

## GRE 阅读小笔记 BY 夜莺落知

Exe1.1

前身 NO 4-1-2

Immediately relevant to game theory are the sex ratios in certain parasitic wasp species that have a large excess of females. In these species, fertilized eggs develop into females and unfertilized eggs into males. A female stores sperm and can determine the sex of each egg she lays by fertilizing it or leaving it unfertilized. By Fisher's genetic argument that the sex ratio will be favored which maximizes the number of descendants an individual will have and hence the number of gene copies transmitted, it should pay a female to produce equal numbers of sons and daughters. Hamilton, noting that the eggs develop within their host—the larva of another insect—and that the newly emerged adult wasps mate immediately and disperse, offered a remarkably cogent analysis. Since only one female usually lays eggs in a given larva, it would pay her to produce one male only, because this one male could fertilize all his sisters on emergence. Like Fisher, Hamilton looked for an evolutionarily stable strategy, but he went a step further in *recognizing* that he was looking for a strategy.

与博弈理论更为直接相关的是某些寄生性黄蜂种类的性别比例，雌性黄蜂占有绝对的过量。在这些种类的黄蜂身上，受精卵发展成为雌性黄蜂，未受精卵发展成为雄性黄蜂。雌性黄蜂能储存精子，并对她所产的每一个卵，通过使其受精或不让其受精，从而决定其性别。按照菲希尔的论点，生物体所会择取的是那样一种性别比例，那种性别比例能在最大程度上增加一个个体所能拥有的后代数量，并因此能在最大程度上增加所传递到后代身上去的基因复制品的数量，对于雌性黄蜂来说，繁殖同等数量的雄性后代和雌性后代仍不乏益处。汉密尔顿（Hamilton）注意到，蜂卵是在其寄主——另一只昆虫的幼虫——体内成熟发展的，并且刚刚自卵中育出的成年黄蜂随即进行交配，然后积各奔东西，提供了一种极为严谨的分析。既然一般而言只有一只雌性黄蜂在一特定的幼虫体内产卵，对她来说，只需要繁殖一只雄性黄蜂便获益匪浅，因为这一只雄性黄蜂可以将其同胞的雌性黄蜂在自卵中育出之际皆予授精。如同菲希尔一样，汉密尔顿也意欲寻觅一种在生物进化上的稳定策略，但他更深入了一步，因为他认识到他的研究正是为了去寻找一种生物体的进化策略。

现象解释型

TS 首句，两个解释，前负后正。作者支持 H

结构：

- 1 TS
- 2 x
- 3 y
- 4 kw1
- 5 kw2

6 a

7 cs

生词:

parasitic 寄生

excess 过度的; 额外的

sperm 精子

genetic 遗传的

mate 交配

immediately 立刻, 立即

disperse 分散, 散开, 传播

emerged 浮现, 脱出

cogent 使人信服的

strategy 策略

---

conducted 引导, 管理, 带领

sought (seek) 寻求, 探索

manipulate 操纵, 操作

thereby 因此

extinction 绝种

1. The author suggests that the work of Fisher and Hamilton was similar in that both scientists
- (A) conducted their research at approximately the same time
  - (B) sought to manipulate the sex ratios of some of the animals they studied
  - (C) sought an explanation of why certain sex ratios exist and remain stable
  - (D) studied game theory, thereby providing important groundwork for the later development of strategy theory
  - (E) studied reproduction in the same animal species

Like Fisher, Hamilton looked for an evolutionarily stable strategy, but he went a step further in *recognizing* that he was looking for a strategy.

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

2. The passage contains information that would answer which of the following questions about wasps?

- ☐ A How many eggs does the female wasp usually lay in a single host larva?
- ☒ B Can some species of wasp determine sex ratios among their offspring?
- ☐ C What is the approximate sex ratio among the offspring of parasitic wasps?

A female stores sperm and can determine the sex of each egg she lays by fertilizing it or leaving it unfertilized.

3. Which of the following is NOT true of the species of parasitic wasps discussed in the passage?

- (A) Adult female wasps are capable of storing sperm.
- (B) Female wasps lay their eggs in the larvae of other insects.
- (C) The adult female wasp can be fertilized by a male that was hatched in the same larva as herself.
- (D) So few male wasps are produced that extinction is almost certain.
- (E) Male wasps do not emerge from their hosts until they reach sexual maturity.

(A) A female stores sperm and can determine the sex of each egg she lays by fertilizing it or leaving it unfertilized.

