

根据最新大纲（第六版）编写

English

同等学力申请硕士学位 英语 考试 标准模拟考场

同等学力申请硕士学位英语
考试辅导用书编审委员会 编著

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- 紧扣大纲（第六版），**最新预测**
- 精辟阐明**解题思路**，充分展示解题技巧及其内在规律



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General Preface

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总序

General Preface

随着中国国际化进程的日益推进、改革开放逐步深化以及经济发展速度的日益加快, 社会对科学技术、文化教育的需求不断向高层次迈进, 对博士、硕士研究生等高层次人才的需求也越来越大, 报考硕士、博士研究生的考生正在逐年增多。对于许多不能脱产学习的考生来说, 参加同等学力人员申请硕士学位考试是获取硕士学位的一个重要途径。同等学力人员申请硕士学位考试对考生的外语水平要求比较高, 尤其是听、说、读、写、译的综合应用能力。参加同等学力人员申请硕士学位考试的学生, 一方面应该具备坚实的专业理论基础和较强的科研能力, 另一方面还应该具备较强的外语应用能力。

国务院学位委员会办公室于 2012 年再次对《同等学力人员申请硕士学位英语水平全国统一考试大纲》进行了修订, 对考试项目做了必要的调整, 所以考生非常需要有关调整后内容的复习资料, 以便更有针对性地复习和准备。综合考察最近的图书市场, 有关同等学力人员申请硕士学位英语水平全国统一考试的辅导资料很多, 而根据最新大纲精神编写、完全符合目前考试需要的辅导资料非常缺乏。考生对如何复习应考常常感到无所适从, 他们迫切需要一套高质量的考前辅导资料, 以应对考试的实际要求, 在考试中把握命题规律, 获取高分。

为了更好地帮助考生复习, 了解同等学力人员申请硕士学位英语水平全国统一考试的内容、要求、题型以及难易程度, 并通过有效的考前试题训练掌握各种题型的答题方法和技巧, 提高得分能力, 我们在前版的基础上精心修订了这套同等学力人员申请硕士学位英语全国统一考试辅导书。修订后本套书包括《同等学力申请硕士学位英语考试综合辅导教程》、《同等学力申请硕士学位英语考试标准模拟考场》、《同等学力申请硕士学位英语考试阅读理解 120 篇精解》、《同等学力申请硕士学位英语考试历年试题精解》、《同等学力申请硕士学位英语考试词汇逆序记忆》, 共五本。

本套书的特色如下:

一、作者阵容强大、辅导经验丰富、深谙命题动态

本套书作者长期从事同等学力申请硕士学位英语考试命题、阅卷与辅导工作, 对同等学力申请硕士学位英语考试的考点非常熟悉。他们有相当丰富的辅导和教学工作经验, 深谙命题规律和出题的动态, 从而使本套书具有极高的权威性。本套书的出版凝结着参与编写的专家学者多年的教学、命题、评卷经验。

二、鲜明的创新特色，编写体例非常符合考生的需要

本套书全面吸收了同类图书的优点，结合作者丰富的辅导经验，博采众长，推陈出新，使图书结构和内容具有鲜明的特色。下面分别介绍：

《同等学力申请硕士学位英语考试综合辅导教程》：以最新修订的《同等学力人员申请硕士学位英语水平全国统一考试大纲》（第六版）为标准，按照最新精神编写。在编写过程中，特别注意知识的系统性。在每章后都编写了足量的同步强化练习题，并给出答案和解析。考生可通过做这些强化练习题进行自测，巩固复习成果。该书力求把重点、难点与考点讲深、讲透。

《同等学力申请硕士学位英语考试标准模拟考场》：鉴于许多考生缺乏实际临场经验，该书将为考生进行全程领航和理性分析，引领考生高效通过考试难关。每套试卷都有详细的标准答案和解析。考生可以利用各套试卷进行考前模拟实战训练，检验自己的学习成果，及时查漏补缺，有针对性地进行复习备考。

《同等学力申请硕士学位英语考试阅读理解 120 篇精解》：该书在选编文章题材、体裁方面尽可能拓展空间，广泛涉猎，包括社会科学、自然科学等各个领域的知识。具体内容涉及科学技术、经济管理、教育文化、社会生活、环境生态、政治历史、医学保健、宗教信仰、新闻艺术等诸多方面，可以让考生系统见识同等学力申请硕士学位英语阅读理解材料，强化英语背景知识，轻松获取阅读理解考试高分。

