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题目精解 ★ 思路提炼



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曾鸣 张剑 巫康华 编著

世界图书出版公司



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图书在版编目(CIP)数据

考研英语(二)阅读理解 80 篇 / 张剑, 曾鸣, 巫康华编著.

— 北京: 世界图书出版公司北京公司, 2015. 6

ISBN 978-7-5100-9818-5

I. ①考… II. ①张… ②曾… ③巫… III. ①英语—阅读教学—研究生—入学考试—自学参考资料 IV. ①H319.4

中国版本图书馆 CIP 数据核字(2015)第 130459 号

总 策 划 张剑锋

责任编辑 李 茹

封面设计 王兰花

考研英语(二)阅读理解 80 篇

张剑 曾鸣 巫康华 编著

出版发行: 世界图书出版公司北京公司

地 址: 北京朝内大街 137 号

邮 编: 100010

经 销: 新华书店

印 刷: 保定市中国画美凯印刷有限公司

开 本: 787 毫米×1092 毫米 1/16

印 张: 25

版 次: 2015 年 7 月第 1 版

印 次: 2015 年 7 月第 1 次印刷

世纪高教官网: <http://www.pchepmg.com>

世纪高教图书专营店: <http://sjgjts.tmall.com>

简竹图书专营店: <http://jianzhuts.tmall.com>

世纪高教发行部: 010-62698448 转 8002

编 辑 部: 010-62698448 转 8001

字 数: 600 千字

ISBN 978-7-5100-9818-5

定 价: 53.80 元

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前言

世纪高教编辑部自 2002 年成立以来,一直致力于考研英语一的“真题”和“阅读”的研究,所出版的“真题”和“阅读”类图书多年以来一直受到读者的高度重视和喜爱,素有“考研英语复习处,抬头尽是黄皮书”的美誉。

考研英语二自 2010 年统考以来,相关的“真题”和“阅读”类图书良莠不齐,鱼龙混杂,给考生的复习带来了诸多的不便。考生一直希望编辑部能够出版英语二的相关图书,基于此,编辑部自 2013 年 3 月开始组建英语二研究小组,由编辑部资深编辑李茹同志任项目组长,负责在英语二图书出版的选题策划和编辑统筹事务。

经过一年多的精心准备,由张剑和曾鸣老师主编的英语二真题于 2014 年 8 月 20 日首次出版,在短短地两个多月的时间里先后加印两次,累计销售 3 万余册。在此基础上,编辑部自 2014 年 9 月开始策划出版英语二“阅读”专项图书,经过 10 多个月的精心准备和写作,本书即将在 2015 年 7 月 20 日前后上市。

一、本书特点

(1)文章精心甄选、风格高度贴近真题。认真研读这些文章,有助于读者熟知英语二阅读文章选材要求、提升阅读能力。

第一,所有文章均来自英语二命题专家所青睐外刊(如《卫报》、《华盛顿邮报》、《经济学人》等)的最新文章。

第二,选文时优中选精,从话题、结构、语言等角度仔细甄别,使文章风格高度接近真题。

(2)语篇分析深入细致、文章逻辑结构清晰呈现。考生通过把握文章脉络,可快速、准确地抓取文章信息,提高答题速度。

第一,利用“总体分析”揭示文章主题、入选理由、整体脉络,使考生了解考研文章总体特征。

第二,通过“内容概括”“逻辑衔接”“核心词汇”三大板块对文章进行多层面、多角度梳理,呈现考研文章的行文逻辑和论证结构。考生可从“词”到“句”到“语篇”再到“解题思路”全方位做好准备,最终赢得这场至关重要的攻坚战。

(3)命题思路贴近真题、题目解析精炼透彻。考生认真解答这些试题并阅读试题分析,可获得应对各类题型的正确思路 and 合理策略。

第一,基于对历年真题命题特点和规律的深入钻研,我们的命题专家所命试题思路无限贴近真题、但难度上又略微高于真题。

第二,在题目解析中注重引导学生做到“迅速抓取题干关键信息并定位原文——对原文信息进行分析并基本确定答案——识别干扰项的设置陷阱并完全确定正确答案”。

二、本书使用说明

本书共含 80 篇文章(20 篇泛读+60 篇精读),20 篇泛读文章旨在帮助读者扩大阅读面、增加阅读量;60 篇精读文章适合学生仔细研读,旨在帮助读者提高阅读速度和做题准确度。

如何使用本书以取得最佳复习效果?我们的建议是:

首先,认真研读真题。编辑部出版的《历年考研英语(二)真题解析及复习思路》对于真题的篇章结构、命题思路进行了细致的分析以及高度的提炼。

其次,精读本书文章。本书除了在试题命制方面体现出与真题的高仿真以外,最大的特色是我们对材料所做的深入细致语篇分析。因此,使用本书的读者切记不要把本书当作一般模拟练习使用,而是应当作为真题的扩展、也采取精读的方式阅读。

