

# 微臣教育 GRE 全程班 助学课阅读讲义

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# GRE

## 阅读白皮书

Beta

微臣精英团队 / 编著

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3K



## 使用说明

本讲义为微臣教育 GRE 全程班阅读助学课讲义。共收录 12 篇来自于《GRE 阅读白皮书》的文章，配有每句话逐字逐句的翻译以及配套题目。所选文章难度中等偏下，适合 GRE 阅读初期备考的同学训练基本句内句间关系。

阅读助学课时间安排及文章分工如下：

2 月 9 日 张祿 Passage 1-2  
2 月 10 日 张祿 Passage 3-4  
2 月 12 日 琦叔 Passage 5-6  
2 月 13 日 张祿 Passage 7-8  
2 月 15 日 张祿 Passage 9-10  
2 月 20 日 戈弋 Passage 11  
2 月 25 日 琦叔 Passage 12-13

希望同学们拿到讲义之后，第一时间按照上面的时间安排提前完成相应文章。

文章完成要求：

1. 按照“体例”总结文章每句话、每段话、每篇文章的三秒版本。
2. 完成文章后面相应的题目。（因为时间原因，题目不会在课上都讲）

体例：

（划横线的内容是需要同学们自己完成的内容，其他部分在文本中早已呈现）

① The “deindustrialization” thesis of Bluestone and Harrison asserts that the replacement of domestic with foreign manufacturing begun by United States corporations in the late 1960s resulted in a “hollowing out” of American industry, whereby workers displaced from manufacturing jobs through massive plant closings found themselves moving more or less permanently into lower-paying, less secure jobs or into unemployment. ② Critics of the deindustrialization thesis have argued that new service and high-technology sectors of the United States economy have recently created a substantial number of jobs. ③ While these critics do not deny the painful aspects of this transition from an industrial to a service- and information-based economy, they argue that it will be short-term, and a necessary evil if the United States is to have long-term increases in living standards. ④ Critics of the emerging economy, however, point to disturbing evidence of an “hourglass” effect: a shrinking middle tier of managerial and blue-collar unionized workers and consequent polarization of incomes. ⑤ The emergence of a technical and financial elite, they argue, has brought forth a host of low-wage jobs to service the new economy, and it is this service sector that many ex-industrial workers must seek

① B&H 的去工业化理论认为 1960 年代后期美国企业发起的用国外生产取代国内的行为导致了美国工业的挖空，以这种方式，通过大规模工厂关闭而导致离开了制造业工作的工人发现自己或多或少永久进入到了低收入、没有安全感的工作，或者失业。② 对于去工业化理论的批判者认为美国经济的新服务业和高技术部门最近创造了大量的工作。③ 尽管这些批评家没有否认从工业转换到基于服务和信息的经济中痛苦的方面，但是他们认为这会是短期的并且是必须的魔鬼，如果美国想要有长期的生活水准的提升。④ 然而，对于新兴经济的批评者指出了一个沙漏效应的令人沮丧的证据：管理层和蓝领工会工人的中产阶级的缩小以及因此带来的收入的两极分化。⑤ 他们认为，技术和金融精英的出现，产生了大量的低收入工作去服务于新经济，并且真是这种服务业是很多前工业工人必须去寻找工作的地方。

【3s 版本】

① B&H 认为去工业化不好。

Critics of ② ③ 批评家认为去工业化好。

However ④ ⑤ 另一批批评家认为去工业化好。

全文 3s 版本：

引用了不同的关于去工业化所产生的影响的观点。

注 1：如果出现转折，请标注出转折的标志。

注 2：如果是长文章，还要总结每段话的 3s 版本。

注 3：如果出现了封装，请注明

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## Passage 1

① Although scientists observe that an organism's behavior falls into rhythmic patterns, they disagree about how these patterns are affected when the organism is transported to a new environment. ② One experimenter, Brown, brought oysters from Connecticut waters to Illinois waters. ③ She noted that the oysters initially opened their shells widest when it was high tide in Connecticut, but that after fourteen days their rhythms had adapted to the tide schedule in Illinois. ④ Although she could not posit an unequivocal causal relationship between behavior and environmental change, Brown concluded that a change in tide schedule is one of several possible exogenous influences (those outside the organism) on the oysters' rhythms. ⑤ Another experimenter, Hamner, however, discovered that hamsters from California maintain their original rhythms even at the South Pole. ⑥ He concluded that endogenous influences (those inside the organism) seem to affect an organism's rhythmic behavior.

① 尽管科学家观察到生物体的行为是有规律的，但他们对于当生物体被转移到一个新环境时它们的生活模式会受到什么影响的问题持有不同意见。② 一个叫 Brown 实验者把牡蛎(oyster)从 Connecticut 水域带到了 Illinois 水域。③ 她注意到牡蛎在 Connecticut 涨潮到最高时把壳张到最大，但是在到了 Illinois 水域 14 天后它们的节奏适应了 Illinois 潮汐的时刻表。④ 虽然她不能断定在行为和环境改变之间是否有明确的因果关系，但是她得出一个结论：潮汐时间的改变是作用在牡蛎上的其中一种可能的外界影响。⑤ 然而另一位叫 Hamner 的实验者发现，来自 California 的仓鼠(hamsters)即使在南极也会维持它们原先的节奏。⑥ 他总结到，内因似乎影响生物体节奏的行为。

【3s 版本】

全文 3s 版本：

17. All of the following could be considered examples of exogenous influences on an organism EXCEPT the influence of the
- (A) level of a hormone on a field mouse's readiness for mating
  - (B) temperature of a region on a bear's hibernation
  - (C) salt level of a river on a fish's migration
  - (D) humidity of an area on a cat's shedding of its fur
  - (E) proximity of an owl on a lizard's searching for food
18. Which of the following statements best describes the conclusion drawn by Brown (lines 14-17)
- (A) A change in tide schedule is the primary influence on an oyster's rhythms.
  - (B) A change in tide schedule may be an important exogenous influence on an oyster's rhythms.
  - (C) Exogenous influences, such as a change in tide schedule, seldom affect an oyster's rhythms.
  - (D) Endogenous influences have no effect on an oyster's rhythms.
  - (E) Endogenous influences are the only influences on an oyster's rhythms.
19. The passage suggests that Brown's study was similar to Hamner's in which of the following ways?
- I. Both experimenters discovered that a new environment had a significant effect on an organism's behavior rhythms.
  - II. Both experimenters observed an organism's behavioral rhythms after the organism had been transported to a new environment.
  - III. Both experimenters knew an organism's rhythmic patterns in its original environment.
- (A) I only
  - (B) II only
  - (C) I and II only
  - (D) II and III only
  - (E) I, II, and III
20. Which of the following, if true, would most weaken Brown's conclusion?
- (A) The oyster gradually closed their shells after high tide in Illinois had passed.
  - (B) The oysters' behavioral rhythms maintained their adaptation to the tide schedule in Illinois throughout thirty days of observation.
  - (C) Sixteen days after they were moved to Illinois, the oysters opened their shells widest when it was high tide in Connecticut.
  - (D) A scientist who brought Maryland oysters to Maine found that the oysters opened their shells widest when it was high tide in Maine.
  - (E) In an experiment similar to Brown's, a scientist was able to establish a clear causal relationship between environmental change and behavioral rhythms.

## Passage 2

① 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. ② According to this formulation, highly creative activity transcends the limits of an existing form and establishes a new principle of organization. ③ 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. ④ Differences between highly creative art and highly creative science arise in part from a difference in their goals. ⑤ For the sciences, a new theory is the goal and end result of the creative act. ⑥ Innovative science produces new propositions in terms of which diverse phenomena can be related to one another in more coherent ways. ⑦ 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. ⑧ The goal of highly creative art is very different: the phenomenon itself becomes the direct product of the creative act. ⑨ 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. ⑩ What highly creative artistic activity produces is not a new generalization that transcends established limits, but rather an aesthetic particular. ⑪ 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.

