

READING PASSAGE 2

You should spend about 20 minutes on **Questions 14–26**, which are based on Reading Passage 2 on the following pages.

Questions 14–20

Reading Passage 2 has seven paragraphs, **A–G**.

Choose the correct heading for each paragraph from the list of headings below.

Write the correct number, **i–viii**, in boxes 14–20 on your answer sheet.

List of Headings

- i** A character who provoked sympathy and amusement
- ii** Outdoor performances with a standard set of characters
- iii** Pantomime as a means of focusing on political issues
- iv** Discovering pantomime at a young age
- v** A way of dealing with a negative attitude toward pantomime
- vi** An explanation of how a pantomime character appeals to modern audiences
- vii** Debate about the origins of pantomime
- viii** A successful merging of artistic sources

14 Paragraph **A**

15 Paragraph **B**

16 Paragraph **C**

17 Paragraph **D**

18 Paragraph **E**

19 Paragraph **F**

20 Paragraph **G**

Pantomime

- A** A pantomime performance is a unique blend of eccentricity and absurdity, a wild mixture of songs, jokes, outrageous costumes and slapstick physical humour. For many British children, their first family trip to see a pantomime in the Christmas holiday season is their introduction to the magic of the theatre. But what has become a quintessentially British form of entertainment is more than just simple fun. As an art form, pantomime presents a tale of good and evil, where hope finally triumphs after danger and virtual despair.
- B** The story of pantomime begins with the *commedia dell'arte* tradition in 16th-century Italy. These improvised shows took place in streets and marketplaces in Italy and eventually throughout Europe. Distinctive masks enabled audiences to recognise the people in these stories immediately; they also allowed actors to be rude or disrespectful without fear of being recognised. The key roles in the cast were invariably rich old men, usually portrayed as cowardly and disreputable; young lovers whose parents refuse to let them marry; and ingenious and quick-witted servants. Many *commedia* plots show the latter, whose lives are a constant struggle to find food and money, outwitting the old men or overthrowing their masters. This theme of the victory of the underdog is still an essential feature of pantomime today.
- C** By the mid-18th century, many thousands of people were going to theatres across Britain every night. Among the most popular performances were *harlequinades*, a new kind of entertainment which interwove Ovid's first-century Latin poem *Metamorphoses* with aspects of the Italian *commedia*. Created by actor John Rich, these early pantomimes cleverly mixed spectacle, music, ballet and myth, and were tremendously enjoyable to watch. Amazing transformations happened at the touch of a magic wand, with mechanical serpents and flying vehicles. They also showed that even early pantomime was fascinated by the crossing of boundaries: the ambiguity of men dressed as women, and the fun of animal characters played by human beings.
- D** Despite their popularity, Rich's spectacular performances attracted huge controversy. Critics bitterly attacked pantomimes, complaining that they would bring about the downfall of Shakespeare and the death of serious theatre. David Garrick, the great 18th-century actor-manager, was quick to join these criticisms, while also realising the commercial opportunities of this new art form. But how could Garrick take advantage of the craze and still maintain his position as the defender of 'legitimate' theatre? His tactic was to set about changing pantomime's cultural identity, partly by confining shows to his theatre's Christmas season. Pantomimes became associated with the frivolity of the holiday season rather than being denounced as a threat. In doing so, Garrick created a convention which has survived to this day.

- E** At the end of the 18th century, popular theatre saw the arrival of the white-faced Clown, in the form of actor Joseph Grimaldi. By the early 19th century, Britain was at war with France; there was intense civil unrest and violent confrontations between the government and the people. Grimaldi's hilarious antics embodied the freedom and liberty of British culture by contrast with the country's supposedly dull, humourless enemies. His anarchic activities included chasing and imprisoning policemen and stealing gigantic quantities of sausages. But the Clown was never caught or sent to jail. Audiences were thrilled by his mischief and his endless eating precisely because he created on stage the fantasy of a different world: a world without hunger, a world of comic revenge against a highly repressive government. Grimaldi became one of the great satirists of his age, a character who offered ludicrous commentaries on everything from the ruling classes to fashion, technology and new forms of transport.
- F** By the late 19th century, photography had arrived, the telegraph had been invented and the first motor cars were starting to appear on British streets. Meanwhile, the spotlight on the comic stage shifted away from the Clown and towards an unexpected star, the pantomime 'Dame': a tired housewife – always played by a man – struggling to cope in an unfriendly world. Dan Leno was the celebrated performer who created and played this talkative and eccentric working-class woman, a mother facing the difficulties of poverty, which he and his audiences knew all too well. In the Dame, Leno developed a persona whose theatrical power comes from the locking together of compassion and laughter. At the same time, artists such as Leno began to infuse pantomime with the plots and dilemmas of working people's culture.
- G** Pantomimes are as popular today as they have ever been. Our delight in this form comes from a complex mixture of emotions and relationships. Pantomime offers us the anarchic excitements of a topsy-turvy world only to give us the assurance of harmony restored. The engaging character of the Dame exemplifies pantomime's self-proclaimed absurdity. Her comical conversations with the audience cut across the boundaries between performers and spectators, drawing us into her chaotic world. While she presides over the anarchy which Grimaldi once visited on policemen, the Dame also embodies the collective ties which bind us together as families, as neighbours, and as members of society.

