

全国高等教育自学考试指定教材
英语专业辅导用书（本科段）

高级英语同步辅导与 模拟冲刺

（上 册）

李永强 主编

化学工业出版社

·北 京·

(京) 新登字 039 号

图书在版编目 (CIP) 数据

高级英语同步辅导与模拟冲刺(上、下册)/李永强主编. —北京:
化学工业出版社, 2002.3
全国高等教育自学考试指定教材英语专业辅导用书(本科段)
ISBN 7-5025-3537-3

I. 高… II. 李… III. 英语-高等教育-自学考试-自学参考
资料 IV. H31

中国版本图书馆 CIP 数据核字 (2002) 第 010637 号

全国高等教育自学考试指定教材英语专业辅导用书(本科段)

高级英语同步辅导与模拟冲刺

(上、下册)

李永强 主编

责任编辑: 吴 刚

责任校对: 李 林 洪雅姝

封面设计: 郑小红

*

化学工业出版社出版发行

(北京市朝阳区惠新里 3 号 邮政编码 100029)

发行电话: (010) 64982530

<http://www.cip.com.cn>

*

新华书店北京发行所经销

化学工业出版社印刷厂印刷

三河市延风装订厂装订

开本 850×1168 毫米 1/32 印张 24 $\frac{3}{4}$ 字数 665 千字

2002 年 5 月第 1 版 2002 年 5 月北京第 1 次印刷

ISBN 7-5025-3537-3/H·32

定 价: 35.00 元

版权所有 违者必究

该书如有缺页、倒页、脱页者, 本社发行部负责退换

前 言

全国高等教育自学考试英语专业（专科段、本科段）2001～2005年考试计划经重新制定后，已经开始执行，新的考试大纲提出更高的要求。为适应教育形势发展和客观实际的需要，满足自学者学习及其考试的需求，我们严格依据全国高等教育自学考试委员会颁布的考试大纲，以全国高等教育自学考试英语专业指定的教材为蓝本，针对不同课程的特点及要求，就各种课程知识要点、考试大纲所要求的水平及考试题型，对考试内容进行分析、总结、归纳和精练，编写了这套高等教育自学考试指定教材英语专业辅导用书。书中除对考点进行讲解分析外，配有大量的、有较强针对性的练习题、模拟试题及其参考答案，并根据需要，适当附录历年考题及其试题详解，从而加强自学者应试能力和答题技巧，使其在考试中取得优异的成绩。

本套高等教育自学考试指定教材英语专业辅导用书分为专科段和本科段，书目分别如下：

专科段

综合英语（一）同步辅导与模拟冲刺（上、下册）

综合英语（二）同步辅导与模拟冲刺（上、下册）

水平考试（一）（二）同步辅导与模拟冲刺（上、下册）

英语阅读（一）同步辅导与模拟冲刺

英语阅读（二）同步辅导与模拟冲刺

英语国家概况同步辅导与模拟冲刺

英语写作基础同步辅导与模拟冲刺

本科段

高级英语同步辅导与模拟冲刺（上、下册）

英美文学选读同步辅导与模拟冲刺

英语词汇学同步辅导与模拟冲刺

英汉翻译教程同步辅导与模拟冲刺

英语写作同步辅导与模拟冲刺

欧洲文化入门同步辅导与模拟冲刺

现代英语语法同步辅导与模拟冲刺

本丛书可作为参加高等教育自学考试英语专业本科、专科考试的人员课后练习、考前复习的参考书，也可供英语自学者参考。

《高级英语同步辅导与模拟冲刺》(上册)是本丛书之一，该书按照原教材单元顺序编写，每个单元分为以下3部分：

1. 课文参考译文；
2. 课后习题答案；
3. 同步练习及答案。

本书力求体现以下特点：

1. 采取一课一练的形式，对每篇课文中出现的重点、难点词、习语、句型及语法都精心按照考试题型设计了练习，并附有答案(教材中已有的习题，其答案省略)。

2. 紧扣考试大纲，除对每课配有练习外，还编有综合模拟练习，以帮助考生在总体上把握课程内容、熟悉考试题型。

3. 每课给出课文的参考译文及课后习题答案，以便于英语专业自学者消化吸收课文重点。

由于时间仓促、编者水平有限，书中不妥及疏漏之处在所难免，恳请专家及读者批评指正。

编 者

2001年10月

目 录

第一部分 课文译文及同步练习

第一课 超级摇滚歌星	1
一、课文参考译文	1
二、课后练习参考答案	3
三、同步练习及答案	6
第二课 年轻人的四种选择	20
一、课文参考译文	20
二、课后练习参考答案	22
三、同步练习及答案	26
第三课 强制	41
一、课文参考译文	41
二、课后练习参考答案	43
三、同步练习及答案	46
第四课 选择死亡	61
一、课文参考译文	61
二、课后练习参考答案	62
三、同步练习及答案	65
第五课 我宁愿做黑人也不愿做女人	82
一、课文参考译文	82
二、课后练习参考答案	84
三、同步练习及答案	87
第六课 机遇	105
一、课文参考译文	105
二、课后练习参考答案	108

