

# GRE

## 阅读理解教程

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中国环境科学出版社

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中国环境科学出版社

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## 说 明

本 GRE 系列由《GRE 类比·反义词教程》、《GRE 填空教程》、《GRE 数学教程》、《GRE 阅读理解教程》和《GRE 逻辑分析教程》构成，由全国数十名 GRE 著名教师和研究专家历经数年集体编撰而成；体现了近十年的 GRE 考试精华以及 2000—2002 年的最新考试趋势，真实地剖析和反映了 ETS 的出题思想。

本系列紧跟机考的最新变化，其中的习题均为考试中的重点和难点，因此实效性和实战性极强。广大同学只要使用本系列进行艰苦卓绝的训练，一定能获得理想的成绩。

2002 年 6 月

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## Exercise One

**Direction:** Each passage in this group is followed by questions based on its content. After reading a passage, choose the best answer to each question. Answer all questions following a passage on the basis of what is stated or implied in the passage.

For the most part, the work of a race-conscious group. Through poetry, prose, and song, the writers cried out against social and economic (20) wrongs. They protested against segregation and lynching. They demanded higher wages, shorter hours, and better demanded higher wages, shorter hours, and social (25) equality and first-class citizenship.

The new vision of social and economic freedom which they had did not force them to embrace the several for eign ideologies that sought to sink their (30) roots in some American groups during the period.

The writers of the Harlem Renaissance, bitter and cynical as some of them were, gave little atten- (35) tion to the propaganda of the socialists and communists. The editor of the *Messenger* ventured the opinion that the New Negro was the "prodct of the same world-wide forces (40) that have brought into being the great liberal and radical movements that are now seizing the reins of power in all the civilized countries of the world." Such forces may have countries of the

(45) world. " Such forces may late of the group did not resort to advocating the type of political action that would have subverted American constitutional government. Indeed, (50) the writers of the Harlem

\* Note that this passage is representative of the time it discusses, and therefore uses the terminology commonly accepted in that period.

Renaissance were not so much revolting against the system as they were protesting its inefficient operation, they proved as (55) characteristically American as any writers of the period. Like his contemporaries, the Negro writer was merely becoming more aware of America's pressing problems; and (60) like the others, he was willing to use his art, not only to contribute to the great body of American culture but to improve the culture of which he was a part.

(65) It seems possible, moreover, for the historian to assign to the Negro writer a role that he did not assume. There were doubtless many who were



not immediately concerned with the (70) injustices heaped on the Negro. Some contrived their poems, novels, and songs merely for the sake of art, while others took up their pens to escape the sordid aspects of their (75) existence. If there is an element of race in their writings, it is because the writings flow out of their individual and group experiences. This is not to say that such writings (80) were not effective as protest literature, but rather that not all the authors were conscious crusaders for a better world. As a matter of fact, it was this detachment, this objectivity, (85) that made it possible for many of the writers of the Harlem Renaissance to achieve a nobility of expression and a poignancy of feeling in their writings that placed them among the (90) masters of recent American literature.

1. The author is primarily concerned with
  - (A) arguing that the literature of the Harlem Renaissance arose from the willingness of black writers to portray their own lives
  - (B) depicting the part played by socially conscious black writers in a worldwide ideological and literary crusade
  - (C) providing examples of the injustices protested by the writers of the Harlem Renaissance
  - (D) describing the social and political background that led to the blossoming of the Harlem

Renaissance

- (E) analyzing stages in the development of the New Negro Movement into the Harlem Renaissance

2. In reference to the achievements of the Harlem Renaissance, the passage conveys primarily a sense of
  - (A) protest
  - (B) betrayal
  - (C) nostalgia
  - (D) urgency
  - (E) admiration
3. Which of the following is implied by the statement that the writers of the Harlem Renaissance "were not so much revolting against the system as they were protesting its inefficient operation" (lines 51—54)?
  - (A) Black writers played only a minor part in protesting the injustices of the period.
  - (B) Left to itself, the system was sure to operate efficiently.
  - (C) Black writers in general were not opposed to the system as such.
  - (D) In order for the system to operate efficiently, blacks must seize the reins of power in America.
  - (E) Black writers were too caught up in aesthetic philosophy to identify the true nature of the conflict.
4. With which of the following statements regarding the writers of the Harlem Renaissance would the author most likely agree?

