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主编◎贾若寒

副主编◎吴 争 张 菁 吴佳琪

读出托福 好英文

Champion



机械工业出版社
CHINA MACHINE PRESS

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新托福阅读考试闯关

TOEFL, Test of English as a Foreign Language, 由美国教育考试服务中心 (ETS, Educational Testing Service) 在全世界举办, 是一种针对母语非英语的人进行的英语水平的考试。

新托福, 也就是现在的托福网考, 即 iBT, 是以互联网为依托, 取代了以计算机为依托的托福考试 (CBT), 即 TOEFL iBT (Internet Based Test)。

新托福考试阅读五关

在实际的托福阅读学习过程中, 考生常常有五大难题。本书通过详解阅读的方式, 能帮助考生在下述五个方面取得实质性的提高:

1. 攻克词汇第一关

书中对词汇作了重点讲解。因为跟真题的阅读材料出处相同, 因此, 书中特别讲解的词汇也是在实际考试中有可能影响考生阅读速度的词汇。通过阅读真题记单词, 不仅可以更贴近考试, 而且能够促进考生对词义的理解, 并加深记忆。

2. 提高语法第二关

新托福考试依然非常重视语法, 对语法的测试深入到听、说、读、写四项。在阅读部分, 当考生准确定位之后, 必须通过分析句子来获取信息之间的逻辑关系, 从而得出正确答案。本书依据托福真题测试标准, 特别设置了长难句分析, 让真题融入语法讲解。

3. 熟悉场景第三关

全书的话题设置跟阅读真题完全一致, 而且出处相同, 读完本书, 学生上考场会有“似曾相识”的感觉, 这样能够减少阅读障碍, 而且有助于对阅读文章和题目的理解。

4. 加快速度第四关

当考生熟悉词汇、熟悉语法、熟悉场景之后, 托福阅读速度就会有很大的提高。

5. 提升正确率第五关

托福阅读的题目和答案之间往往会有相同、相关或者相反的意思对应。因此书中特别设置了词汇拓展内容, 提供了大量的同义词、近义词和反义词, 这有助于提高考生在实际考试中的做题准确率。

读写并进

读写并进是一种能力的提升, 对于托福而言, 通过阅读跟真题一样的材料, 考生不仅能够提高自己的阅读分数, 而且有助于提高自己的写作能力。

综合英语

虽然托福考试对听说读写分别进行测试，但是在实际的考试过程中，已经在强调综合能力。在综合写作部分，不仅有写作题型本身，还含有听力和阅读能力测试。在实际语言提高过程中，听说读写四项往往也是互相影响的。贾若寒老师在长期的英语培训过程中，对托福、雅思的四项均有涉猎。因此本书中的内容不仅仅能帮助考生提高托福成绩，更重要的是能够提高他们的英语能力，帮他们开启通往美利坚成功之路。

吕雷

怎么读出托福好英文

阅读——英语学习的第一步

阅读，是很多考生学习英语最常见的方式。在课上，我们阅读教材；在课下，我们阅读各种类型的英文材料。而我们熟悉的大学英语四六级考试和中高考，得阅读者得考试。然而新托福阅读比我们所熟悉的其他考试阅读部分的题材难、篇幅长、词汇量大、题型丰富，于是，新托福阅读并不是很多考生的拿分项目。

选材——托福阅读的第一步

专项考试需要专项的训练材料，这一点非常重要。阅读过于困难的材料，会消耗考生太多的备考时间，挫伤考生的学习自信心。阅读过于简单的材料，会过高提升考生的心理预期，并在考场上产生不适应感。阅读非相关材料，虽有助于提高相关能力，但略嫌舍近求远。因此，选择难度适宜、题材相近的复习资料是考生提高新托福备考效率的重要环节。

并进——能力需要同步提升

英语能力的提升是综合的。尽管在考试中会分项测试，但是，在实际的学习过程中，综合提高效率最高。就阅读和写作而言，在阅读文章的过程中，熟悉词汇用法、长难句分析和各种观点的表达都有助于综合英语水平的提高。

