

**【内容简介】** 本书根据最新考试大纲对阅读的要求精心编写的,在分析 1991—2005 年 TEM-4 阅读真题的基础上,将考题归纳为 18 个考点,对每一个考点详细讲解其特点、提问方式、解题思路和技巧,并配有大量全真模拟题,帮助考生快速提高英语阅读技能。

本书适合于英语专业四级考试的考前培训及强化,对参加其他英语测试的考生也大有裨益。

## 图书在版编目(CIP)数据

快乐英语岛·阅读/孔翔兰,赵东林主编;辛昕分册主编.—西安:西北工业大学出版社,2006.1

ISBN 7-5612-1853-2

I. 快… II. ①孔… ②赵… ③辛… III. 英语—阅读—高等学校—水平考试—自学参考资料 IV. H310.42

中国版本图书馆 CIP 数据核字(2005)第 139787 号

出版发行:西北工业大学出版社

通信地址:西安市友谊西路 127 号 邮编:710072

电 话:(029)88493844

网 址:www.nwpup.com

印 刷 者:陕西宝石兰印务有限责任公司

开 本:787 mm×960 mm 1/16

印 张:68.5

字 数:2 053 千字

版 次:2006 年 1 月第 1 版 2006 年 1 月第 1 次印刷

定 价:108.00 元(本册 20.00 元)

## 总编的话

迎战英语专业四级考试的学子们,现在是综合强化的时候了,你有计划了吗?你的实战能力强吗?你的复习得法吗?需要指点吗?

“快乐英语岛”丛书的主要编者集多年英语专业本科及研究生的教学经验,将教学和科研的积淀浓缩于“专四”系列。先进的教学理念、十年的“专四”辅导经历,以及连续多年的高通过率增加了本系列丛书的针对性和有效性,将使“专四”系列真正成为你的高分伴侣。

——“快乐英语岛”之“专四”系列特点:

- 专项专攻:引领考生熟悉新大纲,立足历年听力、词汇、语法、完型、阅读和写作各分项的考点进行专项专攻。

- 各个击破:以考点精讲和考试技能强化为重点,通过对真题和典型例题的详细分析,帮你理顺考试重点,找到薄弱环节,将考试重点、难点各个击破。

- 高分串联:超大量的真题、模拟题汇集,以真题串考点,妙方串方法,模拟串实战,直击“专四”高分。

——“快乐英语岛”之“专四”系列有效导学指南:

- 周周强化:本系列丛书的资深作者为你制定好了考前的详细复习计划,每周一个考点训练与周末模拟实战,为你搭起通向高分的台阶。

- 弱项强化:本系列丛书的各分册将考点细分,你可以有针对性地按照考点分解进行训练,达到复习巩固和强化的目的,保证你“学得精中精,成为高分生”。

- 模拟强化:在考前冲刺阶段,针对每分册的“真题点兵”和“习作健身”可任你自行选择,进行实战训练,将你带入“胸有成竹,轻松应试”的佳境。

专业四级强化训练实质上是英语基本功的整体强化,相信在“快乐英语岛”训练方法的指导下,你可以换一种心情,换一种效果挑战“专四”,赢得成功!

总主编:孔翔兰 赵东林

# 前 言

最新的《高校英语专业四级考试大纲》(以下简称《考试大纲》)对阅读能力有了新的要求,你准备好了吗? Section B(快速阅读)取消了,同样的 25 分钟考试时间里,旧大纲只要求阅读 1 500 个词的短文并完成 15 道题,而新大纲则要求阅读 1 800 个词的短文并完成 20 道题。题型变了!篇幅长了!题量增大了!难度增加了!

怎么办?也许你总感到阅读时间不够;也许你做过大量的题仍收效甚微;也许你还在苦于没有阅读技巧……不要着急,你不是孤独的,许多考生正面临着和你一样的困惑。我们编写本书就是要帮助大家攻克阅读理解难关,应对新大纲的挑战!