《同等学力申请硕士学位英语考试历年试题精解》：历史是一面镜子，了解过去可以预知未来。研习历年真题是复习备考中必不可少的关键环节，也是考生掌握考试动态，赢得高分的最佳捷径。通过对历年试题的详细解析，考生可以了解命题原则与规律，把握考试的脉搏，明确考试的重点和难点所在。

《同等学力申请硕士学位英语考试词汇逆序记忆》：该书包括同等学力申请硕士学位英语考试基本词汇及其衍生词汇共计 6 000 余例，固定搭配词组和惯用短语 700 余个。该书最大的亮点就是推出逆序记忆，打破常规记忆法，大大提高记忆效率。

实践证明，一套好的复习资料，能够帮助考生收到事半功倍的良好效果。我们以同等学力申请硕士学位英语考试专家组辅导经验的深厚积累，以在继承中创新、在开拓中前进的精神，凭借阵容强大的专家编写队伍，向广大考生奉献这套辅导书，希望能帮助考生在考试中夺得高分！

编著者

前言

Preface

根据《中华人民共和国学位条例》的规定，具有研究生毕业同等学力的人员，都可以按照《国务院学位委员会关于授予具有研究生毕业同等学力人员硕士、博士学位的规定》的要求与办法，向学位授予单位提出申请。授予同等学力人员硕士学位是国家为同等学力人员开辟的获得学位的渠道。这对于在职人员业务素质的提高和干部队伍建设都能起到积极的作用。申请人通过了学位授予单位及国家组织的全部考试、并通过了学位论文答辩后，经审查达到了硕士学位学术水平者，可以获得硕士学位。

同等学力人员申请硕士学位英语水平全国统一考试在我国已实行 17 年，得到了社会以及广大考生的极大关注。随着参加该类考试人数的不断增长，为了更好地检测考生的英语实际水平，国务院学位委员会办公室于 2012 年再次修订了《同等学力人员申请硕士学位英语水平全国统一考试大纲》。修订后的第六版新大纲是今后几年同等学力人员申请硕士学位英语水平考试统一命题的依据。

为了更好地帮助考生复习，我们根据多年的教学实践经验，在认真分析了同等学力人员申请硕士学位英语水平全国统一考试的考点、难点、重点及命题套路之后，倾情奉献了这本《同等学力申请硕士学位英语考试标准模拟考场》。

为了让考生能在考前进行实战模拟，我们精编了 20 套模拟试题，其特点如下。

一、全面紧扣同等学力申请硕士学位英语考试最新大纲，把握命题脉搏

在编写的过程中，编者严格按照考试大纲的规定和要求，认真分析了考试样题各部分的题型设计、命题原则、题型重点以及各部分基础知识的覆盖、篇章题材的覆盖和难易程度等方面的特点，20 套模拟试题的题型和题量与实际考试试题一致。本书中的标准模拟试题紧紧联系当前变化了的考试动态以及最新形势与政策，与新大纲完全一致。

二、规范操作，启迪备考，极具操作性

鉴于许多考生缺乏实际临场经验，本书提供了详细的解析，精辟阐明解题思路，全面展现题型变化。模拟题不仅可用于对考生的英语理解能力和阅读能力进行测试，更能成为规范的语言信息的输入渠道，让考生接触到更多的语言、语境和语用信息，提高应考能力。

三、解题策略和技巧的覆盖，体现英语运用原则

本书强调命题策略和解题技巧之间的相关性，对重要的解题技巧进行详细的解析，让考生能在紧张的复习中进行高效补缺，迅速提高考试能力。

由于时间仓促，不当和疏漏之处在所难免，还望广大考生、专家和同仁斧正。

编著者

《同等学力申请硕士学位英语考试标准模拟考场》。基于许多考生缺乏实际考场经验，本书编写者进行了反复调研和精心分析，力求考生高效通过考试难关。本书结合多年评阅试卷经验，首次推出与命题策略紧密联系的专项突破策略，力求做到举一反三，触类旁通。本书力求做到：在有限时间内，帮助考生掌握命题规律，提高解题能力。本书力求做到：在有限时间内，帮助考生掌握命题规律，提高解题能力。本书力求做到：在有限时间内，帮助考生掌握命题规律，提高解题能力。