机经——零距离接近考试

本书在讲解过程中，结合机经和真题作了大量分析，由此希望考生通过本书的使用达到能力和分数同步提高的效果。机经是广大网友共同努力的结果，在此对他们表示诚挚的感谢。

感谢本书的策划人吕蕾老师，感谢她为本书付出的努力。

吕蕾

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Period I

History 历史

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摄影的诞生

经典原文

01 Cinemas in the Early Days 早期的电影院

The cinema did not emerge as a form of mass consumption until its technology evolved from the initial “peepshow” format to the point where images were projected on a screen in a darkened theater. In the peepshow format, a film was viewed through a small opening in a machine that was created for that purpose. Thomas Edison’s peepshow device, the Kinetoscope, was introduced to the public in 1894. It was designed for use in Kinetoscope parlors, or arcades, which contained only a few individual machines and permitted only one customer to view a short, 50-foot film at any one time. The first Kinetoscope parlors contained five machines. For the price of 25 cents (or 5 cents per machine), customers moved from machine to machine to watch five different films (or, in the case of famous prizefights, successive rounds of a single fight).

These Kinetoscope arcades were modeled on phonograph parlors, which had proven successful for Edison several years earlier. In the phonograph parlors, customers listened to recordings through individual ear tubes, moving from one machine to the next to hear different recorded speeches or pieces of music. The Kinetoscope parlors functioned in a similar way. Edison was more interested in the sale of Kinetoscopes (for roughly \$1,000 apiece) to these parlors than in the films that would be run in them (which cost approximately \$10 to \$15 each). He refused to develop projection technology, reasoning that if he made and sold projectors, then exhibitors would purchase only one machine—a projector—from him instead of several.

Exhibitors, however, wanted to maximize their profits, which they could do more readily by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission. About a year after the opening of the first Kinetoscope parlor in 1894, showmen such as Louis and Auguste Lumiere, Thomas Armat and Charles Francis Jenkins, and Orville and Woodville Latham (with the assistance of Edison’s former assistant, William Dickson) perfected projection devices. These early projection devices were used in vaudeville theaters, legitimate theaters, local town halls, makeshift storefront theaters, fairgrounds, and amusement parks to show films to a mass audience.

With the advent of projection in 1895–1896, motion pictures became the ultimate form of mass consumption. Previously, large audiences had viewed spectacles at the theater, where vaudeville, popular dramas, musical and minstrel shows, classical plays, lectures, and slide-and-lantern shows had been presented to several hundred spectators at a time. But the movies differed significantly from these other forms of entertainment, which depended on either live performance or (in the case of the slide-and-lantern shows) the active involvement of a master of ceremonies who assembled the final program.

Although early exhibitors regularly accompanied movies with live acts, the substance of the movies themselves is mass-produced, prerecorded material that can easily be reproduced by theaters with little or no active participation by the exhibitor. Even though early exhibitors shaped their film programs by mixing films and other entertainments together in whichever way they thought would be most attractive to audiences or by accompanying them with lectures, their creative control remained limited. What audiences came to see was the technological marvel of the movies; the lifelike reproduction of the commonplace motion of trains, of waves striking the shore, and of people walking in the street; and the magic made possible by trick photography and the manipulation of the camera.

With the advent of projection, the viewer's relationship with the image was no longer private, as it had been with earlier peepshow devices such as the Kinetoscope and the Mutoscope, which was a similar machine that reproduced motion by means of successive images on individual photographic cards instead of on strips of celluloid. It suddenly became public—an experience that the viewer shared with dozens, scores, and even hundreds of others. At the same time, the image that the spectator looked at expanded from the minuscule peepshow dimensions of 1 or 2 inches (in height) to the life-size proportions of 6 or 9 feet.

◆ minstrel

/'minstrəl/ n. 音乐歌唱
团演员

◆ slide-and-lantern shows

幻灯片演示, 胶片演示

随着 1895~1896 年间电影放映机的面市, 电影成为了大众消费的最终形式。在此之前, 观众坐在剧场里观看表演。在那里, 几百个观众可以同时观看轻歌舞剧、流行戏剧、音乐剧、歌唱表演、古典演奏、演讲和幻灯片演示等。电影与这些娱乐形式明显的不同点是, 电影无需依赖现场表演, 也不需要串联全场节目的主持人的积极参与 (例如幻灯片演示)。

尽管电影放映者在早期电影放映时通常伴有现场表演, 但是电影本身的内容是事先大量录制下来的, 这些内容能在没有表演者或者表演者较少参与的情况下在电影院中轻松地再现。甚至尽管早期的电影放映者将电影以各种方式和其他娱乐节目或者演讲结合在一起, 他们认为用这样的方法能最大限度地吸引观众, 但是他们的创造力还是非常有限的。观众看到电影技术的进步栩栩如生地重现了火车的移动、海浪拍击海岸、人们在街上行走等, 以及由摄影特技和相机操控做出来的特效。