本书是“快乐英语岛”之“专四”系列的《阅读》分册,根据最新《考试大纲》精心编写,在认真分析 1991—2005 年 TME-4 阅读真题的基础上,帮你将庞杂的考题梳理成 18 个考点,如确立文章的标题、推断作者的态度、正误判断、区分事实与观点等。对每一个考点,我们用真题点兵引出实考真题,用考点点拨告诉你本题的解题思路,用妙方指点举一反三,推广到此类题型的特点和应试技巧,用特别提示强调注意事项,如干扰项的特征、解题的线索等,用考点提醒使你熟悉各种提问方式,让每个题对号入座,用习作健身来专门训练单个考点的解题方法,助你将考点各个击破;还特别提供周末健身房,用 90 篇精选全真模拟题让你一试身手,体验计时阅读的压力,挑战 2000—2005 年的真题,感受考场气氛,从而在心理和知识上做好应试的准备。此外,我们给所有题目都配有详尽的题解,给你一个完满的答案。

你可以根据自己的情况,先从自己最薄弱的考点开始或按部就班地逐一学习。总之,我们的宗旨是:一方面将大量的阅读题化整为零,分门别类,各个击破,使你学会应对每种题型的方法和窍门;另一方面为你提供综合处理各种题型、实战演练的平台,使你充满信心地迎接考试。阅读无忧,则考试无惧。

编 者

2005 年 10 月

# 目 录

第一单元 TEM-4 阅读理解大盘点	1
--------------------	---

第二单元 攻克主旨题	11
------------	----

● 判断文章的主题	11
● 归纳文章的中心思想	23
● 判断作者/文章的意图	36
● 确立文章的标题	46
● 推断作者的态度	57
● 判断作者的语气或笔调	67

第三单元 攻克细节题	79
------------	----

● 一般细节题	79
● 正误判断题	89
● 排除题	100

第四单元 攻克推理题	110
------------	-----

● 一般推理题	110
● 推断作者的观点	120
● 推断文章的体裁、来源和写作对象	130
● 推断作者的身份、地位和国籍	140
● 区分事实与观点	150

第五单元 攻克指代题	162
------------	-----

● 利用上下文关系判断词义	162
---------------	-----

● 利用同义和反义关系判断词义 .....	173
● 利用定义和范例线索判断词义 .....	183
● 利用构词法判断词义 .....	194

# 第一单元 TEM-4 阅读理解大盘点

## 一、纲举目张

2004 年新的《高校英语专业四级考试大纲》以下简称《考试大纲》对阅读理解的要求如下:

### 1. 测试要求

- (1) 能读懂英美国国家出版的中等难度的文章和材料。
- (2) 能读懂难度相当于美国 Newsweek 的国际新闻报道。
- (3) 能读懂难度相当于 Sons and Lovers 的文学原著。
- (4) 能掌握所读材料的主旨大意,了解说明主旨大意的事实和细节;既理解字面意思,又能根据所读材料进行判断和推理;既能理解个别句子的意义,也理解上下文的逻辑关系。
- (5) 能在阅读中根据需要自觉调整阅读速度和阅读技巧。
- (6) 考试时间 25 分钟。

### 2. 测试形式

本部分采用多项选择题,由数篇阅读材料组成。阅读材料共长 1 800 个单词左右。每篇材料后有若干道题。学生应根据所读材料内容,从每道题的四个选项中选出一个最佳的答案,共 20 道题。

### 3. 测试目的

本部分测试学生通过阅读获取有关信息的能力,考核学生掌握相关阅读策略和技巧的程度。既要求准确性,也要求一定的速度。阅读速度为每分钟 120 个单词。

### 4. 选材原则

- (1) 题材广泛,包括社会、科技、文化、经济、日常知识、人物传记等。
  - (2) 体裁多样,包括记叙文、描写文、说明文、议论文、广告、说明书、图表等。
  - (3) 阅读材料的语言难度中等,关键词汇基本上不超出《考试大纲》规定的范围。
- 《考试大纲》对阅读理解部分作了很大调整,具体变化如下:

#### 1. 内容

取消了 Section B Skimming and Scanning 部分,保留了原先的 Section A Reading Comprehension 部分。