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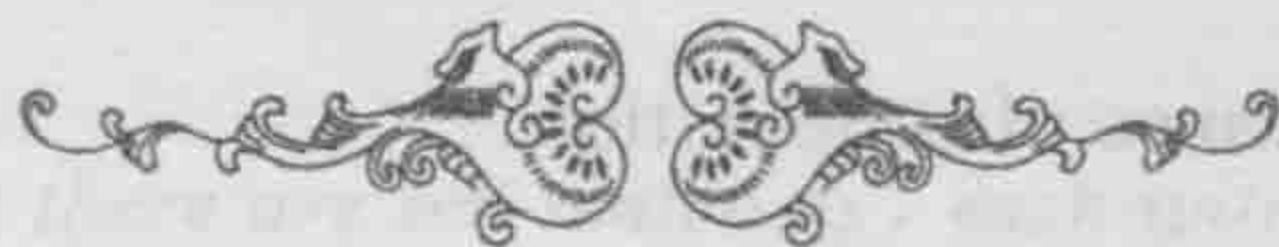
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同等学力人员申请硕士学位英语水平
全国统一考试标准模拟考场一



Part I Oral Communication (15 minutes, 10 points)

Section A

Directions: *In this section there are two incomplete dialogues and each dialogue has three blanks and three choices A, B and C, taken from the dialogue. Fill in each of the blanks with one of the choices to complete the dialogue and mark your answer on the ANSWER SHEET.*

Dialogue One

- A. our production will be based on the demand
- B. That's what worries me these days
- C. It seems that we can only find out the reason from consumers' preference

Joe: Hi, John, have you found that our sales volume of detergent has dropped a lot in the recent three months?

John: Yeah. (1) _____. Anything wrong with our product?

Joe: In my opinion, our detergent is of good quality. (2) _____.

John: Sounds reasonable. We should listen to our customers.

Joe: I agree with you. We are planning to conduct a marketing survey in order to make out why consumers accept or refuse our detergent. Then we can plan the marketing policy. That's to say, (3) _____.

John: Great. Try to get consumers' opinion about the price of our detergent as well as their preference for the smell.

Joe: OK, we will pay more attention to that.

Dialogue Two

- A. The company should put a premium on you in the form of bonus
- B. You really did a good job
- C. I couldn't have got the achievement

- A: John, your project made much profit for the company. (4) _____.
- B: You flatter me. If not having the support from our work team (5) _____.
- A: Did they help you a lot?
- B: Yes. We are efficient because of cooperation.
- A: Done well. (6) _____.
- B: Thank you very much for saying so.

Section B

Directions: *In this section there is one incomplete interview which has four blanks and four choices A, B, C and D, taken from the interview. Fill in each of the blanks with one of the choices to complete the interview and mark your answer on the ANSWER SHEET.*

- A. Based on the survey report, they will lodge a claim for compensation
- B. if you have a good command of both written and spoken English
- C. I worked with the Pacific Surveyor Company as claim officer
- D. I would suggest them to refer the case to their shipper
- A: Did you work in a similar position before?
- B: Yes. I have been with ABC Insurance Company for four years, and before that, (7) _____.
- A: Could you tell me the usual procedures to handle such a case?
- B: Yes, on the shipper's side, when the cargos arrives, all relevant documents will be forwarded to the consignee. Among other things, this party has to check carefully the content of the packing list and weight list. When cargos are found to be damaged or short landed, this party has to call for a joint survey by representatives of the shipping company and the insurance agent. (8) _____.
- A: If you act our representative what would you do to safeguard our interest?
- B: I think, first of all, I would ask the consignee to produce survey report on loading, if they can't produce that (9) _____. Meanwhile, bad weather could be a good excuse to refuse the responsibility.
- A: Are you able to operate the telex?
- B: Yes, I used to dispatch telex to shippers and the consignee to inform them of changes of our schedule and other information.
- A: Now can you tell me (10) _____.
- B: When I was at college, I passed Band Six of College English Test. All the foreign business men I've dealt with say my English is quite good.
- A: If you are selected for this position, you must prepare to travel overseas frequently.
- B: No problem, I love it. Thank you for granting me the interview.

