

阅读

Passage 15

David Belasco's 1912 Broadway production of *The Governor's Lady* created a sensation with a scene set in a Childs cafeteria, a chain restaurant that was an innovator in food standardization and emblematic of modern everyday life. While Belasco's meticulously detailed reproduction of an immediately recognizable setting impressed the public, it was derided by progressive theater critics who championed the New Stagecraft theories of European artists like Max Reinhardt. The New Stagecraft rejected theatrical literalism; it drew inspiration from the subjectivity and minimalism of modern painters, advocating simplified sets designed to express a dramatic text's central ideas. Such critics considered Belasco a craftsman who merely captured surface realities: a true artist eliminated the inessential to create more meaningful, expressive stage images.

1. The author of the passage implies which of the following about Belasco's production of *The Governor's Lady*?
 - A. It was dismissed by certain theater critics who misunderstood Belasco's conception of modernity.
 - B. It was intended to marshal elements of the New Stagecraft to serve Belasco's predilection for realistic staging.
 - C. It demonstrated that theatrical literalism could be used effectively to express a dramatic text's central ideas.
 - D. It elicited responses that reflected a discrepancy between popular tastes in entertainment and the tastes of progressive theater critics.
 - E. It relied on the appeal of an impressively realistic stage set to compensate for weaknesses in other aspects of the production.
2. It can be inferred that the theater critics would be most likely to agree with which of the following statements about the theatrical productions?
 - A. Theatrical productions that seek to eliminate the inessential also often eliminate theatrical elements that enhance the expressiveness of a play.
 - B. Theatrical productions that faithfully recreate the visual details of everyday life are unlikely to do justice to a good play's central ideas.
 - C. Theatrical productions that employ the minimalism characteristic of modern paintings may have greater appeal to modern audiences than productions that rely on theatrical literalism.
 - D. Theatrical productions that aim to represent truths about modern life should not attempt to employ elements of the New Stagecraft.
 - E. Theatrical productions that attempt to produce authentic-looking scenes of everyday reality are likely to fail in that goal because of the theater's inherent limitations.

Passage 25

Modern feminism has brought the reputation of the English writer Mary Wollstonecraft (1759-1797) to something approaching the luster it deserves. While she enjoyed a certain celebrity among political radicals in the years just after her death, beginning in the nineteenth century her fame as a writer was hidden by disproportionate attention to her unconventional and, at the time, shocking personal life. When, therefore, Virginia Woolf wrote in 1925 of Wollstonecraft's *A Vindication of the Rights of Men* and *A Vindication of the Rights of Woman* that they felt like books so true that they seem now to contain nothing new in them, it was more a wishful than an accurate statement of the case. Wollstonecraft's advances in moral thinking still have the power to shock position-takers of every party. The importance of gender even today is said to cut across other criteria for judging the conduct of men and women in society; Wollstonecraft, by contrast, believed that the shared morality of men and women should cut across all specifications of gender.

Wollstonecraft considered gender-based morality a relic of a barbarous age: part of that specialization of virtues by which every sexual feeling was expected to express itself as libertinism (in men) or false modesty (in women). In her view, there ought to be one criterion of morals for men and women alike, with both sexes cultivating the same virtues. Wollstonecraft rebelled against the copious sentimental literature of her own time, which she felt patronized women by insisting that it was to their advantage to affect chastity and modesty and that such virtues were their own reward.

