



16. A corporate reputation consultant believed that Tiger Woods, whose admission to \_\_\_\_\_ had caused his favorable rating to plunge, should hold his head high and avoid a \_\_\_\_\_ *mea culpa* (认罪).
- A. infidelity ... groveling                      B. stupendous ... harangue  
C. lofty ... mistress                              D. downright ... libretto
17. The \_\_\_\_\_ people of Australia were called Aborigines by the English settlers.
- A. indigenous                      B. ingenuous                      C. innate                      D. indigent
18. The cars of the future will not be suitable for long trips, because these cars by petrol can only go 450 kilometers before needing to stop for \_\_\_\_\_.
- A. replenishing                      B. refueling                      C. renewing                      D. resurrecting
19. Even a passing \_\_\_\_\_ with real hunter-gatherer societies suggests there are considerable disadvantages to the cash-free life.
- A. knowledge                      B. acquaintance                      C. experience                      D. idea
20. The old gentleman \_\_\_\_\_ to be an old friend of his grandfather's.
- A. turned over                      B. turned up                      C. turned out                      D. turned in
21. The rules stated that anyone who had held office for three years was not \_\_\_\_\_ for re-election.
- A. inclusive                      B. permissible                      C. eligible                      D. admissible
22. Two of my friends have decided to get married: I saw the announcement of their \_\_\_\_\_ in *The Times* last week.
- A. courtship                      B. engagement                      C. avowal                      D. pledge
23. "There's no need for you to \_\_\_\_\_ like that, Tom, just because your sister's been told off for once."
- A. smoulder                      B. smug                      C. smirk                      D. shirk
24. Although she was dying to rip open the present, she exercised some \_\_\_\_\_.
- A. restraint                      B. authority                      C. moderation                      D. control
25. It's very easy for the undereducated and vulnerable to be \_\_\_\_\_ by slick-talking salesman.
- A. put up                      B. put aside                      C. taken in                      D. taken away
26. The child \_\_\_\_\_ her grandmother in the hope of getting more sweets.
- A. cuddled down to                      B. cuddled up to  
C. sidled through to                      D. sidled up to
27. I really wanted to say something at the meeting, but eventually \_\_\_\_\_ from it.
- A. prevented                      B. restrained                      C. refrained                      D. restricted
28. The court would not accept his appeal unless \_\_\_\_\_ evidence is provided.
- A. conclusive                      B. eventual                      C. concluding                      D. definite
29. Everyone in the office knows that Bill takes *infinite* care over his work. The italicized part means \_\_\_\_\_.
- A. much                      B. limited                      C. overdue                      D. unnecessary
30. The child nodded, *apparently* content with his mother's promise. The italicized part means \_\_\_\_\_.
- A. as far as one is concerned                      B. as far as one can see  
C. as far as one has learnt                      D. as far as one is told

## Part II Cloze ( 20%)

Decide which of the choices given below would best complete the passage if inserted in the corresponding

blanks.

Learning theorists emphasize the role of environmental influences in shaping the way a person develops. 31 their view, child development is guided by both deliberate and 32 learning experiences in the home, peer groups, school, and community. Therefore, childhood growth is significantly 33 by the efforts of parents, teachers, and others to 34 children in desirable ways. According to learning theories, the same 35 that explain how people can use a bicycle or computer also explain how children acquire social skills, emotional self-control, reasoning strategies, and the 36 skills of walking and running.

One kind of learning occurs when a child's actions are 37 by a reward or punishment. A reward, also called a reinforcer, increases the probability that behavior will be repeated. For example, a young child may 38 draw pictures because she receives praise from her parents after 39 each one. A punishment decreases the probability that behavior will be repeated. For example, a child who touches a hot stove and burns his fingertips is not 40 to touch the stove again.

41 kind of learning, classical conditioning, occurs when a person makes a 42 association between two events. For example, babies begin sucking when they are put in a familiar nursing 43, children fear dogs whose barking has startled them in the past. A third kind of learning 44 of imitating the behavior of others. A boy may acquire his father's 45 of talking, his mother's tendency to roll her eyes, and his favorite basketball player's moves 46 the court. In doing so, he also acquires 47 about the consequences of these behaviors.

Learning theories provide extremely useful ways of understanding how developmental changes in behavior and thinking 48 and, for some children, why behavior problems arise. These theories can be studied scientifically and practically applied. Critics point out, 49, that learning theories sometimes neglect children's 50 role in their own understanding and development.