最后,集中检测巩固。将“真题”和“本阅读专项”相结合阅读之后,可选定一本高度仿真的模拟题集中练习,巩固成果(选取标准:①文章话题新颖且覆盖面广、论证精炼透彻且方式多样、语言优雅大气;②命题严谨科学,有一定难度但不偏不怪,正确项正确确凿,干扰项有据可依;③解析透彻精炼,能助自己归纳总结出各类题型的解题思路)。

本书的修订工作由张剑教授和曾鸣老师主持,巫康华为本书项目负责人;此外,荣相楠、李茜茜、宋成瑶,白雪莲等人也为本书的编校工作做出了重要的贡献。

本书的出版和修订工作多年来一直得到广大教师和考生的关注,希望读者朋友们在使用本书过程中提出更多批评与建议,以使我们能够集思广益,为广大的读者们提供更完美的阅读体验、更实用的备战知识。

张剑锋

2015 年 7 月 18 日

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第一部分 泛读

Unit One



Text 1

We blast the upbeat tunes for parties and workouts at the gym, and we save the low-key ballads for romantic or pensive moments. It's hardly a new idea that music is intertwined with our emotions. But how have our favorites changed over the decades, and what do these changes say about America's shifting emotional landscape?

Music is a form of naturalistic data that, much like popular television and sales of consumer goods, scientists can sample for insight into our minds and values. Researchers E. Glenn Schellenberg and Christian von Scheve set out to examine songs popular in America during the last five decades, hoping to learn how emotional cues in music, such as tempo (slow to fast) and mode (major or minor key), have changed since 1960.

The most striking finding is the change in key. Songs composed in a major key tend to sound warm and high-spirited, whereas songs in a minor key can sound darker and more melancholic. Over the last few decades, popular songs have switched from major to minor keys. Broadly speaking, the sound has shifted from bright and happy to something more complicated. It's important to note, though, that although older songs were frequently in a major key, this didn't necessarily mean the lyrics were cheerful.

America's popular songs have also become slower and longer. Even more interesting, perhaps, is that our current favorites are more likely to be emotionally ambiguous, such as sad-sounding songs being fast or happy-sounding songs being slow.

Perhaps, the two researchers suggest, today's listeners are more musically sophisticated. Other researchers in the past have linked music preferences to personality traits, such as a preference for sadder music being tied to more empathy, openness to experience, and less human interactions. Schellenberg and von Scheve also suggest that artists may employ minor keys and compose slower songs to give them an air of maturity. After all, it's children's music that is usually happy.

Another possible explanation for the changes in popular music is that the more contemporary music reflects the hardships and tragedies that our society has endured. However, Schellenberg and von Scheve believe that the steady increase in duration and decrease in tempo that doesn't support the idea of growing difficulties fully because it would mean our problems have increased steadily over the last fifty years. Perhaps popular songs have become more complex over time because Americans are becoming more diverse and individualized in their musical tastes.

Though we can only speculate on the specific causes of this evolution in music, we can still view society's preferences as a metric of the public consciousness. Maybe the reason South Korean rapper

PSY's infectious "Gangnam Style" went viral in 2012 is because we needed a little light-heartedness and a dose of fun in the face of disturbing world events beyond our immediate control. Schellenberg and von Scheve's initial observations have only opened the door to inquiries on the link between emotion and music consumption. Perhaps someday we'll learn more of the secrets behind the music we love and the times we live in. [499 words]

- By examining popular songs of last five decades, the two researchers aim to see _____.
 [A] why people's music preferences are diversified
 [B] how tempo and mode of music have changed
 [C] what kinds of music are most appealing now
 [D] how changes in music mirror our moods and views
- Generally speaking, melancholy songs are composed in _____.
 [A] a minor key and slow tempo [B] a major key and slow tempo
 [C] a minor key and fast tempo [D] a major key and fast tempo
- Paragraphs 3 and 4 show that today's popular songs tend to feature _____.
 [A] brightness and simplicity [B] darkness and pessimism
 [C] indifference and casualness [D] intricacy and irregularity
- Schellenberg and Scheve seem to believe that _____.
 [A] our problems have experienced a steady increase over five decades
 [B] the slowdown of popular songs indicates people's gloomy sentiment
 [C] today's society is actually enduring less hardships and tragedies
 [D] popular songs varies in accordance with individual's interests
- The author mentions Gangnam Style to express his idea that _____.
 [A] the evolution in music is supposed to have specific causes
 [B] the popularity of funny music usually reflects the light-heartedness of the public
 [C] there may be some connection between public consciousness and music consumption
 [D] music can sometimes be used to exert control over the world around us