#### 2. 考试时间

旧大纲阅读理解部分共需 30 分钟。Section A 为 25 分钟,Section B 为 5 分钟。新大纲阅读理解部分时间为 25 分钟。

#### 3. 题量

将 Section A 的短文长度 1 500 个词左右,共 15 题改为长度 1 800 个单词左右,共 20 道题。

#### 4. 难度

比较新旧《考试大纲》的考试时间和题量可知,阅读理解部分的难度加大。而且,测试要求中新增了两项:能读懂难度相当于美国 Newsweek 的国际新闻报道。能读懂难度相当于 Sons and Lovers 的文学原著。

5. 分值

将阅读理解部分的总分从 15 分(不包括 Section B 的 10 分)增加为 20 分,分值所占比重加大。

从《考试大纲》的变化我们可以看出,对考生的阅读理解能力更加重视,要求更高。而阅读理解往往是考生的一个弱项,所以在平时的学习中考生一定要注意提高阅读理解能力。

二、实战演练

以下是 2005 年 TEM-4 阅读理解实考真题,读者可以进行自测,通过自测了解《考试大纲》阅读理解考试的特点和难度。

Starting time \_\_\_\_\_

Finishing time \_\_\_\_\_

Accuracy rate \_\_\_\_\_

TEXT A

It was 1961 and I was in the fifth grade. My marks in school were miserable and, the thing was, I didn't know enough to really care. My older brother and I lived with Mom in a dingy multi-family house in Detroit. We watched TV every night. The background noise of our lives was gunfire and horses' hoofs from "Wagon Train" or "Cheyenne", and laughter from "I Love Lucy" or "Mister Ed". After supper, we'd sprawl on Mom's bed and stare for hours at the tube.

But one day Mom changed our world forever. She turned off the TV. Our mother had only been able to get through third grade. But she was much brighter and smarter than we boys knew at the time. She had noticed something in the suburban houses she cleaned—books. So she came home one day, snapped off the TV, sat us down and explained that her sons were going to make something of themselves. "You boys are going to read two books every week," she said. "And you're going to write me a report on what you read."

We moaned and complained about how unfair it was. Besides, we didn't have any books in the house other than Mom's Bible. But she explained that we would go where the books were: "I'll drive you to the library."

So pretty soon there were these two peevish boys sitting in her white 1959 Oldsmobile on their way to Detroit Public Library. I wandered reluctantly among the children's books. I loved animals, so when I saw some books that seemed to be about animals, I started leafing through them.

The first book I read clear through was *Chip the Dam Builder*. It was about beavers. For the first time in my life I was lost in another world. No television program had ever taken me so far away from my surroundings as did this verbal visit to a cold stream in a forest and these animals building a home.

It didn't dawn on me at the time, but the experience was quite different from watching TV. There were images forming in my mind instead of before my eyes. And I could return to them again and again with the flip of a page.

Soon I began to look forward to visiting this hushed sanctuary from my other world. I moved

from animals to plants, and then to rocks. Between the covers of all those books were whole worlds, and I was free to go anywhere in them. Along the way a funny thing happened: I started to know things. Teachers started to notice it too. I got to the point where I couldn't wait to get home to my books.

Now my older brother is an engineer and I am chief of pediatric neurosurgery at John Hopkins Children's Center in Baltimore. Sometimes I still can't believe my life's journey, from a failing and indifferent student in a Detroit public school to this position, which takes me all over the world to teach and perform critical surgery.

But I know when the journey began—the day Mom snapped off the TV set and put us in her Oldsmobile for that drive to the library.

1. We can learn from the beginning of the passage that \_\_\_\_\_.
  - A. the author and his brother had done poorly in school
  - B. the author had been very concerned about his school work
  - C. the author had spent much time watching TV after school
  - D. the author had realized how important schooling was
2. Which of the following is NOT true about the author's family?
  - A. He came from a middle-class family.
  - B. He came from a single-parent family.
  - C. His mother worked as a cleaner.
  - D. His mother had received little education.
3. The mother was \_\_\_\_\_ to make her two sons switch to reading books.
  - A. hesitant
  - B. unprepared
  - C. reluctant
  - D. determined
4. How did the two boys feel about going to the library at first?
  - A. They were afraid.
  - B. They were reluctant.
  - C. They were indifferent.
  - D. They were eager to go.
5. The author began to love books for the following reasons EXCEPT that \_\_\_\_\_.
  - A. he began to see something in his mind
  - B. he could visualize what he read in his mind
  - C. he could go back to read the books again
  - D. he realized that books offered him new experience

## TEXT B

Predicting the future is always risky. But it's probably safe to say that at least a few historians will one day speak of the 20th century as America's "Disney era". Today, it's certainly difficult to think of any other single thing that represents modern America as powerfully as the company that created Mickey Mouse. Globally, brands like Coca-Cola and McDonalds may be more widely known, but neither concludes 20th-century America in quite the same way as Disney.