随着电影投影放映机的到来, 电影不再是属于个别人的消费品, 就像之前西洋镜时代的播放设备, 比如活动电影放映机和早期电影放映机。早期电影放映机播放的都是一系列独立的图像而不是胶片, 把单个摄影卡上的图片串联起来形成影像。电影投影放映技术使得电影突然变得大众化了, 观众能够和几十个、甚至是上百个人共同观看一部电影。与此同时, 观众所看到的图像大小也从狭小的 1 英寸或 2 英寸西洋镜高度扩展到与实物比例相符的 6 英尺或 9 英尺。

词汇解析

重要词汇	同义词、近义词、反义词
emerge v. 出现	同 come out, appear, materialize, come into view, surface, come forward
consumption n. 消费	同 use, expenditure, utilization, spending, using up, burning up 反 conservation
format n. 形式	同 arrangement, set-up, plan, layout, design, system
project v. 投影	同 throw, launch, shoot, propel, cast, impel
darken v. 使……变黑暗	同 dim, cast a shadow, grow dim 反 brighten
successive adj. 连续不断的	同 consecutive, succeeding, following, straight, in a row
model v. 以……为榜样, 效仿	同 sculpt, mold, form, shape, fashion, develop
function v. 起作用, 运转	同 work, perform, operate, run, behave, act 反 malfunction
maximize v. 使……到最大限度	同 enlarge, increase, expand, amplify, make bigger, raise, boost 反 minimize
readily adv. 容易地	同 without difficulty, easily, effortlessly, with no trouble
perfect v. 完善	同 improve, refine, tighten up, work on, sharpen 反 spoil
device n. 设备	同 machine, tool, piece of equipment, mechanism, apparatus, gadget
legitimate adj. 正统的	同 lawful, rightful, legal, genuine, justifiable 反 unlawful
makeshift adj. 临时凑合的	同 rough and ready, crude, temporary, improvised, provisional 反 permanent
advent n. 到来, 出现	同 arrival, start, beginning, coming on, initiation 反 departure
ultimate adj. 最终的	同 final, last, eventual, decisive, definitive, vital 反 first
previously adv. 先前地	同 before, beforehand, until that time, up to that time, formerly 反 subsequently

(续表)

重要词汇	同义词、近义词、反义词
spectacle <i>n.</i> 大场面	同 sight, display, show, scene, vision, manifestation, demonstration
spectator <i>n.</i> 观众	同 viewer, watcher, observer, onlooker, bystander, outsider 反 participant
differ <i>v.</i> 与……不同	同 be different, be at variance, vary, fluctuate, change, diverge
significantly <i>adv.</i> 可观地; 重大地	同 considerably, appreciably, drastically, notably, radically, extensively 反 insignificantly
assemble <i>v.</i> 组成	同 bring together, collect, pull together, accumulate, amass 反 disband
ceremony <i>n.</i> 典礼, 仪式	同 rite, ritual, service, observance, formal procedure, ceremonial
regularly <i>adv.</i> 经常地	同 frequently, often, habitually, repeatedly, recurrently 反 rarely
accompany <i>v.</i> 伴随	同 go together with, come with, be an adjunct to, supplement, be tied in with
substance <i>n.</i> 内容	同 core, essence, import, gist, nub, central part, theme
shape <i>v.</i> 使……成型	同 mold, form, model, whittle, sculpt
attractive <i>adj.</i> 有吸引力的	同 appealing, alluring, charming, pleasing, pleasant, delightful 反 repellent
manipulation <i>n.</i> 操作, 控制	同 treatment, handling, exploitation, management, operation
private <i>adj.</i> 个别人的	同 privileged, restricted, not public, exclusive, reserved 反 public
similar <i>adj.</i> 相似的	同 alike, like, comparable, parallel, analogous 反 dissimilar
suddenly <i>adv.</i> 突然	同 abruptly, unexpectedly, rapidly, swiftly, all of a sudden 反 gradually
minuscule <i>adj.</i> 极小的	同 tiny, very small, minute, microscopic, infinitesimal, little 反 gigantic
proportion <i>n.</i> 所占部分	同 amount, quantity, part, share, percentage, section, fraction

难句解析

01 The cinema did not emerge as a form of mass consumption until its technology evolved from the initial “peepshow” format to the point where images were projected on a screen in a darkened theater.

