's work and embarked on an intensive period of study towards a piano virtuoso. Towards this end, he devised a method of making his fourth finger as flexible as the others and holding it in an artificial position. This experiment resulted in a partial paralysis of his right hand and ended his dreams of becoming a great pianist. This turned him to composing.

Schumann possessed an unusual and unique talent of applying himself to one form of musical composition at a time --- successfully --- and then would leave this phase for the next. In 1840, partially due to his overwhelming love for Clara, he composed some of his most magnificent songs. The following year he turned his hand to orchestral compositions and it was 1842 that became his chamber music phase. He came to these compositions later in his musical career and thus was able to bring to them a strength and maturity which can only be achieved through experience. He was well equipped in the technique of composition, in contrapuntal skill and judgment in part writing. These pieces represent Schumann in a most pure and powerful beauty. He expresses a confidence in these works that are the result of thought and substance.

36. The author mentions Schumann's marriage to show _____.
- A. he was emotionally unstable
 - B. he was morally virtuous
 - C. he was totally frivolous
 - D. he was persistently idealistic in spirit
37. We can infer from the passage that the author quoted H. Truhn because _____.
- A. he was one of the most authoritative music critics at that time
 - B. he was one of Schumann's intimate friends
 - C. he had been acquainted with Schumann around the time Schumann began his university education
 - D. he had known Schumann when Schumann was only a child
38. Which of the following is not mentioned by the author as one of the stylistic features of Schumann's works?
- A. Idyllic.
 - B. Mature.
 - C. Romantic.
 - D. Powerful.
39. Which of the following is true according to the passage?
- A. Schumann disliked the display of great affection.
 - B. Schumann composed various forms of music.
 - C. Schumann played the piano with great virtuosity.
 - D. Schumann was often very sentimental.
40. What follows this passage is most probably _____.
- A. words quoted from Schumann himself on the content of his own music
 - B. the author's comment on the style of Schumann's music
 - C. a summary of general opinion of Schumann's works.
 - D. a comparison between Schumann's works and those of his contemporaries

Text C

“Style” has got a bad name by growing associated with precious and superior persons who, like Oscar Wilde, spend a morning putting in a comma, and the afternoon taking it out again. But such abuse of “style” is misuse of English. For the word means merely “a way of expressing oneself, in language, manner, or appearance”; or, secondly “a good way of so expressing oneself” --- as when one says, “Her behaviour never lacked style.”

Since, not one of us can put pen to paper, or even open his mouth, without giving something of himself away to shrewd observers, it seems mere common sense to give the matter a little thought. Yet it does not seem very common. Ladies may take infinite pains about having style in their clothes, but many of us remain curiously indifferent about having it in our words. How many women would dream of polishing not only their nails but also their tongues? They may play freely on that dangerous little organ, but they cannot often be bothered to tune it. And how many men think of improving their talk as well as their golf handicap?

No doubt strong silent men, speaking only in gruff monosyllables, may despise “more words”. No doubt the world does suffer from an endemic plague of verbal dysentery. But the precisely, is bad style. And consider the amazing power of mere words. Adolf Hitler was a bad artist, bad statesman, bad general, and bad man. But largely because he could tune his rant with psychological nicety, to the exact wave length of his audiences and make millions quarrelsome-drunk all at the same time by his command of windy nonsense, skilled statesmen, soldiers, scientists were blown away like dirt and he came near to rule the world. If Sir Winston Churchill had been a mere speaker, we might well have lost the war; yet his speeches did quite a lot to win it. Shakespeare himself has often poor plots and thin ideas; even his mastery of character has been questioned; what does remain unchallenged is his verbal magic. Men are often taken, like rabbits, by the ears. And though the tongue has no bones, it can sometimes break millions of them.

41. The passage focuses primarily on _____ .
- A. how to develop an effective style
 - B. applications of style
 - C. the importance of style
 - D. certain famous figures
42. Style is specifically referred to as _____ .
- A. a manner of speaking
 - B. a method of communication
 - C. a habit of writing
 - D. a way of expressing oneself
43. Shakespeare was said to have _____ .
- A. good ideas
 - B. good plots
 - C. verbal magic
 - D. excellent humorous touches
44. By inference Hitler lost primarily because of _____ .
- A. his wild ranting style
 - B. the stylistic effectiveness of an opponent
 - C. his military mistakes

D. changing appeals of styles

45. According to the author, ladies should concentrate on _____.

A. personal grooming

B. the tongue

C. clothing selection

D. physical development

Text D

Hollywood suggests glamor, a place where the young star-struck teenagers could, with a bit of luck, fulfill their dreams. Hollywood suggests luxurious houses with vast palm-fringed swimming pools, cocktail bars and furnishings fit for a millionaire. And the big movie stars were millionaires. Many spent their fortunes on yachts, Rolls Royces and diamonds. A few of them lost their glamor quite suddenly and were left with nothing but emptiness and colossal debts.

