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阅读真题

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IELTS *Reading*

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中国人民大学出版社

剑桥雅思阅读真题训练集

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贾若寒 编著

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序 言

雅思阅读考试的难度最近几年稳中有升，每个月都会有一些难度较高的文章出现。因此，了解最新雅思阅读真题是备考雅思阅读考试的黄金法则。

《剑桥雅思阅读真题训练集》旨在帮助考生通过考前冲刺，充分适应雅思阅读考试的难度和话题多样性。

雅思阅读的难点在于熟悉不同话题的文章。话题适应性是雅思阅读备考的重点，很多考生在考试的一个小时内无法完成三篇文章的原因在于不能看懂文章的内容。不仅是因为词汇量不足，而且在于词汇量充分的情况下不能理解文章的主旨和逻辑。所以本书的一大目的就是帮助考生熟悉最近雅思阅读考试的话题。

本书的话题分类能够让考生完全适应考试。历史、生物和科技是雅思阅读考试出现频率最高的三大话题，也是本书分类话题训练的前三大类。之后的话题也是根据最新考试的内容进行归纳整理，包含医疗、心理学、考古等难点话题。这些话题不仅反映过往考试的特点，也能反映出将来雅思阅读考试话题的趋势。因此，学习完本书后，对于任何一次雅思阅读考试的话题，考生都能从容应对。

除了熟悉话题之外，题型也是考生训练的重点。由于官方真题的最新内容不足，因此很多考生用模拟题进行考前的强化冲刺训练。但是，模拟题在题型上和真题存在差异。所以，通过真题进行雅思阅读题型训练是有效的方法。本书力求最大程度还原雅思阅读真题，从而让考生通过练习雅思阅读真题掌握解题技巧。（关于雅思解题技巧和语言指导的内容，可以关注我的另外一本书：《雅思满分流利阅读》）

雅思阅读想要获得高分，平时的训练必不可少。所以，在考试前，本书中每篇文章后面限时20分钟的训练一定要完成。对于阅读来说，如果每天练习20分钟，经过30天左右，做题速度和正确率就会有质的提升。

除了做题之外，每天做完练习对完答案之后，把每篇阅读文章完全看懂，不认识的词汇全部查出来，并且认知，那么提高的不仅仅是雅思阅读分数，而是总体的阅读能力，对于留学读书也会有极大的帮助。

对于各位考生来说，需要的是雅思阅读分数的提高，更重要的是阅读能力的总体提升，以及信心的提升。

Confidence is everything.

通过本书的训练，你们最终获得的是信心。

阅读，会成为“悦读”。

致谢：

在本书编写过程中，吕蕾、张靖娴、江源、贾继峰、孙英莺、孙凯、贾玉梅、周晓辉、杨志、史飙、秦通、贾明、王朝晖、赵敏、江南、王晨萌、秦春娥、陈志爽、贾红梅也参与了资料收集及部分编写工作，在此一并感谢。

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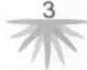

Period I

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01 Tattoo on Tikopia
蒂科皮亚人的文身

——2015 年 1 月 31 日 & 2016 年 6 月 16 日考题

There are still debates about the origins of Polynesian culture, but one thing we can ensure is that Polynesia is not a single tribe but a complex one. Polynesians, which include Marquesans, Samoans, Niueans, Tongans, Cook Islanders, Hawaiians, Tahitians, and Maori, are genetically linked to indigenous peoples of parts of Southeast Asia. It's a sub-region of Oceania, comprising of a large grouping of over 1,000 islands scattered over the central and southern Pacific Ocean, within a triangle that has New Zealand, Hawaii and Easter Island as its corners.

Polynesian history has fascinated the western world since Pacific cultures were first contacted by European explorers in the late 18th century. The small island of Tikopia, for many people–even for many Solomon Islanders—is so far away that it seems like a mythical land: a place like Narnia, that magical land in C. S. Lewis' classic, "The Chronicles of Narnia." Maybe because of it, Tikopia, its people, and their cultures have long fascinated scholars, travelers, and casual observers. Like the pioneers Peter Dillion, Dumont D'Urville and John Colleridge Patterson who visited and wrote about the island in the 1800s, Raymond Firth is one of those people captured by the alluring attraction of Tikopia. As a result, he had made a number of trips to the island since 1920s and recorded his experiences, observations and reflections on Tikopia, its people, cultures and the changes that have occurred.

