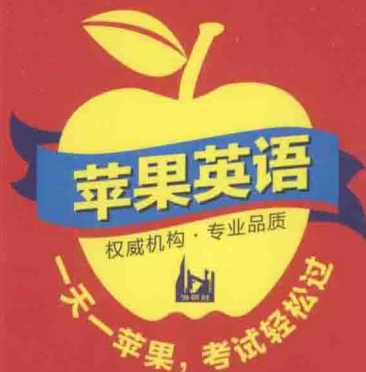


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专八红皮书

2015 英语专八题源全真10套 预测及超详解

朱篱 编著

- 紧扣真题出题思路和题源
- 超详细解析解题思路
- 超翔实的人文知识拓展
- 准确地道的翻译和写作范文，精彩点评

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外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS
北京 BEIJING

图书在版编目 (CIP) 数据

2015 英语专八题源全真 10 套预测及超详解 / 朱篱编著. — 北京: 外语教学与研究出版社, 2014.9

ISBN 978-7-5135-5133-5

I. ① 2… II. ① 朱… III. ① 大学英语水平考试—题解 IV. ① H319.6

中国版本图书馆 CIP 数据核字 (2014) 第 235230 号

出 版 人 蔡剑峰
责任编辑 许圆圆 许海峰
封面设计 孟耕宇
出版发行 外语教学与研究出版社
社 址 北京市西三环北路 19 号 (100089)
网 址 <http://www.fltrp.com>
印 刷 三河市北燕印装有限公司
开 本 787 × 1092 1/16
印 张 20
版 次 2014 年 11 月第 1 版 2014 年 11 月第 1 次印刷
书 号 ISBN 978-7-5135-5133-5
定 价 35.90 元 (含 MP3 光盘 1 张)

购书咨询: (010) 88819929 电子邮箱: club@fltrp.com

外研书店: <http://www.fltrpstore.com>

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中咨律师事务所 殷 斌律师

物料号: 251330001。

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TEM 8 MODEL TEST 1

TIME LIMIT: 195 MIN

PART I LISTENING COMPREHENSION (35 MIN)

SECTION A MINI-LECTURE

In this section you will hear a mini-lecture. You will hear the lecture ONCE ONLY. While listening, take notes on the important points. Your notes will not be marked, but you will need them to complete a gap-filling task after the mini-lecture. When the lecture is over, you will be given two minutes to check your notes, and another ten minutes to complete the gap-filling task on ANSWER SHEET ONE. Use the blank sheet for note-taking.

Now Listen to the mini-lecture.

SECTION B INTERVIEW

In this section you will hear everything ONCE ONLY. Listen carefully and then answer the questions that follow. Mark the best answer to each question on ANSWER SHEET TWO.

Questions 1 to 5 are based on an interview. At the end of the interview you will be given 10 seconds to answer each of the following five questions.

Now listen to the interview.

1. According to Susie Dent, "credit crunch" is an example of _____.
 - A. a newly coined expression
 - B. an expression that will remain current for a long time
 - C. an expression that is reused to describe a current situation
 - D. an expression that has acquired an additional meaning
2. The word "knork" is used today because of _____.
 - A. people's desire to live a balanced life
 - B. changed dinner menus
 - C. the technological improvement in utensils
 - D. a new life style
3. According to the interview, the Oxford database makes it possible to see words being used in all the following ways EXCEPT _____.
 - A. with new meanings
 - B. in a particular language environment
 - C. with a particular formality
 - D. together with other words
4. Susie Dent mentions Shakespeare to show that _____.
 - A. there were efforts to prevent coining
 - B. the Golden Age of English is over
 - C. English was vibrant and energetic
 - D. Shakespeare contributed a lot to English
5. Which of the following statements is INCORRECT?
 - A. English is an adaptable language.
 - B. English has clever use of words.
 - C. English is not a prescriptive language.
 - D. English words tend to last a long time.

SECTION C NEWS BROADCAST

In this section you will hear everything ONCE ONLY. Listen carefully and then answer the questions that follow. Mark the best answer to each question on ANSWER SHEET TWO.

Questions 6 and 7 are based on the following news. At the end of the news item, you will be given 20 seconds to answer the questions.

Now listen to the news.