The reasons for Disney's success are quite a lot, but ultimately the credit belongs to one

person—the man who created the cartoon and built the company from nothing, Walt Disney. Ironically, he could not draw particularly well. But he was a genius in plenty of other respects. In business, his greatest skills were his insight and his management ability. After setting himself up in Hollywood, he single-handedly pioneered the concepts of branding and merchandising—something his company still does brilliantly today.

But what really distinguished Disney was his ability to identify with his audiences. Disney always made sure his films portrayed the “little boy”. He achieved this by creating characters that reflected the hopes and fears of ordinary people.

Disney’s other great virtue was the fact that his company—unlike other big corporations—had a human face. His Hollywood studio—the public heard—operated just like a democracy, where everyone was on first name terms and had a say in how things should be run. He was also regarded as a great patriot because not only did his cartoons praise America, but, during World War II, his studios made training films for American soldiers.

The reality, of course, was not so perfect. As the public would later learn, Disney’s patriotism had an unpleasant side. After a strike by cartoonists in 1941, he agreed to work for the FBI secretly, identifying and spying on colleagues who he suspected were anti-government.

But, apart from his affiliations with the FBI, Disney was more or less the genuine article. A new book, *The Magic Kingdom: Walt Disney and the American Way of Life*, confirms that he was very definitely on the side of ordinary people. In the 30s and 40s he voted for Franklin Roosevelt, believing he was a leader of the workers. Also, Disney was not an apologist for the FBI, as some have suggested. In fact, he was suspicious of large, bureaucratic organizations, as is evidenced in films like *That Darned Cat*.

By the time he died in 1966, Walt Disney was as famous as Thomas Edison and the Wright Brothers. To business people and filmmakers, he was a role model; to the public, he was “Uncle Walt”—the man who had entertained them all their lives, the man who represented all that was good about America.

6. Walt Disney is believed to possess the following abilities EXCEPT \_\_\_\_\_.
  - A. painting
  - B. creativity
  - C. management
  - D. merchandising
7. According to the passage, what was the pleasant side of Disney’s patriotism?
  - A. He sided with ordinary Americans in his films.
  - B. He supported America’s war efforts in his own way.
  - C. He had doubts about large, bureaucratic organizations.
  - D. He voted for Franklin Roosevelt in the 30s and 40s.
8. In the sixth paragraph the sentence “Disney was more or less the genuine article” means that \_\_\_\_\_.
  - A. Disney was a creative and capable person
  - B. Disney once agreed to work for the FBI
  - C. Disney ran his company in a democratic way

D. Disney was sympathetic with ordinary people  
9. The writer's attitude toward Walt Disney can best be described as \_\_\_\_\_.

- A. sympathetic      B. objective      C. critical      D. skeptical

### TEXT C

Why do you listen to music? If you should put this question to a number of people, you might receive answers like these: "I like the beat of music," "I look for attractive tunefulness," "I am moved by the sound of choral singing," "I listen to music for many reasons but I could not begin to describe them to you clearly." Answers to this question would be many and diverse, yet almost no one would reply, "Music means nothing to me." To most of us, music means something; it evokes some response. We obtain some satisfaction in listening to music.

For many, the enjoyment of music does not remain at a standstill. We feel that we can get more satisfaction from the musical experience. We want to make closer contact with music in order to learn more of its nature; thus we can range more broadly and freely in the areas of musical style, form, and expression. This book explores wafts of achieving these objectives. It deals, of course, with the techniques of music, but only in order to show how technique is directed toward expressive aims in music and toward the listener's musical experience. In this way, we may get an idea of the composer's intentions, for indeed, the composer uses every musical device for its power to communicate and for its contribution to the musical experience.

