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https://www.100test.com/kao_ti2020/215/2021_2022_07_E5_B9_B4_E8_80_83_E7_A0_c73_215723.htm Important: This test lasts for

three hours. All your answers must be written on a separate sheet called "Answer Sheet". Do not write anything in this test booklet. In this part you are asked to complete each of the 20 sentences with one out of the four words marked A, B, C, and D that follow each sentence. The Word you choose must fit into the sentence both in form and meaning. For every correct choice, you will get one point

1. I object to you speaking of learning French as a second language in Canada. French is as ___ a first language as English. A. far B. well C. much D. good

2. For this situation, learning and using English for wider communication ___ a country, particularly for educational, commercial, and political purposes, English can be referred to as an international language. A. outside B. within C. with D. of

3. It reveals itself in the assumptions underlying ___, in the planning of a course of study, in the routines of the classroom, in value judgments about language teaching, and in the decisions that the language teacher has to make day by day. A. learning B. teaching C. theory D. practice

4. The debate on language teaching methods continued into the period between the two world wars, a period which from the point of view of language pedagogy is characterized by the search for realistic solutions to the method ___. A. controversy B. problems C. issues D. crises

5. This conviction led to various experiments, all designed to ___ the traditional teacher-centred language class. A. change B.

convert C. modify D. verify 6. The communicative approach, understood in this comprehensive way, has had a __ on second language curriculum, on teaching methodology and materials, and also on evaluation. A. effect B. mark C. bearing D. weight 7. By virtue of their iconicity and their obvious formal aspects, poems are ideally suited to have learners experience early on the two main features of __ experience: distance and relation. A. literary B. social C. aesthetic D. dialectic 8. Furthermore, being able to recite it from memory enables the teacher to keep eye contact with the students, to anticipate their misunderstandings and respond to their facial A. responses B. expressions C. performance D. inquiries 9. As translators move from word to word and from sentence to sentence through the text they produce bit by bit of the original in a different language. A. replicas B. versions C. relics D. sediments 07考研英语专业基础水平模考测试卷一资料集锦:2007年研究生入学考试冲刺专题更多资料请访问: 考试吧考研栏目 10. Besides exploring different levels of the same text and different languages ways of expressing the same event, intermediate and advanced learners can profit from the same event into different literary forms. A. reproducing B. imitating C. expressing D. recasting 11. It has often been suggested that we lack an adequate analysis of the concept of analyticity and consequently that we lack adequate criteria for deciding whether a statement is . . A. adequate B. realistic C. efficient D. analytic 12. The tacit ideology which seems to lie behind these objections is that non-extensional explications are not explications at all and that any concept which is not extensionally is defective. A. ideological B. explicable C. explicit

D. objectional 13. The reason for concentrating on the study of speech acts is simply this: all linguistic communication involves linguistic . A. devices B. meanings C. forms D. acts 14. This is because in certain institutional situations we not only ascertain the facts but we need an authority to lay down a decision as to what the after the fact-finding procedure has been gone through. A. situations B. assertions C. facts D. reasons 15. The simplest cases of meaning are those in which the speaker utters a sentence and means exactly and what he says. A. verbally B. definitely C simply D. literally 16. And since meaning consists in part in the intention to produce understanding in the hearer a large part of that problem is that of how it is possible for the hearer to understand the indirect speech act when the sentence he hears and understands means something . A. true B. else C false D. indirect 17. We all believe that it is the faculty of language which has enabled the human race to develop diverse cultures, each with its social customs, religious observances, laws, oral traditions, patterns of trading, and so on. A. diverse B. distinctive C. multiple D. varied 18. In general, too, rhythmic and features of speech are ignored in transcriptions. the rhythmic structure which appears to bind some groups of words more closely than others, and the speeding up and slowing down of the overall pace of speech relative to the speaker's normal pace in a given situation, are such complex variables that we have very little idea how they are exploited and to what effect. A. metrical B. mobile C. acoustic D. temporal 19. It seems reasonable to suggest that, whereas in daily life in a literate culture, we use largely for the establishment

and maintenance of human relationships, we use written language largely for the working out of and transference of information, A. words B. speech C. sounds D. sentences

20. The higher level of achievement is a contribution to the of the text: the linguistic analysis may enable one to say why the text is, or is not, an effective text for its own purposes in what respects it succeeds and in what respects it fails, or is less successful. A. analysis B. reading C. evaluation D. interpretation

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Part II Each of the following 20 sentences contains an error. And the error involves only one word You are required to identify the error and correct it Instructions on how to write your answers are given on the Answer Sheet For each correction you make, you will get one point

21. A Spanish history of the "Indies," read with eager curiosity (and later paraphrased) by the English entrepreneur Sir Walter Raleigh, told to the court splendors of a supposed ancestor of the * emperor of Guiana."

