

浙江大学出版社

● 托福应试练习大全 ●

唐述宗 编 韦振雄 译 任弘毅 校订

阅读理解分册

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前 言

《托福应试练习大全》是编者精心研究近十年国内外出版的全部有关出版物并参考了有关资料后，在掌握托福考题方式和科学而系统地总结试题命题目的的基础上产生的。这套大全分成《语法分册》、《词汇分册》、《阅读理解分册》和《短语分册》四卷出版。《大全》理论联系实际，既避免了纸上谈兵，又避免了盲目做题的任意性，可以帮助应试者在准备阶段有效地利用时间，迅速地提高应试能力，从而取得满意的考试成绩。

本分册选集了托福阅读理解短文 200 篇，依其题材分为文学、艺术、历史、政治、生物、地质、健康保护和学校教育等 20 类，各类按原题出现频率高低精选最有代表性的短文 5 至 20 篇不等。编者逐篇为其配置参考译文，列出每篇中该题材的常用词汇、短语和习惯表达法，帮助读者集中记忆。每篇短文后面还附载该篇的理解选择练习、练习题的参考译文；答案集中附在每单元的最后，便于使用。有人说在托福考试中，得分高低取决于阅读部分，其实并不为过。听力和语法部分可以靠短时间集中训练，突击提高考分；但阅读考试文章涉及面广，词汇量大，并要求迅速回答，所以必须具备相当的快速阅读能力。

近年来，世界各地的语言学家和英语教师们都对快速阅读，尤其是对阅读方法、速度和题型作了广泛的研究。在阅读方法上，人们提出了短语速读法(Phrase Reading)，即在阅读时读者把句子分成许多小节，眼睛随着每个小节的中心词移动，利用视觉的余光看每个句节的非重点词。在阅读速度方面，他们提出了著名的 WPM(Words Per Minute)计算公式。依据这个公式，想考托福 650 分的人每分钟必须能读 635 个单词。在题型研究方面，他们把托福的阅读理解题分为主观(subjective)和客观(objective)两大类。主观题又可细分为判断主题(main idea)、题目(title)、命题目的(purpose)、短文出处(source)、文章含义(implication)、推论(inference)和结论(conclusion)等。在应试技巧方面，他们又提出先看题后读文的方法，把读文章——看题——

回头看文章——选择答案 4 个步骤缩减为看题——读文章——选择答案这 3 个步骤。

对于托福应试的考生来说，这些方法和技巧固然是重要的。然而，我们决不能忽视这样一个事实：即对于一篇文章理解深透的基础仍是词汇、语法和背景知识。一个对欧美文化一无所知的考生，在阅读英语文学、艺术、历史、政治、法律、考古和人物传记等方面的文章时，一定会遇到理解上的障碍。同样，一个从未读过生物学文章的考生，在读完一篇充满生物学词汇和术语的关于逆戟鲸生活习性或脱氧核糖酸的制造工艺的文章时，一定会感到毫无印象，不知所云。

所以，想考高分的托福考生，务必在准备阶段踏踏实实地多读些短文，尤其是读托福考试常考的各种题材的文章，掌握这些学科中的基本词汇和句型结构，其难易程度也必须与实战题相当。

本《阅读理解分册》的编者，正是基于这一想法，才选出这 200 篇各种题材的文章，真实地反映托福考试阅读文章的全貌。我们为每篇文章配置详细的词汇表，是为了让考生在紧张的复习阶段节省查字典的时间。另外，老资格的韦振雄副教授为本书配备的参考译文，是考生了解各方面背景知识和寻求质疑的良好机会。编者在此衷心希望读者能悉心研读，走上托福考试的成功之路。

编译者

1990 年于合肥

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文 学 (10 篇)

Literature

Passage 1

Washington Irving was America's first man of letters to be known internationally. His works were received enthusiastically both in England and in the United States. He was, in fact, one of the most successful writers of his time in either country, delighting a large general public and at the same time winning the admiration of fellow writers like Scott in Britain and Poe and Hawthorne in the United States. The respect in which he was held was partly owing to the man himself, with his warm friendliness, his good sense, his urbanity, his gay spirits, his artistic integrity, his love of both the Old World and the New. Thackeray described Irving as "a gentleman, who, though himself born in no very high sphere, was most finished, polished, witty; socially the equal of the most refined Europeans." In England he was granted an honorary degree from Oxford—an unusual honor for a citizen of a young, uncultured nation—and he received the medal of the Royal Society of Literature; America made him ambassador to Spain.