Questions 21–23

Complete the sentences below.

Choose **ONE WORD ONLY** from the passage for each answer.

Write your answers in boxes 21–23 on your answer sheet.

- 21** *Commedia dell'arte* actors used _____ to disguise their real identities.
- 22** *Harlequinades* combined elements of a 16th-century art form with a _____ written many centuries earlier.
- 23** In early 19th-century pantomimes, _____ were often victims of the Clown's activities.

Questions 24–26

Look at the following statements (Questions 24–26) and the list of people below.

Match each statement with the correct person, **A**, **B**, **C** or **D**.

Write the correct letter, **A**, **B**, **C** or **D**, in boxes 24–26 on your answer sheet.

- 24** His performances focused on the situation of the less wealthy sections of society.
- 25** He introduced elements of the supernatural to the pantomime genre.
- 26** His pantomime character was never seen to be punished for his on-stage crimes.

List of People

- A** John Rich
B David Garrick
C Joseph Grimaldi
D Dan Leno

题型一：段落标题匹配 (Questions 14–20)

题号	答案	题干翻译 (含 heading 翻译)	详细定位句 (原文)	详细翻译	详细解释
14	iv	**题干: **从下列标题列表中为每段选择正确标题。将正确的编号 i–viii 写在 14–20 题。 **所选 heading (iv) 翻译: **年幼时接触/发现 pantomime (圣诞童话剧式喜剧)	“For many British children, their first family trip to see a pantomime in the Christmas holiday season is their introduction to the magic of the theatre.”	对许多英国孩子来说, 他们第一次在圣诞假期跟家人去看 pantomime, 就是他们第一次领略戏剧魅力的开始。	A 段最突出的信息点就是“孩子第一次接触 pantomime”。标题 iv 的 “at a young age (年幼)”与 “British children / first family trip / introduction”——对应。
15	ii	**所选 heading (ii) 翻译: **在户外上演、且角色设置固定的一类表演	“These improvised shows took place in streets and marketplaces...”; “The key roles in the cast were invariably...”	这些即兴表演发生在街道和集市.....; 演员阵容中的关键角色总是固定的.....	B 段核心两要素: ①地点 “streets and marketplaces” (户外) ②角色 “invariably...” (固定角色模板)。因此匹配 ii 最准确。
16	viii	**所选 heading (viii) 翻译: **不同艺术来源的成功融合	“...interwove Ovid’s first-century Latin poem <i>Metamorphoses</i> with aspects of the Italian commedia.”; “...mixed spectacle, music, ballet and myth...”	将奥维德的一世纪拉丁诗作《变形记》与意大利 commedia 元素交织; 并把奇观、音乐、芭蕾与神话融合在一起.....	C 段不断强调 “interwove / mixed”, 且内容涉及多来源 (古典文学 + 意大利喜剧 + 多种舞台形式), 典型的 “成功融合”。
17	v	**所选 heading (v) 翻译: **应对 (人们对) pantomime 负面态度的一种方式	“Critics bitterly attacked pantomimes...”; “His tactic was... confining shows to his theatre’s Christmas season.”	批评家猛烈抨击 pantomime.....; 他的策略是.....把演出限制在自己剧院的圣诞季。	先出现强烈反对 (attacked), 后出现对策 (tactic / confining / changing cultural identity)。标题 v 正是 “负面态度 → 应对方法”的结构。
18	iii	**所选 heading (iii) 翻译: **把 pantomime 作为聚焦政治议题的一种方式	“...intense civil unrest...”; “...comic revenge against a highly repressive government.”; “...commentaries on... the ruling classes...”	社会动荡与冲突激烈.....; 对高度压制的政府进行喜剧式复仇.....; 对统治阶级等作出滑稽讽刺评论.....	E 段将 Clown 放在战争、动乱、政府压制背景下, 强调舞台上对政府/统治阶级的讽刺与 “revenge”, 属于明显的政治指向。
19	i	**所选 heading (i) 翻译: **一个既引发同情、又带来逗乐的角色	“...the pantomime ‘Dame’: a tired housewife... struggling...”; “...locking together of compassion and laughter.”	“Dame”: 疲惫的家庭主妇.....在不友好的世界里挣扎; 其力量来自把 “同情”和 “笑声” 锁在一起。	heading i 的两部分是关键词: sympathy (同情) + amusement (笑/娱乐), 原文直接给出 “compassion and laughter” 的同义替换。
20	vi	**所选 heading (vi) 翻译: **解释某个 pantomime 角色为何吸引现代观众	“Our delight... comes from a complex mixture...”; “Her comical conversations... drawing us into her chaotic world.”; “...embodies the collective ties...”	我们的喜爱来自复杂的情感与关系; 她与观众的滑稽对话把我们拉入她混乱的世界; 她也体现把我们联系在一起的社会纽带。	G 段是 “现代视角总结”: 解释今天为什么仍喜欢 pantomime, 以及 Dame 如何通过互动与情感纽带吸引观众, 完全对应 heading vi。

