



制卷人: 潘今心 谭松柏 审卷人: 刘景军

说明: 本试卷共 3 部分 52 道小题, 共 8 页, 满分 100 分, 考试时间 90 分钟

## 第一部分: 知识运用 (共三节, 42 分)

## 第一节 完形填空 (共 10 小题; 每小题 1.5 分, 共 15 分)

阅读下面短文, 掌握其大意, 从每题所给的 A、B、C、D 四个选项中, 选出最佳选项, 并在答题纸上将该项涂黑。

## See Me

The sun prepared to rest for the evening. Saying goodbye to the clan (家族), I headed back to camp. I looked forward to setting my 1 aside for an evening to reflect on my time in Ethiopia.

"Photo, photo", a voice behind me called. A young Surma boy followed closely at my heels as I breathed a tired sigh. Over the past four days, many in the camp had wanted their photograph 2. I had no energy left after this long day, but the boy kept appealing, "Photo, photo." He managed to catch my gaze. With eyes full of 3, he asked me once more: "photo?"

As I looked at him, an idea flashed before me. I knelt in the cornfield and instructed the boy how to 4. Suddenly, he became shy, losing his 5. No matter how I instructed him, I couldn't capture the shot. Frustrated, I 6. I looked at the boy, who seemed 7.

In an effort to cheer him, I said, "*You were great.*" Others from his clan gathered around, cheering and clapping. The boy's face broke into a smile. I intuitively took shots of the moment. That photograph turned out to be better than the arrangement I'd imagined because it was 8.

Reflecting on my experience, I realized I had been caught up in my own ideas and wants. When I ~~agreed to~~ take the shot, I was looking for a particular end 9 for myself. But all the boy had really wanted was to be 10. That was the moment that needed to be captured.

- |                |               |               |               |
|----------------|---------------|---------------|---------------|
| 1. A. camera   | B. wallet     | C. luggage    | D. plan       |
| A. printed     | B. taken      | C. framed     | D. developed  |
| A. doubt       | B. joy        | C. hope       | D. despair    |
| A. pose        | B. move       | C. operate    | D. stand      |
| A. patience    | B. enthusiasm | C. temper     | D. control    |
| A. gave up     | B. looked up  | C. spoke up   | D. cheered up |
| A. angry       | B. amused     | C. shocked    | D. upset      |
| A. personal    | B. natural    | C. graceful   | D. skillful   |
| 9. A. request  | B. reminder   | C. result     | D. review     |
| 10. A. admired | B. heard      | C. understood | D. seen       |



第二节 语法填空 (共 10 小题; 每小题 1.5 分, 共 15 分)

阅读下列短文, 根据短文内容填空。在未给提示词的空白处仅填写 1 个适当的单词, 在给出提示词的空白处用括号内所给词的正确形式填空。

A

Even though Tu Youyou is not interested in fame, she has become a scientist 11 work is internationally renowned. Tu Youyou was noted 12 her bravery in being a scientist during a difficult time for science in China, her ability 13 (use) old wisdom and new methods to achieve her goals and the fact that her work bridged the Eastern and Western worlds, saving millions of lives. Today, Tu Youyou 14 (continue) to conduct research despite her age.

B

In his recovery program, Christopher Reeve engaged in a wide range of exercises 15 (design) to rebuild muscle, and made remarkable progress. Shortly after, he managed to return to his film career and became a passionate and energetic advocate for people with back injuries and disabilities, 16 (raise) millions of dollars in support of medical research. His positive attitude inspired many people who 17 (stick) in illness.

C

Ludwig van Beethoven was a German composer. He is regarded as one of the greatest composers in the history of music. 18 sets him apart is his ability to convey profound emotions through his compositions. In his twenties, he 19 (be) very famous for his skills on the piano, but then he began to lose his hearing. 20 he was challenged by the deafness, he continued to produce amazing pieces.