- |                       |                 |                 |                 |
|-----------------------|-----------------|-----------------|-----------------|
| 31. A. With           | B. From         | C. For          | D. In           |
| 32. A. unintended     | B. uninvolved   | C. undiscovered | D. unlimited    |
| 33. A. achieved       | B. created      | C. developed    | D. shaped       |
| 34. A. moralize       | B. recognize    | C. socialize    | D. standardize  |
| 35. A. considerations | B. instructions | C. principles   | D. tendencies   |
| 36. A. physical       | B. personal     | C. original     | D. technical    |
| 37. A. directed       | B. followed     | C. pursued      | D. tracked      |
| 38. A. continuously   | B. immediately  | C. occasionally | D. regularly    |
| 39. A. completing     | B. fulfilling   | C. handling     | D. obtaining    |
| 40. A. liable         | B. likely       | C. possible     | D. ready        |
| 41. A. Another        | B. Next         | C. One          | D. Other        |
| 42. A. emotional      | B. intellectual | C. mental       | D. spiritual    |
| 43. A. condition      | B. location     | C. posture      | D. situation    |
| 44. A. contains       | B. consists     | C. comprises    | D. composes     |
| 45. A. custom         | B. means        | C. type         | D. style        |
| 46. A. over           | B. on           | C. in           | D. at           |
| 47. A. estimations    | B. evaluations  | C. explorations | D. expectations |
| 48. A. appear         | B. emerge       | C. exist        | D. occur        |
| 49. A. accordingly    | B. however      | C. moreover     | D. therefore    |
| 50. A. active         | B. dominant     | C. positive     | D. social       |

## Part III Reading Comprehension (40%)

*In this section there are four passages followed by questions or unfinished statements, each with four suggested answers marked A, B, C and D. Choose the one that you think is the best answer.*

### Text A

We all know that the normal human daily cycle of activity is of some 7-8 hours' sleep alternating with some 16-17 hours' wakefulness and that, broadly speaking, the sleep normally coincides with the hours of darkness. Our present concern is with how easily and to what extent this cycle can be modified.

The question is no mere academic one. The case, for example, with which people can change from working in the day to working at night is a question of growing importance in industry where automation calls insistently for round-the-clock working of machines. It normally takes from five days to one week for a person to adapt to a reversed routine of sleep and wakefulness, sleeping during the day and working at night. Unfortunately, it is often the case in industry that shifts are changed every week; a person may work from 12 midnight to 8 a.m. one week, 8 a.m. to 4 p.m. the next, and 4 p.m. to 12 midnight the third and so on. This means that no sooner has he got used to one routine than he has to change to another, so that much of his time is spent neither working nor sleeping very efficiently.

One answer would seem to be longer periods on each shift, a month, or even three months. Recent research by Bonjer (1960) of the Netherlands, however, has shown that people on such systems will revert to their normal habits of sleep and wakefulness during the week-end and that this is quite enough to destroy any adaptation to night work built up during the week.

The only real solution appears to be to hand over the night shift to a corps of permanent night workers whose nocturnal wakefulness may persist through all week-ends and holidays. An interesting study of the domestic life and health of night-shift workers was carried out by Brown in 1957. She found a high incidence of disturbed sleep, digestive disorder and domestic disruption among those on alternating day and night shifts, but no abnormal occurrence of these symptoms among those permanent night work.

This latter system then appears to be the best long-term policy, but meanwhile something may be done to relieve the strains of alternate day and night work by selecting those people who can adapt most quickly to the changes of routine. One way of knowing when a person has adapted is by measuring his performance, but this can be laborious. Fortunately, we again have a physiological measure which correlates reasonably well with the behavioural one, in this case performance at various times of the day or night, and which is easier to take. This is the level of body temperature, as taken by an ordinary clinical thermometer. People engaged in normal daytime work will have a high temperature during the hours of wakefulness and a low one at night; when they change to night work the pattern will only gradually reverse to match the new routine and the speed with which it does so parallels, broadly speaking, the adaptation of the body as a whole, particularly in terms of performance and general alertness. Therefore by taking body temperature at intervals of two hours throughout the period of wakefulness it can be seen how quickly a person can adapt to a reversed routine, and this could be used as a basis for selection. So far, however, such a form of selection does not seem to have been applied in practice.

