

GMAT

上海前进进修学院
英语教学系列丛书



智谋教程

—— 阅读理解部分

英语教学系列丛书编委会

华东理工大学出版社

H31
462437

Y691-4
上海前进进修学院英语教学系列丛书

GMAT 智谋教程

——阅读理解部分

英语教学系列丛书编委会

华东理工大学出版社

463457

(沪)新登字 208 号

GMAT 智谋教程

——阅读理解部分

英语教学系列丛书编委会

华东理工大学出版社出版发行

上海市梅陇路 130 号

邮政编码 200237 电话 64250306

新华书店上海发行所发行经销

常熟市印刷八厂印刷

开本 850×1168 1/32 印张 14.875 字数 399 千字

1998年9月第1版 1999年4月第3次印刷

印数 9001—14000册

ISBN 7-5628-0847-3/H·124 定价 20.00 元

如遇印装质量问题,可直接向承印厂调换

地址:常熟市梅李镇通江路 21 号 邮编:215511

内 容 简 介

本书由三部分组成。第一部分阐述 GMAT 阅读理解题的特点及阅读和解题方法,并附实例分析两篇。第二部分为适应性阅读篇章,帮助应试者获得 GMAT 类文章(结构、句法、词汇)的感觉。第三部分为试题,试题之后附有参考答案。

英语教学系列丛书编委会

主 任	蔡光天				
副主任	严诚忠				
委 员	李蒙恩	沈 炎	罗国梁	黄振勋	
	邵慧毅	蔡裕中	归兰修		

前 言

上海前进进修学院在蔡光天院长的领导下,以务实开拓的精神从事教学工作,取得了世所瞩目的成绩。以 TOEFL、GMAT、GRE 此类国际标准考试而言,每次考试前进学院都有一大批取得高分的学生。这些学生或留学海外,日后报效祖国;或留在国内,发挥各自专长。一批又一批的学生通过在前进学院的进修,提高了语言水平,扩展了知识视野,取得了心所向往的成绩。

为了进一步提高前进进修学院的教学质量,更有效地展开教学工作,在前进进修学院院长、全国政协委员、世界名人蔡光天先生的领导下,前进成立了由常务副院长、上海市政协常委、华东理工大学经贸英语系主任严诚忠、副院长蔡裕中、邵慧毅、教务长归兰修等组成的英语系列教材编审委员会,负责组织具有丰富教学经验和研究心得的资深教师投入新一轮的前进英语教学系列教材的编写工作。前不久率先完成的《托福教程》颇受学生欢迎。GMAT、GRE 的系列教材也已推出。

《GMAT 智谋教程》分为两大部分:语言部分和数学部分。语言部分又分为句子改错 (Sentence

Correction), 阅读理解(Reading Comprehension), 逻辑推理(Critical Reasoning)。本书属语言部分的第二分册《阅读理解》,其题目与难度同美国的 NTE (National Teacher Examination) 的相类似,其语法要点与 TOEFL 的阅读理解(Reading Comprehension)以及大学英语六级考的相应部分有相仿佛之处。快速而正确地解答 GMAT 阅读理解选择题需要相当高的英语水平,而本书的宗旨就是要帮助读者达到这一境界。本书由沈炎先生主编。书中如有疏漏之处,热忱欢迎诸位专家与读者不吝指正。对为本书编审、出版和发行作出贡献的各方面人士谨致谢意。

上海前进进修学院
英语教学系列丛书编委会

目 录

第 一 部 分

GMAT 阅读理解的特点及解题思路	(2)
一、英语阅读概述	(3)
二、GMAT 阅读理解题概述	(12)
三、GMAT 阅读理解题解题思路	(15)

第 二 部 分

适应性阅读材料	(42)
Warming-up Exercises A	(43)
Warming-up Exercises B	(130)
参考答案	(226)

第 三 部 分

GMAT 阅读理解试题汇编	(230)
Practice Test 1	(231)
Practice Test 2	(246)
Practice Test 3	(262)
Practice Test 4	(277)
Practice Test 5	(292)

Practice Test	6	.....	(308)
Practice Test	7	.....	(324)
Practice Test	8	.....	(339)
Practice Test	9	.....	(355)
Practice Test	10	.....	(366)
Practice Test	11	.....	(380)
Practice Test	12	.....	(392)
Practice Test	13	.....	(407)
Practice Test	14	.....	(419)
Practice Test	15	.....	(432)
Practice Test	16	.....	(446)
试题参考答案		.....	(467)

第一部分

**GMAT 阅读理解题的
特点及解题思路**

一、英语阅读概述

本书以英语阅读概述开卷是因为 GMAT 的阅读理解题只反映了英语阅读原则中的一小部分,就像计算某操场面积所需数学原理只是整幢教学大厦的一个单元而已。读者若能轻松地举英语阅读原则之纲,必能游刃有余地张 GMAT 阅读理解之目。

