

2012

考研英语

历年真题阅读理解 精读笔记

主编：中国人民大学

郭崇兴

适合英语（一）考生 英语（二）考生可参考

全面剖析近15年真题阅读理解

- 重点单词 统计出现频率
- 难句剖析 化解阅读障碍
- 答案解析 指点解题秘诀
- 全文精译 帮助理解原文

重要提示

本书赠送1994、1995年考研英语阅读真题精读笔记，请读者登录北京航空航天大学出版社教育培训事业部博客：
blog.sina.com.cn/u/1689582545下载学习。



北京航空航天大学出版社
BEI HANG UNIVERSITY PRESS

2012

考研英语

历年真题阅读理解 精读笔记

主编：中国人民大学

郭崇兴

内容简介

本书严格按照考研英语大纲英语(一)(非英语专业)和1996年至2011年的考研英语真题编写而成。围绕考研英语历年真题阅读理解Part A部分进行剖析,帮助考生迅速全面提高考研英语阅读水平和应试能力。内容包括历年真题阅读理解Part A每篇文章的大纲词汇和超纲词汇(并且精确统计出每个单词在历年真题中出现的次数)、文中的长难句以及相应的语法结构分析、每道题目答题方法的详细解析及相关知识点、阅读原文的精准翻译。适合所有参加英语(一)的考研学生,参加英语(二)的考研学生可参考本书。作者郭崇兴是考研英语辅导顶级名师。

图书在版编目(CIP)数据

2012考研英语历年真题阅读理解精读笔记/郭崇兴
主编. --北京:北京航空航天大学出版社,2011.2
ISBN 978-7-5124-0329-1

I. ①2… II. ①郭… III. ①英语—阅读教学—研究生—入学考试—自学参考资料 IV. ①H319.9

中国版本图书馆CIP数据核字(2011)第007831号

版权所有,侵权必究。

2012考研英语历年真题阅读理解精读笔记

主编:中国人民大学 郭崇兴

策划编辑:谭莉

责任编辑:王冰洁

北京航空航天大学出版社出版发行

北京市海淀区学院路37号(邮编100191) <http://www.buaapress.com.cn>

发行部电话:(010)82317024 传真:(010)82328026

读者信箱:bhpress@263.net 邮购电话:(010)82316936

保定市中国画美凯印刷有限公司印装 各地书店经销

开本:787×1092 1/16 印张:22 字数:739千字

2011年2月第1版 2011年2月第1次印刷

ISBN 978-7-5124-0329-1 定价:38.00元

前言

众所周知,英语往往是决定考研成败的一门重要公共课。对于大部分考研学生来说,想考好英语必须经历很长时间的**有效复习**。英语不能靠临时抱佛脚来过关,而需要**单词、语法、阅读、写作等综合能力**同时提高。看起来仅仅是一张**100分**的卷子,要考好却需**花费更多的努力**。

那么,考研英语到底该如何复习呢?其实最好的方法就是根据历年真题老老实实去记单词、做阅读和写作文。而其中阅读又是考研英语的重中之重,得阅读者得天下,所以考生一定要重视。

很多人对英语阅读应该如何去读、如何去解题没有一个系统的方法,其实决定阅读成绩的是**阅读实力和阅读方法**,而不是**阅读技巧**。经济学中有个众所周知的“木桶理论”:决定盛水量的是**箍成木桶的最短的木条**。英语阅读中,阅读实际能力就是短木条,而阅读技巧是长木条。所以,在阅读复习的前中期一定要立足于**提高实际能力**,着重阅读方法,注重快速阅读中把握线索的能力等。阅读提高不在于读很多文章,而是要**精读**:即真正读懂每一篇文章,理解每道题正确选项为什么正确,错误选项为什么错误。

