

托福听力 tpo47 lecture1、2、3、4 原文+题目+答案+译文

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## Lecture1

原文

NARRATOR: Listen to part of a talk in an art history class.

MALE PROFESSOR: So today we're going to continue our discussion of twentieth-century photography in the United States. Last time, we were talking about Alfred Stieglitz, and we saw that one of his goals was to introduce Americans to European

NARRATOR: Listen to part of a lecture in a literature class.

MALE PROFESSOR: So, um, in France, you have the French Academy, which was created to uphold standards of literary taste. It was a very conservative organization. It tried to keep things a, a certain way... resist change.

It dictated that French plays should be neoclassical in form. You know, have five acts, sophisticated language, et cetera. But try as it might, it couldn't stop change. French drama was changing, though the transition from neoclassical drama to romantic drama was itself pretty uh ... dramatic.

Let's look at a play by Victor Hugo called Hernani—or, as the French would say, Hernani. Although Hugo was a truly brilliant writer of...ah, essays, poems, novels and plays, uh, his play Hernani isn't a great play in

and of itself. It's got a really confusing, convoluted storyline... critics back then were unimpressed by it, though it's likely that their own feelings about how plays should be—neoclassical or romantic—affected their opinions about it.

But its premiere—in Paris, in 1830—was anything but ordinary. *Hernani's* opening night was probably one of the most important literary events in nineteenth-century France.

What happened was... OK. Hugo was a romanticist, right? He was part of a growing movement of—of young authors, and artists, who were rebelling against neoclassicism—against the conventions of neoclassicism. And, and what this meant, is that Hugo opposed the neoclassical unities that French theater had inherited from Greek drama. These unities were basically the unity of time, space, and action, meaning that the entire play consisted of just one main event, that was unfolding in just one specific place, usually in the course of one day.

And Hugo found this to be too constraining. He looked for inspiration in well...OK. Hugo is from the nineteenth century, but he looked to Shakespeare. Several centuries in the past—long before neoclassicism.

For example, in Shakespeare's play *A Midsummer Night's Dream*, the play moves from indoors to outdoors, from the city to the forest and back again. So there was a kind of mobility in, in the use of space

and...Well, in *A Midsummer Night's Dream*, of course the action in that play takes place on a single summer's night. But, in Shakespeare's other plays, in *Hamlet*, for example, ah, time elapses, people travel, they go to other destinations and the action is not limited to one plot.

Hugo also opposed the neoclassical insistence on the separation of genres. For neoclassicists, a play could only be dramatic, and high art, or comic, light-hearted. And in either case, there was still a sense of decorum; characters might make jokes and get into silly situations, but they're still regular people, like not in disguise or anything. There-there's still a certain amount of restraint in a neoclassical comedy.

Again, earlier works by Shakespeare provided very different models, that Hugo found more appealing. Many of Shakespeare's plays, even the tragedies, contain scenes with ridiculous, outlandish characters, like clowns, so that many of the plays have both... qualities: A serious, dramatic side, and comedic scenes with the clowns that break the drama.

And Hugo, like other romantics, was also opposed to the artistic rules that the neo-classicists had inherited from the Enlightenment. The romantics wanted a more passionate kind of theater and it was more rooted in the individual and the individual sensibility.

Romanticism was political as well—claiming that individuals, people,

could govern themselves... without the need for kings and queens. There was an ideological struggle, between a lot of young people, artists—people who wanted change—and, and people who didn't. So, of course Romanticism was controversial.

Now, *Hernani* was a play that incorporated these romantic conventions. Hugo suspected that neoclassical audiences would be hostile to this new form, and the ideas it represented. So to protect himself, he rounded up his friends for opening night. And hundreds of them came to the theater that night.

And Hugo writes about this arrival of the romantics, these wild and bizarre characters and their outlandish costumes, which stupefied and infuriated the more conventional theater-goers. So, the play that night took forever to finish because it was interrupted many times and there were these debates in the audience between Hugo's friends and supporters, the romantics, and the neoclassicists, the supporters of the old school. Lots of interruptions.

And afterward, what had been a debate inside the theater spilled out onto the street and there were fist fights... it was a complete free-for-all. And this went on for the next forty-five nights. Every night, ah, that the play was performed, there was this excitement and controversy that was, was really an expression of the kinds of passions that, ah, differences of

aesthetics and political opinions, and tastes could give rise to.

## 題目

1.What is the lecture mainly about?

- A. The influence of Hernani on later French plays
- B. The way that Hernani challenged traditional guidelines for plays
- C. The influence of Shakespeare on Victor Hugo's plays
- D. The changing attitudes toward Victor Hugo's plays in the nineteenth century

2.What is the professor's opinion of the play Hernani?