Part II Vocabulary (10 minutes, 10 points)

Directions: *In this part there are ten sentences, each with one word or phrase underlined. Choose the one from the four choices marked A, B, C and D that best keeps the meaning of the sentence. Mark your answer on the ANSWER SHEET.*

11. The animals would charge no matter how badly wounded, and in their death struggles, bellowing and rolling from side to side, they seemed to refuse to die.
A. gasping B. choking C. howling D. puffing
12. Almost everyone has experienced the joy of sports. Nevertheless, thoughtful observers will continue to reflect on the pros and cons of the modern drive to rationalize sports in a quest for the ultimate possible athletic performance.
A. debate B. stipulate C. signify D. ponder
13. In most South American countries rail transport is plagued by operational problems as well as by obsolete equipment.
A. deficient B. outdated C. inferior D. imperfect
14. The racial interpretation of history and the fascist contempt for democracy lured Germany into war against Communist and democracy.
A. tempted B. imposed C. constrained D. engaged
15. Some forgeries are intended to confound or ridicule the expels; others are intended to imitate an artist or genre.
A. scorn B. perplex C. appraise D. irritate
16. In William Shakespeare's *King Lear*, as the extent of Lear's folly becomes even clearer, he rages at his impotence and goes mad.
A. inability B. dilemma C. insecurity D. stupidity
17. The contrast of the gray, cheerless, and shabby cities and towns of the former eastern Germany with the picture-postcard luster of the western sector was an eloquent testimony to the divergences that had to be overcome.
A. barrier B. restraint C. hazard D. evidence
18. It was the responsibility of government to provide instruction so that the talented would be able to enter government service and thus perpetuate the moral and ethical foundation of society.
A. stabilize B. launch C. maintain D. reinforce
19. Relentless rains triggered heavy flooding in nine provinces, where 68 persons were killed. The government pledged relief funds of \$ 2.8 million to assuage the calamitous damage.
A. disastrous B. ruthless C. persistent D. tragic

20. The rationale for the government's involvement in each mode of transportation is that a strong transportation system is necessary for developing the nation's economy or for its defense.

- A. conviction B. principle C. premise D. medium

Part III Reading Comprehension (45 minutes, 25 points)

Directions: In this section, there are four passages followed by questions or unfinished statements, each with four suggested answers A, B, C and D. Choose the best answer and mark your answer on the ANSWER SHEET.

Passage One

Writing about music is like dancing about architecture, or so the saying goes. Sometimes attributed to Frank Zappa, other times to Elvis Costello, this quote is usually intended to convey the futility of such an endeavor, if not the complete silliness of even attempting it. But Glenn Kurtz's graceful memoir, *Practicing: A Musician's Return to Music*, turns the expression on its head, giving it a different meaning by creating a lovely, unique book.

Kurtz picked up the guitar as a kid in a music-loving family, attended the Long Island music school, and went on to play on Merv Griffin's TV show before graduating from Tufts University. Motivating the young Kurtz was the dream of reinventing classical guitar, as if by his great ambition alone he could push it from the margins of popular interest to center stage—something not even accomplished by the late Spanish guitarist Andres Segovia, perhaps the only artist of the form ever to reach anything resembling widespread celebrity.

This book reads like a love story of sorts: Boy meets guitar. Boy loves guitar. Guitar breaks boy's heart or, more precisely, the ordinariness of a working musician's life does so. "I'd just imagined the artist's life naively, childishly, with too much longing, too much poetry and innocence and purity," Kurtz writes. "The guitar had been the instrument of my dreams. Now the dream was over."

Boy leaves guitar. Were the story to end here, this book would be a tragedy, but after nearly a decade the boy returns to guitar, and although he has lost the enthusiasm he had in his youth, he finds his love of the guitar again in a way he never could have appreciated before.

Although Kurtz is writing about a unique musical path, his journey speaks eloquently to the heart of anyone who has ever desperately yearned to achieve something and felt the sting of disappointment. "Everyone who gives up a serious childhood dream—of becoming an artist, a doctor, an engineer, an athlete—lives the rest of their life with a sense of loss,

with nagging what ifs,” he writes. “Is that time and effort, that talent and ambition, truly wasted?”

