

天津商业大学 2008 年研究生入学考试试题 A

专 业： 外国语言学及应用语言学

课程名称： 基础英语（713）

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说明： 答案标明题号写在答题纸上， 写在试题纸上的无效。

Part One Vocabulary

Directions: Among the four choices, choose the one that is the best to explain the given word. (25%)

1. conceivable

- A. reasonable      B. imaginable      C. considerable      D. credible

2. sepulchral

- A. overwhelmed      B. pleasant      C. picturesque      D. gloomy

3. burnished

- A. polish      B. smooth and shiny  
C. having been burned      D. something made of copper

4. girder

- A. an I-shaped iron beam      B. closely organized association  
C. ancient trade union      D. a tree trunk

5. distinct

- A. distinguish      B. distance      C. clear      D. distract

6. humble

- A. hunch      B. hump      C. respect      D. lowly

7. conviction

- A. convention      B. strong belief  
C. the state of being convinced      D. certainty

8. count on  
A. depend on                      B. expect                      C. take into account                      D. number
9. enlist  
A. enroll                      B. attract                      C. obtain                      D. compose
10. onslaught  
A. invasion                      B. aggression                      C. fierce attack                      D. annexation
11. cataract  
A. cataclysm                      B. horror                      C. disaster                      D. flood
12. fortify  
A. multiply by forty                      B. strengthen                      C. a stronghold                      D. fortress
13. intervene  
A. invade                      B. aggression                      C. intermezzo                      D. interfere
14. horde  
A. class                      B. squad                      C. company                      D. throng
15. primordial  
A. prim                      B. moral                      C. fundamental                      D. module
16. smart  
A. feel distressed                      B. wisdom                      C. foe                      D. folly
17. vestige  
A. trace                      B. vest                      C. invest                      D. privilege
18. hectic  
A. affluent                      B. acute                      C. exciting                      D. naughty
19. derelict  
A. grievous                      B. deprived                      C. abandoned                      D. hunted

20. hummock

- A. a desert      B. a low rounded hill      C. a high mountain      D. a plain

21. stow

- A. load roughly      B. unload carefully      C. move quickly      D. hide away

22. frenzied

- A. full of uncontrolled excitement      B. full of happiness  
C. depressed      D. encouraged

23. desolate

- A. isolated      B. united      C. eccentric      D. barren

24. slump

- A. rise up      B. sink down      C. move on      D. repeat

25. squash

- A. invade      B. infer      C. squeeze      D. separate

26. infuriate

- A. set apart from other      B. fill with rage  
C. become fastened      D. keep in a certain position

27. inquisitive

- A. unnecessarily curious      B. seriously urgent  
C. completely controlled      D. ready made

28. sidle

- A. climb secretly      B. slide smoothly      C. slip fast      D. walk sideways

29. nibble

- A. eat large pieces      B. swallow down      C. take small bits      D. sip bit by bit

30. ghetto  
A. musical instrument    B. poor area    C. dust    D. grave
31. hack  
A. cut carefully    B. dig roughly    C. make slowly    D. move smoothly
32. stork  
A. green grass    B. black soil    C. white bird    D. small plant
33. garrison  
A. railway station    B. training centre    C. military camp    D. battle field
34. hobble  
A. walk in difficulty with small steps    B. walk quickly with strides  
C. walk slowly and lazily    D. walk sideways with tips and toes
35. bumpy  
A. smooth    B. rough    C. heavy    D. stout
36. witchcraft  
A. craftsmanship    B. black magic    C. airplane    D. supervisor
37. nostalgic  
A. sensational    B. romantic    C. homesick    D. fashionable
38. stature  
A. status    B. statue    C. station    D. statute
39. mores  
A. customs    B. drugs    C. adventurousness    D. sergeants
40. orgy  
A. bombast    B. binary    C. compatible    D. digitized
41. contingent

