

托福听力 tpo52 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 lecture in an art class.

MALE PROFESSOR: This week you're going to be starting something new...painting a still life. First I wanted to give you a little background...that might be helpful when you start working. We've spent a lot of time on portraits in this class, and moving from painting people to painting objects might feel like a big shift, but... I think it's important for you to understand that you can pack just as much life, and vibrancy, and excitement, into a painting of a bowl of fruit, as you can into something more dynamic.

And you know, still lifes don't just need to be straightforward representations.... A lot of still-life painters really use the simplicity of the style to send a message, or—or tell a story. Even portraits sometimes include elements of still-life paintings; for example, in a portrait there might be a map hanging on the wall, or there might be some books on a table next to the subject. These objects tell you something about the subject, like, uh, maybe that person was well educated.

A big part of still-life painting is the use of those kinds of symbols—the objects you include can provide more context and help convey your message. I'd also like to show everyone an example of still life, that we can talk about a little and...ah, and use—to get some inspiration.

This is by James Peale, one of the true masters of the art of still life. This piece is called Still Life: Balsam Apple and Vegetables, and it's a really, really great example of what I'm going to be looking for in your painting.

Now, Peale did his work in the early nineteenth century, and painters of that period approached still-life painting from a scientific perspective.... Let's look at this painting to help you understand what I mean. See the red tomatoes in the foreground, and how vibrant that color is? And if you look at the large heads of cabbage farther back, every detail—every crinkle in each leaf, all the folds, are so precise, they're almost like a sketch you'd see in a field guide. Peale, and other painters of his era, used still-life painting as a way of, ah, of exploring the natural world, and satisfying their curiosity about nature.

So now we can take some time to discuss a little more of, more about the...the actual process, of uh... still-life painting. Now, before you paint a single stroke, you've got to plan the composition of your painting—you know, the arrangement of the objects, to make sure everything is set up the way you want it. I remember a still-life piece I painted when I was at university....It was vegetables, I think, and I had created sketches of the setting—but then realized that the arrangement of the vegetables in a basket just, ugh, just didn't look right...so I had to start over. So I can say from experience, it's really important to make sure your arrangement is just right before you even start painting.

Now, what are some ways to make sure the composition of your painting is the way you want it to be? Well, it's important in a still life to make sure you're not overdoing the amount of positive space—the amount of stuff, in your piece. A still life really is not just about the subject matter.... If you make a really cluttered composition with too much going on, it can throw off your painting. That's something you notice in the James Peale painting. Notice how it really, you know, it makes great use of negative space. You can see how he...sort of embraces those little empty spots on the table...and-and that adds a really nice sense of balance.

Also—try to make your still life look natural—if it looks contrived, and if—if it's obvious a person deliberately arranged everything, it takes away from the simplicity and the natural feel of the work. Basically, the best still life paintings are the ones where the objects don't look arranged for the painting at all, but that those tomatoes are near that cabbage on a table by accident.

题目

1.What is the purpose of the lecture?

A. To review important concepts from a previous class

- B. To provide some background for a painting the class will be discussing
- C. To compare two styles of painting
- D. To prepare students for an upcoming project

2. Why does the professor mention books and a map?

- A. To give examples of objects that are not typically used in still-life paintings
- B. To give examples of elements of still-life paintings used in other genres of painting
- C. To explain what inspired him to create a still-life painting at university
- D. To explain why still-life paintings are often studied in beginning art classes

3. According to the professor, why did artists like James Peale adopt a scientific approach to still-life painting?

- A. Their paintings were used to illustrate scientific journals.
- B. They had studied science at university before becoming artists.
- C. They were interested in exploring the natural world through their art.
- D. They were interested in experimenting with nuances of color.

4. Why does the professor tell the story about his own painting of some vegetables?

- A. To emphasize the importance of planning the composition of a still-life painting
- B. To encourage the use of a variety of objects in a still-life painting
- C. To capture the attention of students who are not interested in still-life paintings
- D. To reassure the students that still-life paintings are not difficult to execute

5.What point does the professor make about negative space in still-life paintings?