21. The quotation mentioned in Paragraph 1 implies that writing about music is .
- A. an ambitious attempt B. a modern form of art
- C. an impossible task D. a rewarding experience
22. As a young man Glenn Kurtz wanted to .
- A. surpass Andres Segovia’s achievement
- B. transform classical guitar
- C. become a TV music star
- D. live on arts
23. What does the passage say about classical guitar?
- A. It is not popular with the public.
- B. It is not an easy skill to master.
- C. It is a favorite of many young people.
- D. It is a craze in some countries like Spain.

■ **Passage Two** ■

As with any work of art, the merit of Chapman Kelley’s “Wildflower Works I” was in the eye of the beholder.

Kelley, who normally works with paint and canvas, considered the twin oval gardens planted in 1984 at Daley Bicentennial Park his most important piece.

The Chicago Park District considered it a patch of raggedy vegetation on public property that could be dug up and replanted at will like the flower boxes along Michigan Avenue. And that’s what happened in June 2004, when the district decided to create a more orderly vista for pedestrians crossing from Millennium Park via the new Frank Gehry footbridge.

If you’re looking for evidence that the rubes who run the Park District don’t know art when they see it, all you have to do is visit what’s left of Kelley’s masterpiece. The exuberant 1.5-acre tangle of leggy wildflowers is now confined to a tidy rectangle, restrained on all sides by a knee-high hedge and surrounded by a closely cropped lawn. White hydrangeas and pink shrub roses complete the look. We don’t know who’s responsible for the redesign, but we’ll bet the carpet in his home doesn’t go with the furniture.

Still, you’d think the Park District was within its rights to plow under the prairie. Wrong. Kelley just won at lawsuit in which he argued that the garden was public area and therefore protected by the federal Visual Artists Rights Act. Under that law, the district should have given him 90 days’ notice that it intended to mess with his artwork instead of rushing headlong into the demolition, a la Meigs Field. That way Kelley could have mounted a legal challenge, or at least removed the plants.

Park District officials said they never considered the garden a work of art, even though it was installed by an established artist and not, say, Joe's Sod and Landscaping. We can understand their confusion. Just recently, we figured out that the caged greenery directly south of Pritzker Pavilion is supposed to be an architectural statement and not a Christmas tree lot.

All that's left is for the district to compensate Kelley for his loss. Whatever price the parties settle on, let's hope the agreement also provides for the removal of the rest of "Wildflower Works I." If it wasn't an eyesore before—and plenty of people thought it was—it sure is now.

24. It is implied in the first Paragraph that the public _____ .
- A. paid little attention to "Wildflower Works I"
 B. appreciated the value of "Wildflower Works I"
 C. tolerated the ugliness of "Wildflower Works I"
 D. had their own views on "Wildflower Works I"
25. The boldfaced word "rubes" in Paragraph 4 most likely means _____ .
- A. experts B. laymen C. fools D. artists
26. According to the passage, the one who redesigned the Park must _____ .
- A. know Kelly's work well B. have a terrible taste in art
 C. like conventional layouts D. always put the public's need first
27. Which of the following was NOT true about "Wildflower Works I"?
- A. It was designed by the famous artist Chapman Kelley.
 B. There are two oval gardens at Daley Bicentennial Park.
 C. The public voted for demolishing the gardens.
 D. The Chicago Park District did not deem it a piece of art.
28. Why did Kelly win the lawsuit?
- A. Kelly had a very capable lawyer.
 B. The Park District had no right to demolish it.
 C. The Park District should take the public's opinion first.
 D. The Park District should have informed Kelly of the demolition.

■ Passage Three ■

A few years ago, in their search for ways to sell more goods, advertising men hit on a new and controversial gimmick. It is a silent, invisible commercial that, the ad men claim, can be rushed past the consumer's conscious mind and planted in his subconscious—and without the consumer's knowledge.

Developed by James Vicary, a research man who studies what makes people buy, this technique relies on the psychological principle of subliminal perception. Scientists tell us that many of the sights coming to or eyes are not consciously "seen." We select only a few

for conscious “seeing” and ignore the rest. Actually the discarded impressions are recorded in the brain though they are below the threshold of consciousness.

There's little doubt in Vicary's mind as to the subliminal ad's effectiveness. His proof can be summed up in just two words: sales increase.