51. The main theme of the passage is \_\_\_\_\_.
- A. the effects of lack of sleep
  - B. sleep and body temperature
  - C. how easily people can get used to working at night
  - D. the effect of automation on working efficiency

52. Why is the question no mere academic one (Para.2)?
- A. Because of research by Bonjer and Brown.
  - B. Because sleep normally coincides with the hours of darkness.
  - C. Because some people can change their sleeping habits easily.
  - D. Because shift work in industry requires people to change their sleeping habits.
53. The main problem about night work is that \_\_\_\_\_.
- A. people do not want the inconvenience of working on night shifts
  - B. people are disturbed by changing from day to night routines and back
  - C. not all industries work at the same hours
  - D. it is difficult to find a corps of good night workers
54. The best answer to the problem seems to be \_\_\_\_\_.
- A. not to change shifts from one week to the next
  - B. to have longer periods on each shift
  - C. to employ people who will always work at night
  - D. to find ways of selecting people who adapt quickly
55. Scientists are able to measure adaptation by taking body temperature because \_\_\_\_\_.
- A. body temperature is a good basis for selection
  - B. people have low temperatures at night
  - C. the temperature reverses when the routine is changed
  - D. people have high temperatures when they are working efficiently

### Text B

What makes the hair stand on end even more than the harrowing tales of human need contained in this readable and impressively researched history of the workhouse, is that while that hated Victorian institution may have disappeared, together with the Poor Laws that created it, the attitudes behind them still exist and still dictate our policies towards the deprived.

Above all, there was and still is the belief that if the physically fit are poor it is because they are idle only from choice. As far back as the sixteenth century the law dictated: "If any man or woman, able to work, should refuse to labour and live idly for three days, he or she should be branded with a red-hot iron on the breast with the letter 'V' and should be the slave for two years of any person who should inform of such idler."

We may not brand the unemployed with a red-hot iron today, but sear their minds with criticism we do: the 'deserving' and 'undeserving' poor still exist. Thus it is easier for politicians to make provision for widows than for unmarried mothers, easier for charities to raise money for pets (apparently blameless for their needs) than for the homeless, the poor, or ex-prisoners.

The belief, belied by all the facts of economic life, that it is impossible to be poor and able-bodied unless you are feckless or idle leads to so-called "relief" institutions that deliberately set out to deter custom. That was the concept of the workhouse. One of its pioneers wrote: "I wish to see the workhouse looked to with dread by our labouring classes and the reproach for being an inmate of it extend downwards from father to son ... Let the poor see and feel that their parish, although it will not allow them to perish through absolute want, is yet the hardest taskmaster, the closest paymaster, and the most harsh



credit. He conducted from the keyboard of course, during the series, but that was comparatively simple (ho! how's that "comparatively" for impudence?); he also, however, conducts opera (*Figaro* at the Edinburgh Festival this year), and does a lot of chamber-music and television, and I expect he'll start to sing soon.

Anyway, the concerts—three last autumn and the remaining four just completed—have been enormously refreshing and exhilarating. (There is something especially rewarding about hearing, in a short period, the entire range of a composer's work in one particular form; I always used to go to Klemperer's regular cycle of the Beethoven symphonies, and before that, long before you were born, my dear, to Furtwängler's, but the habit has rather died out now, though Haitink revived it, with huge success—goodness, I had a splendid time—last year.) But the experience did raise, once again, and in an acute form, the Mozart Problem.

The Mozart Problem consists, in essence, of the question: how did the music he wrote get into his head in the first place? Obviously, the sources of artistic creation are always invisible and inexplicable; we can trace influences and see how ideas developed, but we still cannot say what creation actually *is*. Yet I cannot help feeling that in Mozart's case there is a gap of an entirely different order from that which separates us from the work of other composers. Wagner, if you will pardon the expression, who was probably the most stupendously original mind in the entire history of art, presents no problems of the kind that Mozart does, and Beethoven—certainly until the last quartets—is transparent by comparison. The heart of Beethoven beat in a recognisably human way; that of Wagner in an all too human way; nay, Schubert himself is explicable—the feelings, the sufferings, the love, the fecundity of invention, all are recognisable in him as human qualities. But Mozart?

"The language of a composer", Cardus wrote, "his harmonies, rhythms, melodies, colours and texture, cannot be separated except by pedantic analysis from the mind and sensibility of the artist who happens to be expressing himself through them".

