



考天下名师团 编

考研英语

赢在真题

通过真题记单词

一线名师教案，系统解析 | 真题题源，针对性强 | 核心词汇，一网打尽

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教·育·出·版·中·心



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前 言

一年一度的考研大战又进入重点复习阶段,如何有效地掌握复习的方法,利用有效的时间提高自己的英语水平,成为考生们重中之重的任务。近年来,考研英语辅导、指南之类的书籍如雨后春笋般出现在读者面前,但真正得到广大读者认同的却屈指可数。许多全真模拟题难以全面、客观地反映出考研英语的重点、难点,更谈不上权威性和指导性。要想过,真题通。熟练掌握真题,从中找寻出题规律,无疑是为自己的成功之路找到一条捷径。

本书收录了自2004年全国统一硕士研究生英语入学考试以来的全部试题,反映了8年中研究生入学英语考试在题型上的发展变化。为了打好英语语言基础,提高英语实际水平;掌握应试基本要领,领会出题思路,读者应在系统复习的基础上使用本书。本书有以下几大特色:

一、按年份分卷

每一年的真题按照完形填空、阅读理解、写作的顺序编排,使考生在平时复习时就养成高效做题的习惯。在做题时不要盲目地去做,应按规定时间(3小时)像在考场中一样进行模拟,中间不查阅任何材料,这样才能检查出问题所在,才能提高应试能力。

二、先整理分析,再难点突破

本书中每一篇文章后面首先是文章的整体分析,从文章的写作背景,整体思路入手,可以让考生在整体上把握内容。其次是核心词汇,重点抓住关键词句,并对这些词汇进行详细的讲解,使考生能够全面的掌握。两者相结合,才能够对整篇文章融会贯通。

三、全文翻译

本书中的译文都是为考生们精心准备的权威翻译,考生在使用本书的时候,应该将每一句话的中英文联系对照,学习如何恰当且完整的表达句子,结合句中的重点词汇,才能深刻地理解句子,从点到线再到面,从而全面地把握文章。

任何一本参考辅导书只有在不断地练习中才能体现它的优秀,考生也只有在勤奋地锻炼中才能提高自己的水平。更重要的是,每做完一套题都要做错误分析,即哪一部分错误多,丢分主要在哪几方面,然后带着这些问题,有针对性地参阅有关书籍,真正把本书中的每一道题都弄懂,每一篇文章都吃透,这样才能做到举一反三、融会贯通。

祝每一位考生都能考出好成绩!

编者

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2011 年全国硕士研究生入学统一考试英语试题

1 | The Relationship Between Expression and Emotion
表情与情绪的关系

真题·共赏

Ancient Greek philosopher Aristotle viewed laughter as “a bodily exercise precious to health”. But despite some claims to the contrary, laughing probably has little influence on physical fitness. Laughter does produce short-term changes in the function of the heart and its blood vessels, boosting heart rate and oxygen consumption. But because hard laughter is difficult to sustain, a good laugh is unlikely to have measurable benefits the way, say, walking or jogging does.

In fact, instead of straining muscles to build them, as exercise does, laughter apparently accomplishes the opposite, studies dating back to the 1930’s indicate that laughter relaxes muscles, decreasing muscle tone for up to 45 minutes after the laugh dies down.

Such bodily reaction might conceivably help moderate the effects of psychological stress. Anyway, the act of laughing probably does produce other types of physical feedback, that improve an individual’s emotional state. According to one classical theory of emotion, our feelings are partially rooted in physical reactions. It was argued at the end of the 19th century that humans do not cry because they are sad but they become sad when the tears begin to flow.

Although sadness also precedes tears, evidence suggests that emotions can flow from muscular responses. In an experiment published in 1988, social

psychologist Fritz Strack of the University of Wurzburg in Germany asked volunteers to hold a pen either with their teeth—thereby creating an artificial smile—or with their lips, which would produce a disappointed expression. Those forced to exercise their smiling muscles reacted more exuberantly to funny cartoons than did those whose mouths were contracted in a frown, suggesting that expressions may influence emotions rather than just the other way around. Similarly, the physical act of laughter could improve mood.