Although everyone hears music differently, there is a common ground from which all musical experiences grow. That source is *sound* itself. Sound is the raw material of music. It makes up the body and substance of all musical activity. It is the *point of departure* in the musical experience.

The kinds of sound that can be used for musical purposes are amazingly varied. Throughout the cultures of the world, East and West, a virtually limitless array of sounds has been employed in the service of musical expression. Listen to Oriental theatre music, then to an excerpt from a Wagner work; these two are worlds apart in their qualities of sound as well as in almost every other feature, yet each says something of importance to some listeners. Each can stir a listener and evoke a response in him. All music, whether it is the pulsation of primitive tribal drums or the complex coordination of voices and instruments in an opera, has this feature: *it is based upon the power of sound to stir our senses and feelings.*

Yet sound alone is not music. Something has to happen to the sound. It must move forward in time. Everything that takes place musically involves the movement of sound. If we hear a series of drumbeats, we receive an impression of movement from one stroke to the next. When sounds follow each other in a pattern of melody, we receive an impression of movement from one tone to the next. All music moves; and because it moves, it is associated with a fundamental truth of existence and experience. We are stirred by impressions of movement because our very lives are constantly in movement. Breathing, the action of the pulse, growth, decay, the change of day and night, as well as the constant flow of physical action—these all testify to the fundamental role that movement plays

in our lives. Music appeals to our desire and our need for movement.

10. The author indicates at the beginning of the passage that \_\_\_\_\_.
- A. people listen to music for similar reasons  
 B. reasons for listening to music are varied  
 C. some people don't understand music at all  
 D. purposes for listening to music can be specified
11. We can infer from the second paragraph that the book from which this excerpt is taken is mainly meant for \_\_\_\_\_.
- A. listeners            B. composers            C. musicians            D. directors
12. According to the passage, enjoying music is not an end in itself because people hope to \_\_\_\_\_ through listening.
- A. learn more musical devices            B. know more about composers  
 C. communicate more effectively            D. understand music better
13. What is the common ground for musical experience to develop ?
- A. Material.            B. Listening.            C. Sound.            D. Activity.
14. The importance of movement in music is explained by comparing it to \_\_\_\_\_.
- A. a pattern of melody            B. a series of drumbeats  
 C. physical movement            D. existence and experience

**TEXT D**

Psychologists agree that I. Q. contributes only about 20 percent of the factors that determine success. A full 80 percent comes from other factors, including what I call *emotional intelligence*. Following are two of the major qualities that make up emotional intelligence, and how they can be developed:

**1. Self-awareness.** The ability to recognize a feeling as it happens is the keystone of emotional intelligence. People with greater certainty about their emotions are better pilots of their lives.

Developing self-awareness requires tuning in to what neurologist Antonio Dalasi calls “gut feelings”. Gut feelings can occur without a person being consciously aware of them. For example, when people who fear snakes are shown a picture of a snake, sensors on their skin will detect sweat, a sign of anxiety, even though the people say they do not feel fear. The sweat shows up even when a picture is presented so rapidly that the subject has no conscious awareness of seeing it.

Through deliberate effort we can become more aware of our gut feelings. Take someone who is annoyed by a rude encounter for hours after it occurred, He may be unaware of his irritability and surprised when someone calls attention to it, But if he evaluates his feelings, he can change them.

Emotional self-awareness is the building block of the next fundamental of emotional intelligence: being able to shake off a bad mood.

**2. Mood Management.** Bad as well as good moods *spice* life and build character. The key is balance.

We often have little control over when we are swept by emotion. But we can have some say in *how long* that emotion will last. Psychologist Dianne Tice asked more than 400 men and women about their strategies for escaping foul moods. Her research, along with that of other psychologists, provides valuable information on how to change a bad mood.

Of all the moods that people want to escape, rage seems to be the hardest to deal with. When someone in another car cuts you off on the highway, your reflexive thought may be, *That jerk ! He could have hit me ! I can't let him get away with that !* The more you stew, the angrier you get. Such is the stuff of hypertension and reckless driving.