无论考研英语高分者或是考研辅导名师都不得不承认一个事实:历年真题才是最好的复习资料。考生可以什么书都没有,但必须要有一本历年真题。真题的利用价值很大,从这些题中可以分析出考研的出题方式、出题角度和难度等,其好处有二:其一,历年真题都是很多命题专家仔细斟酌讨论的结果,虽然考过的题不会再考,但对其进行分析思考有助于了解命题思路,把握考题走向,掌握解题方法;其二,分析历年真题,使考生明确考题的难度、特点等,有助于挑选接近真题的练习题、模拟题。所以,每个考生都要对其**仔细琢磨**(而不仅仅是做做而已)。以往考研成功者的经验均是:反复地利用真题熟悉考试思路,直到弄懂每一个词、每一句话、每一个选项为止。研究真题的效果很明显,只要你找到个中关键所在,那么对阅读就一通百通了。对于真题建议大家至少**仔细研读三遍**。

实践证明,精读历年考研英语的阅读真题是提高阅读成绩最行之有效的手段。所谓精读,就是对阅读真题进行全面剖析,不仅牢记词汇和分析难句,使自己的语言水平得到提高,而且破解各种题型的解题思路,使自己永远立于不败之地。

基于以上思想,本书严格按照考研英语大纲英语(一)(非英语专业)和1996年至2011年的考研英语真题编写而成,围绕考研英语历年真题阅读理解Part A部分进行剖析,帮助考生迅速全面提高考研英语阅读水平和应试能力。本书内容包括历年真题阅读Part A每篇文章的大纲词汇和超纲词汇(并且精确统计出每个单词在历年真题中出现的次数)、文中的长难句以及相应的语法结构分析、每道题目答题方法的详细解析及相关知识点、阅读原文的精准翻译。

在此,笔者有一点需要提醒广大考生:阅读本书必须先做题,再看答案、解析。如果倒过来就毫无意义!做题时必须限制时间,每篇文章大约17~20分钟,四篇文章控制在70~80分钟,做完后必须花时间去分析文章、背诵单词、分析长难句、核对答案、研读解析,并且要**仔细研究译文**。绝对不能只简单地核对一下答案,这样你即使做一千篇,英语的成绩提高也是很渺茫的!

考研是非常辛苦的,但是只要方法得当,一定能事半功倍。希望所有考生都能在硕士研究生入学统一考试中取得好成绩!

目 录

阅读的基本技巧	1
开篇演练:2011 年考研英语(一) 真题阅读理解	4
进入角色:2010 年考研英语(一) 真题阅读理解精读笔记	9
2009 年考研英语真题阅读理解精读笔记	30
2008 年考研英语真题阅读理解精读笔记	52
2007 年考研英语真题阅读理解精读笔记	72
2006 年考研英语真题阅读理解精读笔记	94
2005 年考研英语真题阅读理解精读笔记	116
2004 年考研英语真题阅读理解精读笔记	137
2003 年考研英语真题阅读理解精读笔记	155
2002 年考研英语真题阅读理解精读笔记	175
2001 年考研英语真题阅读理解精读笔记	197
2000 年考研英语真题阅读理解精读笔记	220
1999 年考研英语真题阅读理解精读笔记	244
1998 年考研英语真题阅读理解精读笔记	270
1997 年考研英语真题阅读理解精读笔记	295
1996 年考研英语真题阅读理解精读笔记	318

阅读的基本技巧

众所周知,考研是人生的一次重新洗牌和重大机遇,而在考研的四门课程中,英语成了许多考生前进征途上的一只凶猛的拦路虎和十分困难的羁绊与障碍。

详细分析历年考研英语试卷,又可以发现主要矛盾在于阅读(占60%的分数),故可谓:得阅读者得天下。阅读的60分细分为Part A、Part B和Part C,其中Part A为四篇阅读理解,占40分,是阅读理解考试中的主战场。那么,阅读Part A有没有什么技巧呢?