Irving's background provides little to explain his literary achievements. A gifted but delicate child, he had little schooling. He studied law, but without zeal, and never did practice seriously. He was immune to his strict Presbyterian home environment, frequenting both gatherings and the theater.

【生词与短语】

man of letters *n.* 文学家, 文人
enthusiastically *adv.* 热情地
delight *v.* 使高兴, 使愉快

urbanity *n.* 优雅, 礼貌
integrity *n.* 正直, 诚实, 完整
sphere *n.* 地位, 身份, 社会阶层

finished *adj.* 考究的, 完美的
 polished *adj.* 优雅的
 witty *adj.* 机智的
 grant *v.* 给予, 授予
 honorary *adj.* 名誉的, 荣誉的
 Oxford *n.* 牛津(大学)
 citizen *n.* 公民
 uncultured *n.* 未开化的
 medal *n.* 奖章, 勋章
 literature *n.* 文学
 literary *adj.* 文学的
 the Royal Society of Literature 英国皇

家文学会
 ambassador *n.* 大使
 gifted *adj.* 有天赋的
 delicate *adj.* 虚弱的
 zeal *n.* 热情
 immune *adj.* 有免疫力的
 be immune to 对...有免疫力, 不受...
 影响
 Presbyterian *adj.* 长老会的, 长老制的
 frequent *v.* 常去, 时常出入于
 hold sb in respect 尊敬某人
 owing 由于, 因为

【参考译文】

华盛顿·欧文是美国第一位闻名全球的文学家。他的作品无论是在英格兰还是在英国, 均受到热情的欢迎。事实上, 在这两个国家中的任何一国, 他都是他那个时代最成功的作家之一, 既为广大群众所喜欢, 同时又赢得了像英国的司各特和美国的坡与霍桑那样的同行作家们的赞誉。他所获得的崇敬部分是由于他的为人, 由于他的温和友善, 他的优良意识, 他的温文有礼, 他的乐观精神, 他的完美无瑕的文学修养, 他对新、旧世界的无所不爱。萨克雷描述欧文是“一位绅士, 他虽不是出生于名门贵族, 但却极为完美、优雅、机智, 在社会上相当于欧洲最有教养者。”在英国, 他被授予牛津大学的一项荣誉学位——这对一个年轻而未开化的国家的公民来说是一项非同寻常的荣誉——同时他还获得英国皇家文学会的奖章; 美国曾派他担任驻西班牙大使。

欧文的经历很少能说明他后来的文学成就。在孩提时代, 他纵有天赋, 但体质柔弱, 没有读多少书。他曾学过法律, 但并无热忱, 也从来没有认真练习。他不理会他那严谨的长老会式的家庭环境, 常去社交聚会和剧院。

1. The main point of the first paragraph is that Washington Irving was
 - (A) America's first man of letters
 - (B) a writer who had great success both in his own country and outside it
 - (C) a man who was able to move from literature to politics
 - (D) a man whose personal charm enabled him to sell basically inferior work

2. What is implied by the comment about Scott, Poe, and Hawthorne
 - (A) Irving enjoyed great popular admiration.
 - (B) Scott, Poe, and Hawthorne were primarily responsible for Irving's success.
 - (C) Irving's work was not only popular, but also of high literary quality.
 - (D) More Americans than Britons admired Irving.
3. Thackeray considered Irving
 - (A) the most refined European of his time
 - (B) one of the most refined Europeans
 - (C) refined, like most Europeans
 - (D) not inferior to Europeans of the highest refinement
4. Why did Thackeray think that Irving's social grace was unusual?
 - (A) Irving's parents were not aristocratic.
 - (B) Irving exhibited warm friendliness.
 - (C) Irving had gay spirits.
 - (D) Irving's degree was honorary, rather than earned.
5. Which of the following best describes the effect of Irving's personal qualities on his literary success?
 - (A) His personal qualities were entirely responsible for his literary success.
 - (B) His personal qualities were primarily responsible for his literary success.
 - (C) His personal qualities had some effect on his literary success.
 - (D) His personal qualities had no effect on his literary success.
6. What can be said about Irving's law career?
 - (A) It was so successful that he won an ambassadorship.
 - (B) Irving only began to practice law late in life.
 - (C) He was an expert on commercial law.
 - (D) He spent very little time working as a lawyer.