- 
- (A) They needed to increase their commitment to international solidarity.
- (B) Their awareness of oppression caused them to reject American society.
- (C) They transformed their increasing social and political consciousness into art.
- (D) Their art suffered from their overinvolvement in political crusades.
- (E) Their detachment from their subject matter lessened the impact of their works.
5. The information in the passage suggests that the author is most likely
- (A) a historian concerned with presenting socially conscious black writers of the period as loyal Americans
- (B) a literary critic who questions the conclusion of the historians about the Harlem Renaissance
- (C) an educator involved in fostering creative writing projects for minority youths
- (D) a black writer of fiction interested in discovering new facts about his literary roots
- (E) a researcher with questions about the validity of his sources
6. Which of the following statements best describes the organization of lines 32-49 of the passage (“The writers. . . constitutional government”)?
- (A) The author cites an authority supporting a previous statement and then qualifies the original statement to clarify its implications.
- (B) the author makes a point, quotes an observation apparently contradicting that point, and then resolves the inconsistency by limiting the application of his original statement.
- (D) The author makes a negative comment and then modifies it, first by quoting a statement that qualifies its impact and then by rephrasing his original comment to eliminate its negative connotations.
- (E) The author states a thesis, quotes a statement relevant to that thesis, and then presents two cases, both of which corroborate the point of the original statement.
7. The passage supplies information for answering which of the following questions?
- (A) What factors led to the stylistic improvement in the literary works of black writers in the postwar period?
- (B) Who were the leading exponents of protest literature during the Harlem Renaissance?
- (C) Why were the writers of the Harlem Renaissance in rebellion against foreign ideological systems?
- (D) How did black writers in the postwar period define the literary tradition to which they belonged?

- (E) With what specific socioeconomic causes did the black writers of the postwar period associate themselves?

(This passage was written before 1967.) The coastlines on the two sides of the Atlantic Ocean present a notable parallelism: the easternmost region of Brazil, in Pernambuco, has a convexity that corresponds almost perfectly with the concavity of the African Gulf almost perfectly with the concavity of the African Gulf of Guinea, while the contours of the African coastline between Rio de Oro ad Liberia would, by the same approximation, match those of the Caribbean Sea.

Similar correspondences are also observed in many other regions of the Earth. This observation began to awaken scientific interest about sixty years ago, when Alfred Aegener, a professor at the University of Hamburg, used it as a basis for formulating a revolutionary theory in geological science. According to Wegener, there was originally only one continent or land mass, which he called Pangea. Inasmuch as continental masses are lighter than the base on which they rest, he reasoned, they must float on the substratum of igneous rock, known as sima, as ice floes float on the sea. Then why, he asked, might continents not be subject to drifting? The rotation of the globe and other forces, he thought, had caused the cracking and, finally, the breaking apart of the original Pangea, along an extensive line represented today

by the longitudinal submerged mountain range in the center of the Atlantic. While Africa seems to have remained static, the Americas apparently drifted toward the west until they reached their present position after more than 100 million years. Although the phenomenon seems fantastic, accustomed as we are to the on the basis of the distance that separates them it is possible to calculate that the continental drift would have been no greater than two inches per year.

8. The primary purpose of the passage is to
- (A) describe the relative speed of continental movement
  - (B) predict the future configuration of the continents
  - (C) refute a radical theory postulating continental movement
  - (D) describe the reasoning behind a geological theory
  - (E) explain how to calculate the continental drift per year
9. The author's attitude toward Wegener's theory can best be described as
- (A) derisive
  - (B) indignant
  - (C) judicious
  - (D) partisan
  - (E) naive
10. It can be inferred from the passage that evidence for continental drift has been provided by the
- (A) correspondences between coastal contours

- 
- (B) proof of an original solitary land mass
- (C) level of sima underlying the continents
- (D) immobility of the African continent
- (E) relative heaviness of the continental masses
11. The passage presents information that would answer which of the following questions?
- (A) In ways do the coastlines of Africa and South America differ from one another?
- (B) How much lighter than the substratum of igneous rock below them are the continental masses?
- (C) Is the rotation of the globe affecting the stability of the present-day continental masses?
- (D) According to Wegener's theory, in what direction have the Americas tended to move?
- (E) How does Wegener's theory account for the apparent immobility of the African continent?