22. Elizabethan merchants and ministers were second for none in their lively concern for treasure, but the real success of Great Britain as a colonizing power was eventually to rest

23. The faith was sustained for the newcomers not only by the promises before but by the horrors left behind, across the Atlantic.

24. In a sense, the seventeenth century saw the emergence of those institutions that are characteristic in the modern world: centralized and wholly sovereign nation-states. capitalism. individualism, secularism, and heroic grandeur in the arts.

25. What was more, warfare, both civil and international,

erupted epidemically in massive dislocations of power. 26. No history of the American people a title after which, after all, the Indians have the most legitimate claim can omit the red men and womens role. 27. Even before Europe hung suspended between the rise of Roman Imperial order and the emergence of feudalism, in the so-called Dark Ages, some North American Indiana had developed what anthropologists call the Hopewellian Culture. 28. At first they called the chiefs they met after names both familiar and curious princes, emperors, caciques, and werowances. 29. He pointed out that one of the first signs of adaptation to the new environment as a Europeans part was to strip off the garments of civilization, with their class and social connotations, and wear the undifferentiated skin garments of the Indian. 30. The story began, then, with interaction among the continents new and old inhabitants the Indian "garrison" and the colonized immigrants. 31. They learned to sing hymns, to pray, even to participate in the Mass, and to hold their new beliefs by a grip that survived the vicissitudes of many years of battle between white warriors and red. 32. After an unsuccessful attempt to get the Dutch to plant a new settlement on the Delaware, he traveled to Swede. 33. Despite the political weaknesses of the Dutch, they set an impress on the life of Americans as unborn. 34. Tradesmen went home, entered through brick-faced doorways and ascended to cozy rooms where, below tiled roofs, windows with tiny panes illuminated polished delftware. 35. The Church of England, for example, though firmly established, did not command the loyalties of great Catholic families on the one hand, or on the other, of the Puritans who hoped

to purge it into "Romish idolatry." 36. With chronic misgivings about the future, no wonder that some men were tempted by the prospects of secure estates and freedom of harassment across what seemed an infinity of ocean. 37. Huddled into the city, the poor were helpless before the plagues that swept devastatingly into their slums and then indiscriminatingly went on to lay down the proud and wealthy as well. 38. Imperiled by pestilence and starvation, many of the able-bodied men among the poor might have looked at impressment as an opportunity at least to eat and to be clothed. 39. And nothing short for a spectacular peice of luck or royal preferment seemed likely to improve the situation. 40. Farther from the social scale, the yeoman might also try to enhance the value of his lands or the prospects of his children by taking fliers in New World ventures such as fishing and trading companies.

Part III (30) In this part you will be asked to read five passages, each followed by six questions. Read the passages carefully and then answer all the questions by choosing the correct options marked A, B, C, and D. Answer one question correctly, and you will get one point.

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Passage 1 We know that Poe fought a continuous battle against the demon of plagiarism and the twisted perversion of influence. He even declared war on his fellow-writer Longfellow, accusing him of plagiarism of which he was himself not entirely innocent. Passion and influence have their dark sides not only manifest in literary plagiarism which we note in Baudelaire's translations of Poe but also in what may be deemed a confusion of

identity or quest for an alter ego. Translating Poe became for Baudelaire a real search for the definition of his own personality and even his understanding of gender. Baudelaire's text is a mixed entity, a complex unity like most of Poe's characters, a unity composed of scattered elements. The "Flowers of Evil," are filled with Poe's own experience of despair and doubt about the world and about human beings, blended with Baudelaire's spleen and bouts of ideal. Both writers were divided into forces of Good and Evil, love and hate, masculine and feminine, they were like two images reflected in the mirrors of their creations so perfectly inverted that the reader does not know who inspired whom. Alter egos of each other, these two monsters of selfishness and misanthropy would probably have hated each other if they had had the opportunity to meet. Looking at oneself in a mirror can be very upsetting as the hero of William Wilson discovers in the first lines of this eponymous tale. Baudelaire chose to exalt Poe's character as Griswold presented it because he had many features in common with this portrait. Baudelaire identified with Poe in a very self-centered egotistical way. Both had a strain of masochism and a taste for self-destruction certainly provoked by parental rejection. Baudelaire's most palpable self-destructive action was the translation of Poe's works. From this peculiar and unique encounter of two geniuses was born a new universal poet, we could name Poedelaire. Half European, half American, the writings of this desexualized creator are tinged with black humor, sensationalism, and sprinkled with a touch of French preciousness. Questions: 41. The author implies that A. Longfellow was guilty of plagiarism. B.