What should you do to relieve rage ? One myth is that ventilating will make you feel better. In fact, researchers have found that's one of the worst strategies. A more effective technique is "reframing", which means consciously reinterpreting a situation in a more positive light. In the case of the driver who cuts you off, you might tell yourself: *Maybe he had some emergency.* This is one of the most potent ways, Tice found, to put anger to rest.

Going off alone to cool down is also an effective way to refuse anger, especially if you can't think clearly. Tice found that a large proportion of men cool down by going for a drive—a finding that inspired her to drive more defensively. A safer alternative is exercise, such as taking a long walk. Whatever you do, don't waste the time pursuing your train of angry thoughts. Your aim should be to distract yourself.

The techniques of reframing and distraction can alleviate depression and anxiety as well as anger. Add to them such relaxation techniques as deep breathing and meditation and you have an arsenal of weapons against bad moods.

15. What are gut feelings ?
  - A. They are feelings one is born with.
  - B. They are feelings one may be unaware of.
  - C. They are feelings of fear and anxiety.
  - D. They are feelings felt by sensible people.
16. According to the author, the importance of knowing one's gut feelings is that \_\_\_\_\_.
  - A. one can develop them
  - B. one can call others' attention to them
  - C. one may get rid of them
  - D. one may control them
17. The word "spice" in paragraph Six is closest in meaning to \_\_\_\_\_.
  - A. add interest to
  - B. lengthen
  - C. make dull
  - D. bring into existence
18. On mood control, the author seems to suggest that we \_\_\_\_\_.
  - A. can control the occurrence of mood
  - B. are often unaware of what mood we are in
  - C. can determine the duration of mood

- D. lack strategies for controlling moods
19. The essence of “reframing” is \_\_\_\_\_.
- A. to forget the unpleasant situation                      B. to adopt a positive attitude
- C. to protect oneself properly                                D. to avoid road accidents
20. What is the best title for the passage?
- A. What is emotional intelligence.
- B. How to develop emotional intelligence.
- C. Strategies for getting rid of foul moods.
- D. How to control one’s gut feelings.

**Keys:** 1—5 CADBC      6—10 ABDBB      11—15 ADCCB      16—20 DACBB

### 三、题型沙盘

结合新的《考试大纲》，综合评价 2000—2005 年的 TEM-4 考试真题可知，作为一种比较复杂的多种技能的综合训练，阅读理解一般测试考生的以下基本技能：

- (1) 掌握所读材料的主旨和大意；
- (2) 了解说明主旨和大意的事实和细节；
- (3) 能识别词语，包括根据上下文推测不熟悉的词语的含义；
- (4) 能灵活运用自己掌握的知识，预测和总结文章内容；
- (5) 既要理解字面意思，也能根据所读材料进行一定的判断和推论，理解隐含的意义和深层的含义；
- (6) 理解上下文的逻辑关系、辨认段落功能，如表示分类、例证、比较、对比、因果、推理等；
- (7) 理解作者的写作风格、态度、语气以及文章的基调。

根据上述测试项目，本书将 TEM-4 阅读理解的题型大致分为四类：主旨题、细节题、推理题、指代题。各种题型比重分析如下：

年份	题数	主旨题	细节题	推理题	指代题
2000 年	15	1	8	5	1
2001 年	15	0	9	6	0
2002 年	15	2	10	1	2
2003 年	15	2	9	2	2
2004 年	15	3	6	4	2
2005 年	20	2	11	5	2
总计题数	95	10	53	23	9
百分比	100%	11%	56%	24%	9%

本书将主要根据上述四种基本题型，通过真题点兵、考点点拨、妙方指点、习作健身等步骤，详细讲解每

种题型的特点、提问方式、解题思路和技巧,并辅以实例和练习,帮助读者熟练掌握。

#### 四、外力障碍

虽然阅读理解的重要性已被广泛认识,但是不可否认,该项测试一直是考生的弱项。阅读速度慢,理解正确率差,造成“高投入、低产出”。一般来说,学生阅读理解能力的高低是受多方面因素影响的。除了与学生的语言知识、文化背景知识、思维分析能力、学习动机等有关外,还与学生是否养成良好的阅读习惯,能否运用正确有效的阅读方法和技巧息息相关。