But that is precisely the trouble; for as far as I can see, Mozart's can. Mozart makes me begin to see ghosts, or at the very least ouija-boards. If you read Beethoven's letters, you feel that you are at the heart of a tempest, a whirlwind, a furnace; and so you should, because you are. If you read Wagner's you feel that you have been run over by a tank, and that, too, is an appropriate response. But if you read Mozart's—and he was a hugely prolific letter-writer—you have no clue at all to the power that drove him and the music it squeezed out of him in such profusion that death alone could stop it; they reveal nothing—*nothing*—that explains it. Of course it is absurd (though the mistake is frequently made) to seek external causes for particular works of music; but with Mozart it is also absurd, or at any rate useless, to seek for internal ones either. Mozart was an instrument. *But who was playing it?*

That is what I mean by the Mozart Problem and the anxiety it causes me. In all art, in all anything, there is nothing like the perfection of Mozart, nothing to compare with the range of feeling he explores, nothing to equal the contrast between the simplicity of the materials and the complexity and effect of his use of them. The piano concertos themselves exhibit these truths at their most intense; he was a greater master of this form than of the symphony itself, and to hear every one of them, in the astounding abundance of genius they provide, played as I have so recently heard them played, is to be brought face to face with a mystery which, if we could solve it, would solve the mystery of life itself.

We can see Mozart, from infant prodigy to unmarked grave. We know what he did, what he wrote, what he felt, whom he loved, where he went, what he died of. We pile up such knowledge as a child does bricks; and then we hear the little tripping rondo tune of the last concerto—with which Barenboim, though he had made no attempt at chronological order otherwise, fittingly concluded the series—and the bricks collapse; all our knowledge is useless to explain a single bar of it. It is almost enough to make me believe

in—but I have run out of space, and don't have to say it. Put K.595 on the gramophone and say it for me.

61. Why does the writer say that Mozart is troubling him again (Para. 1)?
- A. Because he has recently been to some Mozart concerts.
  - B. Because of Barenboim's interpretation of Mozart.
  - C. Because Mozart is a mysterious composer.
  - D. Because of the Mozart Problem.
62. Why does the writer seem to admire Barenboim ?
- A. Because Barenboim is young.
  - B. Because he is always experimenting.
  - C. Because he can do a lot of different things very well.
  - D. Because he conducts opera.
63. The word "anyway" (Para. 3), is closest in meaning to \_\_\_\_\_.
- A. by any means
  - B. in whatever way they were performed
  - C. in fact
  - D. to return to the point
64. The expression "a gap of an entirely different order" (Line 4, Para.4) suggests that \_\_\_\_\_.
- A. Mozart's music is easier to appreciate than that of other composers
  - B. Mozart arranged his work differently from other composers
  - C. the problem of understanding where the composer's inspiration came from is much bigger in Mozart's case
  - D. Mozart's music is more difficult to appreciate than that of other composers
65. The "Mozart Problem", as defined by the author, is that \_\_\_\_\_.
- A. it is difficult to understand Mozart's music
  - B. it is difficult to see any connection between Mozart's life and personality and his music
  - C. Mozart said nothing about his music in his letters
  - D. Mozart's music is different from that of composers like Beethoven or Wagner

#### Text D

It is often helpful when thinking about biological processes to consider some apparently similar yet better understood *non*-biological process. In the case of visual perception an obvious choice would be colour photography. Since in many respects eyes resemble cameras, and percepts photographs, is it not reasonable to assume that perception is a sort of photographic process whereby samples of the external world become spontaneously and accurately reproduced somewhere inside our heads? Unfortunately, the answer must be no. The best that can be said of the photographic analogy is that it points up what perception is not. Beyond this it is superficial and misleading. Four simple experiments should make the matter plain.

In the first a person is asked to match a pair of black and white discs, which are rotating at such a speed as to make them appear uniformly grey. One disc is standing in shadow, the other in bright illumination. By adjusting the ratio of black to white in one of the discs the subject tries to make it look the same as the other. The results show him to be remarkably accurate, for it seems he has made the proportion of black to white in the brightly illuminated disc almost identical with that in the disc which stood in shadow. But there is nothing photographic about his perception, for when the matched discs, still spinning, are photographed, the resulting print shows them to be quite dissimilar in appearance. The disc

in shadow is obviously very much darker than the other one. What has happened? Both the camera and the person were accurate, but their criteria differed. One might say that the camera recorded things as they look, and the person things as they are. But the situation is manifestly more complex than this, for the person also recorded things as they look. He did better than the camera because he made them look as they really are. He was not misled by the differences in illumination. He showed perceptual constancy. By reason of an extremely rapid, wholly unconscious piece of computation he received a more accurate record of the external world than could the camera.