- A. corps      B. distinction      C. notion      D. morality
42. obsolescent  
A. unabated      B. smug      C. outmoded      D. sodden
43. obliquely  
A. sexually      B. reluctantly      C. internationally      D. indirectly
44. harass  
A. plead      B. trouble      C. scold      D. flout
45. fad  
A. feature      B. imitator      C. craze      D. pulpit
46. crook  
A. cook      B. cheat      C. cowboy      D. writer
47. curb  
A. control      B. shock      C. escape      D. drift
48. sterile  
A. cynical      B. sensitive      C. unproductive      D. sophisticated
49. illicit  
A. legal      B. illegal      C. resistible      D. irresistible
50. aftermath  
A. search      B. investigation      C. experiment      D. consequence

## Part Two Reading comprehension

### Directions:

**I. Each of the passage below is followed by some questions. For each question there are four answers marked [A], [B], [C] and [D]. Read the passage**

carefully and choose the best answer to each of the questions. Then mark your answer on answer sheet. (30%)

### Passage 1

If you intend using humor in your talk to make people smile, you must know how to identify shared experiences and problems. Your humor must be relevant to the audience and should help to show them that you are one of them or that you understand their situation and are in sympathy with their point of view. Depending on whom you are addressing, the problems will be different. If you are talking to a group of managers, you may refer to the disorganized methods of their secretaries; alternatively if you are addressing secretaries, you may want to comment on their disorganized bosses.

Here is an example, which I heard at a nurses' convention, of a story which works well because the audience all shared the same view of doctors. A man arrives in heaven and is being shown around by St. Peter. He sees wonderful accommodations, beautiful gardens, sunny weather, and so on. Everyone is very peaceful, polite and friendly until, waiting in a line for lunch, the new arrival is suddenly pushed aside by a man in a white coat, who rushes to the head of the line, grabs his food and stomps over to a table by himself. "Who is that?" the new arrival asked St. Peter. "On, that's God," came the reply, "but sometimes he thinks he's a doctor."

If you are part of the group which you are addressing, you will be in a position to know the experiences and problems which are common to all of you and it'll be appropriate for you to make a passing remark about the inedible canteen food or the chairman's notorious bad taste in ties. With other audiences you mustn't attempt to cut in with humor as they will resent an outsider making disparaging remarks about their canteen or their chairman. You will be on safer ground if you stick to scapegoats like the Post Office or the telephone system.

If you feel awkward being humorous, you must practice so that it becomes more natural. Include a few casual and apparently off-the-cuff remarks which you can deliver in a relaxed and unforced manner. Often it's the delivery which causes the audience to smile, so speak slowly and remember that a raised eyebrow or an unbelieving look may help to show that you are making a light-hearted remark.

Look for the humor. It often comes from the unexpected. A twist on a familiar quote "if at first you don't succeed, give up" or a play on words or on a situation. Search for exaggeration and understatement. Look at your talk and pick

out a few words or sentences which you can turn about and inject with humor.

1. To make your humor work, you should \_\_\_\_\_ .  
[A] take advantage of different kinds of audience.  
[B] make fun of the disorganized people.  
[C] address different problems to different people.  
[D] show sympathy for your listeners.
2. The joke about doctors implies that, in the eyes of nurses, they are \_\_\_\_\_ .  
[A] impolite to new arrivals.  
[B] very conscious of their godlike role.  
[C] entitled to some privileges.  
[D] very busy even during lunch hours.
3. It can be inferred from the text that public services \_\_\_\_\_ .  
[A] have benefited many people.  
[B] are the focus of public attention.  
[C] are an inappropriate subject for humor.  
[D] have often been the laughing stock.
4. To achieve the desired result, humorous stories should be delivered \_\_\_\_\_ .  
[A] in well-worded language.  
[B] as awkwardly as possible.  
[C] in exaggerated statements.  
[D] as casually as possible.
5. The best title for the text may be \_\_\_\_\_ .  
[A] Use Humor Effectively.  
[B] Various Kinds of Humor.  
[C] Add Humor to Speech.  
[D] Different Humor Strategies.

### Passage Two

Every profession or trade, every art, and every science has its technical vocabulary, the function of which is partly to designate thing or process which have no names in ordinary English, and partly to secure greater exactness in nomenclature. Such special dialects, or jargons, are necessary in technical discussion of any kind. Being universally understood by the divorce of particular science or art, they have the precision of mathematical formula. Besides, they save time, for it is much more economical to

name a process than to describe it. Thousands of these terms are popularly included in every large dictionary, yet, as a whole, they are rather on the outskirts of English language than actually within its borders.

