

专业：外国语言学及应用语言学

课程名称：基础英语（712）

说明：答案标明题号写在答题纸上，写在试题纸上的无效。

I Vocabulary & Structure (每小题 1 分，共 20 分)

Directions: In each question, decide which of the four choices given will most suitably complete the sentence if inserted at the place marked. (每小题 1 分，共 20 分)

* 答案写法：1-----5 a b c d a 6-----10 a b c d a

1. The usher bowed deeply and _____ a long, almost musical sigh, when I showed him the invitation which the mayor had sent me.

- a. heaved b. grinned c. popped d. lurched

2. Some people want to _____ the monument, while others want to preserve it so that the young generation could not forget the tragic history.

- a. demolish b. annihilate c. wreck d. ruin

3. The middle school student has a _____ for collecting Japanese cartoon pictures, which takes him plenty of time.

- a. frenzy b. delirium c. hysteria d. mania

4. The current production methods will soon be rendered _____ since new and better ways are said to be invented.

- a. ancient b. antique c. obsolete d. archaic

5. Modern enterprises are facing fierce competition so they are eager to have a team of pioneering humanity and _____.

- a. aggressiveness b. aggression c. invasion d. belligerence

6. Her bracelet is one of the several valuable gifts _____ on her when she visited the royal family.

- a. granted b. bestowed c. awarded d. confirmed

7. Small children are often _____ to nightmares after hearing ghost stories in the dark.

- a. definitive b. perceptible c. incipient d. susceptible

8. Many astronomers think the universe is continuing to evolve from a _____ cloud of gas.

- a. polyphony b. primal c. primordial d. primogeniture

9. Sheep, cattle and antelope are _____; unlike dogs and cats, they show no interest in meat.

- a. voracious b. omnivorous c. carnivorous d. herbivorous

10. Vincent Van Gogh's rise to _____ fame as one of the world's great artists came despite the fact that he scarcely sold a single painting during his lifetime.

- a. posthumous b. postmodern c. postmortem d. posterior

11. The boys did not take the apples with any _____ intent, they were just hungry and did not know any better.

- a. malnourished b. malefactor c. malign d. malicious

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12. The whole family was _____ by nature, and there were bitter legal battles over the will.
a. acquisitive b. inquisitive c. requisition d. perquisite
13. Gone was the fierce _____ of the days when Bryan had swept the political arena like a prairie fire.
a. fervor b. emotion c. intelligence d. strength
14. The trees along the main street were _____ with rags and plastic bags after the terrible hurricane.
a. destroyed b. chained c. festooned d. covered
15. The earth is actually vulnerable, but so far we seem _____ of the fragility of the earth's natural systems.
a. aware b. oblivious c. conscious d. suspicious
16. Essentially, a theory is an abstract, symbolic representation of _____ reality.
A. that is conceived b. that is being conceived of
c. what it is conceived d. what is conceived to be
17. After the funeral, the residents of the apartment building _____.
a. sent faithfully flowers all weeks to the cemetery
b. sent to the cemetery each week flowers faithfully
c. sent flowers faithfully to the cemetery each week
d. sent each week faithfully to the cemetery flowers
18. Not until Kentucky's Mammoth Cave had been completely explored in 1972 _____.
a. when was its full extent realized
b. that its full extent realized
c. was its full extent realized
d. the realization of its full extent
19. I know he failed his last test, but really he's _____ stupid.
a. something but b. anything but
c. nothing but d. not but
20. His remarks were _____ annoy everybody at the meeting.
a. so as to b. such as c. such to d. as much as to

II Proof Reading and Error Correction (每小题 2 分, 共 10 分)

Directions: In this passage there are altogether 5 mistakes in the five numbered and underlined sentences. Try to detect the mistakes and write out your corrected answers on the answer sheet.

提示: 没有拼写和标点符号错误。

Sample test: He avoided to help the poor. → avoided helping the poor

A buzz ran through the crowd as I took my place in the packed court on that sweltering July day in 1925. 1) The counsel for my defense was the famous criminal lawyer Clarence Darrow. Leading counsel for the prosecution was William Jennings Bryan, the silver-tongued orator, three time's Democratic nominee for President of the United States, and leader of the fundamentalist movement that had brought about my trial.