题型二：句子填空 (Questions 21–23, ONE WORD ONLY)

题号	答案	题干翻译	详细定位句 (原文)	详细翻译	详细解释
21	masks	<i>Commedia dell'arte</i> 的演员使用 _____ 来伪装他们的真实身份。	“Distinctive masks enabled audiences to recognise...; they also allowed actors... without fear of being recognised.”	独特的面具让观众立刻认出故事里的人物; 同时也让演员可以无礼或不敬, 而不必担心被认出来。	题干 “disguise real identities (伪装身份)” 对应 “without fear of being recognised (不怕被认出)”。原文唯一直接工具词是 masks。
22	poem	<i>Harlequinades</i> 把 16 世纪的一种艺术形式与一部在很多世纪前写成的 _____ 结合。	“...interwove Ovid’s first-century Latin poem <i>Metamorphoses</i> with aspects of the Italian commedia.”	把奥维德的一世纪拉丁诗作《变形记》与意大利 commedia 的元素交织在一起。	题目要填 “a _____ written...”: 原文明确给体裁是 poem, 注意必须 ONE WORD ONLY, 因此不能写书名。
23	policemen	在 19 世纪早期的 pantomime 中, _____ 常常是 Clown 行为的受害者。	“His anarchic activities included chasing and imprisoning policemen...”	他那种无政府式的胡闹包括追赶并关押警察.....	“victims (受害者)” 在原文以被追赶、被关押体现, 直接指向 policemen。

题型三：人物配对 (Questions 24–26)

题号	答案	题干翻译	详细定位句 (原文)	详细翻译	详细解释
24	D (Dan Leno)	他的表演聚焦社会中较不富裕阶层的处境。	“...a... working-class woman... facing the difficulties of poverty...”; “...infuse pantomime with the plots and dilemmas of working people’s culture.”一个工人阶级女性.....面对贫困的困难:把劳动者文化中的情节与困境注入 pantomime。	“less wealthy sections (不富裕阶层)” 同义对应 “working-class / poverty / working people”。这些信息点都绑定在 F 段对 Dan Leno 的描述上。
25	A (John Rich)	他把超自然元素引入 pantomime 这一体裁。	“Amazing transformations happened at the touch of a magic wand, with mechanical serpents and flying vehicles.”	神奇的变化在魔杖一点之下发生, 还有机械蛇与飞行器。	“supernatural (超自然)” 对应 “magic wand / transformations” 等舞台魔法元素; 且该段明确说明这些早期 pantomime 由 John Rich 创作。
26	C (Joseph Grimaldi)	他的 pantomime 角色在舞台上的罪行从未被看到受到惩罚。	“But the Clown was never caught or sent to jail.”	但这个小丑从未被抓住或送进监狱。	“never punished (从未被惩罚)” 与 “never caught or sent to jail” 是直接同义改写; 该段人物是 Joseph Grimaldi。