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大纲要求的“进行有关的判断、推理和引申”在英语考研(二)中只剩“进行一定的判断和推理”,少了“引申”能力这个难点的考查。因此,考研英语(二)对考生阅读能力的考查就相对降低了,考生在复习时只需重点把握“文章的主旨、文中具体信息、理解作者的意图、观点和态度、猜测重要生词词义并进行推断”等方面就可以了。

具体来说,这六项能力通过命制六种题型来进行考查,分别是:细节题、主旨题、推断题、猜词题、例证题和观点态度题。

此外,阅读理解 Part B 部分的三种备选题型中,多项对应与正误判断考查的就是考生对于文章中具体信息的理解能力,完全等同于 Part A 部分的“**细节题**”;小标题对应则主要考查考生对于段落大意的把握能力,而这又类似于 Part A 部分的“**主旨题**”。因此,阅读理解 Part B 部分的三种备选题型中完全可以按照下文讲解的“**细节题**”和“**主旨题**”的技巧进行解答。

二、题材的选取与文章体裁

考研英语阅读的内容包罗万象,但是社会生活类文章在命题中占据了绝大部分,商业经济文章基本上每年都会涉及。所选文章多来自较新的英文资料,能很好地反映当代英语语言的特点。从近三年真题考查文章来源来看,文章均选自于国外主流杂志,如 *The Washington Post*《华盛顿邮报》, *The Times*《泰晤士报》, *The Guardian*《卫报》, *Business Week*《商业周刊》, *The Economist*《经济学家》杂志等。

从文章体裁来看,被选取的文章的体裁绝大多数为议论性的、评论性的和报道性的;多为分析论证的文章,抒发情感和描写风景的文学篇章较少。简言之,主要有**论说文、说明文和新闻报道**。

清楚了解考研文章的体裁特点,有助于考生把握文章结构,理清作者阐述脉络,从而轻松解题。

议论文的特点是:(1)写作目的是陈述观点或表明态度;(2)文章围绕一个中心展开,各个段落之间关系紧密,无论是反证还是正面论述,都分别是从不同的角度和侧面阐述这一中心;(3)每一段也是围绕一个中心,段落内部句子之间关系紧密。

说明文的特点是以事实为主,观点为辅。对于此类文章,细节题目较多,考生应着重把握具体信息的真伪、程度和作者的态度。

三、选项命制原则与干扰项特点

首先,各选项的长度、难度和语言结构应该大致相同。因为如果在命制这类试题时,命题者让正确选项的长度或结构明显不同于其他选项(过长或者过短),那么这些异常选项往往会成为考生乱猜的对象,从而丧失了考查的有效性。其次,各干扰项要有迷惑性,才能起到适当的干扰作用。一方面干扰项不能错得太明显,否则形同虚设,反而使考生比较容易利用排除法找到正确答案;另一方面,大部分考生都选择某一干扰项也不理想。第三,试卷中正确选项字母序号(如[A]、[B]、[C]、[D])出现的次数应该大致相等,这样可避免某些考生因只猜某一选项而“幸运地”获取高分的可能性。

关于干扰项的特点,通过对命题原则的分析和研究,我们总结了干扰项的如下特点:**第一,无中生有、以偏概全**。要么利用在文章中没有提到的生活常识编造选项;要么把文章中的事实和细节当主旨,把片面的、次要的观点当成主要观点。因此考生一定要从文中找依据、找答案,“合乎常理”不一定是正确选项。在主旨题和观点题中,应该排除细节干扰,把握文章的主题。**第二,偷换概念,张冠李戴**。要么对原句中的细微处做了改动,要么截取原文中有的词语或类似的结构进行编造。要么在备选项中把因说成果、把别人的观点或作者反对的观点说成是作者的观点。因此考生要注意,过于相似的选项不一定正确,除非它的程度、范围等都与原文完全一致。**第三,字面意思**。在英语语言中,许多词或短语存在多义的现象,考生如果只掌握其常用的基本词义是不够的。在阅读实践中,更不能用已掌握的常用词义去代替偏用词义,从而导致对词或句意的误解或费解。命题者在命制猜词题时,就通常把要考查的词或句意的常规含义作为干扰项以麻痹考生。因此,考生必须根据上下文推测其在特定语境下的含义。**第四,过于绝对,过度推理**。备选项虽然是从原文中推理引申出来的,但是却超出了文章允许的范围。考生切勿推理过度,一切要忠于原文。



Which of the following best sums up the passage?

Which of the following best states the theme of the passage?

Which of the following is the best title for this text?

Which of the following proverbs is closest to the message the text tries to convey?

The best title for this passage could be _____.

解题关键 通读全文找中心,不管主旨题出现在什么位置考查,都把它作为最后一题来做。

主旨题正确选项特点

➤ 正确选项中通常包含了文章最重要的一些概念和词汇,即“**主题词**”,并且主题词可能在文章中多次出现,或者是以文章主题词的同义词或者近义词的形式重复出现。

➤ 表述一般不会太过绝对。

➤ 能够概括文章中心思想,具有“**概括性**”。

主旨题干扰项特点

➤ 选项的表述中出现一些“**过于绝对**”的词汇,如: always, never, none, nobody, no, everyone, all 等。

➤ 选项中的表述犯了“**以偏概全**”的错误,只概述了文章的某一个部分或者段落,而不是对全文意思的总体概括。

➤ 选项中的表述虽然也是总体的概括,但是概括的内容过于泛泛而没有抓住文章的要义,过于笼统,“**范围过大**”。

➤ 选项中的表述与原文的意思相反或者相矛盾,即“**正反混淆**”。

➤ 选项中的表述使用文章的关键词汇,甚至也涉及文章的主要话题,但实际上其内容却与原文无关,即“**偷换概念**”。

主旨题常见出题位置

➤ 文章的第一段,经常是第一句话或者是最后一句话。

➤ 文章的最后一段,经常是第一句话或者是最后一句话。

➤ 文章中间段落的第一句话。

➤ 文章中出现转折词的地方。

第二篇

考研英语(二)阅读历年真题超精解

第一节 阅读 Part A 历年真题超精解

2010年真题

Directions:

Read the following four texts. Answer the questions below each text by choosing [A], [B], [C] or [D].