Movies were first made in Hollywood before World War I. The constant sunshine and mild climate of southern California made it an ideal site for shooting motion pictures. Hollywood's fame and fortune reached its peak in the 1930s and 1940s, the golden days of the black and white movies. Most of the famous motion picture corporations of those days, Metro-Goldwyn-Mayer, Columbia and Warner Brothers are still very much in business and great stars like Greta Garbo, Marlene Dietrich, Charlie Chaplin, Gary Cooper, and many others besides, have become immortal.

In those days Hollywood was like a magnet, drawing ambitious young men and women from all over the world. Most of them had only their good looks to recommend them and had no acting experience — or ability — whatsoever. Occasionally they got jobs, if they were lucky enough to be noticed. Gary Cooper was one of the few who was noticed. He started as a stunt rider, and from there rose to be one of the great stars of the early Westerns. Many of the girls got jobs in cafes or gas stations, and as they served their customers they tossed their heads and swung their hips, hoping to attract the attentions of some important person connected with the movies. Most of them hoped in vain.

As for the stars themselves, they were held on a tight rein by the studio chiefs who could make or break all but the stars with really big appeal. The stars were "persuaded" to sign seven-year contracts, during which time the studios built up their images. Under their contracts the stars did not have the right to choose their parts. Their studios decided everything.

No country in the world has developed so expertly the skill of advertising as the Americans. They advertise everything, from ice cream to candidates for the Presidency. The Hollywood studios, by means of advertising, turned starlets into superstars. Many studio chiefs were tyrants, determined to get their own way at all costs, no matter how unscrupulous the means.

Stars were often typecast and if he or she appealed to the public as a lover, then he or she always played the part of a lover. A star who was a hit as a cowboy or a bad guy, got the same kind of role again and again. There was little arguing. "You're the perfect dumb blond, baby, and that's how you're going to stay," they would say. They even tried to interfere in their stars' private lives: "No, sugar! You just can't marry Mel Billigan. He's too intellectual. He'd destroy your image." Only when they ceased to be stars did some of them discover that they were also good actors! Movie stars like Bette Davis, Katherine Hepburn, Spencer Tracy and James Mason gave distinguished performances in character parts as well as leading roles.

Hollywood is no longer the heart of the world's motion picture industry. Most movies today are filmed on location, that is to say, in the cities, in the countryside, and in any part of the world that the script demands. The Hollywood studios are still standing, but most of them have been leased to television networks. About 80% of all American TV entertainment comes from Hollywood.

Yet Hollywood has not lost all its glamor. Movie stars still live there, or in neighboring Beverly Hills, and so do many of the famous and wealthy people who have made their homes in southern California. There is also the attractive Hollywood Bowl, the huge outdoor amphitheater where every summer since 1922 "Symphonies under the Stars" are played by America's best orchestras before packed audiences.

Hollywood, above all, has the glamor of the past. It is a name which will always be associated with motion picture-making, and for many years to come the old Hollywood movies will be shown again and again in movie houses and on television screens all over the world.

46. From what was said in the article, the reader can conclude that
- A. only millionaires live in Hollywood.
 - B. luck played the most important role in the making of a star.
 - C. Hollywood remains forever the heart of the world's motion picture industry.
 - D. Hollywood was better suited for television than movies.
47. Which of the following does not show that acting talent had little to do with success?
- A. Most actors were hired for their good looks.
 - B. Stars were often typecast.
 - C. Many studio chiefs were tyrants.
 - D. Only after they were no longer stars did some actors discover their best acting abilities.
48. In early Hollywood, it not true that
- A. stars were given a great deal of freedom.
 - B. southern California's sunshine and mild climate make it ideal for making films.
 - C. the studios forced stars to sign seven-year contracts.
 - D. many young men and women took jobs not related to acting in the hope that they would eventually be noticed.
49. The purpose of this article seems to be
- A. illustrate the help the studios gave to the stars.
 - B. analyze the history and endurance of Hollywood's glamor.
 - C. point out that places like Hollywood are doomed to destruction.
 - D. reveal how little acting ability many stars had.
50. Hollywood is no longer the heart of the world's motion picture industry because
- A. stars are not as important as they once were.
 - B. 80% of all American TV entertainment comes from Hollywood.
 - C. most movies are now filmed on location.
 - D. most of the stars decided to build their homes there, which makes filming more difficult.

