

## 全国 2018 年 4 月高等教育自学考试

## 综合英语(二) 试题

课程代码:00795

请考生按规定用笔将所有试题的答案涂、写在答题纸上。

## 选择题部分

注意事项:

1. 答题前,考生务必将自己的考试课程名称、姓名、准考证号用黑色字迹的签字笔或钢笔填写在答题纸规定的位置上。

2. 每小题选出答案后,用 2B 铅笔把答题纸上对应题目的答案标号涂黑。如需改动,用橡皮擦干净后,再选涂其他答案标号。不能答在试题卷上。

## I. GRAMMAR AND VOCABULARY

Complete each of the following 15 sentences with the most likely answer. Blacken the letter corresponding to your choice on the ANSWER SHEET. (1 point each, 15 points in all)

- The teacher asked the students to hand in their papers when they \_\_\_\_\_ the test.  
A. had finished  
B. would finish  
C. would have finished  
D. were finishing
- It seems very unlikely to happen, but if it \_\_\_\_\_, we need to be well-prepared.  
A. should  
B. could  
C. must  
D. might
- He heard an unusual noise from the tire and guessed that the brakes needed \_\_\_\_\_.  
A. adjusted  
B. be adjusted  
C. to adjust  
D. adjusting
- I feel it an honor \_\_\_\_\_ to speak here on this formal occasion.  
A. to be asked  
B. asking  
C. to ask  
D. having asked
- When Jane fell off the slide, the other children \_\_\_\_\_.  
A. could help not laugh  
B. could help not to laugh  
C. couldn't help laughing  
D. couldn't help to be laughed



## II. CLOZE

Fill in each of the 15 blanks in the passage with the most likely answer. Blacken the letter corresponding to your choice on the ANSWER SHEET. (1 point each, 15 points in all)

Living in the city will change you sooner or later. You often get louder, ruder, and use slang that outsiders don't understand. These classic 16 of urban living can also be seen in birds. Like people, birds that live in the city are louder, 17, and more stressed out than their country cousins.

A study found that city birds start singing earlier than 18 in the countryside. Researchers observed that sparrows start singing earlier 19, not because of light pollution, but to avoid noise from the traffic. 20 every city resident, the birds have learned that you need to start your day early if you want to avoid the rush hour. City-dwelling species like blackbirds 21 their volume or alter their songs to 22 amid the noise of the bustling metropolis. 23, rural birds may not be able to make sense of 24 their big-city cousins are singing about.

Rural birds may also find their city cousins rather rude. In crowded places, urban sparrows are more 25 because, although there is more food in cities, it is often more work to claim it and keep it away from other 26. All this hustling makes city birds, like its people, smart. In a recent study, bullfinches living in cities 27 their country cousins in cognitive tests, by acting more boldly and creatively when presented with unfamiliar or difficult-to-reach 28 of food.

City birds might be louder, tougher, and even smarter. Compared to their rural 29, they also die younger. Researchers found that their cells aged 30 than their country cousins. They have to cope with a lot of stress.

- |                     |                      |                      |                |
|---------------------|----------------------|----------------------|----------------|
| 16. A. symbols      | B. sights            | C. symptoms          | D. signals     |
| 17. A. meaner       | B. politer           | C. simpler           | D. humbler     |
| 18. A. this         | B. that              | C. these             | D. those       |
| 19. A. day by day   | B. in the day        | C. day to day        | D. all the day |
| 20. A. With         | B. As                | C. Like              | D. For         |
| 21. A. measure      | B. increase          | C. set               | D. fix         |
| 22. A. stand out    | B. break out         | C. burst out         | D. turn out    |
| 23. A. From then on |                      | B. On rare occasions |                |
|                     | C. With no exception | D. In some cases     |                |
| 24. A. how          | B. why               | C. what              | D. when        |
| 25. A. sociable     | B. aggressive        | C. ambitious         | D. selfish     |
| 26. A. competitors  | B. candidates        | C. preys             | D. partners    |

- |                    |               |                 |               |
|--------------------|---------------|-----------------|---------------|
| 27. A. destroyed   | B. attacked   | C. hit          | D. beat       |
| 28. A. collections | B. resources  | C. varieties    | D. sources    |
| 29. A. comrades    | B. colleagues | C. counterparts | D. companions |
| 30. A. slower      | B. faster     | C. less         | D. more       |

### III. PARAPHRASING

Choose the closest paraphrased version after each of the following sentences or the italicized part. Blacken the letter corresponding to your choice on the ANSWER SHEET. (1 point each, 10 points in all)

