



2014 年招生考试 英语部分 (60 分钟)

第一节：听力理解(每题 4 分，共 40 分) (10 分钟)

Question 1-5

Complete the notes below. 完成填空。

Write **NO MORE THAN TWO WORDS AND/OR A NUMBER** for each answer.

CHILDREN'S ART CRAFT WORKSHOP

Example: Workshops organized every: Saturday

- . Adults must accompany (陪伴) children under 1 _____
- . Cost: £ 2.50
- . Workshops held in: Winter House, 2 _____ Street
- . Security device: must push the 3 _____ to open door
- . Should leave car behind the 4 _____
- . Book workshops by phoning the 5 _____ (on 200765)

Question 6--10

Complete the table below

Write **NO MORE THAN TWO WORDS** for each answer.

Next two workshops

Date	Workshop Title	Children advised to wear	Please bring (if possible)
16/11	Building 6 _____	7 _____	8 _____
23/11	9 _____	(nothing special)	10 _____

第二节：阅读理解(每题 4 分，共 40 分) (20 分钟)

A The Lumiere Brothers opened their Cinematographe, at 14 Boulevard des Capucines in Paris, to 100 paying customers over 100 years ago, on December 8, 1895. Before the eyes of the stunned, thrilled audience, photographs came to life and moved across a flat screen.

B So ordinary and routine (常规的) has this become to us that it takes a determined (决定性的) leap of the imagination to grasp the impact of those images is to understand the extraordinary power and magic of cinema, the unique, hypnotic (催眠的) quality that has made film the most dynamic, effective art form of the 20th century.

C One of the Lumiere Brother's earliest films was a 30-second piece which showed a section of a railway platform flooded with sunshine. A train appears and heads straight for the camera. And that is all that happens. Yet the Russian director Andrei Tarkovsky, one of the greatest of all film artists, described the film as "a work of genius". "As the train approached", wrote Tarkovsky, "panic started in the theatre: people jumped and ran away. That was the moment when cinema was born. The frighten audience could not accept that they were watching a mere picture. Pictures were still, only reality moved; this must, therefore, be reality. In their conclusion, they feared that a real train was about to crush them."

D Early cinema audiences (观众) often experience the same confusion. In time, the idea of film became familiar, the magic was accepted--but it was never stopped being magic. Film has never lost its unique power to embrace its audiences and transport (送达) them to a different world. To Tarkovsky, the key to that magic was the way in which cinema created a dynamic image of the real flow of events. A still picture could only imply (暗示) the existence of time, while time in a novel passed at the whim of the reader. But in cinema, the real, objective flow of time was captured.

E One effect of this realism was to educate the world about itself. For cinema makes the world smaller. Long before traveled to American or somewhere else, they knew what other places looked like; they knew how other people worked and lived. Overwhelmingly, the lives recorded --at least in film fiction--have been American. From the earliest days of the industry, Hollywood has dominated (主导) the world film market. American imagery-- the cars, the cities, the cowboys--became the primary (主要的) imagery of film. Film carried American life and values around the globe.

F And, thanks to film, future generation will know the 20th century more intimately (熟悉地) than any other period. We can only imagine what life was like in the 14th century or in classical Greece. But the life of the modern world has been recorded on film in massive, encyclopedic (百科全书式的) detail. We shall be known better than any bypassing generations.

G The "star" was another natural consequence (后果) of cinema. The cinema star was effectively born in 1910. Film personalities have such an immediate presence that, inevitably, they become super-real. Because we watch them so closely and because everybody in the world seems to know who they are, they appear more real to us than we do ourselves. The star as magnified (放大的) human self is one of cinema's most strange and enduring legacies.

H Cinema has also given a new lease of life to the idea of the story. When the Lumiere Brothers and other pioneers began showing off this new invention, it was by no means obvious how it would be used. All that mattered at first was the wonder of movement. Indeed, some said that, once this novelty (新颖) had worn off, cinema would fade away. It was no more than a passing gimmick, a fairground attraction.

I Cinema might, for example, have become primarily a documentary (纪录片的) form. Or it might have developed like television--as a strange, noisy transfer of music, information and narrative. But what happened was that it became, overwhelmingly, a medium for telling stories. Originally these were conceived (想象) as shorts stories--early producers doubted the ability of audiences to concentrate (集中) for more than the length of a reel. Then, in 1912, an Italian 2-hour film was

身份证号:

考场:

姓名:

密封线