核心词汇

- (P1L1) **blast** [blɑːst] *v.* 发出响亮的声音
 (P1L1) **upbeat** [ˈʌp,bɪt] *a.* 欢快的
 (P1L1) **workout** [ˈwɜːkaʊt] *n.* 健身
 (P1L2) **intertwine** [ˌɪntəˈtwɪn] *v.* 纠缠, 缠绕
 (P1L4) **landscape** [ˈlændskeɪp] *n.* 景象
 (P2L3) **set out to do** 开始, 着手
 (P2L4) **cue** [kjuː] *n.* 线索
 (P2L4) **tempo** [ˈtempəʊ] *n.* 节拍
 (P3L3) **switch** [swɪtʃ] *v.* 改变
 (P4L2) **ambiguous** [æmˈbɪɡjuəs] *a.* 含义不明的

- (P5L2) **preference** [ˈprefərəns] *n.* 偏好
 (P5L4) **employ** [ɪmˈplɔɪ] *v.* 使用
 (P6L2) **endure** [ɪnˈdjʊə] *v.* 经历
 (P7L1) **speculate** [ˈspekjuleɪt] *v.* 推测(～ on/about)
 (P7L1) **evolution** [ˌiːvəˈluːʃən] *n.* 演变
 (P7L2) **metric** [ˈmetrɪk] *n.* 度量
 (P7L3) **infectious** [ɪnˈfekʃəs] *a.* 有感染力的
 (P7L5) **initial** [ɪˈnɪʃəl] *a.* 最初的
- 超纲词汇
 (P3L2) **melancholic** [ˌmelənˈkɒlɪk] *a.* 忧郁的

Text 2

There is much hype about social networks and their potential impact on marketing; so many companies are diligently establishing presences on Facebook. Yet the true value of social networks remains unclear, and while common wisdom suggests that they should be tremendous enablers and amplifiers of word of mouth, few consumer companies have unlocked this potential.

More recently, we have adopted a new mind-set; we think of word of mouth generated on social networks as a distinct form of media. This idea is more than a semantic detail. When you think of word of mouth as media, it becomes a form of content, and businesses can apply tried-and-true content-management practices and metrics to it. In addition, word of mouth generated by social networks is a form of marketing that must be earned—unlike traditional advertising, which can be purchased. Therefore, companies could succeed only by being genuinely useful to the individuals who initiate or sustain virtual world-of-mouth conversations.

An effective way for a brand to be useful in the context of social networks is to make people who originate a word-of-mouth conversation seem important within their own social environment. Recognition by peers is a powerful motivator, and brands that allow users to gain it deliver real perceived value. When users publicize that recognition, it translates into word of mouth.

Never underestimate the value consumers place on opportunities to boast online about their achievements. For example, when members boast of reaching their target weight with help from Bodybuilding.com workouts, we receive authentic and credible word-of-mouth approval at almost no cost. In fact, if recent behavioral research is accurate, these experiences can create “contagions” in which the behavior of users is mirrored by their networks of friends, amplifying the word-of-mouth effect and reflecting well on the underlying brands.

It's our strong intuition that virtual items play an important role in facilitating virtual word of mouth. People's obsessive acquirement for virtual items reinforces our notion that users seek online importance; they purchase virtual goods primarily for self-expression and for recognition. Virtual gifting is becoming an important consumer activity among Facebook members. Today, much of this activity is free, but Facebook is introducing a virtual-currency “credit” system that will allow sellers to get real dollars for their gifts. In the context of a social network, it is not a stretch to conceive of virtual gifts as important objects, especially as their availability can be strictly limited. Just think about the fervor consumers accord collectibles of all kinds, from baseball cards to coins. If virtual items prove similarly desirable, they are likely to be a big deal for consumers and marketers, as well as a great tool to create useful word-of-mouth media.

Word-of-mouth marketing through social networks could emerge as an important tool in the marketer's arsenal. That will depend on whether marketers can tame the fundamentally unpredictable and accidental nature of word of mouth without losing what makes it so valuable in the first place—its authenticity. [492 words]

6. It is suggested in Paragraph 1 that social networks _____.

[A] have proved to be efficient in promoting products

- [B] have made great impact on people's intelligence
 [C] are stimulating collective wisdom effectively
 [D] are getting great attention from consumer companies
7. To use social networks as enablers and amplifiers of word of mouth, companies should first _____.
 [A] apply effective content-management practices [B] make products useful to network users
 [C] use purchased media successfully [D] abandon traditional marketing media
8. Bodybuilding.com is cited to illustrate _____.
 [A] the products suitable for word-of-mouth marketing
 [B] the features of word of mouth
 [C] the worth of users' online boasts
 [D] the contagiousness of online behaviors
9. Virtual items may produce powerful word of mouth when _____.
 [A] they can be traded for real dollars [B] they are not viewed as important objects
 [C] they can confer social importance on its users [D] they are readily available
10. The text intends to tell us _____.
 [A] how to unlock the potential of social networks
 [B] how to read people's online activities
 [C] how to create authentic marketing
 [D] how to explore the attractiveness of virtual items