技巧一:看懂

阅读理解其实主要考的是“阅读”之后的“理解”,所以,看得懂乃是第一项技巧。

任何一篇文章,若要能看懂它,至少需要两个条件:认识单词和看明白句子。单词就像盖房的砖瓦,考研词汇大约为5500个,这不是一个小数字,也并非三两天时间可以记住的,所以,考生必须先买一本考研英语词汇书进行系统、长期的学习和记忆。(推荐《考研英语词汇真题词频语境记忆精读版》,该书打破了传统考研词汇书按字母顺序排序的做法,而是采用历年真题作为单词出现频率的统计依据,将所有大纲单词及超纲单词按照历年真题出现的频率从高到低排列,而且全部按照考过的不同词义配不同的真题例句,可以使学生用最少的时间获得最好的学习效率。)

拿到词汇书之后,首先用大约一周的时间把这些单词中你根本不认识的挑出来,如 rear, tedious, deteriorate, plausible, jargon, isotope, ... (因为这些单词你可能完全不认识,看到之后两眼漆黑,所以称之为“黑”字)。“黑”字是阅读的头一个障碍,单词不认识,句子当然看不懂,所以,消灭“黑”字是当务之急。(争取用一个月左右的时间消灭它们!)

考研词汇中,除“黑”字外,还有大量意思非常明白的所谓“白”字,如: able, benefit, culture, space, topic, ...。此类单词可一掠而过,除“黑”(完全不认识)和“白”(完全明白)字两类外,还有许多似会不会的“灰”字,如: treaty, tutor, sample, saddle, fuss, ...。甚至还有大量你觉得会但其实并非如此的“灰”字,如: spring 除了“春天”之外,还当“泉水”、“弹簧”讲; account 除了“账户”,还作“原因;理由;解释;说明;报告;占……”解; affect 除了“爱,深情”之外,还有“做作”之义。背诵单词时,一定要多看词汇书中所给的例句才能牢记其意义。

除单词外,有时句子太长也会对阅读造成致命的伤害,如:

If you add to this the effects of a sonar set mounted in the small nose of a torpedo rushing through the water at speeds up to 80 miles per hour with its consequent noise and vibration, plus hullborne vibrations from the power plant, it can be seen that only the most advanced electronic filtering gives any chance of success.

看完此句,很多考生如坠云里雾中,不知所云。其实,看懂长难句有点像撒网捕鱼,收网时应收紧网绳(叫纲),渔网自然会合拢。不要去乱抓网眼(那叫目)。看长难句亦应做到“纲举目张”,先找句子的骨架(主+谓+宾),再解决修饰成分(定、状等)。

此句 it 后为主句,但 it 不是其真正主语,叫形式主语,真正主语为后边的 that 从句,一般来说,英语的“主+谓+宾”也应像汉语那样按顺序排列,主语放谓语前,即:“只有最先进的电子过滤器才有成功的可能这一点可以被看得很明白。”(形式主语 it 不必译)但英译汉中,应尽量少用被动句型。所以,此句可译为:“可以很清楚地看出:只有最先进的电子过滤器才有可能获得成功。”(形式主语 it 不必译)。

it 前边不是句子的主要部分,而是一个由 if 所引导的长长的状语从句。(如果说主+谓+宾是树干的话,定、状则像树叶,要繁杂和麻烦得多。)在整个 if... 这样一个句子构成的状语中,if you (主语) add (谓语) the effect to this (双宾语) 为基本框架;那第二个宾语为何要倒过来呢?因为第

一个宾语 effects 后面跟了那么长那么多的定语(注意:英语常将定语写在名词后,这一点与中文大相径庭:中文的定语一律放在名词前)。

第一个定语为介词词组“of a sonar set”,修饰 effects,译为:“一套声呐设施的效果”;第二个定语为“mounted in the small nose”,过去分词当定语:“被安装在一个小鼻子上的”;第三个定语“of a torpedo”:“一个鱼雷的”;第四个定语“rushing...”译为:“以每小时 80 英里速度穿行于水里的”;后边还有一个“with...”(“plus...”为两逗号间的插入语)英文定语在名词后,中文却将定语放在名词 effects 前边。若定语不止一个,常采用倒着翻译的方法,我们称之为“倒解连环”。

故整句意思为:

“如果你把带着巨大噪音和震动的、以每小时 80 英里速度穿过水中的鱼雷的鼻尖部位上所安装的一套声呐设备的效果也加进去考虑的话,再加上还有由电机部分所造成的外壳的震动,那么,可以清楚地看到:只有最先进的电子过滤器才有可能获得成功。”