A few weeks before I had been an unknown school-teacher in Dayton, a little town in the mountains of Tennessee. **2) Now I was involved in a trial reported the world over. Seating in court, ready to testify on my behalf, were a dozen distinguished professors and scientists, led by Professor Kirtley Mather of Harvard University.** More than 100 reporters were on hand, and even radio announcers, who for the first time in history were to broadcast a jury trial. "Don't worry, son, we'll show them a few tricks," Darrow had whispered throwing a reassuring arm round my shoulder as we were waiting for the court to open.

The case had erupted round my head not long after I arrived in Dayton as science master and football coach at the secondary school. For a number of years a clash had been building up between the fundamentalists and the modernists. **3) The fundamentalists adhered to a literal interpretation of the Old Testament. The modernists, on the one hand, accepted the theory advanced by Charles Darwin -- that all animal life, including monkeys and men, had evolved from a common ancestor.**

Fundamentalism was strong in Tennessee, and the state legislature had recently passed a law prohibiting the teaching of "any theory that denies the story of creation as taught in the Bible." The new law was aimed squarely at Darwin's theory of evolution. An engineer, George Rappelyea, used to argue with the local people against the law. **4) During one such argument, Rappelyea said that nobody could teach biology without teaching revolution. Since I had been teaching biology, I was sent for.**

5) When I was indicted on May 7, no one, least of all I, anticipated that my case would snowball one of the most famous trials in U. S. history. The American Civil Liberties Union announced that it would take my case to the U. S Supreme Court if necessary to establish that a teacher may tell the truth without being sent to jail." Then Bryan volunteered to assist the state in prosecuting me. Immediately the renowned lawyer Clarence Darrow offered his services to defend me. Ironically, I had not known Darrow before my trial but I had met Bryan when he had given a talk at my university. I admired him, although I did not agree with his views.

III Paraphrasing (每小题 4 分, 共 20 分)

Directions: Read the passage carefully and then paraphrase the five numbered and underlined sentences.

提示: 你需要用自己组织语言表达, 英语纯正流畅, 无信息增减。

Conversation is the most sociable of all human activities. And it is an activity only of humans. However intricate the ways in which animals communicate with each other, they do not indulge in anything that deserves the name of conversation.

1) The charm of conversation is that it does not really start from anywhere, and no one has any idea where it will go as it meanders or leaps and sparkles or just glows. The enemy of good conversation is the person who has "something to say." Conversation is not for making a point. Argument may often be a part of it, but the purpose of the argument is not to convince. There is no winning in conversation. In fact, the best conversationalists are those who are prepared to lose. Suddenly they see the moment for one of their best anecdotes, but in a flash the conversation has moved on and the opportunity is lost. They are ready to let it go.

Perhaps it is because of my up-bringing in English pubs that I think bar conversation has a charm of its own. Bar friends are not deeply involved in each other's lives. They are companions,

not intimates. **2) The fact that their marriages may be on the rocks or that their love affairs have been broken or even that they got out of bed on the wrong side is simply not a concern. They are like the musketeers of Dumas who, although they lived side by side with each other, did not delve into each other's lives or the recesses of their thoughts and feelings.**

It was on such an occasion the other evening, as the conversation moved desultorily here and there, from the most commonplace to thoughts of Jupiter, without any focus and with no need for one, that suddenly the alchemy of conversation took place, and all at once there was a focus. I do not remember what made one of our companions say it--she clearly had not come into the bar to say it, it was not something that was pressing on her mind--but her remark fell quite naturally into the talk.

3) "Someone told me the other day that the phrase, 'the King's English, ' was a term of criticism, that it means language which one should not properly use.'

The glow of the conversation burst into flames. There were affirmations and protests and denials, and of course the promise, made in all such conversation, that we would look it up on the morning. That would settle it; but conversation does not need to be settled; it could still go ignorantly on.

