

# 江西师范大学 2018 年硕士研究生入学考试试题 (B 卷)

科目代码: 211 科目名称: 翻译硕士英语  
适用专业: 055101 英语笔译、055102 英语口语

注: 考生答题时, 请写在考点下发的答题纸上, 写在本试题纸或其他答题纸上的一律无效。

(本试题共 11 页)

## I. Vocabulary (1×1, 10points)

*Direction: For each italicized word or phrase, choose the best alternative (A, B, C or D) under each.*

1. The Art Nouveau style was a major force in the decorative arts from 1895 until 1915, although its influence continued throughout the mid-1920's. It was eventually to be *overtaken* by a new school of thought known as Functionalism that had been present since the turn of the century.

(A) surpassed (B) inclined (C) expressed (D) applied

2. During most of their lives, surge glaciers behave like normal glaciers, traveling perhaps only a couple of inches per day. However, at *intervals* of 10 to 100 years, these glaciers move forward up to 100 times faster than usual.

(A) records (B) speeds (C) distances (D) periods

3. The increasing water pressure under the glacier might lift it off its bed, overcoming the friction between ice and rock, thus *freeing* the glacier, which rapidly slides downhill surge glaciers also might be influenced by the climate, volcanic heat, or earthquakes.

(A) pushing (B) releasing (C) strengthening (D) draining

4. A flood of ice would then surge into the Southern Sea. With the continued rise in sea level, more ice would *plunge* into the ocean, causing sea levels to rise even higher, which in turn would release more ice and set in motion a vicious cycle.

(A) drop (B) extend (C) melt (D) drift

5. Group members look to instrumental leaders to "get things done." Expressive leadership, on the other hand, is leadership that emphasizes the *collective* well-being of a social group's members.

(A) necessary (B) typical (C) group (D) particular

6. They offer sympathy when someone experiences difficulties or is subjected to discipline, are quick to lighten a serious moment with humor, and try to *resolve* issues that threaten to divide the group.

- (A) avoid repeating                      (B) talk about  
(C) avoid thinking about              (D) find a solution for

7. Thousands of tons were extracted before 1875, when it was first *noticed* that the tar contained fossil remains. Major excavations were undertaken that established the significance of this remarkable site.

- (A) predicted              (B) announced              (C) corrected              (D) observed

8. Since then, over 100 tons of fossils, 1.5 million from vertebrates, 2.5 million from invertebrates, have been recovered, often in densely concentrated *tangled* masses.

- (A) buried beneath                      (B) twisted together  
(C) quickly formed                      (D) easily dated

9. The asphalt at La Brea seeps to the surface, especially in the summer, and forms shallow puddles that would often have been *concealed* by leaves and dust.

- (A) highlighted              (B) covered              (C) transformed              (D) contaminated

10. The ocean bottom --- a region nearly 2.5 times greater than the total land area of the Earth --- is a vast frontier that even today is largely unexplored and uncharted, until about a century ago, the deep-ocean floor was completely *inaccessible*, hidden beneath waters averaging over 3,600 meters deep.

- (A) unrecognizable              (B) unreachable              (C) unusable              (D) unsafe

## II. Cloze (1×1, 20 points)

*Directions: For each numbered blank in the following passage, there are four choices marked A, B, C and D. Choose the best one and mark your answer on ANSWER SHEET with a single line through the center.*

Organized volunteering and work experience has long been a vital companion to university degree courses. Usually it is left to 11 to deduce the potential from a list of extracurricular adventures on a graduate's resume, 12 now the University

of Bristol has launched an award to formalize the achievements of students who 13 time to activities outside their courses. Bristol PLUS aims to boost students in an increasingly 14 job market by helping them acquire work and life skills alongside 15 qualifications.

"Our students are a pretty active bunch, but we found that they didn't 16 appreciate the value of what they did 17 the lecture hall," says Jeff Goodman, director of careers and employability at the university. "Employers are much more 18 than they used to be. They used to look for 19 and saw it as part of their job to extract the value of an applicant's skills. Now they want students to be able to explain why those skills are 20 to the job."