(2011年真题·完形填空)

参考·译文

古希腊哲学家亚里士多德将笑看作是“一个宝贵的锻炼身体健康的方 式”。但是有一些相反的主张,认为笑可能对身体健康的影响不大。笑确实能够对心脏和血管功能产生短时间的变化,如提高心率和耗氧量。但是,因为强烈的笑是难以维持的,愉快的笑是不可能像走路或跑步一样,来衡量出有哪些具体的好处的。

事实上,与练紧实的肌肉和锻炼不同,笑很显然达到的是相反的效果。追溯到20世纪30年代的研究可以看到,在笑结束之后至多45分钟,笑能放松肌肉,降低肌张力。

这样的身体反应可能对缓解心理压力有帮助。总之,笑这个行为可能会产生其他的生理反馈,这能够帮助保持好的情感状态。根据一个经典的情感理论,我们的情感是根植于生理反应的。有一种说法是,人类在19世纪末不是因为悲伤而哭泣,而是因为流泪而悲伤。

虽然悲伤会产生泪水,有证据表明情绪能够随着肌肉的反应而波动。在1988年发表的一个实验中,德国维尔茨堡大学的社会心理学家弗里茨施特拉克要求志愿者在牙齿之间含住钢笔,以此来创造人造的微笑——或是用他们的嘴唇,来产生一个失望的表情。这些被迫锻炼笑肌的人与那些皱眉的人相比,对滑稽的卡通的反应要更强烈旺盛,这表明表情是能够影响情绪的。相似地,笑的物理行为可以改善情绪。

本文源于2009年4月的 *Scientific American Mind* (《科学美国人心智》, 该刊是美国知名科学类刊物《科学美国人》关于脑科学、神经科学以及心理学的分刊), 原文标题为 *How Humor Makes You Friendlier, Sexier* (幽默如何使你更加有人缘、更加性感), 作者为该刊编辑 Steve Ayan (史蒂夫·阿扬)。

 核心·词汇

discard
 charter , postcard
 chart , cardboard
 carton card , cartoon

cartoon [kɑ:'tu:n] *n.* 卡通, 漫画 = cart + oon (*n.*) [通常画在纸板上]

card [kɑ:d] *n.* 卡片; 纸牌 [卡为音译]

搭配: ID card 身份证

credit card 信用卡

discard [dis'kɑ:d] *vt.* 丢弃, 抛弃 = dis (apart, away) + card [扔掉卡片]

postcard ['pəustkɑ:d] *n.* 明信片 = post (邮政) + card

cardboard [kɑ:dbɔ:d] *n.* 硬纸板, 卡纸 = card + board (板)

carton ['kɑ:n] *n.* 纸板箱, 纸板盒 = cart (= card, d → t) + on (*n.*,

cf. reason) [由 cardboard 制成]

chart [tʃɑ:t] *n.* 图表; 航海图 *vt.* 制图 = chart (= card, d → t, c → ch) [常画在纸板上]

charter ['tʃɑ:tə] *n.* 宪章; 特许状 = chart + er (*n.*)

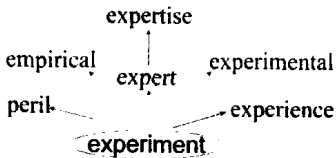
evidently
 video evidence
 evident
 ↓
 visit

evidence ['evidəns] *n.* 明显; 证据 = e + vid + ence (*n.*)

evident ['evidənt] *a.* 明显的 = e (out) + vid + ent (*a.*) [都看得见的]

evidently ['evidəntli] *ad.* 明显地 = evident + ly (*ad.*)

video ['vidiəʊ] *n.* 录像 *a.* 录像的 = vid (= vis, s → d, cf. success, succeed) + eo (*n.* & *a.*)



experiment [ik'sperimənt] *n.* 试验, 实验 *vi.* 做实验 = ex(out) + per (to try 尝试) + i + ment(*n.*) [to try out]

expert [ekspə:t] *n.* 专家 = ex(out) + per + t(*n.* cf. height) [尝试过很多次, 从尝试中取得了许多经验的人]

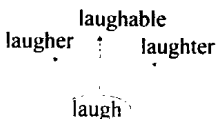
expertise [ekspə:'ti:z] *n.* 专门知识 = expert + ise(*n.*)

experimental [ik,spəri'menti] *a.* 实验的 = experiment + al(*a.*)

experience [ik'spiəriəns] *n.* 经验; 经历 = ex(out) + per + i + ence(*n.*) [经验就是尝试的结果]

peril ['peril] *n.* 危险 = per + il(*n.*) [尝试 → 冒险 → 危险]

empirical [em'pirikl] *a.* 经验主义的 = em(= ex) + pir(= per) + ical(*a.*)



laugh [lɑ:f] *vi.* 笑 *n.* 笑, 笑声

laughter ['lɑ:ftə] *n.* 笑, 笑声 = laugh + ter(*n.*)

laugher ['lɑ:fə] *n.* 笑者 = laugh + er(*n.*)

laughable ['lɑ:fəbəl] *a.* 可笑的; 有趣的 = laugh + able(能被...的)