##### 1. 语言知识

语言知识指语音、词汇、短语、句子结构、段落、篇章结构等方面的知识。语言是信息的载体,是传递信息的媒介。阅读时,读者的语言知识起了相当重要的作用,它是辨认视觉信号输入的基本手段。语言知识的缺乏和不足会影响和阻碍阅读技能的发挥。所以,学生应该注意提高自己的语言知识水平,提高阅读理解能力。

##### 2. 文化背景知识

读者在阅读时一般都有这样的感受,如果阅读内容是比较熟悉的,读起来就比较容易;如果不熟悉或完全陌生的内容,读起来一般都会比较费力。阅读理解不是被动的识字过程,而是积极主动的语言与思维相互作用的心理过程。阅读材料的内容包罗万象,涵盖历史、地理、经济、政治、科技、体育、卫生、环境、生活、习俗、风土人情等各个方面。学习者对世界的认识、对某一方面具体知识了解的多少会直接影响其阅读速度和理解力。因此在阅读中,文化背景知识也是影响阅读速度极重要的因素。在平时学习中,读者应该增加阅读量,多方涉猎,扩大知识面,这样,获取的信息越多,背景知识越丰富,阅读时才能积极主动地思维,快速准确地理解,才能有助于阅读速度的加快和阅读能力的提高。

##### 3. 阅读技巧

“工欲善其事,必先利其器”。要想提高阅读速度和阅读能力,还要有目的地逐步学习和实践阅读技巧,这样才能收到事半功倍的效果。阅读技巧很多,并且见仁见智。读者应该在平时的阅读实践中掌握基本的阅读技巧,并注意总结个人经验,还要坚持多读多练,广泛阅读。只有坚持不断实践,勤学苦练,才能取得进步。

##### 4. 阅读习惯

在阅读中,读者的一些不易察觉的阅读习惯会导致阅读速度偏慢,而他们往往是不自知的。所以,本书将进行详细解释,希望读者有则改之,无则加勉。

(1) 识别幅过小:即每次停顿识别的字数过少,甚至是逐字逐句地看。

(2) 回视频繁:即遇到生词或对一段文字意义不明确时,目光多次返回到已经读过的词、句、段上面。多数情况下,这是注意力分散、语言水平较低或对自己理解力缺乏信心等因素造成的后果。一般说来,回视不能完全避免,尤其是阅读一篇难度较大的文章时,为了弄懂文章的意思,免不了回视。不过,回视的次数越多,阅读时间必然增加,所以应当尽量减少不必要的反复回视。

(3) 有声阅读和心读:有些人在阅读中喜欢读出声来;或嘴唇蠕动,小声地读出每个词的发音,不自觉地作有声阅读;或即使不出声,嘴唇也会蠕动;或有时嘴唇和声带虽然没有活动,但在头脑中始终清晰地读出并听到每个词的发音,无形中影响了大脑的思维速度。这些都是阻碍阅读速度提高的大敌。

(4) 指读:一些人在阅读时为了集中注意力,常常用尺子、手指或笔尖指着文章逐词细读,这种机械运动不仅视幅小、读得慢,而且妨碍对文章思想内容的理解,是一种很不好的习惯。克服指读,可以用两手握住书的两侧,使它们没有闲下来动作的机会。

(5) 译读:一遇到生词,就停下来查字典;或者在阅读过程中,不断地进行逐词逐句的翻译,通过译成母语来辅助理解。这些习惯打破了上下文的连贯性,影响了对整篇文章的理解,也要尽量避免。

(6) 摆头:在阅读时头部随目光摆动,或者身体的某部位不停地晃动。

当然,除了上述各种原因,读者的个体思维能力、个体情绪、注意力的集中与分散和学习环境等都或多或少地对阅读能力有所影响,在此不再赘述。

## 第二单元 攻克主旨题

新的《考试大纲》要求考生能“掌握所读材料的主旨大意”，其对应的测试题型就是主旨题。对主旨大意的考查有不同的表现形式。本单元将主旨大意题的考查类型分为六类：主题、中心思想、作者/文章的意图、标题、作者的态度、作者语气与笔调，旨在指点考生顺着作者思路，抓住主旨，这也是考验考生实质性理解文章的关键。

### 判断文章的主题

#### 真题点兵 1998 TEM-4

A century ago in the United States, when an individual brought suit against a company, public opinion tended to protect that company. But perhaps this phenomenon was most striking in case of the railroads. Nearly half of all negligence cases decided through 1896 involved railroads. And the railroads usually won.