Longfellow was not guilty of plagiarism. C. Poe was guilty of plagiarism. D. Poe was not guilty of plagiarism. 42. What, according to the author, causes plagiarism? A. Passion and influence. B. Search and quest. C. identity and ego D. Translation 43. The authors purpose of mentioning Baudelaires translations of Poe is A. to show how the two writers hate each other. B. to show bow the two writers love each other. C. to prove that plagiarism is pardonable. D. to prove that influence may result in a search for an alter ego. 44. It can be inferred that Poes writing A. favors the theme of evil. B. tends to describe flowers. C. reveals a vague personality. D. contains the image of mirror. 45. Why does the author think that Baudelaires translation of Poes works was a self-destructive action? A. Because it made Baudelaire even sadder. B. Because he allowed Poe to invade his own identity. C. Because it incurred his parents contempt D. Because it ruined his reputation as a good translator. 46. Which of the following words can best describe Poedelaire? A. romantic B. sentimental C. pessimistic D. revolutionary Passage 2 Baudelaire first purchased Poes works in London in 1851. This was his first encounter with American, and he immediately fell in love with the tone, style and content of these texts. He never wrote anything about the theoretical concepts of literary influence and plagiarism whereas Poe had spent a lot of energy attempting to prove his originality. Baudelaire, inversely, although acknowledging that he felt an intimacy with Poe, always refused to admit that he recreated this intimacy in the works he wrote after his translations of Poe, that is to say, after 1856. He was obviously deeply influenced by Poes essay

Eureka presenting the human coalition as a simultaneous movement of attraction and repulsion. This phenomenon of unconscious reappropriation is another clear manifestation of Harold Bloom's Anxiety of Influence. Instead of fighting against the influence of the first writer, the second writer, moved by passion, prefers to vampirize him, to suck out his creative substance like the painter absorbs his bride's life in Poe's *The Oval Portrait*. This absorption that Bloom calls a tessera, both completes and betrays at the same time. Like physical possession, it satisfies temporarily the one who possesses, while stealing some independence from the one who is possessed. This symbolic betrayal linked to the linguistic possession of Poe by Baudelaire is quite relevant when one observes the mistakes made by the French poet in his translations. Baudelaire loved the English language and used it in an instinctive way, whereas translation requires technicity and precision, a full understanding of both the source and target language which he certainly lacked. In a letter written to Maria Clemm, Poe's mother-in-law, and published in France in 1854 in the newspaper *Le Pays*, as a preface to one of his first translations, "*Souvenirs de M. Auguste Bedloe*," we can read the following lines: "Adieu, madame. parmi les differents saluts et les formules de complimentation qui ne peuvent conchire une missive d'une ame a une ame, je nen connais qu'une aux sentiments que minspire votre personne: goodness, godness". It is not my purpose to translate the whole letter but we will concentrate on the two concluding words "goodness, godness" that Baudelaire adds in English at the end of his friendly message. His desire to play upon

words and to show his mastery of the English language results in a Poor lexical association that Mrs Clemm must have had some problems in understanding! Goodness is an exclamation, quite inappropriate in such a context and godliness is a neologism, probably used here instead of godliness which would not have been correct either. Question: 47. The author seems to imply that Baudelaire_____ A. had no idea of literary influence. B. never thought of literary influence. C. never admitted that he was influenced by Poe. D. never appreciated the writings by Poe. 48. The word "intimacy" in line 5 probably means A. friendliness. B. sympathy. C. love. D. privacy. 49. " Anxiety of influence " means the A. the second writer is influenced by the first writer, but he does not acknowledge it. B. the second writer does not want to be influenced, but he has to. C. the second writer purposely imitates me first writer, then he feels guilty of it D. the second writer is not influenced by the first writer, but is accused of it. 50. The nationality of Baudelaire is A. English B. French C. American D. German 51. This passage mainly discusses A. translation. B. misunderstanding. C. plagiarism. D. influence. 52. According to Poe, attraction and repulsion are . A. simultaneous B. unconscious C. contradictory D. both A and C