In *The Rights of Men*, Wollstonecraft explores this double standard from an unexpected angle. It was the first major response to Edmund Burke's *Reflections on the Revolution in France* (1790), appearing less than a month after the impassioned defense of the deposed French monarchy. **A defender of Burke called Wollstonecraft's book an incoherent mass of treacherous candour, interested generosity, and, if not false, at least unnecessary accusation.** But Wollstonecraft nonetheless managed to show how the traditionally feminine virtues of sentimental morality had been transferred by Burke to the aristocracy. Burke's rhapsody on the queen of France (glittering like the morning star, full of life, and splendor, and joy) was, for Wollstonecraft, an example of the argument that beauty and instinct must often prevail over reason, the argument on which Burke took his stand as a defender of the old order. Like women, Burke thought, and from a similar greatness and delicacy in their nature, the aristocracy were understood at once to require deference and to solicit compassion. To Wollstonecraft, Burke's argument linked sympathy and power in a dangerous alliance; she insisted that aristocrats do not deserve to be treated in the way that women have traditionally been treated any more than women themselves do.

1. By quoting Burke's defender in the highlighted phrase, the author of the passage most clearly succeeds in
 - A. providing a context for the political turbulence that unseated the French monarchy
 - B. emphasizing the way in which Wollstonecraft's philosophy divided men and women
 - C. explaining why Wollstonecraft's work has won more acceptance in the twentieth century than in the nineteenth
 - D. illustrating the nature of the appeal of Burke's argument
 - E. demonstrating the degree of hostility aroused by Wollstonecraft's work

2. The author of the passage quotes Burke's description of the queen of France most probably in order to
 - A. provide a specific illustration of a position with which Wollstonecraft took issue
 - B. provide a specific example of Burke's already archaic prose style
 - C. balance the quotation from Burke's anonymous defender
 - D. provide evidence of why Burke's position was more widely accepted than Wollstonecraft's
 - E. provide an example of what Wollstonecraft perceived as Burke's lack of political astuteness

3. The passage suggests that which of the following is true concerning Virginia Woolf's appraisal of *A Vindication of the Rights of Men* and *A Vindication of the Rights of Woman*?
 - A. Woolf was defending Wollstonecraft's theories against attacks by nineteenth-century critics who concentrated only on Wollstonecraft's notoriety.
 - B. Woolf favored the advances proposed by Wollstonecraft and mistakenly assumed that they had become self-evident in the twentieth century.
 - C. Woolf miscalculated the practical effects that the advances proposed by Wollstonecraft would have on society.
 - D. Woolf decried the loss in the twentieth-century of social progress made in the eighteenth and nineteenth centuries.
 - E. Woolf was reacting against what she considered a lack of originality on Wollstonecraft's part while calling for more sweeping changes than Wollstonecraft had proposed.

4. The author of the passage suggests that modern feminism has treated the writings of Mary Wollstonecraft in which of the following ways?
 - A. Modern feminism has emphasized the progressive aspects of Wollstonecraft's writings, while separating her work from her personal reputation.
 - B. Modern feminism has emphasized Wollstonecraft's importance as a theorist, while deemphasizing her effect on the daily life of her times.
 - C. Modern feminism has worked toward a synthesis of Wollstonecraft's philosophical advances with those of her contemporaries.
 - D. Modern feminism has embraced Wollstonecraft's relative importance as a theorist, while rejecting certain elements of her theories of gender-based morality.

E. Modern feminism has equated Wollstonecraft's ideas about the popular sentimentalization of women with her view of monarchist systems of government.

Passage 98

The crustaceans known as harpacticoids are very widespread in marine sediments, where they feed on microorganisms by ingesting the sediment particles to which the microorganisms adhere. Heavy metals, such as those found in industrial pollution, readily adhere to sediment particles. Harpacticoids are poisoned by heavy metals but are unaffected by most other pollutants. Therefore the concentration of harpacticoids in an area is a good indication of whether that marine environment contains heavy metals.

Which of the following is an assumption on which the argument relies?

- A. Industrial pollution is the principal source of heavy metals in marine sediments.
- B. Harpacticoids are the only crustaceans that feed on microorganisms by ingesting sediment particles.
- C. Harpacticoids are more susceptible to poisoning by heavy metals than are other marine organisms.
- D. The microorganisms that harpacticoids feed on are not killed by pollutants that are harmless to harpacticoids.
- E. The microorganisms that harpacticoids feed on absorb heavy metals.