三、同步练习及答案	111
第七课 布里尔小姐	124
一、课文参考译文	124
二、课后练习参考答案	127
三、同步练习及答案	130
第八课 生活的一课	144
一、课文参考译文	144
二、课后练习参考答案	146
三、同步练习及答案	149
第九课 电视带来的烦恼	163
一、课文参考译文	163
二、课后练习参考答案	165
三、同步练习及答案	168
第十课 第十个人	180
一、课文参考译文	180
二、课后练习参考答案	183
三、同步练习及答案	185
第十一课 论入睡	203
一、课文参考译文	203
二、课后练习参考答案	205
三、同步练习及答案	207
第十二课 我为何而写作	220
一、课文参考译文	220
二、课后练习参考答案	222
三、同步练习及答案	225
第十三课 工作	241
一、课文参考译文	241
二、课后练习参考答案	243
三、同步练习及答案	247
第十四课 我要告诉你们一些事	260

一、课文参考译文·····	260
二、课后练习参考答案·····	263
三、同步练习及答案·····	266
第十五课 美容业 ·····	278
一、课文参考译文·····	278
二、课后练习参考答案·····	281
三、同步练习及答案·····	283
第十六课 应聘面试 ·····	297
一、课文参考译文·····	297
二、课后练习参考答案·····	301
三、同步练习及答案·····	304

第二部分 模拟试题

模拟试题（一） ·····	317
模拟试题（二） ·····	335
模拟试题（三） ·····	349
模拟试题（四） ·····	361

第一部分 课文译文及同步练习

第一课 超级摇滚歌星

一、课文参考译文

关于我们自己和我们的社会，他们给了我们怎样的启迪？摇滚乐是青少年反叛的音乐。

——约翰·罗克维尔 [摇滚乐评论家]

通过一个人所崇拜的偶像，你可以了解其本人。

——罗伯特·本·沃伦 [小说家]

1972年6月中旬的一天，芝加哥圆形露天剧场里人头攒动，个个满头大汗，正随着音乐尽情摇摆。滚石乐队的米克·贾格尔正在演唱“午夜漫步者”。评论家唐·赫克曼当时也在现场，他说：“贾格尔拿着一个装有半加仑水的罐子，沿着舞台的前沿跑，并把水喷向前几排大汗淋漓的观众，他们像潮水一样涌向他，渴望能有几滴圣水洒在自己身上。”

1973年12月底，在华盛顿郊区的首都中心剧场，大约有14000名歌迷尖叫着涌向舞台的前沿，艾利斯·库珀，美国的恐怖歌星，正要结束他的表演。他假装以结束自己生命的方式来结束表演——用一个断头台。他的头落入了一个草篮子里。“啊呀！”一个穿黑衣服的女孩喘着气说。“这可真是不可思议！”14岁大的迈克·珀利当时也在场，但他的父母没去。“他们认为他太恶心了，”迈克说，“他们对我说‘你怎么能够忍受那种东西呢！’”

1974年1月底，在纽约尤宁代尔拿骚体育馆内，鲍勃·狄伦和他的乐队正在为准备一场演出而调音。外面在滂沱的大雨中，歌迷克里斯·辛格正等候入场。“这是朝圣，”克里斯说，“我应该爬着进去才对。”

对于这种奉承和个人崇拜你怎么看？米克·贾格尔的歌迷把他看做是大主教或是神，你同意还是反对？你是否会同克里斯·辛格一样对鲍勃·狄伦有着近乎宗教般的崇敬，你是否认为他或是鲍勃·狄伦误入歧途了？你是否会因为

艾利斯·库珀令人恶心的表演而拒绝接受他吗？或者由于他的表演表达了你最狂热的幻想，你可能会被这个奇特的小丑吸引过来？

这并不是些毫无意义的问题。一些社会学家说，你对这些问题的回答很能解释你怎么看，社会怎么看——换句话说，这可以说明你和你的社会处在一个什么样的时代。社会学家欧文·霍罗威茨说：“音乐表现了其时代。”他认为摇滚乐舞台是一个论坛，在那里，不同的观点会相互抵触、碰撞，他也认为这是一个美国社会力图阐明和重新诠释其情感和信仰的一个地方。霍罗威茨说：“这种重新诠释是一项只有年轻人去执行的任务。正是他们把创造与夸张、理性与行动、言词与声音、音乐和政治结合起来了。”

