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研途宝
2016 年 1 月

附：法律条文

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（二）出版他人享有专有出版权的图书的；

……

（八）制作、出售假冒他人署名的作品的。

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三、相关司法解释

1、《最高人民法院、最高人民检察院关于办理侵犯知识产权刑事案件具体应用法律若干问题的解释》

2、《最高人民法院、最高人民检察院关于办理侵犯知识产权刑事案件具体应用法律若干问题的解释（二）》

3、最高人民法院、最高人民检察院、公安部印发《关于办理侵犯知识产权刑事案件适用法律若干问题的解释》

历年考研真题试卷

华南理工大学 2011 年招收攻读硕士学位研究生入学考试试题

科目代码：870

科目名称：语言学和英美文学基础知识

适用专业：英语语言文学；外国语言学及应用语言学

考生须知：答案必须使用墨（蓝）色墨水（圆珠）笔；不得在试卷（草稿）纸上作答；凡未按规定作答均不予评阅、判分

Part One

Fundamentals of Linguistics and Literature

（英语语言文学和外国语言学及应用语言学考生共答部分）

I. Define the following terms in your own words (20 points)

1. Distinctive phonological features
2. Affixation
3. Complementary antonym
4. Interlanguage
5. Perlocutionary act
6. Symbol
7. Character
8. Monologue
9. Round character
10. Point of view

II. Answer the following questions (30 points)

1. What is the difference between an error and a mistake?
2. Distinguish the two possible meanings of "leave the book on the shelf" by means of IC analysis.
3. What can linguists do to make linguistic analysis scientific?
4. What are the basic differences between poetry and fiction?
5. What are the recurrent themes of Modernist literature?
6. What are the four great tragedies by Shakespeare?

Part Two

Test for Students of Linguistics and Applied Linguistics

(外国语言学及应用语言学考生必答部分)

I. Discuss and comment on the following topics (40 points)

1. phonology with relation to phonetics
2. morphology and types of languages
3. sense relations
4. faculty of language

II. Analyze the Language data according to the requirements (60 points)

1. Explain the following sentence by way of IC-analysis (10 points) :

Mary decided to go to Paris on the boat.

2. Draw a binary branching labeled tree diagram for the following sentence (10 points) :

Only when you love others / will it be possible for you to be loved.

3. Analyze the following speech event in terms of the related pragmatic theory (10 points) :

Mary: Do you want to go swimming?

John: I have a cold.

4. Explain the rules and principles underlying the ungrammaticality or inappropriateness involved in the following sentences (15 points) :

①Should we both pass the tough entrance examination, I will contact with you as soon as possible.

②China plans to toughen its foreign-investment law with a view to force greater transparency and accountability from investors.

③It is hoped that this thesis will shed some light on our better understanding of critical discourse analysis.

5. Analyze the following dialogue in terms of the related stylistic theory (15 points) :

(Mr. Smith enters Dr. Brown's office by an appointment.)

Dr. Brown: Good morning, Mr. Smith. Can I take your coat? Awful weather, isn't it?

Do sit down. Cigarette?

Mr. Smith: NO. I don't smoke, thanks very much.

Dr. Brown: Well, I've been looking into your inquiry about the corrosion trouble you've been getting in the control valve. I'm sorry you've had trouble—quite unexpected—but I think we have the answer. The most probable cause of corrosion at a metal-to-metal junction immersed in an ionized fluid is electrolytic.

Part Three

Test for Students of English Language and Literature

(英语语言文学考生必答部分)

I. Discuss and comment on the following topics (40 points)

1. Discuss the stream-of-consciousness techniques in an English novel you have read.
2. Discuss Hemingway as the spokesman of "The Lost Generation".
3. Discuss Imagism as a literary movement.
4. Discuss the characteristics of e. e. cummings's poems.

II. Analysis and appreciation (60 points)

1. Read the following excerpt from *The Catcher in the Rye* by J. D. Salinger and analyze it in a 200-word essay. (30 points)

Chapter 22

When I came back, she had the pillow off her head all right — I knew she would — but she still wouldn't look at me, even though she was laying on her back and all. When I came around the side of the bed and sat down again, she turned her crazy face the other way. She was ostracizing the hell out of me. Just like the fencing team at Pencey when I left all the goddam foils on the subway.

"How's old Hazel Weather field?" I said. "You write any new stories about her? I got that one you sent me right in my suitcase. It's down at the station. It's very good."

"Daddy will kill you."

Boy, she really gets something on her mind when she gets something on her mind.

"No, he won't. The worst he'll do, he'll give me hell again, and then he'll send me to that goddam military school. That's all he'll do to me. And in the first place, I won't even be around. I'll be away. I'll be — I'll probably be in Colorado on this ranch."

"Don't make me laugh. You can't even ride a horse."

"Who can't? Sure I can. Certainly I can. They can teach you in about two minutes," I said. "Stop picking at that." She was picking at that adhesive tape on her arm. "Who gave you that haircut?" I asked her. I just noticed what a stupid haircut somebody gave her. It was way too short.

"None of your business," she said. She can be very snotty sometimes. She can be quite snotty. "I suppose you failed in every single subject again," she said — very snotty. It was sort of funny, too, in a way. She sounds like a goddam schoolteacher sometimes, and she's only a little child.