- A. It is overused in many still-life paintings.
- B. It contributes to the balance in the composition of a still-life painting.
- C. It often causes still-life paintings to look deliberately planned.
- D. It may detract from the simplicity of the composition of a still-life painting.

6.Why does the professor say this:

But I think it's important for you to understand that you could pack just as much life and vibrancy and excitement into a painting of a bowl of fruit as you can into something more dynamic.

- A. To clarify the first step of painting a still life
- B. To explain why he decided to become a still-life artist
- C. To introduce a painting he is going to describe
- D. To convince students that painting a still life can be rewarding

答案

D B C A B D

译文

旁白：请听一段艺术课讲座的节选片段。

教授：这周你们要学习一些新东西，一幅静物画。首先我想先给你们讲一点背景知识，它可能会在你们开始学习的时候给你们提供帮助。我们在这门课上花了很多时间学习画像，从画人像到画物品，你们可能觉得这是一个很大的转变，但是我认为对于你们来说，做到这一点很重要，那就是你们要把生命、活力和激情尽可能多地一起融进一幅一碗水果的画里，就像是你们可以把它们画进更加动态的东西里面一样。

你们知道，静物写生不必是对事物的直接呈现。很多静物画作者真的是在使用这种风格的简练性去传递某种信息或者讲述一个故事，即使是画像有时候也会包含一些静物画的元素进去。例如，可能在画像中的墙上挂一幅地图，或者在主题旁边的桌子上可能有一些书。这些物品会告诉你这个人的一些信息，比如，也许那个人受过良好的教育。

静物画的重要部分之一就是使用各种象征-比起帮助传达你想表达的意思，你画进画中的物品可以提供更多的联系。我再向大家展示一幅静物画的例子，我们可以先讲一点并且从中得到一些启发。

这幅画是 **James Peale** 画的，他是静物画艺术的真正的大师之一，这件作品叫做静物：香脂苹果和蔬菜，这幅画是非常非常好的例子，我希望在你们的画里也发现 **Peale** 的画所具有的东西。**Peale** 是在十九世纪早期画出这幅画的，那个时期的画家是从科学的角度来创作静物画的。让我们看看这幅画，它可以帮助你们理解我的意思。看到前面红色的番茄了吗？看到它们的颜色有多么有活力了吗？如果你再看远处卷心菜的大脑袋，每一个细节——每一片叶子上的每一个褶皱，所有的褶皱，都是如此精确，他们几乎就是像你们在野外指南中看到的画一样。**Peale** 和同一时代的其他画家把静物写生画作为探索自然世界和满足他们对自然的好奇心的手段。

所以现在我们可以花时间去多讨论一些……多讨论一些……静物画实际的作画过程。在你画下一笔之前，你应该先去计划你的画作的构成。你知道，就是去计划物品的位置安排，以确保每个物品都按照你想要的方式摆放。我记得我在大学的时候画过一幅静物画。。。。。。主要是画蔬菜的，我为物品的摆放画了线稿。但是接下来我就意识到蔬菜在篮子里的摆放方式就是看起来不对，所以我需要重新

画。从这段经历我明白了在你开始画之前确保你的画面安排是真的很重要的。

那么,保证你们的画作构图确实是以你们想要的方式呈现有哪些方法呢?在静物作画中,确保你并没有过度占用积极空间——在画上安排过多的东西——是很重要的。如果你一下子把很多东西都胡乱堆在画面上的话,你的画可能会变成一幅失败的作品。这也是你们应该从 **James Peale** 的画里注意到的。你们应该注意到他是如何……如何好好利用负面空间的,你们可以看到他是怎么把那些桌子上空着的地方纳入画面的。这就给画面增添了一种很好的平衡感。而且,你们要尽力使你们的静物画看起来自然-如果它看起来像是人为的、看起来很明显是一个人故意那样摆放所有东西的,这就破坏了这幅画作的简洁性和自然的感觉。基本上最好的静物画是那些里面的事物看起来一点也不不是为了画画而摆放的画,例如(在 **Peale** 这幅画里的)番茄就好像是偶然地被摆放在卷心菜旁边的一样。

Lecture2

原文

NARRATOR: Listen to part of a lecture in an environmental science class.