31. If such a work is hundreds or thousands of years old and is still admired, *there is probably something to it.*
- A. ...something must be done about it.
  - B. ...some magic power must be behind it.
  - C. ...there must be something valuable in it.
  - D. ...it must be a quite strange phenomenon.
32. A cross response signals that the parents are in inner conflict.
- A. Different responses from parents indicate their confusion.
  - B. If parents respond angrily, it shows uncertainty in their hearts.
  - C. The anger of parents reveals that they are under great pressure.
  - D. If parents quarrel with each other, the disagreement becomes obvious.
33. Then he (Hughie) had tried selling dry sherry. *That did not answer; the sherry was a little too dry.*
- A. Selling sherry didn't solve his problem, because the sherry was not good enough.
  - B. That was not what he wanted to do because dry sherry was not to his taste.
  - C. The job of selling sherry didn't improve his life because it was very boring.
  - D. Customers didn't come because alcoholic drink was forbidden.
34. I had only to hold out this one more day, and the whole nightmare for me would be over, though it would go on and on for millions of others.
- A. The trouble bothered not only me, but also others. Thus, I had to stay there one more day.
  - B. The danger would be got rid of if others were willing to help me out, although it was horrible.
  - C. Things would get better if I could endure one more day. However, for others the horror would last.
  - D. Things would get worse if I was delayed there one more day, though for others it might be different.

35. These hands spoke of the stubbornness of mankind.
- A. This pair of hands expressed people's strong feelings.
  - B. This pair of hands represented the persistence of human beings.
  - C. These workmen complained about the inflexibility some people have.
  - D. These craftsmen boasted about the matchless skills they had developed.
36. ...nor did he trouble to see what had become of his flowering stick.
- A. ...it was not difficult for him to change his flowering stick.
  - B. ...he didn't care what had happened to his flowering stick.
  - C. ...he felt it troublesome to turn the stick into flowers.
  - D. ...his flowering stick brought him a lot of trouble.
37. The disease was one of the frightening aftershocks of the bomb.
- A. People gradually became sick of the bombing.
  - B. People were shocked by the frightening bombing.
  - C. The disease became more shocking after the explosion.
  - D. The disease was one of the terrible effects of the explosion.
38. By word of mouth during the holidays, by phrases in letters during term time, *I was kept up to date with John's cleverness and progress.*
- A. ...I tried my best to improve myself and to be as good as John.
  - B. ...I always reminded myself of John's intelligence and ability.
  - C. ...I was encouraged to catch up with John in school work.
  - D. ...I was kept well informed of John's achievements.
39. Then something in the storm and the lighthouse and the old man exalted Rudolf, ...*He wanted to strike a work of fire and stars into being for the old man.*
- A. Rudolf encouraged the old man to put out the fire bravely.
  - B. Rudolf wanted to play some passionate music for the old man.
  - C. Rudolf longed to find a way to protect the old man from the storm.
  - D. Rudolf tried to make the old man understand the meaning of his music.
40. It may be that in time we shall become used to change as in our older wisdom we had become used to the unchanging.
- A. Time flying, we must keep changing ourselves if we cannot change the world.
  - B. Nowadays, people are indifferent to traditions but interested in the rapid changes.
  - C. We shall gradually get used to changes in the same way as we took stability for granted in the past.
  - D. We are no longer satisfied with what we have and eager to accept all the rapid changes in the world.

#### IV. READING COMPREHENSION

Read the two passages and choose the most likely answer to each of the questions. Blacken the letter corresponding to your choice on the ANSWER SHEET. (2 points each, 20 points in all)

##### Passage 1

One autumn I went to spend the hunting season with some friends in a country castle in Picardy. My friends were fond of practical jokes. I do not care to know people who are not. A princely reception at my arrival right away awakened suspicion in my mind, "Look out. They have something in preparation for you." During the dinner, I smelled a practical joke in the air, as a dog smells game. But what was it? I did not let a word or a gesture escape me. Everyone seemed to me an object of suspicion, and I even looked distrustfully at the faces of the servants.

The hour struck for retiring; and the whole household came to accompany me to my room. I entered the apartment, shut the door, and remained standing, without moving a single step, holding the wax candle in my hand. I cast a glance round the walls, the furniture, the ceiling, the hangings, and the floor. I saw nothing to justify suspicion. I heard persons moving about outside my door. Without doubt they were spying on me. "My candle may suddenly go out and leave me in darkness." I lighted all the wax candles. After that I cast another glance around me without discovering anything. I went over to the window and shut all the large wooden shutters with great care. Then I drew the enormous velvet curtains, and placed a chair in front of them, so as to have nothing to fear from outside.