Students who sign 21 for the award will be expected to complete 50 hours of work experience or 22 work, attend four workshops on employ-ability skills, take part in an intensive skills-related activity 23, crucially, write a summary of the skills they have gained. 24 efforts will gain an Outstanding Achievement Award. Those who 25 best on the sports field can take the Sporting PLuS Award which fosters employer-friendly sports accomplishments.

The experience does not have to be 26 organized. "We're not just interested in easily identifiable skills," says Goodman. "27, one student took the lead in dealing with a difficult landlord and so 28 negotiation skills. We try to make the experience relevant to individual lives."

Goodman hopes the 29 will enable active students to fill in any gaps in their experience and encourage their less-active 30 to take up activities outside their academic area of work.

- |                   |                |                |                |
|-------------------|----------------|----------------|----------------|
| 11. A) advisors   | B) specialists | C) critics     | D) employers   |
| 12. A) which      | B) but         | C) unless      | D) since       |
| 13. A) divide     | B) devote      | C) deliver     | D) donate      |
| 14. A) harmonious | B) competitive | C) resourceful | D) prosperous  |
| 15. A) artistic   | B) technical   | C) academic    | D) interactive |
| 16. A) dominantly | B) earnestly   | C) necessarily | D) gracefully  |
| 17. A) outside    | B) along       | C) over        | D) through     |

18. A) generous      B) considerate      C) enlightening      D) demanding
19. A) origin      B) initial      C) popularity      D) potential
20. A) relevant      B) responsive      C) reluctant      D) respective
21. A) out      B) off      C) away      D) up
22. A) casual      B) elective      C) domestic      D) voluntary
23. A) or      B) thus      C) so      D) and
24. A) Occasional      B) Exceptional      C) Informative      D) Relative
25. A) perform      B) convey      C) circulate      D) formulate
26. A) roughly      B) randomly      C) formally      D) fortunately
27. A) For instance      B) In essence      C) In contrast      D) Of course
28. A) demonstrated      B) determined      C) operated      D) involved
29. A) device      B) section      C) scheme      D) distraction
30. A) attendants      B) agents      C) members      D) peers

### III. Reading Comprehension (1×2, 30points)

*Directions: There are 3 passages in this part. Each passage is followed by some questions or unfinished statements. For each of them there are four choices marked A), B), C) and D). You should decide on the best choice and write the answer on the Answer Sheet.*

#### Passage One

**Questions 31 to 35 are based on the following passage.**

Perhaps the most obvious way artistic creation reflects how people live is by mirroring the environment—the materials and technologies available to a culture. Stone, wood, tree bark, clay, and sand are generally available materials. In addition, depending on the locality, other resources may be accessible: shells, horns, gold, copper, and silver. The different uses to which societies put these materials are of interest to anthropologists who may ask, for example, why people choose to use clay and not copper when both items are available. Although there are no conclusive answers yet, the way in which a society views its environment is sometimes apparent

in its choice and use of artistic materials. The use of certain metals, for example, may be reserved for ceremonial objects of special importance. Or the belief in the supernatural powers of a stone or tree may cause a sculptor to be sensitive to that material.

What is particularly meaningful to anthropologist is the realization that although the materials available to a society may to some extent limit or influence what it can do artistically, the materials by no means determine what is done. Why do the artists in Japanese society rake sand into patterns; and the artists in Roman society melt sand to form glass? Moreover, even when the same material is used in the same way by members of different societies, the form or style of the work varies enormously from culture to culture. A society may simply choose to represent objects or phenomena that are important to its population. An examination of the art of the Middle Ages tells us something about the medieval preoccupation with theological doctrine. In addition to revealing the primary concerns of a society, the content of that society's art may also reflect the culture's social stratification.