作曲家兼歌手托德·朗德格伦也赞同这种看法。他说：“摇滚乐实际上是一种社会表现而不是一种音乐力量，甚至艾尔维斯·普雷斯利也不是一种伟大的音乐力量，只是他的演唱表现了 50 年代青少年的颓废的精神状态。”当然普雷斯利让美国成年人感到震惊，报纸发表社论抨击他。电视台禁止播放他的演出，但艾尔维斯却证实了霍罗威茨和朗德格伦的看法，当他在埃德萨利文周日晚间综合节目中出现在千百万观众面前时，一场“辩论”开始了，大多数年长的观众紧皱眉头，而年轻人却欢呼叫好。

摇滚评论家说，从艾尔维斯到艾利斯，正是很多摇滚歌星帮助了我们的社会对其信仰和态度进行了解释，鲍勃·狄伦触及了人们不满的神经，他的歌曲涉及到了民权、核扩散物和孤独，以及社会变革、老一辈人的困惑，他唱到“这里发生一件事你不知道是什么，是吗，琼斯先生？”

其他人也进入了这场辩论。霍罗威茨说：“披头士运用幽默或是借助于毒品的作用去推进和平，呼吁虔诚。”滚石乐队蛮横的街头斗士要求进行革命。杰弗逊飞机上写的“我们能够在一起”与“志愿者（发动革命）”是激进的年轻人更进一步的两项声明。

但是政治并不是 60 年代摇滚乐的惟一主题，感情是任何音乐形式的一部分，也同样是摇滚乐的一个重要的主题。贾尼斯乔普林唱出了她的忧伤，披头士表现出了爱恨之间一系列的复杂的情感。后来的“摇滚乐团”把较为传统的乡村与西部的音乐理念与重摇滚较为激进的“城市”理念糅合起来，霍罗威茨觉得这种乡村元素帮助了它们的听众表达了一种“摆脱现实中的一切”与“重回昔日”的强烈愿望。霍罗威茨谈到的最典型的例子就是约翰·丹佛，他最著名的歌曲“阳光照在我肩上”、“高高的落基山”和“乡村之路”融合了民间摇滚乐的活力与力量，歌词赞美了“美好昔日”的质朴的欢乐。

这样的例子不胜枚举，像所有的艺术家一样，摇滚音乐家反映并帮助我

们认识和形成了自身的感情与信仰。

反过来我们给予他们什么作为回报呢？掌声与赞美，这是当然的。在1972年的一次有偿全国民意测验中，超过10%的高中男生与20%的女生说他们心目中的偶像是一名摇滚歌星。一份名为《福布斯》的商业杂志中说：“现今成为百万富翁的最佳途径就是当一名摇滚歌星”。

今天这些英雄——至少其中的一部分——告诉我们他们对自己所获的报酬感到满意，“我总是暗地里嘲笑那些从不认为我们是百万富翁的先生女士们，”艾利·库珀，这位特别的“文化英雄”如此唱到。

一个重大的问题仍然存在：为什么他会成为文化英雄？关于歌迷他或者任何当今成功的摇滚歌手——告诉了我们些什么？关于我们自己及我们的社会，又告诉了我们些什么？我们的社会，现在怎样？过去怎样？将来又会怎样？

二、课后练习参考答案

- A. 1. The function of the two quotations is to support the author's main idea that American youngsters take rock stars as their heroes because rock music reflects their spirit of rebellion. Yes, they are.
2. The author attempts to illustrate the fact that there is a generation gap in music because music expresses its times.
3. According to Irving Horowitz the sociological significance of rock music is that it helps American society to define and redefine its beliefs and feelings.
4. Elvis Presley managed to express the frustrated spirit of the youth and so he was bitterly attacked by newspapers and banned by TV networks. That proved what Horowitz and Rundgren believed was true.
5. They differed from each other politically in that Bob Dylan touched the feeling of disaffection, the Beatles sang of peace and piety, and the Rolling Stones demanded revolution.
6. Besides politics, its major subjects are a range of emotions be-

tween love and hate.