While engaged in study of the kinship and religious life of the people of Tikopia, Firth made a few observations on their tattooing. Brief though these notes are, they may be worth putting on record as an indication of the sociological setting of the practice in this primitive Polynesian community. The origin of the English word "tattoo" actually comes from the Tikopia word "tatau". The word for "tattoo" marks in general is *tau*, and the operation of tattooing is known as *ta tau*, *ta* being the generic term for the act of striking.

The technique of tattooing was similar throughout Polynesia. Traditional tattoo artists created their indelible tattoos using pigment made from the candlenut or kukui nut. First, they burnt the nut inside a bowl made of half a coconut shell. They then scraped out the soot and used a pestle to mix it with liquid. Bluing was sometimes added to counteract the reddish hue of the carbon-based pigment. It also made the outline of the inscribed designs bolder on the dark skin of tattooing subjects.

For the instruments used when tattooing, specialists used a range of chisels made from albatross wing bone which were hafted onto a handle which was made from the heart wood of the bush and struck with a mallet. The tattooer began by sketching with

charcoal a design on the supine subject, whose skin at that location was stretched taut by one or more apprentices. The tattooer then dipped the appropriate points—either a single one or a whole comb—into the ink (usually contained in a coconut-shell cup) and tapped it into the subject's skin, holding the blade handle in one hand and tapping it with the other. The blood that usually trickled from the punctures was wiped away either by the tattooer or his apprentice, the latter having also served by restraining a pain-wracked subject from moving, for the operation was inevitably painful—a test of fortitude that tattooers sought to shorten by working as fast as possible. In fact, tattoos nearly always festered and often led to sickness—and in some cases death.

In ancient Polynesian society, nearly everyone was tattooed. It was an integral part of ancient culture and was much more than a body ornament. Tattooing indicated ones genealogy and/or rank in society. It was a sign of wealth, of strength and of the ability to endure pain. Those who went without them were seen as persons of lower social status. As such, chiefs and warriors generally had the most elaborate tattoos. Tattooing generally began at adolescence, and would often not be completed for a number of years. Receiving tattoo constituted an important milestone between childhood and adulthood, and was accompanied by many rites and rituals. Apart from signaling status and rank, another reason for the practice in traditional times was to make a person more attractive to the opposite sex.

The male facial tattoo was generally divided into eight sections of the face. The center of the forehead designated a person's general rank. The area around the brows designated his position. The area around the eyes and the nose designated his *hapu*, or sub-tribe rank. The area around the temples served to detail his marital status, like the number of marriages. The area under the nose displayed his signature. This signature was once memorized by tribal chiefs who used it when buying property, signing deeds, and officiating orders. The cheek area designated the nature of the person's work. The chin area showed the person's mana. Lastly, the jaw area designated a person's birth status.

A person's ancestry was indicated on each side of the face. The left side was generally the father's side, and the right side was the mother's. The manutahi design was worked on the men's back. It consists of two vertical lines drawn down the spine, with short vertical lines between them. When a man had the manutahi on his back, he took pride in himself. At gatherings of the people he could stand forth in their midst and display his tattoo designs with songs. And rows of triangles design on the men's chest indicated his bravery.

Tattoo was a way delivering information of its owner. It was also a traditional method to fetch spiritual power, protection and strength. The Polynesians used this as a sign of character, position and levels in a hierarchy. Polynesian peoples believed that a person's mana, their spiritual power or life force, was displayed through their tattoo.

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Questions 1–4

Do the following statements agree with the views of the writer in Reading Passage?

In boxes 1–4 on your answer sheet, write

YES	*if the statement agrees with the views of the writer*
NO	*if the statement contradicts the views of the writer*
NOT GIVEN	*if it is impossible to say what the writer thinks about this*

1 Scientists like to do research in Tikopia because this tiny place is of great remoteness.

2 Firth was the first scholar to study on Tikopia.

3 Firth studied the cultural differences on Tikopia as well as on some other islands of Pacific.

4 The English word "tattoo" is evolved from the local language of the island.

Questions 5–9

Label the diagram below.

*Choose **NO MORE THAN TWO WORDS** from the passage for each answer.*

bowl made of **5** ....

burn the material inside to get **6** ....

and stir in the **7** ....

produced from **8** .... of small trees

produced from **9** .... of sea bird

Questions 10–14

Complete the table below.

*Choose **NO MORE THAN TWO WORDS** from the passage for each answer.*

LOCATION ON THE BODY	SIGNIFICANCE	GEOMETRIC PATTERNS
10 .... of male face	general rank	
11 .... of male face	prestige	
Female's right side of the face	**12**	
male's back	sense of pride	**13** ....
male's chest	bravery	**14** ....