6. The most difficult part of the operation is _____.
- A. reconstructing the skulls
 - B. closing the wounds
 - C. cutting through blood vessels in the heads
 - D. separating the two completely joined brains
7. Which of the following statements is CORRECT?
- A. The twins are not awake.
 - B. The twins will move their arms and legs a week from now.
 - C. The twins are likely to have some major side effects.
 - D. The twins are most likely to survive.

Questions 8 and 9 are based on the following news. At the end of the news item, you will be given 20 seconds to answer the questions.

Now listen to the news.

8. The economy had been estimated to grow at an annual rate of _____ percent for the October-December quarter.
- A. 3.1 B. 2.8 C. 2.3 D. 1.8
9. Which of the following statements is INCORRECT according to the news?
- A. Business investment in plants and equipment increased.
 - B. The economic growth reduces the impact of an increased trade deficit.
 - C. The rising oil prices will likely affect consumer spending.
 - D. Factory production in the US will slow down.

Question 10 is based on the following news. At the end of the news item, you will be given 10 seconds to answer the question.

Now listen to the news.

10. The news mainly says that _____.
- A. possession of marihuana is still illegal in Canada
 - B. possession of marihuana should be made legal in Canada
 - C. Canada's Supreme Court fails to protect the basic human rights
 - D. the laws against possession of marihuana in Canada are not tough enough

PART II READING COMPREHENSION (30 MIN)

In this section there are four reading passages followed by a total of 20 multiple-choice questions. Read the passages and then mark the best answer to each question on ANSWER SHEET TWO.



TEXT A

Parks in large cities are usually thought of as refuges, as islands of green amid seas of concrete and steel. When you approach the High Line in the Chelsea neighborhood on the lower west side of Manhattan, what you see first is the kind of thing urban parks were created to get away from—a harsh, heavy, black steel structure supporting an elevated rail line that once brought freight cars right into factories and warehouses and that looks, at least from a distance, more like an abandoned relic than an urban oasis.

But, in reality, the High Line has been turned into one of the most innovative and inviting public spaces in New York City and perhaps the entire country. The black steel columns that once supported abandoned train tracks now hold up an elevated park—part promenade, part town square, part botanical garden. Walking on the High Line is unlike any other experience in New York. You float about 25 feet above the ground, at once connected to street life and far away from it. You can sit surrounded by carefully tended plantings and take in the sun and the Hudson River views, or you can walk the line as it slices between old buildings and past striking new ones. I have walked the High Line dozens of times, and its vantage point, different from that of any street, sidewalk, or park, never ceases to surprise and delight. Not the least of the remarkable things about the High Line is the way, without streets to cross or traffic lights to wait for, ten blocks pass as quickly as two.

New York is a city in which good things rarely happen easily and where good designs are often compromised, if they are built at all. The High Line is a happy exception, that rare New York situation in which a wonderful idea was not only realized but turned out better than anyone had imagined. It isn't often in any city, let alone New York, that an unusually sophisticated concept for a public place makes its way through the design process, the political process, and the construction process largely intact. The designers were landscape architect James Corner of Field Operations and the architecture firm of Diller Scofidio + Renfro, who joined forces to produce the winning scheme in a competition that pitted them against such notables as Zaha Hadid, Steven Holl, and landscape architect Michael Van Valkenburgh.

From the day the first section of the High Line opened in June 2009, it has been one of the city's major tourist attractions. The sundeck area is one of the places James Corner likes to refer to as "episodes" along the High Line. There are more in the first section, because the route bends and turns, slips under three different buildings to become briefly tunnel-like, then opens up to offer vistas of the midtown skyline or the Hudson River. At the point at which the High Line crosses Tenth Avenue, it morphs once again, this time into an amphitheater-like space suspended over the avenue, allowing you to sit and watch the traffic glide beneath you.

The route of the elevated line straightens out in the second section, north of 20th Street, presenting the designers with a different kind of challenge. "It's all wide open with views of the city, and then all of a sudden you're walking between two building walls," Corner said. "It's dead straight, and we had to make it so you didn't feel you were in a corridor." He decided to start off the second section with a dense thicket of plantings, much heavier than anything in the first section, on the theory that if he couldn't make the tightness go away, he should accentuate its drama for a block or so, then quickly downshift to a relaxed, open lawn. After that comes what the designers call the flyover: a metal structure that lifts the walkway up and allows a dense landscape of plantings to grow beneath. North of that is another seating area, this one looking down onto the street through an enormous white frame that alludes to the billboards that once adorned the neighboring buildings. Just beyond, a long stretch of promenade is lined with wildflowers.