Different occupations, however, differ widely in the character of their special vocabularies. In trades and handicrafts, and other vocations, like farming and fishery, they have occupied great number of men from remote times, the technical vocabulary, is very old. It consists largely of native words, or of borrowed words that have worked themselves into the very fiber of our language. Hence, though highly technical in many particulars, these vocabularies are more familiar in sound; and more generally understood, than most other technicalities. The special dialects of law, medicine, divinity, and philosophy have also, in their old strata, become pretty familiar to cultivated persons, and have contributed much to the popular vocabulary. Yet every vocation still possesses a large body of technical terms that remain essentially foreign, even to educated speech. And the proportion has been much increased in the last fifty years, particularly in the various departments of natural and political science and in the mechanic arts. Here new terms are coined with the greatest freedom, and abandoned with indifference when they have served their turn. Most of the new coinages are confined to special discussions, and seldom get into general literature or conversation. Yet no profession is nowadays, as all professions once were, a close guild. The lawyer, the physician, the man of science, the divine, associates freely with his fellow-creatures, and does not meet them in a merely professional way. Furthermore, what is called "popular science" makes everybody acquainted with modern views and recent discoveries. Any important experiment, thought made in remote or provincial laboratory, is at once reported in the newspapers, and everybody is soon talking about it—as in the case of the Roentgen rays and wireless telegraphy. Thus our common speech is always taking up new technical terms and making them commonplace.

6. This passage is primarily concerned with \_\_\_\_\_.

- [A] a new language
- [B] technical terminology
- [C] various occupations and professions
- [D] scientific undertakings

7. Special words used in technical discussion \_\_\_\_\_.

- [A] may become part of common speech

- [B] should be confined to scientific fields  
[C] should resemble mathematical formulae  
[D] are considered artificial speech
8. It is true that \_\_\_\_\_.
- [A] the average man of uses in his own vocabulary what was once technical language not meant for him  
[B] various professions and occupations often interchange their dialects and jargons  
[C] there is always a clear-cut non-technical word that may be substituted for the technical word  
[D] an educated person would be expected to know most technical terms
9. In recent years, there has been a marked increase in the number of technical terms in nomenclature of \_\_\_\_\_.
- [A] farming  
[B] government  
[C] botany  
[D] fishing
10. The author's main purpose in the passage is to \_\_\_\_\_.
- [A] describe a phenomenon  
[B] argue a belief  
[C] propose a solution  
[D] stimulate action

### Passage Three

During the second half of the nineteenth century, in the United States both the stimulus to produce landscape art and the subject of landscape altered appreciably as the pressure of events surrounding the Civil War witnessed the emergence of a new national consciousness. It was a time when certain fundamental religious beliefs were assaulted by new scientific theory and when new critical writing, particularly those of John Ruskin, exercised an important influence on art. The landscape painting from the Ganz collection provides an opportunity to examine the shifts in taste and the pluralities of style that characterized American Landscape painting, especially in the latter part of the century.

In the early years of the nineteenth century American Landscape was closely

associated with the republican ideals of the new nation and took on significance in the popular imagination as a form of national propaganda. Landscape painting was conceived of as a vehicle for the presentation of the new republic's unique historical and moral position in world history. This position was supported by Thomas Cole, the dean of the Hudson river School, and was based on a religious interpretation of wilderness themes. While the American concern for the founding of a school of historical landscape was most assertive in the first half of the century and was confirmed in such grandly ambitious paintings as Café's famous instructive moral one

portraying the COURSE OF EMPIRE, the interest in crating a national art based on American nature continued to influence the formal evolution of landscape painting.

11. with what topic is the passage primarily concerned?

