

GRE阅读理解

第二节课 阅读方法

M A K E I T E A S Y

一、流程

先文章——再题目——回文章

一、流程

原理

- 考察文章整体理解及逻辑能力
- 题目不一定按行文顺序

二、文章

(一) 出题

1. 选材

- 对象：指定学术期刊
- 方法：用工具SourceFinder进行打分

2. 删改

- 删除离题、无关紧要以及不符合GRE考查范围的信息
- 改动为GRE考试的难度，与测试能力匹配

二、文章

(二) 理解

二、文章

(二) 理解

信息 + 逻辑

- 信息：词义 & 句义
- 逻辑：词，句，段间关系

二、文章

逻辑

- 建立文章整体框架（文章的framework）
- 帮助理解信息（如举例关系）

二、文章

话题

- 自然科学
- 生物科学
- 社会科学
- 人文学科

三、题目

(一) 出题

根据阅读能力要求

根据改编后的文章

三、题目

(二) 做题

审题——定位——对应选项

Passage 1

3题

Most mammals reach sexual maturity when their growth rates are in decline, whereas humans experience a growth spurt during adolescence. Whether apes experience an adolescent growth spurt is still undecided. In the 1950s, data on captive chimpanzees collected by James Gavan appeared devoid of evidence of an adolescent growth spurt in these apes. In a recent reanalysis of Gavan's data, however, zoologist Elizabeth Watts has found that as chimpanzees reach sexual maturity, the growth rate of their limbs accelerates. Most biologists, however, are skeptical that this is a humanlike adolescent growth spurt. While the human adolescent growth spurt is physically obvious and affects virtually the entire body, the chimpanzee's increased growth rate is detectable only through sophisticated mathematical analysis. Moreover, according to scientist Holly Smith, the growth rate increase in chimpanzees begins when 86% of full skeletal growth has been attained, whereas human adolescence generally commences when 77 percent of full skeletal growth has occurred.

1. Which of the following best describes the main idea of the passage?
- A. Researchers have long disagreed about whether data collected in the 1950s indicate that chimpanzees and other apes experience an adolescent growth spurt.
 - B. Research data collected on chimpanzees living in captivity are inconclusive with respect to chimpanzees living in the wild.
 - C. The notion that apes do not experience an adolescent growth spurt has been confirmed by research conducted since.
 - D. Although the idea that apes experience an adolescent growth has received some support, most biologists remain unconvinced.
 - E. Although researchers agree that chimpanzees do not experience an adolescent growth spurt, they are divided in their opinions of whether this is true of other apes.

2. The passage mentions which of the following as one of the reasons why most biologists remain skeptical that chimpanzees experience a humanlike adolescent growth spurt?
- A. Chimpanzees do not experience a demonstrable increase in growth rate until they are fully sexually mature.
 - B. The increase in growth rate that chimpanzees undergo at sexual maturity is less apparent than that of humans.
 - C. The increase in growth rate once regarded as a humanlike adolescent growth spurt in chimpanzees is too sporadic to be regarded as significant.
 - D. Not all chimpanzees undergo a calculable growth spurt.
 - E. Watt's approach to analyzing data is considered to be highly unorthodox.

3. The passage suggests which of the following about the adolescent growth spurt that takes place in humans?
- A. Its primary effects are found in parts of the body other than the limbs.
 - B. It is generally completed by the time 77 percent of full skeletal growth is attained.
 - C. It is normally detectable without the assistance of sophisticated mathematical analysis.
 - D. The rate of growth is much faster at the beginning of puberty than at any other time.
 - E. The estimated growth rate varies depending on the methods of measurement that are used.

Passage 2

2题

Many cultural anthropologists have come to reject the scientific framework of empiricism that dominated the field until the 1970s and now regard all scientific knowledge as socially constructed. They argue that information about cultures during the empiricist era typically came from anthropologists who brought with them a prepackaged set of conscious and unconscious biases. Cultural anthropology, according to the post-1970s critique, is unavoidably subjective, and the anthropologists should be explicit in acknowledging that fact. Anthropology should stop striving to build a better database about cultural behavior and should turn to developing a more humanistic interpretation of cultures. The new framework holds that it may be more enlightening to investigate the biases of earlier texts than to continue with empirical methodologies.

1. The author implies which of the following about most cultural anthropologists working prior to the 1970s?
 - A. They argued that scientific knowledge was socially constructed.
 - B. They were explicit in acknowledging the biases inherent in scientific investigation.
 - C. They regarded scientific knowledge as consisting of empirical truths.
 - D. They shared the same conscious and unconscious biases.
 - E. They acknowledged the need for a new scientific framework.

2. According to the passage, “many cultural anthropologists” today would agree that anthropologists should
- A. build a better, less subjective database about cultural behavior.
 - B. strive to improve the empirical methodologies used until the 1970s.
 - C. reject the notion that scientific knowledge is socially constructed.
 - D. turn to examining older anthropological texts for unacknowledged biases.
 - E. integrate humanistic interpretations with empirical methodologies.