## Exercise Two

A mysterious phenomenon is the ability of over-water migrants to travel on course. Birds, bees, and other species can keep track of time without any sensory cues from the outside world, and such "biological clocks" clearly contribute to their "compass sense." For example, they can use the position of the Sun or stars, along with the time of day, to find north. But compass sense alone cannot explain how birds navigate the ocean: after a flock traveling east is blown far south by a storm, it will assume the proper northeasterly course to compensate. Perhaps, some scientists thought, migrants determine their geographic position on Earth by celestial navigation, almost as human navigators use stars and planets, but this would demand of the animals a fantastic map sense. Researchers now know that some species have a magnetic sense, which might allow migrants to determine their geographic location by detecting variations in the strength of the Earth's magnetic field.

1. The main idea of the passage is that
  - (A) migration over land requires a simpler explanation than migration over water does
  - (B) the means by which animals migrate over water are complex and only

partly understood

- (C) the ability of migrant animals to keep track of time is related to their magnetic sense
  - (D) knowledge of geographic location is essential to migrants with little or no compass sense
  - (E) explanations of how animals migrate tend to replace, rather than build on, one another
2. It can be inferred from the passage that if the flock of birds described in lines 10-14 were navigating by compass sense alone, they would, after the storm, fly
    - (A) east
    - (B) north
    - (C) northwest
    - (D) south
    - (E) southeast
  3. In maintaining that migrating animals would need "a fantastic map sense" (lines 19-20) to determine their geographic position by celestial navigation, the author intends to express
    - (A) admiration for the ability of the migrants
    - (B) skepticism about celestial navigation as an explanation
    - (C) certainly that the phenomenon of migration will remain mysterious

- (D) interest in a new method of accounting for over-water migration
- (E) surprise that animals apparently navigate in much the same way that human beings do

4. Of the following descriptions of migrating animals, which most strongly suggests that the animals are depending on magnetic cues to orient themselves?

- (A) Pigeons can properly readjust their course even when flying long distances through exceedingly dense fogs.
- (B) Bison are able to reach their destination by passing through a landscape that has been partially altered by a recent fire.
- (C) Elephants are able to find grounds that some members of the herd have never seen before.
- (D) Swallows are able to return to a given spot at the same time every year.
- (E) Monarch butterflies coming from different parts of North America are able to arrive at the same location each winter.

Roger Rosenblatt's book *Black Fiction*, in attempting to apply literary rather than sociopolitical criteria to its subject, successfully

- (5) alters the approach taken by most previous studies. As Rosenblatt notes, criticism of Black writing has often served as a pretext for ex-

pounding on Black history. Addison Gayle's recent work, for example, judges the value of Black fiction by overtly political standards, rating each work according to the notions of Black identity which it propounds.

- (15) Although fiction assuredly springs from political circumstances, its authors react to those circumstances in ways other than ideological, and talking about novels and stories primarily as instruments of ideology circumvents much of the fictional enterprise. Rosenblatt's literary analysis discloses affinities and connections among works of Black fiction which solely political studies have overlooked or ignored.

- (25) Writing acceptable criticism of Black fiction, however, presupposes giving satisfactory answers to a number of questions. First of all, is there a sufficient reason, other than the racial identity of the authors, to group together works by Black authors? Second, how does Black fiction make itself distinct from other modern fiction with which it is largely contemporaneous? Rosenblatt shows that Black fiction constitutes a distinct body of writing that has an identifiable, coherent literary tradition. Looking at novels written by Blacks over the last eighty years, he discovers recurring concerns and designs independent of chronology. These structures are thematic, and

they spring, not surprisingly, from the central fact that the Black characters in these novels exist in a predominantly White culture,

(50) whether they try to conform to that culture of rebel against it.

*Black Fiction* does leave some aesthetic questions open.

Rosenblatt's thematic analysis

(55) permits considerable objectivity; he even explicitly states that it is not his intention to judge the merit of the various works—yet his reluctance seems misplaced, especially since an

(60) attempt to appraise might have led to interesting results. For instance, some of the novels appear to be structurally diffuse. Is this a defect, or are the authors working out of, or

(65) trying to forge, a different kind of aesthetic? In addition, the style of some Black novels, like Jean Toomer's *Cane*, verges on expressionism or surrealism; does

(70) this technique provide a counterpoint to the prevalent theme that portrays the fate against which Black heroes are pitted, a theme usually conveyed by more naturalistic modes of

(75) expression?

In spite of such omissions, what Rosenblatt does include in his discussion makes for an astute and worthwhile study. *Black Fiction*

(80) surveys a wide variety of novels, bringing to our attention in the process some fascinating and little-

known works like James Weldon Johnson's *Autobiography of an Ex-Colored Man*. Its argument is tightly constructed, and its forthright, lucid style exemplifies levelheaded and penetrating criticism.