本书所述英语阅读原则其实亦可称之为英语写作原则,因为写作与阅读为互补关系,而且写作在先,阅读在后。从广义上讲,只有了解掌握写作原则,才能真正阅读而理解。

综观英语文章(或任何语言的文章),无不由两大部分组成:内容与形式。内容是作者希望读者接受的信息,而形式则是作者表达该信息的方式方法。二者互为依存,一荣俱荣,一损俱损。若内容明确,但表达不力,则读者一头雾水;但如内容不清,纵有生花妙笔,文章也难起死回生。

文章内容一般可分为四类:

1. 事实 事实类文章主要阐述两方面的内容:文章讨论现象的存在与否和/或这种现象的性质。如一篇论述黑洞的文章可以讨论黑洞这种现象是否存在。作者如果认为黑洞存在就会进而讨论黑洞的性质。

2. 因果 因果类文章是事实类文章的延伸,如果某种现象根本不存在,其因果关系就无从谈起。如我们继续讨论黑洞(在黑洞存在已被证实的前提下),文章可探究黑洞形成的原因和/或黑洞形成后对其他天体或人类的影响。

3. 价值判断 价值判断类文章主要讨论某种现象是否可行,是否道德。如在一篇讨论克隆技术的文章中,作者可对将克隆技术用于复制人类这一论题作出正反两方面的判断。

4. 策略 策略类文章讨论如何着手处理某种现象,如我们继续讨论克隆技术,作者如果不赞成将克隆技术用于复制人类,便可提议立法,禁止克隆人类。

以上四类文章可分可合;有的文章四类问题面面俱到,有的则侧重于其中一或两个方面,面面俱到或有所侧重取决于文章的题材、篇幅、复杂性等诸多因素。

文章表述形式一般可分为两类:陈述和驳斥。所谓陈述即作者对某一现象表示自己的看法,而驳斥类文章则指出他人观点中的错误和漏洞。

1. 陈述 陈述类文章的基本思路是

陈述对象
+ 作者观点
+ 证据

如在“爱情是美好的”这句话中,“爱情”是陈述对象,“美好的”是作者的观点。文章的重点就在于给出证据(理由)来证明爱情这种情感或爱情这一存在的事实是美好的,使人愉快的。

在证明的过程中,作者可以多种形式展示证据:

(1) 举例。当我们要证明“小王是好学生”时,我们可以说“小王学习好,工作好,团结友爱好”。“学习好,工作好,团结友爱好”就是三个例子。当然这里的“三好”过于笼统。我们可以在“学习好”之下继续举例:小王数学 100 分,语文 97 分,英语 100 分,名列全年级第一。我们还可以继续说:小王不仅本学期全年级第一,上个学期也是全年级第一。

(2) 展示因果关系。当我们说“爱情是美好的”时,我们可以告诉读者爱情这种现象会引起一种令人陶醉的感觉。当我们说“婚外恋是现代社会的必然产物”时,我们向读者论述婚外恋产生的原因。

(3) 比较。当我们说“GRE 比托福难考”时,我们会从几个方面加以比较:词汇量、阅读量、阅读材料难易程度等。

(4) 过程。典型的例子是电视中的“学烧中国菜”节目，整个过程分为几个部分。当我们在论述黑洞是怎样形成时，我们事实上是在讨论黑洞形成的过程；我们可以把这一过程分解为几个部分，然后逐一讨论每一个部分。

(5) 定义。定义有长有短，短到用一个词对另一个词进行解释，长到整篇文章被用来定义某个概念。如用 criminal 定义 prisoner，或当文章讨论某个事实的某一性质时，整篇文章就是对这一性质的定义。

陈述类文章是作者从自己的角度来阐述对某种现象的看法。它不涉及他人的观点；文中出现的任何其他人的观点都是作为证据提出来的。

2. 驳斥 驳斥类文章是在陈述的基础上形成的。它的基本思路是

陈述

+ 反驳

这里的陈述是指作者对将要进行批驳的观点的陈述，它也遵循“作者观点+证据”的规则，只是这里的“作者观点”成了他人的观点。

陈述之后是反驳。首先我们将陈述简列如下：

作者观点

+ 证据

然后将这些写作术语转变为逻辑术语：

结论

+ 前提

反驳通常从三方面进行：

(1) 反驳前提。前提是结论的基础，前提错了，结论一定错。正确的前提应该是与结论有关联的，具有代表性的、准确的、充分的。

(2) 反驳结论。反驳结论是指反驳我们不能苟同的暗含在结论中的前提。在我们日常生活或写作中，我们不会，也不可能，在表达我们观点时将所有前提一一列出。如我们在看望病人时会说“好

好休息”，其中未表达的前提是“休息有助于康复”。但如果该病人病情严重，单靠休息绝对无法自行康复时，我们会指出这一点，并补充说，该病人更应该积极配合医生治疗。

(3) 反驳推理方式。推理是前提→结论之间的纽带。当我们发现前提基本正确，但我们依然不能同意结论时，问题可能出现在推理方式上。错误的推理方式多种多样，这里试举一例。某人声称握有几张飞碟的照片，但经专家鉴定，这几张照片要么是伪造的，要么其中的物象是云团或飞机，而不是飞碟。有人据此得出结论：飞碟不存在。我们可以把这个例子简化为：