Passage 3

4题

与2, 3题文章区别:

- 长
- 多细节或论据

方法

- 根据逻辑, 用论点理解论据

“Blues is for singing,” writes folk musicologist Paul Oliver, and **“is not a form of folk song that stands up particularly well when written down.”** A poet who wants to write blues can attempt to avoid this problem by poeticizing the form—but literary blues tend to read like bad poetry rather than like refined folk song. For Oliver, the true spirit of the blues inevitably eludes the self-conscious imitator. However, Langston Hughes, the first writer to grapple with these difficulties of blues poetry, in fact succeeded in producing poems that capture the quality of genuine, performed blues while remaining effective as poems. In inventing blues poetry, Hughes solved two problems: first, how to write blues lyrics in such a way that they work on the printed page, and second, how to exploit the blues form poetically without losing all sense of authenticity.

There are many styles of blues, but the distinction of importance to Hughes is between the genres referred to as “folk blues” and “classic blues.” Folk blues and classic blues are distinguished from one another by differences in performers (local talents versus touring professionals), patronage (local community versus mass audience), creation (improvised versus composed), and transmission (oral versus written). It has been a commonplace among critics that Hughes adopted the classic blues as the primary model for his blues poetry, and that he writes his best blues poetry when he tries least to imitate the folk blues. In this view, Hughes’ attempts to imitate the folk blues are too self-conscious, too determined to romanticize the African American experience, too intent on reproducing what he takes to be the quaint humor and naïve simplicity of the folk blues to be successful.

But a more realistic view is that by conveying his perceptions as a folk artist ought to—through an accumulation of details over the span of his blues oeuvre, rather than by overloading each poem with quaintness and naivety—Hughes made his most important contributions to the genre. His blues poems are in fact closer stylistically to the folk blues on which he modeled them than to the cultivated classic blues. Arnold Rampersad has observed that virtually all of the poems in the 1927 collection in which Hughes essentially originated blues poetry fall deliberately within the “range of utterance” of common folk. This surely applies to “Young Gal’s Blues,” in which Hughes avoids the conventionally “poetic” language and images that the subjects of death and love sometimes elicit in his ordinary lyric poetry. To see what Hughes’ blues poetry might have been like if he had truly adopted the classic blues as his model, one need only look to “Golden Brown Blues,” a song lyric Hughes wrote for composer W.C. Handy. Its images, allusions, and diction are conspicuously remote from the common “range of utterance.”

1. The primary purpose of the passage is to
 - A. describe the influence of folk and classic blues on blues poetry.
 - B. analyze the effect of African American culture on blues poetry.
 - C. demonstrate that the language used in Hughes' blues poetry is colloquial.
 - D. defend Hughes' blues poetry against criticism that it is derivative.
 - E. refute an accepted view of Hughes' blues poetry style.

2. The author of the passage uses the highlighted quotation primarily to
- A. indicate how blues poetry should be performed.
 - B. highlight the difficulties faced by writers of blues poetry.
 - C. support the idea that blues poetry is a genre doomed to fail.
 - D. illustrate the obstacles that blues poetry is unable to overcome.
 - E. suggest that written forms of blues are less authentic than sung blues.

3. It can be inferred from the passage that, as compared with the language of “Golden Brown Blues,” the language of “Young Gal’s Blues” is

- A. more colloquial.
- B. more melodious.
- C. marked by more allusions.
- D. characterized by more conventional imagery.
- E. more typical of classic blues song lyrics.

4. According to the passage, Hughes' blues poetry and classic blues are similar in which of the following ways?

- A. Both are improvised.
- B. Both are written down.
- C. Both are intended for the same audience.
- D. Neither uses colloquial language.
- E. Neither is professionally performed.

Passage 4

1题

There are many structural and thematic similarities between *Piers Plowman* by Langland (1330-1400) and *House of Fame* by Chaucer (1342-1400), two Middle English poems relating dream visions. Some critics have argued that because a number of the shared elements are uncommon in Middle English poetry, and because Langland's poem probably predates Chaucer's by a few years, Chaucer was most likely influenced by *Piers Plowman* when writing *House of Fame*.

Which of the following, if true, most seriously weakens the critics' argument?

- A. *Piers Plowman* is one of Langland's major works, whereas *House of Fame* is a minor work of Chaucer's.
- B. *House of Fame* survives in only three manuscript copies, substantially fewer than the number of manuscript copies that exist of *Piers Plowman*.
- C. Because *Piers Plowman* became a well-known work in its day, it is likely that the similarities between it and *House of Fame* were detected by many of the people who read *House of Fame* soon after Chaucer wrote it.
- D. Many of the themes and structures of *Piers Plowman* are also found in Latin, Italian, French works with which Chaucer could well have been familiar.
- E. There is no evidence that Chaucer and Langland ever met or that they corresponded with each other about literary topics.

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