对于文章第一句话主体的正确理解主要取决于 not...until 这一结构。until 和 not 连用意思是“直到……才”，until 可以用做连词或介词。此句中，until 所构成的时间状语从句比较复杂，从句中的主干是 its technology evolved from...to...，其中 to 引导的介词宾语 the point 又被 where images were projected on a screen in a darkened theater 这个定语从句修饰。此句的时间状语从句以及它内套的定语从句对整句话的正确理解也起着重要的作用。

02 It was designed for use in Kinetoscope parlors, or arcades, which contained only a few individual machines and permitted only one customer to view a short, 50-foot film at any one time.

此句主语 It 指代前一句话中的 the Kinetoscope，主句说明其使用的地点。which 引导的非限制性定语从句补充说明 the Kinetoscope（活动电影放映机）的功能，从句里使用两个重要动词 contained 和 permitted 来说明放映机包含的设备和允许播放的短片。

03 Edison was more interested in the sale of Kinetoscopes (for roughly \$1,000 apiece) to these parlors than in the films that would be run in them (which cost approximately \$10 to \$15 each).

这句话的主要结构是 was more interested in the sale...than in the films...，所以必须正确理解英语中的比较结构形式。本句利用表语的比较结构说明主语的感兴趣程度，也就是说相比 the films... 来说，主语更感兴趣的是 the sale...。其中，the films 由 that 引导的定语从句修饰。此句还有一个特点，就是在括号中补充说明放映机与电影的价格，从逻辑上解释了主语为什么对前者比较感兴趣。前一个括号内的信息使用介词词组表达，后一个括号内用了定语从句来说明。

04 He refused to develop projection technology, reasoning that if he made and sold projectors, then exhibitors would purchase only one machine—a projector—from him instead of several.

这句话中的 reasoning 是现在分词短语做状语，是对主句 He refused to develop projection technology 原因的具体解释和说明，而且 reasoning 引导的 that 宾语从句中内套的是 if 引导的条件从句。

05 Exhibitors, however, wanted to maximize their profits, which they could do more readily by projecting a handful of films to hundreds of customers at a time (rather than one at a time) and by charging 25 to 50 cents admission.

本句中的 however 说明此段观点与上一段相反。which 引导的非限制性定语从句说明放映者们收益最大化的方法，通过 by projecting 和 by charging 两个介词短语表明了其使用的方法。

06 But the movies differed significantly from these other forms of entertainment, which depended on either live performance or (in the case of the slide-and-lantern shows) the active involvement of a master of ceremonies who assembled the final program.

本句说的是电影与前句提到过的娱乐形式完全不同，要正确理解的是逗号之后 which 引导的非限制

性定语从句是修饰 *these other forms of entertainment*, 而非 *the movies*, 从句说明的是其他娱乐形式需要的条件电影是不需要的。另外, 从句中的谓语动词 *depended on* 承接的宾语是 *live performance* 或 *the active involvement, involvement* 后用 *of* 引导的名词词组限定, 而 *who assembled the final program* 这个定语从句是修饰 *a master of ceremonies* 的, 所以理清中心词和修饰词之间的关系是关键。

- 07 Although early exhibitors regularly accompanied movies with live acts, the substance of the movies themselves is mass-produced, prerecorded material that can easily be reproduced by theaters with little or no active participation by the exhibitor.

是否能够正确理解句子的意思与句子中的核心词有很大关系。此句主句中的主语 *the substance* 很容易让读者联想到其最常用的意思“物质”、“实质”, 但是此处根据上下文来看, 不能生硬地这么解释 *substance*, 而应具体指“电影的内容”。

- 08 Even though early exhibitors shaped their film programs by mixing films and other entertainments together in whichever way they thought would be most attractive to audiences or by accompanying them with lectures, their creative control remained limited.