- [A] The normal position of the United States.
- [B] John Ruskin's influence on nineteenth century art.
- [C] A religious interpretation of wilderness themes.
- [D] The evolution of landscape painting in the United States

12. What phenomenon does the author mention as occurring at the time of the Civil War?

- [A] The revival of fundamental religious beliefs.
- [B] An increased interest in national geography.
- [C] A period of depression on the arts and sciences.
- [D] The emergence of new national consciousness.

13. According to the author, why is the Ganz collection significant?

- [A] It reflects changes in American Landscape painting.
- [B] It includes many critical writing of the era.
- [C] It appeals to the popular imagination of republicans.
- [D] It documents the painting of the Hudson River School.

14. According to the author, landscape painting early in the nineteenth century was used to \_\_\_\_\_.

- [A] finance a school of historical landscape painting
- [B] further the ambitions of young politicians
- [C] represent and reaffirm a new nation
- [D] realistically portray the physical beauty

15. what does the word "assaulted" mean?

[A] Attacked

[B] Praised

[C] Scolded

[D] Satirized

**II. Read the following passage carefully and then paraphrase numbered parts (3 points each) and translate the underlined parts(4 points each). (25%)**

In the dining-saloon I sit at a table with three other men; Laura sits some way off with a married couple and their daughter. I can observe her without her knowing, and this gives me pleasure, for it is as in a moving picture that I can note the grace of her gestures, whether she raises a glass of wine to her lips or turns with a remark to one of her neighbors or takes a cigarette from her case with those slender fingers. I have never had much of an eye for noticing the clothes of women, but I get the impression that Laura is always in grey and white by day, looking cool when other people are flushed and shiny in the tropical heat; in the evening she wears soft rich colors, dark red, olive green, midnight blue, always of the most supple flowing texture. *(1) I ventured to say something of the kind to her, when she laughed at my clumsy compliment and said I had better take to writing fashion articles instead of political leaders.*

The tall Colonel whose name is Dalrymple seems a nice chap. He and I and Laura and a Chinese woman improbably galled Mme Merveille have made up a Bridge-tour and thus beguile ourselves for an hour or so after dinner while others dance on deck. The Colonel, who is not too offensively an Empire-builder, sometimes tries to talk to me about public affairs; he says he used to read me, and is rather charmingly deferential, prefacing his remarks by "Of course it's not for me to suggest to you..." and then proceeding to tell me exactly how he thinks some topical item of our dome, the or foreign policy should be handled. He is by no means stupid or ill-informed; a little opinionated perhaps, and just about as far to the Right as anybody could go, but I like him, and try not to tease him by putting forward views which would only bring a puzzled look to his face. Besides, I do not want to become involved in discussion. **I observe with amusement how totally the concerns of the world, which once absorbed me to the exclusion of all else except an occasional relaxation with poetry or music, have lost interest for to the extent of a bored distaste. Doubtless some instinct impels me gluttonously to cram these the last weeks of my life with the gentler things**

**I never had time for, releasing some suppressed inclination which in fact was always latent. Or maybe Laura's unwitting influence has called it out.**

(2) *Dismissive as Pharisee, I regarded as moonlings all those whose life was lived on a less practical plane.* Protests about damage to 'natural beauty' froze me with contempt, for I believed in progress and could spare no regrets for a lake dammed into hydraulic use for the benefit of an industrial city in the Midlands. And so it was for all things. A hard materialism was my creed, accepted as a law of progress; any ascription of disinterested motives aroused not only my suspicion but my scorn.

**And now see how I stand, as sentimental and sensitive as any old maid doing water-color's of sunsets! I once flattered myself that I was an adult man; I now perceive that I am gloriously and adolescently silly. A new Clovis, loving what I have despised, and suffering from calf-love into the bargain, I want my till of beauty before I go. Geographically I did not care and scarcely know where I am. There are no signposts in the sea.**