7. Which of the following best describes the effect of Irving's Presbyterian background on his life?

- (A) It fostered his love for the theater.
- (B) It developed his skill in business.
- (C) It prompted his interest in law.
- (D) It had almost no effect on his life.

1. 第一段的要点是说华盛顿·欧文是
2. 评论中涉及司各特、坡和霍桑是喻意
3. 萨克雷认为欧文
4. 为什么萨克雷认为欧文的社会体面是不同平常的?
5. 下列句子中哪一句能最好地描述欧文的人品对于他的文学成就的影响?
6. 关于欧文的法律生涯可以说些什么?
7. 下列句子中哪一句能最好地描述欧文的长老会式的经验对他一生的影响?

Passage 2

Art, for novelist Edith Wharton, was primarily a matter of selection; the novelist's task was that of disengaging "crucial moments from the welter of existence" and making them vivid and meaningful. She rejected both the "slice of life" theory and the "stream of consciousness" technique which, in her eyes, was merely a newfangled form of the former with Freudian trimmings. She knew that there were no trivial subjects per se, and she believed that it was precisely when dealing with apparent trivialities that the writer had need of the greatest aptitude.

A story might begin for Edith Wharton with either the characters or the situation. If the situation came first, she was always very careful to let it lie in her mind until it had brought forth of itself the people it needed. It was an idiosyncrasy of her creative mind that her characters always came to her with their names, which she could not change except at the cost of losing her hold on them. She always knew the destiny of her people from the beginning, but she did not know how that destiny would be expressed. Although her characters were portrayed in many settings and situations, they all reflected, by the often tragic outcome of

their lives, her profound conviction that no human could be happy if that happiness was rooted in the wretchedness of another.

【生词与短语】

novelist *n.* 小说家
primarily *adv.* 主要地
disengage *v.* 使分离, 使分开
crucial *adj.* 关键的
welter *n.* 混乱, 翻滚
vivid *adj.* 生动的
reject *v.* 排斥, 抛弃, 拒绝
the "slice of life" theory [小说创作中]
“人生片断”理论
the "stream of consciousness" technique
“意识流”手法
newfangled *adj.* 新花样的, 新奇的
Freudian *adj.* 弗洛伊德的, 弗洛伊德
学说的
trimming *n.* (Pl.) 装饰品
trivial *adj.* 琐碎的
triviality *n.* 琐碎性
per se 本身, 自身

precisely *adj.* 正好, 恰好, 确切地
apparent *adj.* 表面上的, 显而易见的
aptitude *n.* 天资, 天赋, 才能
character *n.* 人物
idiosyncrasy *n.* (著作者)特有的风格
destiny *n.* 命运
portray *v.* 描绘, 描写
setting *n.* 背景
tragic *adj.* 悲剧性的, 悲惨的
outcome *n.* 结局, 结果, 后果
profound *adj.* 深刻的
conviction *n.* 信念
wretchedness *n.* 悲惨, 可怜, 痛苦
deal with 处理, 对付, 对待
bring forth 产生, 带来
of itself 自动地, 自然而然地
be rooted in 扎根于

【参考译文】

对小说家伊迪丝·沃顿来说, 艺术主要是选择的问题。小说家的任务就是把“那些关键性的时刻从存在的混乱中”解析出来并使它们变得生动而有意义。她既反对“人生的片段”理论, 也反对“意识流”技巧, 在她看来, 后者只不过是前者加上弗洛伊德理论的新奇形式罢了。她知道题材本身并没有什么琐碎的问题, 同时她深信恰恰是在处理貌似琐碎的素材时, 需要作者发挥最大的才能。

对伊迪丝·沃顿来说, 一个故事既可能是由人物所引发, 也可能由情节引发。如果先有情节, 她总是非常小心地把它印在脑海里, 直到它自然地产生其中所需要的人物。她的创作思想有一种特殊风格, 她的人物性格总是与他们的名字同时出现在她面前, 除非付出失去对这些人物性格的掌握的代价, 对此她是不会