Text E

Antibiotic-proof bacteria are spreading around the globe because of the enormous increase in tourism and business travel in recent decades. Last month a woman came to a New York City

emergency room with a strain of cholera picked up in Ecuador that was impervious to a variety of antibiotics. Penicillin-resistant strains of gonorrhoea, originally noted in Africa around 1976, have cropped up in the Philippines, Thailand and the Washington Heights section of New York City. Public health officials are particularly concerned about potentially fatal forms of dysentery in Central and South America that are resistant to half a dozen drugs.

Quite possibly the earth's most ancient life-forms, bacteria are experts at the game of survival. Throw a bunch of them onto an ice flow or into the steaming heart of Old Faithful, and one or another of the unicellular beasts will probably turn out to possess a critical trait that enables it to live through the ordeal and pass that trait on to trillions of descendants, a rapid example of evolution through natural selection. Just as predation by lions has gradually increased the swiftness of gazelles, the use of antibiotics has spurred the emergence of bacteria that can effectively counter those potent poisons. But bacteria multiply so quickly that they evolve much faster than gazelles.

When a microbe replicates itself over many generations, mutations in the DNA that forms the organism's genetic blueprint can sometimes make it safe from an antibiotic. If, for example, the drug kills the bacterium by latching onto a specific molecule on its cell wall, a change in that molecule could make it impossible for the antibiotic to stick to its target. It's something like the protect-the-perimeter strategy used by defenders of ramparts on medieval fortresses. In other cases, says Neu, the bacteria develop the drugs from the cell. The most recent example of bacterial resourcefulness came to light only two weeks ago. By deleting a single gene, an English-French research team announced, certain strains of the TB germ have protected themselves from isoniazid, currently the major weapon against this resurgent disease.

Once a bacterium has a protective combination of genes, they are duplicated every time the bacterium reproduces itself. Moreover, the microbe can pass its genetic shield to a different strain of bacteria through a process called conjugation, the bacterial equivalent of sex. In addition to exchanging DNA in the form of chromosomes, conjugating bacteria can swap smaller snippets of DNA called plasmid. Like viruses, plasmid make exceedingly effective shuttles for carrying drug-resistant traits from one bacterium to another.

Overuse of antibiotics has accelerated the evolution of superbugs, and hospitals, in particular, are major breeding grounds. For decades, surgeons and internists have fought infections in some extremely ill patients with massive doses of antibiotics, and when one drug didn't work, they tried another and another. From the standpoint of their individual patients, the physicians could do no better. The consequences for society as a whole, however, are troubling. Stubborn strains of bacteria resistant to many different antibiotics have taken up permanent residence in hospitals around the world. Experts predict that the effectiveness of widely active antibiotic agents such as the cephalosporin, which entered clinical use in 1964, will soon be dramatically reduced.

One reason bacteria acquire resistance to several antibiotics is that many drugs are derivative of one another. For example, when bacteria developed an enzyme to chew up penicillin, drug designers retaliated with larger antibiotic molecules that did not fit into the site that serves as that enzyme's "mouth". In short order, says Dr Mitchell Cohen, an epidemiologist at the US Centres for Disease Control, "the bacteria responded to the challenge by developing an enzyme with a bigger mouth."

More imaginative approaches to drug development are essential. "What we need to do," says Dr Fred Cohen, a biophysicist at the University of California at San Francisco, "is start selecting new targets based on our understanding of the biology of the organism." Already scientists are

thinking up strategies for attacking the malarial parasite based on the knowledge that it lives off human red blood cells. Cohen is exploring ways of making hemoglobin appear unappetizing to the parasite, thereby causing it to starve to death.

Aids patients and many other extremely ill people have a special problem: their immune systems are too impaired to fight disease efficiently. As a result, they often require repeated courses of antibiotic therapy to hold infections at bay. But the longer the treatment lasts, the greater the likelihood that resistant strains will arise. By using antibiotics in combination with drugs that enhance immune response, however, physicians may be able to reduce treatment time.