(B) Hamilton, noting that the eggs develop within their host—the larva of another insect

(C) Since only one female usually lays eggs in a given larva, it would pay her to produce one male only, because this one male could fertilize all his sisters on emergence.

(E) and that the newly emerged adult wasps mate immediately and disperse, offered a remarkably cogent analysis

Exe1.2

前身 NO 4-2-1(貌似 OG 上也有这篇~)

Tocqueville, apparently, was wrong. Jacksonian America was not a fluid, egalitarian society where individual wealth and poverty were ephemeral conditions. At least so argues E. Pessen in his iconoclastic study of the very rich in the United States between 1825 and 1850.

Pessen does present a quantity of examples, together with some refreshingly intelligible statistics, to establish the existence of an inordinately wealthy class. Though active in commerce or the professions, most of the wealthy were not self-made, but had inherited family fortunes. In no sense mercurial, these great fortunes survived the financial panics that destroyed lesser ones. Indeed, in several cities the wealthiest one percent constantly increased its share until by 1850 it owned half of the community's wealth. Although these observations are true, Pessen overestimates their importance by concluding from them that the undoubted progress toward inequality in the late eighteenth century continued in the Jacksonian period and that the United States was a class-ridden, plutocratic society even before industrialization. (162 words)

显然，托克维尔（Tocqueville）错了。杰克逊执政时期的美国（Jacksonian America）并不是一人流动易变的和平均主义的社会，个人的富有和贫困于其中仅是些转瞬即逝的状况。至少，伊·佩森（E. Pessen）在其对 1825 至 1850 年间的美国巨富进行的那项反传统的研究中是这么论述的。

佩森确实列举出大量的实例，连同某些令人耳目一新的、明晰易懂的数据，从而确定了某个极度富有阶层的存在。尽管绝大多数富豪活跃于商业或各项职业，但他们并非是白手起家（self-made），而是继承了家庭财富。这些大笔的财富由于绝未被置于活跃的流通之中，故得以经受住金融恐慌的打击而幸存下来，而较小规模的资本却被悉数摧垮。事实上，在几个城市中，最富有的百分之一的人持续不断地增加其财富份额，直至 1850 年，这部分人拥了社会中一半的财富。尽管这些观察确凿无误，但佩森过高估计了它们的重要性，因为他从中得出以下两个结论：其一是十八世纪后期不容置疑的贫富分化在杰克逊时代仍在继续；其二是美国早在工业化之前已是一个充斥着阶级分化的、由富豪统治的社会。

论点说明型

结构：

Para1 1 TS\*

2 TS\*

3 TS

Para2 1 kw1/aw+

2 x

3 y

4 z

5 kw2, aw+/-, cs

生词：

fluid 流动的, 不安定的

egalitarian 平等主义的

ephemeral 朝生暮死的, 短暂的

iconoclastic 偶像破坏者的; 破除因袭的

existence 存在

inordinately 无度地; 非常地

mercurial 雄辩机智的 善变的; 活泼的

lesser 较小的; 次要的

overestimates 评价过高

concluding 结束, 推断, 作结论

plutocratic 财阀政治的

distinct 清楚的，明显的

retain 保留

upheavals 举起，大变动

overturned 推翻，颠倒

definitive 决定性的，明确的；权威的

account 描述；说明

continuity 连续性

4. According to the passage, Pessen indicates that all of the following were true of the very wealthy in the United States between 1825 and 1850 EXCEPT:

- (A) They formed a distinct upper class.
- (B) Many of them were able to increase their holdings.
- (C) Some of them worked as professionals or in business.
- (D) Most of them accumulated their own fortunes.
- (E) Many of them retained their wealth in spite of financial upheavals.

Though active in commerce or the professions, most of the wealthy were not self-made, but had inherited family fortunes.

5. Which of the following best states the author's main point?

- (A) Pessen's study has overturned the previously established view of the social and economic structure of early nineteenth-century America.
- (B) Tocqueville's analysis of the United States in the Jacksonian era remains the definitive account of this period.
- (C) Pessen's study is valuable primarily because it shows the continuity of the social system in the United States throughout the nineteenth century.
- (D) The social patterns and political power of the extremely wealthy in the United States between 1825 and 1850 are well documented.
- (E) Pessen challenges a view of the social and economic system in the United States from 1825 to 1850, but he draws conclusions that are incorrect.