"No, I didn't," I said. "I passed English." Then, just for the hell of it, I gave her a pinch on the behind. It was sticking way out in the breeze, the way she was laying on her side. She has hardly any behind. I didn't do it hard, but she tried to hit my hand anyway, but she missed.

Then all of a sudden, she said, “Oh, why did you do it?” She meant why did I get the ax again. It made me sort of sad, the way she said it.

“Oh, God, Phoebe, don’ t ask me. I’ m sick of everybody asking me that,” I said. “A million reasons why. It was one of the worst schools I ever went to. It was full of phonies. And mean guys. You never saw so many mean guys in your life. For instance, if you were having a bull session in somebody’ s room, and somebody wanted to come in, nobody’ s let them in if they were some dopey, pimply guy. Everybody was always locking their door when somebody wanted to come in. And they had this goddam secret fraternity that I was too yellow not to join. There was this one pimply, boring guy, Robert Ackley, that wanted to get in. He kept trying to join, and they wouldn’ t let him. Just because he was boring and pimply. I don’ t even feel like talking about it. It was a stinking school. Take my word.”

Old Phoebe didn’ t say anything, but she was listening. I could tell by the back of her neck that she was listening. She always listens when you tell her something. And the funny part is she knows, half the time, what the hell you’ re talking about. She really does.

I kept talking about old Pencey. I sort of felt like it.

“Even the couple of nice teachers on the faculty, they were phonies, too,” I said. “There was this one old guy, Mr. Spencer. His wife was always giving you hot chocolate and all that stuff, and they were really pretty nice. But you should’ ve seen him when the headmaster, old Thurmer, came in the history class and sat down in the back of the room. He was always coming in and sitting down in the back of the room for about a half an hour. He was supposed to be incognito or something. After a while, he’ d be sitting back there and then he’ d start interrupting what old Spencer was saying to crack a lot of corny jokes. Old Spencer’ s practically kill himself chuckling and smiling and all, like as if Thurmer was a goddam prince or something.”

“Don’ t swear so much.”

“It would’ ve made you puke, I swear it would,” I said. “Then, on Veterans’ Day. They have this day, Veterans’ Day, that all the jerks that graduated from Pencey around 1776 come back and walk all over the place, with their wives and children and everybody. You should’ ve seen this one old guy that was about fifty. What he did was, he came in our room and knocked on the door and asked us if we’ d mind if he used the bathroom. The bathroom was at the end of the corridor — I don’ t know why the hell he asked us. You know what he said? He said he wanted to see if his initials were still in one of the can doors. What he did, he carved his goddam stupid sad old initials in one of the can doors about ninety years ago, and he wanted to see if they were still there. So my roommate and I walked him down to the bathroom and all, and we had to stand there while he looked for his initials in all the can doors. He kept talking to us the whole time, telling us how when he was at Pencey they were the happiest days of his life, and giving us a lot of advice for the future and all. Boy, did he depress me! I don’ t mean he was a bad guy — he

wasn't. But you don't have to be a bad guy to depress somebody — you can be a good guy and do it. All you have to do to depress somebody is give them a lot of phony advice while you're looking for your initials in some can door — that's all you have to do. I don't know. Maybe it wouldn't have been so bad if he hadn't been all out of breath. He was all out of breath from just climbing up the stairs, and the whole time he was looking for his initials he kept breathing hard, with his nostrils all funny and sad, while he kept telling Stradlater and I to get all we could out of Pencey. God, Phoebe! I can't explain. I just didn't like anything that was happening at Pencey. I can't explain."

Old Phoebe said something then, but I couldn't hear her. She had the side of her mouth right smack on the pillow, and I couldn't hear her.

"What?" I said. "Take your mouth away. I can't hear you with your mouth that way."

"You don't like anything that's happening."

It made me even more depressed when she said that.

"Yes I do. Yes I do. Sure I do. Don't say that. Why the hell do you say that?"

"Because you don't. You don't like any schools. You don't like a million things. You don't."

"I do! That's where you're wrong — that's exactly where you're wrong! Why the hell do you have to say that?" I said. Boy, was she depressing me.

"Because you don't," she said. "Name one thing."

"One thing? One thing I like?" I said. "Okay."

The trouble was, I couldn't concentrate too hot. Sometimes it's hard to concentrate.

"One thing I like a lot you mean?" I asked her.

She didn't answer me, though. She was in a cockeyed position way the hell over the other side of the bed. She was about a thousand miles away. "C'mon answer me," I said. "One thing I like a lot or one thing I just like?"

"You like a lot."