02 The History of the British Architecture 英国建筑史

——2015年11月21日考题

Architecture is about evolution, not revolution. It used to be thought that once the Romans pulled out of Britain in the fifth century, their elegant villas, carefully-planned towns and engineering marvels like Hadrian's Wall simply fell into decay as British culture was plunged into the Dark Ages. It took the Norman Conquest of 1066 to bring back the light, and the Gothic cathedral-builders of the Middle Ages played an important part in the revival of British culture. However, the truth is not as simple as that. Romano-British culture—and that included architecture along with language, religion, political organization and the arts—survived long after the Roman withdrawal. And although the Anglo-Saxons had a sophisticated building style of their own, little survives to bear witness to their achievements as the vast majority of Anglo-Saxon buildings were made of wood.

Even so, the period between the Norman landing at Pevensey in 1066 and the day in 1485 when Richard Ⅲ lost his horse and his head at Bosworth, ushering in the Tudors and the Early Modern period, marks a rare flowering of British building. And it is all the more remarkable because the underlying ethos of medieval architecture was "fitness for purpose". The great cathedrals and parish churches that lifted up their towers to heaven were not only acts of devotion in stone; they were also fiercely functional buildings. Castles served their particular purpose and their battlements and turrets were for use rather than ornament. In a sense, the buildings of the 16th century were also governed by fitness for purpose—only now, the purpose was very different. In domestic architecture, in particular, buildings were used to display status and wealth.

This stately and curious workmanship showed itself in various ways. A greater sense of security led to more outward-looking buildings, as opposed to the medieval arrangement where the need for defense created houses that faced inward onto a courtyard or series of courtyards. This allowed for much more in the way of exterior ornament. The rooms themselves tended to be bigger and lighter—as an expensive commodity, the use of great expanses of glass was in itself a statement of wealth. There was also a general move towards balanced and symmetrical exteriors with central entrances.

With the exception of Inigo Jones (1573—1652), whose confident handling of classical detail and proportion set him apart from all other architects of the period, most early 17th century buildings tended to take the innocent exuberance of late Tudor work one step further. But during the 1640s and 50s the Civil War and its aftermath sent many gentlemen and nobles

to the Continent either to escape the fighting or, when the war was lost, to follow Charles Ⅱ into exile. There they came into contact with French, Dutch and Italian architecture and, with Charles's restoration in 1660, there was a flurry of building activity as royalists reclaimed their property and built themselves houses reflecting the latest European trends. The British Baroque was a reassertion of authority, an expression of absolutist ideology by men who remembered a world turned upside down during the Civil War. The style is heavy and rich, sometimes overblown and melodramatic. The politics which underpin it are questionable, but its products are breathtaking.

The huge glass-and-iron Crystal Palace, designed by Joseph Paxton to house the Great Exhibition of 1851, shows another strand to 19th century architecture—one which embraced new industrial processes. But it wasn't long before even this confidence in progress came to be regarded with suspicion. Mass production resulted in buildings and furnishings that were too perfect, as the individual craftsman no longer had a major role in their creation. Railing against the dehumanising effects of industrialisation, reformers like John Ruskin and William Morris made a concerted effort to return to hand-crafted, pre-industrial manufacturing techniques. Morris's influence grew from the production of furniture and textiles, until by the 1880s a generation of principled young architects was following his call for good, honest construction.

The most important trends in early 20th century architecture simply passed Britain by. Whilst Gropius was working on cold, hard expanses of glass, and Le Corbusier was experimenting with the use of reinforced concrete frames, we had staid establishment architects like Edwin Lutyens producing Neo-Georgian and Renaissance country houses for an outmoded landed class. In addition, there were slightly batty architect-craftsmen, the heirs of William Morris, still trying to turn the clock back to before the Industrial Revolution by making chairs and spurning new technology. Only a handful of Modern Movement buildings of any real merit were produced here during the 1920s and 1930s, and most of these were the work of foreign architects such as Serge Chermayeff, Berthold Lubetkin and Erno Goldfinger who had settled in this country.

After the Second World War the situation began to change. The Modern Movement's belief in progress and the future struck a chord with the mood of post-war Britain and, as reconstruction began under Attlee's Labour government in 1945, there was a desperate need for cheap housing which could be produced quickly. The use of prefabricated elements, metal frames, concrete cladding and the absence of decoration—all of which had been embraced by Modernists abroad and viewed with suspicion by the British—were adopted to varying degrees for housing developments and schools. Local authorities, charged with the task of rebuilding city centers, became important patrons of architecture. This represented a shift away from the private individuals who had dominated the architectural scene for centuries.