核心词汇

- (P1L2) **diligently** ['dɪlɪdʒəntli] *ad.* 勤奋地, 勤勉地
 (P1L3) **tremendous** [trɪ'mendəs] *a.* 巨大的
 (P1L3) **amplifier** ['æmplɪfaɪə] *a.* 放大器, 扩音器
 (P2L4) **metrics** ['metrɪks] *n.* 度量, 标准
 (P2L6) **genuinely** ['dʒenjuɪnli] *ad.* 真正地
 (P2L6) **sustain** [sə'steɪn] *v.* 维持, 保持
 (P3L1) **originate** [ə'ɪdʒɪneɪt] *v.* 创始, 发明
 (P3L3) **peer** [pɪə] *n.* 同龄人, 同地位的人
 (P3L3) **motivator** ['məʊtɪveɪtə] *n.* 激励, 驱动力
 (P4L3) **authentic** [ɔ:'θentɪk] *a.* 真实的, 真正的
 (P4L3) **credible** ['kredəbəl] *a.* 可信的, 可靠的
 (P4L4) **contagion** [kən'teɪdʒən] *n.* 接触传染
 (P5L1) **facilitate** [fə'sɪlɪteɪt] *v.* 使便利, 使容易
 (P5L2) **obsessive** [əb'sesɪv] *a.* 着迷的, 强迫性的

- (P5L6) **stretch** [stretʃ] *n.* 伸展, 延伸, 文中比喻为“过度引伸, 夸大”
 (P5L6) **conceive of** 构想出, 设想
 (P5L7) **availability** [ə'veɪlə'bɪlɪti] *n.* 可近性, 可取性
 (P5L8) **accord** [ə'kɔ:d] *v.* 给予, 赠予
 (P5L8) **collectible** [kə'lektəbl] *n.* 收藏品
 (P6L2) **tame** [teɪm] *v.* 驯服, 使顺从
 (P6L2) **fundamentally** [fʌndə'mentli] *ad.* 根本地, 基本地

● 超纲词汇

- (P1L1) **hype** [haɪp] *n.* 天花乱坠的宣传报道
 (P2L2) **semantic** [sɪ'mæntɪk] *a.* 语义的, 语义学的
 (P5L7) **fervor** ['fɜ:və] *n.* 热烈, 热诚
 (P6L2) **arsenal** ['ɑ:sənəl] *n.* 武器, 利器

Text 3

Generation Y gets called a lot of names. Personal finance advisers call gen Y-ers spendthrifts. Marketers consider them brand-lovers. Pop psychologists describe them as coddled products of helicopter parents: a generation that can barely survive in the real world on its own. But one of their defining characteristics—their talent as consumers, derived from growing up in the Internet age as well as experiencing the most recent recession—has been largely ignored. As a result, many of the companies trying to win them over are doing it all wrong.

Gen Y likes to feel influence and power. They like to feel that companies are serving them and are really disgusted at the idea of being taken advantage of. These relatively new consumers are also on the lookout for potential frauds and bad deals, and are alert to the first sign that they are being manipulated.

For the most part, banks, retailers, and other companies have failed to embrace this generation's new mind-set. Banks further corrode the trust of many young customers, who already regard financial institutions with suspicion, every time they blast off a good deal of product offers. "People feel like they're getting bombarded with irrelevant offers," says Ron Shevlin, senior analyst at Aite Group, a research and advisory firm.

In the retail sector, traditional lifestyle advertising has become as outdated as low-rise jeans. Abercrombie & Fitch's reliance on its "cool and sexy" collegiate image no longer resonates with 20-somethings who now set a priority on saving money over following the latest fashion trends. "These consumers are very adept at Internet searches and feel comfortable price-comparison shopping," says Stephanie Noble, associate professor of marketing at the University of Mississippi. Instead of feeling embarrassed about being "cheap," they have a sense of accomplishment at finding the lowest price, Noble adds. That's not to say gen Y doesn't also love brands. The brands that resonate are the brands that provide value.

That focus on value can work in retailers' favor, if they know how to exploit it. Nita Rollins, a trends expert at Resource Interactive, a digital marketing agency, urges companies to embrace the kind of secondhand things transaction popular on sites such as Craigslist and eBay. A snowboarding company, for example, could allow customers to trade in their used snowboards for a discount on their next purchase. Such a program would show that the company "is cool enough to know customers want to recirculate their possessions," says Rollins. If the company refinished the secondhand snowboards it collected and resold them, it would show that it was in tune with gen Y's interest in sustainability, too, she adds. "This trend of 'unconsumption,' where people don't just spend less but also try to repurpose what they've already got, is here to stay."