4) It was an Australian who had given her such a definition of "the King's English," which produced some rather tart remarks about what one could expect from the descendants of convicts. We had traveled in five minutes to Australia . Of course, there would be resistance to the King's English in such a society. There is always resistance in the lower classes to any attempt by an upper class to lay down rules for "English as it should be spoken."

Look at the language barrier between, the Saxon churls and their Norman conquerors. The conversation had swung from Australian convicts of the 19th century to the English peasants of the 12th century. Who was right, who was wrong, did not matter. The conversation was on wings.

Someone took one of the best-known of examples, which is still always worth the reconsidering. When we talk of meat on our tables we use French words; when we speak of the animals from which the meat comes we use Anglo- Saxon words. It is a pig in its sty;' it is pork (porc) on the table. They are cattle in the fields, but we sit down to beef (boeuf). Chickens become poultry (poulet), and a calf becomes veal (veau). **5) Even if our menus were not written in French out of snobbery, the English we used in them would still be Norman English. What all this tells us is of a deep class rift in the culture of England after the Norman conquest.**

The Saxon peasants who tilled the land and reared the animals could not afford the meat, which went to Norman tables. The peasants were allowed to eat the rabbits that scampered over their fields and, since that meat was cheap, the Norman lords of course turned up their noses at it. So rabbit is still rabbit on our tables, and not changed into some rendering of lapin.

IV Blank filling (每空 2 分, 共 20 分)

Directions: Fill in each numbered blank in the following passage with one suitable word to complete the passage.

提示: 注意语法, 修辞, 特别是连贯和衔接。

My reader may, understandably, be on the verge of crying, "Communist!" A large, diverse society cannot survive without property; a large, diverse, and modern society cannot

flourish without some form of intellectual property. But it takes little reflection to grasp that there is ample value that the term “property” doesn't capture. And works of art exist simultaneously in two -----1-----, a market economy and a gift economy.

The cardinal -----2-----between gift and commodity exchange is that a gift establishes a feeling-bond between two people, whereas the sale of a commodity leaves no necessary connection. I go into a hardware store, pay the man for a hacksaw blade, and walk out. I may never see him again. The disconnectedness is, in fact, a virtue of the commodity mode. We don't want to be bothered, and if the clerk always wants to chat about the family, I'll shop elsewhere. I just want a hacksaw blade. But a -----3-----mode makes a connection. There are many examples, the candy or cigarette offered to a stranger who shares a seat on the plane, the few words that indicate goodwill between passengers on the late-night bus. These tokens establish the simplest bonds of social life, but the model they offer may be extended to the most complicated of unions—marriage, parenthood, mentorship. If a value is placed on these (often essentially unequal) exchanges, they degenerate into something else.

Yet one of the more difficult things to comprehend is that the gift economies—like those that sustain open-source software—coexist so naturally with the market. It is precisely this doubleness in art practices that we must identify, ratify, and enshrine in our lives as participants in culture, either as “producers” or “-----4-----.” Art that matters to us—which moves the heart, or revives the soul, or delights the senses, or offers courage for living, however we choose to describe the experience—is received as a gift is received. Even if we've paid a fee at the door of the museum or concert hall, when we are touched by a work of art something comes to us that has nothing to do with the price. The daily commerce of our lives proceeds at its own constant level, but a gift conveys an uncommodifiable surplus of inspiration.

The way we treat a thing can change its nature, though. Religions often prohibit the sale of sacred objects, the implication being that their sanctity is lost if they are bought and-----5-----. We consider it unacceptable to sell sex, babies, body organs, legal rights, and votes. The idea that something should never be commodified is generally known as inalienability or unalienability—a concept most famously expressed by Thomas Jefferson in the phrase “endowed by their Creator with certain unalienable Rights . . .” A work of art seems to be a hardier breed; it can be sold in the market and still emerge a work of art. But if it is true that in the essential commerce of art a gift is carried by the work from the artist to his audience, if I am right to say that-----6----- there is no gift there is no art, then it may be possible to destroy a work of art by converting it into a pure commodity. I don't maintain that art can't be bought and sold, but that the gift portion of the work places a constraint upon our merchandising. This is the reason-----7-----even a really beautiful, ingenious, powerful ad (of which there are a lot) can never be any kind of real art: an ad has no status as gift; i.e., it's never really for the person it's directed at.