7. They got money as well as applause and praise.
8. No, he hasn't. He wants to set readers thinking and drawing a conclusion by themselves.
- B. 1. “贾格尔,”他说,“抓起一大壶半加仑的水,沿着前台把水洒在前几排大汗淋漓的听众头上。”
2. 你对这种疯狂的吹捧和英雄崇拜觉得怎样?
3. 要不然你就被那个古怪的丑角吸引过去,也许因为他演出了你最疯狂的幻想吗?
4. 有的社会学者说,你对这些问题的答案颇能说明你在思考什么,社会又会思考什么;换言之,你是什么样的人,社会又是什么样的社会。
5. 倒是埃尔维斯硬着头皮唱出了 50 年代青年悲愤的心声。
6. 情感总是音乐表达的要素,当然也是(摇滚乐)的基本题材。
7. 霍勒威兹觉得这种乡土成分喊出了听众心中“逃脱城市”,“回到往昔”的愿望。
8. 1972 年有一次全国民意测验,中学里 10%的男生、20%的女生都说他们心目中的英雄是摇滚歌星。
- C. 1. embody 2. act out 3. sprinkled/is sprinkling
4. sweltering 5. idle 6. rejected
7. rather than 8. reverence
- D. 1. debating 2. proud 3. blend, mix 4. conceive
5. were dressed 6. idealistic 7. admiration 8. rumbling
- E. 1. disgusting
2. published editorials to criticize him
3. what older people were confused about
4. called for peace and devotion
5. the words of the songs praised the simple joy
6. reflect feelings and beliefs
7. a place where different ideas conflict with each other

8. contemporary rock superstars

F. Rock music rose in the United States in the late 1950s. Not only is it a new musical forum, but also is a debating forum, where American youths express their outlook on life and on the world. On the forum, rock stars sing of teenagers' attitude toward civil rights, toward war and peace, sing of their disaffection against the society, and sing of a range of emotions between love and hate. In a word, young people give a new definition to the feelings and beliefs of American society. Among the principal representatives of early rock music were Elvis Presley, the singing star and poet Bob Dylan, the Beatles and the Rolling Stones, they are "culture heroes" long worshiped by youngsters.

G. Do You Agree that Rock Is the Music of Teenage Rebellion?

I agree with Rockwell's view that rock is the music of teenage rebellion. By rebellion, I, of course, don't mean anyone takes arms to fight against others. I just mean fighting against some out-of-date traditions that still prevail everywhere. In this sense, rock music really mirrors the pioneering spirit of the time, especially the spirit of youth. Its vigorous rhythm, its speedy tempo and its inspiring lyrics all account for that.

Rock music sprang up rapidly like a house on fire. That was not accidental. Hardly had World War II ended when all kinds of wars broke out, such as Korean War, Vietnamese War, Cold War and the like. People hate war. Teenagers say, wars are plotted and prepared by adults, not by us. War is not beneficial to the youth. So, when Bob Dylan sang of change, and of civil rights, nuclear fallout and loneliness, he was loudly applauded by his young listeners.

Most rock music sings of love, friendship, youth and nature, for example, John Denver's famous song "Sunshine on My Should-

ders" looks up sunshine as a symbol of love, health, strength, happiness and high morality. It represents youngsters, yearning for a brighter future and rebellion against the corruption of the old world.

三、同步练习及答案

Part A

I. Fill in the blank in each sentence with the best word or expression from the box below, changing its form when necessary.

rebellion	manage to	a sort of	clown
adulation	a range of	crunch	gasp
act out	editorialize	conceive	rambler

1. It's just that Elvis _____ embody the frustrated teenage spirit of the 1950s.
2. Rock is the music of teenage _____.
3. How do you feel about all this _____ and hero worship?
4. Are you drawn somehow to this strange clown, perhaps because he _____ your wildest fantasies?
5. Horowitz sees the rock music arena as _____ debating forum, a place where ideas clash and crash.
6. Newspapers _____ against him, and TV networks banned him.
7. The Beatles showed there was _____ emotions between love and hate.
8. I laughed to myself at the men and ladies. Who never _____ of us billion-dollar babies.

II. Choose the right word or expression in the brackets to complete each of the following sentences.

1. I am sure Jack will (☐ play down, ☐ play along) once we've

made all arrangements.

2. We were (□ arguing, □ debating) whether to go to the mountains or to the seaside for the vacation.
3. He would give the girl an admiring (□ glance, □ sight) whenever he had chance in class.
4. The Chicago Amphitheater was packed, (□ sweltering, □ sweltry), rocking.
5. Outside, in the pouring rain, fan Chris Singer was waiting to (□ get on, □ get in).
6. When he appeared on the Ed-Sullivan Sunday night (□ Variety Show, □ Variety Store).
7. He spoke of change and of the (□ bewilderment, □ bewitchment) of an old generation.
8. His most (□ notable, □ noticeable) songs — “Sunshine on my shoulders”, “Rocky Mountain High” are popular.