Mark your answers on **ANSWER SHEET 1**. (40 points)

• Text 1

The longest bull run in a century of art-market history ended on a dramatic note with a sale of 56 works by Damien Hirst, *Beautiful Inside My Head Forever*, at Sotheby's in London on September 15th, 2008. All but two pieces sold, fetching more than £70m, a record for a sale by a single artist. It was a last victory. As the auctioneer called out bids, in New York one of the oldest banks on Wall Street, Lehman Brothers, filed for bankruptcy.

The world art market had already been losing momentum for a while after rising bewilderingly since 2003. At its peak in 2007 it was worth some \$65 billion, reckons Clare McAndrew, founder of Arts Economics, a research firm—double the figure five years earlier. Since then it may have come down to \$50 billion. But the market generates interest far beyond its size because it brings together great wealth, enormous egos, greed, passion and controversy in a way matched by few other industries.

In the weeks and months that followed Mr. Hirst's sale, spending of any sort became deeply unfashionable. In the art world that meant collectors stayed away from galleries and salerooms. Sales of contemporary art fell by two-thirds, and in the most overheated sector, they were down by nearly 90% in the year to November 2008. Within weeks the world's two biggest auction houses, Sotheby's and Christie's, had to pay out nearly \$200m in guarantees to clients who had placed works for sale with them.

The current downturn in the art market is the worst since the Japanese stopped buying Impressionists at the end of 1989. This time experts reckon that prices are about 40% down on their peak on average, though some have been far more fluctuant. But Edward Dolman, Christie's chief executive, says: "I'm

pretty confident we're at the bottom."

What makes this slump different from the last, he says, is that there are still buyers in the market. Almost everyone who was interviewed for this special report said that the biggest problem at the moment is not a lack of demand but a lack of good work to sell. The three Ds—death, debt and divorce—still deliver works of art to the market. But anyone who does not have to sell is keeping away, waiting for confidence to return.

21. In the first paragraph, Damien Hirst's sale was referred to as "a last victory" because _____.

- [A] the art market had witnessed a succession of victories
- [B] the auctioneer finally got the two pieces at the highest bids
- [C] *Beautiful Inside My Head Forever* won over all masterpieces
- [D] it was successfully made just before the world financial crisis

22. By saying "spending of any sort became deeply unfashionable" (Lines 1-2, Para. 3), the author suggests that _____.

- [A] collectors were no longer actively involved in art-market auctions
- [B] people stopped every kind of spending and stayed away from galleries
- [C] art collection as a fashion had lost its appeal to a great extent
- [D] works of art in general had gone out of fashion so they were not worth buying

23. Which of the following statements is NOT true?

- [A] Sales of contemporary art fell dramatically from 2007 to 2008.
- [B] The art market surpassed many other industries in momentum.
- [C] The art market generally went downward in various ways.
- [D] Some art dealers were awaiting better chances to come.

24. The three Ds mentioned in the last paragraph are _____.

- [A] auction houses' favorites
- [B] contemporary trends
- [C] factors promoting artwork circulation
- [D] styles representing Impressionists

25. The most appropriate title for this text could be _____.

- [A] Fluctuation of Art Prices
- [B] Up-to-date Art Auctions
- [C] Art Market in Decline
- [D] Shifted Interest in Arts

【文章导读】

本文就艺术品市场日渐衰退的状况做了简要概述。文章开门见山,引用 Damien Hirst 的例子说明这是艺术品市场“最后的胜利”,紧接着第二段概述了艺术品市场自 2003 年至今的走势,即经历了急剧上升后,现在的发展势头锐减;第三段继续详细地描述这种低迷的状态,第四段则描述了艺术品市场发展的最低谷;尾段总结,佳士得总裁指出,虽然现在发展势头不好,但是已经找出了症结所在——不是需求的缺乏,而是优质作品的缺失,仍然对艺术品市场的复苏怀有信心。

【文章超精读】

Paragraph one

①The longest bull run in a century of art-market history ended on a dramatic note with a sale of 56 works by Damien Hirst, *Beautiful Inside My Head Forever*, at Sotheby's in London on September 15th, 2008. ②All but two pieces sold: fetching more than £70m, a record for a sale by a single artist. ③It was a last victory. ④As the auctioneer called out bids, in New York one of the oldest banks on Wall Street, Lehman Brothers, filed for bankruptcy.

[必考词详解]

momentum [məʊ'mentəm] *n.* 动力, 势头, 要素**bewilderingly** [bi'wɪldərɪŋli] *ad.* 使迷惑地; 使昏乱地, 令人困惑地**peak** [pi:k] *n.* 山峰; 最高点, 顶峰**reckon** ['rekən] *v.* 估算, 估计; 料想**founder** ['faʊndə] *n.* 创始人, 创建者**come down** 下来, 降落; 流传下来**generate** ['dʒenəreɪt] *v.* 产生, 生成**interest** ['ɪntrɪst] *n.* 利益, 好处, 兴趣**beyond** [bi'jɒnd] *prep.* 超过; 越过; 那一边**wealth** [welθ] *n.* 财富; 大量; 富有**enormous** [ɪ'nɔ:məs] *a.* 巨大的, 极大的; 凶暴的**ego** ['i:ɡəʊ] *n.* 自我, 自负**greed** [ɡri:d] *n.* 贪心, 贪婪**passion** ['peɪʃən] *n.* 激情, 热情**controversy** ['kɒntroversi] *n.* 争议; 公开辩论, 争论**match** [mætʃ] *v.* 较量, 比得上; 相匹配**industry** ['ɪndəstri] *n.* 产业, 工业; 勤勉

[逐句超精讲]

① The world art market had already been losing momentum for a while after rising bewilderingly since 2003.

[精讲] 本句主干为 the world art market had already been losing momentum(世界艺术市场已经开始丧失发展动力); for a while(暂时)和 after rising bewilderingly since 2003(自从 2003 年急剧上升后)作状语, bewilderingly 本意为“令人困惑地”, 在文中修饰 rising, 意译为“急剧地”。

[译文] 世界艺术品市场自从 2003 年急剧上升后, 已经开始暂时丧失发展动力了。

② At its peak in 2007 it was worth some \$ 65 billion, reckons Clare McAndrew, founder of Arts Economics, a research firm—double the figure five years earlier.