51. We can infer from the passage that the serious situation confronting pharmaceutical chemists and doctors is that _____.
- A. the strength of the old bacteria scourges have been doubled in the past few years.
 - B. the arsenal of antibiotics is running out of firepower.
 - C. the development of new medicines is slowed down by replication of bacteria.
 - D. in the battle against old scourges, magic bullets of medicines were wrongly directed.
52. Which of the following is probably the direct cause of the accelerated evolution of superbugs?
- A. Global tourism and business activities are increasing.
 - B. As the most ancient life-form on earth, bacteria enjoy highly potential capabilities of survival.
 - C. bacteria are over productive owing to the fact that they have protective combination of genes.
 - D. Resistant strains of bacteria have been bred in medical locations where they have the opportunities to weather different antibiotics.
53. In the passage, the case of gazelles reaction of lion's pursuit is referred to illustrate that _____.
- A. the jungle law is not fair because the fight between the strong and the weak is far from being balanced.
 - B. it's important to see the significance of preserving endangered wild resources in the world.
 - C. bacteria have been stimulated by the development of medicine to evolve new ones.
 - D. bacteria are more resourceful than antibiotics.
54. It can be inferred from the article that in face of bacteria's malefic threat _____.
- A. human being has no hope to expect a decisive victory in the struggle.
 - B. human being should heed the recurring reminders of the need to develop newer and more clever defenses.
 - C. more efforts should be made to develop people's immune systems in order to defeat the diseases fundamentally.
 - D. in hospitals around the world, overuse of antibiotics should be cautiously controlled.

Text F

The schoolboy in the old story explained the technique nicely. "Strategy," he wrote, "means that when you run out of bullets you keep on firing." It hasn't caught on in military circles, but speechmakers have been practicing that kind of strategy for generations.

Consider the problem:

You're going to a sales conference, a convention, a testimonial dinner, a meeting of department heads. You're scheduled to speak, or you know you'll be called on. So you organize your thoughts,

scribble notes on a piece of paper ... and worry.

You worry, because like all good speakers, you want people to believe the words just flow out --- all the humor, the motivation, the drive, the matchless grasp of detail, the fresh and sparkling anecdotes.

But speakers who hold audiences in the palm of their hand don't speak from notes. Are you going to pause and consult those plaguey notes, thus admitting mere mortality? Or are you going to wing it and risk forgetting your best story, omitting your most important point? And if you run out of ammunition, are you going to try to keep on firing?

Mark Twain faced that very same dilemma and solved it, becoming one of the most successful speakers in America's history.

In his early days on the lecture circuit, Mark Twain worked out a solution to the speechmaker's dilemma by trial and error, but he didn't explain it until years later in a little-known essay that was published after his death. The system was so good, he testified, that a quarter-century after he had given a lecture he could remember the whole thing by a single act of recall.

You have Twain's posthumous guarantee that it'll work for you.

When he first began his speaking career, Twain recalled, he used a full page of notes to keep from getting mixed up. He would write down the beginnings of key sentences, to take him from one point to another and to protect him from skipping. For a typical evening's lecture, he would write and memorize 11 key beginnings.

The plan failed. Twain would remember the sentences, all right, but forget their order. He would have to stop, consult his notes, and thereby spoil the spontaneous effect of the whole speech.

Twain then decided to memorize not only his key sentences, but also the first letter of each sentence. This initial-letter method didn't work either. Not even when, as he solemnly alleged, he cut the number of letters to 10 and inked them on his fingernails.

"I kept track of the fingers for a while," he wrote in his essay, "then I lost it, and after that I was never quite sure which finger I had used last."

He considered licking off the inked letters as he went along. People noticed he seemed more interested in his fingernails than his subject; one or two listeners would come up afterwards and ask what was wrong with his hands.

Then Mark Twain's great idea came --- that it's hard to visualize letters, words and sentences, but pictures are easy to recall. They take hold. They can make things stick ...

Especially if you draw them yourself.

Twain was no artist, mind you, but that didn't stop him. "In two minutes I made six pictures with a pen," he reported, "and they did the work of the 11 catch-sentences, and did it perfectly."

Having once drawn the pictures, he found he could throw them away. He discovered [and you can test if for yourself] that, having once made a crude series of drawings, he could recall their image at will.

