



## 智课网 GRE 备考资料



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## Exercise 4

It is a popular misconception that nuclear fusion power is free of radioactivity; in fact, the deuterium-tritium reaction that nuclear scientists are currently  
*Line* exploring with such zeal produces both alpha particles  
5 and neutrons. (The neutrons are used to produce tritium from a lithium blanket surrounding the reactor.) Another common misconception is that nuclear fusion power is a virtually unlimited source of energy because of the enormous quantity of deuterium in the sea.  
10 Actually, its limits are set by the amount of available lithium, which is about as plentiful as uranium in the Earth's crust. Research should certainly continue on controlled nuclear fusion, but no energy program should be premised on its existence until it has proven  
15 practical. (122 words)

1. It can be inferred from the passage that the author believes which of the following about the current state of public awareness concerning nuclear fusion power?
- (A) The public has been deliberately misinformed about the advantages and disadvantages of nuclear fusion power.
  - (B) The public is unaware of the principal advantage of nuclear fusion over nuclear fission as an energy source.
  - (C) The public's awareness of the scientific facts concerning nuclear fusion power is somewhat distorted and incomplete.
  - (D) The public is not interested in increasing its awareness of the advantages and disadvantages of nuclear fusion power.
  - (E) The public is aware of the disadvantages of nuclear fusion power but not of its advantages.

**For the following question, consider each of the choices separately and select all that apply**

2. The passage provides information that would answer which of the following questions EXCEPT?
- ☐ A How much incidental radiation is produced in the deuterium tritium fusion reaction?
  - ☐ B What is likely to be the principal source of deuterium for nuclear fusion power?
  - ☐ C Why are scientists exploring the deuterium-tritium fusion reaction with such zeal?

Roger Rosenblatt's book *Black Fiction*, in attempting to apply literary rather than sociopolitical criteria to its subject, successfully alters the approach taken by

Line most previous studies. As Rosenblatt notes, criticism  
5 of Black writing has often served as a pretext for expounding on Black history. Addison Gayle's recent work, for example, judges the value of Black fiction by overtly political standards, rating each work according to the notions of Black identity which it propounds.

10 Although fiction assuredly springs from political circumstances, its authors react to those circumstances in ways other than ideological, and talking about novels and stories primarily as instruments of ideology circumvents much of the fictional enterprise. Rosenblatt's literary  
15 analysis discloses affinities and connections among works of Black fiction which solely political studies have overlooked or ignored.

Writing acceptable criticism of Black fiction, however, presupposes giving satisfactory answers to a number of  
20 questions. First of all, is there a sufficient reason, other than the racial identity of the authors, to group together works by Black authors? Second, how does Black fiction make itself distinct from other modern fiction with which it is largely contemporaneous?  
25 Rosenblatt shows that Black fiction constitutes a distinct body of writing that has an identifiable, coherent literary tradition. Looking at novels written by Blacks over the last eighty years, he discovers recurring concerns and designs independent of chronology. These  
30 structures are thematic, and they spring, not surprisingly, from the central fact that the Black characters in these novels exist in a predominantly White culture, whether they try to conform to that culture or rebel against it.

*Black Fiction* does leave some aesthetic questions  
35 open. Rosenblatt's thematic analysis permits considerable objectivity; he even explicitly states that it is not his intention to judge the merit of the various works—yet his reluctance seems misplaced, especially since an attempt to appraise might have led to interesting results. For  
40 instance, some of the novels appear to be structurally diffuse. Is this a defect, or are the authors working out of, or trying to forge, a different kind of aesthetic? In addition, the style of some Black novels, like Jean Toomer's *Cane*, verges on expressionism or surrealism;  
45 does this technique provide a counterpoint to the prevalent theme that portrays the fate against which Black heroes are pitted, a theme usually conveyed by more

naturalistic modes of expression?

In spite of such omissions, what Rosenblatt does  
50 include in his discussion makes for an astute and worthwhile study. *Black Fiction* surveys a wide variety of novels, bringing to our attention in the process some fascinating and little-known works like James Weldon Johnson's *Autobiography of an Ex-Colored Man*. Its  
55 argument is tightly constructed, and its forthright, lucid style exemplifies levelheaded and penetrating criticism.