At least to argue E. Pessen in his iconoclastic study of the very rich in the United States between 1825 and 1850. Although these observations are true, Pessen overestimates their importance by concluding from them that

Exel. 4

前身 NO 5-1-2

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. According to this formulation, highly creative activity transcends the limits of an existing form and establishes a new principle of organization. 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. Difference between highly creative art and highly creative science arise in part from a difference in their goals. For the sciences, a new theory is the goal and end result of the creative act. Innovative science produces new propositions in terms of which diverse phenomena can be related to one another in more coherent ways. 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. The goal of highly creative art is very different: the phenomenon itself becomes the direct product of the creative act. 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. What highly creative artistic activity produces is not a new generalization that transcends established limits, but rather an aesthetic particular. 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. 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. More generally, however, whether or not a composition establishes a new principle in the history of music has little bearing on its aesthetic worth. 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. 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. It has been said of Beethoven that he toppled the rules and freed music from the stifling confines of convention. But a close study of his compositions reveals that Beethoven overturned no fundamental rules. 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.

(466words)

论点说明型

卓越的创造性活动被人们一贯描述成是革命性的，公然抗拒既已确立的体制，所产生的并非是那种可予接受的事物，而是那种终将获得人们接受的事物。按此阐述，高度创造性的活动会超越既存形式的局限，并确立一种全新的组织原则。然则，卓越的创造性活动超越既已确立的局限，这一思想在应用于艺术时会产生误导作用，虽然它对于科学而言或许是有效的。高度创造性的艺术与高度创造性的科学之间的差异，部分程度上缘起于两者目标之不同。对科学而言，一种全新的理论即是创造性行为的目标和终极结果。富于创新的科学产生全新的命题

(proposition)，依据这些全新的命题，各种形形色色的现象便能以更为连贯的方式彼此联系起来。诸如一颗璀璨的金刚石或一只正在筑巢的小鸟这类现象，被降至充当数据之位置，权当阐述或检验全新的理论的手段。高度创造性的艺术，其目标迥然不同：现象本身即成为创造性行为的产物。莎士比亚 (Shakespeare) 的《哈姆莱特》(Hamlet) 一剧并不是有关优柔寡断的王子之行为或政治权力之运用的一部宣传性小册子，而毕加索 (Picasso) 的《格尔尼卡》(Guernica) 从根本上来说亦不是有关西班牙内战或法西斯罪恶的某种命题陈述。高度创造性的艺术活动所创造的，不是一种全新的、超越既已确立之局限的普遍性原则 (generalization)，而是一种美学上的独特之物。由高度创造性的艺术家所创造的美学上的独特事物，以一种富于创新的方式，拓宽或利用既存形式的局限，而不是超越那种形式本身。

这并不意欲否认，一个高度创造性的艺术家某些时候在某一艺术领域的历史上可建立某种全新的组织原则；在这方面，创作了具有最高美学价值的音乐的作曲家蒙特威尔地 (Monteverdi) 便浮现于我们的脑海。但是，更普遍而言，一部音乐作曲是否能在音乐史上建立起一种全新原则，与该作品美学价值几乎无甚联系。某些音乐作品，诸如佛罗伦萨的卡梅拉塔会社创作的歌剧，由于它们体现了一种全新的组织原则，因而具有显著的历史重要性，但鲜有听众或音乐研究专家愿意将这些作品囊括到音乐杰作之中。从另一方面来说，莫扎特 (Mozart) 的《费加罗的婚礼》(The Marriage of Figaro) 无疑属于音乐的典范之作，虽然其朴素的创新仅限于将既存的创作手法予以拓展而已。有关贝多芬 (Beethoven)，人们称他推翻了种种规则，将音乐从传统那令人窒息的藩篱中解放出来。然而，对他音乐作品一番细致的研究会揭示出贝多芬根本没有推翻任何规则。实质上，他是一个无以伦比的谋略家。善于以令人瞩目的独特方式利用各种局限——即他从诸如海顿 (Haydn) 和莫扎特、亨德尔 (Handel) 和巴赫 (Bach) 这些前辈那里继承而来的各种规则、形式和传统。

生词：

transcends 超出，超越

propositions 论点, 主张  
coherent 条理清楚的, 连贯的  
indecisive 犹豫不决的  
propositional 命题的  
fascism 法西斯主义, 独裁统治  
generalization 一般化, 归纳, 概括  
particular 特定(别)的; 挑剔的; 详细的  
exploit 剥削; 利用, 开发  
bearing 举止, 方位, 方向感  
embody 体现; 包括  
modest 谦虚的; 适度的  
confined 限制  
extend 延伸; 扩展  
topple 使倒塌, 推翻

stifling 令人窒息的

incomparable 无可比拟的

conventions 习俗, 惯例; 公约  
strikingly 显著地, 突出地, 惊人地

---

indignation 愤怒, 愤慨  
moderate 一般的; 温和的

derision 嘲弄

relegate 使降级, 使降职

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

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

(A) Has unusual creative activity been characterized as revolutionary?

