

大学英语课外阅读 **TEST**

测试题集

· 下 册

· 谢 绵 绵 编



北京航空航天大学出版社

内 容 简 介

本书是根据国家教委颁发的《大学英语教学大纲》规定，对非英语专业大学生加强英语阅读能力而编写的课外阅读教材。全书分上、下两册。上册供一、二级的学生使用，下册供三、四级的学生使用。

本书各篇文章均选自英文原著。内容广泛，体裁多样，风格不一，语言文字也都规范而有特点，有助于提高读者阅读和欣赏的水平，也可以增进对西方文化包括历史、社会和心理的了解。

每篇文章后附有试题。试题答案编排在每册书末。

读者对象：大专院校非英语专业的大学生、广大英语爱好者。

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谢 绵 绵 编

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编写说明

一、国家教委颁发的《大学英语教学大纲》规定，非英语专业的大学生通过大学学习，应具有“较强的”英语阅读能力。实践证明，要较快地提高阅读能力，除课堂教学外，还应进行大量课外的阅读和训练。本书就是为这个目的而编写的。

全书分上、下两册，每册两个部分，分别供大学非英语专业英语一级、二级和三级、四级的学生使用。英语专业和业余自学者也可以用作英语基础课的辅助读物。

二、本书各篇文章均选自英文原著，除有些由于篇幅过长作了必要的删节之外，都力求保留文章原有的风貌。所收文章内容广泛，体裁多样，风格不一，目的是为了帮助学生熟悉一般英美书刊中常见的各种文体。这些文章有的描述风土人情、名人轶事，有的介绍历史知识、科学常识，有的讨论一些西方世界人们普遍关心的社会问题，陈述各自的生活经验，语言文字也都规范而有特点，有助于提高读者阅读和欣赏的水平，也可以增进对西方文化包括历史、社会和心理的了解。

三、在每篇文章后面各编写了10道多项选择测试题目，供学生读后自我测试。本书的试题设计侧重于对文章隐含意义和暗示信息的理解，这就要求学生在阅读时不仅要接受文章的明示信息，而且要对文章内容和字里行间的言外之意作些必要的分析。编者这样做，是因为在过去的练习和测试中学生往往在这方面表现比较薄弱。

四、本书上下册一至四部分共选文章64篇，每部分16篇，建议学生每周读一篇，每学期可以读完一个部分。每篇

文章的阅读速度可以根据每个人的具体情况灵活掌握。

五、由于测试需要，选编的文章一律隐去了题目。少数较难而又影响理解的词汇，随文标注了中文。比较生疏的专用名词、人名、地名，作了简单的注释，附在每篇文章的试题之后。试题答案编排在每册书末。

六、在本书编写过程中，加拿大专家Katherine Tiede、加拿大教师 Katherine Dietrich 和美国教师 Bob Plunkett 曾分别详尽地审阅了本书的各个部分，出版社同志热情地支持，做了大量的工作，谨在此向他们表示衷心的感谢！

最后，由于编者水平和经验有限，不妥之处，在所难免，欢迎大家批评指正。

编 者

1988年6月

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PART THREE

1

We shy persons need to write a letter now and then, or else we'll dry up and blow away. It's true. And I speak as one who loves to reach for the phone and talk. The telephone is to shyness what Hawaii is to February, it's a way out of the woods. And yet, a letter is better.

Such a sweet gift—a piece of handmade writing, in an envelope that is not a bill, sitting in our friend's path when she gets home from a long day spent among shouts and rough words, a day our words will help repair. They don't need to be immortal, just sincere. She can read them twice and again tomorrow; You're someone I care about, and think of often, and every time I do, you make me smile.

We need to write, otherwise nobody will know who we are. They will have only a vague impression of us as A Nice Person, because, frankly, we lack the confidence to thrust our faces forward and say, "Hi, I'm Heather Hooten, let me tell you about my week". Mostly we say "Uh-huh" and "Oh really". People smile and look over our shoulder, looking for someone else to talk to.

So a shy person sits down and writes a letter. To be known by another person—to meet and talk freely on the page—to be close despite distance. To escape from the lack of distinctive character and be our own sweet selves and express the music of our souls.

We want our dear Aunt Eleanor to know that we have fallen in love, that we quit our job, that we're moving to New York, and we want to say a few things that might not get said in casual conversation: Thank you for what you've meant to me. I am very happy right now.

The first step in writing letters is to get over the guilt of not writing. You don't "owe" anybody a letter. Letters are a gift. The burning shame you feel when you see unanswered mail makes it harder to pick up a pen and makes for a cheerless letter when you finally do. "I feel bad about not writing, but I've been so busy", etc. Skip this. Few letters are obligatory, and they are Thanks for the wonderful gift and I am terribly sorry to hear about George's death. Write these promptly if you want to keep your friends. Don't worry about the others, except love letters, of course.

Some of the best letter are tossed off in a burst of inspiration. so keep your writing stuff in one place where you can sit down for a few minutes. Envelopes, stamps, address book, everything in a drawer so you can write fast when the pen is hot.

A blank white 8" x 11" sheet can look as big as Montana if the pen's not so hot——try a smaller page and write boldly. Get a pen that makes a sensuous line, get a comfortable typewrite, a friendly word processor—whichever feels easy to the hand.

Sit for a few minutes with the blank sheet of paper in front of you, and let your friend come to mind. Remember the last time you saw each other and how your friend looked and what you said and what perhaps was unsaid between you; when your friend becomes real to you, start to write.