改变的。她总是一开始就知道她的人物的命运，但却不知道如何来表达那种命运。尽管她笔下的人物出现在多种背景和情节中，这些人物都以其一生的总归是悲惨结局来反映她的深切信念：如果幸福是建立在另一个人的痛苦之上，那就没有人会有幸福。

1. Edith Wharton felt that in writing novels it was important to
 - (A) isolate important events from life's overall picture.
 - (B) write about "slices of life".
 - (C) adhere to the "stream of consciousness" technique.
 - (D) emphasize personal idiosyncrasies.
2. It can be inferred from the first paragraph that Edith Wharton, in writing a novel, was probably most concerned with the character's.
 - (A) ideals.
 - (B) past histories.
 - (C) future plans.
 - (D) day-to-day lives.
3. For Edith Wharton, the first idea for a story would most likely be
 - (A) a historical moment in time.
 - (B) either the situation or the characters.
 - (C) a summary of the characters' past lives.
 - (D) the structure of the plot.
4. According to the passage, Edith Wharton's characters always appeared to her with their
 - (A) idiosyncrasies.
 - (B) situations.
 - (C) names.
 - (D) wretchedness.
5. With regard to her characters' destinies, Edith Wharton always knew
 - (A) what they would eventually be.

- (B) that they would be tragic.
- (C) that they would be meaningful.
- (D) how they would be achieved.

6. According to the passage which of the following is true about Edith Wharton's characters?

- (A) They often had lives that ended sadly.
- (B) They frequently had strong convictions.
- (C) they occasionally tried to make others happy.
- (D) they always were profoundly unhappy.

1. 伊迪丝·沃顿认为在写小说时重要的是
2. 从本文第一段推测, 伊迪丝·沃顿写小说时最关注的是人物的
3. 对伊迪丝·沃顿来说, 引发一个故事的第一个念头很可能是
4. 根据本文意思, 总是与伊迪丝·沃顿的人物性格同时呈现的是他们的
5. 关于她笔下人物的命运, 伊迪丝·沃顿总是知道
6. 根据本文意思, 下列句子中哪一句符合伊迪丝·沃顿笔下的人物

Passage 3

In considering that galaxy of women who are Southern writers—Eudora Welty, Katherine Anne Porter, Flannery O'Connor, and Caroline Gordon to name but a few—it becomes evident that their genius is the product of a special social phenomenon. Critics and historians have remarked more than once that tale-telling is a regional trait of the South. It began to flourish wherever people gathered to gossip—on the steps of the country store, at racetracks, in taverns and saloons, or in more formal drawing rooms. Men gossiped and exchanged rumors while whittling bits of wood or while squatting in the shade to get acquainted with strangers. Along with Sunday sermons and the arguments and rampaging satirical abuse of political campaigns, such tale-telling has become a part of Southern literature.

But there is also another special kind of conversational flow among Southern

women that contributed to their writing. Some of their talk took the form of tales and vignettes told for their own sake. Sometimes humorous, sometimes sad: all were as bright as the figures in fine needlepoint. These tales included grotesque, comic and poetic description, character sketches, narratives, gusts of feeling, delicate ironies, and astute observations.

【生词与短语】

galaxy *n.* 银河系

a galaxy of 一群(出色的人物)