[精讲] 本句主干为 it was worth some \$ 65 billion, reckons Clare McAndrew 为插入语, founder of Arts Economics(艺术品经济公司的创始人)是 Clare McAndrew 的同位语, a research firm 解释说明 Arts Economics 是一家研究型的公司。

[译文] Clare McAndrew 是一家名为艺术品经济的研究公司的创始人, 他认为, 在 2007 年高峰期的时候, 世界艺术品市场的市值约为 650 亿美元, 这是五年前的两倍。

③ Since then it may have come down to \$ 50 billion.

[精讲] 本句为简单句, 主谓宾结构清晰, come down to 译为“滑落, 降至”。

[译文] 自从那时起, 它可能已经降至 500 亿美元。

④ But the market generates interest far beyond its size because it brings together great wealth, enormous egos, greed, passion and controversy in a way matched by few other industries.

[精讲] 本句主干为 the market generates interest far beyond its size(市场产生的利益远远超过它自身的规模); because 连接原因状语从句, 从句中主干部分为 it brings together great wealth, enormous egos, greed, passion and controversy(它将巨大的财富、膨胀的自我、贪婪、激情以及争议汇集到一起), bring together 意为“汇集, 使……结合到一起”; in a way matched by few other industries 为方式状语, matched by few other industries(没有哪个行业能与其相提并论)为过去分词短语作后置定语修饰前面的 a way。

[译文] 但是市场所产生的利益远远超过它自身的规模, 因为它以一个几乎没有哪个行业能与其匹敌的方式将巨大的财富, 膨胀的自我, 贪婪、激情以及争议汇集在一起。

Paragraph three

① In the weeks and months that followed Mr. Hirst's sale, spending of any sort became deeply unfashionable. ② In the art world that meant collectors stayed away from galleries and salerooms. ③ Sales of contemporary art fell by two-thirds, and in the most overheated sector, they were down by nearly 90% in the year to November 2008. ④ Within weeks the world's two biggest auction houses, Sotheby's and Christie's, had to pay out nearly \$ 200m in guarantees to clients who had placed works for sale with them.

〔精讲〕本句主干为 the three Ds still deliver works of art to the market(三 D 因素,仍然会把艺术品传递给市场),两个破折号之间的 death, debt, and divorce 是对 the three Ds 的进一步的解释说明。

〔译文〕三 D 因素——死亡、罪过、离婚——仍然会把艺术品推向市场。

④But anyone who does not have to sell is keeping away, waiting for confidence to return.

〔精讲〕本句主干为 anyone is keeping away... (任何……的人正在远离); who does not have to sell(不必要拍卖艺术品的人)作后置定语,修饰 anyone, waiting for confidence to return(等待着市场信心的回归)为目的状语。

〔译文〕但是那些不必要拍卖艺术品的人正在远离市场,等待着市场信心的回归。

【全文翻译】

2008 年 9 月 15 日在伦敦苏富比举行的“美丽持久,我心永恒”的拍卖会中,这一个世纪以来艺术品历史上最长的牛市,以 Damien Hirst 的 56 部作品的成功出售而具有戏剧性意味地落幕了。除了两件作品,其余的都售出了:销售额超过了 7 000 万英镑,创造了单个艺术家的拍卖纪录。这是最后的胜利。当拍卖商喊出报价时,纽约华尔街资历最老的银行之一,雷曼兄弟申请破产。

世界艺术品市场自从 2003 年急剧上升后,已经开始暂时丧失发展动力了。Clare McAndrew 是一家名为艺术品经济的研究公司的创始人,他认为,在 2007 年高峰期的时候,世界艺术品市场的市值约为 650 亿美元,这是五年前的两倍。自从那时起,它可能已经降至 500 亿美元。但是市场所产生的利益远远超过它自身的规模,因为它以一个几乎没有哪个行业能与其匹敌的方式将巨大的财富,膨胀的自我,贪婪、激情以及争议汇集在一起。

在 Hirst 先生作品拍卖会的几个星期或几个月后,任何种类的投资都变得非常过时。在艺术品领域里,这意味着收藏家远离了画廊和拍卖场。当代艺术品的拍卖额下降了三分之二,而在最热门的领域,那一年的销售量截止到 2008 年的 11 月份下降了将近 90%。在几周之内,世界上最大的两家拍卖行,苏富比和佳士得,不得不支付近两亿美元,作为已经将作品交予他们拍卖的客户的担保金。

自从 1989 年底日本停止购买印象派作品以来,当前艺术市场的低迷是最糟糕的。这次专家估计,尽管有些价格波动幅度非常大,但是就平均价位的峰值而言,价格大约下降 40%。但佳士得的首席执行官 Edward Dolman 说:“我很确信我们身处低谷。”

他说,与上一次暴跌不同的是市场上仍然有买者。几乎所有在这次特别报道中受到采访的人都说,目前最严重的问题不是需求短缺,而是缺乏可以拍卖的优秀作品。三 D 因素——死亡、罪过、离婚——仍然会把艺术品推向市场。但是那些不必要拍卖艺术品的人正在远离市场,等待着市场信心的回归。

【试题超精解】

21. In the first paragraph, Damien Hirst's sale was referred to as "a last victory" because _____.	在第一自然段中, Damien Hirst 作品的拍卖被称作“最后的胜利”,原因是_____。	选项特征分析
[A] the art market had witnessed a succession of victories	艺术品市场见证了一系列的胜利	偷换概念
[B] the auctioneer finally got the two pieces at the highest bids	拍卖商最终以最高价获得了两件艺术品	正反混淆
[C] <i>Beautiful Inside My Head Forever</i> won over all masterpieces	“美丽持久,我心永恒”拍卖会赢得了所有杰作	无中生有
[D] it was successfully made just before the world financial crisis	它刚好在世界金融危机爆发之前成功举行	同义替换

〔答案〕 [D]