3. The author of the passage objects to criticism of Black fiction like that by Addison Gayle because it
- (A) emphasizes purely literary aspects of such fiction
  - (B) misinterprets the ideological content of such fiction
  - (C) misunderstands the notions of Black identity contained in such fiction
  - (D) substitutes political for literary criteria in evaluating such fiction
  - (E) ignores the interplay between Black history and Black identity displayed in such fiction
4. The author of the passage is primarily concerned with
- (A) evaluating the soundness of a work of criticism
  - (B) comparing various critical approaches to a subject
  - (C) discussing the limitations of a particular kind of criticism
  - (D) summarizing the major points made in a work of criticism
  - (E) explaining the theoretical background of a certain kind of criticism
5. The author of the passage believes that *Black Fiction* would have been improved had Rosenblatt
- (A) evaluated more carefully the ideological and historical aspects of Black fiction
  - (B) attempted to be more objective in his approach to novels and stories by Black authors
  - (C) explored in greater detail the recurrent thematic concerns of Black fiction throughout its history
  - (D) established a basis for placing Black fiction within its own unique literary tradition
  - (E) assessed the relative literary merit of the novels he analyzes thematically
6. The author of the passage refers to James Weldon Johnson's *Autobiography of an Ex-Colored Man* most probably in order to
- (A) point out affinities between Rosenblatt's method of thematic analysis and earlier criticism
  - (B) clarify the point about expressionistic style made earlier in the passage
  - (C) qualify the assessment of Rosenblatt's book made in the first paragraph of the passage
  - (D) illustrate the affinities among Black novels disclosed by Rosenblatt's literary analysis
  - (E) give a specific example of one of the accomplishments of Rosenblatt's work

The transfer of heat and water vapor from the ocean to the air above it depends on a disequilibrium at the interface of the water and the air. Within about a

- Line millimeter of the water, air temperature is close to that of  
5 the surface water, and the air is nearly saturated with water vapor. But the differences, however small, are crucial, and the disequilibrium is maintained by air near the surface mixing with air higher up, which is typically appreciably cooler and lower in water-vapor content.  
10 The air is mixed by means of turbulence that depends on the wind for its energy. As wind speed increases, so does turbulence, and thus the rate of heat and moisture transfer. Detailed understanding of this phenomenon awaits further study.

(127 words)

**For the following question, consider each of the choices separately and select all that apply**

7. According to the passage, wind over the ocean generally does which of the following?
- ☐ A Causes relatively cool, dry air to come into proximity with the ocean surface.
  - ☐ B Maintains a steady rate of heat and moisture transfer between the ocean and the air.
  - ☐ C Causes frequent changes in the temperature of the water at the ocean's surface.
8. The passage suggests that if on a certain day the wind were to decrease until there was no wind at all which of the following would occur?
- (A) The air closest to the ocean surface would become saturated with water vapor.
  - (B) The air closest to the ocean surface would be warmer than the water.
  - (C) The amount of moisture in the air closest to the ocean surface would decrease.
  - (D) The rate of heat and moisture transfer would increase.
  - (E) The air closest to the ocean would be at the same temperature as air higher up.

“I want to criticize the social system, and to show it at work, at its most intense.” Virginia Woolf’s provocative statement about her intentions in writing *Mrs. Dalloway*

Line has regularly been ignored by the critics, since it

- 5 highlights an aspect of her literary interests very different from the traditional picture of the “poetic” novelist concerned with examining states of reverie and vision and with following the intricate pathways of individual consciousness. But Virginia Woolf was a realistic as well
- 10 as a poetic novelist, a satirist and social critic as well as a visionary: literary critics’ cavalier dismissal of Woolf’s social vision will not withstand scrutiny.

In her novels, Woolf is deeply engaged by the questions of how individuals are shaped (or deformed) by

15 their social environments, how historical forces impinge on people’s lives, how class, wealth, and gender help to determine people’s fates. Most of her novels are rooted in a realistically rendered social setting and in a precise historical time. (163 words)

9. In the first paragraph of the passage, the author’s attitude toward the literary critics mentioned can best be described as

(A) disparaging  
(B) ironic  
(C) facetious  
(D) skeptical but resigned  
(E) disappointed but hopeful

10. It can be inferred from the passage that the most probable reason Woolf realistically described the social setting in the majority of her novels was that she

(A) was aware that contemporary literary critics considered the novel to be the most realistic of literary genres  
(B) was interested in the effect of a person’s social milieu on his or her character and actions  
(C) needed to be as attentive to detail as possible in her novels in order to support the arguments she advanced in them  
(D) wanted to show that a painstaking fidelity in the representation of reality did not in any way hamper the artist  
(E) wished to prevent critics from charging that her novels were written in an ambiguous and inexact style

11. In the context of the passage, “poetic” is closest in meaning to

Ⓐ socioeconomic  
Ⓑ realistic  
Ⓒ political  
Ⓓ visionary  
Ⓔ literary



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