evident *adj.* 明显的, 显而易见的

genius *adj.* 天才

phenomenon *n.* 现象

critic *n.* 批评家

remark *v.* 评论

tale-telling *n.* 说故事

trait *n.* 特色, 特征

flourish *v.* 繁荣, 兴旺, 盛行

gossip *n.* 闲聊, 闲谈

racetrack *n.* 跑道

tavern *n.* 客栈, 酒店

saloon *n.* 沙龙, 酒吧

drawing room *n.* 客厅

rumor *n.* 谣言, 谣传

whittle *v.* 切, 削, 劈

squat *v.* 蹲, 蹲坐

sermon *n.* 布道, 讲道

rampaging *adj.* 狂暴的, 猛烈的

satirical *adj.* 讽刺的

abuse *n.* 辱骂, 凌辱

campaign *n.* 竞选运动, 战役

conversational flow 滔滔不绝的谈话,
健谈

vignette *n.* 简介, 小品文

humorous *adj.* 幽默的

needlepoint *n.* 针绣花边

grotesque *adj.* 怪诞的, 风格特殊的

comic *adj.* 喜剧性的, 滑稽的

character sketch 人物速写

narrative *n.* 记叙文, 记事

gust *n.* 突发的一阵, 迸发

irony *n.* 嘲讽

astute *adj.* 机敏的, 狡猾的

to name but a few 这里只略举几例

get acquainted with 结识, 认识

along with 和...一起, 连同

take the form of 采取...形式

for one's own sake 为了自己

【参考译文】

在考虑那样一群出色的南方女作家——尤多拉·韦尔蒂、凯瑟琳·安妮·波特、弗兰纳里·奥康诺和卡罗琳·戈登等人, 这里只略举数人——人们明显地感觉到她们的天才是一种特殊社会现象的产物。批评家和历史家已经不止一次地评论说: 讲故事是南方的一个地区特色。凡是有人聚在一起闲聊的地方, 都盛行讲

故事：在乡村商店的台阶上，在跑道上，在客栈和酒吧里，或者在较为正式的客厅里。男人们在劈木柴或者蹲在树荫下结识陌生人时，都要聊聊天，交换传闻。把礼拜天的布道、辩论以及对政治选举的猛烈讥讽辱骂结合在一起，这种讲故事已成为南方文学的一个组成部分。

但是，南方妇女还有另一种特殊的交谈方式，这对她们的写作起了积极的作用。她们的有些谈话采用故事和小品文的形式说给她们自己听。有时候幽默，有时候悲哀，但全都像漂亮的针绣花边中的图案一样鲜明。这些故事包括怪诞的、滑稽的和诗意的描绘，人物的速写，记事，迸发的感情，轻微的讽刺以及敏锐的观察。

1. Which of the following is the best title for the passage?
 - (A) Class Differences in Southern Language Dialects
 - (B) The Development of the Southern Short Story
 - (C) The Formal Education of Southern Writers
 - (D) Social Influences on Southern Women Writers
2. Which group of writers does the author claim to describe?
 - (A) All Southern writers both male and female
 - (B) A large number of Southern women writers
 - (C) Only those Southern writers who are named
 - (D) Only Southern writers of previous generations
3. According to the passage which of the following is the most common source of recreation for Southerners?
 - (A) Meeting outsiders
 - (B) Whittling wood
 - (C) Telling stories
 - (D) Racing horses
4. Which of the following activities is NOT mentioned by the author in connection with Southern tradition?
 - (A) Child-rearing
 - (B) Churchgoing

- (C) Formal gatherings
(D) Political meetings
5. Which of the following statements best describes the author's view of the role gossip played in Southern literature?
- (A) Gossip was never exchanged in public
(B) Gossip gave rise to a unique kind of literary genius
(C) The best gossip was based on everyday occurrences
(D) Most gossip revealed the social class of the tale-teller
1. 下列标题中哪一个是一文最好的标题
2. 作者声称要描绘的是哪一群作家
3. 根据本文意思，下面哪一种是南方人娱乐的最普通的源泉？
4. 关于南方的传统，下面的哪一种活动是作者没有提到的？
5. 下面哪一句能最恰当地描述作者关于闲聊在南方文学中起作用的观点？

Passage 4

Ralph Ellison is by no means the first writer to inlay his work with the silver and gold of Afro-American folklore. Mark Twain, Charles Chesnutt, James Weldon Johnson, William Faulkner, Zora Neale Hurston, Sterling Brown, and Langston Hughes used it before Ellison, often with supreme skill. But Ellison's case is special because of the sheer virtuosity of *The Invisible Man*, which replete with its "inside" use of Black folklore, is also very modern in its technique. In this contemporary novel, the vital transformation from folk item to written literature seems wonderfully complete. The language is consistently astir with actual Afro-American speech, as well as with the tales, songs, and games of folklore. What Ellington and Wagner achieved in music is here achieved in fiction: the transmutation of folk materials into a fully orchestrated masterpiece.

【生词与短语】

Afro-American *adj.* 美国黑人的

folklore *n.* 民间传说