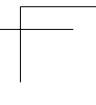
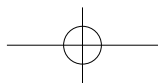
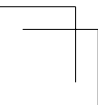
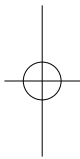
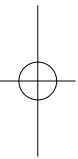
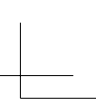
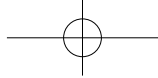
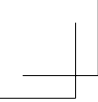
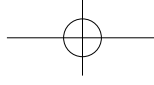


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# Paper Tigers

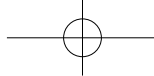
## Part I Vocabulary

**Directions:** In this part, there are 20 incomplete sentences, each with four suggested answers. Choose the one that best completes the sentence.

1. Divorce doesn't necessarily mean separation in Cuba, where \_\_\_\_\_ couples have often been forced to live together for years while they have worked out alternative housing.  
A. estranged  
B. mobilized  
C. distracted  
D. detached
2. If life was \_\_\_\_\_ of all these difficulties, we would never understand the importance of happiness—the importance of getting what we want.  
A. equipped  
B. fraught  
C. devoid  
D. filled
3. When a country reaches the mid-income level, all its economic, political and social problems will become more \_\_\_\_\_.  
A. conscious  
B. conspicuous  
C. contemptuous  
D. conscientious
4. \_\_\_\_\_ goes a long way and if you combine it with competence, it goes even further.  
A. Conformity  
B. Humility  
C. Infinity  
D. Capability
5. Few people \_\_\_\_\_ this department store because they didn't sell good clothes, and sooner or later it will be closed.  
A. lingered  
B. initiated  
C. repealed  
D. patronized



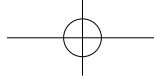




## Part II Correctness and Effectiveness of Expression

**Directions:** In this part, there are 10 sentences, each with an underlined part. Choose the answer that can replace the underlined part. Your choice should result in a correct and most effective sentence—clear and precise, without awkwardness or ambiguity.

1. Security regulations demand not only presenting a photo ID but also to submit to a metal detector test whenever we wish to travel by air.  
A. to not only present a photo ID but also to submit  
B. not only the presentation of a photo ID but also we should submit  
C. not only to present a photo ID but also to submit  
D. we not only present a photo ID but also submit
2. The adjacent homes were dissimilar enough to be justified by their radically different prices.  
A. justify their radically different prices  
B. justify its radically different prices  
C. justify there radically different prices  
D. be a justification for their radical different prices
3. Attempting to maximize the income-producing potential of her pension plan by investing a substantial amount in so-called junk bonds.  
A. Attempting to maximize the income-producing potential of her pension plan by substantially investing an amount  
B. She made an attempt to produce the maximum potentiality in income out of her pension plan and she invested a substantial amount  
C. In an attempt to produce the maximum income-producing potential from her pension plan by investing a substantial amount  
D. She attempted to maximize the income-producing potential of her pension plan by investing a substantial amount
4. Having read the works of Hemingway, Fitzgerald and Steinbeck, Hemingway is definitely overrated as a writer.  
A. Hemingway has definitely been overrated as a writer  
B. I am convinced that Hemingway is overrated as a writer  
C. The writing abilities of Hemingway are overrated, I am convinced  
D. I am convinced as a writer that Hemingway is overrated



Test 1

5. One of the country's top opera singers have given so few performances recently that her fans think that she is about to retire.
- A. will be giving so few performances recently that her fans think that she is
  - B. has given so few performances recently that her fans think that she is
  - C. have given so few performances recently; so her fans think she has been
  - D. has given very few performances recently; so her fans have thought of her as
6. It makes the monarch butterflies' migration so incredible is that these insects successfully migrate to places that they have never even seen.
- A. That makes the monarch butterflies' migration
  - B. The migration of the monarch butterflies is
  - C. What makes the monarch butterflies' migration
  - D. The migration of the monarch butterflies, which is
7. Dolphins might be trained to cooperate with fishermen and help them by finding, tracking, herding, or even catching fish—whose activities dolphins are expert.
- A. in all of which
  - B. at all of these
  - C. all of which
  - D. in all of what
8. They had discussed the problems with the principal himself had the parents gone to the meeting.
- A. should discuss
  - B. could discuss
  - C. could have discussed
  - D. would discuss
9. The buffalo which the lion fells provokes his aggression as little as the appetizing turkey which I have just seen hanging in the larder provokes him.
- A. which I had seen just now hanging in the larder provokes me
  - B. which I saw just now to hang in the larder provoke them
  - C. that I have just seen having hung in the larder provokes it
  - D. which I have just seen hanging in the larder provokes mine
10. Each year of my childhood, my mother worked tireless for creating from very little a Christmas celebration that would delight her three children.
- A. tireless to create
  - B. to create tirelessly
  - C. tirelessly to create
  - D. tirelessly for creating

## Part III Reading Comprehension

### Section A Multiple-Choice Questions

**Directions:** In this part, there are two passages followed by some unfinished statements. Choose the best answer to each of them.