III. Choose the best answer for the underlined parts.

1. They surge to follow him, eager to be touched by a few baptismal drops.
A. try B. move like powerful waves
C. manage D. find their way
2. Do you share Chris Singer's almost religious reverence for Bob Dylan?
A. respect B. reverberation C. revenge D. revelation
3. Bob Dylan touched ____ of disaffection.
A. nerves B. a nerve C. a wide D. strengths
4. But politics wasn't the only ____ debated in the hard rock of the sixties.
A. object B. theme C. target D. subject
5. These aren't idle questions.

- A. lazy B. unuseful C. worthless D. unemployed
6. She sent in her application for the job, but was ____ as unqualified.
- A. rejected B. ejected C. rejoined D. rebelled
7. The Beatles, Horowitz said. urged peace and quiety, with humor and maybe a little help from drags.
- A. demanded peace and quietness
B. called for peace and devotion
C. pleaded peace and obedience
D. promoted peace and reverence
8. "They think he is sick, sick, sick," Mike said.
- A. disgusting B. ill seriously C. ailing D. disguising
9. Even if you ____ oil and water, they will not ____.
- A. mix; blend B. blend; mix
C. mix; mix D. blend; blend
10. The Rolling Stones, ____ street-fighting men, demanded revolution.
- A. proud B. aggressive C. arrogant D. arrant
11. Why doesn't he—or any other current rock success—tell us about his fans?
- A. temporary rock bands B. present rock singers
C. prevalent rock successors
D. contemporary rock superstars
12. How can you stand that stuff?
- A. halt B. last C. tolerate D. put up
13. Bob Dylan and the Band were ____ for a concert.
- A. tuning B. turning C. taming D. singing
14. What do we give them in return?
- A. in exchange B. in turn C. in payment D. in change
15. Failure drove him to despair.

A. operated B. moved C. caused D. rode

IV. Answer the following questions on the text.

1. What is the function of the two quotations?
2. According to Irving Horowitz, what is the sociological significance of rock music?
3. What other subjects did rock music deal with apart from politics?
4. What rewards did rock superstars get?

V. Translate from English into Chinese.

1. "Jagger," he said, "grabs a half-gallon jug of water and runs along the front platform, sprinkling its contents over the first few rows of sweltering listeners..."
2. Some sociologists say that your answers to them could explain a lot about what you are thinking and about what your society is thinking — in other words, where you and your society are.
3. This country element, Horowitz feels, helped its audience express an urge to "get away from it all," to "go back to the old days."
4. In one 1972 national opinion poll, more than 10 percent of the high school boys and 20 percent of the girls said their hero was a rock superstar.
5. It is they alone who combine invention and exaggeration, reason and motion, word and sound, music and politics.

VI. Translate from Chinese into English.

1. 当米克·贾格爾的歌迷把他視作大主教或上帝時，你是持贊成還是反對態度？你是否贊同克里斯·辛格對鮑勃·狄倫的近乎宗教般的崇敬？
2. 他認為搖滾舞臺是一個論壇，在此不同的觀點互相交鋒碰撞。

3. 大多数成年观众眉头紧皱，以示不满，而多数年轻观众鼓掌欢呼。
4. 这样的事例举不胜举。像所有艺术家一样，这些摇滚乐家们反映出了我们的情感和信念，甚至会帮助我们认识并且形成我们自己的情感和信念。

Part B

You cannot teach a man anything.

You can only help him discover it within himself.

—Galileo

WINNERS AND LOSERS

Each human being is born as something new, something that never existed before. He is born with what he needs to win a life. Each person in his own way can see, hear, touch, taste, and think for himself. Each has his unique potentials—his capabilities and limitations. Each can be a significant, thinking, aware, and creatively productive person in his own right—winner.

The words “winner” and “loser” have many meanings. When we refer to a person as a winner, few do not mean one who beats the other guy by winning over him and making him lose. To us, a winner is one who responds authentically by being credible, trustworthy, responsive, and genuine, both as an individual and as a member of a society. A loser is one who fails to respond authentically. Martin Buber expresses this idea as he retells an old story of a rabbi who on his deathbed sees himself as a loser. The rabbi laments that, in the world to come, he will not be asked why he wasn't Moses, he will be asked why he wasn't himself.

Few people are one hundred percent winners or one hundred percent losers. It's a matter of degree. However, once a person is on the road to being a winner, his chances are greater for becoming