① 非同寻常的创造性活动具有革新的特点，它会超越已经被接受的事物，产生还没有被接受但最终会被接受的事物。② 根据这个构想，高度创造性活动超越了现有的形式的限制，建立了新的组织原则。③ 然而，在被应用到艺术的时候，创造性活动超越了既有限制的想法有误导性，尽管这对科学来说可能是正确的。④ 高度创造性的艺术和高度创造性的科学之间的差异一部分是由于二者目标的不同。⑤ 对于科学来说，提出一个新的理论是创造性行为的目标和结果。⑥ 革新性科学根据某个现象以更加连贯的形式与另一个现象联结而提出新的命题。⑦ 把类似灿烂的钻石和巢中小鸟这样的现象归为论据，这个论据作为形成或者检验新理论的手段。⑧ 高度创造性艺术的目标则不同：现象本身变成了创造性艺术的直接产物。⑨ Shakespeare 的 *Hamlet* 并不是一本关于犹豫不决的王子所作所为或者利用政治权利的宣传物；Picasso 的画作 *Guernica* 基本上也不是谴责西班牙内战或法西斯罪恶的陈述。⑩ 高度创造性艺术活动产生的不是一个超越现有限制的崭新概括，而是一个审美的特例。⑪ 高度创造性的艺术家创造的审美特例通过一种创新的方式延伸或利用了现有形式的局限，而不是超越那种形式。

① 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. ② More generally, however, whether or not a composition establishes a new principle in the history of music has little bearing on its aesthetic worth. ③ 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. ④ 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. ⑤ It has been said of Beethoven that he toppled the rules and freed music from the stifling confines of convention. ⑥ But a close study of his compositions reveals that Beethoven overturned no fundamental rules. ⑦ 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 这并不否认一个有高度创造性的艺术家有时基于艺术领域的历史建立新的结构原则；我们想到其音乐作品有高度审美价值的作曲家 Monte Verdi。② 然而更一般的是，不管创作的曲子是否建立了音乐的历史上新的结构原则，它都和审美价值关系不大。③ 由于一些音乐作品体现了新的结构原则，例如 Florentine Camerata 的歌剧，所以它们在历史上有重要价值，但很少有听众和音乐学家会把这样的作品归为伟大音乐之作。④ 相反，尽管 Mozart 的 *The Marriage of Figaro* 的创新仅仅限于扩大现有的手法，但是这部作品一定位于大师级音乐作品之列。⑤ 人们说贝多芬颠覆了规则并且把音乐从令人窒息的传统限制中解放出来。⑥ 但是在细细研究他的作品后我们会发现贝多芬没有颠覆基本的规则。⑦ 相反，他是一位利用这些限制出类拔萃的大师——这些是他从 Haydn 和 Mozart, Handel 和 Bach 等前人那里以惊人独创的方式继承的这些规则、形式以及传统。

【3s 版本】

全文 3s 版本：



21. 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) synthesis underlying a great work of art
  - (E) result of highly creative scientific activity
22. 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
  - (E) attempted to create the illusion of having transcended the musical forms of his predecessors
23. 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
  - (E) minor exceptions to the well-established generalization that the aesthetic worth of a composition determines its importance in the history of music
24. The passage supplies information for answering all of the following questions EXCEPT:
- (A) Has unusual creative activity been characterized as revolutionary?
  - (B) Did Beethoven work within a musical tradition that also included Handel and Bach?
  - (C) Is Mozart's *The Marriage of Figaro* an example of a creative work that transcended limits?
  - (D) Who besides Monteverdi wrote music that the author would consider to embody new principles of organization and to be of high aesthetic value?
  - (E) Does anyone claim that the goal of extraordinary creative activity in the arts differs from that of extraordinary creative activity in the sciences?
25. The author regards the idea that all highly creative artistic activity transcends limits with
- (A) deep skepticism
  - (B) strong indignation
  - (C) marked indifference
  - (D) moderate amusement
  - (E) sharp derision

26. The author implies that an innovative scientific contribution is one that
- (A) is cited with high frequency in the publications of other scientists
  - (B) is accepted immediately by the scientific community
  - (C) does not relegate particulars to the role of data
  - (D) presents the discovery of a new scientific fact
  - (E) introduces a new valid generalization
27. Which of the following statements would most logically concluded the last paragraph of the passage?
- (A) Unlike Beethoven, however, even the greatest of modern composers, such as Stravinsky, did not transcend existing musical forms.
  - (B) In similar fashion, existing musical forms were even further exploited by the next generation of great European composers.
  - (C) Thus, many of the great composers displayed the same combination of talents exhibited by Monteverdi.
  - (D) By contrast, the view that creativity in the arts exploits but does not transcend limits is supported in the field of literature.
  - (E) Actually, Beethoven's most original works were largely unappreciated at the time that they were first performed.

## Passage 3

① The making of classifications by literary historians can be a somewhat risky enterprise. ② When Black poets are discussed separately as a group, for instance, the extent to which their work reflects the development of poetry in general should not be forgotten, or a distortion of literary history may result. ③ This caution is particularly relevant in an assessment of the differences between Black poets at the turn of the century (1900-1909) and those of the generation of the 1920's. ④ These differences include the bolder and more forthright speech of the later generation and its technical inventiveness. ⑤ It should be remembered, though, that comparable differences also existed for similar generations of White poets.

① 文史学家在对文学现象进行分类时可能要冒些风险。② 例如，当黑人诗人被单独作为一个群体讨论的时候，我们也不应该忘记黑人诗人的成果在某种程度上反映诗歌发展的一般成就，否则就会歪曲文学的历史。③ 这个提醒十分中肯地评价了本世纪初(1900-1909)和 20 世纪 20 年代黑人诗人的差别。④ 这些差别包括：20 年代黑人诗人的诗歌比起世纪初黑人诗人的诗歌，语言更大胆、更直白，诗歌技巧更有创新。⑤ 可人们应该考虑到的是，相似差别也存在于同时期白人诗人的作品中。

① When poets of the 1910's and 1920's are considered together, however, the distinctions that literary historians might make between "conservative" and "experimental" would be of little significance in a discussion of Black poets, although these remain helpful classifications for White poets of these decades. ② Certainly differences can be noted between "conservative" Black poets such as Counter Cullen and Claude McKay and "experimental" ones such as Jean Toomer and Langston Hughes. ③ But Black poets were not battling over old or new styles; rather, one accomplished Black poet was ready to welcome another, whatever his or her style, for what mattered was racial pride.

① 然而，当把 20 世纪前 10 年和 20 世纪 20 年代的诗人放在一起考虑时，文史学家把诗人分为“传统的”和“试探的”两类，虽然这种分类对于这个时期的白人诗人仍然有用，但它对于讨论黑人诗人意义不大。② 在“传统的”黑人诗人 Counter Cullen 和 Claude McKay，以及“试探性”诗人 Jean Toomer 和 Langston Hughes 之间的确可以看到一些差别。③ 但是黑人诗人并没有因为新旧风格而斗争过；相反，一位有成就的黑人诗人乐意欢迎另一位黑人诗人而不论后者的风格如何；因为对前者来说，重要的是种族的自尊心。

① However, in the 1920's Black poets did debate whether they should deal with specifically racial subjects. ② They asked whether they should only write about Black experience for a Black audience or whether such demands were restrictive. ③ It may be said, though, that virtually all these poets wrote their best poems when they spoke out of racial feeling, race being, as James Weldon Johnson rightly put it, "perforce the thing the Negro poet knows best."

① 但是，20 世纪 20 年代的黑人诗人确实争论过他们是否应该特殊处理种族问题。② 他们提出的问题是：他们是否应该只为黑人读者写黑人的经历，或这种要求是否是一种束缚。③ 但是也许可以这样说，实际上所有这些黑人，当他们说出关系到种族生存的种族感情时，他们会写出最好的诗篇，正如 James Weldon Johnson 正确指出的那样：“这种诗篇必然是写黑人诗人最熟悉的事。”

【3s 版本】

全文 3s 版本：

18. According to the passage, an issue facing Black poets in the 1920's was whether they should
- (A) seek a consensus on new techniques of poetry
  - (B) write exclusively about and for Blacks
  - (C) withdraw their support from a repressive society
  - (D) turn away from social questions to recollect the tranquility of nature
  - (E) identify themselves with an international movement of Black writers
19. It can be inferred from the passage that classifying a poet as either conservative or experimental would be of "little significance" (line 21) when discussing Black poets of the 1910's and the 1920's because
- (A) these poets wrote in very similar styles
  - (B) these poets all wrote about nature in the same way
  - (C) these poets were fundamentally united by a sense of racial achievement despite differences in poetic style
  - (D) such a method of classification would fail to take account of the influence of general poetic practice
  - (E) such a method of classification would be relevant only in a discussion of poets separated in time by more than three decades
20. The author quotes Sterling Brown in lines 53-56 in order to
- (A) present an interpretation of some black poets that contradicts the author's own assertion about their acceptance of various poetic styles
  - (B) introduce a distinction between Black poets who used dialect and White poets who did not
  - (C) disprove James Weldon Johnson's claim that race is what "the Negro poet knows best"
  - (D) suggest what were the effects of some Black poets' decision not to write only about racial subjects
  - (E) prove that Black poets at the turn of the century wrote less conventionally than did their White counterparts
23. Which of the following best describes the attitude of the author toward classification as a technique in literary history?
- (A) Enthusiastic
  - (B) Indifferent
  - (C) Wary
  - (D) Derisive
  - (E) Defensive

## Passage 4

① Visual recognition involves storing and retrieving memories. ② Neural activity, triggered by the eye, forms an image in the brain's memory system that constitutes an internal representation of the viewed object. ③ When an object is encountered again, it is matched with its internal representation and thereby recognized. ④ Controversy surrounds the question of whether recognition is a parallel, one-step process or a serial, step-by-step one.