On the day I toured the new section with Robert Hammond, much of the planting was already in place. Even though construction was still going on, it was strangely quiet. We walked the length of the new section; Hammond said the quiet reminded him of the way the High Line was at the very beginning, before the crowds started to pour in. "I thought I would miss the way it was," he said. But the High Line's overwhelming success, he has realized, has given him a satisfaction far beyond the pleasures of seeing the old steel structure empty.

11. According to Paragraph Two, the most remarkable thing about the High Line is that _____.

A. people can be high above street life

- B. people can have a magnificent view
 - C. the vantage point constantly surprises and delights people
 - D. people can walk more blocks than when they are on the streets
12. According to Paragraph Three, which is CORRECT about the High Line?
- A. It did not go through any political process.
 - B. It was not based on a competition of schemes.
 - C. It was built by fulfilling its original conception.
 - D. It was built by the most famous architects.
13. The major difference between the first section and the second section of the High Line lies in the _____.
- A. width
 - B. length
 - C. height
 - D. straightness
14. The designers met the challenge of the second section mainly by means of _____.
- A. accentuation
 - B. concentration
 - C. variation
 - D. beautification
15. Which of the following contains a metaphor?
- A. abandoned relic (Paragraph One)
 - B. vantage point (Paragraph Two)
 - C. dense thicket (Paragraph Five)
 - D. overwhelming success (Paragraph Six)

TEXT B

Given the near-religious atmosphere that attends the launch of each new Apple product, one could be forgiven last spring for expecting the iPad to radically transform the way we consume digital media. But the coming of iPad was only the outward sign of a more profound structural shift that was taking place behind the scenes. When the iPad finally hit stores on April 3, five of the so-called “Big Six” publishers—which collectively account for 60 percent of the books sold in the United States—had committed to a new business model designed to break Amazon’s dominance of the e-book market.

Under the previous arrangement, the supply chain for e-books essentially mirrored that of printed publications, with retailers acquiring titles according to a wholesale discount schedule—usually half the list price for new hardcovers—and then setting their own prices for consumers. Amazon, for instance, might pay a publisher \$13 for the Kindle edition of a book listed at \$26 in hardback, then offer the title to its own customers as a \$9.99 loss leader. This willingness to patiently lose money allowed Amazon, in less than three years, to scoop up an estimated 90 percent of the e-book market, and prompted increasingly panicked speculation from publishers that the value of their wares could be permanently reduced in the public mind.

Apple’s entry into the fray gave publishers the leverage they needed to force a marketwide shift from a wholesale to an “agency” model of e-book retailing. Under the new scheme, the “Agency Five”—Hachette, HarperCollins, Macmillan, Penguin, and Simon & Schuster—ostensibly offer their titles for sale directly to the public, setting prices themselves and paying electronic intermediaries such as Amazon and Apple a 30 percent agent’s commission. (Perseus, the largest distributor of indie books, is also on board.) This means that a new release priced at \$12.99 in Apple’s iBookstore now nets its publisher only \$9.09—a deal that looks worse on its face but that publishers say will let traditional bookstores (still the industry’s primary source of income) remain competitive and allow them to do away with “windowed” (i.e., delayed) e-book releases. “We’re willing to accept lower returns for e-book sales as we control the value of our product—books, and content in general,” wrote Hachette Book Group CEO David Young in a letter to literary agencies. “We’re taking the long view on e-book pricing, and this new model helps protect the long-term viability of the book marketplace.”

But the long view is still unclear. At a meeting of the American Booksellers Association, Random House president of sales Madeline McIntosh (who also has worked for Amazon) cited pricing concerns as the reason behind her company’s decision to stay away from the agency model, saying that publishers “have no real experience at setting retail prices.” And Apple, despite the initial success of the iPad—which sold over a million units in its first month of availability (compare that number with the approximately four million Kindles currently



in use)—may have no intention of bolstering e-book prices in the long term. An anonymous source told *the New York Times* that provisions inserted into the iBookstore contract allow the company to offer deep discounts on best-sellers, while others are suggesting that next spring, once the present agreement expires, Apple could be in a position to negotiate for even more stringent price limits.