The power of a gift economy remains difficult for the empiricists of our market culture to understand. In our times, the rhetoric of the market presumes that everything should be and can be appropriately bought, sold, and owned—a tide of alienation lapping daily at the dwindling redoubt of the unalienable. In free-market theory, an intervention to halt propertization is considered “paternalistic,” because it inhibits the free action of the citizen, now repositied as a “potential entrepreneur.” Of course, in the real world, we know that child-rearing, family life, education, socialization, sexuality, political life, and many other basic -----8----- activities

require insulation from market forces. In fact, paying for many of these things can ruin them. We may be willing to peek at Who Wants to Marry a Multimillionaire or an eBay auction of the ova of fashion models, but only to reassure ourselves that some things are still -----9----- our standards of dignity.

What's remarkable about gift economies is that they can flourish in the most unlikely places—in run-down neighborhoods, on the Internet, in scientific communities, and among members of Alcoholics Anonymous. A classic example is commercial blood systems,-----10----- generally produce blood supplies of lower safety, purity, and potency than volunteer systems. A gift economy may be superior when it comes to maintaining a group's commitment to certain extra-market values.

V. Reading Comprehension (每小题 2 分, 共 20 分)

Directions: Read the following two passages carefully and choose the best answer to each question among the four choices.

Passage One

Since the early 1970's, historians have begun to devote serious attention to the working class in the United States. Yet while we now have studies of working-class communities and culture, we know remarkably little of worklessness. When historians have paid any attention at all to unemployment, they have focused on the Great Depression of the 1930' s. The narrowness of this perspective ignores the pervasive recessions and joblessness of the previous decades, as Alexander Keyssar shows in his recent book. Examining the period 1870-1920, Keyssar concentrates on Massachusetts, where the historical materials are particularly rich, and the findings applicable to other industrial areas.

The unemployment rates that Keyssar calculates appear to be relatively modest, at least by Great Depression standards: during the worst years, in the 1870' s and 1890' s, unemployment was around 15 percent. Yet Keyssar rightly understands that a better way to measure the impact of unemployment is to calculate unemployment frequencies—measuring the percentage of workers who experience any unemployment in the course of a year. Given this perspective, joblessness looms much larger.

Keyssar also scrutinizes unemployment patterns according to skill level, ethnicity, race, age, class, and gender. He finds that rates of joblessness differed primarily according to class: those in middle-class and white-collar occupations were far less likely to be unemployed. Yet the impact of unemployment on a specific class was not always the same. Even when dependent on the same trade, adjoining communities could have dramatically different unemployment rates. Keyssar uses these differential rates to help explain a phenomenon that has puzzled historians—the startlingly high rate of geographical mobility in the nineteenth-century United States. But mobility was not the dominant working-class strategy for coping with unemployment, nor was assistance from private charities or state agencies. Self-help and the help of kin got most workers through jobless spells.

While Keyssar might have spent more time developing the implications of his findings on joblessness for contemporary public policy, his study, in its thorough research and creative use of quantitative and qualitative evidence, is a model of historical analysis.

1. The passage is primarily concerned with_____

-
- a. recommending a new course of investigation
 - b. summarizing and assessing a study
 - c. making distinctions among categories
 - d. criticizing the current state of a field

2. The passage suggests that before the early 1970's, which of the following was true of the study by historians of the working class in the United States?

- a. The study was infrequent or superficial, or both.
- b. The study was repeatedly criticized for its allegedly narrow focus.
- c. The study relied more on qualitative than quantitative evidence.
- d. The study focused more on the working-class community than on working-class culture.

3. According to the passage, which of the following is true of Keyssar's findings concerning unemployment in Massachusetts?