⑤ Psychologists of the Gestalt school maintain that objects are recognized as wholes in a parallel procedure: the internal representation is matched with the retinal image in a single operation. ⑥ Other psychologists have proposed that internal representation features are matched serially with an object's features. ⑦ Although some experiments show that, as an object becomes familiar, its internal representation becomes more holistic and the recognition process correspondingly more parallel, the weight of evidence seems to support the serial hypothesis, at least for objects that are not notably simple and familiar.

① 视觉识别(visual recognition)包括存储和提取记忆。② 由眼睛激发的神经活动会在大脑记忆系统中形成一个被观察物体的内在表示图像。③ 当我们再次遇到这个物体时, 它会与内在表示图像相匹配, 从而被识别。④ 人们对于识别是一步并行(parallel)过程还是多步串联(serial)过程的问题一直存在分歧。⑤ Gestalt 学院的心理学家认为物体是通过一步整体的过程而被认出的: 内在表示通过一个步骤与视网膜图像相匹配。⑥ 其他心理学家提出, 内在表示的特征是连续与物体的特征相匹配的。⑦ 尽管一些实验表明, 当一个物体越来越熟悉的时候, 它的内在表现会变得更完整, 而且识别过程也相应更加并行, 但是证据似乎更支持串联的假设, 至少对于那些不是足够简单和熟悉的物体来说是这样的。

【3s 版本】

全文 3s 版本 :

17. The author is primarily concerned with
- (A) explaining how the brain receives images
  - (B) synthesizing hypotheses of visual recognition
  - (C) examining the evidence supporting the serial recognition hypothesis
  - (D) discussing visual recognition and some hypotheses proposed to explain it
  - (E) reporting on recent experiments dealing with memory systems and their relationship to neural activity
18. According to the passage, Gestalt psychologists make which of the following suppositions about visual recognition?
- I. A retinal image is in exactly the same forms as its internal representation.
  - II. An object is recognized as a whole without any need for analysis into component parts.
  - III. The matching of an object with its internal representation occurs in only one step.
- (A) II only
  - (B) III only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III
19. It can be inferred from the passage that the matching process in visual recognition is
- (A) not a neural activity
  - (B) not possible when an object is viewed for the very first time
  - (C) not possible if a feature of a familiar object is changed in some way
  - (D) only possible when a retinal image is received in the brain as a unitary whole
  - (E) now fully understood as a combination of the serial and parallel processes
20. In terms of its tone and form, the passage can best be characterized as
- (A) a biased exposition
  - (B) a speculative study
  - (C) a dispassionate presentation
  - (D) an indignant denial
  - (E) a dogmatic explanation

## Passage 5

① The belief that art originates in intuitive rather than rational faculties was worked out historically and philosophically in the somewhat wearisome volumes of Benedetto Croce, who is usually considered the originator of a new aesthetic. ② Croce was, in fact, expressing a very old idea. ③ Long before the Romantics stressed intuition and self-expression, the frenzy of inspiration was regarded as fundamental to art, but philosophers had always assumed it must be controlled by law and by the intellectual power of putting things into harmonious order. ④ This general philosophic concept of art was supported by technical necessities. ⑤ It was necessary to master certain laws and to use intellect in order to build Gothic cathedrals, or set up the stained glass windows of Chartres. ⑥ When this bracing element of craftsmanship ceased to dominate artists' outlook, new technical elements had to be adopted to maintain the intellectual element in art. ⑦ Such were linear perspective and anatomy.

① 艺术源于直觉而非理性的想法是 Benedetto Croce 在他稍显乏味的历史和哲学著作中提出的，他也被认为是新美学的创始人。② 事实上，Croce 在展现一个非常古老的理念。③ 早在浪漫主义艺术家们强调直觉和自我表现力之前，灵感的癫狂就被看作是艺术的基础，但是哲学家们一直认为灵感应该受制于规律以及理清事物顺序的理性力量。④ 这个关于艺术的一般哲学概念被技术的必要性支持。⑤ 要建设哥特大教堂(Gothic cathedrals)或者建造沙特尔大教堂(Chartres)的彩色玻璃窗户需要熟知某些规律并且能运用智慧。⑥ 当令人兴奋的要素不能继续支配艺术家的视野时，人们必须采用新的技术要素来保持艺术中的理性元素。⑦ 比如直线透视图和解剖学。

【3s 版本】

全文 3s 版本：

17. The passage suggests that which of the following would most likely have occurred if linear perspective and anatomy had not come to influence artistic endeavor?
- (A) The craftsmanship that shaped Gothic architecture would have continued to dominate artists' outlooks.
  - (B) Some other technical elements would have been adopted to discipline artistic inspiration.
  - (C) Intellectual control over artistic inspiration would not have influenced painting as it did architecture.
  - (D) The role of intuitive inspiration would not have remained fundamental to theories of artistic creation.
  - (E) The assumptions of aesthetic philosophers before Croce would have been invalidated.
18. The passage supplies information for answering which of the following questions?
- (A) Does Romantic art exhibit the triumph of intuition over intellect?
  - (B) Did an emphasis on linear perspective and anatomy dominate Romantic art?
  - (C) Are the intellectual and intuitive faculties harmoniously balanced in post-Romantic art?
  - (D) Are the effects of the rational control of artistic inspiration evident in the great works of pre-Romantic eras?
  - (E) Was the artistic craftsmanship displayed in Gothic cathedrals also an element in paintings of this period?
19. The passage implies that which of the following was a traditional assumption of aesthetic philosophers?
- (A) Intellectual elements in art exert a necessary control over artistic inspiration.
  - (B) Architecture has never again reached the artistic greatness of the Gothic cathedrals.
  - (C) Aesthetic philosophy is determined by the technical necessities of art.
  - (D) Artistic craftsmanship is more important in architectural art than in pictorial art.
  - (E) Paintings lacked the intellectual element before the invention of linear perspective and anatomy.
20. The author mentions "linear perspective and anatomy" in the last sentence in order to do which of the following?
- (A) Expand his argument to include painting as well as architecture
  - (B) Indicate his disagreement with Croce's theory of the origins of art
  - (C) Support his point that rational order of some kind has often seemed to discipline artistic inspiration
  - (D) Explain the rational elements in Gothic painting that corresponded to craftsmanship in Gothic architecture
  - (E) Show the increasing sophistication of artists after the Gothic period



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Passage 6

① A serious critic has to comprehend the particular content, unique structure, and special meaning of a work of art. ② And here she faces a dilemma. ③ The critic must recognize the artistic element of uniqueness that requires subjective reaction; yet she must not be unduly prejudiced by such reactions. ④ Her likes and dislikes are less important than what the work itself communicates, and her preferences may blind her to certain qualities of the work and thereby prevent an adequate understanding of it. ⑤ Hence, it is necessary that a critic develop a sensibility informed by familiarity with the history of art and aesthetic theory. ⑥ On the other hand, it is insufficient to treat the artwork solely historically, in relation to a fixed set of ideas or values. ⑦ The critic's knowledge and training are, rather, a preparation of the cognitive and emotional abilities needed for an adequate personal response to an artwork's own particular qualities.

① 一个严肃的评论家必须要领悟一部艺术作品的特定内容、独特结构、以及特殊含义。② 在这里，她面临着进退两难的情况。③ 这位评论家必须识别出带有独特性的艺术元素，而做到这一点需要主观反应；可是，她绝不应该被这些反应过分的左右。④ 因为她自己的喜好厌恶与作品所传达出的内容相比并不重要，并且她的好恶可能使她对作品的某些特质视而不见，从而使她无法充分理解该作品。⑤ 因此，一个评论家有必要培养这样一种敏感性，由熟悉艺术史和美学理论而形成的敏感性。⑥ 另一方面，仅仅从历史的角度来看待一个艺术作品的一套固有思想和价值观是不够的。⑦ 评论家的学识和训练是其认知能力和情感能力的一种准备，而这些能力是对艺术作品自身的特质做出一种充分的个人反应所需要的。

【3s 版本】

全文 3s 版本：

17. According to the author, a serious art critic may avoid being prejudiced by her subjective reactions if she
- (A) treats an artwork in relation to a fixed set of ideas and values
  - (B) brings to her observation a knowledge of art history and aesthetic theory
  - (C) allows more time for the observation of each artwork
  - (D) takes into account the preferences of other art critics
  - (E) limits herself to that art with which she has adequate familiarity
18. The author implies that it is insufficient to treat a work of art solely historically because
- (A) doing so would lead the critic into a dilemma
  - (B) doing so can blind the critic to some of the artwork's unique qualities
  - (C) doing so can insulate the critic from personally held beliefs
  - (D) subjective reactions can produce a biased response
  - (E) critics are not sufficiently familiar with art history
19. The passage suggests that the author would be most likely to agree with which of the following statements?
- (A) Art speaks to the passions as well as to the intellect.
  - (B) Most works of art express unconscious wishes or desires.
  - (C) The best art is accessible to the greatest number of people.
  - (D) The art produced in the last few decades is of inferior quality.
  - (E) The meaning of art is a function of the social conditions in which it was produced.
20. The author's argument is developed primarily by the use of
- (A) an attack on sentimentality
  - (B) an example of successful art criticism
  - (C) a critique of artists training
  - (D) a warning against extremes in art criticism
  - (E) an analogy between art criticism and art production

## Passage 7

① It has long been known that the rate of oxidative metabolism (the process that uses oxygen to convert food into energy) in any animal has a profound effect on its living patterns. ② The high metabolic rate of small animals, for example, gives them sustained power and activity per unit of weight, but at the cost of requiring constant consumption of food and water. ③ Very large animals, with their relatively low metabolic rates, can survive well on a sporadic food supply, but can generate little metabolic energy per gram of body weight. ④ If only oxidative metabolic rate is considered, therefore, one might assume that smaller, more active, animals could prey on larger ones, at least if they attacked in groups. ⑤ Perhaps they could if it were not for anaerobic glycolysis, the great equalizer.