That other defining characteristic of the demographic—love of and access to technology—has led some companies astray in their marketing efforts, especially on social networking sites such as Facebook. If you're a company, don't tell gen Y-ers about yourself. Instead, just let them know what you can do for them, and if you're lucky, they'll tell their friends. And that brings up one more name you can call gen Y: influential. [499 words]

11. The first paragraph intends to tell us that Gen Y-ers are _____.

[A] spendthrifts

[B] brand-lovers

- [C] well-protected children [D] informed consumers
12. The main reason why companies fail to win over Gen Y-ers is that _____.
 [A] they neglect the establishment of brand effect
 [B] they often set consumption traps and bad deals
 [C] they can't offer customers the feeling of being served
 [D] their product ranges are too narrow
13. Among various brands, Gen Y-ers tend to choose the one that _____.
 [A] provides value [B] is the cheapest
 [C] is most famous [D] makes them look cool
14. According to Rollins, the trend of "unconsumption" _____.
 [A] brings companies new opportunities [B] poses a serious threat to companies
 [C] derives from Gen Y's interest in sustainability [D] is likely to be a transient phenomenon
15. The author calls Gen Y-ers "influential" mostly because _____.
 [A] they are sensitive to trends and styles [B] they can spread information efficiently
 [C] they have great purchasing power [D] they advocate green consumption

核心词汇

- (P11.2) **helicopter parent** 直升机父母(指对孩子过于关注或过分保护的父母)
- (P11.5) **recession** [rɪ'seʃən] *n.* (经济的)衰退,衰退期
- (P11.5) **win sb over** 赢得……的支持,把……争取过来
- (P21.2) **take advantage of** 利用,占……的便宜
- (P21.2) **on the lookout for** 寻找
- (P21.3) **manipulate** [mə'nɪpjələt] *v.* 操纵,控制,影响
- (P31.2) **mind-set** *n.* 思想倾向,心态
- (P31.3) **blast off** 发射
- (P31.4) **get bombarded with** 受到……轰炸
- (P41.1) **low-rise** 楼层少的;低层的(low-rise jeans 低腰牛仔褲)
- (P41.2) **collegiate** [kə'li:dʒɪt] *a.* 大学的,大学生的,学院的
- (P41.3) **priority** [praɪ'ɒrɪtɪ] *n.* 优先权;重点(set priority on 将……放在优先位置)
- (P41.4) **be adept at** 擅长
- (P51.1) **in one's favor** 对某人有利

- (P51.1) **exploit** ['eksplɔɪt] *v.* 剥削,利用
- (P51.4) **snowboard** ['snəʊ,bɔ:d] *n.* 滑雪板
- (P51.5) **recirculate** [rɪ'sɜ:kjuleɪt] *v.* (使)再循环,回流
- (P51.6) **refinish** ['ri:'fɪnɪʃ] *v.* 重新修光,整修……的表面
- (P51.7) **in tune with** (与……)协调,(与……)一致
- (P51.7) **sustainability** [səsteɪnə'bɪlɪtɪ] *n.* 持续性;能维持性;永续性
- (P51.8) **repurpose** [rɪ:'pɜ:pəs] *v.* 为……改变用途,改换意图

超纲词汇

- (P11.1) **spendthrift** ['spendθrɪft] *n.* 挥金如土的人,挥霍者
- (P11.2) **coddled** ['kɒdl] *a.* (分词用作形容词)溺爱的,娇养的
- (P41.2) **resonate** ['rezəneɪt] *v.* 共鸣,共振(resonate with sb 引起……的共鸣)

Text 4

Society has a curious attitude towards inventors. Their brilliance over the centuries touches all of our lives in countless ways, yet we mostly take their efforts for granted. Indeed, more often than not in Brit-

ain we describe them as weird scientists like Caractacus Potts in *Chitty Chitty Bang Bang*. This ambivalence is a mistake; to me, they are perhaps the greatest heroes of all.

It is a great shame that so much innovation now seems to stem from nameless teams inside large corporations. The whole idea of technological progress had so much more personality in the era of giants like Nikola Tesla and Thomas Edison. There are too few such inspirational figures around today to dazzle and excite. Perhaps the solitary ideas of one man are not enough to produce real technological progress in the 21st century.

Flash of Genius, a movie based on an article by John Seabrook tells the true story of Bob Kearns, the professor who pioneered the windscreen wiper for cars. He showed it to the Ford Motor Company in 1969, but subsequently entered into endless litigation with it, almost reminding people of Jarndyce and Jarndyce in Charles Dickens' *Bleak House*. More than 20 years later, he settled for \$10.2m, but only after his legal actions had taken over his life.

Yet the spirit of independent innovation springs eternal. Unfortunately, it appears patent infringement and suchlike is a fact of life for inventors. Knowledge of patent law and persistence bordering on the obsessive seem useful attributes if you want to be a successful inventor.

Moreover, it is clear that some abuse the patent system to prevent progress. Too many patents are now issued, many of dubious merit—especially in the field of software patents. Patent trolls are those who file “paper patents” or “submarine patents” that they never intend to exploit, but merely use as tools to sue unwitting infringers. Both Research in Motion, maker of the BlackBerry, and more recently Microsoft have suffered from this type of behaviour, which acts as a harmful toll on endeavour.