Most of the cases were decided in state courts, when the railroads had the climate of the times on their sides. Government supported the railroad industry; the progress railroads represented was not to be slowed down by requiring them often to pay damages to those unlucky enough to be hurt working for them.

Court decisions always went against railroad workers. A Mr. Farwell, an engineer, lost his right hand when a switchman's negligence ran his engine off the track. The court reasoned, that since Farwell had taken the job of an engineer voluntarily at good pay, he had accepted the risk. Therefore the accident, though avoidable had the switchman acted carefully, was a “pure accident”. In effect, a railroad could never be held responsible for injury to one employee caused by the mistake of another.

In one case where a Pennsylvania Railroad worker had started a fire at a warehouse and the fire had spread several blocks, causing widespread damage, a jury found the company responsible for all the damage. But the court overturned the jury's decision because it argued that the railroad's negligence was the immediate cause of damage only to the nearest buildings. Beyond them the connection was too remote to consider.

As the century wore on, public sentiment began to turn against the railroads—against their economic and political power and high fares as well as against their callousness toward individuals.

What does the passage mainly discuss?

- A. Railroad oppressing individuals in the US.
- B. History of the US railroads.

- C. Railroad workers' working rights.
- D. Law cases concerning the railroads.

● 考点点拨

主旨题中对文章主题的考查

本文出现最频繁的词是“railroads”，具体讲的是有关铁路的哪方面内容呢。

第一段开门见山地指出“一个世纪前在美国，如果个人状告一个公司，公众一般都倾向于保护公司。这种现象在铁路方面最明显了。1896年有关玩忽职守的案件近一半都跟铁路有关。而且，铁路方通常打赢官司。”由此可知，文章将要讨论涉及铁路的官司。

第二段讲的是铁路方面打赢官司的原因：州法院和政府的支持，铁路所代表的进步不容阻碍。

第三段和第四段分别举例说明法院的判决往往对个人不利。证明了第一段的观点。

最后一段指出，随着时间的推移，公众的态度发生变化，不利于铁路方面。

综合全文可知，文章主要讨论了公众和法院对涉及铁路公司的案子所持的态度及其变化，故选项 D 为正确答案。

● 妙方指点

主 题

主题(subject 或 main topic)指文章所讨论的主要论题或讨论对象。一段(篇)文章可能涉及好几个话题，但有一个是主要的、中心的话题，就是主题。读者能否分清主次，抓住主要内容，判断主题，是对其逻辑思维、推断能力、阅读理解能力的考验。

一段(篇)文章涉及的话题常常不只一两个，可能是多个话题，每个话题涉及不同的信息。作者按一定思路和写作方式，如记叙、说明、讨论、演绎、推理、归纳等，把这些信息归纳到一个又一个的 topic 中。在这个过程中，话题可能在不断变换，从而使作者的思路、见解和观点得以显示。但是，无论有多少个议题，作者总会围绕着一个中心议题展开文章。这个中心议题往往就是整篇文章的主题。

判断文章的主题，首先读者应通读全文，了解文章的逻辑顺序和主旨大意。一般文章都在第一段或最后一段点明了文章主要讨论的内容，应特别注意这些主题段或句。接着读者应该注意正文是围绕着什么中心议题展开的，分析作者在什么总题目下阐述问题，或者整篇文章的各种议题可以归结到什么总题目上去，抓住了总题目，就抓住了主题。

然后，找出或自己总结出与主题句中的关键词相似或相近的词语做主题。主题一般都以单词或词组形式构成。

最后，读者还需要比较所列出的选项，看哪个选项和主题句最接近，或者最能概括文章的思想，那么该选项的答案就是主题了。

● 考点提醒

TEM-4 试题中对主题的考查一般还有以下题型：

1. What is the main subject (topic) of the passage ?
2. What is the passage about ?
3. The passage is mainly about (concerned with) ...
4. The topic (theme) of the passage mainly concerns ...