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https://www.100test.com/kao_ti2020/645/2021_2022_2009_E5_B9_B412_E6_c81_645967.htm 12月5日托福阅读部分: 第一篇，艺术类。讲美国一个摄影家，他的几个经典作品，有一个是关于inuit人的（就是住igloo冰洞的那种北极人），他的摄影风格是喜欢用长镜头（问题，为啥用长镜头），因为不容易干扰到原生态inuit，这样能够重现primitive 为了重现场景，他还重新搭过一个什么场景（有问题，问为啥重建场景）然后又介绍了两个其他的摄影师 原文如下（其实比下面的简短一点点，但是难度还是很大！） Robert J. Flaherty Robert Joseph Flaherty (16 February 1884, Iron Mountain, Michigan 23 July 1951, Dummerston, Vermont) was an American filmmaker who directed and produced the first commercially successful feature length documentary film, Nanook of the North (1922), made his reputation, and nothing in his later life equalled its success, although he continued the development of this new genre of docufiction, eg. with Moana (1926), set in the South Seas.来源：考试大的美女编辑们 He is a progenitor of ethnographic film. Jean Rouch and John Collier Jr. would practice and theorize the genre as visual anthropology, a subfield of anthropology, in the 1960s. Flaherty was married to writer Frances H. Flaherty from 1914 until his death in 1951. Frances worked on several of her husband ' s films, and received an Academy Award nomination for Best Original Story for Louisiana Story (1948).来源：考试大 Flaherty was one of seven children born to prospector Robert Henry Flaherty (an Irish

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Louisiana Story (1948). Flaherty was one of seven children born to
prospector Robert Henry Flaherty (an Irish Protestant) and Susan
Klockner (a German Roman Catholic). he was sent to Upper
Canada College in Toronto for his education. Flaherty began his
career as a prospector in the Hudson Bay region of Canada, working
for a railroad company. In 1913, on his third expedition to the area,
his boss, Sir William Mackenzie, suggested that he take a motion
picture camera along so that he could record the unfamiliar wildlife
and people he encountered. He was particularly intrigued by the life
of the Inuit people, and spent so much time filming them that he had
begun to neglect his real work. On the other hand, he received an
avid response from anyone who saw the footage he shot. To make

the film, Flaherty lived with an Inuit man, Allakariallak, and his family for some time before beginning filming. On his return to the South, the nitrate film was destroyed in a fire started from his cigarette. Flaherty returned to the community, lived another year there, and reshot the film. He later claimed that this was to his advantage, since he was unhappy with the original footage. According to him, it was too much like a travelogue and lacked a cohesive plot. For the new film, Flaherty staged almost everything, including the ending, where Allakariallak (who acts the part of Nanook) and his screen family are supposedly at risk of dying if they could not find or build shelter quickly enough. The half-igloo had been built beforehand, with a side cut away for light so that Flaherty's camera could get a good shot. Flaherty also insisted that the Inuit not use rifles to hunt, though they had become common, and pretended at one point that he could not hear the hunters' pleas for help, instead continuing filming their struggle and putting them in greater danger. *Nanook of the North* (1922) was a successful film, and Flaherty was in great demand afterwards. On a contract with Paramount to produce another film on the order of *Nanook*, Flaherty went to Samoa to film *Moana* (1926). The studio heads repeatedly asked for daily rushes but Flaherty had nothing to show because he had not filmed anything yet. His approach was to try to live with his subject, becoming familiar with their way of life before building a story around it to film. Flaherty was also concerned that there was no inherent conflict in the islanders' way of life, providing further incentive not to shoot anything. Eventually he

decided to build the film around the ritual of a boy ' s entry to manhood. Flaherty was in Samoa from April 1923 until December 1924, with the film completed in December 1925 and released the following month. The film, on its release, was not as successful as *Nanook of the North*. *Louisiana Story* (1948) was another heavily fictionalized “ documentary, ” this one about the installation of an oil rig in a Louisiana swamp. The film stresses the oil rig ' s peaceful and unproblematic coexistence with the surrounding environment, and was in fact funded by Standard Oil, a petroleum company. The main character of the film is a Cajun boy. The poetry of childhood and nature, some critics would argue, is used to make the exploitation of men and nature look beautiful. Virgil Thomson did the music for the film. Flaherty and Dziga Vertov are considered the pioneers of documentary film. While living in Northern Quebec for the year of filming *Nanook*, Flaherty had an affair with his lead actress, the young Inuit woman who played *Nanook* ' s wife. A few months after he left, she gave birth to his son, Josephie, whom he never acknowledged. Josephie was one of the Inuit who were relocated in the 1950s to very difficult living conditions in Resolute and Grise Fiord, in the extreme North (see High Arctic relocation). Flaherty knew of his son ' s difficulties, but took no action.来源 : 考试大 问题有考vocab 第二篇 emotion 我印象中之前黄金阅读中有一篇类似的 就是人类表达6种情绪的表情是类似的 , 孩子的表情是本能的 , 比如吃到bitter的东西时候等。还有一种理论是表情跟social有关系 , 比如一个孩子被狗咬 , 如果他之前经历过与小狗相关不愉快经历 , 那么他的反应与其他孩子

是不同的。第三篇好像是南亚一代群岛，大概有上千个，由于地壳运动，**后形成，刚开始由于完全isolated，所以mammals很难跨越，因此能到达群岛的生物，要么能游，要么就是可以在这类动物的肚子里生存的种子，或者当海水level降低时候，通过bridge到达小岛（有题，问如何利用这种海底桥），所以只有那些擅长swimming的mammals才有希望，比如rats and bats（有题，问rats and bats为何能够到达小岛，答案应该是擅长游泳），还举例菲律宾群岛。后面内容不记得了 100Test 下载频道开通，各类考试题目直接下载。详细请访问 www.100test.com