In an unidentified movie house not so long ago, unknown audiences saw a curious film program. At the same time, on the same screen on which the film hero was courting the heroine a subliminal projector was flashing its invisible commercials.

“Get popcorn,” ordered the commercial for a reported one three-thousandths of a second every five seconds. It announced “Coca-Cola” at the same speed and frequency to other audiences. At the end of a six weeks trial, popcorn sales had gone up 57 percent, Coke sales 18 percent.

Experimental Films Inc. says the technique is not new. It began research on subliminal perception in 1954. Experimental Films stresses that its equipment was designed for helping problematic students and treating the mentally ill. At NYU two doctors showed twenty women the projected image of an expressionless face. They told the subjects to watch the face for some change of expression. Then they flashed the word angry on the screen at subliminal speeds. Now the women thought the face looked unpleasant. When the word happy was flashed on the screen instead, the subjects thought the woman's facial expression looked much more pleasant.

Subliminal techniques, its promoters believe, are good for more than selling popcorn. Perhaps the process can even be used to sell political candidates, by leaving a favorable impression of the candidate in the minds of the electorates subliminally.

How convincing are these invisible commercials? Skeptical psychologists answer that they aren't anywhere near as effective as the ad men would like to think they are. Nothing has been proven yet scientifically, says a prominent research man.

29. Subliminal perception is when one _____ .
- A. has an attempt to buy with a good reason
 B. recalls some past events and activities
 C. enjoys seeing some images in his mind
 D. gets a mental picture without consciousness
30. To advertising sponsors, the true test of subliminal projection is whether it _____ .
- A. proves worth the money spent
 B. can create a mental impression
 C. helps sell more of their products
 D. can arouse anger in the audience
31. Subliminal ads are invisible because they are shown very _____ .
- A. fast
 B. naturally
 C. often
 D. vaguely
32. Subliminal techniques have NOT been used for _____ .
- A. promoting sales
 B. making commercials
 C. curing mental illness
 D. selling political candidates

33. Some psychologists seem to believe that subliminal projection _____ .
- A. needs a cautious application B. has no effect on sales
- C. benefits the customers D. causes a mental confusion
34. What is the author's position on subliminal projection in ads?
- A. He reveals none in the passage. B. He advocates its prohibition.
- C. He considers it an exaggeration. D. He acclaims its effectiveness.

■ Passage Four ■

Walking through my train yesterday, staggering from my seat to the buffet and back, I counted five people reading Harry Potter novels. Not children—these were real grown-ups reading children's books.

Maybe that would have been understandable. If these people had jumped whole-heartedly into a second childhood it would have made more sense. But they were card-carrying grown-ups with laptops and spreadsheets returning from sales meetings and seminars. Yet they chose to read a children's book.

I don't imagine you'll find this headcount exceptional. You can no longer get on the London Tube and not see a Harry Potter book. Nor is it just the film; these throwback readers were out there in droves long before the movie campaign opened.

So who are these adult readers who have made JK Rowling the second-biggest female earner in Britain (after Madonna)? As I have tramped along streets knee-deep in Harry Potter paperbacks, I've mentally slotted them into three groups.

First come the Never-Readers, whom Harry has enticed into opening a book. Is this a bad thing? Probably not. Writing has many advantages over film, but it can never compete with its magnetic punch. If these books can re-establish the novel as a thrilling experience for some people, then this can only be for the better. If it takes obsession-level hype to lure them into a bookshop, that's fine by me. But will they go on to read anything else? Again, we can only hope.

The second group are the Occasional Readers. These people claim that tiredness, work and children allow them to read only a few books a year. Yet now—to be part of the crowd, to say they've read it—they put Harry Potter on their oh-so-select reading list. It's infuriating, and maddening. Yes, I'm a writer myself, currently writing difficult, unreadable, hopefully unsettling novels, but there are so many other good books out there, so much rewarding, enlightening, enlarging works of fiction for adults; and yet these sad cases are swept along by the hype, the faddism, into reading a children's book.

The third group are the Regular Readers, for whom Harry is sandwiched between McEwan (英国当代作家) and Balzac, Roth (德国现代诗人) and Dickens. This is the real baffler—what on earth do they get out of reading it? Why bother? But if they call rattle through it in a week just to say they've been there—like going to Longleat (朗利特山庄英国名胜) or the Eiffel Tower—the worst they're doing is encouraging others.