第三节: 补全句子。(每小题 1 分, 共 12 分)

请根据汉语提示补全下列句子。

21. That was the day when it took only six hours to break my \_\_\_\_\_ . (身心)
22. This is the mark of a really admirable man: steadfastness \_\_\_\_\_ trouble. (面对)
23. I admire firefighters because they \_\_\_\_\_ and save people's lives. (灭火)
24. They have inspired people around the world to \_\_\_\_\_ equal rights and justice. (为...而奋战)
25. After hundreds of failed experiments, the researchers eventually \_\_\_\_\_ a promising chemical. (偶然发现)
26. Christopher \_\_\_\_\_ , and was eventually given the lead role in a *Superman* film. (参与试镜)



27. He soon gained a reputation for \_\_\_\_\_ for good causes. (提高意识)
28. Reeve did charity work to help those most \_\_\_\_\_. (需要帮助的)
29. \_\_\_\_\_ the arts may help people live longer. (接触)
30. Charitable giving can also help us feel \_\_\_\_\_ and fulfillment in our life. (目标感)
31. The figure's mouth is wide open and \_\_\_\_\_ a powerful scream. (发出)
32. Specifically, classical music \_\_\_\_\_ orchestral music of the 18<sup>th</sup> and 19<sup>th</sup> century. (指的是)

**第二部分：阅读理解（共两节，38分）**

**第一节（共14小题；每小题2分，共28分）**

阅读下列短文，从每题所给的A、B、C、D四个选项中，选出最佳选项，并在答题纸上将该项涂黑。

**A**

Not too hot, not too cold. Spring is the perfect time to visit Europe for ideal weather. The best European countries to visit in the spring include: France, Netherlands, Slovakia, Romania, Czech Republic and so on.

**France**

One of the most tourist-packed countries in Europe, France offers lesser crowds and more excellent weather during the spring months. Just outside of Paris are the impressive castles and country houses of Sceaux, where the cherry blossom can easily be seen in spring.

**Netherlands**

The Netherlands is well-known for its vast fields of flowers, making spring a perfect time for a Dutch holiday. The tulip fields in the Noordoostpolder are a must, as well as flower fields in Flevoland and Kop van Noord-Holland. In Veluwe National Park, tourists will be rewarded with the sight of red deer eating grass. A trip to the Netherlands would, of course, be incomplete without a visit to Amsterdam. The lesser crowds and lovely weather of spring make it the perfect time to explore Amsterdam's canals.

**Slovakia**

Slovakia is a wonderfully diverse country with rich cultural history and awe-inspiring natural sites. Slovak Paradise is a natural park that offers 19 nature reserves and over 350 caves. Due to its hot summers and cold winters, spring is a perfect time to explore all that Slovakia has to offer.

**Romania**

Romania hosts a variety of great cultural sites and lively cities, especially attractive during spring months. The Statue of King Decebalus, a 141-foot-high upper part of Decebalus carved into the side of a rock, is a wonderful attraction. Braşov Old Town is one of Europe's most charming destinations for those looking to escape the capital city of Bucharest.

**Czech Republic**



Due to its impossibly preserved Gothic architecture, Prague is widely regarded as the most impressive city in Europe. As such, summertime will be characterized with crowds that can ruin the romance with which you should experience Prague. May in the Czech Republic offers perfect not-too-hot, not-too-cold weather. This makes for ideal conditions to cross Charles Bridge and tour Prague Castle.

33. If one wants to appreciate flowers, he will most probably go to \_\_\_\_\_.
- A. France            B. Netherlands            C. Romania            D. Czech Republic
34. According to the passage, the best destinations for tourists interested in architecture are \_\_\_\_\_.
- A. France and Romania            B. Romania and Slovakia  
C. Slovakia and Czech Republic            D. France and Czech Republic
35. What can be learned about the countries mentioned in the passage?
- A. They are packed with more crowds in spring than in other seasons.  
B. Tourists can travel in ships when visiting Romania and Netherlands.  
C. Travelers can catch sight of and feed wild animals in these countries.  
D. Slovakia is an amazing place where tourists can enjoy natural beauty.

B

One summer night in a seaside cottage, a boy felt himself lifted from bed. Then, with the swiftness of a dream, he was held in his father's arms out onto the nearby beach. Overhead the sky blazed with stars. "Watch!" Incredibly, as his father spoke, one of the stars moved. In a line of golden fire, it flashed across the astonished heavens. And before the wonder of this could fade, another star leaped from its place, then another, plunging towards the restless sea.

"What's this?" the child whispered.

"Shooting stars. They come every year on a certain August night. I thought you'd like to see the show."

That was all: just an unexpected glimpse of something mysterious and beautiful. But, back in bed, the child stared for a long time into the dark, knowing that all around the quiet house, the night was full of the silent music of the falling stars.

Decades have passed, but I remember that night still, because I was the fortunate boy whose father believed that a new experience was more important for a small boy than an unbroken night's sleep. No doubt I had all the usual childhood entertainment, but those are forgotten now. What I remember is the night of the shooting stars, and the day we rode in a caboose (列车末尾的职工车厢), the telegraph we made that really worked, and the "trophy table" in the dining room where we children were encouraged to exhibit things we had found — anything unusual or beautiful — snake skins, seashells, flowers, arrowheads... I remember the thought-provoking (引人深思的) books left by my bedside that pushed back my horizons and sometimes actually changed my life.