5. The author of the passage objects to criticism of Black fiction like that by Addison Gayle because it
  - (A) emphasizes purely literary aspects of such fiction
  - (B) misinterprets the ideological content of such fiction
  - (C) misunderstands the notions of Black identity contained in such fiction
  - (D) substitutes political for literary criteria in evaluating such fiction
  - (E) ignores the interplay between Black history and Black identity displayed in such fiction
6. The author of the passage is primarily concerned with
  - (A) evaluating the soundness of a work of criticism
  - (B) comparing various critical approaches to a subject
  - (C) discussing the limitations of a particular kind of criticism
  - (D) summarizing the major points made in a work of criticism
  - (E) explaining the theoretical background of a certain kind of criticism
7. The author of the passage believes that *Black Fiction* would have been

improved had Rosenblatt

- (A) evaluated more carefully the ideological and historical aspects of Black fiction
- (B) attempted to be more objective in his approach to novels and stories by Black authors
- (C) explored in greater detail the recurrent thematic concerns of Black fiction throughout its history
- (D) established a basis for placing Black fiction within its own unique literary tradition
- (E) assessed the relative literary merit of the novels he analyzes thematically
8. The author's discussion of Black Fiction can be best described as
- (A) pedantic and contentious
- (B) critical but admiring
- (C) ironic and deprecating
- (D) argumentative but unfocused
- (E) stilted and insincere
9. It can be inferred that the author of the passage would be LEAST likely to approve of which of the following?
- (A) An analysis of the influence of political events on the personal ideology of Black writers
- (B) A critical study that applies sociopolitical criteria to autobiographies by Black authors
- (C) A literary study of Black poetry that appraises the merits of poems according to the political acceptability of their themes
- (D) An examination of the growth of a distinct Black literary tradition within the context of Black history
- (E) A literary study that attempts to isolate aesthetic qualities unique to Black fiction
10. The author of the passage uses all of the following in the discussion of Rosenblatt's book EXCEPT
- (A) rhetorical questions
- (B) specific examples
- (C) comparison and contrast
- (D) definition of terms
- (E) personal opinion
11. The author of the passage refers to James Weldon Johnson's *Autobiography of an Ex-Colored Man* most probably in order to
- (A) point out affinities between Rosenblatt's method of thematic analysis and earlier criticism
- (B) clarify the point about expressionistic style made earlier in the passage
- (C) qualify the assessment of Rosenblatt's book made in the first paragraph of the passage
- (D) illustrate the affinities among Black novels disclosed by Rosenblatt's literary analysis
- (E) give a specific example of one of the accomplishments of Rosenblatt's work



## Exercise Three

The molecules of carbon dioxide in the Earth's atmosphere affect the heat balance of the Earth by acting as a one-way screen. Although these

- (5) molecules allow radiation at visible wavelengths, where most of the energy of sunlight is concentrated, to pass through, they absorb some of the longer-wavelength, infrared emissions radiated from the Earth's surface, radiation that would otherwise be transmitted back into space. For the Earth to maintain a constant average temperature, such emissions from the planet must balance incoming solar radiation. If there were no carbon dioxide in the atmosphere, heat would escape from the Earth much more easily. The surface temperature would be so much lower that the oceans might be a solid mass of ice.

- Today, however, the potential problem is too much carbon dioxide. The burning of fossil fuels and the clearing of forests have increased atmospheric carbon dioxide by about 15 percent in the last hundred years, and we continue to add carbon dioxide to the atmosphere. Could the increase in carbon dioxide cause a global rise in average temperature, and could such a rise have serious

consequences for human society?

- Mathematical models that allow us to calculate the rise in temperature as a function of the increase indicate that the answer is probably yes.

- Under present conditions a temperature of 18°C can be observed at an altitude of 5 to 6 kilometers above the Earth. Below this altitude (called the radiating level), the temperature increases by about 6°C per kilometer approaching the Earth's surface, where the average temperature is about 15°C. An increase in the amount of carbon dioxide means that there are more molecules of carbon dioxide to absorb infrared radiation. As the capacity of the atmosphere to absorb infrared radiation increases, the radiating level and the temperature of the surface must rise. One mathematical model predicts that doubling the atmospheric carbon dioxide would raise the global mean surface temperature by 2.5°C. This model assumes that the atmosphere's relative humidity remains constant and the temperature decreases with altitude at a rate of 6.5°C per kilometer. The assumption of constant relative humidity is