① 人们很早就已经知道，任何动物身上氧化新陈代谢（oxidative metabolism，即用氧气将食物转化为能量的过程）的速度，都会对其生存方式产生重大影响。② 例如，小型动物较高的新陈代谢率能给予它单位体重持久的能量和活力，但代价是它们需要不间断地消耗水和食物。③ 而大型动物有相对低的新陈代谢率，仅凭着间断的饮食也可以生存下去，但它每单位体重产生不了多少新陈代谢的能量。④ 人们或许会假设，如果仅考虑氧化新陈代谢速率的话，如果那些较小较活跃的动物成群结队发起攻击，它们可以捕食较大的动物。⑤ 要是不存在无氧糖酵解(anaerobic glycolysis)这个重要的均衡因素的话，小型动物能做到这一点。

① Anaerobic glycolysis is a process in which energy is produced, without oxygen, through the breakdown of muscle glycogen into lactic acid and adenosine triphosphate (ATP), the energy provider. ② The amount of energy that can be produced anaerobically is a function of the amount of glycogen present—in all vertebrates about 0.5 percent of their muscles' wet weight. ③ Thus the anaerobic energy reserves of a vertebrate are proportional to the size of the animal. ④ If, for example, some predators had attacked a 100-ton dinosaur, normally torpid, the dinosaur would have been able to generate almost instantaneously, via anaerobic glycolysis, the energy of 3,000 humans at maximum oxidative metabolic energy production. ⑤ This explains how many large species have managed to compete with their more active neighbors: the compensation for a low oxidative metabolic rate is glycolysis.

① 无氧糖酵解指的是指在没有氧气的情况下，将肌肉糖原(muscle glycogen)分解成为乳酸和ATP（一种提供能量的物质）产生能量的过程。② 无氧呼吸糖酵解产生能量的数值是糖原数量的一个函数——在所有脊椎动物身上，糖原数量大约是其肌肉湿重的0.5%。③ 因此，一个脊椎动物的无氧能量储备是与该动物的大小成正比的。④ 例如，如果一些食肉动物向一头100吨重的恐龙（它一般表现得迟缓呆钝）发起攻击的话，这头恐龙极有可能在瞬间通过无氧糖酵解产生出相当于3000个人在最大程度上通过氧化新陈代谢产生的能量。⑤ 这足以解释许多大型动物是如何成功地与那些更为活跃的“邻居”相竞争抗衡的：用糖酵解弥补较低的氧化新陈代谢率。

① There are limitations, however, to this compensation. ② The glycogen reserves of any animal are good, at most, for only about two minutes at maximum effort, after which only the normal oxidative metabolic source of energy remains. ③ With the conclusion of a burst of activity, the lactic acid level is high in the body fluids, leaving the large animal vulnerable to attack until the acid is reconverted, via oxidative metabolism, by the liver into glucose, which is then sent (in part) back to the muscles for glycogen resynthesis. ④ During this process the enormous energy debt that the animal has run up through anaerobic glycolysis must be repaid, a debt that is proportionally much greater for the larger vertebrates than for the smaller ones. ⑤ Whereas the tiny shrew can replace in minutes the glycogen used for maximum effort, for example, the gigantic dinosaur would have required more than three weeks. ⑥ It might seem that this interminably long recovery time in a large vertebrate would prove a grave disadvantage for survival. ⑦ Fortunately, muscle glycogen is used only when needed and even then only in whatever quantity is necessary. ⑧ Only in times of panic or during mortal combat would the entire reserves be consumed.

① 然而，这种补偿也有缺陷。② 任何动物的糖原储备在全力搏斗中最多只能维持供能两分钟，此后，仅剩下普通的氧化新陈代谢作为能量来源。③ 剧烈活动结束后，体液中的乳酸含量极高，大型动物在恢复之前都易受攻击，在恢复过程中，乳酸在肝脏重新转化成葡萄糖，这些葡萄糖中的一部分随后被传递回肌肉进行糖原的再合成。④ 在此过程中，动物通过无氧糖酵解迅速积累起来的巨大的能量缺失必须予以弥补，从比例上看，这种能量的缺失对于较大的脊椎动物来说要远大于小型脊椎动物。⑤ 例如，小型动物仅在几分钟之内就能补充尽最大努力所消耗的糖原，而大恐龙却需要三个多星期的时间。⑥ 这似乎会让人觉得，大型脊椎动物身上这种无休止的漫长复原期将对其生存构成严重不利的影响。⑦ 但幸运的是，肌肉糖原只在必要的时候才会被使用，而且会按所需要的量使用。⑧ 只有在大型动物惊慌失措的时候，或在生死攸关的厮杀中，所有糖原储备才会被耗尽。

【3s 版本】

全文 3s 版本：

20. The primary purpose of the passage is to
- (A) refute a misconception about anaerobic glycolysis
  - (B) introduce a new hypothesis about anaerobic glycolysis
  - (C) describe the limitations of anaerobic glycolysis
  - (D) analyze the chemistry of anaerobic glycolysis and its similarity to oxidative metabolism
  - (E) explain anaerobic glycolysis and its effects on animal survival
21. According to the author, glycogen is crucial to the process of anaerobic glycolysis because glycogen
- (A) increases the organism's need for ATP
  - (B) reduces the amount of ATP in the tissues
  - (C) is an inhibitor of the oxidative metabolic production of ATP
  - (D) ensures that the synthesis of ATP will occur speedily
  - (E) is the material from which ATP is derived
22. According to the author, a major limitation of anaerobic glycolysis is that it can
- (A) produce in large animals more lactic acid than the liver can safely reconvert
  - (B) necessitate a dangerously long recovery period in large animals
  - (C) produce energy more slowly than it can be used by large animals
  - (D) consume all of the available glycogen regardless of need
  - (E) reduce significantly the rate at which energy is produced by oxidative metabolism
23. The passage suggests that the total anaerobic energy reserves of a vertebrate are proportional to the vertebrate's size because
- (A) larger vertebrates conserve more energy than smaller vertebrates
  - (B) larger vertebrates use less oxygen per unit weight than smaller vertebrates
  - (C) the ability of a vertebrate to consume food is a function of its size
  - (D) the amount of muscle tissue in a vertebrate is directly related to its size
  - (E) the size of a vertebrate is proportional to the quantity of energy it can utilize
24. The author suggests that, on the basis of energy production, a 100-ton dinosaur would have been markedly vulnerable to which of the following?
- I. Repeated attacks by a single smaller, more active adversary
  - II. Sustained attack by numerous smaller, more active adversaries
  - III. An attack by an individual adversary of similar size
- (A) II only
  - (B) I and II only
  - (C) I and III only
  - (D) II and III only
  - (E) I, II, and III

25. It can be inferred from the passage that the time required to replenish muscle glycogen following anaerobic glycolysis is determined by which of the following factors?
- I. Rate of oxidative metabolism
  - II. Quantity of lactic acid in the body fluids
  - III. Percentage of glucose that is returned to the muscles
- (A) I only  
(B) III only  
(C) I and II only  
(D) I and III only  
(E) I, II, and III
26. The author is most probably addressing which of the following audiences?
- (A) College students in an introductory course on animal physiology  
(B) Historians of science investigating the discovery of anaerobic glycolysis  
(C) Graduate students with specialized training in comparative anatomy  
(D) Zoologists interested in prehistoric animals  
(E) Biochemists doing research on oxidative metabolism
27. Which of the following best states the central idea of the passage?
- (A) The disadvantage of a low oxidative metabolic rate in large animals can be offset by their ability to convert substantial amounts of glycogen into energy.  
(B) The most significant problem facing animals that have used anaerobic glycolysis for energy is the resynthesis of its by-product, glucose, into glycogen.  
(C) The benefits to animals of anaerobic glycolysis are offset by the profound costs that must be paid.  
(D) The major factor ensuring that a large animal will triumph over a smaller animal is the large animal's ability to produce energy via anaerobic glycolysis.  
(E) The great differences that exist in metabolic rates between species of small animals and species of large animals can have important effects on the patterns of their activities.