结论(飞碟不存在)

+前提(照片是假的或理解错误)

现在前提正确(经专家鉴定)，但我们依然不能苟同结论，原因在推理方法。即使照片全是伪造的，我们依然无法排除飞碟存在的可能性。

以上讨论将形式和内容分为两个部分，但在实际写作过程中，二者合二为一，无法分开。以下试举两例说明。

例 1

Practically speaking, the artistic maturing of the cinema was the single-handed achievement of David W. Griffith (1875-1948). Before Griffith, photography in dramatic films consisted of little more than placing the actors before a stationary camera and showing them in full length as they would have appeared on stage. From the beginning of his career as a director, however, Griffith, because of his love of Victorian painting, employed composition. He conceived of the camera image as having a foreground and a rear ground, as well as the middle distance preferred by most directors. By 1910 he was using close-ups to reveal significant details of

the scene or of the acting and extreme long shots to achieve a sense of spectacle and distance. His appreciation of the camera's possibilities produced novel dramatic effects. By
(15) splitting an event into fragments and recording each from the most suitable camera position, he could significantly vary the emphasis from camera shot to camera shot.

Griffith also achieved dramatic effects by means of creative editing. By juxtaposing images and varying the speed
(20) and rhythm of their presentation, he could control the dramatic intensity of the events as the story progressed. Despite the reluctance of his producers, who feared that the public would not be able to follow a plot that was made up of such juxtaposed images, Griffith persisted, and experimented as
(25) well with other elements of cinematic syntax that have become standard ever since. These included the flashback, permitting broad psychological and emotional exploration as well as narrative that was not chronological, and the crosscut between two parallel actions to heighten suspense and excitement. In thus exploiting fully the possibilities of editing, Griffith transposed devices of the Victorian novel to film and gave film mastery of time as well as space.
(30)

Besides developing the cinema's language, Griffith immensely broadened its range and treatment of subjects. His
(35) early output was remarkably eclectic; it included not only the standard comedies, melodramas, westerns, and thrillers, but also such novelties as adaptations from Browning and Tennyson, and treatments of social issues. As his successes mounted, his ambitions grew, and with them the whole of
(40) American cinema. When he remade *Enoch Arden* in 1911,

he insisted that a subject of such importance could not be treated in the then conventional length of one reel. Griffith's introduction of the American-made multireel picture began an immense revolution. Two years later, *Judith of Bethulia*,
(45) an elaborate historicophilosophical spectacle, reached the unprecedented length of four reels, or one hour's running time. From our contemporary viewpoint, the pretensions of this film may seem a trifle ludicrous, but at the time it provoked endless debate and discussion and gave a new intellectual re-
(50) spectability to the cinema.

此文写作形式为陈述,作者自始至终都在阐述自己的观点。此文内容为事实,作者希望读者相信作者所述之现象的存在。从形式上看,陈述的对象是格林菲斯对电影艺术成熟的贡献;作者的观点是格林菲斯的贡献了不起,证据有三:(1)他在拍摄电影时引进绘画的构图设想,近景远景配合中景一起使用;(2)他通过剪辑烘托出影片的戏剧效果;(3)他扩大了影片题材的范围并扩展了影片放映时间。展示证据的方式是举例。从内容上看,作者力图通过举例来证明格林菲斯对电影事业的贡献这一事实。

例 2

In large part as a consequence of the feminist movement, historians have focused a great deal of attention in recent years on determining more accurately the status of
Line women in various periods. Although much has been accomplished for the modern period, premodern cultures have
(5) proved more difficult; sources are restricted in number, fragmentary, difficult to interpret, and often contradictory. Thus it is not particularly surprising that some earlier scholarship concerning such cultures has so far gone unchallenged. An ex-

(10) ample is Johann Bachofen's 1861 treatise on Amazons, women-ruled societies of questionable existence contemporary with ancient Greece.

Starting from the premise that mythology and legend preserve at least a nucleus of historical fact, Bachofen argued
(15) that women were dominant in many ancient societies. His work was based on a comprehensive survey of references in the ancient sources to Amazonian and other societies with matrilineal customs—societies in which descent and property rights are traced through the female line. Some support for
(20) his theory can be found in evidence such as that drawn from Herodotus, the Greek "historian" of the fifth century B. C. , who speaks of an Amazonian society, the Sauromatae, where the women hunted and fought in wars. A woman in this society was not allowed to marry until she had killed a person
(25) in battle.

Nonetheless, this assumption that the first recorders of ancient myths have preserved facts is problematic if one begins by examining why ancients refer to Amazons, it becomes clear that ancient Greek descriptions of such societies
(30) were meant not so much to represent observed historical fact — real Amazonian societies — but rather to offer "moral lessons" on the supposed outcome of women's rule in their own society. The Amazons were often characterized, for example, as the equivalents of giants and centaurs, enemies to
(35) be slain by Greek heroes. Their customs were presented not as those of a respectable society, but as the very antitheses of ordinary Greek practices.

Thus, I would argue, the purpose of accounts of the A-