- a. They tend to contradict earlier findings about such unemployment.
- b. They are possible because Massachusetts has the most easily accessible historical records.
- c. They are the first to mention the existence of high rates of geographical mobility in the nineteenth century.
- d. They are relevant to a historical understanding of the nature of unemployment in other states.

4. Which of the following statements about the unemployment rate during the Great Depression can be inferred from the passage?

- a. It was sometimes higher than 15 percent.
- b. It has been analyzed seriously only since the early 1970's.
- c. It can be calculated more easily than can unemployment frequency.
- d. It was never as high as the rate during the 1870's.

5. The author views Keyssar's study with _____

- a. impatient disapproval
- b. wary concern
- c. polite skepticism
- d. qualified admiration

Passage Two

Most of us are taught to pay attention to what is said—the words. Words do provide us with some information, but meanings are derived from so many other sources that it would hinder our effectiveness as a partner to a relationship to rely too heavily on words alone. Words are used to describe only a small part of the many ideas we associate with any given message. Sometimes we can gain insight into some of those associations if we listen for more than words.

We don't always say what we mean or mean what we say. Sometimes our words don't mean anything except "I'm letting off some steam. I don't really want you to pay close attention to what I'm saying. Just pay attention to what I'm feeling." Mostly we mean several things at once. A person wanting to purchase a house says to the current owner, "This step has to be fixed before

I'll buy." The owner says, "It's been like that for years." Actually, the step hasn't been like that for years, but the unspoken message is: I don't want to fix it. We put up with it. Why can't you?" The search for a more expansive view of meaning can be developed of examining a message in terms of who said it, when it occurred, the related conditions or situation, and how it was said.

When a message occurs can also reveal associated meaning. Let us assume two couples do exactly the same amount of kissing and arguing. But one couple always kisses after an argument and the other couple always argues after a kiss. The ordering of the behaviors may mean a great deal more than the frequency of the behavior. A friend's unusually docile behavior may only be understood by noting that it was preceded by situations that required an abnormal amount of assertiveness. Some responses may be directly linked to a developing pattern of responses and defy logic. For example, a person who says "No!" to a series of charges like "You're dumb, " "You're lazy," and "You're dishonest," may also say "No!" and try to justify his or her response if the next statement is "And you're good looking."

We would do well to listen for how messages are presented. The words, "If sure has been nice to have you over," can be said with emphasis and excitement or ritualistically. The phrase can be said once or repeated several times. And the meanings we associate with the phrase will change accordingly. Sometimes if we say something infrequently it assumes more importance; sometimes the more we say something the less importance it assumes.

6. Effective communication is rendered possible between two conversing partners, if _____.

- a. they use proper words to carry their ideas.
- b. they both speak truly of their own feelings.
- c. they try to understand each other's ideas beyond words.
- d. they are capable of associating meaning with their words.

7. "I'm letting off some steam" in paragraph 1 means_____.

- a. I'm just calling your attention.
- b. I'm just kidding.
- c. I'm just saying the opposite.
- d. I'm just giving off some sound.

8. The house-owner's example shows that he actually means_____.

- a. the step has been like that for years.
- b. he doesn't think it necessary to fix the step.
- c. the condition of the step is only a minor fault.
- d. the cost involved in the fixing should be shared.

9. Some responses and behaviors may appear very illogical, but are justifiable if_____.

- a. linked to an abnormal amount of assertiveness.
- b. seen as one's habitual pattern of behavior.
- c. taken as part of an ordering sequence.
- d. expressed to a series of charges.

10. The word "ritualistically" in the last paragraph equals something done_____.

-
- a. without true intention.
 - b. light-heartedly.
 - c. in a way of ceremony.
 - d. with less emphasis.

VI. Reading & Writing (共 60 分)

1. Directions: Read the text critically and answer the five questions followed with your own words. Your use of language should be precise and concise, and your answer must come to the point. Each question should be answered within 50 words. (每小题 5 分, 共 25 分)

On Teenagers and Tattoos

By Andrés Martin, M.D.