Less clear still is what authors can expect from the switch. The transition to an agency model—which, depending upon the expert you ask, either will or will not squeeze publishers' margins, erode royalties, and deepen the divide between blockbusters and midlisters—has coincided with attempts to lock in an industry standard for electronic royalties. Earlier this year, the Authors Guild warned its members that the rate now on offer from major publishers, 25 percent of net receipts, will likely “prove to be a low water mark,” and suggested that authors hold out for something closer to a 50–50 split. The latest data from the Association of American Publishers shows e-books making up 3.31 percent of total sales in 2009—a share more than twice that of the previous year. As this number climbs—the certainty of which is about the only thing industry insiders agree on at this point—it will become more and more difficult for writers to follow the guild's advice.

16. It can be inferred that _____.
- A. iPad will radically transform the way we consume digital media
 - B. iPad is making a profound structural shift
 - C. iPad will soon dominate the e-book market
 - D. iPad may serve as a platform for a new business model
17. What is true of the agency model?
- A. The publishers will get more returns.
 - B. Prices are set by the electronic intermediaries.
 - C. It will bring an end to traditional bookstores.
 - D. The publishers can maintain the value of their products.
18. Random House stays away from the agency model partly because _____.
- A. iPads can not compare with Kindles in sales
 - B. the profit margin will be low
 - C. best-sellers may not sell well
 - D. the publishers rely too much on retailers
19. We learn from the last paragraph that _____.
- A. the agency model will not reduce royalties
 - B. the publishers want to fix electronic royalties
 - C. the Authors Guild fails to protect writers' rights
 - D. writers may settle for less royalty
20. Which of the following best describes the development of the passage?
- A. A problem is introduced and some of the solutions are discussed.
 - B. An alternative is introduced and some of the difficulties are discussed.
 - C. A phenomenon is introduced and some of the causes are discussed.
 - D. An issue is introduced and some of the consequences are discussed.

TEXT C

He was a countryman of mine, an old blind Dane by the name of Knudsen. One day when I was in Nairobi he fumbled his way up to my car, presented himself, and asked me to give him a house on my land, as he had no place in the world to stay in. I had at that time been reducing my staff of white people on the plantation, and had an empty bungalow that I could lend him, and he came out and lived on the farm for six months.

He was a singular figure to have on a highland farm: so much a creature of the Sea that it was as if we had

Germaine de Staël, the leading female intellectual of the era, described Napoleon as a “frightening” personality whose energies were focused exclusively on “the imperturbable calculations of his egotism.” “He neither hates nor loves,” she wrote. “Neither pity nor attraction, nor religion nor attachment would ever divert him from his ends... I felt in his soul cold steel.”

It seems that the best that may be said of Napoleon was that he was not deliberately cruel—indeed, Paul Johnson, biographer of Napoleon, notes that the 1804 kidnapping and judicial murder of the Duc d’Enghien, grandson of the leader of an army of royalist émigrés, was remarkable because it was unique. Napoleon’s chief sin was his indifference—to the lives of his soldiers, to the welfare of the countries he conquered and occupied, to the interests of the French people, whom he “despised” as nothing more than vehicles for his ambition. By emphasizing Napoleon’s indisputably opportunistic character, Johnson follows a tradition of English historians who proffer their accounts as indispensable correctives to the Napoleonic legend.

Indeed, to read Johnson one might conclude that the French should expunge Napoleon from the collective national consciousness. But the French remain stubbornly resistant to “Anglo-Saxon” denigration of Napoleon because they see him not as a criminal aberration but as a genius who made incontestable contributions to the institutional development of France, to the glory of the nation and ultimately to the liberation of mankind.

Unlike Johnson, who sees the French Revolution as an unfortunate and totally avoidable “accident” that linked reform to force and blood, the French view their Revolution as a rite of passage required to attain modernity, one that set an example to mankind as a whole. As beneficiary of and heir to that Revolution, Napoleon was not the forerunner of the 20th-century totalitarian dictatorships, as Johnson argues, but rather the last of the enlightened despots, who put the finishing touches on the project of the centralized state, tempered by the merest nod in the direction of democratic consultation—a project initiated by the Bourbon monarchs and continued by the French Revolution.