这就是考研英语的实情,怪不得每年的百万考研大军中,过 60 分者寥寥无几,每年也只有 18% 左右,英语考得好的同学,前途自然也比其他人更为光明。

大家切记,英语的句子中,“主+谓+宾”基本与中文一致,是按顺序摆放的,而定、状语经常倒着放,又长又多,比主、谓、宾要难很多。定、状语放好了,句子才能看明白,想看懂阅读理解中的长难句,语法基本功一定要扎实。

技巧二:选题

看懂文章之后,还有一个如何选题的问题,所以第二项技巧是选题问题。

众所周知,读完文章之后就要对文章后面的问题作出选择:是选 A 呢? 还是选 B、C? 还是选 D? 许多考生说,文章有时看懂了,题就是选不对。其实选题也是大有技巧的,阅读的问题基本上分为五大类:

1. 主旨题(又称中心思想题):这类题基本上是问 main idea,或 best title 是什么;也可以问作者写此文章的 purpose 何在;或问此文的 conclusion 可总结为什么。碰到这类题最简单的方法是把文中每段的首句串起来考虑。若是仅问其中某一段的中心思想为何,则可将该段的首、尾句加起来考虑。

2. 词汇题(又称词语释义题):这类题常问考生一些不认识、从未见过的生词或词组的意思是什么。解题技巧为参考上下文,尤其是下文。因为下文常常是对该词的解释、说明、举例等。

3. 作者态度题:常问作者对某事是什么态度:主观(subjective)还是客观(objective);肯定(positive)还是否定(negative);赞成(approval)还是反对(opposition)等。解题的关键是要看作者在文中用了什么样的口气。若用褒义词,显然是赞成。若用贬义词,显然是反对。若客观陈述,则是中性的立场,不偏不倚。注意:作者态度常常在转折词后表明出来。所以, but 一词至关重要(还有类似的 yet, however, although, nevertheless 等)。

4. 推理性问题:其典型词有两个:infer 和 imply。如: What can you infer from the story? 或 What is the implied meaning of this sentence?

切记,推理性问题原文中没有现成的答案。答案是你自己推想出来的,但不能凭空瞎想,必须以原文中某句话或某个词语为依据合理推测才能找到合适的答案。

注意:以上四种题型多占阅读理解考试总分的 1/4 左右,而其他约 30 分的题都属于以下提到的:细节性问题!

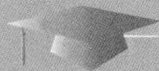
5. 细节性问题:(声明:本书中没有指出题型的,大多为细节题)。

此类题占阅读总分 40 分中的 30 分左右,因此十分重要。注意,这类问题与推理性问题截然相反,都可以从原文中找到答案,只不过为了迷惑考生,常常将原文进行改写,换一种说法。所以,照抄原文,一字不改的不一定就是答案,而与原文意思相同的,才是正确的。

除了将文章看懂,把题目选对之外,阅读理解还有两个非常重要的注意事项:速度与步骤。

技巧三:速度

大家都知道,仅仅把题选对是不够的,因为考试还有时间的限制。(你就算选对,每篇文章花 1 个小时那能行吗?)记住,考试总共 180 分钟,四篇阅读最多占 70~80 分钟(即 17~20 分钟一



篇),其余时间还要分配给作文、翻译、英语知识运用等。

那么,对于速度过慢的考生,又应该如何复习呢?

第一,加大词汇量,这样读起来才会势如破竹,一气呵成。若生词太多,自然会磕磕绊绊,走不了太快。

第二,阅读中最忌讳的是一个字一个字地去读,那样又慢又差。正确的方法是用眼去抓句子的大致结构(叫意群阅读法)。还记得前面那个长难句吗?我们并没有孤零零地去看每一个词,而是先找到了 it 后面的主句;前头的 if 句虽然很长,只不过是状语而已。而在主句中,我又抓住了它的主语 that only the most advanced electronic filtering gives any chance of success 和谓语 can be seen。这种提纲挈领式的读法,不仅可以使速度加快,更可以使准确率提高。

第三,考研是一场艰苦卓绝的拼搏。考研英语又比四、六级要难,所以保持头脑清醒和旺盛的斗志也至关重要。因此,考试前一天晚上的充足睡眠十分重要,可以在考场上保持敏锐、清醒的头脑,这对提高速度和专注精力大有裨益!