My father had, to a marvelous degree, the gift of opening doors for his children, of leading them into areas of splendid newness. This subtle art of adding dimensions to a child's world doesn't necessarily require a great deal of



time. It simply involves doing things more often with our children instead of for them or to them.

36. What does the underlined sentence in paragraph 4 mean?

- A. The child was still immersed in the beautiful scenery back home.
- B. The child was too frightened to fall asleep because of darkness.
- C. The child liked listening to silent music at every dark night.
- D. The child felt regretful for what his father showed him before.

37. All the things the author remember from his childhood are \_\_\_\_\_.

- A. unusual and novel
- B. dangerous and challenging
- C. strange and uncommon
- D. adventurous and exciting

38. What can we learn from the last paragraph?

- A. Parents should interfere more with their children's learning.
- B. Parents should push their children to try to do everything on their own.
- C. Parents should devote energy to exploring new things for their children.
- D. Parents should encourage children to be curious and explore new things in life.

39. What's the best title for this passage?

- A. Limitless knowledge
- B. Father, the hero of my life
- C. Curiosity aroused that night
- D. The unusual things in my life

### C

*Mime* (哑剧) opens up a new world to the beholder, but it does so *insidiously* (隐匿地), not by purposely injecting points of interest in the manner of a tour guide. Audiences are not unlike visitors to a foreign land who discover that the modes, manners, and thoughts of its inhabitants are not meaningless oddities, but are sensible in context.

I remember once when an audience seemed puzzled at what I was doing. At first, I tried to gain a more immediate response by using slight exaggerations. I soon realized that these actions had nothing to do with the audience's understanding of the character. What I had believed to be a failure of the audience to respond in the manner I expected was, in fact, only their concentration on what I was doing; they were enjoying a gradual awakening — a slow transition of their understanding from their own time and place to one that appeared so unexpectedly before their eyes. This was evidenced by their growing response to succeeding numbers.

Mime is an elusive art, as its expression is entirely dependent on the ability of the performer to imagine a character and to re-create that character for each performance. As a mime, I am a physical medium, the instrument upon which the figures of my imagination play their dance of life. The individuals in my audience also have responsibilities—they must be alert collaborators. They cannot sit back, mindlessly self-content, and wait to have their emotions aroused by fantastic musical sounds or visual rhythms or acrobatic feats, or by words that tell them what to think. Mime is an art that, paradoxically, appeals both to those who respond instinctively to entertainment



and to those whose appreciation is more analytical and complex.

Between these extremes lie those audiences conditioned to resist any collaboration with what is played before them, and these the mime must charm despite themselves. There is only one way to attack those reluctant minds—take them unaware! They will be delighted at an unexpected pleasure.

40. The author most likely includes the incident described in paragraph 2 in order to \_\_\_\_\_.

- A. show how challenging the career of a mime can be
- B. eliminate some misconceptions about what a mime is like
- C. portray the intensity required to see the audience's point of view
- D. indicate the adjustments an audience must make in watching mime

41. The underlined word "elusive" in paragraph 3 most probably means \_\_\_\_\_.

- A. easy to summarize
- B. difficult to define
- C. hard to comment
- D. natural to imitate

42. According to the passage, which of the following is important to the artistic success of mime?

- A. Various dramatic elements.
- B. Realistic details.
- C. Audience involvement.
- D. Large audiences.

#### D

During a judging period for a recent short story contest, I started thinking a lot about dialogue tags. Because in many submissions characters didn't "say" a thing. They shouted, they inquired, they assumed. Some characters screamed while others murmured. But no one "said" anything. And I started wondering why.

Why do we tell beginner writers to avoid creative dialogue tags in the first place? Why do we insist that characters should stick to "said," "asked," and the occasional "sighed?" And, if the advice is so oft-repeated, why are writers still unable to resist the siren call of weep, scream, snap, or laugh?

The more I thought about it, the more I understood the temptation. We're always encouraged to use strong, actionable verbs in our prose. Why walk when you can skip or wander? Why cry when you can sob or weep? Why wouldn't we reach for exciting verbs instead of mild-boring dull-blah said? Why couldn't each verb be a tiny sparkling gem in its own right?

The problem, I think, is that every jewel needs a setting to become something more than the sum of its parts. Without something to provide structure, a collection of the world's most glorious diamonds would still only amount to a heap of rocks.