In short, no one but Napoleon could have salvaged, synthesized and institutionalized the benefits of the Revolution. If any contemporary European figure might claim a Napoleonic lineage, it would not be Hitler, as Johnson believes, but the other great magician able to snatch order from Gallic chaos, Charles de Gaulle.

Furthermore, the French would argue that a megalomaniacal disposition is no disqualification for a leader cut to the measure of a Great Nation. “Frenchmen will forget liberty,” the 19th-century poet Lamartine argued, “if you give them glory.” Napoleon was first and foremost a soldier, and his military victories rocked the foundations of ancient régime Europe. Napoleon’s ultimate miscalculation, and one way in which he did resemble Hitler, was to imagine that he could construct a lasting empire on the fragile foundation of military triumph. Victory became an endangered species after 1809, as the quality of Napoleon’s forces diminished, his enemies grew militarily savvy and politically more resolute, and he fought in places such as Spain and Russia that stretched, and ultimately snapped, his military capacities.

Furthermore, Johnson argues convincingly that by 1815 Napoleon had fallen from fashion, a skeptical relic of the Enlightenment who projected a classical image in an age of budding romanticism and religious revival. Johnson speculates that Napoleon’s legacy might have been less ephemeral had Josephine produced a stable of heirs to manage the empire, had he been able to marry a Russian princess and so become, with his father-in-law, the arbiter of Europe, or had he chosen to develop Louisiana rather than pursue a continental empire. But these are fragile speculations that divorce Napoleon’s options from the personality of the man, and blemish an otherwise very readable and entertaining biography.

25. The second sentence in the first paragraph serves to _____.

- | | |
|---|---|
| A. offer an explanation | B. offer an example for the first sentence |
| C. offer a contrast to the first sentence | D. question the truth of the first sentence |

26. According to Paragraph One, Napoleon was all of the following EXCEPT _____.

- | | |
|----------------------------------|---|
| A. a man of excessive self-pride | B. a man of little emotional attachment |
|----------------------------------|---|

- C. a man of sensitivity and delicacy D. a man of single-mindedness
27. English historians _____.
 A. distort Napoleon B. negate Napoleon
 C. glorify Napoleon D. show little interest in Napoleon
28. Paul Johnson believes that _____.
 A. the French Revolution was a necessary evil
 B. Napoleon started the 20th century totalitarian dictatorship
 C. Napoleon's best successor would be Charles de Gaulle
 D. Napoleon was in keeping with the times
29. The word "megalomaniac" (Paragraph Six) means _____.
 A. shrewdly calculating B. excessively proud
 C. wickedly cruel D. extremely kind
30. The author implies that _____.
 A. Napoleon's legacy could continue through his heirs
 B. Napoleon should have built an empire in Continental Europe
 C. Napoleon's actions were largely caused by his personality
 D. Napoleon's biographies are always readable

PART III GENERAL KNOWLEDGE (10 MIN)

There are ten multiple-choice questions in this section. Choose the best answer to each question on ANSWER SHEET TWO.

31. Which of the following cities in New Zealand is in the South Island?
 A. Christchurch. B. Wellington. C. Auckland. D. Hamilton.
32. Shamrock is the symbol of _____.
 A. Canada B. Ireland C. New Zealand D. Scotland
33. Who is often regarded as "the father of the US Constitution"?
 A. Thomas Jefferson. B. John Adams. C. James Madison. D. Alexander Hamilton.
34. Which of the following statements is INCORRECT?
 A. Education in England is largely funded by the state.
 B. In England, the final two years in a secondary school is called "sixth form".
 C. In England, students who want to go to college require A-level examinations.
 D. In England, independent schools like Eton College are called private schools.
35. Which of the following works belongs to historical fiction?
 A. *My Last Duchess*. B. *The Pilgrim's Progress*.
 C. *The Faerie Queene*. D. *Ivanhoe*.
36. Which of the following is NOT an African American writer?
 A. James Baldwin. B. Richard Wright
 C. Jack Kerouac. D. Toni Morrison.
37. Which of the following is NOT an American playwright?
 A. Arthur Miller. B. Tennessee Williams. C. Edward Albee. D. Wallace Stevens.
38. The phenomenon that a learner continues to make the same errors in his target language even though he has a fluent command of the language is called _____.
 A. interlanguage B. transfer C. fossilization D. input
39. The words "house" and "door" constitute a relation called _____.
 A. hyponymy B. polysemy C. homonymy D. meronymy



40. A passerby says to a driver whose car is stalled, "Let me help you with that." This falls into which type of illocutionary acts according to Searle?