#### Passage 1

Whenever I succeeded in the *Hakujin* world, my brothers were supportive, whereas Papa would be disdainful, undermined by my obvious capitulation to the ways of the West. I wanted to be like my Caucasian friends. Not only did I want to look like them, I wanted to act like them. I tried hard to be outgoing and socially aggressive and act confidently, like my girlfriends. At home I was careful not to show these personality traits to my father. For him it was bad enough that I did not even look Japanese: I was too big, and I walked too assertively. My behavior at home was never calm and serene, but around my father I still tried to be as Japanese as I could.

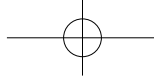
As I passed puberty and grew more interested in boys, I soon became aware that an Oriental female evoked a certain kind of interest from males. I was still too young to understand how or why an Oriental female fascinated Caucasian men, and of course, far too young to see then that it was a form of “not seeing.” My brothers would warn me, “Don’t trust the *Hakujin* boys. They only want one thing. They’ll treat you like a servant and expect you to wait on them hand and foot. They don’t even know how to be nice to you.” My brothers never dated Caucasian girls. In fact, I never really dated Caucasian boys until I went to college. In high school, I used to sneak out to dances and parties where I would meet them. I wouldn’t even dare to think what Papa would do if he knew.

What my brothers were saying was that I should not act toward Caucasian males as I did toward them. I must not “wait on them” or allow them to think I would, because they wouldn’t understand. In other words, be a Japanese female around Japanese men and act as a *Hakujin* around Caucasian men. The double identity within a “double standard” resulted not only in confusion for me of my role, or roles, as a female, but also in who or what I was racially. With the admonitions of my brothers lurking deep in my consciousness, I would try to be aggressive, assertive and “come on strong” toward Caucasian men. I mustn’t let them think I was submissive, passive, and all-giving like Madame Butterfly. With Asian males I would tone down my natural enthusiasm and settle into patterns instilled in me through the models of my mother and sisters. I was not comfortable in either role.

1. The author's father reacted negatively to her successes in the Caucasian world because \_\_\_\_\_.
  - A. he wanted her older sisters to be more successful
  - B. he felt her Westernization was costing him his authority over her
  - C. he realized worldly success alone could not make her happy
  - D. his expectations were that she could do even better than he had done
2. The author uses the Japanese word *Hakujin* to stand for Caucasians most likely because \_\_\_\_\_.
  - A. she knows no other word with that meaning
  - B. it is a term that indicates deep respect
  - C. that is how her immediate family referred to them
  - D. her brothers insisted that she address white boys in that way
3. By describing the white boys' fascination with Oriental women as "not seeing" (Para. 2), the author primarily wishes to convey that the white boys \_\_\_\_\_.
  - A. had no idea what she was like as an individual human being
  - B. were reluctant to date their Oriental classmates or see them socially
  - C. could not see her attractions because she was too large to meet Japanese standards of beauty
  - D. were too shy to look the girls in the eye
4. By a "double identity within a 'double standard'" (Para. 3), the author primarily means that \_\_\_\_\_.
  - A. she was too assertive at school to be passive at home
  - B. she had one standard while her brothers had another
  - C. she was Japanese at home and *Hakujin* outside the home
  - D. she felt like a double agent, betraying both sides
5. As used in the last paragraph, the figure of Madame Butterfly can best be described as \_\_\_\_\_.
  - A. a model the author sought to emulate
  - B. an ethnic stereotype
  - C. a role the author eventually found comfortable
  - D. the pattern the author's brothers wished her to follow

## Passage 2

Extraordinary creative activity has been characterized as revolutionary, flying in the face of what is established and producing not what is acceptable but what will become accepted. According to this formulation, highly creative activity transcends the limits of an existing form and establishes a new principle of organization. However, the idea that extraordinary

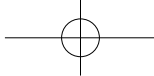


creativity transcends established limits is misleading when it is applied to the arts, even though it may be valid for the sciences. Differences between highly creative art and highly creative science arise in part from a difference in their goals. For the sciences, a new theory is the goal and end result of the creative act. Innovative science produces new propositions in terms of which diverse phenomena can be related to one another in more coherent ways. Such phenomena as a brilliant diamond or a nesting bird are relegated to the role of data, serving as the means for formulating or testing a new theory. The goal of highly creative art is very different: the phenomenon itself becomes the direct product of the creative act. Shakespeare's *Hamlet* is not a tract about the behavior of indecisive princes or the uses of political power; nor is Picasso's painting *Guernica* primarily a propositional statement about the Spanish Civil War or the evils of fascism. What highly creative artistic activity produces is not a new generalization that transcends established limits, but rather an aesthetic particular. Aesthetic particulars produced by the highly creative artist extend or exploit, in an innovative way, the limits of an existing form, rather than transcend that form.