And a dialogue tag should never, ever be the diamond in any given sentence.

Dialogue is your diamond, friends. When we read your work, your dialogue should be so bright, so sparkling, so lifelike, so wonderfully realistic that our brains "hear" each line instead of merely reading it. We don't need to be told a character is shouting - we can sense it in the way they spit out words, clench fists, or storm from the room.

A dialogue tag is a mere signpost along the narrative journey, gently indicating who said what. It's part of a



story's experience, but it's not part of the story itself, nor should it be treated as such. Dialogue tags are similar to lighting in a Broadway play: without it, the audience would have no idea what was going on, but it usually strives to shine without calling too much attention to itself.

What's more, readers may not initially imagine a particular line being "sobbed." When we reach the end of a sentence and find out our leading lady has actually sobbed instead of whispered, it pulls us right out of the story. We pause. We reread the line. We adjust our understanding and begin again. But that wonderful momentum when we're fully immersed in the scene, holding our breath to find out what our heroine says next, is lost.

Creating a successful work of fiction is about giving the reader all the materials they need to build your fictional world in their mind and not a scrap more. Readers need believable dialogue. They need voices so compelling that they pop right off the page and into our ears. And if you've created dynamic characters who speak words we can really hear, you will never need to tell us how something was said.

*Senior Editor*

43. According to the Senior Editor, the beginner writers are tempted to \_\_\_\_\_.

- A. replace a dull "said" with exciting verbs
- B. omit what the character said in a dialogue
- C. resist the warning against strong emotions
- D. overuse the word "said" in their submissions

44. The Senior Editor compares dialogue tags to \_\_\_\_\_.

- A. glorious diamonds
- B. heaps of rocks
- C. tiny, sparkling gems
- D. Broadway play lighting

45. What can we learn from the passage?

- A. Dialogue tags are said to be the most important aspect of storytelling.
- B. Without dialogue tags, readers have to reread to adjust understanding.
- C. Creative dialogue tags may interrupt readers' wonderful reading flow.
- D. Effective dialogue tags should describe characters' emotions directly.

46. The writer most probably agrees that \_\_\_\_\_.

- A. good works of fiction give as many materials as possible
- B. readers cannot imagine a line without the dialogue tags
- C. what was said should be prioritized over how it was said
- D. writers should choose powerful words for dialogue tags

## 第二节 (共5小题; 每小题2分, 共10分)

根据短文内容, 从短文后的七个选项中选出能填入空白处的最佳选项。选项中有两项为多余选项。

Self-concept is our personal knowledge of who we are, encompassing all of our thoughts and feelings about ourselves physically, personally, and socially. 47 Our self-concept develops most rapidly during early childhood and adolescence, but self-concept continues to form and change over time as we learn more about



ourselves.

By age 2, children begin to differentiate themselves from others. 48 At this stage, a child's self-image is largely descriptive, based mostly on physical characteristics or concrete details. Yet, children increasingly pay attention to their capabilities, and by about 6 years old, children can communicate what they want and need. They are also starting to define themselves in terms of social groups.

Between the ages of 7 and 11, children begin to make social comparisons and consider how they're perceived by others. 49 They begin to describe themselves in terms of abilities and not just concrete details, and they realize that their characteristics exist on a continuum. For example, a child at this stage will begin to see himself as more athletic than some and less athletic than others, rather than simply athletic or not athletic. At this point, the ideal self and self-image start to develop.

50 The self-concept established during adolescence is usually the basis for the self-concept for the remainder of one's life. During the adolescent years, people experiment with different roles, personas, and selves. For adolescents, self-concept is influenced by success in areas they value and the responses of others valued to them. 51

- A. Adolescence is a key period for self-concept.
- B. We all hold numerous, varied ideas about ourselves.
- C. At this stage, children's descriptions of themselves become more abstract.
- D. By the ages of 3 and 4, children understand that they are separate and unique selves.
- E. However, it is between early childhood and adolescence that self-concept experiences the most growth.
- F. Self-concept also includes our knowledge of how we behave, our capabilities, and our individual characteristics.
- G. Success and approval can contribute to greater self-esteem and a stronger self-concept into adulthood.

### 第三部分：书面表达 (20 分)

假设你是红星中学高一学生李华。你校英语报“用英语讲好中国故事”栏目正在征稿，请你根据要求写一份稿件投稿，内容包括：

1. 介绍一项中国传统文化艺术形式；
2. 说明该艺术形式的意义与价值。

注意：词数 100 左右；