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Passage 3 As a literary critic, surely my best source of information on "globalization" is literature and I hardly need to say that this subject is thematic in a great many works of contemporary Latin American fiction. In fact, Latin American

literature includes a long tradition of cultural theorizing that addresses the nature and effects of cultural contact, and thus the processes of globalization *avant la lettre*. Since the first decades of the twentieth century, indigenista movements considered cultural (and racial) difference and contested the cultural homogeneity imposed by European and U.S- colonialism. indigenismo valorized indigenous traditions and practices, and reconstituted the question of cultural inclusiveness. The movement was led by the Peruvian intellectuals Jose Carlos Mariátegui and Jose Maria Arguedas, with related discussions of transculturation and national identity by Ezequiel Martínez Estrada in Argentina, Gilberto Freyre in Brazil, and Fernando Ortiz in Cuba. Jose Vasconcelos, more than his contemporaries, celebrated the process of cultural contact: racial mestizaje had its apotheosis in the 1920s Vasconcelos's nationalistic concept of *la raza cósmica* ("the cosmic race") Alejo Carpentier dramatizes this discussion: from his first novel in 1933 he recommends not that cultures struggle against colonialism to remain discrete in their differences, but, rather, that that they recognize cultural otherness and embrace it. His formulation of the neobarroco or New World Baroque provides an overarching structure to incorporate European, African, and indigenous cultures into a shared Latin American identity. In his 1975 essay "Lo barroco y lo real maravilloso*" (The Baroque and the Marvelous Real"), Carpentier asks: "And why is Latin America the chosen territory of the baroque? Because all symbiosis, all mestizaje, engenders the baroque. The American baroque develops along with the awareness

of being Other, of being new, of being symbiotic, of being criollo. and the criollo spirit is itself a baroque spirit". Carpentier, and following him the Cuban writers Jose Lezama Lima and Severo Sarduy, understood the irony of engaging the Baroque forms of the Spanish colonizers to construct a post-colonial identity and they turned effectively the neobarroco, or New World Baroque, into an instrument of contraconquista (counterconquest). The Neobaroque is an aesthetics and ideology of inclusion by which Latin American and Latino artists have defined themselves against colonizing structures, and continue to do so.

Questions: 53. The word "addresses" in line 4 probably means . A. includes B. concerns C. relates D. talks

54. Indigenista movements most probably voiced the feelings of A. the colonizing B. the colonized C. the European D. the American

55. According to the author, minor nations and races A. welcome globalization B. fear globalization C. resent cultural contact D. need cultural contact

56. The term "cultural otherness" probably means A. difference in cultural identity B. cultural separation C. hostility among nations D. cultural misunderstandings

57. "The cosmic race" probably refers to . A. the incorporation of races B. the communication among races C. marriage among races D. creation of a new race

58. "Baroque spirit" means the willingness to_____ . A. recognize and embrace differences B. study foreign cultures with caution C. D. protect local integrity

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Passage 4

Having said all of this, I should, perhaps, locate myself. I teach and

write about a loose and baggy territory called las Americas, the Americas, and most often about the part of that category referred to as Latin America. This latter space includes nations, of course, but the demarcation is far more flexible because of its plural referent. The writers who inhabit this territory possess dual citizenship, for they are self-avowed "Latin American" writers at the same time that they are also Mexican, Argentine, Peruvian, or Cuban. In fact, they are often engaged deeply in describing their own national cultures and are far from ready to throw out the baby with the globalizing bathwater. Mexico is a particularly interesting case of the use of nation as a defense against the leveling pressures of globalization a nationalism of resistance, in Wallersteins terms, rather than a nationalism of domination. For example, the much debated NAFTA, the North American Free Trade Agreement or the TLC, Tratado de Libre Comercio opened Mexicos borders to American commercial onslaughts in the early 1990s, but in cultural matters, the treaty encodes a very different attitude. The Free Trade Agreement contains an Annex that provides special protection to Mexicos cultural industries. Some of its provisions are as follows: 1) The use of the Spanish language is required for the broadcast, cable or multipoint distribution system of radio and television, except when the Secretaria de Gobemacion authorizes the use of another language. 2) A majority of the time of each days live broadcast programs must feature Mexican nationals. 3) The use of die Spanish language or Spanish subtitles is required for advertising that is broadcast or otherwise distributed in the territory of Mexico. and 4)