Inventors are fundamentally motivated by a desire to see their creations become appreciated and recognised, rather than an urge to accumulate wealth. Tim Berners-Lee, the man responsible more than any other for the initiation of the world wide web, is a classic example of this attitude. He is a modest academic who has resisted countless proposals to make huge fortunes from the web, in order to carry on his role as one of its supervisors.

Some inventors are almost dismissive of accountants and bankers—they say the money men do not understand the way creative minds work. Yet inventors must have a deeply practical quality: they need to think of ways to fabricate new things. They should be a combination of artist and engineer: with the vision to imagine a new device, and the ability to make it come to life. [506 words]

16. “This ambivalence”(Line 3 Paragrahp 1) means “_____”.

- [A] feeling curious about someone but not interested in his work
- [B] regarding someone as brilliant while knowing he often makes mistakes
- [C] not showing respect for someone while benefiting from his work
- [D] not treating someone respectfully while considering him as a hero

17. 21st century is an era lack of giants of invention partly because _____.

- [A] large corporations rely on team work to make innovation
- [B] ideas of one man are no longer enough to make innovation
- [C] patent infringement has killed the spirit of independent innovation
- [D] many legal matters are distracting innovators from their work

18. The author's attitude towards unwitting infringers is one of _____.

- [A] criticism
- [B] sympathy
- [C] contempt
- [D] encouragement

19. Berners-Lee is cited as an example of inventors _____.

[A] who are modest academics

[B] who make efforts in protecting their creations

[C] who see innovation itself as reward

[D] who lack a practical character

20. The author is most likely to suggest that those who want to be successful inventors should _____.

[A] enhance their ability to realize ideas

[B] adopt the thinking mode of artists

[C] understand the way creative mind works

[D] care less about wealth and fame

核心词汇

(P1L1) **brilliance** ['brɪljəns] *n.* 光芒, 辉煌

(P1L2) **take...for granted** 认为……是理所当然的

(P2L3) **inspirational** [ˌɪnspɪ'reɪʃənəl] *a.* 给予灵感的

(P2L3) **dazzle** ['dæzəl] *v.* 晕眩, 眼花缭乱

(P2L4) **solitary** ['sɒlətəri] *a.* 独自的, 单独的

(P3L1) **genius** ['dʒiːniəs] *n.* 天才

(P4L1) **spring** [sprɪŋ] *v.* 跳跃, 流淌

(P4L1) **eternal** [ɪ'tɜːnəl] *a.* 永恒的

(P4L2) **persistence** [pə'sɪstəns] *n.* 坚持

(P4L2) **border on** 接近于

(P4L3) **obsessive** [əb'sesɪv] *a.* 着迷的, 迷恋的; 强迫性的

(P4L3) **attribute** [ə'trɪbjʊt] *n.* 属性, 特征

(P5L1) **abuse** [ə'bjʊ:s] *v.* 滥用

(P5L2) **dubious** ['djuːbiəs] *a.* 可疑的

(P5L4) **unwitting** [ʌn'wɪtɪŋ] *a.* 无意的, 没意识到的

(P5L5) **endeavour** [ɪn'devə] *n.* 努力

(P5L5) **toll on** 对(人或事)的长期不良影响, 毁坏, 损失

(P7L1) **dismissive of** 嗤之以鼻的, 不屑一顾的

超纲词汇

(P1L4) **ambivalence** [æm'bɪvələns] *n.* 矛盾心理, 矛盾状态

(P3L3) **litigation** [ˌlɪtɪ'geɪʃən] *n.* 诉讼, 官司

(P4L1) **infringement** [ɪn'frɪdʒmənt] *n.* 侵权

(P5L2) **troll** [trɒl] *n.* 巨魔, 巨怪

全文翻译

Text 1

在派对或健身房中,我们会选择劲爆音乐;在浪漫或悲情时刻,我们则选择低调的抒情音乐。众所周知,音乐和我们的情感密不可分。然而,这几十年间,我们对音乐的审美究竟是如何改变的?这些变化又如何反映美国人不断转变的情感状态?

音乐是自然数据的一种形式,它很像流行电视剧以及消费品的销售,科学家们可以从中进行取样研究,以洞察我们的思维和价值理念。研究者 E. G. Schellenbuerg 和 Christian von Scheve 着手对美国近半个世纪以来的流行音乐进行一项调查,希望了解从 20 世纪 60 年代以来情感线索在音乐当中,如在节拍(慢到快)和调式(大调或小调)方面的变化方式。

研究最显著的发现是“调”的变化。大调音乐往往温暖奔放,而小调音乐则深沉阴郁。几十年来,流行音乐已经大调转向小调。总体说来,曲风从明快转向复杂。然而,值得注意的是,尽管过去的音乐常常采用大调,却不一定代表它们的歌词内容是欢快的。

美国流行音乐在节奏上也更慢了,长度更长了。更为有趣的也许是,人们现在对音乐的审美从情感上来看好像更微妙复杂,比如,悲伤的歌曲节奏可以很快,而欢快的曲子节奏可以很慢。