FEMALE PROFESSOR: Today we're going to begin discussing ecosystems. One important point I wanna emphasize from the reading is that there're many interactions that take place within an ecosystem... interactions between animals, interactions between living and nonliving things, and so on. Now these interactions can be fairly simple and straightforward.

Ah, there are certain species of ants and rodents sharing a desert ecosystem in Arizona, and they compete for the same plant seeds...and the competition influences not only the size of the ant and rodent populations, but also the number of eventual plants. Now this interaction is easy to see, right? However, there're many other interactions within ecosystems that are not so apparent and require closer examination. And the example from your reading was the forest ecosystem along the

Pacific coast of North America...um... specifically the role of salmon.

OK. As you probably know, salmon are born in freshwater streams, they migrate to oceans where they spend most of their lives, and then they return to the same streams where they were born to reproduce... or spawn. In order to spawn, salmon need cold, clear streams to ensure the survival of their eggs...and trees in the surrounding forest play an important role here. Their leaves provide shade from the sun. When logging removes the trees, the streams are open to the sun and the water becomes warmer. When the water warms up, the concentration of dissolved oxygen in the water decreases...and this reduces the chance that the salmon eggs will survive.

And the trees also help keep the soil on the banks of the stream in place. Salmon cannot spawn in streambeds clogged with sediment—dirt— from the surrounding area... they need a clean gravel streambed. Brad?

MALE STUDENT: I've read that salmon also help keep streams healthy.

FEMALE PROFESSOR: Right. Salmon contribute important nutrients like carbon and phosphorous, and these nutrients promote diversity in the stream environment.OK. Um, so salmon need trees to successfully reproduce. But surprisingly, trees also need salmon...

and bears play an important intermediary role. So in the autumn, bears are busy putting on extra weight as they prepare to hibernate. Each bear catches an estimated 700 fish during the 45 days that the salmon are spawning.

The bears catch the salmon in the streams, and then they carry them back into the forest to eat...sometimes as much as 800 meters from the streams. And since the bears only eat about half of each fish they catch, other animals like eagles, crows, and insects feed on the leftovers.

Maria?FEMALE STUDENT: Why do the bears bring the salmon so far into the forest? Why not just eat the fish near the streams?

FEMALE PROFESSOR: Well, imagine several hungry bears looking for salmon. When one bear catches a fish, it's not uncommon for another bear to try stealing it. These confrontations can be pretty intense, so it's safer to bring it back into the forest... to a place where the bear can eat undisturbed.

MALE STUDENT: Um, you said that the bears only eat half of each fish they catch? I mean if I were a bear preparing to hibernate I'd probably eat everything I could catch.

FEMALE PROFESSOR: Well, certain parts of salmon are more nourishing... fattier than others. It's actually more efficient for a bear to only eat some parts of the fish, and then try catching another one, instead of eating the whole fish.OK. So after the scavengers have eaten the leftovers, only the fish's skeleton remains. Now salmon contain nitrogen, so their decomposing bodies and skeletons provide a lot of nitrogen to the surrounding forest. Plants absorb this nitrogen, which they need to grow, so the transfer of this nitrogen to the forests is important—forests near streams with salmon actually reach maturity faster than other forests.OK. So, why's all this important? Well, salmon are in trouble. Some of their populations have gone extinct, and most of the remaining populations have been significantly reduced by overfishing and environmental challenges. Now conservationists can try to prevent overfishing, but, well, I mean you can see the interconnections within this ecosystem. We already talked about the importance of trees to salmon, and the negative effect that something like logging can have. So you can see that protecting this ecosystem is going to take a broad effort.

题目

1.What is the lecture mainly about?