[考点] 细节题

[正确项精解] 根据题干的关键词 Damien Hirst's sale 以及 a last victory 可精确定位到原文首段的最后一句: It was a last victory. 找其上下文, 必是对于这句话的解释。很明显地看出, 后一句话 As the auctioneer called out bids, in New York one of the oldest banks on Wall Street, Lehman Brothers, filed for bankruptcy(当拍卖商喊出报价时, 纽约华尔街资历最老的银行之一, 雷曼兄弟申请破产)是对 a last victory 的解释, 且 auctioneer called out bids(拍卖商喊出报价)与 successfully made(拍卖会成功举行)是同义替换, 银行破产与金融危机(financial crisis)是同义替换, 故答案为[D]选项。

[干扰项分析] 选项[A]的干扰来自文章首段第一句: The longest bull run in a century of art-market history ended on a dramatic note(艺术品历史上一个世纪以来最长的牛市戏剧性地落幕了), 但是原文的 the longest bull run“最长的牛市”并不是 witness a succession of victories(见证了一系列的胜利), 这属于典型的“偷换概念”; 选项[B]的干扰来自于原文: All but two pieces sold: fetching more than £70m, a record for a sale by a single artist(所有作品中只有两件没有售出, 销售额超过 7 000 万英镑, 创造了单个艺术家的拍卖纪录), 但是原文中是“只有两件没有售出”, 而选项中是“获得了两件作品”, 属于“正反混淆”; 选项[C]属于“无中生有”。

[技巧点拨] ①在解答细节题时要根据题干中的关键词进行“精确定位”, 以该题为例, 定位时必须在第一段且要出现 Damien Hirst 作品的拍卖被称作“最后的胜利”的原因, 其他段落内容及与原因无关的内容, 都不用看。

②正确选项肯定是对原文信息的概括和同义替换, 文中没有提到的信息都属于“无中生有”, 根据文中的信息进行“伪造和篡改”都属于“偷换概念”, 这都是典型的干扰项特征。

22. By saying “spending of any sort became deeply unfashionable” (Lines 1-2, Para. 3), the author suggests that _____.	通过说“任何此类的投资都变得非常过时”(第三段的 1~2 行), 作者表明_____。	选项特征分析
[A] collectors were no longer actively involved in art-market auctions	收藏家不再积极参与艺术品市场的拍卖	同义替换
[B] people stopped every kind of spending and stayed away from galleries	人们停止了任何投资, 并远离的画廊	过于绝对
[C] art collection as a fashion had lost its appeal to a great extent	作为一种时尚的艺术收藏在很大程度上失去了吸引力	无中生有
[D] works of art in general had gone out of fashion so they were not worth buying	总体来说艺术作品已经过时, 因此不值得购买	偷换概念

[答案] [A]

[考点] 推断题

[正确项精解] 根据题目的关键词“spending of any sort became deeply unfashionable”很容易精确定位到原文第三段的首句, 下一句话 In the art world that meant collectors stayed away from galleries and salerooms(在艺术世界, 这意味着收藏家远离了画廊和拍卖店)是对上句话的解释说明, 而选项[A]刚好是本句信息的“同义替换”, 为正确答案。

[干扰项分析] 选项[B]的干扰也来自于原文的 In the art world that meant collectors stayed away from galleries and salerooms(在艺术世界, 这意味着收藏家远离了画廊和拍卖店), 但是 stopped every kind of spending(停止了任何投资), “过于绝对”。选项[C]和选项[D]的干扰都来自于第三段的首句 spending of any sort became deeply unfashionable(任何种类的投资都变得非常过时), 但是[C]说“艺术收藏是一种时尚”是“无中生有”, [D]项说“艺术品已经过时”属于“偷换概念”, 因为文章说的是“投资过时”。

burst into laughter; the man looked puzzled and hurt. "It's true," he explained. "When I come home from work, I have nothing to say. If she didn't keep the conversation going, we'd spend the whole evening in silence."

This episode crystallizes the irony that although American men tend to talk more than women in public situations, they often talk less at home. And this pattern is wreaking havoc with marriage.

The pattern was observed by political scientist Andrew Hacker in the late 1970s. Sociologist Catherine Kohler Riessman reports in her new book *Divorce Talk* that most of the women she interviewed—but only a few of the men—gave lack of communication as the reason for their divorces. Given the current divorce rate of nearly 50 percent, that amounts to millions of cases in the United States every year—a virtual epidemic of failed conversation.

In my own research, complaints from women about their husbands most often focused not on tangible inequities such as having given up the chance for a career to accompany a husband to his, or doing far more than their share of daily life-support work like cleaning, cooking and social arrangements. Instead they focused on communication: "He doesn't listen to me." "He doesn't talk to me." I found, as Hacker observed years before, that most wives want their husbands to be, first and foremost, conversational partners, but few husbands share this expectation of their wives.

In short, the image that best represents the current crisis is the stereotypical cartoon scene of a man sitting at the breakfast table with a newspaper held up in front of his face, while a woman glares at the back of it, wanting to talk.

26. What is most wives' main expectation of their husbands?

- [A] Talking to them. [B] Trusting them.
- [C] Supporting their careers. [D] Sharing housework.

27. Judging from the context, the phrase "wreaking havoc" (Line 2, Para. 2) most probably means _____.

- [A] generating motivation [B] exerting influence
- [C] causing damage [D] creating pressure

28. All of the following are true EXCEPT _____.

- [A] men tend to talk more in public than women
- [B] nearly 50 percent of recent divorces are caused by failed conversation
- [C] women attach much importance to communication between couples
- [D] a female tends to be more talkative at home than her spouse

29. Which of the following can best summarize the main idea of this text?

- [A] The moral decaying deserves more research by sociologists.
- [B] Marriage break-up stems from sex inequalities.
- [C] Husband and wife have different expectations from their marriage.
- [D] Conversational patterns between man and wife are different.

30. In the following part immediately after this text, the author will most probably focus on _____.

- [A] a vivid account of the new book *Divorce Talk*
- [B] a detailed description of the stereotypical cartoon
- [C] other possible reasons for a high divorce rate in the U. S.
- [D] a brief introduction to the political scientist Andrew Hacker

【文章导读】

本文主要讲述夫妻在对话模式上存在的差异而对婚姻产生的影响。首段引用一个小故事,把丈夫的

talk to them.