## Passage 8

① A Marxist sociologist has argued that racism stems from the class struggle that is unique to the capitalist system—that racial prejudice is generated by capitalists as a means of controlling workers. ② His thesis works relatively well when applied to discrimination against Blacks in the United States, but his definition of racial prejudice as “racially-based negative prejudgments against a group generally accepted as a race in any given region of ethnic competition,” can be interpreted as also including hostility toward such ethnic groups as the Chinese in California and the Jews in medieval Europe. ③ However, since prejudice against these latter peoples was not inspired by capitalists, he has to reason that such antagonisms were not really based on race. ④ He disposes thusly (albeit unconvincingly) of both the intolerance faced by Jews before the rise of capitalism and the early twentieth-century discrimination against Oriental people in California, which, inconveniently, was instigated by workers.

① 一位马克思社会主义学家曾经认为，种族歧视产生于资本主义体系中特有的阶级斗争——种族歧视是资本家激起的、用来控制工人的一种手段。② 尽管当被用来分析美国黑人受到的歧视时，他的理论相对比较成功，但他把种族歧视定义为：“对特定少数民族竞争区域中的群体持有一种基于种族的负面预先判断态度”，这个定义可以被解读为：针对在加州的中国人以及中世纪欧洲的犹太人这类种族群体的敌意。③ 然而，既然针对后两个民族的歧视不是由资本家引起的，那么他必须要说明这种对抗并不真正地基于种族。④ 因此，他就是这样丢弃了资本主义出现之前犹太人受到的排挤以及 20 世纪初期针对加州华人的歧视这两个历史事件的（尽管难以让人信服），因为把中国人在加州受到的歧视看作是工人激起的是不合理的。

【3s 版本】

全文 3s 版本：

17. The passage supplies information that would answer which of the following questions?
- (A) What accounts for the prejudice against the Jews in medieval Europe?
  - (B) What conditions caused the discrimination against Oriental people in California in the early twentieth century?
  - (C) Which groups are not in ethnic competition with each other in the United States?
  - (D) What explanation did the Marxist sociologist give for the existence of racial prejudice?
  - (E) What evidence did the Marxist sociologist provide to support his thesis?
18. The author considers the Marxist sociologist's thesis about the origins of racial prejudice to be
- (A) unoriginal
  - (B) unpersuasive
  - (C) offensive
  - (D) obscure
  - (E) speculative
19. It can be inferred from the passage that the Marxist sociologist would argue that in a noncapitalist society racial prejudice would be
- (A) pervasive
  - (B) tolerated
  - (C) ignored
  - (D) forbidden
  - (E) nonexistent
20. According to the passage, the Marxist sociologist's chain of reasoning required him to assert that prejudice toward Oriental people in California was
- (A) directed primarily against the Chinese
  - (B) similar in origin to prejudice against the Jews
  - (C) understood by Oriental people as ethnic competition
  - (D) provoked by workers
  - (E) nonracial in character



## Passage 9

① A mysterious phenomenon is the ability of over-water migrants to travel on course. ② Birds, bees, and other species can keep track of time without any sensory cues from the outside world, and such “biological clocks” clearly contribute to their “compass sense.” ③ For example, they can use the position of the Sun or stars, along with the time of day, to find north. ④ But compass sense alone cannot explain how birds navigate the ocean: after a flock traveling east is blown far south by a storm, it will assume the proper northeasterly course to compensate. ⑤ Perhaps, some scientists thought, migrants determine their geographic position on Earth by celestial navigation, almost as human navigators use stars and planets, but this would demand of the animals a fantastic map sense. ⑥ Researchers now know that some species have a magnetic sense, which might allow migrants to determine their geographic location by detecting variations in the strength of the Earth’s magnetic field.

① 候鸟在水面上按照一定航线飞行的能力是一种神秘的现象。② 鸟类、蜜蜂以及其它物种能够不通过任何外界感官的线索而知道时间，而且这个“生物钟”显然对它们的“方向感”有所帮助。③ 例如，它们可以利用太阳或者星星的位置，再加上一天中的时刻，来找到北方。④ 但是仅有方向感是不能解释鸟类如何在海上导航的：在一个正在向东飞行的鸟群被一个风暴远远地刮向南方后，鸟群会采取正确的东北方向航道来补偿误差。⑤ 也许有科学家认为候鸟是通过天体导航来得知自己的地理位置，就像人类的导航器利用星星和行星一样，但是这需要动物具有极佳的方向感（map sense）。⑥ 研究者们现在知道有些物种可以感受磁场，这使候鸟能够通过探测磁场强度变化来确定它们的地理位置。

【3s 版本】

全文 3s 版本：

17. The main idea of the passage is that
- (A) migration over land requires a simpler explanation than migration over water does
  - (B) the means by which animals migrate over water are complex and only partly understood
  - (C) the ability of migrant animals to keep track of time is related to their magnetic sense
  - (D) knowledge of geographic location is essential to migrants with little or no compass sense
  - (E) explanations of how animals migrate tend to replace, rather than build on, one another
18. It can be inferred from the passage that if the flock of birds described in lines 8-12 were navigating by compass sense alone, they would, after the storm, fly
- (A) east
  - (B) north
  - (C) northwest
  - (D) south
  - (E) southeast
19. In maintaining that migrating animals would need “a fantastic map sense” (line 17) to determine their geographic position by celestial navigation, the author intends to express
- (A) admiration for the ability of the migrants
  - (B) skepticism about celestial navigation as an explanation
  - (C) certainly that the phenomenon of migration will remain mysterious
  - (D) interest in a new method of accounting for over-water migration
  - (E) surprise that animals apparently navigate in much the same way that human beings do
20. Of the following descriptions of migrating animals, which most strongly suggests that the animals are depending on magnetic cues to orient themselves?
- (A) Pigeons can properly readjust their course even when flying long distances through exceedingly dense fogs.
  - (B) Bison are able to reach their destination by passing through a landscape that has been partially altered by a recent fire.
  - (C) Elephants are able to find grounds that some members of the herd have never seen before.
  - (D) Swallows are able to return to a given spot at the same time every year.
  - (E) Monarch butterflies coming from different parts of North America are able to arrive at the same location each winter.

## Passage 10

① In eighteenth-century France and England, reformers rallied around egalitarian ideals, but few reformers advocated higher education for women. ② Although the public decried women's lack of education, it did not encourage learning for its own sake for women. ③ In spite of the general prejudice against learned women, there was one place where women could exhibit their erudition: the literary salon. ④ Many writers have defined the woman's role in the salon as that of an intelligent hostess, but the salon had more than a social function for women. ⑤ It was an informal university, too, where women exchanged ideas with educated persons, read their own works and heard those of others, and received and gave criticism.

① 在 18 世纪的法国和英国，改革家们集体支持平等主义理想，但几乎没有改革家支持女性接受高等教育。② 虽然公众责备女性缺乏教育，但这并不鼓励女性单纯地追求知识。③ 尽管大众对有文化女性普遍存在偏见，但女性在一个地方可以展现自己学识的渊博：文学沙龙（literary salon）。④ 许多作家将女性在沙龙中的角色定义为一位聪明的女主人，但对于女性来说沙龙不仅仅有社交的功能。⑤ 沙龙也是一所非官方的大学，在这里女性可以与有知识的人交换思想、阅读自己的作品并倾听别人的作品、接受并提出批评。

① In the 1750's, when salons were firmly established in France, some English women, who called themselves "Bluestocking," followed the example of the *salonnières* (French salon hostesses) and formed their own salons. ② Most Bluestockings did not wish to mirror the *salonnières*; they simply desired to adapt a proven formula to their own purpose—the elevation of women's status through moral and intellectual training. ③ Differences in social orientation and background can account perhaps for differences in the nature of French and English salons. ④ The French salon incorporated aristocratic attitudes that exalted courtly pleasure and emphasized artistic accomplishments. ⑤ The English Bluestockings, originating from a more modest background, emphasized learning and work over pleasure. ⑥ Accustomed to the regimented life of court circles, *salonnières* tended toward formality in their salons. ⑦ The English women, though somewhat puritanical, were more casual in their approach.