技巧四:步骤

阅读的步骤也十分重要。许多考生拿到文章之后从头读起,读完再去一个一个选答案。这种方法十分传统,称为整体阅读法。其优点是可以有一种全局感或整体感。缺点是文章太长,读后细节记不住,再去找答案又费劲又容易出错,许多细节都混淆在一起了,得分经常不高。建议同学们用一下查找阅读法:读完第一段就做第一题。然后看第二个问题问的是什么,带着这个问题去看第二段,然后是第三段、第四段,依此类推。(注意,有一种问题可能此方法不太适用,那就是:主旨性问题。)查找式阅读法虽然把文章看得支离破碎,但得分往往很高,因为你刚看一段就去做一道题,这样记得住细节,抓得很准,广大考生不妨一试!

开篇演练

在开始研究历年真题阅读理解之前,有一件特别重要的事必须提醒广大读者:要使自己的阅读水平真正提高,必须先做题,后看答案和解析。如果顺序颠倒过来,那么阅读水平丝毫得不到提高。做题时间为每篇文章 17 至 20 分钟,Part A 四篇文章时间控制在 70 ~ 80 分钟。下面,以 2011 年全国硕士研究生入学统一考试英语试题中的阅读理解题为开篇,请同学们以这几篇真题阅读文章为练习,在规定的时间内,检测自己的真实水平。参考答案见 2012 年考研英语大纲或登陆北京航空航天大学出版社教育培训事业部博客(地址:blog.sina.com.cn/u/1689582545)查询。无论做的结果如何,都保持一种从零开始的心态,认真研读此书,一定会受益匪浅!



2011 年考研英语(一)真题阅读理解

Text 1

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. These 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.

21. We learn from Paragraph 1 that Gilbert's appointment has _____

- [A] incurred criticism. [B] raised suspicion.
[C] received acclaim. [D] aroused curiosity.

22. Tommasini regards Gilbert as an artist who is _____

- [A] influential. [B] modest. [C] respectable. [D] talented.

23. The author believes that the devoted concertgoers _____

- [A] ignore the expenses of live performances.
[B] reject most kinds of recorded performances.
[C] exaggerate the variety of live performances.
[D] overestimate the value of live performances.

24. According to the text, which of the following is true of recordings?

- [A] They are often inferior to live concerts in quality.
[B] They are easily accessible to the general public.
[C] They help improve the quality of music.
[D] They have only covered masterpieces.

25. Regarding Gilbert's role in revitalizing the Philharmonic, the author feels _____

- [A] doubtful. [B] enthusiastic. [C] confident. [D] puzzled.

Text 2

When Liam McGee departed as president of Bank of America in August, his explanation was surprisingly straight up. Rather than cloaking his exit in the usual vague excuses, he came right out and said he was leaving "to pursue my goal of running a company." Broadcasting his ambition was "very much my decision," McGee says. Within two weeks, he was talking for the first time with the board of Hartford Financial Services Group, which named him CEO and chairman on September 29.

McGee says leaving without a position lined up gave him time to reflect on what kind of company he wanted to run. It also sent a clear message to the outside world about his aspirations. And McGee isn't alone. In recent weeks the No. 2 executives at Avon and American Express quit with the explanation that they were looking for a CEO post. As boards scrutinize succession plans in response to shareholder pressure, executives who don't get the nod also may wish to move on. A turbulent business environment also has senior managers cautious of letting vague pronouncements cloud their reputations.

As the first signs of recovery begin to take hold, deputy chiefs may be more willing to make the jump without a net. In the third quarter, CEO turnover was down 23% from a year ago as nervous boards stuck with the leaders they had, according to Liberum Research. As the economy picks up, opportunities will abound for aspiring leaders.