He left us samples of three of those first six pictures, and they are pathetic things, indeed, by artistic standards. But they got the job done.

The first was a haystack with a wiggly line under it to represent a rattlesnake --- that was to tell him to begin talking about ranch life in the West. Alongside it, he drew a few slanting lines with what could just possibly be an umbrella and the Roman numeral II --- that referred to a tale about a great wind that would strike Carson City at 2 o'clock every afternoon. Next, he drew a couple of jagged lines --- lightning, of course --- telling him it was time to move on to the subject of weather

in San Francisco, where the point was that there wasn't any lightning. Nor thunder either, he noted.

From that day, Twain was able to speak without notes, and the system never failed him. Each portion of his speech would be represented by a picture. He would draw them, all strung out in a row, then look at them and destroy them. When the time came to speak, there was the row of images sharply in his mind.

Twain observed you can even make last-minute notes based on the remarks of an earlier speaker. Just insert another figure in your set of images.

The magic of the Twain technique should be immediately obvious to the speaker who organizes remarks around anecdotes. Are you introducing your first point with a story about a nervous doctor in Dubuque. Draw the doctor. Are you following that with the principle that's best illustrated with the tale of the fellow who treed a wildcat? Draw a tree alongside the doctor. And so on.

The remarkable thing is that Twain's method can work just as well for concepts as it does for anecdotes. Sales must be increased? Draw a vertical arrow with a dollar sign. Something about productivity? A lopsided circle representing a wheel is sufficient. Research and development? Even you can draw what will be recognized — by you — as a mad scientist. And if you need figures, put them in the pictures, too, coming out of people's mouths, piled in pyramids, outlined in exclamation marks, lurking under bridges.

The wilder the image, the easier it'll be to remember. And once you have your scrawls in sequence and take a good look, you're fixed. Instant memory.

Mark Twain didn't mention it, but there's one more thing you might do. When you reach the end of your drawings, hence the end of your speech, you could add one more --- a drawing of an octagonal sign: STOP!

That would be smart strategy, for then you really are out of bullets. No need to keep on firing.

55. What the author actually tries to tell us in the first paragraph is that

- A. if you keep on firing after you run out of bullets, you will win.
- B. soldiers stop firing and retreat when they run out of bullets.
- C. strategy means making an empty show of strength.
- D. strategy of that kind appeals to speechmakers very much.

56. Which of the following statements is not true of Mark Twain?

- A. Mark Twain was a great writer, but he was also a successful speaker.
- B. Mark Twain was born an excellent speechmaker.
- C. Mark Twain failed to recall when first began his speaking career.
- D. Mark Twain used the system of drawing pictures in order to remember his points.

57. Mark Twain's image system

- A. works for stories, but not for general ideas.
- B. was practiced by many speechmakers in his day.
- C. shows that pictures make a much deeper impression on a speaker's mind than words or sentences.
- D. required him to do a lot of hard work before the speech was made.

58. From the conclusion of the essay we may deduce that the author is inclined to think that

- A. making notes beforehand gives the speaker confidence.
- B. the image system is workable only for those who are good at drawing.
- C. last-minute notes can make the speech successful.

- D. it is wise for the speaker to end quickly when he is out of material.
59. Which of the following statements best expresses the main idea of this article?
- A. Most speakers use notes.
 - B. A successful speechmaker must have a workable system.
 - C. Mark Twain solved the speechmaker's dilemma by using images instead of words for notes.
 - D. Drawings are easier to memorize than sentences.
60. This essay is written in a (an) _____ way.
- A. thought-provoking
 - B. humorous
 - C. straightforward
 - D. exaggerated

Part III Cloze (10%)

Direction: Fill in each of the following blanks with ONE proper word.

For believers, he is the hinge of history. But even by _____ 61 _____ standards, Jesus is the dominant figure of Western culture. How Christian ideas _____ 62 _____ the modern world for good and, sometimes, for ill?

Historians did not record his birth. Nor, for 30 years, did anyone pay him much heed. A Jew from the Galilean hill country with a _____ 63 _____ for teaching and healing, he showed up at the age of 33 in Jerusalem during Passover. In three days, he was arrested, tried and _____ 64 _____ of treason, then executed like the commonest of criminals. His followers said that God _____ 65 _____ him from the dead. _____ 66 _____ among those who believed in him, the event passed without notice.