Passage 106

Although vastly popular during its time, much nineteenth-century women's fiction in the United States went unread by the twentieth-century educated elite, who were taught to ignore it as didactic. However, American literature has a tradition of didacticism going back to its Puritan roots, shifting over time from sermons and poetic transcripts into novels, which proved to be perfect vehicles for **conveying** social values. **In the nineteenth century, critics reviled Poe for neglecting to conclude his stories with pithy moral tags, while Longfellow was canonized for his didactic verse.** Although rhetorical changes favoring the anti-didactic can be detected as nineteenth-century American transformed itself into a secular society, it was twentieth-century criticism, which placed aesthetic value above everything else, that had no place in its doctrine for the didacticism of others.

1. Which of the following best describes the function of the highlighted sentence?

- A. It explains why the fiction mentioned in the first sentence was not popular in the twentieth century.
- B. It assists in drawing a contrast between nineteenth-century and twentieth-century critics.
- C. It provides an example of how twentieth – century readers were taught to ignore certain literature.

- D. It questions the usefulness of a particular distinction between Poe and Longfellow made by critics.
- E. It explains why Poe's stories were more popular than Longfellow's verse during the nineteenth century.

2. In the context in which it appears, "conveying" most nearly means

- A. carrying
- B. transferring
- C. granting
- D. imparting
- E. projecting

Passage 121

Benjamin Franklin is portrayed in American history as the quintessential self-made man. In "Self-reliance", Emerson asks, "Where is the master who could have instructed Franklin...?" In fact, Franklin took instruction widely, and his scientific work was highly collaborative. Friends in England sent equipment needed for his electrical experiments, others, in Philadelphia, helped him set up his workshop there. Philip Syng constructed a device for generating electrical charges, while Tomas Hopkinson demonstrated the potential of pointed conductors. Franklin, in addition to being the group's theoretician, wrote and published its results. **His fame as an individual researcher is partly a consequence of the shorthand by which when one person writes about a group's discoveries, history sometimes grants singular credit for collective effort.**

1. Which of the following best describes the function of the highlighted sentence?
- A. It states a viewpoint about Franklin with which the author disagrees.
 - B. It introduces new evidence about Franklin's role in the collaborative process.
 - C. It explains Franklin's reputation in terms of a broad scholarly phenomenon.
 - D. It emphasizes the extent to which Franklin relied on others in his workshop.
 - E. It describes Franklin's approach to writing scientific results.
2. Emerson is mentioned in the passage primarily to
- A. identify the origin of a particular understanding of Franklin
 - B. elaborate on a view of Franklin that the author takes issue with
 - C. point to a controversial claim about Franklin's historical legacy
 - D. introduce the question of who Franklin's main scientific influences were
 - E. suggest that Franklin was resistant to collaboration with other scientists

Passage 130

Some archaeologists speculate that the Americas might have been initially colonized between 40,000 and 25,000 years ago. However, to support this theory it is necessary to explain the absence of generally accepted habitation sites for that time interval in what is

now the United States. Australia, which has a smaller land area than the United States, has many such sites, supporting the generally accepted claim that the continent was colonized by humans at least 40,000 years ago. Australia is less densely populated (resulting in lower chances of discovering sites) and with its overall greater aridity would have presented conditions less favorable for hunter-gatherer occupation. Proportionally, at least as much land area has been lost from the coastal regions of Australia because of postglacial sea-level rise as in the United States, so any coastal archaeological record in Australia should have been depleted about as much as a coastal record in the United States. Since there are so many resource-rich rivers leading inland from the United States coastlines, it seems implausible that a growing population of humans would have confined itself to coasts for thousands of years. If inhabitants were present 25,000 years ago, the chances of their appearing in the archaeological record would seem to be greater than for Australia.