The skeleton dimensions I shall now proceed to set down are copied verbatim from my right arm, where I had them tattooed: as in my wild wanderings at that period, there was no other secure way of preserving such valuable statistics.

—Melville/Moby-Dick CII

Tattoos and piercings have become a part of our everyday landscape. They are ubiquitous, having entered the circles of glamour and the mainstream of fashion, and they have even become an increasingly common feature of our urban youth. Legislation in most states restricts professional tattooing to adults older than 18 years of age, so “high end” tattooing is rare in children and adolescents, but such tattoos are occasionally seen in older teenagers. Piercings, by comparison, as well as self-made or “jailhouse” type tattoos, are not at all rare among adolescents or even among school-age children. Like hairdo, makeup, or baggy jeans, tattoos and piercings can be subject to fad influence or peer pressure in an effort toward group affiliation. As with any other fashion statement, they can be construed as bodily aids in the inner struggle toward identity consolidation, serving as adjuncts to the defining and sculpting of the self by means of external manipulations. But unlike most other body decorations, tattoos and piercings are set apart by their irreversible and permanent nature, a quality at the core of their magnetic appeal to adolescents.

Adolescents and their parents are often at odds over the acquisition of bodily decorations. For the adolescent, piercings or tattoos may be seen as personal and beautifying statements, while parents may construe them as oppositional and enraging affronts to their authority. Distinguishing bodily adornment from self-mutilation may indeed prove challenging, particularly when a family is in disagreement over a teenager’s motivations and a clinician is summoned as the final arbiter. At such times it may be most important to realize jointly that the skin can all too readily become but another battleground for the tensions of the age, arguments having less to do with tattoos and piercings than with core issues such as separation from the family matrix. Exploring the motivations and significance underlying tattoos (Grumet, 1983) and piercings can go a long way toward resolving such differences and can become a novel and additional way of getting to know teenagers. An interested and nonjudgmental appreciation of teenagers’ surface presentations may become a way of making contact not only in their terms but on their turfs: quite literally on the territory of their skins.

The following three sections exemplify some of the complex psychological underpinnings of

youth tattooing.

Identity and the Adolescent's Body

Tattoos and piercing can offer a concrete and readily available solution for many of the identity crises and conflicts normative to adolescent development. In using such decorations, and by marking out their bodily territories, adolescents can support their efforts at autonomy, privacy, and insulation. Seeking individuation, tattooed adolescents can become unambiguously demarcated from others and singled out as unique. The intense and often disturbing reactions that are mobilized in viewers can help to effectively keep them at bay, becoming tantamount to the proverbial "Keep Out" sign hanging from a teenager's door.

Alternatively, [when teenagers feel] prey to a rapidly evolving body over which they have no say, self-made and openly visible decorations may restore adolescents' sense of normalcy and control, a way of turning a passive experience into an active identity. By indelibly marking their bodies, adolescents can strive to reclaim their bearings within an environment experienced as alien, estranged, or suffocating or to lay claim over their evolving and increasingly unrecognizable bodies. In either case, the net outcome can be a resolution to unwelcome impositions: external, familial, or societal in one case; internal and hormonal in the other. In the words of a 16-year-old girl with several facial piercings, and who could have been referring to her body just as well as to the position within her family, "if I don't fit in, it is because I say so."

Incorporation and Ownership

Imagery of a religious, deathly, or skeletal nature, the likenesses of fierce animals or imagined creatures, and the simple inscription of names are some of the time-tested favorite contents for tattoos. In all instances, marks become not only memorials or recipients for clearly held persons or concepts; they strive for incorporation, with images and abstract symbols gaining substance on becoming a permanent part of the individual's skin. Thickly embedded in personally meaningful representations and object relations, tattoos can become not only the ongoing memento of a relationship, but at times even the only evidence that there ever was such a bond. They can quite literally become the relationship itself. The turbulence and impulsivity of early attachments and infatuations may become grounded, effectively bridging oblivion through the visible reality of tattoos.