The decision to quit a senior position to look for a better one is unconventional. For years executives and headhunters have adhered to the rule that the most attractive CEO candidates are the ones who must be poached. Says Korn/Ferry senior partner Dennis Carey: "I can't think of a single search I've done where a board has not instructed me to look at sitting CEOs first."

Those who jumped without a job haven't always landed in top positions quickly. Ellen Marram quit as chief of Tropicana a decade ago, saying she wanted to be a CEO. It was a year before she became head of a tiny Interact-based commodities exchange. Robert Willumstad left Citigroup in 2005 with ambitions to be a CEO. He finally took that post at a major financial institution three years later.

Many recruiters say the old disgrace is fading for top performers. The financial crisis has made it more acceptable to be between jobs or to leave a bad one. "The traditional rule was it's safer to stay where you are, but that's been fundamentally inverted," says one headhunter. "The people who've been hurt the worst are those who've stayed too long."



26. When McGee announced his departure, his manner can best be described as being _____.
[A] arrogant. [B] frank. [C] self-centered. [D] impulsive.
27. According to Paragraph 2, senior executives' quitting may be spurred by _____.
[A] their expectation of better financial status.
[B] their need to reflect on their private life.
[C] their strained relations with the boards.
[D] their pursuit of new career goals.
28. The word "poached" (Line 3, Paragraph 4) most probably means _____.
[A] approved of. [B] attended to. [C] hunted for. [D] guarded against.
29. It can be inferred from the last paragraph that _____.
[A] top performers used to cling to their posts.
[B] loyalty of top performers is getting out-dated.
[C] top performers care more about reputations.
[D] it's safer to stick to the traditional rules.
30. Which of the following is the best title for the text?
[A] CEOs: Where to Go?
[B] CEOs: All the Way Up?
[C] Top Managers Jump without a Net
[D] The Only Way Out for Top Performers

Text 3

The rough guide to marketing success used to be that you got what you paid for. No longer. While traditional "paid" media—such as television commercials and print advertisements—still play a major role, companies today can exploit many alternative forms of media. Consumers passionate about a product may create "earned" media by willingly promoting it to friends, and a company may leverage "owned" media by sending e-mail alerts about products and sales to customers registered with its Web site. The way consumers now approach the process of making purchase decisions means that marketing's impact stems from a broad range of factors beyond conventional paid media.

Paid and owned media are controlled by marketers promoting their own products. For earned media, such marketers act as the initiator for users' responses. But in some cases, one marketer's owned media become another marketer's paid media—for instance, when an e-commerce retailer sells ad space on its Web site. We define such sold media as owned media whose traffic is so strong that other organizations place their content or e-commerce engines within that environment. This trend, which we believe is still in its infancy, effectively began with retailers and travel providers such as airlines and hotels and will no doubt go further. Johnson&Johnson, for example, has created BabyCenter, a stand-alone media property that promotes complementary and even competitive products. Besides generating income, the presence of other marketers makes the site seem objective, gives companies opportunities to learn valuable information about the appeal of other companies' marketing, and may help expand user traffic for all companies concerned.

The same dramatic technological changes that have provided marketers with more (and more diverse) communications choices have also increased the risk that passionate consumers will voice their opinions in quicker, more visible, and much more damaging ways. Such hijacked media are the opposite of earned media: an asset or campaign becomes hostage to consumers, other stakeholders, or activists who make negative allegations about a brand or product. Members of social networks, for instance, are learning that they can hijack media to apply pressure on the businesses that originally created them.

If that happens, passionate consumers would try to persuade others to boycott products, putting the reputation of the target company at risk. In such a case, the company's response may not be sufficiently quick or thoughtful, and the learning curve has been steep. Toyota Motor, for example, alleviated some of

the damage from its recall crisis earlier this year with a relatively quick and well-orchestrated social-media response campaign, which included efforts to engage with consumers directly on sites such as Twitter and the social-news site Digg.

31. Consumers may create "earned" media when they are _____

- [A] obsessed with online shopping at certain Web sites.
- [B] inspired by product-promoting e-mails sent to them.
- [C] eager to help their friends promote quality products.
- [D] enthusiastic about recommending their favorite products.