研究者指出,可能今天的听者在音乐方面更老道了。过去的一些研究者将人们对某种音乐的喜好和个人性格特点联系在一起,比如把对悲伤音乐的偏好和移情能力强,乐于接受外界经验以及较为内向的性格联系起来。Shellenberg 和 von Scheve 也指出艺术家采用小调和较慢的节拍可能是为了彰显成熟。毕竟,少年儿童的音乐才往往充满欢乐。

流行音乐变化的另一个可能的解释是,更现代的音乐反映了当前社会正在经历的艰难与悲剧。然而, Schellenberg 和 von Scheve 认为,歌曲时长的逐步增加和节奏的逐步放缓不能完全说明人们面临的困难越来越大,因为这种情况会意味着过去的半个世纪以来,我们的问题是稳定持续增长的。也许是因为美国人在音乐审美方面,变得越来越多样化和个性化,流行音乐才变得更为复杂。

尽管对于音乐演变的具体原因,我们只能进行推测,但我们依然能够将大众的审美看做公众意识的度量仪。也许,韩国说唱歌手 PSY 的《江南 style》在 2012 年爆红于全球,是因为面对着这个令人不安、无法掌控的世界,我们需要的是些许轻松和一剂玩笑。Shellenberg 和 von Scheve 的研究只是为我们开启一扇探究情感与音乐消费之间联系的大门。也许有一天,我们会更加了解自己深爱的音乐和所处时代背后的秘密。

Text 2

有关社交网络及其对市场营销的潜在影响已被宣传得天花乱坠;许多公司都在“脸谱”上费尽心血地经营着自己。但社交网络的真正价值仍未明了;并且,尽管公众智慧表明,社交网络应是口碑的强劲促成者及放大器,但鲜有消费类公司已真正挖掘出这一潜能。

近来,我们采取了一种新的思维模式:将社交网络生成的口碑当做一种独特的媒介。这一观点远不止于语义上的细节描述,而是当你将“口碑”视作媒介时,它就变得具有了实质内容,故而企业得以将已被证明行之有效的内容管理实践和指标运用于它。而且,社交网络生成的口碑还是一种必须“被赢得的”营销模式——这一点不同于传统广告可以由购买而来。因此,只有对那些“发起或维持虚拟世界对话的人”真正有用处公司才能取得成功。

社交网络环境下,品牌发挥用处的有效途径之一是能让对话发起者在他们自己的社会环境里显得重要。同伴的认可是一股强大的驱动力,若品牌能让使用者获得这种认可,那么这个品牌就会传递真实的感知价值。而这种认可一经使用者宣传,则即可转化成口碑。

永远不要低估消费者在线吹嘘自己成就时所创造的价值。举例来说,当会员吹嘘自己在健美网站的锻炼帮助下达到目标体重时,我们就可分文不花地赢得真实可信的口碑认可。事实上,如果最近的行为研究成果够准确,那么使用者的经验会造成一种“传染病”效应,即,使用者的行为可由其网络朋友圈反映出来,从而强化口碑效应,并且很好地映现出其背后品牌的效力。

我们有股很强烈的直觉——虚拟商品在推进虚拟口碑方面作用巨大。人们对于获取虚拟商品的欲望不能强化了我们的观点:使用者寻求网络重要性——他们购买虚拟商品主要是为了自我表达与获取认可。虚拟商品赠送正成为脸谱网站成员之间一项重要的消费行为。今天,这种活动大部分是免费的,但脸谱网站正引入“虚拟货币信用系统”,这使得虚拟礼物售卖者可以收取真正的钱。社交网络环境下,可将虚拟商品延伸理解为“重要的物品”,这尤其是因为其可近性受到严格限制。想象一下消费者收藏时的热情,从棒球卡到硬币,各种藏品应有尽有。如果虚拟商品也能证明自己同样“值得拥有”,那么它们就很可能成为消费者和市场营销人员的重要交易对象,并且成为创建强大口碑媒体的有力工具。

社交网络下的口碑营销可以成为营销人员的利器,而这取决于营销人员是否能把握住口碑营销从根本上的不确定性和偶发性,而且还要不失其最具价值之所在——真实性。

Text 3

人们给 Y 一代取了许多名字。个人理财顾问将 Y 一代称为败家子,营销人员认为他们是品牌追逐者,流行心理学家将他们描述为“直升机父母”的娇宝宝:在现实世界中几乎不能自立的一代。但他们是天才消费者这一标志性特征却被大大忽略了,这一特征源自于他们在互联网时代以及近期经济衰退时期的成长和生活经历。其结局就是使得许多极力把这一代人争取过来的商家事与愿违了。

Y 一代喜欢“影响力”的感觉。他们喜欢“商家是在为自己服务”的感觉,且极度讨厌被人利用。这些相对新兴的消费者也时刻在提防着消费陷阱和不良交易,他们唯恐自己被别人利用。