(B) Did Beethoven work within a musical tradition that also included Handel and Bach?

(C) Who besides Monteverdi wrote music that the author would consider to embody new principles of organization and to be of high aesthetic value?

(A) 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.

(B) he inherited from predecessors such as Haydn and Mozart, Handel and Bach

8. 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

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.

后来举例反驳都可看出作者对这种观点是质疑态度

9. 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

For the sciences, a new theory is the goal and end result of the creative act.

10. 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.

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

Exe1.5（这篇的逻辑结构不是太确定）

前身 NO 4-3-1

Great comic art is never otherworldly, it does not seek to mystify us, and it does not deny ambiguity by branding as evil whatever differs from good. Great comic artists assume that truth may bear all lights, and thus they seek to accentuate contradictions in social action, not gloss over or transcend them by appeals to extrasocial symbols of divine ends, cosmic purpose, or laws of nature. The moment of transcendence in great comic art is a social moment, born out of the conviction that we are human, even though we try to be gods. The comic community to which artists address themselves is a community of reasoning, loving, joyful, compassionate beings, who are willing to assume the human risks of acting rationally. Without invoking gods or demons, great comic art arouses courage in reason, courage which grows out of trust in what human beings can do as humans.

翻译：

伟大的喜剧艺术从不以彼岸世界为其目标，它所追求的并不是要予人以神秘玄惑感，它并不会通过将任何与善不一样的事物烙上罪恶的印记而否认那些模棱两可的情形。伟大的喜剧艺术家们认为，真理可呈现出各种不同的表现形态，故而他们力图强调社会行为中的对立矛盾，而不是通过诉诸于那些代表着神圣目标、宇宙目的、或自然法则的超社会象片符号去掩饰或超越它们。伟大的喜剧艺术中的超越瞬间乃是一个社会性瞬间，源自这样一个坚定信念，即我们终是凡夫俗子，尽管我们竭力想成为神灵。艺术家们所致力表现的那个不乏喜剧色彩的社会，是一个由那些具有理性思维能力、充满爱心、快乐、和富于怜悯之心的人类构成的社会，他们甘愿承担人类理性行动的风险。伟大的喜剧艺术根本不祈求神灵或魔鬼，相反，它激发起我们对于理性的无畏勇气，这种勇气缘自对人类作为人能够做到的一切的信心。

论点说明型

结构：

- 1 TS
- 2 kw1
- 3 kw2
- 4 kw3
- 5 x

生词:

ambiguity 模棱两可的话

contradictions 矛盾; 反驳

gloss 上光; 掩盖

transcend 超越, 胜过

appeal 请求, 呼吁

divine 占卜; 推测, 神的; 非凡的

conviction 定罪, 坚信

invoke 祈求, 实行, 恳求

reconcile 使和解, 调和

condition 情况; 环境

sequence 序列, 顺序, 继起的事

inference 推论

assertion 言明, 断言; 坚持

succession 连续

11. Select the sentence in the passage that suggests that great comic art can be characterized as optimistic about the ability of humans to act rationally.

Without invoking gods or demons, great comic art arouses courage in reason, courage which grows out of trust in what human beings can do as humans.

12. It can be inferred from the passage that the author admires great comic artists primarily for their

(A) ability to understand the frequently subtle differences between good and evil

(B) ability to **reconcile** the contradictions in human behavior

(C) ability to distinguish between rational and irrational behavior

(D) insistence on confronting the truth about the human condition

(E) insistence on condemning human faults and Weaknesses

我认为对应句应该是这句: The moment of transcendence in great comic art is a social moment, born out of the conviction that we are human, even though we try to be gods. 也有童鞋认为应该是末句的, 不过那就和上一题重了

13. Which of the following is the most accurate

description of the organization of the passage?

- (A) A sequence of observations leading to a prediction
- (B) A list of inferences drawn from facts stated at the beginning of the passage
- (C) A series of assertions related to one general subject
- (D) A statement of the major idea, followed by specific examples
- (E) A succession of ideas moving from specific to General

- (A) 根据一系列的观察做出一个推论（没有观察和推论）
- (B) 根据段首的事实作出的一系列推论（现象解释）
- (C) 根据一个主题做出的一系列论证（论点说明）
- (D) 陈述一个主要观点，随后举出详细例子（没有具体的例子）
- (E) 从个例推广到一般

特别鸣谢夜莺落知童鞋!!!