1. The passage is primarily concerned with doing which of the following?
 - A. presenting an objection to a claim
 - B. accounting for an apparent anomaly
 - C. outlining an alternative interpretation
 - D. correcting a particular misconception
 - E. questioning the validity of a comparison

2. The author of the passage implies which of the following about 25,000 years ago?
 - A. The coastline of the region that is now the United States is longer than it was 40,000 years ago.
 - B. Rivers in what is now the United States were numerous than they are now.
 - C. Australia was less densely populated at that time than was the region that is now the United States.
 - D. Australia's climate was significantly drier than it is now.
 - E. Global sea level was lower than it is now.

3. The author of the passage implies that, in what is now the United States, archaeological evidence of inhabitation in the period from 40,000 to 25,000 years ago is lacking because that region
 - A. had its oldest habitation sites inundated following a postglacial rise in sea level.
 - B. has many resource-rich rivers that facilitated the dispersal of early inhabitants from an initial concentration in coastal areas.
 - C. was sparsely populated until about 25,000 years ago.
 - D. was colonized less than 25,000 years ago.
 - E. was inhabited only by hunter-gatherers until 25,000 years ago.

Passage 150

Despite winning several prestigious literary awards of the day, when it first appeared, Alice Walker's *The Color Purple* generated critical unease over puzzling aspects of its

compositions. In what, as one reviewer put it, was “clearly intended to be a realistic novel,” many reviewers perceived violations of the conventions of the realistic novel form, pointing out variously that late in the book, the narrator protagonist Celie and her friends are propelled toward a happy ending with more velocity than credibility, that the letters from Nettie to her sister Celie intrude into the middle of the main action with little motivation or warrant, and that the device of Celie’s letters to God is especially unrealistic in as much as it forgoes the concretizing details that traditionally have given the epistolary novel (that is, a novel composed of letters) its peculiar verisimilitude: the ruses to enable mailing letters, the cache, and especially the letters received in return.

Indeed, the violations of realistic convention are so flagrant that they might well call into question whether *The Color of Purple* is indeed intended to be a realistic novel, especially since there are indications that at least some of those aspects of the novel regarded by viewers as puzzling may constitute its links to modes of writing other than Anglo-European nineteenth-century realism. For example, Henry Louis Gates, Jr., has recently located the letters to God within an African American tradition deriving from slave narrative, a tradition in which the act of writing is linked to a powerful deity who “speaks” through scripture and bestows literacy as an act of grace. For Gates, the concern with finding a voice, which he sees as the defining feature of African American literature, links Celie’s letters with certain narrative aspects of Zora Neale Hurston’s 1937 novel *Their Eyes Were Watching God*, the acknowledged predecessor of *The Color Purple*.

Gates’s paradigm suggests how misleading it may be to assume that mainstream realist criteria are appropriate for evaluating *The Color Purple*. But in his preoccupation with voice as a primary element unifying both the speaking subject and the text as a whole Gates does not elucidate many of the more conventional structural features of Walker’s novel. For instance, while the letters from Nettie clearly illustrate Nettie’s acquisition of her own voice, Gates’s focus on “voice” sheds little light on the place that these letters occupy in the narrative or on why the plot takes this sudden jump into geographically and culturally removed surroundings. What is needed is an evaluative paradigm that, rather than obscuring such startling structural features (which may actually be explicitly intended to undermine traditional Anglo-European novelistic conventions), confronts them, thus illuminating the deliberately provocative ways in which *The Color Purple* departs from the traditional models to which it has been compared.