A. A new approach to ensuring the survival of a forest ecosystem

- B. Similarities between desert and forest-stream ecosystems
- C. Interactions that take place within a North American forest ecosystem
- D. Factors that have contributed to the preservation of salmon populations in forest ecosystems

2. Why does the professor mention ants and rodents competing for food?

- A. To make sure the students understand the different components of an ecosystem
- B. To point out the limited resources available to organisms in a desert ecosystem
- C. To illustrate how different species adapt to extreme temperatures
- D. To provide an example of an easily understood interaction within an ecosystem

3. According to the professor, how do trees contribute to the successful spawning of salmon? [\[Click on 2 answers\]](#)

- A. They provide streams with nutrients that the salmon need.
- B. They provide shade that keeps streams sufficiently cool.
- C. They help salmon avoid predators by providing camouflage.
- D. They reduce the amount of sediment entering streambeds.

4. What point does the professor make about bears carrying salmon away from streams?

- A. It results in bears eating fewer fish.
- B. It reduces the amount of food available to scavengers.
- C. It improves the health of the surrounding trees.

D. It improves the water quality of the streams.

5. What does the professor imply about overfishing?

A. It is one of several reasons that the bear population has declined.

B. It is difficult to prevent in both oceans and streams.

C. It cannot be the sole focus for those working to prevent salmon depletion.

D. Its impact is minor compared to the problems caused by logging.

6. Why does one of the students say this:

Bred: Um, you said that the bears only eat half of each fish they catch? I mean if I were a bear preparing to hibernate, I probably eat everything I can catch.

A. To provide support for a hypothesis mentioned by the professor

B. To suggest that a bear behavior mentioned by the professor seems improbable

C. To explain why confrontations take place between bears

D. To explain why bears eat so much in a short time span

答案

C D BD C C B

译文

旁白：请听一段环境科学课程的讲座。

教授：今天我们要开始讲生态系统了。在阅读中我要强调的重要的一点是，在一个生态系统里存在很多的相互作用，比如说动物之间的相互作用、生物和非生物间的相互作用等等。现在这些相互作用可以相当简单直接。

啊，在一个亚利桑那州的沙漠生态系统中有几种蚂蚁和啮齿动物，它们为了同一种植物的种子而竞争。这种竞争不仅会影响蚂蚁和啮齿动物的数量，也会影响植物的最终数量。我们很容易看出来这种相互作用，对吗？然而，生态系统中还有许多其他不那么明显的相互作用，需要更仔细的研究。你们阅读材料中的例子是北美太平洋沿岸的森林生态系统，特别是鲑鱼的作用。

你们可能知道，大马哈鱼生于淡水溪流中，它们会进入海洋，并在海洋里度过一生中大部分时间，它们会回到出生的同一条小溪去繁殖，或者说产卵。为了产卵，大马哈鱼需要寒冷而干净的小溪来保证其鱼卵的存活，周围森林里的树就在这一过程中充当了重要的角色。它们的叶子可以遮挡阳光。当人们把树木砍伐掉以后，溪水就会直接暴露于日晒下，水温就会上升。当水温上升时，水里溶解的氧气浓度会下降，这就降低了大马哈鱼鱼卵的存活率。

同时，树木也会帮助溪流岸边的土壤保持稳固。大马哈鱼是不能在满是从周围地区冲下来的沉积物和泥土的河床上产卵的。它们需要干净，铺满砂石的河床。布拉德？

Bred: 我读到大马哈鱼也可以帮助溪水维持良好状态。

教授：是的。大马哈鱼可以提供营养物质比如说碳和磷，这些营养物质会促进溪水环境的多样性。好的，嗯，所以大马哈鱼需要树木来成功繁殖，但是令人惊奇的是树木也同样需要大马哈鱼。

熊在这里同样起到了一个重要的媒介作用。所以在秋天，熊在准备冬眠的时候会忙于使自己增肥。每一只熊都要在大马哈鱼产卵的 45 天里抓大约 700 条鱼。

熊在溪水里抓到大马哈鱼之后，会把它们带回森林去。有时候会带到离溪流 800 米远的地方。因为熊只吃自己抓到的鱼的一半，其他的动物比如鹰、乌鸦和昆虫会以剩下的部分为食。玛利亚？

以上内容仅为本文档的试下载部分，为可阅读页数的一半内容。如要下载或阅读全文，请访问：<https://d.book118.com/795030320023011304>