mouse muscular

muscle

muscle ['mʌsəl] *n.* 肌肉; 力量 = musc(mouse) + le(*n.* 表“小”) [肌肉伸缩时像一只小老鼠在里面来回爬动]

mouse [maʊs] *n.* 老鼠

muscular ['mʌskjulə] *a.* 肌肉发达的 = musc + u + l(e)(*n.*) + ar(*a.*)

voluntary

volunteer

will

volunteer [vɒlən'tiə] *n.* 志愿者 = volunt + eer(*n.*)

voluntary [vɒləntəri] *a.* 自愿的, 志愿的 = volunt(will) + ary(*a.*) [出于自己的意志和愿望]

benevolent [bi'nevələnt] *a.* 慈善的 = bene(good) + vol(= will) + ent(*a.*)

2

Crisis in Classical Music Concerts 古典音乐会危机



真题·共赏

The decision of the New York Philharmonic to hire Alan Gilbert as its next music director has been the talk of the classical-music world ever since the sudden announcement of his appointment in 2009. For the most part, the response has been favorable, to say the least. “Hooray! At last!” wrote Anthony Tommasini, a sober-sided classical-music critic.

One of the reasons why the appointment came as such a surprise, however, is that Gilbert is comparatively little known. Even Tommasini, who had advocated Gilbert’s appointment in the *Times*, calls him “an unpretentious musician with no air of the formidable conductor about him”. As a description of the next music director of an orchestra that has hitherto been led by musicians like Gustav Mahler and Pierre Boulez, that seems likely to have struck at least some *Times* readers as faint praise.

For my part, I have no idea whether Gilbert is a great conductor or even a good one. To be sure, he performs an impressive variety of interesting compositions, but it is not necessary for me to visit Avery Fisher Hall, or anywhere else, to hear interesting orchestral music. All I have to do is to go to my CD shelf, or boot up my computer and download still more recorded music from iTunes.

Devoted concertgoers who reply that recordings are no substitute for live performance are missing the point. For the time, attention, and money of the art-loving public, classical instrumentalists must compete not only with opera houses, dance troupes, theater companies, and museums, but also with the recorded performances of the great classical musicians of the 20th century. There recordings are cheap, available everywhere, and very often much higher in artistic quality than today’s live performances; moreover, they can

be “consumed” at a time and place of the listener’s choosing. The widespread availability of such recordings has thus brought about a crisis in the institution of the traditional classical concert.

One possible response is for classical performers to program attractive new music that is not yet available on record. Gilbert’s own interest in new music has been widely noted; Alex Ross, a classical music critic, has described him as a man who is capable of turning the Philharmonic into “a markedly different, more vibrant organization”. But what will be the nature of that difference? Merely expanding the orchestra’s repertoire will not be enough. If Gilbert and the Philharmonic are to succeed, they must first change the relationship between America’s oldest orchestra and the new audience it hopes to attract.

(2011 年真题·阅读理解)

参考·译文

纽约爱乐乐团决定聘请 Alan Gilbert 作为下一任的音乐总监,这从 2009 年任命被宣布之日起就在古典音乐界引起了热议。别的不说,大部分人的反应是积极的。“好啊,终于好了!” Anthony Tommasini 写道,他可是以一个严肃著称的古典音乐评论家。

但是,这个任命之所以引起人们惊讶的原因却是 Gilbert 相对而言并不是很有名。甚至在时代杂志上发文支持 Gilbert 任命的 Tommasini 都称其为:低调的音乐家,在他身上找不到那种飞扬跋扈的指挥家的气质。纽约爱乐乐团迄今为止都是由像 Gustav Mahler 和 Pierre Boulez 那样的音乐家领导的。这样去描述这个乐团的下一位指挥,至少对于时代的读者而言,这是一种苍白的表扬。

就我看来,我不知道 Gilbert 是否是一个伟大的指挥家或者是一个好的指挥者。但是我能确定的是,他能表现出很多有趣的乐章,但是我却应该不会去艾佛利·费舍尔音乐厅或者其他地方去听一场有趣的交响乐演出。我要做的事情就是去我的 CD 架上,或者打开的我的电脑从 iTunes 上下载更多的唱片。

那些忠实的音乐会观众会讲唱片并不能代替现场的演出,但是他们忽略了一些事情。当下为了获得艺术爱好者的钱,时间和关注度,古典音乐的演奏家们(其实就是指交响乐团)不仅要和剧院、舞蹈队、演出公司和博物馆竞争,而且还需要和那些记录了 20 世纪的伟大的古典音乐演奏者表演的唱