- A. It is too political.
- B. It is not very creative.
- C. It is not an artistic success.
- D. It has been unjustly ignored.

3.What feature of A Midsummer Night's Dream is NOT consistent with

neoclassical principles?

- A. It has several main characters.
- B. It uses sophisticated language.
- C. It takes place in more than one location.
- D. It takes place during a single night.

4. Why does the professor mention clowns in plays by Shakespeare?

- A. To point out that Shakespeare rebelled against neoclassicism
- B. To reinforce the idea that neoclassical plays were sometimes comical
- C. To introduce an aspect of *Hernani* that French critics objected to
- D. To illustrate a characteristic of the plays that influenced Hugo

5. Why did Hugo invite his friends to the opening of *Hernani*?

- A. To include people in the audience who understand his goals
- B. To introduce them to a new and different kind of play
- C. To try maintain a pleasant, comfortable atmosphere in the theater
- D. To thank them for supporting his efforts as a playwright

6.What does the professor imply about the fights that occurred after performances of Hernani? [\[Click on 2 answers.\]](#)

- A. They were partly due to a misunderstanding of Hugo's opinions.
- B. They affected a general social conflict in France at the time.
- C. They occurred because of deeply held literary opinions.
- D. They prevented other writer from writing romantic plays.

答案

B C C D A BC

译文

旁白：请听一段文学课上的讲座。

教授：所以，在法国，有法国学院，它是为了维护文学品味的标准而建立的。这是一个非常保守的组织。它试图以某种方式来保持事物，嗯，来抗拒改变。

它规定法国戏剧的形式应该是新古典主义，你知道，有 5 幕、复杂精美的语言等。尽管它尝试了，但它无法阻止变化。法国戏剧是变化的，

虽然从新古典主义戏剧过渡到浪漫戏剧本身是非常戏剧化的。

让我们一起来看一下维克多·雨果的戏剧《欧那尼》，或者如法国人的叫法《Hernani》。虽然雨果是真正优秀的散文、诗歌、小说、戏剧作家，呃，他的剧本《欧那尼》本身并不是一部伟大的戏剧。它有一个非常混乱，错综复杂的故事情节。当时的评论家对它并没有深刻印象，虽然更可能的是他们自身对新古典主义和浪漫主义戏剧的看法认知，影响了他们对这部剧的看法。

但这部戏剧在巴黎 1830 年的首映是非同凡响的。《欧那尼》的首映那晚可能是 19 世纪法国最重要的文学事件之一。发生什么事了呢...好吧...雨果是个浪漫主义者，对吗？他是一个发展运动中年轻的作者和艺术家中的一员，这些人反对新古典主义，反对新古典主义的公约。这意味着雨果反对法国戏剧从希腊戏剧继承的新古典主义的统一性。这些统一基本是时间，空间和行为的统一，意味着整个戏剧只包括一个主要事件，仅仅在一个特定的地方展开，通常在一天的时间里。

雨果发现这太有限制性。他在...寻找灵感...嗯...好的。雨果来自十九世纪，但是他参考莎士比亚，在过去的几个世纪里，在新古典主义很久之前。

例如，在莎士比亚的戏剧《仲夏夜之梦》里，这部剧从室内移到室外，从城市移到森林，再回到城市。所以在空间的运用上有一种流动性。嗯...在《仲夏夜之梦》里，当然在这部戏剧的剧情发生在一个夏天的晚上，但在莎士比亚的其他戏剧中，例如《哈姆雷特》，时间会流逝。

人们会旅行，他们会去其它的地点，行动并不仅限于一个情节。

雨果也反对新古典主义坚持将题材分离。对新古典主义者来说，戏剧只能是戏剧性的，并且是高雅的艺术或喜剧，是轻松的。这两者都有端庄得体的感觉。人物可能会开玩笑或陷入窘境，但他们仍然是普通人，就好像没有任何伪装或什么的。新古典主义的喜剧有一定量的限制。

再次，莎士比亚早期的作品给雨果提供了非常不同的，更有吸引力的模式。很多莎士比亚的作品，即使是悲剧，也包括了荒谬的场景、像小丑那样稀奇古怪的人物，所以其中许多戏剧都有两种特点：非常戏剧性的一面和有小丑打破戏剧的场景。

就像其他的浪漫主义作家一样，雨果也反对新古典主义从启蒙运动中继承的艺术规律。浪漫主义者想要更激情一点的戏剧，它更加扎根于个体与个体的敏感性。

浪漫主义也是有政治主张的，认为个体和人民能自己管理自己，国王和王后是不需要的。很多年轻人，艺术家，想要改变的和不想改变的人之间都有意识形态斗争。所以，浪漫主义是有争议的。