① 在 18 世纪 50 年代，当法国的沙龙已经牢固建立起来的时候，一些英国女性自称“蓝袜女（bluestocking）”，她们模仿法国沙龙女主人（*salonnières*）的样子建立了自己的沙龙。② 大多数蓝袜女并不想照搬法国沙龙女主人；她们只是想适应一种已经被证实的方案来满足自己的目的——即通过道德和智力上的训练来提高女性的地位。③ 社会潮流和社会背景的差异，或许可以说明法国沙龙和英国沙龙性质上的差异。④ 法国沙龙体现贵族的态度，这种态度赞同宫廷般的享乐以及强调艺术上的造诣。⑤ 英国蓝袜女来自更普通的家庭背景，强调学问与工作应该大于享乐。⑥ 法国沙龙女主人习惯于受过严格管制的宫廷生活，她们在沙龙里往往遵守礼节。⑦ 虽然英国女性在某种程度上表现出道德严格，但她们在做事的方式方法上表现得更加随意。

① At first, the Bluestockings did imitate the *salonnières* by including men in their circles. ② However, as they gained cohesion, the Bluestockings came to regard themselves as a women's group and to possess a sense of female solidarity lacking in the *salonnières*, who remained isolated from one another by the primacy each held in her own salon. ③ In an atmosphere of mutual support, the Bluestockings went beyond the salon experience. ④ They traveled, studied, worked, wrote for publication, and by their activities challenged the stereotype of the passive woman. ⑤ Although the *salonnières* were aware of sexual inequality, the narrow boundaries of their world kept their intellectual pursuits within conventional limits. ⑥ Many *salonnières*, in fact, camouflaged their nontraditional activities behind the role of hostess and deferred to men in public.

① 起初，蓝袜女确实模仿了法国沙龙女主人，将男性融入到她们的圈子中。② 然而，随着她们的凝聚力越来越强，蓝袜女逐渐把自己看作一个女性团体，并拥有了一种女性团结的意识，而这是法国沙龙女主人所缺乏的，法国沙龙女主人中每个成员由于在自己的沙龙中的首要地位而和其他成员隔绝开来。③ 在一种互相支持的氛围中，蓝袜女超越了沙龙的体验。④ 她们旅行、学习、工作，发表文章，用自己的行为挑战了被动女性的陈规。⑤ 尽管法国沙龙女主人意识到性别的不平等，但她们所在世界的狭隘界限把她们的学术追求限制在传统的范围之内。⑥ 实际上许多法国沙龙女主持人在公开场合服从男性，而将其非传统的行为藏在女主人这一角色的背后。

① Though the Bluestockings were trailblazers when compared with the *salonnières*, they were not feminists. ② They were too traditional, too hemmed in by their generation to demand social and political rights. ③ Nonetheless, in their desire for education, their willingness to go beyond the confines of the salon in pursuing

their interests, and their championing of unity among women, the Bluestockings began the process of questioning women's role in society.

①虽然与法国沙龙女主人相比，蓝袜女是先驱者，但她们并非女权主义者。②她们太传统了，过分受到其所在时代的束缚，以至于不可能提出社会与政治权利方面的要求。③但是，由于她们对教育的渴望，蓝袜女愿意超越沙龙的局限，去追求自己的兴趣并且支持女性团结，她们开辟了质疑女性社会角色这一过程的先河。

【3s 版本】

全文 3s 版本：

17. Which of the following best states the central idea of the passage?
- (A) The establishment of literary salons was a response to reformers' demands for social rights for women.
  - (B) Literary salons were originally intended to be a meeting ground for intellectuals of both sexes, but eventually became social gatherings with little educational value.
  - (C) In England, as in France, the general prejudice against higher education for women limited women's function in literary salons to a primarily social one.
  - (D) The literary salons provided a sounding board for French and English women who called for access to all the educational institutions in their societies on an equal basis with men.
  - (E) For women, who did not have access to higher education as men did, literary salons provided an alternate route to learning and a challenge to some of society's basic assumptions about women.
18. According to the passage, a significant distinction between the *salonnières* and Bluestockings was in the way each group regarded which of the following?
- (A) The value of acquiring knowledge
  - (B) The role of pleasure in the activities of the literary salon
  - (C) The desirability of a complete break with societal traditions
  - (D) The inclusion of women of different backgrounds in the salons
  - (E) The attainment of full social and political equality with men
19. The author refers to differences in social background between *salonnières* and Bluestockings in order to do which of the following?
- (A) Criticize the view that their choices of activities were significantly influenced by male salon members
  - (B) Discuss the reasons why literary salons in France were established before those in England
  - (C) Question the importance of the Bluestockings in shaping public attitudes toward educated women
  - (D) Refute the argument that the French salons had little influence over the direction the English salons took
  - (E) Explain the differences in atmosphere and style in their salons
20. Which of the following statements is most compatible with the principles of the *salonnières* as described in the passage?
- (A) Women should aspire to be not only educated but independent as well.
  - (B) The duty of the educated women is to provide an active political model for less educated women.
  - (C) Devotion to pleasure and art is justified in itself.
  - (D) Substance, rather than form, is the most important consideration in holding a literary salon.
  - (E) Men should be excluded from groups of women's rights supporters.
21. The passage suggests that the Bluestockings might have had a more significant impact on society if it had not been for which of the following?
- (A) Competitiveness among their salons
  - (B) Their emphasis on individualism
  - (C) The limited scope of their activities
  - (D) Their acceptance of the French salon as a model for their own salons

(E) Their unwillingness to defy aggressively the conventions of their age

22. Which of the following could best be considered a twentieth-century counterpart of an eighteenth century literary salon as it is described in the passage?

(A) A social sorority

(B) A community center

(C) A lecture course on art

(D) A humanities study group

(E) An association of moral reformers

23. To an assertion that Bluestockings were feminists, the author would most probably respond with which of the following?

(A) Admitted uncertainty

(B) Qualified disagreement

(C) Unquestioning approval

(D) Complete indifference

(E) Strong disparagement

24. Which of the following titles best describes the content of the passage?

(A) Eighteenth-Century Egalitarianism

(B) Feminists of the Eighteenth Century

(C) Eighteenth-Century Precursors of Feminism

(D) Intellectual Life in the Eighteenth Century

(E) Female Education Reform in the Eighteenth Century

## Passage 11

① Thomas Hardy's impulses as a writer, all of which he indulged in his novels, were numerous and divergent, and they did not always work together in harmony. ② Hardy was to some degree interested in exploring his characters' psychologies, though impelled less by curiosity than by sympathy. ③ Occasionally he felt the impulse to comedy (in all its detached coldness) as well as the impulse to farce, but he was more often inclined to see tragedy and record it. ④ He was also inclined to literary realism in the several senses of that phrase. ⑤ He wanted to describe ordinary human beings; he wanted to speculate on their dilemmas rationally (and, unfortunately, even schematically); and he wanted to record precisely the material universe. ⑥ Finally, he wanted to be more than a realist. ⑦ He wanted to transcend what he considered to be the banality of solely recording things exactly and to express as well his awareness of the occult and the strange.

① 作为一名作家, Thomas Hardy 倾注于其小说中的创作冲动数量众多、不尽相同, 并且它们并不总是和谐一致的。② 在某种程度上, Hardy 感兴趣的是探索他笔下人物的心理, 尽管他更多是被同情心而非好奇心所驱使。③ 他偶尔会感觉到创作喜剧(以全部的超然冷静)和闹剧的冲动, 但他更经常倾向于看悲剧并将其记录下来。④ 从“现实主义文学”这个短语的若干层面上来看, 他也倾向于这种风格。⑤ 他想描绘普通人; 他想理性地(但, 不幸地是, 甚至按计划地)思考他们的困境; 他想精确地记录物质世界。⑥ 最后, 他不想单纯成为一名现实主义作家。⑦ 他想超越他所认为的那种仅仅精确记录事物的平庸做法, 并想表达他对超自然事物和奇异事物的认识。

① In his novels these various impulses were sacrificed to each other inevitably and often. ② Inevitably, because Hardy did not care in the way that novelists such as Flaubert or James cared, and therefore took paths of least resistance. ③ Thus, one impulse often surrendered to a fresher one and, unfortunately, instead of exacting a compromise, simply disappeared. ④ A desire to throw over reality a light that never was might give way abruptly to the desire on the part of what we might consider a novelist-scientist to record exactly and concretely the structure and texture of a flower. ⑤ In this instance, the new impulse was at least an energetic one, and thus its indulgence did not result in a relaxed style. ⑥ But on other occasions Hardy abandoned a perilous, risky, and highly energizing impulse in favor of what was for him the fatally relaxing impulse to classify and schematize abstractly. ⑦ When a relaxing impulse was indulged, the style—that sure index of an author's literary worth—was certain to become verbose. ⑧ Hardy's weakness derived from his apparent inability to control the comings and goings of these divergent impulses and from his unwillingness to cultivate and sustain the energetic and risky ones. ⑨ He submitted to first one and then another, and the spirit blew where it listed; hence the unevenness of any one of his novels. ⑩ His most controlled novel, *Under the Greenwood Tree*, prominently exhibits two different but reconcilable impulses—a desire to be a realist-historian and a desire to be a psychologist of love—but the slight interlockings of plot are not enough to bind the two completely together. ⑪ Thus even this book splits into two distinct parts.