Case Vignette. A, a 13-year-old boy, proudly showed me his tattooed deltoid. The coarsely depicted roll of the dice marked the day and month of his birth. Rather disappointed, he then uncovered an immaculate back, going on to draw for me the great "piece" he envisioned for it. A menacing figure held a hand of cards: two aces, two eights, and a card with two sets of dates. A's father had belonged to "Dead Man's Hand," a motorcycle gang named after the set of cards (aces and eights) that the legendary Wild Bill Hickock had held in the 1890s when shot dead over a poker table in Deadwood, South Dakota. A had only the vaguest memory of and sketchiest information about his father, but he knew he had died in a motorcycle accident: the fifth card marked the dates of his birth and death.

The case vignette also serves to illustrate how tattoos are often the culmination of a long process of imagination, fantasy, and planning that can start at an early age. Limited markings, or relatively reversible ones such as piercings, can at a later time scaffold toward the more radical commitment of a permanent tattoo.

The Quest for Permanence

The popularity of the anchor as a tattoo motif may historically have had to do less with guild identification among sailors than with an intense longing for rootedness and stability. In a similar vein, the recent increase in the popularity and acceptance of tattoos may be understood as an antidote or counterpoint to our urban and nomadic lifestyles. Within an increasingly mobile society, in which relationships are so often transient—as attested by the frequencies of divorce, abandonment, foster placement, and repeated moves, for example—tattoos can be a readily available source of grounding. Tattoos, unlike many relationships, can promise permanence and stability. A sense of constancy can be derived from unchanging marks that can be carried along no matter what the physical, temporal, or geographical vicissitudes at hand. Tattoos stay, while all else may change.

Case Vignette. A proud father at 17, B had had the smiling face of his 3-month-old baby girl tattooed on his chest. As we talked at a tattoo convention, he proudly introduced her on me, explaining how he would “always know how beautiful she is today” when years from then he saw her semblance etched on himself.

The quest for permanence may at other times prove misleading and offer premature closure to unresolved conflicts. At a time of normative uncertainties, adolescents may maladaptively and all too readily commit to a tattoo and its indefinite presence. A wish to hold on to a current certainty may lead the adolescent to lay down in ink what is valued and cherished one day but may not necessarily be in the future. The frequency of self-made tattoos among hospitalized or gang-affiliated youths suggests such motivations: a sense of stability may be a particularly dire need under temporary, turbulent, or volatile conditions. In addition, through their designs teenagers may assert a sense of bonding and allegiance to a group larger than themselves. Tattoos may attest to powerful experiences, such as adolescence itself, lived and even survived together. As with Moby Dick’s protagonist Ishmael, they may bear witness to exhilaration and excitement on the one hand; of growing pains, shared misfortune, or even incarceration on the other.

Adolescents’ bodily decorations, at times radical and dramatic in their presentation, can be seen in terms of figuration rather than disfigurement, of the natural body being through them transformed into a personalized body (Bran, 1979). They can often be understood as self-constructive and adorning efforts, rather than prematurely subsumed as mutilatory and destructive acts. If we bear all of this in mind, we may not only arrive at a position to pass more reasoned clinical judgment, but become sensitized through our patients’ skins to another level of their internal reality.

References

Brain, R. (1979). *The Decorated Body*. New York: Harper & Row. Grumet, G. W. (1983). Psychodynamic implications of tattoos. *Am J Orthopsychiatry*, 53:482-492.

Question 1: Why does the article begin and end with quotations from Moby Dick?

Question 2: What do you think is the purpose of the author by writing this article? To whom is the article written?

Question 3: What is open-form essay? Do you think this article is an open-form essay or closed-form essay?

Question 4: Do you think there are thesis statement and conclusion in the article? If there

are, what are they?

Question 5: How does the author examine the reasons for teenagers' tattoos? Do you think the author over-generalize or over-romanticize teenagers' tattoos?

2. Directions: Read the above text the second time, and write a summary of it in English within 210 words. Your summary essay should be formal and it should have no loss of the main points of the text. The loss of mark will happen if there is any defect in the organization, coherence, grammar, sentence structure, choice of words, rhetorical effect, etc.(共 35 分)

This is the end.