Two thousand years later, the centuries themselves are measured from the _____ 67 _____ of Jesus of Nazareth. At the end of this year, 1999, calendars in India and China, like those in Europe, America and the Middle East, will register the _____ 68 _____ of the third millennium. It is a convention, of course: a fiction of Western cultural hegemony that allows the birth of Jesus to number the days for Christians and non-Christians _____ 69 _____. But the reality is, as the second millennium draws to a _____ 70 _____, nearly a third of the world's population claims to be his followers.

But by any secular standard, Jesus is also the _____ 71 _____ figure of Western culture. Like the millennium itself, much of what we now think of as Western ideas, inventions and values finds its _____ 72 _____ or inspiration in the religion that worships God in his name. Art and science, the self and society, politics and economics, marriage and the family, right and wrong, body and soul all have been touched and often radically _____ 73 _____ by Christian influence. Seldom all at once, of course and not always for the _____ 74 _____. The same Jesus who preached peace was used to _____ 75 _____ the Crusades and the Inquisition. The same gospel he proclaimed has underwritten both democracy and the _____ 76 _____ right of kings. Often persecuted, even today, Christians have frequently _____ 77 _____ others, including other Christians. As Pope John Paul II has repeatedly insisted, Christians cannot welcome the third millennium without repenting of their past.

This millennial moment invites historical reflection: how has Christianity shaped the way we think about God, about ourselves, about how individuals ought to live and the way that societies are to be organized? _____ 78 _____ scholars have long realized, there was little in the teachings of

Jesus that cannot be _____79_____ in the Hebrew Scriptures he expounded. For the Gentiles Jesus advocated certain aspects of Judaism that had been neglected before. What he taught was essentially Judaism. But the New Testament is primarily Scripture about Jesus-the Risen Christ as Lord. This message was something altogether new. Like a supernova, the initial impact of Christianity on the _____80_____ Greco-Roman world produced shock waves that continued to register long after the Roman Empire disappeared.

Part IV Short Answer Questions (10%)

Directions: *In this part there is an extract from the novel "Lord of the Flies" by William Golding. Read the extract carefully, and then answer the following questions in the fewest possible words(not exceeding 10 words).*

The story concerns a group of schoolboys who are isolated on a remote island during a major war, and examines the way their civilized attitudes and behaviour gradually disintegrate into savage and basic instincts. In the extract, Jack and the choirboys, now known as the hunters, no longer accept the democratic assemblies, and the use of a large sea-shell called a "conch" to allow freedom of speech. Jack tells his group to hold Ralph, the boy elected as leader, and his fat friend, known as Piggy and also the twins, Sam and Eric, known as "Samneric" since they are always together.

"I said 'grab them'!"

The painted group moved round Samneric nervously and unhandily. Once more the silvery laughter scattered.

Samneric protested out of the heart of civilization.

"Oh, I say!"

"-- honestly!"

Their spears were taken from them.

"Tie them up!"

Ralph cried out hopelessly against the black and green mask.

"Jack!"

"Go on. Tie them."

Now the painted group felt the otherness of Samneric, felt the power in their own hands. They felled the twins clumsily and excitedly. Jack was inspired. He knew that Ralph would attempt a rescue. He struck in a humming circle behind him and Ralph only just parried the blow. Beyond them the tribe and the twins were a loud and writhing heap. Piggy crouched again. Then the twins lay, astonished, and the tribe stood round them. Jack turned to Ralph and spoke between his teeth.

"See? They do what I want."

There was silence again. The twins lay, inexpertly tied up, and the tribe watched Ralph to see what he would do. He numbered them through his fringe, glimpsed the ineffectual smoke.

His temper broke. He screamed at Jack.

"You're a beast and a swine and a bloody, bloody thief!"

He charged.

Jack, knowing this was the crisis, charged too. They met with a jolt and bounced apart. Jack swung with his fist at Ralph and caught him on the ear. Ralph hit Jack in the stomach and made

swung with his fist at Ralph and caught him on the ear. Ralph hit Jack in the stomach and made him grunt. Then they were facing each other again, panting and furious, but unnerved by each other's ferocity. They became aware of the noise that was the background to this fight, the steady shrill cheering of the tribe behind them.

Piggy's voice penetrated to Ralph.

"Let me speak."

He was standing in the dust of the fight, and as the tribe saw his intention the shrill cheer changed to a steady booning.

Piggy held up the conch and the booning sagged a little, then came up again to strength.