This is not to deny that a highly creative artist sometimes establishes a new principle of organization in the history of an artistic field; the composer Monteverdi, who created music of the highest aesthetic value, comes to mind. More generally, however, whether or not a composition establishes a new principle in the history of music has little bearing on its aesthetic worth. Because they embody a new principle of organization, some musical works, such as the operas of the *Florentine Camerata*, are of signal historical importance, but few listeners or musicologists would include these among the great works of music. On the other hand, Mozart's *The Marriage of Figaro* is surely among the masterpieces of music even though its modest innovations are confined to extending existing means. It has been said of Beethoven that he toppled the rules and freed music from the stifling confines of convention. But a close study of his compositions reveals that Beethoven overturned no fundamental rules. Rather, he was an incomparable strategist who exploited limits—the rules, forms, and conventions that he inherited from predecessors such as Haydn and Mozart, Handel and Bach—in strikingly original ways.

1. The author considers a new theory that coherently relates diverse phenomena to one another to be the \_\_\_\_\_.
  - A. basis for reaffirming a well-established scientific formulation
  - B. byproduct of an aesthetic experience
  - C. tool used by a scientist to discover a new particular
  - D. result of highly creative scientific activity

2. The author implies that Beethoven's music was strikingly original because Beethoven \_\_\_\_\_.
- A. strove to outdo his predecessors by becoming the first composer to exploit limits
  - B. fundamentally changed the musical forms of his predecessors by adopting a richly inventive strategy
  - C. embellished and interwove the melodies of several of the great composers who preceded him
  - D. manipulated the established conventions of musical composition in a highly innovative fashion
3. The passage states that the operas of the *Florentine Camerata* are \_\_\_\_\_.
- A. unjustifiably ignored by musicologists
  - B. not generally considered to be of high aesthetic value even though they are important in the history of music
  - C. among those works in which popular historical themes were portrayed in a musical production
  - D. often inappropriately cited as examples of musical works in which a new principle of organization was introduced
4. The passage supplies information for answering all of the following questions EXCEPT \_\_\_\_\_.
- A. Did Beethoven work within a musical tradition that also included Handel and Bach?
  - B. Is Mozart's *The Marriage of Figaro* an example of a creative work that transcended limits?
  - C. Who besides Monteverdi wrote music that the author would consider to embody new principles of organization and to be of high aesthetic value?
  - D. Has unusual creative activity been characterized as revolutionary?
5. The author implies that an innovative scientific contribution is one that \_\_\_\_\_.
- A. is accepted immediately by the scientific community
  - B. does not relegate particulars to the role of data
  - C. introduces a new valid generalization
  - D. presents the discovery of a new scientific fact



## Section B Short Answer Questions

**Directions:** In this section, there are three short answer questions based on the passages in Section A. Answer each question in no more than 10 words.

### Passage 1

1. What did the father of the author expect her to be?

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2. What can the author's reaction to the roles she was required to adopt be described as?

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### Passage 2

3. What does the author think of the idea that all highly creative artistic activity transcends limits?

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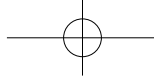
## Part IV Proofreading and Error Correction

**Directions:** The following passage contains **TEN** errors. Each indicated line contains a maximum of **ONE** error. In each case, only **ONE** word is involved. You should proofread the passage and correct it.

In social situations, the classic Intention Movement is “the chair-grasp.” Host and guest have been talking for some time, but now the host has an appointment to keep and can get away. His urge to go is held in check by his desire not be rude to his guest. If he did not care of his guest’s feelings he would simply get up out of his chair and to announce his departure. This is what his body wants to do, therefore his politeness glues his body to the chair and refuses to let him raise. It is at this point that he performs the chair-grasp Intention Movement. He continues to talk to the guest and listen to him, but leans forward and grasps the arms of the chair as about to push himself upwards. This is the first act he would make if he were rising. If he were not hesitating, it would only last a fraction of the second. He would lean, push, rise, and be up. But now, instead, it lasts much longer. He holds his “readiness-to-rise” post and keeps on holding it. It is as if his body had frozen at the get-ready moment.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_





## Section B

**Directions: Translate the underlined part of the following text into Chinese.**

Protection of the milk supply endangered by a federal program is therefore left to the states themselves. Inquiries addressed to the health officers or other appropriate officials revealed that no tests had been made and that it simply was not known whether the milk was contaminated with pesticides or not. Meanwhile, after rather than before the control program was launched, some research into the peculiar nature of heptachlor (七氯) was done. Perhaps it would be more accurate to say that someone looked up the research already published, since the basic fact that brought about belated action by the federal government had been discovered several years before, and should have influenced the initial handling of the program. This is the fact that heptachlor, after a short period in the tissues of animals or plants or in the soil, assumes a considerably more toxic form known as heptachlor epoxide (环氧化物). The epoxide is popularly described as “an oxidation product” produced by weathering. The fact that this transformation could occur had been known since 1952, when the Food and Drug Administration discovered that female rats, fed 30 parts per million of heptachlor, had stored 165 parts per million of the more poisonous epoxide only two weeks later.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.