The young moon lies on her back tonight as is her habit in the tropics, and as, I think, is suitable if not seemly for a virgin. Not a star but might not shoot down and accept the invitation to become her lover. When all my fellow-passengers have finally dispersed to bed, I creep up again to the deserted deck and slip into the swimming pool and float, no longer what people believe me to be, a middle-aged journalist taking a holiday on an ocean-going liner, but a liberated being, bathed in mythological waters, an Endymion young and strong, with a god for his father and a vision of the world inspired from Olympus. All weight is lifted from my limbs; I am one with the night; I understand the meaning of pantheism. How my friends would laugh if they knew I had come to this! **To have discarded, as I believe, all usual frailties, to have become incapable of envy, ambition, malice, the desire to score off my neighbor, to enjoy this purification even as I enjoy the clean voluptuousness of the warm breeze on my skin and the cool support of the water. Thus, I imagine, must the pious feel cleansed on leaving the confessional after the solemnity of absolution.**

Sometimes Laura and I lean over the taffrail, and that is happiness. It may be by daylight, looking at the sea, rippled with little white ponies, or with no ripples

at all but only the lazy satin of blue, marbled at the edge where the passage of our ship has disturbed it. Or it may be at night, when the sky surely seems blacker than ever at home and the stars more golden. I recall a phrase from the diary of a half-literate soldier, 'The stars seemed little cuts in the black cover, through which a bright beyond was seen.' (3) *Sometimes these untaught scribblers have a way of putting things.*

The wireless told us today that there is fog all over England.

Sometimes we follow a coastline, it may be precipitous bluffs of grey limestone rising sheer out of the sea, or a low-lying arid stretch with miles of white sandy beach, and no sign of habitation, very bleached and barren. These coasts remind me of people; either they are forbidding and unapproachable, or else they present no mystery and show all they have to give at a glance, you feel the country would continue to be flat and featureless however far you penetrated inland. What I like best are the stern cliffs, with ranges of mountains soaring behind them, full of possibilities, peaks to be scaled only by the most daring. What plants of the high altitudes grow unravished among their crags and valleys? So do I let my imagination play over the recesses of Laura's Character, so austere in the foreground but nurturing what treasures of tenderness, like delicate flowers, for the discovery of the venturesome.

### Part Three Cloze Test

**Directions: Filling each numbered blank in the following passage with one suitable word among the 20 given words in the box to complete the passage. (20%)**

it	observations	experience	not	rather	mind		
other	than	forces	only	how	them	no	another
persuade	as	what	like	if	thought		

One way of improving one's writing is to get into the habit of keeping a record of your observations, of storing \_\_\_1\_\_\_ in a notebook or a journal. You should make notes on your experience and on your \_\_\_2\_\_\_ of everyday life so that they are preserved. It is sad \_\_\_3\_\_\_ to be able to retrieve a lost idea that

seemed brilliant when it flashed across your \_\_\_ 4 \_\_\_, or a forgotten fact that you need to make a point in an argument or to illustrate a conclusion. The journal habit has still \_\_\_ 5 \_\_\_ value. Just \_\_\_ 6 \_\_\_ you need to record observations—the material for writing—you need to practice putting thoughts on paper. Learning to write is more like learning to ski \_\_\_ 7 \_\_\_ it is like studying calculus or anthropology. Practice helps you discover ways to improve. Writing down ideas for your own use forces you to examine them. Putting thoughts on paper for someone else to read \_\_\_ 8 \_\_\_ you to evaluate not \_\_\_ 9 \_\_\_ the content—what you say—but also the expression-- \_\_\_ 10 \_\_\_ you say it. Many writers have benefited from the habit.

#### Part Four Writing

Nowadays most people are more practical than ever. Material life becomes their creed and life-long pursuit. The whole society seems to be a money-oriented arena in which people clamor for “success”. Many intellectuals are obsessed with the frailties of human race. It is true of that in America in late 19<sup>th</sup> century, so *Mark Twain suggested: “What a robust people, what a nation of thinkers we might be, if we would only lay ourselves on the shelf occasionally and renew our edges.”*

Write a composition of about 500 words on the following topic: ( 50% )

#### Relax A Little and Sharpen Your Edges

You are to write in three parts. In the first part of your writing you should present your thesis statement and in the second part you should support the thesis statement with appropriate reasons. In the last part, bring what you have written to a natural conclusion. Marks will be awarded for content, organization as well as for syntactic variety and appropriate word choice. Failure to follow the above instructions may result in a loss of marks.

**The End**