Then I cautiously sat down. The armchair was solid. But the bed was particularly suspicious-looking. I pulled at the bedcover. It seemed to be secure. All the same, there was danger. I was going perhaps to receive a cold shower-bath from overhead, or perhaps, the moment I stretched myself out, to find myself sinking to the floor with my mattress. I searched in my memory for all the practical jokes of which I ever had experienced. I certainly did not want to be caught. A bright idea suddenly came into my head. I caught hold of the side of the mattress carefully, and very slowly drew it toward me. It came away, followed by the sheet and the rest of the bedclothes. I dragged all these objects into the very middle of the room, facing the door. I made my bed over again as best as I could at some distance from the corner which had filled me with such anxiety. Then I extinguished all the candles, and, groping my way, I slipped under the bed clothes. For at least another hour I remained awake, starting at the slightest sound. Everything seemed quiet in the castle. I fell asleep.

I must have been in a deep sleep for a long time, but all of a sudden I was awakened with a start by the fall of a heavy body tumbling right on top of me, and, at the same time, I

received on my face, on my neck, and on my chest a burning liquid which made me utter a howl of pain. I was suffocating beneath the weight that was crushing me and preventing me from moving. I stretched out my hand to find out what was the nature of this object. I felt a face, a nose, and whiskers. Then, with all my strength, I launched out a strike at this face. But I immediately received a hail of blows which made me jump straight out of the soaked sheets, and rush in my nightshirt into the corridor.

Oh, heavens! It was broad daylight. The noise brought my friends hurrying into my apartment, and we found, sprawling over my improvised bed, the dismayed servant, who, while bringing me my morning cup of coffee, had tripped over this obstacle in the middle of the floor and fallen on his stomach, spilling my breakfast over my face. The precautions I had taken in closing the shutters and going to sleep in the middle of the room had only brought about the practical joke I had been trying to avoid.

Oh, how they all laughed that day!

41. What can we learn about the author from Paragraph 1?
  - A. He disliked people who enjoyed playing tricks.
  - B. He had expected a splendid welcome from his friends.
  - C. He was distrustful and watchful right after his arrival at the castle.
  - D. He was alert to everything unusual because of his hunting experience.
42. Why did the man remake his bed before he went to bed?
  - A. He found the bed was not comfortable enough for him.
  - B. He was suspicious of the bed and didn't dare to lie on it.
  - C. He used to adjust the bedclothes to avoid having bad dreams.
  - D. He wanted to make sure that nobody was hiding under the bed.
43. Which of the following is closest in meaning to the word "improvised" in Paragraph 5?
  - A. Properly repaired.
  - B. Specially designed.
  - C. Luxuriously decorated.
  - D. Temporarily made.
44. Which might be one of the reasons that caused the servant to fall over?
  - A. All the wooden window shutters had been closed.
  - B. A chair had been placed in front of the door.
  - C. The coffee the servant carried was too hot.
  - D. The floor was too slippery to walk on.
45. Which of the following sayings best fits the story?
  - A. There are ears on the other side of the wall.
  - B. Laugh and the world laughs with you.
  - C. Cleverness may overreach itself.
  - D. Misfortunes never come singly.

Passage 2

When Americans stood in line for hours to see King Tut in the 1970s, a new kind of museum exhibition took hold: the blockbuster (盛大展出). Featuring spectacular artifacts from the tomb of the ancient Egyptian pharaoh, the “Treasures of Tutankhamen” traveled to six cities across the United States between November 1976 and April 1979, and drew millions of people into museums, many for the first time.

Large-scale, artifact-rich exhibitions like these, whether permanent reinstallations of major collections or traveling shows that toured to five or six cities, were the heart of the museum enterprise for more than 30 years. Now, however, the field is changing.

While exhibitions were traditionally the mainstay of the museum field, many organizations now see them as only the beginning point of a larger conversation with the public. Leaders in the field began moving in this direction over a decade ago, giving new priority to community engagement and placing less emphasis on large-scale exhibitions. There are many reasons for this, not least of which is that exhibitions are expensive to produce and expensive to put on tour. A national exhibition tour, perhaps conceivable in the 1980s, is today beyond the reach of most institutions.

More fundamentally, the change speaks to a shift in the relationship between a museum and its public audiences. If you walked into a large museum in the 1980s or 1990s, you would have seen galleries full of objects from the museum’s collection, carefully chosen and arranged by a curator (博物馆馆长), with a label written in the authoritative voice of the curator, explaining what you were looking at.