31. According to the passage, gold, copper, and silver are

- (A) more difficult to handle than wood and
- (B) of their stable social conditions
- (C) of the unique stylistic features of their art
- (D) available only in specific locations

32. Why does the author mention the "supernatural powers of a stone or tree" in line 11?

- (A) to show that some sculptors avoid working with specific materials
- (B) to emphasize the unusual properties of certain materials
- (C) as an example of how art can be influenced by cultural beliefs
- (D) as an illustration of the impact of the environment on religious beliefs

33. The word "it" in line 14 refers to

- (A) realization
- (B) society
- (C) extent

(D) influence

34. It can be inferred that the author mentions the Japanese and Roman societies because

- (A) they influenced each other
- (B) commonly used by artists in all societies
- (C) essential to create ceremonial objects
- (D) they used the same artistic material in very different ways

35. According to the passage, all of the following statements about sand are true EXCEPT

- (A) It is used to create glass.
- (B) Roman artists mix it into their paints.
- (C) Its use varies from culture to culture.
- (D) Japanese artists use it to create artistic patterns.

### Passage two

**Questions 36 to 40 are based on the following passage.**

Potash (the old name for potassium carbonate) is one of the two alkalis (the other being soda, sodium carbonate) that were used from remote antiquity in the making of glass, and from the early Middle Ages in the making of soap: the former being the product of heating a mixture of alkali and sand, the latter a product of alkali and vegetable oil. Their importance in the communities of colonial North America need hardly be stressed.

Potash and soda are not interchangeable for all purposes, but for glass- or soap-making either would do. Soda was obtained largely from the ashes of certain Mediterranean sea plants, potash from those of inland vegetation. Hence potash was more familiar to the early European settlers of the North American continent.

The settlement at Jamestown in Virginia was in many ways a microcosm of the economy of colonial North America, and potash was one of its first concerns. It was required for the glassworks, the first factory in the British colonies, and was produced

in sufficient quantity to permit the inclusion of potash in the first cargo shipped out of Jamestown. The second ship to arrive in the settlement from England included among its passengers experts in potash making.

The method of making potash was simple enough. Logs was piled up and burned in the open, and the ashes collected. The ashes were placed in a barrel with holes in the bottom, and water was poured over them. The solution draining from the barrel was boiled down in iron kettles. The resulting mass was further heated to fuse the mass into what was called potash.

In North America, potash making quickly became an adjunct to the clearing of land for agriculture, for it was estimated that as much as half the cost of clearing land could be recovered by the sale of potash. Some potash was exported from Maine and New Hampshire in the seventeenth century, but the market turned out to be mainly domestic, consisting mostly of shipments from the northern to the southern colonies. For despite the beginning of the trade at Jamestown and such encouragements as a series of acts "to encourage the making of potash," beginning in 1707 in South Carolina, the softwoods in the South proved to be poor sources of the substance.

36. What aspect of potash does the passage mainly discuss?
- (A) How it was made
  - (B) Its value as a product for export
  - (C) How it differs from other alkalis
  - (D) Its importance in colonial North America
37. All of the following statements are true of both potash and soda EXCEPT
- (A) They are alkalis.
  - (B) They are made from sea plants.
  - (C) They are used in making soap.
  - (D) They are used in making glass.
38. It can be inferred from the passage that potash was more common than soda in colonial North America because
- (A) the materials needed for making soda were not readily available
  - (B) making potash required less time than making soda

- (C) potash was better than soda for making glass and soap  
(D) the colonial glassworks found soda more difficult to use
39. According to paragraph 4, all of the following were needed for making potash EXCEPT
- (A) wood  
(B) fire  
(C) sand  
(D) water
40. According to the passage, a major benefit of making potash was that
- (A) it could be exported to Europe in exchange for other goods  
(B) it helped finance the creation of farms  
(C) it could be made with a variety of materials  
(D) stimulated the development of new ways of glassmaking

### Passage three

**Questions 41 to 45 are based on the following passage.**

The year 1850 may be considered the beginning of a new epoch in America art, with respect to the development of watercolor painting. In December of that year, a group of thirty artists gathered in the studio of John Falconer in New York City and drafted both a constitution and bylaws, establishing The Society for the Promotion of Painting in Water Color. In addition to securing an exhibition space in the Library Society building in lower Manhattan, the society founded a small school for the instruction of watercolor painting. Periodic exhibitions of the members' paintings also included works by noted English artists of the day, borrowed from embryonic private collections in the city. The society's activities also included organized sketching excursions along the Hudson River. Its major public exposure came in 1853, when the society presented works by its members in the "Industry of All Nations" section of the Crystal Palace Exposition in New York.