Since the War it has been corporate bodies like these local authorities, together with national and multinational companies, and large educational institutions, which have dominated British architecture. By the late 1980s the Modern Movement, unfairly blamed for the social experiments implicit in high-rise housing, had lost out to irony and spectacle in the shape of post-modernism, with its cheerful borrowings from anywhere and any period. But now, in the new Millennium, even post-modernism is showing signs of age. What comes next? Post-post-modernism?

Questions 1–7

Complete the sentences below.

Choose **NO MORE THAN THREE WORDS** *from the passage for each answer.*

Write your answers in boxes 1–7 on your answer sheet.

1 The Anglo-Saxon architecture failed to last because the buildings were constructed in ....

2 Different from the medieval architecture, the buildings of the 16th century represents ....

3 The costly glass was applied widely as an .... in the 16th century.

4 Inigo Jones was skilled at handling .... style.

5 William Morris favored the production of .... made in pre-industrial manufacturing techniques.

6 The architects such as .... provided the landlord with conservative houses.

7 After World War Two, the architect commission shifted from individual to ....

Questions 8–13

Choose the correct letter, A, B, C or D.

Write the correct letter in boxes 8–13 on your answer sheet.

8 The feature of medieval architecture was

A immense.

B useful.

C decorative.

D bizarre.

9 What contributes to the outward-looking buildings in the 16th century?

A safety

B beauty

C quality

D technology

10 Why were the buildings in the 1660s influenced by the latest European trends?

A Because the war was lost.

B Because the craftsman came from all over the Europe.

C Because the property belongs to the gentlemen and nobles.

D Because the monarch came back from the continent.

11 What kind of sense did the British Baroque imply?

A tough

B steady

C mild

D conservative

12 The individual craftsman was no more the key to creation for the

A Crystal Palace.

B preindustrial manufacturing return.

C industrial process in scale.

D ornament.

13 The building style changed after World War Two as a result of

A abundant materials.

B local authority.

C shortage of cheap housing.

D conservative views.

03 Children's Literature 儿童文学

——2015 年 12 月 19 日考题

Stories and poems aimed at children have an exceedingly long history: lullabies, for example, were sung in Roman times, and a few nursery games and rhymes are almost as ancient. Yet so far as written-down literature is concerned, while there were stories in print before 1700 that children often seized on when they had the chance, such as translations of Aesop's fables, fairy-stories and popular ballads and romances, these were not aimed at young people in particular. Since the only genuinely child-oriented literature at this time would have been a few instructional works to help with reading and general knowledge, plus the odd Puritanical tract as an aid to morality, the only course for keen child readers was to read adult literature. This still occurs today, especially with adult thrillers or romances that include more exciting, graphic detail that is normally found in the literature for younger readers.

By the middle of the 18th century there were enough eager child readers, and enough parents glad to cater to this interest, for publishers to specialize in children's books whose first aim was pleasure rather than education or morality. In Britain, a London merchant named Thomas Boreham produced *Cajanus, The Swedish Giant* in 1742, while the more famous John Newbery published *A Little Pretty Pocket Book* in 1744. Its contents—rhymes, stories, children's games plus a free gift ("A ball and a pincushion")—in many ways anticipated the similar lucky dip contents of children's annuals this century. It is a tribute to Newbery's flair that he hit upon a winning formula quite so quickly, to be pirated almost immediately in America.

Such pleasing levity was not to last. Influenced by Rousseau, whose *Emile* (1762) decreed that all books for children save Robinson Crusoe were a dangerous diversion. Contemporary critics saw to it that children's literature should be instructive and uplifting. Prominent among such voices was Mrs. Sarah Trimmer, whose magazine *The Guardian of Education* (1802) carried the first regular reviews of children's books. It was she who condemned fairy-tales for their violence and general absurdity; her own stories, *Fabulous Histories* (1786) described talking animals who were always models of sense and decorum.

So the moral story for children was always threatened from within, given the way children have of drawing out entertainment from the sternest moralist. But the greatest blow to the improving children's book was to come from an unlikely source indeed: early 19th-century interest in folklore. Both nursery rhymes, selected by James Orchard Halliwell for a folklore society in 1842, and collection of fairy-stories by the scholarly Grimm Brothers, swiftly translated into English in 1823, soon rocket

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