"All right," I said. But the trouble was, I couldn't concentrate. About all I could think of were those two nuns that went around collecting dough in those beat up old straw baskets. Especially the one with the glasses with those iron rims. And this boy I knew at Elkton Hills. There was this one boy at Elkton Hills, named James Castle, that wouldn't take back something he said about this very conceited boy, Phil Stabile. James Castle called him a very conceited guy and one of Stabile's lousy friends went and squealed on him to Stabile. So Stabile, with about six other dirty bastards, went down to James Castle's room and went in and locked the goddam door and tried to make him take back what he said, but he wouldn't do it. So they started in on him. I won't even tell you what they did to him — it's too repulsive — but he still wouldn't take it back, old James Castle. And you should've seen him. He was a skinny little weak-looking guy,

with wrists about as big as pencils. Finally, what he did, instead of taking back what he said, he jumped out the window. I was in the shower and all, and even I could hear him land outside. But I just thought something fell out the window, a radio or a desk or something, not a boy or anything. Then I heard everybody running through the corridor and down the stairs, so I put on my bathrobe and I ran downstairs too, and there was old James Castle laying right on the stone steps and all. He was dead, and his teeth, and blood, were all over the place, and nobody would even go near him. He had on this turtle-neck sweater I'd lent him. All they did with the guys that were in the room with him was expel them. They didn't even go to jail.

That was about all I could think of, though. Those two nuns I saw at breakfast and this boy James Castle I knew at Elkton Hills. The funny part is, I hardly even know James Castle, if you want to know the truth. He was one of these very quiet guys. He was in my math class, but he was way over on the other side of the room, and he hardly ever got up to recite or go to the blackboard or anything. Some guys in school hardly ever get up to recite or go to the blackboard. I think the only time I ever even had a conversation with him was that time he asked me if he could borrow this turtle-neck sweater I had. I damn near dropped dead when he asked me, I was so surprised and all. I remember I was brushing my teeth, in the can, when he asked me. He said his cousin was coming in to take him for a drive and all. I didn't even know he knew I had a turtle-neck sweater. All I knew about him was that his name was always right ahead of me at roll call. Cabel, R., Cabel, W., Castle, Caulfield — I can still remember it. If you want to know the truth, I almost didn't lend him my sweater. Just because I didn't know him too well.

“What?” I said to old Phoebe. She said something to me, but I didn't hear her.

“You can't even think of one thing.”

“Yes, I can. Yes, I can.”

“Well, do it, then.”

“I like Allie,” I said. “And I like doing what I'm doing right now. Sitting here with you, and talking, and thinking about stuff, and —”

“Allie's dead — you always say that! If somebody's dead and everything, and in Heaven, then it isn't really —”

“I know he's dead! Don't you think I know that? I can still like him, though, can't I? Just because somebody's dead, you don't just stop liking them, for God's sake — especially if they were about a thousand times nicer than the people you know that are alive and all.”

Old Phoebe didn't say anything. When she can't think of anything to say, she doesn't say a goddam word.

“Anyway, I like it now,” I said. “I mean right now. Sitting here with you and just chewing the fat and horsing —”

“That isn't anything really!”

“It is so something really! Certainly it is! Why the hell isn’ t it? People never think anything is anything really. I’ m getting goddam sick of it.”

“Stop swearing. All right, name something else. Name something you’ d like to be. Like a scientist. Or a lawyer or something.”

“I couldn’ t be a scientist. I’ m no good in science.”

“Well, a lawyer ---- like Daddy and all.”

“Lawyers are all right, I guess — but it doesn’ t appeal to me,” I said. “I mean they’ re all right if they go around saving innocent guys’ lives all the time, and like that, but you don’ t do that kind of stuff if you’ re a lawyer. All you do is make a lot of dough and play golf and play bridge and buy cars and drink Martinis and look like a hot-shot. And besides. Even if you did go around saving guys’ lives and all, how would you know if you did it because you really wanted to save guys’ lives, or because you did it because what you really wanted to do was be a terrific lawyer, with everybody slapping you on the back and congratulating you in court when the goddam trial was over, the reporters and everybody, the way it is in the dirty movies? How would you know you weren’ t being a phony? The trouble is, you wouldn’ t.”

I’ m not too sure old Phoebe knew what the hell I was talking about. I mean she’ s only a little child and all. But she was listening, at least. If somebody at least listens, it’ s not too bad.

“Daddy’ s going to kill you. He’ s going to kill you,” she said.

I wasn’ t listening, though. I was thinking about something else — something crazy. “You know what I’ d like to be?” I said. “You know what I’ d like to be? I mean if I had my goddam choice?”

“What? Stop swearing.”

“You know that song, if a body catch a body coming through the rye’ ? I would like —”

“It’ s, if a body meet a body coming through the rye’ !” old Phoebe said. “It’ s a poem. By Robert Burns.”

“I know it’ s a poem by Robert Burns.”

She was right, though. It is “if a body meet a body coming through the rye.” I didn’ t know it then, though.

“I thought it was, if a body catch a body,’ ” I said. “Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids and nobody’ s around — nobody big, I mean — except me. And I’ m standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff — I mean if they’ re running and they don’ t look where they’ re going I have to come out from somewhere and catch them. That’ s all I’ d do all day. I’ d just be the catcher in the rye and all. I know it’ s crazy, but that’ s the only thing I’ d really like to be. I know it’ s crazy.”

Old Phoebe didn’ t say anything for a long time. Then, when she said something, all she said

was, "Daddy's going to kill you."

"I don't give a damn if he does," I said. I got up from the bed then, because what I wanted to do, I wanted to phone up this guy that was my English teacher at Elkton Hills, Mr. Antolini. He lived in New York now. He quit Elkton Hills. He took this job teaching English at N.Y.U. "I have to make a phone call," I told Phoebe. "I'll be right back. Don't go to sleep." I didn't want her to go to sleep while I was in the living room. I knew she wouldn't but I said it anyway, just to make sure.