Even though 引导让步状语从句, 意思是“即使”、“即便如此”。这句话状语从句很长, 读者必须有很好的耐心来分析。其主句却很简洁: *...their creative control remained limited*. 从句中有两个 *by* 引导的并列词组 *by mixing...* 和 *by accompanying...*, 可是由于第一个 *by* 词组内又用了 *in whichever way* 的定语从句来解释说明, 所以显得从句长而复杂, 但是读者若能对句子平行结构加以分析, 相信此句话也不难理解。

- 09 What audiences came to see was the technological marvel of the movies; the lifelike reproduction of the commonplace motion of trains, of waves striking the shore, and of people walking in the street; and the magic made possible by trick photography and the manipulation of the camera.

这句话的结构很有意思, 能够体现出英语句子的一些特点。首先, 读者要正确理解分号的意义, 英语中分号的用法和汉语是一样的, 表示并列的结构。那么我们能找出三个并列的表语 *the technological marvel*, *the lifelike reproduction* 和 *the magic* 作为句子的主干。其次, 第二个分句中多次使用 *of*+名词的结构, 让读者看得眼花缭乱, 但我们分析一下它们的修饰限定关系就能知道, *trains*, *waves striking the shore* 和 *people walking in the street* 都意指 *motion*。其实英语里名词修饰名词的结构用得很多, 也体现了英语是一种倾向于静态的语言, 英美人往往多用静态句 (*stative sentence*), 而汉语趋向动态, 常使用动词。

- 10 With the advent of projection, the viewer's relationship with the image was no longer private, as it had been with earlier peepshow devices such as the Kinetoscope and the Mutoscope, which was a similar machine that reproduced motion by means of successive images on individual photographic cards instead of on strips of celluloid.

理解此句需要正确理解 *as* 引导的方式状语从句, 意指“如同……一样”。*which* 引导的定语从句补充说明 *Kinetoscope* 和 *Mutoscope* 的工作原理。另外, 句首 *With the advent of projection* 这一词组表示伴随的状态。

背景知识

TOEFL iBT 考试中也有过一些电影和戏剧艺术类的文章：

有一篇文章说，现在戏剧里面 **make up** 经常被忽视，都是到最后一刻随便一画，然后说化妆很重要。历史上有些演员用血和酒化妆，是宗教方面的原因。还讲到中国戏剧和戏曲的化妆。第二段说现在的化妆有几个意图，演员通过一些夸张的外表来表现所塑造的人物的内心世界，以及化妆是为了让演员在观众面前更 **impressive**，还提到化妆如何迎合舞台的灯光效果。最后一段说，现在的化妆都没有 **reach the original purpose of theater**。这篇文章考到了词汇题 **spectrum**。

还有一篇是讲 16 世纪意大利很流行的一种表演形式——没有固定的台词，都靠演员随着故事情节发展自己创造。但这些并没有加大表演难度，因为很多角色都是重复的，从事这种表演的人们一般就只表演某个特定的角色。观众也不会难理解，因为很多角色都有固定的服装，比如小丑有大鼻子等。这种表演不受场地限制，可以在公共场合或者某个富商家里。这种表演机构利润共享，但同时也承担亏本的风险。

另外一篇是关于 18 世纪艺术的，讲学院与沙龙之于画家的关系。从达·芬奇以后艺术工作者们希望提升自己在社会中的地位，成为有思想的艺术家的，而不是什么画匠、雕塑匠。之后说了画家要接受学院的培训，然后有人不满足于现状想要改变，但是仍然摆脱不了与学院派的关系（有题，问作者为什么要举一个例子）。后来主要讨论沙龙的作用，没有沙龙画家就活不下去，现在的历史学家想找到跟沙龙无关的艺术家也找不到了（有题，是句子改写）。

新托福相似话题解析

TOEFL iBT 考试中有过另外一篇和电影有关的文章，是有关无声电影到有声电影转化过程的，以下是这篇文章中一些句子的分析：

The shift from silent to sound film at the end of the 1920s marks, so far, the most important transformation in motion picture history.

解析 用插入语是英文中最为常见的行文方式之一。这句话是文章的第一句，一开始就以 **so far** 作为插入语放在动词和宾语之间。大家要模仿这样的写作方式，在新托福写作中多采用这样的方法，使得句式丰富，也能使句子产生节奏感。

Despite all the highly visible technological developments in theatrical and home delivery of the moving image that have occurred over the decades since then, no single innovation has come close to being regarded as a similar kind of watershed.

解析 尽管这是一个长句，但是句式结构非常清晰。Despite 引导的让步状语从句后面加了两个名词词组，分别是 **all the highly visible technological developments in theatrical** 以及 **home delivery**