Write the salutation and take a deep breath and plunge in. A simple declarative sentence will do, followed by another and another. As if you were talking to us. Don't think about grammar, don't think about style, just give us your news. Where did you go, who did you see, what did they say, what do you think?

If you don't know where to begin, start with the present: "I'm sitting at the kitchen table on a rainy Saturday morning. Everyone is gone and the house is quiet". Let the letter drift along. The toughest letter to crank out is one that is meant to impress, as we all know from writing job applications; if it's hard work to slip off a letter to a friend, maybe you're trying too hard to be terrific. A letter is only a report to someone who already likes you for reasons other than your brilliance. Take it easy.

Don't worry about form. It's not a term paper. When you come to the end of one episode, just start a new paragraph. You can go from a few lines about the sad state of rock'n'roll to the fight with your mother to your fond memories of Mexico to the kitchen sink and what's in it. The more you write, the easier it gets, and when you have a true true Friend to write to, a soul sister or brother, then it's like driving a car; you just press on the gas.

Don't tear up the page and start over when you write a bed line—try to write your way out of it. Make mistakes and plunge on. Let the letter cook along and let yourself be bold. Outrage, confusion, love—whatever is in your mind, let it find a way to the page. Writing is a means of discovery, always, and when you come to the end and write yours ever or Hugs and Kisses, you'll know something you didn't when you wrote Dear Pal.

Probably your friend will put your letter away, and it'll be read again a few years from now—and it will improve with age.

And forty years from now, your friend's grandkids will dig it out of the attic and read it, a sweet and precious relic of the ancient Eighties that gives them a sudden clear glimpse of the world we old-timers knew. You will have then created an object of art. Your simple lines about where you went, who you saw, what

they said, will speak to those children and they will feel in their hearts the humanity of your times.

You can't pick up a phone and call the future and tell them about our times. You have to pick up a piece of paper.

1. When the author says "The telephone is to shyness what Hawaii is to February." he means that
 - a. you can find a way out of the woods.
 - b. making a telephone call is a good way in avoiding shyness.
 - c. Hawaii is a good place for February, therefore people should make phone calls to arrange reservations.
 - d. telephone has nothing to do with shyness and Hawaii has nothing to do with February.
2. The author thinks that
 - a. a phone call is a sweet gift.
 - b. a letter is better than a phone call.
 - c. a bill always makes people happy.
 - d. a long day spent among shouts and rough words will help repair.
3. Which of the following shows that we dry up and blow away?
 - a. Mostly we say "Uh-huh" and "Oh really".
 - b. They will have only a vague impression of us as

A Nice Person.

- c. We lack the confidence to thrust our faces forward.
 - d. People smile and look over our shoulder, looking for someone else to talk to.
4. Writing a letter has all the following advantages except
- a. to be known by other people.
 - b. to regain the confidence to thrust our faces forward and say hello to the people we like.
 - c. to be close to our friends.
 - d. to be able to reveal our innermost feelings.
5. "Thank you for what you've meant to me". sounds
- a. formal and sincere.
 - b. very informal and casual.
 - c. a bit too light.
 - d. so polite that other people would feel ill at ease.
6. When you receive a gift in the mail from somebody,
- a. you should write a letter as a gift
 - b. you should skip it.
 - c. you are obliged to write a thank-you letter.
 - d. you should pick up a pen and write a cheerless letter.
7. When the author says "...so you can write fast when the pen is hot". he means that
- a. you can write fast when you fly into a passion.
 - b. you can write fast when you have the inspira-

tion.

c. you can write fast when you are deeply touched.

d. you can write fast when you are in a hot temper.

8. All of the following statements about friendly letters are true except

a. Friendly letters are written communications between friends.

b. The best friendly letters are those that pick up the threads of friendship and carry them forward as though no separation had occurred.

c. The best friendly letters are written by those who have special knack or ability or training.

d. Friendly letters should be like personal visits, intimate and chatty, and rich with the warmth of your personality.

9. Which one do you think is the best opening sentence of the four?

a. I received your letter and I am sorry not to have answered it sooner.

b. I've been meaning to write for a long time, but I've been so busy.

c. I just have time to scribble a few words before John comes home for dinner.

d. Nothing could have given me greater pleasure than to get news of you.

10. Which of the following is not true according to the passage?
- a. The purpose of a letter of application is to help you sell yourself. Therefore it should present you to possible employers in the best light.
 - b. Letters to friends should be written on a gay and cheerful note. They should tell of pleasant and amusing things, not of sickness, heartache, family problems or other disturbing or distressing things.
 - c. Old letters can bring people to the days when they were written.
 - d. The more you write, the more easily you will write—and the more interesting and readable your letters will be.

2

Deborah Whitman of San Francisco was using a public telephone recently to make several calls. Noticing a man waiting, she politely offered to let him interrupt.

The man took over the phone—and proceeded to make one call after another. When he had completed several, Whitman asked if he would be much longer. His response, “I didn’t think I had to ask your permission to use a public phone”.

On a business trip, Susan Pyles was traveling with three male colleagues who carried only briefcases. Pyles, planning an extended stay, was juggling a briefcase, a carry-on bag and a suitcase. Through the airport, into the cab and then into the client’s office, Pyles struggled while the men forged ahead. “I thought it was tremendously rude”, she says. “If they were in the same situation, I would have offered to help them”.

As a frequent moviegoer, Frank Beaver has become increasingly irritated by the terrible “TV-livingroom manners” of people in theaters. “I once heard a couple plan their entire wedding and honeymoon while the movie was on”, he declares.

No doubt about it. Small, everyday courtesies