While I was walking toward the door, old Phoebe said, "Holden!" and I turned around.

She was sitting way up in bed. She looked so pretty. "I'm taking belching lessons from this girl, Phyllis Margulies," she said. "Listen."

I listened, and I heard something, but it wasn't much. "Good," I said. Then I went out in the living room and called up this teacher I had, Mr. Antolini.

2. The following is a poem by William Wordsworth. Write an analytic essay on it in about 200 words. (30 points)

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky:
All bright and glittering in the smokeless air.
Composed Upon Westminster Abbey
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill.

华南理工大学 2012 年招收攻读硕士学位研究生入学考试试题

科目代码：870

科目名称：语言学和英美文学基础知识

适用专业：英语语言文学；外国语言学及应用语言学

考生须知：答案必须使用墨（蓝）色墨水（圆珠）笔；不得在试卷（草稿）纸上作答；凡未按规定作答均不予评阅、判分

Part One

Fundamentals of Linguistics and Literature

（英语语言文学和外国语言学及应用语言学考生共答部分）

I. Define the following terms in your own words (20 points)

1. Morpheme
2. Hyponymy
3. Language variety
4. relation maxim
5. Metaphor
6. Romanticism
7. Sentimentalism
8. Metaphysical poetry
9. Free verse
10. Lost Generation

II. Answer the following questions (30 points)

1. How to classify errors in terms of their sources?
2. What is the significance of Saussure's distinguishing between langue and parole?
3. Why [p, ph] are taken as allophones of the same phoneme /p/?
4. What is the stream-of-consciousness novel?
5. What is the significance of The Canterbury Tales by Geoffrey Chaucer?
6. Why is Romanticism considered the greatest poetic movement in British literature?

Part Two

Test for Students of Linguistics and Applied Linguistics

(仅供外国语言学及应用语言学考生用, 英语语言文学考生不作答)

I. Discuss and comment on the following topics (40 points)

1. transcription of speech sounds
2. inflectional morphology and differences between languages
3. universal grammar and specific grammars
4. the meaning of meaning

II. Analyze the Language data according to the requirements (60 points)

1. Explain the following sentence by way of IC-analysis (15 points) :

Go and ask Mr. Smith who is sitting by the window.

2. Analyze the following speech event in terms of the related pragmatic theory (10points) :

Mary: Do you like rugby?

Tony: I am a New Zealander.

3. Explain the rules and principles underlying the ungrammaticality or inappropriateness involved in the following sentences (20 points) :

① I'm grateful to Professor Smith for providing me food and accommodation during my visit to Harvard University.

② Hearing the shouting, David saw the birds flying away immediately.

4. Analyze the following passage in terms of the related stylistic theory (15 points) :

If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?

(William Shakespeare, The Merchant of Venice, II. ix)

Part Three

Test for Students of English Language and Literature

(仅供英语语言文学考生用, 外国语言学及应用语言学考生不作答)

I. Discuss and comment on the following topics (40 points)

1. What led to the rise of American Realism?
2. What are the major themes of modernist literature?
3. Comment on the historical development of sonnet as a poetic form.
4. Discuss the characteristics of Edgar Allan Poe's poems.

II. Analysis and appreciation (60 points)

1. Please read the following excerpt from *Tess of D'Urbervilles* by Thomas Hardy, and analyze it in a 200-word essay. (30 points)

Chapter 35

Clare performed the irrelevant act of stirring the fire: the intelligence had not even yet got to the bottom of him. After stirring the embers he rose to his feet: all the force of her disclosure had imparted itself now. His face had withered. In the strenuousness of his concentration he treaded fitfully on the floor. He could not, by any contrivance, think closely enough; that was the meaning of his vague movement. When he spoke it was in the most inadequate, commonplace voice of the many varied tones she had heard from him.

“Tess!”

“Yes, dearest.”

“Am I to believe this? From your manner I am to take it as true. O you cannot be out of your mind! You ought to be! Yet you are not. ... My wife, my Tess — nothing in you warrants such a supposition as that?”

“I am not out of mind,” she said.

“And yet ---” He looked vacantly at her, to resume with dazed senses: “Why didn’t you tell me before? Ah, yes — you would have told me — in a way; but I hindered you. I remember!”

These, and other of his words, were nothing but the perfunctory babble of the surface while the depths remained paralyzed. He turned away, and bent over a chair. Tess followed him to the middle of the room where he was, and stood there staring at him with eyes that did not weep. Presently she slid down upon her knees beside his foot, and from this position she crouched in a heap.

“In the name of our love, forgive me!” she whispered with a dry mouth. “I have forgiven you for the same!”

And, as he did not answer she said again, “Forgive me as you are forgiven! I forgive you, Angel.”

“You, — yes, you do.”

“But you do not forgive me?”

“O Tess, forgiveness does not apply to the case. You were one person: now you are another. My God — how can forgiveness meet such a grotesque — prestidigitation as that!”

He paused, contemplating this definition; then suddenly broke into horrible laughter — as unnatural and ghastly as a laugh in hell.