大多数情况下,银行、零售商、其他商家都没能迎合 Y 一代新的思维定式。银行每推出一系列产品时,就进一步丧失其在诸多年轻顾客心目中的威信,这些年轻顾客对金融机构早已心存怀疑。研究咨

询公司爱特集团高级分析师罗恩·舍夫林说：“他们觉得自己遭受了不相关信息的轰炸。”

在零售行业，传统生活方式的广告宣传已经像低腰牛仔裤一样老套了。Abercrombie&Fitch 一直以来所推崇的“酷而性感”的大学生形象已不再为这些 20 多岁年轻人所青睐了，他们现在认为省钱比追求最新时尚更为重要。密西西比大学市场营销学副教授斯蒂芬妮·诺伯说：“这些消费者非常擅长网上搜索，对网上货比三家的消费形式乐此不疲。”他们并不因“低廉”而感到窘迫，相反，他们因发现便宜东西而颇有成就感，诺伯补充说。这并不是说，Y 一代不喜欢品牌，而是说，他们喜欢有价值的品牌。

销售商如果懂得利用年轻消费者关注价值这一特征的话，对他们来说还是有利的。网上营销公司 Resource Interactive 流行趋势专家妮塔·罗林斯鼓励各家商家好好利用年轻消费者在 Craigslist 和 eBay 之类的网站进行旧货交换的流行风潮。比如说，一家滑板公司就可以允许其顾客在下次购买活动中用他们的旧滑板进行折价。罗林斯说，这样一项活动说明这家公司“很冷静，知道顾客想循环利用自己物品的心理。”如果该滑板公司将其回收的旧滑板重新整修并二度销售，这将迎合了 Y 一代对可持续发展的热忱，她补充说。“不仅能少花钱，还能对旧家当进行改头换面重新使用，这种‘不消费’趋势由此得以延续。”

这个群体另外一个主要特征——乐于利用技术——已经使很多公司对于如何营销迷失了方向，特别是在诸如 Facebook 之类的社交型网络上更是如此。如果你是商家，用不着向 Y 一代作自我介绍，而只需让他们知道你能为他们做什么。如果够幸运的话，他们会在朋友中宣传你。由此，你可对 Y 一代另取一个称呼：影响的一代。

Text 4

社会对待发明家的态度很奇怪。几个世纪以来，他们的智慧以无数种方式触及我们生活的方方面面，然而，我们却通常把他们的努力看成是理所当然的事情。实际上，在英国，我们往往把他们描绘为古怪的科学家，就像《飞天万能车》中的卡拉克塔克斯·鲍茨。这种矛盾的心理是一个错误；在我看来，他们可能是最伟大的英雄。

如今，那么多的创造发明似乎都来自大公司内部的无名团队，这是一种巨大的耻辱。在尼古拉·特斯拉和托马斯·爱迪生等巨人的时代，技术进步的理念整体上带有更多的个性。如今，能够迸发出耀眼光芒并让我们为之激动、给我们灵感的人太少了。或许，一个人的独立想法不足以在 21 世纪创造真正的技术进步。

根据约翰·斯布鲁克的文章改编而成的电影《灵光乍现》，讲述了汽车挡风玻璃间歇式刮水器发明者——鲍勃·卡恩斯教授的真实故事。1969 年，他把产品介绍给福特汽车公司，但随后却卷入了旷日持久的官司，与查尔斯·狄更斯《荒凉山庄》中的詹狄士诉詹狄士案有几分类似。20 多年后官司结束时他获得了 1020 万美元，但这时法律诉讼已经夺去了他的人生。

然而，独立创新精神的跃动是永恒的。不幸的是，对于发明家而言，专利侵权以及诸如此类的遭遇似乎是无法改变的事实。如果你想成为一名成功的发明家，对专利法的了解以及近乎于痴迷的执著信念似乎是有益的品质。

另外，很明显，一些人对专利体系的滥用阻碍了技术进步。如今颁发的专利太多，其中许多专利的价值是可疑的，特别是在软件专利领域。专利巨魔指那些“纸面专利”或“潜水艇专利”申请者，他们从未打算开发这些专利，而只是将其用作起诉无意侵权者的工具。黑莓的制造商 Research in Motion 以及最近的微软都受到了此类影响人们努力的行为的伤害。

发明家的根本动机是希望自己的发明得到赏识和认可，而非积累财富的欲望。万维网之父蒂姆·伯纳斯·李就是这种态度的经典例子。他是一位谦虚的学者，为了继续担任万维网监管人之一这个角色，他曾拒绝过无数个从万维网赚取巨额财富的建议。

一些发明者对会计和银行家几乎是嗤之以鼻，他们说，这些与金钱打交道的人不理解创造性思维的运作方式。然而，发明家必然拥有高度实际的特质：他们需要思考创造新事物的方法。他们应是艺术家和工程师的综合体：他们应具备设想新装置的想象力，也应具备让其变为现实的能力。