Thirty percent of screen time of every theatre, assessed on an annual basis, may be reserved for films produced by Mexican persons either within or outside the territory of Mexico. I should also like to mention that it was Canada that insisted on cultural industry protection clauses in the North American Free Trade Agreement originally and the Canadian government achieved partial success, at best. In comparison, protections of cultural industries are common throughout the European Union: France passed recently legislation requiring that French radio stations devote forty percent of airtime to French music, and Spain also passed a law requiring that one-fourth to one-third of all movies shown in Spanish theaters to be of Spanish origin, England has long protected its movie industry: the great film director Michael Powell got his start, as did other British directors during the 1930s, making what were called quota quickies. So, even as I suggest that comparatists may want to review our nationalist institutional and disciplinary structures in the light of global mobilities, nations continue to protect their cultures against those same forces.

Questions: 59. The phrase "plural referent" in line 4 refers to . A. the nations B. the writers C. the Americas D. the cultures

60. The phrase "throwing out the baby with the bathwater" probably means . A. embracing the globalizing force B. discarding whatever is contaminated by globalization C. taking advantage of globalization to foster national cultures D. no discrimination should be made between national and international cultures

61. It can be inferred from the passage that Mexico is a country that . A. rejects foreign cultures B. is afraid of foreign culture C. protects national

culture D. protects national commerce 62. Cultural industries include . A. radio and television B. newspapers and magazines C. movies and music D. all of them 63. The provisions contained in the Annex to the Free Trade Agreement seem to focus on A. language B. territory C. culture D. citizenship 64. Which of the following statements is not true? A. Latin American countries protect their national industries. B. North American countries protect their national industries. C. European countries protect their national industries. D. Western superpowers are not afraid of being globalized.

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Passage 5 Once the presence of these characteristics has been recognized, most discussions of globalization move directly to comparative cultural -questions. Anthropologists, economists, ecologists, and political scientists all become cultural comparatists, weighing cultural differences against what is generally considered to be the inevitable function of globalization: the leveling of cultural difference. This comparative quotient runs inexorably, it seems, through discussions of globalization, and it should interest us as a profession, since our own most basic disciplinary methods are, of course, designed to recognize and interpret difference. I think of my own work in comparative American cultures, for example, as moving along spectrum between assumptions of basic cultural difference on the one hand and literary examples of shared attitudes and expressive structures on the other. I look for common contexts in order to ground my comparisons, but it is the differences that will

matter most to my analysis. So, a mirror image begins to emerge, whereas the literary comparatist may be said to value significant differences and to study literature for what we may learn from those differences, the processes of globalization would seem to work in ways that are something like the reverse toward a leveling of significant difference in favor of insignificant sameness. But this comparison, too, will need to be complicated, for homogeneity and heterogeneity are not necessarily antithetical, and in fact may operate in dialectical relationship. Consider, for example, my third characteristic of globalization—unprecedented levels of immigration—a circumstance that suggests the following paradox: the processes of globalization may homogenize tastes and habits by means of new information technologies and global markets, but at the same time they may also generate configurations of striking difference, as immigrants occupy new cultural and linguistic spaces. Nowhere is this more true than in the U. S., where we are experiencing the greatest migratory influx of our history. Certain regions of the country are more illustrative of this than others, of course, but let me say simply that my classes at the University of Houston are far more diverse culturally, linguistically, and ethnically than they were ten years ago—a comparative cultural opportunity that I feel, frankly, I have not yet fully engaged in my own teaching and that our curricular and departmental structures have not yet fully responded to, either.

Questions: 65. The author implies that the inevitable function of globalization is .

A. maintenance of differences
B. reduction of differences
C. promotion of cooperation
D. exaltation

of competition 66. According to the passage, the main objective of comparison is to . A. identify common features B. encourage competition C. recognize differences D. both A and C 67. The profession of the author of this passage is most likely that of a . A. comparatist B. anthropologist C. ecologist D. political scientist 68. The word "paradox" in line 19 probably means . A. contradiction B. identification C. supplementation D. seemingly contradictory 69. Immigration brings__ 100Test 下载频道开通，各类考试题目直接下载。详细请访问 www.100test.com