“Don’t — don’t! It kills me quite, that!” she shrieked. “O have mercy upon me — have mercy!”

He did not answer; and, sickly white, she jumped up. “Angel, Angel? What do you mean by

that laugh?" she cried out. "Do you know — what this is to me?"

He shook his head.

"I have been hoping, longing, praying, to make you happy! I have thought what joy it will be to do it, what an unworthy wife I shall be if I do not! That's what I have felt, Angel?"

"I know that."

"I thought, Angel, that you loved me — me, my very self! If it is I you do love, O how can it be that you look and speak so? It frightens me! Having begun to love you, I love you forever — in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my own husband, stop loving me?"

"I repeat, the woman I have been loving is not you."

"But who?"

"Another woman in your shape."

...

"Angel," she said suddenly in her natural tones, the insane dry voice of terror having left her now. "Angel, am I too wicked for you and me to live together?"

"I have not been able to think what we can do."

"I shan't ask you to let me live with you, Angel; because I have no right to. I shall not write to mother and sisters to say we be married, as I said I would do. And I shan't finish the good-hussif I cut out and meant to make while we were in lodgings."

"Shan't you?"

"No, I shan't do anything, unless you order me to. And if you go away from me I shall not followed; and if you never speak to me any more I shall not ask why, unless you tell me I may."

"And if I do order you to do anything?"

"I will obey you, like your wretched slave, even if it is to lie down and die."

...

But she went on pleading in her distraction; and perhaps said things that would have been better left to silence. "Angel, Angel: I was a child — a child when it happened! I knew nothing of men."

"You were more sinned against than sinning, that I admit."

"Then will you not forgive me?"

"I do forgive you. But forgiveness is not all."

"And love me?"

To this question he did not answer.

"O Angel — my mother says that it sometimes happens so — she knows several cases when they were worse than I, and the husband has not minded it much — has got over it, at least. And yet the woman has not loved him as I do you."

“Don’t, Tess; don’t argue. Different societies different manners. You almost make me say you are an unapprehending peasant woman, who have never been initiated into the proportions of social things. You don’t know what you say.”

“I am only a peasant by position, not by nature!”

...

“During the interval of the cottager’s going and coming she had said to her husband, “I don’t see how I can help being the cause of much misery to you all your life. The river is down there: I can put an end to myself in it. I am not afraid.”

“I don’t wish to add murder to my other follies,” he said.

“I will leave something to show that I did it myself — on account of my shame. They will not blame you then.”

“Don’t speak so absurdly — I wish not to hear it. It is nonsense to have such thoughts in this kind of case, which is rather one for satirical laughter than for tragedy. You don’t in the least understand the quality of the mishap. It would be viewed in the light of a joke by nine-tenths of the world, if it were known. Please oblige me by returning to the house and going to bed.”

“I will,” said she dutifully.

...

Having nothing more to fear, having scarce anything to hope, for that he would relent there seemed no promise whatever, she lay down dully. When sorrow ceases to be speculative sleep sees her opportunity. Among so many happier moods which forbid repose this was a mood which welcomed it, and in a few minutes the lonely Tess forgot existence, surrounded by the aromatic stillness of the chamber that had once, possibly, been the bride-chamber of her own ancestry.

Later on that night Clare also retraced his steps to the house. Entering softly to the sitting-room he obtained a light, and with the manner of one who had considered his course he spread his rugs upon the old horse-hair sofa which stood there, and roughly shaped it to a sleeping-couch. Before lying down he crept shoeless upstairs, and listened at the door of her apartment. Her measured breathing told that she was sleeping profoundly.

“Thank God!” murmured Clare; and yet he was conscious of a pang of bitterness at the thought — approximately true, thought not wholly so — that having shifted the burden of her life to his shoulders she was now reposing without care.

...

The check was sufficient. He resumed his retreat and descended.

His air remained calm and cold, his small compressed mouth indexing his powers of self-control; his face wearing still that terribly sterile expression which had spread thereon since her disclosure. It was the face of a man who was no longer passion’s slave, yet who found no advantage in his enfranchisement. He was simply regarding the harrowing contingencies of human

experience, the unexpectedness of things. Nothing so pure, so sweet, so virginal as Tess had seemed possible all the long while that he had adored her, up to an hour ago; but

The little less, and what worlds away!

He argued erroneously when he said to himself that her heart was not indexed in the honest freshness of her face; but Tess had no advocate to set him right. Could it be possible he continued that eyes which as they gazed never expressed any divergence from what the tongue was telling, were yet ever seeing another world behind her ostensible one, discordant and contrasting.

He reclined on his couch in the sitting-room, and extinguished the light. The night came in, and took up its place there, unconcerned and indifferent; the night which had already swallowed up his happiness, and was now digesting it listlessly; and was ready to swallow up the happiness of a thousand other people with as little disturbance or change of mien.

2. The following is a poem written by Alfred Tennyson. Write an analytic essay on it in about 250 words. (30 points)

Break, break, break,
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.
O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But for touch of a vanished hand
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of the day that is dead
Will never come back to me.