"I got the conch!"

He shouted.

"I tell you, I got the conch!"

Surprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say.

Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention - and there it was again; a faint "Zup!" Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat.

"I got this to say. You're acting like a crowd of kids."

The booning rose and died again as Piggy lifted the white, magic shell.

"Which is better --- to be a pack of painted niggers like you are, or to be sensible like Ralph is?"

A great clamour rose among the savages. Piggy shouted again.

"Which is better --- to have rules and agree, or to hunt and kill?"

Again the clamour and again --- "Zup!"

Ralph shouted against the noise.

"Which is better, law and rescue, or hunting and breaking things up?"

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

Ralph heard the great rock long before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air side ways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea. He head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. The sea breathed again in a long slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone.

Questions:

1. What is meant by the phrase "out of the heart of civilization"?

2. What is the effect of the constant description of Jack's boys as "the painted group" or "the tribe"?

3. What is implied by the fact that Jack "spoke between his teeth"?

4. In what way is it a moment of crisis, when Ralph charges Jack?

5. What is the symbolic implication of the breaking of the conch?

Part V. Answer Question (10%)

Direction: Here is a poem by Thomas Hardy: "At Castle Boterel". It describes a visit that Hardy made as an old man (aged 73) to Boscastle in Cornwall. Here, 43 years previously, he had walked with the girl who was to become his wife and who died a few years before. When you have read the poem, answer the following question.

At Castle Boterel

As I drive to the junction of lane and highway,
And the drizzle bedrenches the waggonette,
I look behind at the fading by way,
And see on its slope, now glistening wet,
Distinctly yet

Myself and a girlish form benighted
In dry March weather. We climb the road
Beside a chaise. We had just alighted
To ease the sturdy pony's load
When he sighed and slowed.

What we did as we climbed, and what we talked of
Matters not much, nor to what it led, ---
Something that life will not be balked of
Without rude reason till hope is dead,
And feeling fled.

It filled but a minute. But was there ever
A time of such quality, since or before,
In that hill's story? To one mind never,
Though it has been climbed, foot-swift, foot-sore,
By thousands more.

Primaeval rocks form the road's steep border,
And much have they faced there, first and last,
Of the transitory in Earth's long order;
But what they record in colour and cast
Is --- that we two passed.

And to me, though Time's unflinching rigour,
In mindless rote, has ruled from sight
The substance now, one phantom figure
Remains on the slope, as when that night
Saw us alight.

I look and see it there, shrinking, shrinking,
I look back at it amid the rain
For the very last time; for my sand is sinking,
And I shall traverse old love's domain
Never again.

----- Thomas Hardy

Question:

How would you describe the philosophy of love that Hardy is expressing here?

Part VI: Writing (25%)

Direction: You are given two stories in parallel on a related topic and required to compare and contrast them in such aspects as theme, language, viewpoint, structure, style etc. Be careful not to list respectively similarities and differences one by one; make sure that you are required to write a complete essay of 350 — 500 words based on the comparison and contrast between the two following stories.

Passage One

The woman had been sent to the village by the Government, but she did not act like an official. She humbly asked permission to address the village elders. "I've come to help your children," she said. "Or to take them away from us," the mothers whispered, and hid their offspring.

The elders were suspicious too, but let her have a hut --- the most dilapidated in the village. That was how to get rid of an unwanted guest. Leela carried her own water from the distant well, and gathered wood for the cooking. The village watched. At first, making her hut habitable and doing basic chores took all her time. But she was going to stay.

The children gradually came out of hiding. Leela baked sweets and delicacies, but only one or two succumbed to the temptation. The Black Witch, the villagers called her --- her skin was darker than theirs. "If the Black Witch catches you," the mothers warned, "she will turn you into a wolf." But daring children suffered no harm.

Leela addressed the village council again. The Government had given her a small allowance for the children, but only for those who came to her class. All boys and girls between the ages of three and five were welcome. Sometimes she treated them to a handful of rice and lentils, or a little porridge, sometimes to peanuts or walnuts.

First just a few came. Then a dozen, then more. Every morning Leela washed them at the well --- something their mothers did perhaps once or twice a month. She combed their hair daily, not just for festivals. If a child's sleeve was torn, she sewed it on, rather than leave it to tear further. But what the mothers appreciated most was the time they gained to work in the fields without the children round their feet.