① 在他的小说中, 不同的创作冲动经常不可避免地为彼此牺牲。② 说不可避免, 是因为 Hardy 不去关心 Flaubert 和 James 这些小说家所关心的创作方式, 所以他选择了费力最少的创作道路。③ 因此, 一种创作冲动经常屈服于更加新鲜的创作冲动, 并且不幸的是, 原先的创作冲动并没有与新的创作冲动妥协, 而是直接消失了。④ 一种从未实现的理解现实的冲动, 很有可能突然会给这样一种冲动让路, 我们可不妨将这种冲动看作科学小说家去精确、具体地记录一朵花的结构和纹理特征的冲动。⑤ 在这种情况下, 新的创作冲动至少充满活力的, 所以作家沉浸于其中并不会创作出一种松散的作品风格。⑥ 但在其它情况下, Hardy 会抛弃那种充满风险的、冒险的和极富活力的创作冲动, 转而支持那种对他来说致命的、松散的创作冲动, 来抽象地进行分类和用图表表述。⑦ 当他沉浸在松散的创作冲动中时, 他的作品风格——作家文学价值的可靠指标——一定会变得冗长。⑧ Hardy 的缺点一方面来自于他没有能力控制好不同创作冲动的来来往往; 另一方面来自于他不愿意去培养和维持那些充满活力、充满风险的创作冲动。⑨ 他向第一种创作冲动屈服, 然后又向第二种创作冲动屈服, 而他的创作灵感则飘忽不定; 因此, 他的每一部小说都显得参差不齐。⑩ 他的最具有控制力的小说 *Under the Greenwood Tree* 明显展现出两种截然不同但仍可融合的创作冲动——要成为现实主义作家及史学家的那种欲望, 以及要成为爱情心理学家的欲望——但小说情节的互相衔接过于微弱, 难以将这两种创作冲动全然融为一体。⑪ 因此, 即使是这部作品也分裂成为两个独立的部分。

【3s 版本】

全文 3s 版本：



17. Which of the following is the most appropriate title for the passage, based on its content?
- (A) *Under the Greenwood Tree*: Hardy's Ambiguous Triumph
  - (B) The Real and the Strange: The Novelist's Shifting Realms
  - (C) Energy *Versus* Repose: The Role of Ordinary People in Hardy's Fiction
  - (D) Hardy's Novelistic Impulses: The Problem of Control
  - (E) Divergent Impulses: The Issue of Unity in the Novel
18. The passage suggests that the author would be most likely to agree with which of the following statements about literary realism?
- (A) Literary realism is most concerned with the exploration of the internal lives of ordinary human beings.
  - (B) The term "literary realism" is susceptible to more than a single definition.
  - (C) Literary realism and an interest in psychology are likely to be at odds in a novelist's work.
  - (D) "Literary realism" is the term most often used by critics in describing the method of Hardy's novels.
  - (E) A propensity toward literary realism is a less interesting novelistic impulse than is an interest in the occult and the strange.
19. The author of the passage considers a writer's style to be
- (A) a reliable means by which to measure the writer's literary merit
  - (B) most apparent in those parts of the writer's work that are not realistic
  - (C) problematic when the writer attempts to follow perilous or risky impulses
  - (D) shaped primarily by the writer's desire to classify and schematize
  - (E) the most accurate index of the writer's literary reputation
20. Which of the following words could best be substituted for "relaxed" (line 37) without substantially changing the author's meaning?
- (A) informal
  - (B) confined
  - (C) risky
  - (D) wordy
  - (E) metaphoric
21. The passage supplies information to suggest that its author would be most likely to agree with which of the following statements about the novelists Flaubert and James?
- (A) They indulged more impulses in their novels than did Hardy in his novels.
  - (B) They have elicited a greater degree of favorable response from most literary critics than has Hardy.
  - (C) In the writing of their novels, they often took pains to effect a compromise among their various novelistic impulses.
  - (D) Regarding novelistic construction, they cared more about the opinions of other novelists than about the opinions of ordinary readers.
  - (E) They wrote novels in which the impulse toward realism and the impulse away from realism were evident in equal measure.

22. Which of the following statements best describes the organization of lines 27 to 41 of the passage (“Thus...abstractly”)?
- (A) The author makes a disapproving observation and then presents two cases, one of which leads to a qualification of his disapproval and the other of which does not.
  - (B) The author draws a conclusion from a previous statement, explains his conclusion in detail, and then gives a series of examples that have the effect of resolving an inconsistency.
  - (C) The author concedes a point and then makes a counterargument, using an extended comparison and contrast that qualifies his original concession.
  - (D) The author makes a judgment, points out an exception to his judgment, and then contradicts his original assertion.
  - (E) The author summarizes and explains an argument and then advances a brief history of opposing arguments.
23. Which of the following statements about the use of comedy in Hardy’s novels is best supported by the passage?
- (A) Hardy’s use of comedy in his novels tended to weaken his literary style.
  - (B) Hardy’s use of comedy in his novels was inspired by his natural sympathy.
  - (C) Comedy appeared less frequently in Hardy’s novels than did tragedy.
  - (D) Comedy played an important role in Hardy’s novels though that comedy was usually in the form of farce.
  - (E) Comedy played a secondary role in Hardy’s more controlled novels only.
24. The author implies which of the following about *Under the Greenwood Tree* in relation to Hardy’s other novels?
- (A) It is Hardy’s most thorough investigation of the psychology of love.
  - (B) Although it is his most controlled novel, it does not exhibit any harsh or risky impulses.
  - (C) It, more than his other novels, reveals Hardy as a realist interested in the history of ordinary human beings.
  - (D) In it Hardy’s novelistic impulses are managed somewhat better than in his other novels.
  - (E) Its plot, like the plots of all of Hardy’s other novels, splits into two distinct parts.

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Passage 12

① Of Homer's two epic poems, the *Odyssey* has always been more popular than the *Iliad*, perhaps because it includes more features of mythology that are accessible to readers. ② Its subject (to use Maynard Mack's categories) is "life-as-spectacle," for readers, diverted by its various incidents, observe its hero Odysseus primarily from without; the tragic *Iliad*, however, presents "life-as-experience": readers are asked to identify with the mind of Achilles, whose motivations render him a not particularly likable hero. ③ In addition, the *Iliad*, more than the *Odyssey*, suggests the complexity of the gods' involvement in human actions, and to the extent that modern readers find this complexity a needless complication, the *Iliad* is less satisfying than the *Odyssey*, with its simpler scheme of divine justice. ④ Finally, since the *Iliad* presents a historically verifiable action, Troy's siege, the poem raises historical questions that are absent from the *Odyssey*'s blithely imaginative world.

① 在 Homer 的两部史诗级诗歌中, *Odyssey* 比 *Iliad* 更受人们欢迎, 可能是因为前者包含了更多容易被读者理解的神话特征。② *Odyssey* 的主题(用 Maynard Mack 的分类)是“生活似奇观”, 因为读者被各种情节吸引着, 基本上从外在来观察英雄奥德赛; 然而, 悲剧 *Iliad* 呈现的是“生活似内心感受”: 它要求读者了解 Achilles 的内心, 而 Achilles 的动机让他成为不讨人喜欢的英雄。③ 此外, *Iliad* 比 *Odyssey* 更多展现众神卷入人间活动的复杂性, 而且到了一个现代读者都觉得这种复杂性没有必要的程度, *Iliad* 不如 *Odyssey* 那么令人满意, *Odyssey* 对神的公正的体系更简单。④ 最后, 由于 *Iliad* 展现的是历史上可以证实的战斗——围攻特洛伊, 这部史诗因此产生了一些有关历史的问题, 而这些问题在 *Odyssey* 这部作品所想像的欢乐世界中并不存在。

【3s 版本】

全文 3s 版本 :

17. The author uses Mack's "categories" (lines 4-5) most probably in order to
- (A) argue that the *Iliad* should replace the *Odyssey* as the more popular poem
  - (B) indicate Mack's importance as a commentator on the *Iliad* and the *Odyssey*
  - (C) suggest one way in which the *Iliad* and the *Odyssey* can be distinguished
  - (D) point out some of the difficulties faced by readers of the *Iliad* and the *Odyssey*
  - (E) demonstrate that the *Iliad* and the *Odyssey* can best be distinguished by comparing their respective heroes
18. The author suggests that the variety of incidents in the *Odyssey* is likely to deter the reader from
- (A) concentrating on the poem's mythological features
  - (B) concentrating on the psychological states of the poem's central character
  - (C) accepting the explanation that have been offered for the poem's popularity
  - (D) accepting the poem's scheme of divine justice
  - (E) accepting Maynard Mack's theory that the poem's subject is "life-as-spectacle"
19. The passage is primarily concerned with
- (A) distinguishing arguments
  - (B) applying classifications
  - (C) initiating a debate
  - (D) resolving a dispute
  - (E) developing a contrast
20. It can be inferred from the passage that a reader of the *Iliad* is likely to have trouble identifying with the poem's hero for which of the following reasons?
- (A) The hero is eventually revealed to be unheroic.
  - (B) The hero can be observed by the reader only from without.
  - (C) The hero's psychology is not historically verifiable.
  - (D) The hero's emotions often do not seem appealing to the reader.
  - (E) The hero's emotions are not sufficiently various to engage the reader's attention.