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Part One

Fundamentals of Linguistics and Literature

（英语语言文学和外国语言学及应用语言学考生共答部分）

I. Define the following terms in your own words (20 points)

1. Register
2. Discourse
3. Speech community
4. Institutional linguistics
5. Communicative competence
6. Trilogy
7. Symbol
8. Climax
9. Round character
10. Sonnet

II. Answer the following questions (30 points)

1. Will violations of the Cooperative Principle always lead to conversational implicatures?
2. What is the relationship between cohesion and coherence?
3. What is loose sentence? What is periodic sentence? How to use them properly in order to achieve different styles in the writing?
4. What are the basic characteristics of poetry?
5. What is sentimentalism?
6. What accounts for the greatness of Vanity Fair?

Part Two

For Students of Linguistics and Applied Linguistics ONLY

(外国语言学及应用语言学考生必答部分)

I. Discuss and comment on the following topics (40 points)

1. Phonetic transcriptions
2. Morphological processes
3. Grammatical meaning
4. Internal definition of language

II. Analyze the Language data according to the requirements (60 points)

1. Explain the following sentence by way of IC-analysis (15 points) :

The old man enjoyed drinking in the open air.

2. Analyze the following speech event in terms of the related conversation analysis theory (10 points) :

A: Are you coming tonight?

B: Can I bring a guest?

A: Male or female?

B: What difference does that make?

A: An issue of balance.

B: Female.

A: Sure.

B: I'll be there.

3. Explain the rules and principles underlying the ungrammaticality or inappropriateness involved in the following sentences (20 points) :

①When the decision was read out by the judge, Mrs. Gardener got very excited and thanked the help of her lawyer.

②Often he would go to the pub at the street corner and have a talk with someone.

4. Analyze the following passage in terms of the related stylistic theory (15 points) :

It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness; it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us; we were all going direct to Heaven, we were all going direct the other way.

(Charle Dickens, A Tale of Two Cities)

Part Three

For Students of English Language and Literature ONLY

(英语语言文学考生必答部分)

I. Discuss and comment on the following topics (40 points)

1. Discuss the stream-of-consciousness techniques in a British novel you've read.
2. Why is Washington Irving sometimes considered father of American literature?
3. Comment on William Shakespeare's Sonnets and analyze Sonnet 18 (Shall I Compare Thee to a Summer's Day) in detail.
4. Comment on e. e. Cumming's experimental poetry.

II. Analysis and appreciation (60 points)

1. The following is a poem written by William Wordsworth. Write an analytic essay on it in about 250 words. (30 points)

The Solitary Reaper

Behold her, single in the field,

Yon solitary Highland Lass!

Reaping and singing by herself;

Stop here, or gentle pass!

Alone she cuts and binds the grain

And sings a melancholy strain;

Oh listen! For the vale profound

Is overflowing with the sound.

No nightingale did ever chaunt

More welcome notes to weary bands

Of travelers in some shady haunt,

Among Arabian sands:

A voice so thrilling ne'er was heard

In spring-time from the cuckoo-bird

Breaking the silence of the seas

Among the farthest Hebrides.

Will no one tell me what she sings?

Perhaps the plaintive numbers flow

For old, unhappy, far-off things

And battles long ago:
Or is it some humble lay,
Familiar matter of today?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whatever the theme, the maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was no more.

2. Read the following excerpt from *The Adventures of Huckleberry Finn* by Mark Twain, and analyze it in a 200-word essay. (30 points)

Chapter 16 The Rattlesnake-skin Does Its Work

.....

We went drifting down into a big bend, and the night clouded up and got hot. The river was very wide, and was walled with solid timber on both sides; you couldn't see a break in it hardly ever, or a light. We talked about Cairo, and wondered whether we would know it when we got to it. I said likely we wouldn't, because I had heard say there wasn't but about a dozen houses there, and if they didn't happen to have them lit up, how was we going to know we was passing a town? Jim said if the two big rivers joined together there, that would show. But I said maybe we might think we was passing the foot of an island and coming into the same old river again. That disturbed Jim —and me too. So the question was what to do? I said, paddle ashore the first time a light showed, and tell them pap was behind, coming along with a trading-scow, and was a green hand at the business, and wanted to know how far it was to Cairo. Jim thought it was a good idea, so we took a smoke on it and waited.

There wasn't nothing to do, now, but to look out sharp for the town, and not pass it without seeing it. He said he'd be mighty sure to see it, because he'd be a free man the minute he seen it, but if he missed it he'd be in the slave country again and no more show for freedom. Every little while he jumps up and says: "Dah she is?"

But it wasn't. It was Jack-o-lanterns, or lightning-bugs; so he set down again, and went to watching, same as before. Jim said it said made him all over trembly and feverish to be so close to freedom. Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I

begun to get it through my head that he was most free—and who was to blame for it? Why, me. I couldn't get that out of my conscience, no how nor no way. It got to troubling me so I couldn't rest; I couldn't stay still in one place. It hadn't ever come home to me before, what this thing was that I was doing. But now it did; and it staid with me, and scorched me more and more. I tried to make out to myself that I wasn't to blame, because I didn't run Jim off from his rightful owner; but it wasn't no use, conscience up and says, every time, "But you knowed he was running for his freedom, and you could a paddled ashore and told somebody." That was so — I couldn't get around that, no way. That was where it pinched. Conscience says to me, "What had poor Miss Watson done to you, that you could see her nigger go off right under your eyes and never say one single word? What did that poor old woman do to you, that you could treat her so mean? Why, she tried to learn you your book, she tried to learn you your manners, she tried to be good to you every way she knowed how. That's what she done."