1. The author of the passage would be most likely to agree with which of the following statements about the letters from Nettie to Celie?
 - A. They mark an unintended shift to geographically and culturally removed surroundings
 - B. They may represent a conscious attempt to undermine certain novelistic conventions
 - C. They are more closely connected to the main action of the novel than is at first apparent
 - D. They owe more to the tradition of the slave narrative than do Celie’s letters to God
 - E. They illustrate the traditional concretizing details of the epistolary novel form

2. In the second paragraph, the author of the passage is primarily concerned with
- A. examining the ways in which *The Color Purple* echoes its acknowledged predecessor, *Their Eyes Were Watching God*
 - B. providing an example of a critic who has adequately addressed the structural features of *The Color Purple*
 - C. suggesting that literary models other than the nineteenth-century realistic novel may inform our understanding of *The Color Purple*
 - D. demonstrating the ineffectiveness of a particularly scholarly attempt to suggest an alternative way of evaluating *The Color Purple*
 - E. disputing the perceived notion that *The Color Purple* departs from conventions of the realistic novel form
3. According to the passage, an evaluative paradigm that confronts the startling structural features of *The Color Purple* would accomplish which of the following?
- A. It would adequately explain why many reviewers of this novel have discerned its connections to the realistic novel tradition
 - B. It would show the ways in which this novel differs from its reputed Anglo-European nineteenth-century models
 - C. It would explicate the overarching role of voice in this novel
 - D. It would address the ways in which this novel echoes the central themes of Hurston's *Their Eyes Are Watching God*
 - E. It would reveals ways in which these structural features serve to parody novelistic conventions
4. The author of the passage suggests that Gates is most like the reviewers mentioned in the first paragraph in which of the following ways?
- A. He points out discrepancies between *The Color Purple* and other traditional epistolary novels
 - B. He sees the concern with finding a voice as central to both *The Color Purple* and *Their Eyes Are Watching God*
 - C. He assumes that *The Color Purple* is intended to be a novel primarily in the tradition of Anglo-American nineteenth-century realism
 - D. He does not address many of the unsettling structural features of *The Color Purple*
 - E. He recognizes the departure of *The Color Purple* from traditional Anglo-European realistic novel conventions.

Passage 151

“Blues is for singing,” writes folk musicologist Paul Oliver, and “is not a form of folk song that stands up particularly well when written down.” A poet who wants to write blues can attempt to avoid this problem by poeticizing the form—but literary blues tend to read like bad poetry rather than like refined folk song. For Oliver, the true spirit of the blues inevitably eludes the self-conscious imitator. However, Langston Hughes, the first writer to grapple with these difficulties of blue poetry, in fact succeeded in producing

poems that capture the quality of genuine, performed blues while remaining effective as poems. In inventing blues poetry, Hughes solved two problems: first, how to write blues lyrics in such a way that they work on the printed page, and second, how to exploit the blues form poetically without losing all sense of authenticity.

There are many styles of blues, but the distinction of importance to Hughes is between the genres referred to as “folk blues” and “classic blues.” Folk blues and classic blues are distinguished from one another by differences in performers (local talents versus touring professionals), patronage (local community versus mass audience), creation (improvised versus composed), and transmission (oral versus written). It has been a commonplace among critics that Hughes adopted the classic blues as the primary model for his blues poetry, and that he writes his best blues poetry when he tries least to imitate the folk blues. In this view, Hughes’ attempts to imitate the folk blues are too self-conscious, too determined to romanticize the African American experience, too intent on reproducing what he takes to be the quaint humor and naïve simplicity of the folk blues to be successful.

But a more realistic view is that by conveying his perceptions as a folk artist ought to—through an accumulation of details over the span of his blues oeuvre, rather than by overloading each poem with quaintness and naivety—Hughes made his most important contributions to the genre. His blues poems are in fact closer stylistically to the folk blues on which he modeled them than to the cultivated classic blues. Arnold Rampersad has observed that virtually all of the poems in the 1927 collection in which Hughes essentially originated blues poetry fall deliberately within the “range of utterance” of common folk. This surely applies to “Young Gal’s Blues,” in which Hughes avoids the conventionally “poetic” language and images that the subjects of death and love sometimes elicit in his ordinary lyric poetry. To see what Hughes’ blues poetry might have been like if he had truly adopted the classic blues as his model, one need only look to “Golden Brown Blues,” a song lyric Hughes wrote for composer W.C. Handy. Its images, allusions, and diction are conspicuously remote from the common “range of utterance.”