[精讲] 本句主干为 I commented that... (我评论说……); that 引导宾语从句。

[译文] 聚会即将结束时,我评论说,女性们经常抱怨丈夫不和自己交谈。

④This man quickly nodded in agreement. ⑤He gestured toward his wife and said, "She's the talker in our family."

[精讲] ④⑤均为简单句,⑤句中, gesture toward 意为“示意”。

[译文] 这名男士点头表示赞同,他向妻子示意,并说:“她是我们家的话匣子。”

⑥The room burst into laughter; ⑦the man looked puzzled and hurt.

[精讲] ⑥⑦句均为简单句,是简单的主谓宾结构。burst into 意为“突然爆发”。

[译文] 房间里突然笑声一片,这名男士看起来很困惑并且很受伤。

⑧"It's true," he explained. ⑨"When I come home from work I have nothing to say. ⑩If she didn't keep the conversation going, we'd spend the whole evening in silence."

[精讲] ⑧句为简单句,⑨句中开始是由 when 引导时间状语从句 when I come home from work, 主干是 I have nothing to say。⑩句的主句为 we'd spend the whole evening in silence(我们整晚都保持静默), 前面是 if 引导条件状语从句,使用了 keep doing 结构,意为“使……持续或继续”。

[译文] 他解释说:“的确如此,当我下班回到家时我找不到要说的内容,如果她不继续说话,那我们整晚都保持沉默了。”

Paragraph two

①This episode crystallizes the irony that although American men tend to talk more than women in public situations, they often talk less at home. ②And this pattern is wreaking havoc with marriage.

[必考词详解]

episode ['epɪsəʊd] *n.* 插曲;有趣的小事,一段情节

crystallize ['krɪstəlaɪz] *v.* 使结晶;明确;使具体化

situation [ˌsɪtʃu'eɪʃən] *n.* 情况;场合;处境

pattern ['pætən] *n.* 模式,方式;图案;样品

marriage ['mærɪdʒ] *n.* 结婚;婚姻生活

[逐句超精讲]

①This episode crystallizes the irony that although American men tend to talk more than women in public situations, they often talk less at home.

[精讲] 本句主干为 this episode crystallizes the irony(直译为:这个故事使得这件讽刺意味的小事具体化,意译为:这个故事形象地表现了一件具有讽刺意味的小事);that 引导同位语从句,是 irony 的具体说明,although 表让步,意为“尽管,虽然”,tend to 意为“往往”。

[译文] 这个故事形象地表现了一件具有讽刺意味的小事:虽然美国男性在公共场合往往比女性更加健谈,但是他们在家里很少说话。

②And this pattern is wreaking havoc with marriage.

[精讲] 此句为简单句,havoc 为“破坏”的意思,用现在进行时,表示这种行为正在严重的瓦解着婚姻。

[译文] 并且这种方式正在对婚姻造成严重的破坏。

Paragraph three

①The pattern was observed by political scientist Andrew Hacker in the late 1970s. ②Sociologist Catherine Kohler Riessman reports in her new book *Divorce Talk* that most of the women she interviewed—but only a few of the men—gave lack of communication as the reason for their divorces. ③Given the current divorce rate of nearly 50 percent, that amounts to millions of cases in the United States every year—a virtual epidemic of failed conversation.

些智商、学历以及品德可能更高的人来承担。虽然早在 1880 年的 *Strauder v. West Virginia* 的案例中,美国最高法院就已经禁止了陪审团选择方面有故意的种族歧视行为,但这种选择所谓的精英或者第一流陪审团的做法却为绕过这种或者其他反歧视法律提供了便利。

直到 20 世纪中期,这一制度也未能经常地将女性包括在陪审团中。尽管在 1898 年,女性第一次在犹他州的陪审团中任职,但直到 20 世纪 40 年代大多数州才使女性有资格成为陪审团成员。即使那时,一些州仍自动地免除了女性的陪审团职责,除非她们个人要求将她们的名字列入陪审团名单。家庭需要女性的说法使得这一做法变得合理,并且这使得整个 20 世纪 60 年代的陪审团中都没有女性代表。

在 1968 年,美国国会通过了《陪审团选择和服务法案》,迎来了对陪审团制度进行民主改革的新纪元。这个法案废除了对于联邦陪审员的特殊教育要求,并且要求在全社会的典型成员中随机挑选陪审员。在 1975 年 *Taylor v. Louisiana* 案件的里程碑式的裁决中,最高法院把陪审团应代表全社会各个部分的要求延伸至州的水平上。*Taylor* 裁决还宣布在陪审团的选择中性别歧视是违反宪法的,并且命令各州在选择男女陪审员时使用相同的程序。

【试题超精解】

36. From the principles of the US jury system, we learn that _____.	从美国陪审团制度的原则中,我们了解到_____。	选项特征分析
[A] both literate and illiterate people can serve on juries	有文化和没有文化的人都可以在陪审团中任职	正反混淆
[B] defendants are immune from trial by their peers	被告可以免受他们同行的审判	正反混淆
[C] no age limit should be imposed for jury service	陪审员工作不应受年龄限制	正反混淆
[D] judgment should consider the opinion of the public	判决应考虑公众的意见	同义替换

[答案] [D]
[考点] 细节题

[正确项精解] 根据题干的关键词 jury system, 可以精确定位到首段的第一句: Many Americans regard the jury system as a concrete expression of crucial democratic values, including principles that(许多美国人把陪审团制度视为重要民主价值观的具体体现, 这个制度包括如下原则), that 之后就是考点, 最后一个从句中 that verdicts should represent the conscience of the community and not just the letter of the law (判决应当代表社会的良知, 而不仅仅是法律条文)可以看出 [D] 选项是“同义替换”, 为正确答案。

[干扰项分析] 选项 [A] 和 [C] 的干扰来自于: that all citizens who meet minimal qualifications of age and literacy are equally competent to serve on juries(所有满足年龄和读写能力最低要求的公民, 有同样的资格担任陪审员), 可见担任陪审员是有教育程度和年龄要求的, 这两个选项都是“正反混淆”; [B] 选项的干扰来自于: that defendants are entitled to trial by their peers(被告人有权力接受同行的审判), 并不是免于同行的审判, 还是“正反混淆”。

37. The practice of selecting so-called elite jurors prior to 1968 showed _____.	1968 年之前, 选举所谓的精英陪审员的做法表明_____。	选项特征分析
[A] the inadequacy of anti-discrimination laws	反歧视法律的不足之处	正话反说
[B] the prevalent discrimination against certain races	对某些种族歧视的盛行	无中生有
[C] the conflicting ideals in jury selection procedures	陪审团选举程序方面冲突的理想	偷换概念

②Then they simply checked which directors stayed from one proxy statement to the next.