- A. Commissive. B. Directive. C. Expressive. D. Declarative.

PART IV PROOFREADING & ERROR CORRECTION (15 MIN)

The passage contains TEN errors. Each indicated line contains a maximum of ONE error. In each case, only ONE word is involved. You should proof-read the passage and correct it in the following way:

For a wrong word, underline the wrong word and write the correct one in the blank provided at the end of the line.

For a missing word, mark the position of the missing word with a "Λ" sign and write the word you believe to be missing in the blank provided at the end of the line.

For a unnecessary word, cross the unnecessary word with a slash "/" and put the word in the blank provided at the end of the line.

EXAMPLE

When Λ art museum wants a new exhibit, (1) an
it ~~never~~ buys things in finished form and hangs (2) never
them on the wall. When a natural history
museum wants an exhibition, it must often build it. (3) exhibit

Proofread the given passage on Answer Sheet Two as instructed.

PART V TRANSLATION (60 MIN)

SECTION A CHINESE TO ENGLISH

Translate the following text into English. Write your translation on ANSWER SHEET THREE.

方鸿渐吃韩家的晚饭，甚为满意。韩学愈虽然不说话，款客的动作极周到；韩太太虽然相貌丑，红头发，满脸雀斑，像面饼上苍蝇下的粪，而举止活泼得通了电似的。鸿渐发现西洋人丑跟中国人不同：中国人丑得像造物者偷工减料的结果，潦草塞责的丑；西洋人丑得像造物者恶意的表现，存心跟脸上五官开玩笑，所以丑得有计划，有作用。

SECTION B ENGLISH TO CHINESE

Translate the following text into Chinese. Write your translation on ANSWER SHEET THREE.

The age at which young children begin to make moral discriminations about harmful actions committed against themselves has been the focus of recent research into the moral development of children. Until recently, child psychologists supported pioneer developmentalist Jean Piaget in his hypothesis that because of their immaturity, children under age seven do not take into account the intentions of a person committing accidental

or deliberate harm, but rather simply assign punishment for transgressions on the basis of the magnitude of the negative consequences caused. According to Piaget, children under age seven occupy the first stage of moral development, which is characterized by moral absolutism (rules made by authorities must be obeyed) and imminent justice (if rules are broken, punishment will be meted out). Until young children mature, their moral judgments are based entirely on the effect rather than the cause of a transgression.

PART VI WRITING (45 MIN)

In recent years, many cities have begun to build subways. We have always thought that only mega-cities like Beijing and Shanghai need subways, but cities like Wuxi and Suzhou have also begun their subway projects, which has caused some controversies. What do you think? Do you think medium-sized cities like Wuxi and Suzhou need subways? Write an essay of about 400 words. You should supply an appropriate title for your essay.

In the first part of your essay you should state clearly your main argument, and in the second part you should support your argument with appropriate details. In the last part you should bring what you have written to a natural conclusion or make a summary.

You should supply an appropriate title for your essay.

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

Write your essay on ANSWER SHEET FOUR.

ANSWER SHEET ONE

PART I LISTENING COMPREHENSION

SECTION A MINI-LECTURE (10 MIN)

Approaches to Literary Criticism

In literary criticism, more than one literary approach is required because imaginative literature is (1) _____.

(1) _____

I. The Moral/Philosophical approach

—major concern: discovering the significance of a literary work

—reason for being criticized: neglecting the (2) _____ of a work

(2) _____

II. The Historical/Biographical approach

—major concern: author's life and the historical period

—the two weaknesses:

1. equating the work's content with the author's life

2. neglecting the (3) _____ of the work itself

(3) _____

III. The New Criticism approach

—focus:

1. the (4) _____ of a work

(4) _____

2. literary conventions such as rhyme, meter, alliteration, etc.