The society did not prosper, however, and by the time of its annual meeting in



1854 membership had fallen to twenty-one. The group gave up its quarters in the Library Society building and returned to Falconer's studio, where it broke up amid dissension. No further attempt to formally organize the growing numbers of watercolor painters in New York City was made for more than a decade. During that decade, though, Henry Warren's *Painting in Water Color* was published in New York City in 1856 — the book was a considerable improvement over the only other manual of instruction existing at the time, *Elements of Graphic Art*, by Archibald Roberson, published in 1802 and by the 1850's long out of print.

In 1866 the National Academy of Design was host to an exhibition of watercolor painting in its elaborate neo-Venetian Gothic building on Twenty-Third Street in New York City. The exhibit was sponsored by an independent group called The Artists Fund Society. Within a few months of this event, forty-two prominent artists living in and near New York City founded The American Society of Painters in Water Colors.

41. This passage is mainly about

- (A) the most influential watercolor painters in the mid-1800's
- (B) efforts to organize watercolor painters in New York City during the mid-1800's
- (C) a famous exhibition of watercolor paintings in New York City in the mid-1800's
- (D) styles of watercolor painting in New York City during the mid-1800's

42. The year 1850 was significant in the history of watercolor painting mainly because

- (A) a group of artists established a watercolor painting society
- (B) watercolor painting was first introduced to New York City
- (C) John Falconer established his studio for watercolor painters
- (D) The first book on watercolor painting was published

43. All of the following can be inferred about the Society for the promotion of *Painting in Watercolor* EXCEPT

- (A) The society exhibited paintings in lower Manhattan.
- (B) Instruction in watercolor painting was offered by members of the

society

(C) The society exhibited only the paintings of its members.

(D) Scenes of the Hudson River appeared often in the work of society members.

44. Which of the following is true of watercolor painters in New York City in the late 1850's?

(A) They increased in number despite a lack of formal organization.

(B) They were unable to exhibit their paintings because of the lack of exhibition space.

(C) The Artists Fund Society helped them to form The American Society of Painters in Water Colors.

(D) They formed a new society because they were not allowed to join groups run by other kinds of artists.

45. The year 1866 was significant for watercolor painting for which of the following reasons?

(A) Elements of Graphic Art were republished.

(B) Private collections of watercolors were first publicly exhibited.

(C) The neo-Venetian Gothic building on Twenty-Third Street in New York City was built.

(D) The National Academy of Design held an exhibition of watercolor paintings.

#### IV. Translate the following passage into English (20 points)

一个家庭的毁灭，就如一只瓷碗，只是不经意地一摔，便碎了。

许多家庭的毁灭，往往就是缘于这种貌似潇洒貌似现代的轻率和冲动。家是一只瓷碗，拥有这只碗的人便有了生存的“凭据”。这碗里虽然只是粗茶淡饭，但也足以营养人之一生，因而这只瓷碗就值得人们好生爱惜。瓷碗易碎，毁之极易，成之艰难，即使我们有回天之术，可以将破碎的瓷碗重新粘合，但那一定是

一件呕心沥血，异常艰难的苦差事，并且粘合之后，那曾经破碎的痕迹也许就是永远不能消弭的疤痕。

#### **V. Writing (20 points)**

*Direction: You are to write a composition about 300 words on the following topic: **Technology and Culture**. In the first part of your writing you should present your thesis statement, and in the second part, you should support the thesis with appropriate details. In the last part, you should bring what you have written to a natural conclusion with a summary.*