1. The primary purpose of the passage is to
 - A. describe the influence of folk and classic blues on blues poetry
 - B. analyze the effect of African American culture on blues poetry
 - C. demonstrate that the language used in Hughes’ blues poetry is colloquial
 - D. defend Hughes’ blues poetry against criticism that it is derivative
 - E. refute an accepted view of Hughes’ blues poetry style
2. The author of the passage uses the highlighted quotation primarily to
 - A. indicate how blues poetry should be performed
 - B. highlight the difficulties faced by writers of blues poetry
 - C. support the idea that blues poetry is a genre doomed to fail
 - D. illustrate the obstacles that blues poetry is unable to overcome
 - E. suggest that written forms of blues are less authentic than sung blues

3. It can be inferred from the passage that, as compared with the language of “Golden Brown Blues,” the language of “Young Gal’s Blues” is

- A. more colloquial
- B. more melodious
- C. marked by more allusions
- D. characterized by more conventional imagery
- E. more typical of classic blues song lyrics

4. According to the passage, Hughes’ blues poetry and classic blues are similar in which of the following ways?

- A. Both are improvised
- B. Both are written down
- C. Both are intended for the same audience
- D. Neither uses colloquial language
- E. Neither is professionally performed

Passage 194

Unlike herbivores and omnivores, predators have traditionally been thought not to balance nutrient intake because of the assumption that animal tissue as a food source varies little and is nutritionally balanced. But chemical analysis of invertebrate prey reveals remarkable variation in nutrient composition among species; even within species, nutrient composition may vary considerably. Greenstone suggested that predators may select food items according to their nutrient contents. Jensen et al (2011) have shown experimentally that even sit-and-wait invertebrate predators with limited mobility can work to address nutrient deficiencies. The wolf spider, for instance, has been shown to regulate nutrient intake by extracting more dry mass from a prey item if it contains a higher proportion of a nutrient that was deficient in the previous prey.

1. The passage supplies information for answering which of the following questions?

- A. Do invertebrate predators with full mobility address nutrient needs in the same fashion as sit-and-wait invertebrate predators with limited mobility?
- B. Why would there be a considerable variation in nutrient composition within prey of a given species?
- C. Is all of the nutrient content of invertebrate prey contained in the dry mass?
- D. What would a wolf spider do if a fly it was eating contained a higher proportion of a certain nutrient than was present in the spider’s recent prey?
- E. How is a wolf spider able to determine that some prey it is eating contains a higher proportion of a nutrient that was deficient in the previous prey?

2. Which of the following best describes the organization of the passage as a whole?

- A. A phenomenon is described, and an interpretation is offered.
- B. A claim is made, and the corroborating evidence is evaluated.

- C. A hypothesis is presented and undermined by recent findings.
- D. A contrast is noted and shown to be specious based on recent findings.
- E. A series of assumptions is presented and shown to be based on sound reasoning.

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5-10. Although field studies have linked inbreeding to declines among song sparrow populations, some researchers argue that, in nature, inbreeding proves _____ as a factor when compared with crushing blows from weather changes.

- A. hazardous
- B. momentous
- C. trivial
- D. significant
- E. precarious
- F. inconsequential

6-5. Scientists said that cosmology was the field where the ratio of theory to data was (i)_____: there was an abundance of theories, but almost no data. Recently, however, that ratio has flipped. A huge and ever-increasing amount of data has (ii)_____ all theories but one.

A. completely unknown	D. eliminated
B. nearly infinite	E. supported
C. always variable	F. clarified

16-5. Despite the scathing precision with which she satirizes the lives of social aspirants and moneyed folk, the writer appears to (i)_____ being part of the world she presents as so (ii)_____.