IV. The Structural approach

—similarity with New Criticism: examining (5) _____ of literature

(5) _____

—difference from New Criticism: examining (6) _____ of a literary work

(6) _____

V. The Reader-response approach

—premise: A work is created by the reader.

—emphasis: The response to a text should be (7) _____.

(7) _____

VI. The Feminist approach

—agenda: to be aware of women's (8) _____ in literature

(8) _____

—specific goals:

1. to show that writers of traditional literature have ignored women

2. to create a balanced view of the value of women

3. to incorporate (9) _____ into the literary canon

(9) _____

VII. The Sociological approach

—purpose: to look at the social themes, stated or hidden

—Marxist criticism: based on (10) _____

(10) _____

ANSWER SHEET TWO

PART IV PROOFREADING & ERROR CORRECTION (15 MIN)

Commonsense knowledge tells us that the world exists as a factual object. There is a world "out there" independent our particular existence; moreover, it is a world where others as

(1) _____

(2) _____

well as us experience, and we all experience it in much the same way. That world is also inconsistent. Situations and events in it not only occur, they re-occur. Things do not change much from day to day. Knowledge acquired yesterday and the day before is still valid today and will be valid tomorrow. We can take that world as granted, for our experience tells us it is there and so apparently is the experience of others. Philosophers may question that reality, and psychologists may wonder how we can ever make contact with what may be out there, and our experience of ordinary living raise none of the same doubts in us. However, at any one time only bits or pieces of what is out there are relevant to our immediate concerns. We are not required to deal with everything all at once; rather, we must ignore what is irrelevant and focus on what is immediately at the issue.

- (3) _____
- (4) _____
- (5) _____
- (6) _____
- (7) _____
- (8) _____
- (9) _____
- (10) _____

TEM 8 MODEL TEST 1 答案速查与精解

答案速查

PART I

- (1) complex (2) artistic values (3) importance/value
(4) text/form/formal structure (5) formal features (6) all parts
(7) subjective/personal/individual (8) importance and nature
(9) women's works (10) ideology/class
1. C 2. D 3. A 4. A 5. D 6. C 7. A 8. B 9. D 10. A

PART II

11. D 12. C 13. D 14. C 15. A 16. D 17. D 18. B 19. D 20. B
21. C 22. B 23. D 24. A 25. A 26. C 27. B 28. B 29. B 30. C

PART III

31. A 32. B 33. C 34. D 35. D 36. C 37. D 38. C 39. D 40. A

PART IV

- (1) 在 independent 后加 of (2) where 改为 which
(3) us 改为 ourselves (4) inconsistent 改为 consistent (5) as 改为 for
(6) is 改为 does (7) and 改为 but (8) raise 改为 raises
(9) or 改为 and (10) 去掉 the

精解

PART I LISTENING COMPREHENSION

SECTION A MINI-LECTURE

Approaches to Literary Criticism

Good morning. Today, I'd like to talk about literary criticism. Literary criticism is the practice of interpreting and evaluating literature. But how do we go about criticizing literary works? Well, we have what we call "critical approaches". A critical approach is a study of a literary work from a single perspective. There are many possible critical approaches to the study of literature, (Q1) because every possible human experience, emotion, and relationship can find expression in imaginative literature, and no single perspective can fully explain such complexity. So today I'd like to introduce some of these approaches.

The first is the Moral/Philosophical approach. The concern with Moral/Philosophical criticism is mainly to determine whether works of literature are significant, that is, whether a work conveys a lesson or a message, or whether it can help readers lead better lives and improve their understanding of the world. But the Moral/Philosophical approach is sometimes criticized because (Q2) the so-called "message hunting" reduces a work's artistic values by treating it like a sermon or a political speech. But the approach will be valuable as long as readers expect literature to be applicable to their own lives.

The next approach is the Historical/Biographical approach. This approach relates a work to the author's life and the period in which the author lived. The most obvious cause of a work is its creator, the author, and an explanation in terms of the personality, the life, and the historical period of the writer has been one of the oldest and best-established methods of literary study. However, this approach suffers two weaknesses that should be avoided.