In the second experiment a person is asked to match with a colour card the colours of two pictures in dim illumination. One is of a leaf, the other of a donkey. Both are coloured an equal shade of green. In making his match he chooses a much stronger green for the leaf than for the donkey. The leaf evidently looks greener than the donkey. The percipient makes a perceptual world compatible with his own experience. It hardly needs saying that cameras lack this versatility.

In the third experiment hungry, thirsty and satiated people are asked to equalize the brightness of pictures depicting food, water and other objects unrelated to hunger or thirst. When the intensities at which they set the pictures are measured it is found that hungry people see pictures relating to food as brighter than the rest (i.e. to equalize the pictures they make the food ones less intense), and thirsty people do likewise with “drink” pictures. For the satiated group no differences are obtained between the different objects. In other words, perception serves to satisfy needs, not to enrich subjective experience. Unlike a photograph the percept is determined by more than just the stimulus.

The fourth experiment is of a rather different kind. With ears plugged, their eyes beneath translucent goggles and their bodies either encased in cotton wool, or floating naked in water at body temperature, people are deprived for considerable periods of external stimulation. Contrary to what one might expect, however, such circumstances result not in a lack of perceptual experience but rather a surprising change in what is perceived. The subjects in such an experiment begin to see, feel and hear things which bear no more relationship to the immediate external world than does a dream in someone who is asleep. These people are not asleep yet their hallucinations, or so-called ‘autistic’ perceptions, may be as vivid, if not more so, than any normal percept.

66. In the first paragraph, the author suggests that \_\_\_\_\_.
- A. colour photography is a biological process
  - B. vision is rather like colour photography
  - C. vision is a sort of photographic process
  - D. vision and colour photography are very different
67. In the first experiment, it is proved that a person \_\_\_\_\_.
- A. makes mistakes of perception and is less accurate than a camera
  - B. can see more clearly than a camera
  - C. is more sensitive to changes in light than a camera
  - D. sees colours as they are in spite of changes in the light
68. The second experiment shows that \_\_\_\_\_.
- A. people see colours according to their ideas of how things should look
  - B. colours look different in a dim light
  - C. cameras work less efficiently in a dim light
  - D. colours are less intense in larger objects
69. What does “to equalize the brightness” (Line 1, Para. 4) mean?
- A. To arrange the pictures so that the equally bright ones are together.

- B. To change the lighting so that the pictures look equally bright.  
C. To describe the brightness.  
D. To move the pictures nearer or further away.
70. The group of experiments, taken together, proves that human perception is \_\_\_\_\_.  
A. unreliable  
B. mysterious and unpredictable  
C. less accurate than a camera  
D. related to our knowledge, experience and needs

#### **Part IV Translation ( 20 Points)**

**Directions:** *For this part, you are allowed 30 minutes to translate a passage from Chinese into English.*

我教书是因为我喜欢校历的节奏。我教书是因为教学是建立在“变”这一基础上的职业。我教书是因为我喜欢有自己犯错误的自由，吸取自身教训的自由和激励自己和学生的自由。我教书是因为我喜欢提出学生必须绞尽脑汁才能回答的问题。我教书是因为我喜欢想方设法使自己和我的学生从象牙塔里走出来，步入现实世界。

#### **Part V Writing (40%)**

##### **Section A Composition (30%)**

Recent decades have seen the popularity of electronic books and the bankruptcy of traditional book stores. Will our reading habit change? Will electronic books replace traditional books? This has been an intensely discussed question. Write a composition of about 300 words on the following topic:

##### **Will Electronic Books Replace Traditional Books?**

*Marks will be awarded for content, organization, language and appropriateness. Failure to follow the instructions may result in a loss of marks.*

##### **Section B Note-writing (10%)**

*Write a note of about 100 words based on the following situation:*

Your good friend Mike has been in two minds about his future job: whether to be a civil servant or start his own business. Write a note to him, giving him some advice and encouraging him to make a wise decision.

*Marks will be awarded for content, organization, language and appropriateness.*