[精讲] 该句比较简单, 主语是 they, 谓语动词是 checked, 后面的 which directors stayed from one proxy statement to the next(哪一个董事从一个委托书待到下一个委托书, 即, 干了一届又一届, 意译为“连任两届”)是 checked 的宾语从句。

[译文] 然后, 他们简单地检查了哪些外部董事连任了两届。

③The most likely reason for departing a board was age, so the researchers concentrated on those “surprise” disappearances by directors under the age of 70.

[精讲] 该句是通过 so 连接的并列句。前一分句的主干是 The most likely reason ... was age, for departing a board(离开董事会)作 reason 的后置定语。后一分句的主干是 the researchers concentrated on those “surprise” disappearances by directors, 后面的 under the age of 70(不到 70 岁)作 directors 的后置定语。

[译文] 离开董事会最可能的原因是年龄, 所以研究者们集中研究那些年龄在 70 岁以下却“惊奇”地消失的外部董事们。

④They found that after a surprise departure, the probability that the company will subsequently have to restate earnings increases by nearly 20%.

[精讲] 该句的主干是 They found that..., that 引导宾语从句。after a surprise departure, 作时间状语。宾语从句中, 主语是 the probability, 谓语动词是 increases, 中间的 that the company will subsequently have to restate earnings(公司不得不随后重申利润)是 probability 的同位语从句。by nearly 20%, 是介词短语作程度状语。

[译文] 他们发现在外部董事惊奇离开后, 公司不得不随后重申盈利的可能性上升了近 20%。

⑤The likelihood of being named in a federal class-action lawsuit also increases, and the stock is likely to perform worse.

[精讲] 该句是 and 连接的并列句。前一分句的主干是 The likelihood ... also increases, 其中 of being named in a federal class-action lawsuit(在联邦法院所受理的集体起诉案件中被点到的)作 likelihood 的后置定语。后一分句的主干是 the stock is likely to perform worse 是 be likely to do sth. (很可能……)的句型。

[译文] 在联邦法院所受理的集体起诉案件中被点到的可能性也会增加, 并且公司股票也可能表现更糟。

⑥The effect tended to be larger for larger firms.

[精讲] 该句是简单句, 注意 tend to 表示“往往是, 趋向于”, 是必考知识点。

[译文] 对越大的公司往往影响越大。

⑦Although a correlation between them leaving and subsequent bad performance at the firm is suggestive, it does not mean that such directors are always jumping off a sinking ship.

[精讲] 该句的主干是 it does not mean that...。前半句中含有 although 引导的让步状语从句, 主语是 a correlation, 系动词是 is, 表语是 suggestive, 介词短语 (between ... and ...) 作后置定语, 修饰限定 correlation。后半句中含有 that 引导的宾语从句。宾语从句中 jumping off a sinking ship(跳离开一艘正在下沉的船), 可以意译为“外部董事抛弃危难之中的企业”。

[译文] 尽管外部董事的离职与随后企业的糟糕业绩之间的相互关系让人难免揣测, 但这并不意味着这样的外部董事总是抛弃危难之中的企业。

⑧Often they “trade up,” leaving riskier, smaller firms for larger and more stable firms.

[精讲] 该句的主干是 Often they “trade up”等于 they often “trade up”。后面的 leaving riskier, smaller firms for larger and more stable firms 是现在分词作伴随状语。

[译文] 他们经常“买更高价的东西”, 离开高风险的小公司转而投入更大更稳定的企业。

society [sə'saɪəti] *n.* 社会; 社会团体, 协会

editor ['editə] *n.* 编辑

reckon ['rekan] *v.* 想, 认为; 估算, 估计

newsroom ['nju:zru:m] *n.* 新闻编辑室

slim [slɪm] *a.* 纤细的, 苗条的; 微小的, 不足的

[逐句超精讲]

① It has not been much fun. ② Many papers stayed afloat by pushing journalists overboard.

[精讲] 第一个句子是简单句。第二个句子的主干是 Many papers stayed afloat (许多报纸能维持下去), 后面是介词结构充当方式状语 (通过把记者从船上推下去, 即“裁员”)。

[译文] 这可不是好玩的, 许多报纸通过裁员来维持下去。

③ The American Society of News Editors reckons that 13,500 newsroom jobs have gone since 2007.

[精讲] 本句的主干是 The American Society of News Editors reckons that (美国新闻编辑协会估计), 后面是 that 引导的宾语从句。

[译文] 美国新闻编辑协会估计自 2007 年以来有 13 500 个编辑岗位被裁减。

④ Readers are paying more for slimmer products.

[精讲] 本句是简单句, 句中用到固定搭配 pay... for... (为……支付……)。

[译文] 读者要为缩水的内容付费更多。

⑤ Some papers even had the nerve to refuse delivery to distant suburbs.

[精讲] 本句是个简单句, 句中用到固定搭配 had the nerve to refuse delivery (有胆量拒绝投递)。

[译文] 一些报纸甚至有胆量拒绝向远郊用户投递。

⑥ Yet these desperate measures have proved the right ones and, sadly for many journalists, they can be pushed further.

[精讲] 本句是由 and 连接的两个并列句, 主干分别是 these desperate measures have proved the right ones 和 they can be pushed further, 其中 sadly for many journalists 作插入语 (对于许多记者来说悲惨的是), be pushed further (被推得更远, 即被“继续裁减”)。

[译文] 然而这些孤注一掷的措施已经被证明是正确的, 而对于许多记者来说悲惨的是, 他们可能会被继续裁减。

Paragraph four

① Newspapers are becoming more balanced businesses, with a healthier mix of revenues from readers and advertisers. ② American papers have long been highly unusual in their reliance on ads. ③ Fully 87% of their revenues came from advertising in 2008, according to the Organization for Economic Cooperation & Development (OECD). ④ In Japan the proportion is 35%. ⑤ Not surprisingly, Japanese newspapers are much more stable.