I got to feeling so mean and so miserable I most wished I was dead. I fidgeted up and down the raft, abusing myself to myself, and Jim was fidgeting up and down past me. We neither of us could keep still. Every time he danced around and says, "Dah's Cairo!" it went through me like a shot, and I thought if it was Cairo I reckoned I would die of miserableness.

Jim talked out loud all the time while I was talking to myself. He was saying how the first thing he would do when he got to a free State he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss Watson lived; and then they would both work to buy the two children, and if their master wouldn't sell them, they'd get an Ablitionist to go and steal them.

It most froze me to hear such talk. He wouldn't ever dared to talk such talk in his life before. Just see what a difference it made in him the minute he judged he was about free. It was according to the old saying, "give a nigger an inch and he'll take an ell." Thinks I, this is what comes of my not thinking. Here was this nigger which I had as good as helped to run away, coming right out flat-footed and saying he would steal his children—children that belonged a man I didn't even know; a man that hadn't ever done me no harm.

I was sorry to hear Jim say that, it was such a lowering of him. My conscience got to stirring me up hotter than ever, until at last I says to it, "Let up on me—it isn't too late, yet—I'll paddle ashore at the first light and tell." I felt easy, and happy, and light as a feather, right off. All my troubles were gone. I went to looking out sharp for a light, and sort of singing to myself. By and by one showed. Jim sings out:

"We's safe, Huck, we's safe! Jump up and crack do's heels, dat's de good ole Cairo at laws', I jibs knows it!"

I say!

"I'll take the canoe and go see, Jim. It mightn't be, you know."

He jumped and got the canoe ready, and put his old coat in the bottom for me to set on, and give me the paddle; and as I shoved off, he says: "Pooty soon I'll be a—shout'n for joy, en I'll say, it's all on accounts o' Huck; I's a free man, en I couldn't ever ben free ef it hadn't ben for Huck; Huck done it. Jim won't ever forgit you, Huck; you's de bes' fren' Jims ever had; en you's de only fren' ole Jim's got now."

I was paddling off, all in a sweat to tell on him; but when he says this, it seemed to kind of take the tuck all out of me. I went along slow then, and I warn't right down certain whether I was glad I started or whether I warn't. When I was fifty yards off, Jim says: "Dah you goes, de ole true Huck; de only white genlman dat ever kep' his promise to ole Jim."

Well, I just felt sick. But I say, I got to do it—I can't get out of it. Right then, along comes a skiff with two men in it, with guns, and they stopped and I stopped. One of them says: "What's that, yonder?"

"A piece of a raft," I say.

"So you belong on it?"

"Yes, sir."

"Any men on it?"

"Only one, sir."

"Well, there's five niggers run off to-night, up yonder above the head of the bend. Is your man white or black?"

I didn't answer up prompt. I tried to, but the words wouldn't come. I tried, for a second or two, to brace up and out with it, but I warn't man enough—hadn't the spunk of a rabbit. I see I was weakening; so I just give up trying, and up and says:

"He's white."

.....

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Part One

Fundamentals of Linguistics and Literature

（英语语言文学和外国语言学及应用语言学考生共答部分）

I. Define the following terms in your own words (20 points)

1. Argument
2. Consonant
3. Sense
4. Minimal pair
5. Foregrounding
6. The gilded age
7. Individualism
8. Cavalier poets
9. Naturalism
10. Point of view

II. Answer four of the following questions (请选答其中的 4 道题。请勿多答，若多答，只评前 4 题。共 40 分)

1. What is language aptitude? Please give three examples to illustrate this concept.
2. What is the difference between a proficiency test and an achievement test?
3. There are many ways of word formation in English lexicology. Can you define back formation and give two examples?
4. What does "The Lost Generation" refer to?
5. What does "The Beat Generation" refer to?
6. Who is Jane Austen (1775—1817)?

Part Two

Test for Students of Linguistics and Applied Linguistics

(外国语言学及应用语言学考生必答部分)

I. Discuss and comment on the following topics (请选答其中的4道题。请勿多答, 若多答, 只评前4题。共40分)

1. The in native view of language acquisition
2. Criteria in determining a word's category
3. Sentence meaning and utterance meaning
4. The relationship between language and society.
5. The role of word stress in distinguishing meaning.

II. Analyze the language data according to the requirements (每题必答, 共 50 分)

1. Analyze the following speech event in terms of the related pragmatic theory (15 分)

Hamlet: Whose grave's this, sirrah?

Clown (gravedigger) : Mine, sir.

...

Hamlet: What man dost thou dig it for?

Clown: For no man, sir.

Hamlet: What woman then?

Clown: For none, neither.

Hamlet: Who is to be buried in't?

Clown: One that was a woman, sir; but, rest her soul,

She's dead.

(Shakespeare, Hamlet)

2. Explain the rules and principles underlying the ungrammaticality or inappropriateness involved in the following sentences (20 分)

①At this very moment, I feel very exciting and want to extend my sincerest thanks to all of you here for your inspiration, encouragement and support during my stay at Cambridge University.