Today this kind of static display seems almost antiquated. Museum goers now have the expectation, when they walk into a museum, that they will be interacting with the content on display—curating their own virtual exhibits, sharing information about museum artifacts via social media, or participating in some kind of public dialog around issues important to them. Institutions like the Cleveland Museum of Art have pioneered new approaches to draw visitors into the curatorial process: Cleveland’s innovative Gallery One invites visitors to explore objects in the collection through a 40-foot-high touch screen. iPads in museum galleries, interactive tables, and creative uses of social media all offer visitors a more immediate and participatory role.

Museums are also realizing that if they want to bring new audiences into their institutions and reflect the diverse communities around them, they need to break down the gallery walls. Leading urban institutions such as the Oakland Museum of California, the Lower East Side



Tenement Museum, and the Brooklyn Historical Society have collaborated with their communities to create exhibits that reflect the experiences of many different kinds of people. In all three cities, those exhibits have served as springboards (平台) for powerful and important community dialog.

It's not only that museums are changing how they think about their audiences; it's also that their audiences are changing how they think about museums. The role of the museum is being reimagined from within and without, amounting to an epic shift in expectations. Their dedication to art, history, and culture remains, but their social function is different from what it was.

46. What was the exhibition of “Treasures of Tutankhamen” like in the 1970s?
- A. It attracted a large audience with marvelous artifacts.
  - B. Its artifacts were collected from all over the world.
  - C. It involved community engagement.
  - D. It was held on a monthly basis.
47. Which of the following represents the new trend of modern museums?
- A. Traveling shows.
  - B. Exhibitions of artifacts.
  - C. Public participation.
  - D. Display of ancient objects.
48. Which of the following is closest in meaning to the word “antiquated” in Paragraph 5?
- A. Fashionable.
  - B. Outdated.
  - C. Unique.
  - D. Unequal.
49. How do visitors learn in modern museums like the Cleveland Museum of Art?
- A. With the help of tour guides.
  - B. Via the instruction of curators.
  - C. By means of dialogs with other visitors.
  - D. Through interactive devices and social media.
50. What is the passage mainly about?
- A. Proper location of museums.
  - B. Changing roles of museums.
  - C. Collection increase in museums.
  - D. Audience involvement in museums.

注意事项:

用黑色字迹的签字笔或钢笔将答案写在答题纸上,不能答在试题卷上。

## V. WORD DERIVATION

Complete each of the following sentences with a (compound) word derived from the one(s) given in brackets. Write your word on the ANSWER SHEET. (1 point each, 10 points in all)

51. Getting the two leaders to sign the peace treaty was his greatest \_\_\_\_\_. (accomplish)
52. To show our \_\_\_\_\_ for all your hard work, we'd like to give you a bonus. (appreciate)
53. Linda reads her children a \_\_\_\_\_ story every night. (bed, time)
54. The room was completely dark and I fumbled \_\_\_\_\_ for the door. (blind)
55. In the film the main character is depicted as a(n) \_\_\_\_\_ and clever person. (agree)
56. It is a(n) \_\_\_\_\_ fact that we can secure peace only by preparing for war. (fortunate)
57. Through painstaking effort, they at last worked out a way to \_\_\_\_\_ that substance. (pure)
58. He resigned suddenly, leaving the company's financial affairs in complete \_\_\_\_\_. (order)
59. Although she is not officially our boss, she is in \_\_\_\_\_ control of the office. (effect)
60. We must be careful not to do anything that might \_\_\_\_\_ the economic recovery. (danger)

## VI. SENTENCE TRANSLATION

Translate the following sentences into English and write your sentences on the ANSWER SHEET. (3 points each, 15 points in all)

61. 有些人的皮肤很敏感,即使是少量的日晒都能导致晒伤。
62. 科技改变着我们的生活方式,为我们带来了更多的便利。
63. 他说话带有浓重的地方口音,我很难听懂。
64. 你与你妹妹长得如此相像,我经常误把她当作你。
65. 我希望你对这一多数人做出的决定给予更多的尊重。

## VII. WRITING

Write a composition on the ANSWER SHEET in about 150 words, basing yourself on one of the texts you have learned. (15 points)

TOPIC: Explain the reasons why people have changed from hero-worship to celebrity-worship based on the text "Icons." You can use this outline:

- The distinctions between a hero and a celebrity;
- The development in mass media that results in such a change.