[必考词详解]

revenue ['revənju:] *n.* 税收收入; 收益, 收入

reliance [rɪ'laɪəns] *n.* 依赖, 依靠

proportion [prə'pɔ:ʃ(ə)n] *n.* 比例; 份额, 部分

[逐句超精讲]

① Newspapers are becoming more balanced businesses, with a healthier mix of revenues from readers and advertisers.

[精讲] 本句的主干是 Newspapers are becoming more balanced businesses (报纸正在成为更具平衡性的行业), 后面是 with 引导的伴随状语, with a healthier mix of revenues from readers and advertisers (随着来自读者和广告商的收入“混合更加健康”, 意译为“收入组成日趋合理”)。

[译文] 随着来自读者和广告商的收入组成日趋合理, 报业正在成为更具平衡性的行业。

② American papers have long been highly unusual in their reliance on ads.

[精讲] 本句是简单句, have long been 意为“长期以来一直”。

[译文] 长期以来, 美国报业对广告的依赖一直是极不正常的。

③ Fully 87% of their revenues came from advertising in 2008, according to the Organization for Economic Cooperation & Development (OECD).

[精讲] 本句的主干是 Fully 87% of their revenues came from advertising in 2008 (在 2008 年高达 87% 的收入来自于广告), according to... (OECD) (根据经济合作与发展组织的数据) 是状语。

[译文] 根据经济合作与发展组织的数据, 在 2008 年高达 87% 的收入来自于广告。

④ In Japan the proportion is 35%. ⑤ Not surprisingly, Japanese newspapers are much more stable.

[精讲] 这两个句子都是简单句。

[译文] 在日本这个比例只有 35%。难怪, 日本的报业更稳定。

Paragraph five

① The whirlwind that swept through newsrooms harmed everybody, but much of the damage has been concentrated in areas where newspapers are least distinctive. ② Car and film reviewers have gone. ③ So have science and general business reporters. ④ Foreign bureaus have been savagely cut off. ⑤ Newspapers are less complete as a result. ⑥ But completeness is no longer a virtue in the newspaper business.

[必考词详解]

whirlwind ['hwɜ:lwind] *n.* 旋风

sweep [swi:p] *v.* 扫; (喻) 席卷, 迅速蔓延

concentrate ['kɒnsəntreɪt] *v.* 集中

distinctive [dis'tɪŋktɪv] *a.* 有特色的, 独特的

reviewer [ri'vejuə] *n.* 评论家; 评论者

[逐句超精讲]

bureau ['bjʊərəu] *n.* (政府部门) 局, 处, 署; 机构

savagely ['sævɪdʒli] *ad.* 野蛮地, 残忍地

cut off *vt.* 切掉, 剪掉; 切断, 中断(供给)

virtue ['vɜ:tju:] *n.* 美德; 优点

① The whirlwind that swept through newsrooms harmed everybody, but much of the damage has been concentrated in areas where newspapers are least distinctive.

[精讲] 本句是 but 连接的表示转折关系的并列句, 前一分句比较简单, whirlwind 后是关系代词 that 引导的定语从句, 修饰限定先行词 The whirlwind; 后一分句中, 主语是 much of the damage, 谓语是 has been concentrated in, areas 是介词 in 的宾语, areas 后是 where 引导的定语从句, 修饰限定先行词 areas。

[译文] 席卷报业的旋风伤害了每一个人, 但是大部分的伤害都集中在毫无报业特色的领域。

② Car and film reviewers have gone. ③ So have science and general business reporters. ④ Foreign bureaus have been savagely cut off.

[精讲] 第一句是简单句。第二句是倒装结构: 主语是 science and general business reporters, 谓语是 have, 句首的 so 指代上一句中的 gone。本句调整为正常语序应是: Science and general business reporters have gone。

[译文] 汽车和电影评论员已经被裁掉了。科学和大众财经的记者也被裁掉了。驻外机构也已被残忍地裁撤。

⑤ Newspapers are less complete as a result. ⑥ But completeness is no longer a virtue in the newspaper business.

[精讲] 这两句也都是简单句。

[译文] 结果是报纸不再像以往那样完整。但是完整已不再是报业的一个优点。

【全文翻译】

报业的衰亡究竟发生了些什么? 一年前, 末日好像就近在眼前。其衰退预示着将失去广告和那些尚未逃到互联网的读者。像《旧金山纪事》这样的报纸都在记录着自己的厄运。美国联邦贸易委员会就如何

[精讲] 本句的主干是 The phrase was actually first popularized by a German, “less is more”是主语 The phrase 的同位语,也是其内容, the architect Ludwig Mies van der Rohe 是其前面 a German 的同位语,解释其身份;who 后是关系代词 who 引导的非限定性定语从句,对先行词 Ludwig Mies van der Rohe 进行解释;在该从句中,主语是 who,谓语是并列的 emigrated 和 took up,注意 like... 是介词短语表示“像……一样”,过去分词短语 associated with the Bauhaus 作后置定语修饰限定 people, a school of design 是插入语,解释前面的 Bauhaus。

[译文] “少即是多”这句话实际是由一个名叫 Ludwig Mies van der Rohe 的德国建筑师首先普及的,像其他与 Bauhaus 建筑学派有联系的设计师一样,他于第二次世界大战前移民美国,并曾在美国多个建筑学院任职。

③ These designers came to exert enormous influence on the course of American architecture, but none more so than Mies.

[精讲] 本句是 but 连接的表示转折关系的并列句。exert influence on 表示“对……施加影响”,后面是个省略句,相当于 none of designers exert influence on the course of American architecture more than Mies(没有哪个建筑师对美国建筑学产生的影响大于 Mies)。

[译文] 这些设计师开始对于美国建筑学的发展进程产生巨大影响,但 Mies 的影响最大。

Paragraph four

① Mies's signature phrase means that less decoration, properly organized, has more impact than a lot.
② Elegance, he believed, did not derive from abundance. ③ Like other modern architects, he employed metal, glass and laminated wood—materials that we take for granted today but that in the 1940s symbolized the future. ④ Mies's sophisticated presentation masked the fact that the spaces he designed were small and efficient, rather than big and often empty.