A. abhor	D. unattainable
B. relish	E. insufferable
C. evoke	F. enchanting

16-9. Not only was this writer content to leave the reading public in the dark, she seems to have _____ the role of trickster, seeding her works with apparent clues that led nowhere.

- A. rejected
- B. disdained
- C. relished
- D. participated in
- E. delighted in
- F. developed

20-3. Historian Barbara Alpern Engel's task in writing a book about women in Russia must have been a (i)_____ one, because the (ii)_____ the Russian empire's peoples meant that Russian women could never be treated as a homogeneous group.

A. motivating	D. unity among
B. boring	E. disinterest in
C. daunting	F. diversity of

34-6. Despite the occasional (i)_____ of their venues, the culture of corporate conferences is a deeply (ii)_____ conference, each day consisted of nearly nine hours of continuous lectures and panels enlivened by pleasantries or anything that could be construed as a joke. The only (iii)_____ sensory deprivation of the sessions came from the handsome color slides favored by the corporate presenters.

A. seclusion	D. sycophantic	G. allusion to
B. opulence	E. ascetic	H. ramification of
C. enormity	F. mercenary	I. respite from

49-5. The research on otters' environmental requirements is surprisingly (i)_____. One reason for this has to do with the estimation of how much they use different areas. Doing so may be (ii)_____ in some kinds of terrain, such as Shetland where the Eurasian otters are active in daytime and have clear individual markings. There it is possible to identify the individuals over stretches of coast of a few kilometers and to see what kinds of coast they use. However, the field conditions are (iii)_____.

A. straightforward	D. quite problematic	G. routine
B. controversial	E. relatively simple	H. deceptive
C. difficult	F. largely unnecessary	I. exceptional

51-2. Having regarded Marcus relationship to their boss as entirely _____, Jo was flabbergasted when Marcus publicly made clear his objections to some changes the boss was introducing.

- A. professional
- B. sycophantic
- C. prosaic
- D. dissident
- E. collegial

52-8. One big challenge with placebo responses is that they are _____: people given the same inert pill or potion may show wildly different reactions, and the effects can vary widely according to each person's illness.

- A. capricious
- B. illusory
- C. unpredictable
- D. chimerical
- E. marginal
- F. ephemeral

65-6. Industry-sponsored scientific research on chemical safety often (i)_____. Media reports regularly imply that industry support of scientific work is alone sufficient to (ii)_____ that research. Even though the source of funding has been determined to be a less significant cause of bias than other factors, industry support suffices, in the minds of many people, to (iii)_____ the credibility of scientific work.

A. uncovers risks	D. fund	G. adopt
B. elicits skepticism	E. vindicate	H. vitiate
C. promotes innovation	F. invalidate	I. bolster

73-5. The limitations of human attention cause us to miss much of what goes on around us. The real problem here is that we are often (i)_____ these limitations: we think that we see the world as it really is, but our ostensibly reliable visual experience (ii)_____ striking mental (iii)_____.

A. impatient with	D. belies	G. feats
B. unaware of	E. unifies	H. images
C. distracted by	F. dispels	I. lapses

74-5. Recently released statistics on the prevalence of heart disease in the United States, while (i)_____, nevertheless reflect a decline from heights reached in the 1960s, before health officials began publicly (ii)_____ people to guard against heart disease.

A. definitive	D. entreating
B. sobering	E. defying
C. implausible	F. absolving

100-2. The assumption that children learn about science primarily in the classroom is so _____ that few scientists, educators or policymakers question it, despite an ever-growing body of evidence demonstrating that most science is learnt outside of school.

- A. tenuous
- B. subtle
- C. irrefutable
- D. pervasive
- E. misconstrued

101-2. _____ is valuable in science, even when a scientific idea is true, it can be misused through grandiosity.

- A. humility
- B. experimentation
- C. patience
- D. cooperation
- E. exposure

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