现在，《欧那尼》这部戏剧融合了这些浪漫的习俗。雨果怀疑新古典主义的观众会对这种新形式和思想感到敌对。所以，为了保护自己，在开幕的晚上他把他的朋友召集起来。那天晚上有数百位朋友来到剧院。

雨果是这样写关于浪漫主义的到来的，“这些狂热奇特的角色以及他

们离奇的行为，使传统的看戏人感到惊讶和愤怒。”所以，这场戏剧用了很长的时间才完成了表演，因为它被打断了很多次，并且观众中有很多辩论，雨果的朋友和支持者之间的辩论，浪漫主义和新古典主义者（老派的支持者）之间的辩论。很多次打断！

后来，在剧院里的争论蔓延到了大街上，还有人打架。这完完全全是一场混战。并且持续了 45 天，每晚如此。每天晚上的剧情上演，就会有兴奋和争议，真的是情感的多种表达…嗯…由美学和政治观点以及品味的差异引起的。

## Lecture2

原文

NARRATOR: Listen to part of a lecture in a biology class.

FEMALE PROFESSOR: Now usually when we talk about birds flying long distances, we're discussing seasonal migration. But there're some species that fly long distances not as part of a migration, but as a part of their regular foraging for food. A great example's the albatross.

Albatross are seabirds that nest on islands, and uh, and forage for food out in the open sea. And you have one species that forages an average of a thousand miles from its nest. And I read in another study where one

albatross left a chick in its nest and went out in search of food, and by the time it got back to the nest, it had flown nine thousand miles. Yes, Bob.

MALE STUDENT: Um.... but why don't they just build their nests closer to their food supply? I mean, for one thing, they must burn up a lot of energy flying back and forth, and also, if the parents're gonna have to be away from the nest that much, aren't the chicks going to be pretty hungry most of the time?

FEMALE PROFESSOR: OK, good question. The chicks are capable of going for long periods of time without food, which works out nicely since, as you point out, they may not get to eat that often.

As far as the parents go, well, um, first, they typically can't get enough food in a single location. So they have to visit several places on the same foraging trip, and the locations of good foraging grounds tend to be very far apart.

Uh second, they can't always nest on an island that's closest to the best feeding ground because some of those islands have too many predators on them—predators that would just love some little chicks to snack on. So I don't think they have much choice.

But it still works out, because albatross fly using a technique called “dynamic soaring,” which enables them to cover very long distances

while expending very little energy. If it weren't for that, you'd be right—they would probably burn up all their energy just flying back and forth.

Another factor is, albatross lay only one egg at a time, so when the parent returns with the food, that one chick doesn't have to share it with a lot of other chicks. Yes, Nancy.

FEMALE STUDENT: So you're saying that they might easily fly a thousand miles over the open ocean when they're looking for food.

FEMALE PROFESSOR: That's right.

FEMALE STUDENT: Then how do they know how to get to the food—I mean, which direction to take to get to the food—and how do they find their way back home?

FEMALE PROFESSOR: Good point. And the truth is, we're not sure. It's very difficult to keep seabirds in captivity, where you can study them, and it's very difficult to study them in the wild, you know. But we think that a lot of what we've learned about songbirds probably applies to seabirds as well. So we're thinking that albatross could make use of two different kinds of "compasses," if you will: a magnetic compass and a celestial compass.

The magnetic compass somehow makes use of Earth's magnetic field, much the way a standard compass does. But to prove this, we would

have to find some kind of magnetic sensory organ in birds. And we're not sure that we have. We... we have found in birds a mineral called magnetite, which we think might be somehow related to this, because magnetite is a natural magnet. But the problem is that we've also found magnetite in nonmigratory birds, which suggests that it may in fact serve a completely different function, not related to navigation at all.

Um, and the other "compass," the celestial compass, makes use of the stars, more or less the same way humans have historically used the stars to navigate in the open sea ... So that's the way we think albatross navigate ...

So anyway ... You know, think about it, how about if you had to go a thousand miles every time you wanted to get a bite to eat?

FEMALE STUDENT: Yeah, and we complain about having to walk all the way across campus to get to the cafeteria.

FEMALE PROFESSOR: Yeah.

题目

1.What does the professor mainly discuss?

A. Long-distance seasonal migration of seabirds

- B. Two major ways that seabirds navigate
- C. A seabird that flies far in search of food
- D. Reasons why seabirds often live on islands

2. According to the professor, what influences an albatross's choice of an island for nesting?

- A. Air currents near the island
- B. Availability of food on the island
- C. Predators inhabiting the island
- D. The number of albatross already nesting on the island

3. According to the professor, what helps albatross chicks survive despite the fact that their parents have to fly such long distances to find food?