## Passage 13

① Climatic conditions are delicately adjusted to the composition of the Earth's atmosphere. ② If there were a change in the atmosphere—for example, in the relative proportions of atmospheric gases—the climate would probably change also. ③ A slight increase in water vapor, for instance, would increase the heat-retaining capacity of the atmosphere and would lead to a rise in global temperatures. ④ In contrast, a large increase in water vapor would increase the thickness and extent of the cloud layer, reducing the amount of solar energy reaching the Earth's surface.

① 气候条件随地球大气成分的变化而精确地变化。② 如果大气层产生一个变化——比如在大气气体组成的相对比例上产生变化——那么气候可能也会改变。③ 例如，水蒸气的微量增加会增加大气蓄热能力，并会使得全球气温上升。④ 相反，水蒸气的大量增加会增加云层的厚度和范围，从而减少到达地球表面的太阳能。

① The level of carbon dioxide, CO<sub>2</sub>, in the atmosphere has an important effect on climatic change. ② Most of the Earth's incoming energy is short-wavelength radiation, which tends to pass through atmospheric CO<sub>2</sub> easily. ③ The Earth, however, reradiates much of the received energy as long-wavelength radiation, which CO<sub>2</sub> absorbs and then remits toward the Earth. ④ This phenomenon, known as the greenhouse effect, can result in an increase in the surface temperature of a planet. ⑤ An extreme example of the effect is shown by Venus, a planet covered by heavy clouds composed mostly of CO<sub>2</sub>, whose surface temperatures have been measured at 430°C. ⑥ If the CO<sub>2</sub> content of the atmosphere is reduced, the temperature falls. ⑦ According to one respectable theory, if the atmospheric CO<sub>2</sub> concentration were halved, the Earth would become completely covered with ice. ⑧ Another equally respectable theory, however, states that a halving of the CO<sub>2</sub> concentration would lead only to a reduction in global temperatures of 3°C.

① 大气中 CO<sub>2</sub> 浓度对气候变化有重要影响。② 地球的大部分入射能量是依靠短波长辐射，这种辐射往往可以轻易地穿过大气中的 CO<sub>2</sub>。③ 然而，地球会把接收到的能量以长波长的形式再辐射出去，CO<sub>2</sub> 吸收长波长辐射，之后再把辐射传送回地球。④ 这个现象被认为是温室效应，它可以导致一个星球表面温度的上升。⑤ 这个影响的一个极端例子是金星，其表面被大部分由 CO<sub>2</sub> 组成的厚厚云层覆盖，据测量它的表面温度是 430°C。⑥ 如果大气中二氧化碳含量减少，那么气温下降。⑦ 根据一个可接受的理论，如果大气中 CO<sub>2</sub> 浓度减半，那么地球会完全被冰覆盖。⑧ 然而，另一个同样可以接受的理论说，CO<sub>2</sub> 浓度减半仅仅会导致地球温度下降 3°C。

① If, because of an increase in forest fires or volcanic activity, the CO<sub>2</sub> content of the atmosphere increased, a warmer climate would be produced. ② Plant growth, which relies on both the warmth and the availability of CO<sub>2</sub> would probably increase. ③ As a consequence, plants would use more and more CO<sub>2</sub>. ④ Eventually CO<sub>2</sub> levels would diminish and the climate, in turn, would become cooler. ⑤ With reduced temperatures many plants would die; CO<sub>2</sub> would thereby be returned to the atmosphere and gradually the temperature would rise again. ⑥ Thus, if this process occurred, there might be a long-term oscillation in the amount of CO<sub>2</sub> present in the atmosphere, with regular temperature increases and decreases of a set magnitude.

① 如果由于山林大火或火山活动的增加而大气中 CO<sub>2</sub> 含量增加，那么这会产生一个更温暖的气候。② 依赖温暖和 CO<sub>2</sub> 的植物生长过程可能会被促进。③ 其结果是植物会利用越来越多的 CO<sub>2</sub>。④ 最终 CO<sub>2</sub> 浓度会减少，而气候随之变得凉爽。⑤ 气温的降低会使得很多植物死亡；CO<sub>2</sub> 会因此回到大气中，并且气温会逐渐回升。⑥ 因此，如果这个过程出现，那么大气中 CO<sub>2</sub> 的含量可能出现长期的波动，即气温普遍按照一定量有规律地上升和下降。

① Some climatologists argue that the burning of fossil fuels has raised the level of CO<sub>2</sub> in the atmosphere and has caused a global temperature increase of at least 1°C. ② But a supposed global temperature rise of 1°C may in reality be only several regional temperature increases, restricted to areas where there are many meteorological stations and caused simply by shifts in the pattern of atmospheric circulation. ③ Other areas, for example the Southern Hemisphere oceanic zone, may be experiencing an equivalent temperature decrease that is unrecognized because of the shortage of meteorological recording stations.

① 一些气象学家认为，化石燃料的燃烧使得大气中 CO<sub>2</sub> 浓度升高，并且使得地球气温上升了至少 1°C。② 可是假定地球气温上升的 1°C 可能实际上只是几个区域的气温增加，这个增加量被限制在气象站众多的区域，

并且只由大气环流模式的变化引发。③其它地区，例如南半球的大洋区，可能在经历着未被人们发现的相同温度的降低，这是由于气象记录站的短缺。

【3s 版本】

全文 3s 版本：

21. The passage supplies information for answering which of the following questions?
- (A) Why are projections of the effects of changes in water vapor levels on the climate so inaccurate?
  - (B) What are the steps in the process that takes place as CO<sub>2</sub> absorbs long-wavelength radiation?
  - (C) How might our understanding of the greenhouse effect be improved if the burning of fossil fuels were decreased?
  - (D) What might cause a series of regular increases and decreases in the amount of CO<sub>2</sub> in the atmosphere?
  - (E) Why are there fewer meteorological recording stations in the Southern Hemisphere oceanic zone than elsewhere?
22. The author is primarily concerned with
- (A) explaining the effects that the burning of fossil fuels might have on climate
  - (B) illustrating the effects of CO<sub>2</sub> on atmospheric radiation
  - (C) discussing effects that changes in the CO<sub>2</sub> level in the atmosphere might have on climate
  - (D) challenging hypotheses about the effects of water vapor and CO<sub>2</sub> on climate
  - (E) refuting hypotheses by climatologists about the causes of global temperature fluctuations
23. The passage suggests that a large decrease in the amount of CO<sub>2</sub> in the atmosphere would result in
- (A) at least a slight decrease in global temperatures
  - (B) at the most a slight increase in short-wavelength radiation reaching the Earth
  - (C) a slight long-term increase in global temperatures
  - (D) a large long-term increase in the amount of volcanic activity
  - (E) a slight short-term increase in atmosphere water vapor content
24. The author refers to Venus primarily in order to
- (A) show the inherent weakness of the greenhouse effect theory
  - (B) show that the greenhouse effect works on other planets but not on Earth
  - (C) show the extent to which Earth's atmosphere differs from that of Venus
  - (D) support the contention that as water vapor increase, the amount of CO<sub>2</sub> increases
  - (E) support the argument that the CO<sub>2</sub> level in the atmosphere has a significant effect on climate
25. The passage suggests that if there were a slight global warming at the present time, it would be
- (A) easy to measure the exact increase in temperature because of the abundance of temperature recording stations throughout the world
  - (B) difficult to measure the increase of CO<sub>2</sub> in the atmosphere because of local variations in amounts
  - (C) easy to demonstrate the effects of the warming on the water vapor in the atmosphere
  - (D) difficult to prove that the warming was caused by the burning of fossil fuels
  - (E) easy to prove that the warming was caused by an increase of cloud cover

26. The discussion of climate in the passage suggests which of the following conclusion?
- I. Climate is not perfectly stable, and slight regional temperature variations can be considered a normal feature of the environment.
  - II. We are unable at present to measure global temperature changes precisely.
  - III. The most important cause of regional climatic fluctuations is the change in CO<sub>2</sub> levels in the atmosphere.
- (A) I only  
(B) III only  
(C) I and II only  
(D) II and III only  
(E) I, II, and III
27. All of the following can be found in the author's discussion of climate EXCEPT
- (A) a statement about the effects of increased volcanic activity on the Earth's temperatures
  - (B) an indication of the effect of an increase in water vapor in the atmosphere
  - (C) a contrast between two theories about the effects of a lowering of CO<sub>2</sub> levels in the atmosphere
  - (D) a generalization about the efficiency of meteorological recording stations
  - (E) a hypothesis about the relationship between atmospheric gases and changes in climate



## 答案:

1. ABDC
2. EDBDAEB
3. BCDC
4. DDBC
5. BDAC
6. BBAD
7. EEBDAEAA
8. DBEE
9. BABA
10. EBECEDBC
11. DBADCACD
12. CBED
13. DCAEDCD



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