[必考词详解]

signature phrase *n.* 口头禅,惯用语;(本文可引申为)理念,信条

decoration [ˌdekə'reɪʃən] *n.* 装饰,装修

impact ['ɪmpækt] *n.* 撞击;冲击力,(重大)影响 *v.* 撞击;冲击,有影响

elegance ['elɪɡəns] *n.* 优雅

derive [dɪ'reɪv] *v.* 来源于

abundance [əˈbʌndəns] *n.* 大量,丰富

employ [ɪmˈplɔɪ] *v.* 雇佣;使用

symbolize ['sɪmbəlaɪz] *v.* 象征

sophisticated [səˈfɪstɪkətɪd] *a.* 尖端的,先进的,复杂的;世故的,老练的

presentation [ˌprezən'teɪʃən] *n.* 展示,呈现;展现

mask [mæsk] *n.* 面罩,面具;掩饰,伪装 *v.* 掩盖,掩饰

take... for granted 认为……理所应当

[逐句超精讲]

① Mies's signature phrase means that less decoration, properly organized, has more impact than a lot.

[精讲] 本句的主干是 Mies's signature phrase means that,后面是 that 引导的宾语从句,has more impact than a lot 表示“具有更大的影响”意译为“具有更大的效果”。

[译文] Mies 的理念是如果组织恰当,装饰的减少反而会具有更大效果。

② Elegance, he believed, did not derive from abundance.

[精讲] 本句的主干是 Elegance did not derive from abundance。其中 he believed 是插入语,abundance 表示“丰富、充足、量多”。

[译文] 他认为,优雅并非源自于量大。

③ Like other modern architects, he employed metal, glass and laminated wood—materials that we take for granted today but that in the 1940s symbolized the future.

[精讲] 本句主干为 he employed metal, glass and laminated wood,破折号后面的 materials 是对前面

定语对主语进行修饰,表语 influence 前后的 yet another homegrown 和 on the “less is more” trend 都作 influence 的定语。

[译文]《加州艺术与建筑》杂志在 1945 到 1962 年间委托一些有才华的现代建筑师们设计的 Case Study Houses, 是对“少即是多”趋势的又一个本土影响。

②Aesthetic effect came from the landscape, new materials and forthright detailing.

[精讲] 本句是简单句,注意 landscape, new materials and forthright detailing 三者之间是并列关系即可。

[译文] 审美效果来自于自然景色、新材料以及明了的细节设计。

③In his Case Study House, Ralph Rapson may have mispredicted just how the mechanical revolution would impact everyday life—few American families acquired helicopters, though most eventually got clothes dryers—but his belief that self-sufficiency was both desirable and inevitable was widely shared.

[精讲] 本句是 but 连接的表示转折关系的并列句;在前一分句中,主语是 Ralph Rapson,谓语动词是 may have mispredicted,注意 may have done 表示对过去发生事情的委婉推测,宾语是 how 引导的宾语从句,句首 In his Case Study House 是介词短语作状语,两个破折号之间的成分是插入语,是对前面主体信息进行解释;在后一分句中,主语是 his belief,谓语是 was widely shared,that 引导的是同位语从句,对主语 belief 作解释说明。

[译文] 在他的 Case Study House 里, Ralph Rapson 可能错误地预测了机械革命如何影响日常生活(因为尽管多数人最终都拥有了烘干机,但很少有人拥有直升机),但他认为自给自足不仅是理想的而且是不可避免的理念却得到广泛的认同。

【全文翻译】

我们往往把第二次世界大战后的数十年视作繁荣和发展的时代,数以百万计的士兵回到家乡,靠退伍军人安置法案读大学,或在婚姻登记处排队办理结婚手续。

但当谈到他们的房子问题的时候,那是一个把“少实际就是多”当做常识和信仰的时代。在大萧条和战争期间,美国人学会了节衣缩食地生活,并且这种克制同战后对未来的信心相结合,使得小而高效的房子成为绝对的时髦。

经济状况只是促进高效生活这一趋势的一个因素。“少即是多”这句话实际是由一个名叫 Ludwig Mies van der Rohe 的德国建筑师首先普及的,像其他与 Bauhaus 建筑学派有联系的设计师一样,他于第二次世界大战前移民美国,并曾在美国多个建筑学院任职。这些设计师开始对于美国建筑学的发展进程产生巨大影响,但 Mies 的影响最大。

Mies 的理念是如果组织恰当,装饰的减少反而会具有更大效果。他认为,优雅并非源自于量大。像其他现代建筑师一样,他会使用金属、玻璃和胶合板,这些材料在今天看来是理所当然的,但在 20 世纪 40 年代却象征着未来。Mies 的精心展示掩盖了一个事实:他所设计的房屋空间是小而高效的,而不是大且经常空旷的。

例如 Mies 在芝加哥湖滨大道设计建造的那座优雅高楼上的公寓(有)两个卧室,面积不到 1 000 平方英尺,比附近那些位于该城市黄金海岸沿线的老建筑都小。但它们却很流行,这是因为它们有轻薄的玻璃墙,它们提供的景观以及优雅的建筑细节和比例,而这完全契合当时极受欢迎的抽象艺术。

这种“减少”趋势并非完全是外来的。20 世纪 30 年代, Frank Lloyd Wright 开始建造比他在 19 世纪 90 年代和 20 世纪初所设计的那种普遍的两层建筑更适中更高效的房子,面积通常在 1 200 平方英尺左右。

《加州艺术与建筑》杂志在 1945 到 1962 年间委托一些有才华的现代建筑师们设计的 Case Study Houses, 是对“少即是多”趋势的又一个本土影响。审美效果来自于自然景色、新材料以及明了的细节设计。在他的 Case Study House 里, Ralph Rapson 可能错误地预测了机械革命如何影响日常生活(因为尽管多数人最终都拥有了烘干机,但很少有人拥有直升机),但他认为自给自足不仅是理想的而且是不可避免的理念却得到广泛的认同。