[\[ Click on 2 answers. \]](#)

- A. Albatross raise only one chick at a time.
- B. Albatross forage only for foods that are exceptionally rich in nutrients.
- C. Albatross store large quantities of food in the nest.
- D. Albatross chicks are adapted to tolerate long intervals without food.

4. What does the professor imply about theories that explain how albatross navigate?

- A. They are based on studies of seabirds in captivity.
- B. They are based on observation of albatross in the wild.
- C. They are guesses that are not based on any evidence about birds.
- D. They have not been confirmed by studies of albatross themselves.

5. According to the professor, why do some biologists doubt that magnetite helps birds navigate?

- A. Its magnetic properties are quite weak.
- B. It is found in young birds that cannot fly yet.
- C. It is found in all albatross species.
- D. It is in birds that do not migrate.

5. Why does the professor say this:

(Professor) You know, think about it, how about if you had to go a thousand miles every time you wanted to get a bite to eat?

- A. To emphasize how wasteful the albatross behavior is
- B. To encourage students to reflect on how impressive the albatross behavior is
- C. To signal that she is about to introduce a new topic
- D. To find out whether the students have understood her explanations

答案

C C AD D D B

译文

旁白：请听一段生物课上的讲座。

教授：现在通常当我们谈论鸟类长距离飞行时，我们讨论的就是季节性迁徙。但也有一些物种，不将长距离飞行作为迁徙的一部分，而是作为它们常规觅食的一部分。一个很好的例子就是信天翁。

教授：信天翁是在岛上筑巢的海鸟，在开阔的海上觅食。其中有一种信天翁从巢穴平均飞出 1000 英里去觅食。我还在另一项研究中读到，信天翁把雏鸟留在巢穴里，自己出去觅食。当它回到鸟巢的时候，已

经飞行了九千英里。是的，鲍勃？

学生：但是为什么不把它们巢建在更靠近食物供给的地方呢？我的意思是，一方面，它们必须消耗大量的能量来回飞行，而且父母也必须离开巢穴那么长的时间。小鸟是不是在大部分的时间都会感到很饿？

教授：好，好问题。小鸟能够长时间不吃东西，这一点非常有利。就如你指出的，因为它们可能并不能经常吃到东西。

就父母而言，首先，它们无法经常在同一个地方获得足够的食物。所以它们一次觅食会去好几个地方。并且好的觅食地点之间往往是相距甚远。

其次，它们不能总是在距离觅食地点较近的岛上筑巢，因为这些岛屿上有太多的捕食者。捕食者会非常喜欢捕食这些小鸟。所以我不认为它们有很多选择。

但这个问题仍然可以解决。因为信天翁使用一种叫作动力滑翔的飞行技术，使它们能够飞跃非常长的距离，然而只消耗非常少的能量。如果不是这样，你的说法就会是对的。它们可能仅仅来回飞行就消耗了所有的能量。

另一个因素是信天翁在一次只下一个蛋，所以当父母带着食物返回，一只小鸟不必和很多其他小鸟分享食物。是的，南希？

学生：那么你是说它们在寻找食物的时候，它们很容易在开阔的海洋

上飞一千英里远的地方去觅食？

教授：是的。

学生：那么它们是怎么知道如何去获得食物的呢？我的意思是，去哪个方向获取食物并且怎么找到回家的路？

教授：好问题。事实是我们并不是很确定。很难将海鸟囚禁起来研究。也很难在野外研究它们。但我们认为，很多我们学到的关于鸣禽的知识可能也适用于海鸟。所以，我们认为信天翁会使用两种指南针（如果你愿意那么称呼的话）：磁罗盘和天文罗盘。

磁力罗盘在某种程度上是利用地球磁场来使用的，差不多像一个标准的指南针那样。但要证明这一点，我们需要在鸟身上找到某种磁性感应器官。我们不确定我们是否找到了。我们在鸟身上找到了一种矿物质，叫磁铁矿，我们认为可能和这个有点关系，因为磁铁矿是一种天然磁石。但问题是，我们在不迁徙的鸟类身上也找到了磁铁矿，这表明它可能起到一个完全不同的功能，和导航没有什么关系。

嗯，另一个指南针，天文罗盘是利用星星，或多或少和人类历史上利用星星在海上导航差不多。所以这是我们认为信天翁导航的方法。

所以不管怎样，你知道，想想看，如果是你们不得不每次走上 1000 英里，只是为了吃点东西呢？

学生：是的，我们连不得不穿越校园去食堂都会抱怨。

教授：是的。

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