The day Leela was too ill to take the class, the village was thrown into confusion. Parents had come to expect their new freedom. The women looked in on her, and brought her milk and herbal remedies. Next day she was better.

Now Leela felt confident enough to say to one of the mothers: "Your boy is the dirtiest in the class. You should wash him more often."

When he arrived unwashed next day, she sent him home. He missed his porridge. The following morning his face was scrubbed and his wet hair smooth. Leela rewarded him with a smile, and a sliver of soap. She told a girl with a torn frock to come back when it was mended. The mother promptly complied.

Leela no longer had to wash the children and mend their clothes ---- not often, anyway. Their parents had come to depend on her to look after the children, and were prepared to pay her price.

Now Leela could carry out the second stage of her plan. She invited the women to evening class, to teach them child care. She explained why cleanliness and diet were important. The villagers grew very few vegetables. "You should grow more," she insisted. They asked her why. She improvised: "They increase your blood supply." And flies were bad, she said.

The men told their womenfolk to stay away from the class. If they spent their evenings with Leela, the husbands would have to carry water and de-husk rice for supper themselves, instead of lounging in the temple square. The women obeyed reluctantly. The evening classed petered out, but some of the younger wives kept sneaking back. They were curious about the outside world, and wanted to hear more.

The husbands grew angry. Leela was spoiling their wives. Some were even showing signs of rebellion. Where would it end? The village elders had been right to distrust her from the start. She must go.

They tried again to make life difficult for her, but she remained undaunted. The man who owned her hut decided he wanted it for his relatives. Another villager, one of the few men to appreciate her work, offered her his spare hut.

The children still came to the morning class, even when the food supply gave out, as it often did. She saw that as her major achievement. New habits were being formed. Now, when they were old enough, they were more likely to go to the proper school outside the village rather than graze the cattle. She was getting somewhere.

But the villagers continued to plot against her. One day her superiors received an anonymous letter. Soon she was summoned to town.

Passage Two

Next day was Greek, followed by German essay. The Greek was fairly long and by no means easy; the essay subjects difficult and somewhat ambiguously couched. From 10 o'clock on it became hot and stuffy in the hall. Hans had a faulty pen-nib and ruined two sheets of paper before completing the fair copy of his Greek. While doing the essay he was driven nearly frantic by an importunate neighbour who thrust a piece of paper at him containing a question and nudged him to try and force him to answer. Communication with neighbours was strictly forbidden and, if discovered, resulted in disqualifying the candidates involved without any right of appeal. Trembling with fright, Hans wrote "Leave me alone" on the paper and turned his back on the questioner. And it was so hot. Even the supervisor who walked up and down the hall with measured tread, never pausing, passed his handkerchief several times over his face. Hans sweated in his thick "confirmation" suit, contracted a headache and finally handed in his papers, feeling far from happy and convinced that they were full of mistakes and that he had now completely spoilt his chances as far as the examination was concerned. He did not speak at table, content to shrug his shoulders when they questioned him; he might have almost committed some crime to judge by the expression on his face. His aunt said some words of comfort but his father got up, thoroughly annoyed with him. After supper he took the boy into the next room and tried to wring replies out of him.

"It was awful," said Hans.

"Why didn't you take the proper trouble? Surely you can take a grip of yourself. Damn it all!"

Hans sell silent and when his father began to curse, he blushed and said, "You don't know anything about Greek!"

The worst of it was that he had a "viva" coming on at 2 p. m. It was this part of the exam that terrified him most. He felt utterly miserable on his way there through the hot streets, and he could hardly see out of his eyes for fear and giddiness. A full ten minutes he sat at a long green-covered table in front of three men, translated a few Latin sentences and answered the questions put to him.

For a further ten minutes he sat before three different men, translated a Greek passage and was again questioned. Finally they wanted to know an irregular aorist but he could not answer.

"You can go now --- that way, the door on the right."

He went but just as he reached the door, the aorist came back to him. He stood still.

"Go along," they called out, "go along! Or are you feeling unwell?"

"No, but the aorist had suddenly come back to me."

He shouted it into the room, saw one of the men laugh and then he darted off, his head on fire. Then he tried to think of the questions and his answers, but everything seemed in a whirl. The large green table surface, the three serious old men in their frock coats swam before his eyes, the open book and his own trembling hand laid on it. Heavens above, what sort of replies must he have given!

Please write a complete essay of 350 --- 500 words based on the comparison and contrast between the two stories above: