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序言

有个雅思老师，叫做 Brother Qiang。在掌声震动的大班里，我听见那声呼喊——我是 Brother Qiang，还有那醍醐灌顶的气力，凝结在空气中的微凉。专业，触目惊心的专业，一个个“烤鸭”在他的点拨下茅塞顿开，然而他只留下了那个名字——Brother Qiang。不要问他为什么这么猖狂，他绝尘而去的身影说明了一切的原由——他是Brother Qiang。

我是 Brother Qiang，不走寻常路。不是每一杯牛奶都是特仑苏，不是每个雅思老师都叫 Brother Qiang。为什么我的眼里常含泪水，因为我是 Brother Qiang。为伊消得人憔悴，何恨我是Brother Qiang。一树梨花压海棠，谁知我是 Brother Qiang。问君能有几多愁，恰似我是 Brother Qiang。Brother Qiang，一旦拥有，别无所求。桃花潭水深千尺，不及我是 Brother Qiang。人生得意须尽欢，谁让我是 Brother Qiang。假如生活欺骗了你，不要悲伤，因为我是 Brother Qiang。试问卷帘人，却道我是 Brother Qiang。日日思君不见君，我是 Brother Qiang。前世五百年的回眸，才换来今生我是 Brother Qiang。我在遥望，月亮之上，我是Brother Qiang。世界上最远的距离，不是生与死的距离，而是我站在你面前，你不知道我是 Brother Qiang。俱往矣，数风流人物，还看 Brother Qiang。借问酒家何处有，牧童遥指 Brother Qiang。莫道不销魂，帘卷西风，我是 Brother Qiang。如果上天能够给我一个重新来过的机会，我会对那个女孩子说四个字：“我是 Brother Qiang。”众里寻他千百度，蓦然回首，那人便是Brother Qiang。

小编的话

请大家相信，上面那个序，不是我们心甘情愿加进来的，我们是被迫的。本来我们只想客气一下，请他写个序，没想到……所以如果你们现在去吐，我们绝不怪你们，我们也早就受够了某位自恋自负加自 high 的逗比。

他说，7+ 雅思预测机经不做假題；他说，7+ 雅思预测机经必须范围更小，预测更准；他说，7+ 雅思预测机经还原度必须达到 99% 以上（直接说 100% 不就得了）；他说，7+ 雅思预测机经的每一篇阅读真题必须和剑桥系列一样真；他说，他鄙视所谓的模拟题，7+ 雅思预测机经必须成为除剑桥系列以外的唯一真题存在，他不能忍受有“烤鸭”抱怨剑桥已经做尽再无真题可做；他说，7+ 雅思预测机经必须在内容和错误校对方面下大工夫，别人是一审一校，而我们必须做到三十审三十校；他说，7+ 雅思预测机经的排版和设计必须让挑剔到没有男友女的处女座女生都爱不释手；他说，7+ 雅思预测机经必须要在各个方面超越所有同行和前辈。就因为这些“他说”，我们做了又改，改了又做，当我们将心血凝成的稿子给他看时，他居然能圈出一堆一堆的“不完美”、一片一片的“不准确”，然后就是没日没夜地加班，继续完善，各种大改，各种重做。半年来，不记得上次晚十点前回家是什么时候，也不记得上次过周末是什么时候。当我们千辛万苦跋山涉水做出极为完美的东东之后，他又请来几位雅思听力、阅读 9 分的学霸，把他们关进小黑屋，花十天时间做完我们所有的真题，就是为了检验那些真题是不是够真够准够雅思。然后就是接着改，接着返工，接着重做……我们整个 7+ 雅思预测机经编写团队都恨透了这位疑似处女座 + 偏执狂的老板，虽然他 1 米 88，貌美如花。虽然他做机经前貌美如花，而如今只剩如花。我们一直都讨厌他，直到我们看到他在 2013 年 12 月 31 日写的一篇日记：

2013 年 12 月 31 日，13 年的最后一天，咳嗽，高烧 38.5 度，还在准备今晚 80128 公益讲座的课件。看看表，北京时间 18:00，又想起些亮点，赶紧打开 PPT 加进去。2013 年，保守估计我一共做了 80 场公益讲座，如果哪个同行敢说 he 比我勤奋，我挺想叫板的。很多人和我说，现在业界有些同行都嫉妒我，其实不用嫉妒，我长得像裴勇俊、都敏俊这件事儿，你嫉妒也没有用；另外，

我所获得的，是我用无数个日日夜夜换来的，是我用承受重压换来的，是我用不断强大的内心换来的，是我艰难做出每一个冒险决定换来的，是我曾官司缠身换来的，是我曾负债累累换来的，是我牺牲了很多你永远不肯牺牲的安逸和虚荣换来的，是我亏欠老婆亏欠家人亏欠朋友亏欠我所挚爱的所有人换来的。毫不夸张地说，是我抱着一颗死磕的心，用命换来的。2013 对你来说也许只是 365 天，而对于我来说明显要长一些。

我们一直都讨厌他，直到我们看到他在 2014 年 2 月 14 日情人节写在微信朋友圈的一条状态：

1998 年的情人节，高一。我对她说，我喜欢她。她说其实她喜欢的不是我，她说她经常去找我，只是为了多见他。

2001 年的情人节，高三。她问我，真的不打算和她报考同一所大学吗？追求梦想比她更重要吗？我说，是的。她没说话，没哭。

2003 年的情人节，用兼职家教赚的钱给老爸老妈买了礼物。然后我告诉他们，儿子长大了，可以养活自己了，他们不必再那样辛苦。虽然没女生喜欢我，但那个情人节被幸福与满足充满。

2004 年的情人节，郁闷，挫败。好不容易应聘成功的一个职位，在第一天就被学生赶下讲台。他们说我口齿不清，说我发音不准，说我逻辑混乱，说我明显缺乏经验，说我穿的白衬衫好土。

2006 年的情人节，和女朋友的家人一起过。那天也是元宵节，热闹非凡。在漂了五年的北京，终于感受到被关心，被温暖。

2008 年的情人节，和女朋友领证。从此我也是有媳妇的人啦，屌丝脱单，幸福。

2009 年的情人节，创业失败，负债累累。你们师娘为了贴补家用，经常主动申请加班。情人节那天也是，真恨自己没用。不过我还是告诉她，我应聘

“新梦想”成功了。等有钱了，情人节送她一辆奥迪，她使劲儿地点点头。

2010年的情人节，在自己买的房子里和她一起过节。她说，自从买了这个房子，我还没在白天见过它的样子。我说，没关系，我不想让我们的孩子在出租屋里出生，她哭了。

2011年的情人节，一位感觉我盖过他风头的小主管给我发短信威胁我。他说，如果我不夹着尾巴做人就让我好看。他觉得我有房贷，还要养家，肯定会认怂装孙子的。但他错了，我只回复了五个字：去你大爷的。后来你懂的。

2012年的情人节，对新东家刚刚适应。从此以后把自己绑在了横冲直撞的战车上，忙，痛，并快乐着。

2013年的情人节，在即将单飞的前夜。纠结，彷徨，心灵的磨难。

2014年的情人节，和封闭班30个孩纸一起过。然后10分钟后，师娘开着我五年前答应她的情人节礼物来接我。

没有人能随随便便成功，幸福也需要奋斗！记得在 Brother Qiang 预测班的招生简章里他这样介绍自己：

无惑感时伤怀，有时似傻如狂，纵然露得笑面膛，难掩心中倔强。孤傲不通世故，发奋紧攻文章，行为偏偏难猜量，哪管世人诽谤。失意能耐凄凉，得志能做栋梁，可喜了不负好韶光，于国于家有望。雅思奇人第一，预测名才无双，寄言天下“烤鸭”，争做此人榜样。

我们已经开始觉得，这些溢美之词，包括他那个自恋到死的序，或许他当之无愧！

Brother Qiang, Forever 21! Brother Qiang, 要不是你长得那么丑，我们一定喜欢你！

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INDISTIN





READING PASSAGE 1

You should spend about 20 minutes on Questions 1–13, which are based on Reading Passage 1 below.

Museum Blockbuster

A Since the 1980s, the term “blockbuster” has become the fashionable word for special spectacular museum, art gallery or science centre exhibitions. Here is one of some existing definitions of blockbuster: put by Elsen, a blockbuster is a “large scale loan exhibition that people who normally don’t go to museums will stand in line for hours to see”. James Rosenfield, writing in *Direct Marketing* in 1993, has described a successful blockbuster exhibition as a “triumph of both curatorial and marketing skills”. My own definition for blockbuster is “a popular, high profile exhibition on display for a limited period, that attracts the general public, who are prepared to both stand in line and pay a fee in order to partake in the exhibition.” What both Elsen and Rosenfield omit in their descriptions of blockbusters, is that people are prepared to pay a fee to see a “blockbuster”, and that the term blockbuster can just easily apply to a movie or a museum exhibition.

B Merely naming an exhibition or a movie a blockbuster however, does not make it a blockbuster. The term can only apply when the item in question has had an overwhelmingly successful response from the public. However, in literature from both the UK and USA, the other words that also start to appear in descriptions of blockbusters are “less scholarly”, “non-elitist” and “populist”. Detractors argue that blockbusters are designed to appeal to the lowest common denominator, while others extol the virtues of encouraging scholars to cooperate on projects, and to provide exhibitions that cater for a broad selection of the community rather than an elite sector.

C Maintaining and increasing visitor levels is paramount in the new museology. This requires continued product development, not only the creation or hiring of blockbuster exhibitions, but also regular exhibition changes and innovations. In addition, the visiting publics have

become customers rather than visitors, and the skills that are valued in museums, science centres and galleries to keep the new customers coming through the door have changed. High on the list of requirements are commercial, business, marketing and entrepreneurial skills. Curators are now administrators. Being a director of an art gallery no longer requires an Art Degree. As succinctly summarised in the *Economist* in 1994, "business nous and public relation skills" were essential requirements for a director, and also with the ability to compete with other museums to stage travelling exhibitions which draw huge crowds.

D The new museology has resulted in the convergence of museums, the heritage industry, and tourism, profit-making and pleasure-giving. This has given rise to much debate about the appropriateness of adapting the activities of institutions so that they more closely reflect the priorities of the market place and whether it is appropriate to see museums primarily as tourist attractions. At many institutions you can now hold office functions in the display areas, or have dinner with the dinosaurs. Whatever commentators may think, managers of museums, art galleries and science centres worldwide are looking for artful ways to blend culture and commerce, and blockbuster exhibitions are at the top of the list. But while blockbusters are all part of the new museology, there is proof that you don't need a museum, science centre or art gallery to benefit from the drawing power of a blockbuster or to stage a blockbuster.

E But do blockbusters held in public institutions really create a surplus to fund other activities? If the bottom line is profit, then according to the accounting records of many major museums and galleries, blockbusters do make money. For some museums overseas, it may be the money that they need to update parts of their collections or to repair buildings that are in need of attention. For others in Australia, it may be the opportunity to illustrate that they are attempting to pay their way, by recovering part of their operating costs, or funding other operating activities with off-budget revenue. This makes the economic rationalists cheerful. However, not all exhibitions that are hailed to be blockbusters will be blockbusters, and some will not make money. It is also unlikely that the accounting systems of most institutions will not recognise the real cost of either creating or hiring a blockbuster.

F Blockbusters require large capital expenditure, and draw on resources across all branches of an organisation, however, the costs don't end there. There is a human resource management



cost in addition to a measurable “real” dollar cost. Receiving a touring exhibition involves large expenditure as well, and draws resources from across functional management structures in project management style. Everything from a general labourer to a building servicing unit, the front of house, technical, promotion, education and administration staff, are required to perform additional tasks. Furthermore, as an increasing number of institutions in Australia try their hand at increasing visitor numbers, memberships and therefore revenue, by staging blockbuster exhibitions, it may be less likely that blockbusters will continue to provide a surplus to subsidise other activities due to the competitive nature of the market. There are only so many consumer dollars to go around, and visitors will need to choose between blockbuster products.

G Unfortunately, when the bottom-line is the most important objective to the mounting of blockbuster exhibitions, this same objective can be hard to maintain. Creating, mounting or hiring blockbusters is exhausting for staff, with the real costs throughout an institution difficult to calculate. Although the direct aims may be financial, creating or hiring a blockbuster has many positive spin-offs: by raising their profile through a popular blockbuster exhibition, a museum will be seen in a more favorable light at budget time. Blockbusters mean crowds, and crowds are good for the local economy, providing increased employment for shops, hotels, restaurants, the transport industry and retailers. Blockbusters expose staff to the vagaries and pressures of the market place, and may lead to creative excellence. Either the success or failure of a blockbuster may highlight the need for managers and policy makers to rethink their strategies. However, the new museology and the apparent trend towards blockbusters make it likely that museums, art galleries and particularly science centres will be seen as part of the entertainment and tourism industry, rather than as cultural icons deserving of government and philanthropic support.



Questions 1–4

Reading Passage 1 has seven paragraphs, A–G.

Which paragraph contains the following information?

Write the correct letter, A–G, in boxes 1–4 on your answer sheet.

NB You may use any letter more than once.

- 1 a motivation for altering the exhibition programs
- 2 the time people have to wait at the end of a line for enjoying exhibitions
- 3 terms people used when talking about blockbusters
- 4 a debate on confining target groups of blockbuster



Questions 5–8

Complete the summary below.

Choose **NO MORE THAN THREE WORDS** from the passage for each answer.

Write your answers in boxes 5–8 on your answer sheet.

The identity of people was shift from visitors toward 5 _____, who require the creation or hiring of blockbuster exhibitions as well as regular exhibition changes and innovations. Business nous and 6 _____ are not only as defined major factors for directors, but also an ability to attract a crowd of audiences by a magazine. 7 _____ has accelerated the combination of museums, the heritage industry, and tourism, profit-making and pleasure-giving. Whether it is proper to view museums mainly as 8 _____ is still on discussion.



Questions 9–10

Choose **TWO** letters, **A–E**.

Write your answer in boxes **9–10** on your answer sheet.

The list below gives some advantages of blockbusters.

Which TWO advantages are mentioned by the writer of the text?

- A** to offer sufficient money to recover architectures
- B** to improve visitor levels
- C** promoting the mergence of culture and commerce of art galleries and science centres widely
- D** contributing to the development of local business
- E** being beneficial for the museum curators



Questions 11–13

Choose **THREE** letters, **A–F**.

Write your answer in boxes **11–13** on your answer sheet.

The list below gives some disadvantages of blockbusters.

Which THREE disadvantages are mentioned by the writer of the text?

- A** People felt confused to choose exhibitions.
- B** Workers have become tired of workloads.
- C** The content has been focused on entertainment rather than culture.
- D** General labour are required to complete additional tasks.
- E** Huge amounts of capital are invested in various fields.
- F** Staff has been exposed to the fantasies and stress of the market place.

READING PASSAGE 2

You should spend about 20 minutes on **Questions 14–26**, which are based on Reading Passage 2 below.

Development of Public Management Theory

A Several theorists bridged the gap between strictly private and public sector management. One good example is Max Weber, who explored the ideal bureaucracy in *The Protestant Ethic and the Spirit of Capitalism*. According to him, bureaucracy is the most efficient form of organization.

The Characteristics or Features of Bureaucratic Organisation

B Weber admired bureaucracy for its trustworthiness. The bureaucracy was constituted by a group of professional, ethical public officials. These servants dedicate themselves to the public in return for security of job tenure among the many advantages of public employment. There is a high degree of division of labour and specialisation as well as a defined hierarchy of authority. There are well-defined rules and regulations which follow the principle of rationality, objectivity and consistency. And their rules cover all the duties and rights of the employees. Selection and promotion is based on technical qualifications and these rules must be strictly followed. There are formal and impersonal relations among the members of the organization. Interpersonal relations are based on positions and not on personalities.

C Bureaucratic organization is criticised because of the following reasons: bureaucratic organization is a very rigid type of organization. Too much emphasis has been put on rules and regulations, which are rigid and inflexible. Also, no importance is given to informal groups which nowadays play an important role in all business organisations and human relations. Dedication and commitment of the employees are not considered. Yet, too much importance is given to the technical qualifications of employees for promotion and transfers, so it is suitable for government organisations. Unnecessary delay in decision-making and the