②The government has already adopted effective measures against the growing corruption appeared in the process of economic reform.

3. Analyze the following passage in terms of the related stylistic theory (15 分):

You don't know about me without you have read a book by the name of The Adventures of Tom Sawyer; but that aren't no matter. That book was made by Mr. Mark Twain, and he told the

truth, mainly. There was things which he stretched, but mainly he told the truth.

(Mark Twain, The Adventures of Huckleberry Finn)

Part Three

Test for Students of English Language and Literature

(仅供英语语言文学考生用, 外国语言学及应用语言学考生不作答)

I. Discuss and comment on the following topics (请选答其中的4道题。请勿多答, 若多答, 只评前4题。共40)

1. Do you know the Imagist Poetry? Explain and comment on it.
2. How much do you know about T.S. Eliot's "tradition"? Describe and comment on it.
3. What is David Copperfield, the novel written by Dickens, about? What do you think about this novel?
4. What do you know about Leaves of Grass? Comment on its artistic achievement.
5. Explain and Comment on "blank verse".

II. Analysis and appreciation (每题必答, 共 50 分)

1. Read the following passage and write an analytical essay in about 250 words (25 分) .

It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness; it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us; we were all going direct to Heaven, we were all going direct the other way — in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

2. Read the following poem and write an analytical essay in about 250 words (25 分)

In a Station of the Metro
The apparition of these faces in the crowd;
Petals on a wet, black bough.

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Part One

Fundamentals of Linguistics and Literature

（外国语言学及应用语言学和英语语言文学考生共答部分）

I. Define the following terms in your own words（每题必答，共 20 分）

1. Fossilization
2. Parole
3. Universal grammar
4. Paradigmatic relation
5. Ditransitive verb
6. Allegory
7. Ode
8. Stanza
9. Farce
10. Folklore

II. Answer the following Questions（每题必答，共 40 分）

1. What are linguistic determinism and linguistic relativity?
2. What are cross-section method and longitudinal method? Can you give an example to each method?
3. What is Gothic Fiction?
4. What accounts for the Greatness of Lyrical Ballads?

Part Two

Test for Students of Linguistics and Applied Linguistics

(外国语言学及应用语言学考生必答部分)

I. Discuss and comment on the following topics (每题必答, 共 40 分)

1. Language is human-specific.
2. Language, competence and linguistic potential
3. The differences between grammatical analysis and pragmatics
4. The relationship between linguistics and foreign language teaching

II. Analyze the language data according to the requirements (每题必答, 共 50 分)

1. Explain the rules and principles underlying the ungrammaticality or inappropriateness involved in the following sentences (20 points) :

① Since the effects of the damage are largely restricted to language, the disruption cannot affect the whole brain, so in that sense we are justified in thinking of the brain as comprising of functionally independent modules.

② Whether or not it is properly a part of literary studies may be a matter for dispute, but it undoubtedly constitutes an important position concerning with the relationship of linguistics and literature.

2. Analyze the following extract of a dialogue in terms of the related semantic and pragmatic theories (15 points) :

“How goes it?” asked Captain Cuttle.

“All well,” said Mr. Gills, pushing the bottle towards him. He took it up and having surveyed and smelt it, said with extraordinary expression:

“The?”

“The,” returned the instrument maker.

(Charles Dickens, *Dombey and Son*)

3. Analyze the following passage in terms of the related stylistic theory (15 points) :

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then it heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(William Shakespeare, *Macbeth*, V. v)

Part Three

Test for Students of English Language and Literature

(仅供英语语言文学考生用, 外国语言学及应用语言学考生不作答)

I. Discuss and comment on the following topics (每题必答, 共 40 分)

1. Give your own definition of Poetry and comment on it.
2. Comment on Transcendentalism.
3. Comment on Charlotte Bronte's book *Jane Eyre*.
4. Comment on the novel *The Great Gatsby*.

II. Analysis and appreciation (每题必答, 共 50 分)

1. The following are the opening lines from a novel, *Tess of the D'Urbervilles*, written by Thomas Hardy (1840-1928). Write an analytic essay on it in about 250 words. (25 points)

On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a straight line. He occasionally gave a smart nod, as if in confirmation of some opinion, though he was not thinking of anything in particular. An empty egg-basket was slung upon his arm, the nap of his hat was ruffled, a patch being quite worn away at its brim where his thumb came in taking it off. Presently he was met by an elderly parson astride on a gray mare, who, as he rode, hummed a wandering tune. "Good night tee," said the man with the basket.

"Good night, Sir John," said the parson.

The pedestrian, after another pace or two, halted, and turned round.

"Now, sir, begging your pardon; we met last market-day on this road about this time, and I said 'Good-night', and you made reply 'Good night, Sir John', as now."

"I did," said the parson.

"And once before that---near a month ago."

"I may have."

"Then what might your meaning be in calling me 'Sir John' these different times, when I be plain Jack Durbeyfield, the haggler?"

2. Read the following lines from T. S. Eliot's *The Waste Land*. Analyze it in a 200-word essay. (25 points)

April is the crullest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rains.

Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

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