32. According to Paragraph 2, sold media feature _____

- [A] a safe business environment.
- [B] random competition.
- [C] strong user traffic.
- [D] flexibility in organization.

33. The author indicates in Paragraph 3 that earned media _____

- [A] invite constant conflicts with passionate consumers.
- [B] can be used to produce negative effects in marketing.
- [C] may be responsible for fiercer competition.
- [D] deserve all the negative comments about them.

34. Toyota Motor's experience is cited as an example of _____

- [A] responding effectively to hijacked media.
- [B] persuading customers into boycotting products.
- [C] cooperating with supportive consumers.
- [D] taking advantage of hijacked media.

35. Which of the following is the text mainly about?

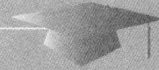
- [A] Alternatives to conventional paid media.
- [B] Conflict between hijacked and earned media.
- [C] Dominance of hijacked media.
- [D] Popularity of owned media.

Text 4

It's no surprise that Jennifer Senior's insightful, provocative magazine cover story, "I Love My Children, I Hate My Life," is arousing much chatter—nothing gets people talking like the suggestion that child rearing is anything less than a completely fulfilling, life-enriching experience. Rather than concluding that children make parents either happy or miserable, Senior suggests we need to redefine happiness; instead of thinking of it as something that can be measured by moment-to-moment joy, we should consider being happy as a past-tense condition. Even though the day-to-day experience of raising kids can be soul-crushingly hard, Senior writes that "the very things that in the moment dampen our moods can later be sources of intense gratification and delight."

The magazine cover showing an attractive mother holding a cute baby is hardly the only Madonna-and-child image on newsstands this week. There are also stories about newly adoptive—and newly single-mom Sandra Bullock, as well as the usual "Jennifer Aniston is pregnant" news. Practically every week features at least one celebrity mom, or mom-to-be, smiling on the newsstands.

In a society that so persistently celebrates procreation, is it any wonder that admitting you regret having children is equivalent to admitting you support kitten-killing? It doesn't seem quite fair, then, to compare the regrets of parents to the regrets of the childless. Unhappy parents rarely are provoked to wonder if they shouldn't have had kids, but unhappy childless folks are bothered with the message that children are the single most important thing in the world; obviously their misery must be a direct result of the gaping baby-size holes in their lives.



Of course, the image of parenthood that celebrity magazines like *Us Weekly* and *People* present is hugely unrealistic, especially when the parents are single mothers like Bullock. According to several studies concluding that parents are less happy than childless couples, single parents are the least happy of all. No shock there, considering how much work it is to raise a kid without a partner to lean on; yet to hear Sandra and Britney tell it, raising a kid on their "own" (read: with round-the-clock help) is a piece of cake.

It's hard to imagine that many people are dumb enough to want children just because Reese and Angelina make it look so glamorous; most adults understand that a baby is not a haircut. But it's interesting to wonder if the images we see every week of stress-free, happiness-enhancing parenthood aren't in some small, subconscious way contributing to our own dissatisfactions with the actual experience, in the same way that a small part of us hoped getting "the Rachel" might make us look just a little bit like Jennifer Aniston.

36. Jennifer Senior suggests in her article that raising a child can bring _____

- [A] temporary delight.
- [B] enjoyment in progress.
- [C] happiness in retrospect.
- [D] lasting reward.

37. We learn from Paragraph 2 that _____

- [A] celebrity moms are a permanent source for gossip.
- [B] single mothers with babies deserve greater attention.
- [C] news about pregnant celebrities is entertaining.
- [D] having children is highly valued by the public.

38. It is suggested in Paragraph 3 that childless folks _____

- [A] are constantly exposed to criticism.
- [B] are largely ignored by the media.
- [C] fail to fulfill their social responsibilities.
- [D] are less likely to be satisfied with their life.

39. According to Paragraph 4, the message conveyed by celebrity magazines is _____

- [A] soothing.
- [B] ambiguous.
- [C] compensatory.
- [D] misleading.

40. Which of the following can be inferred from the last paragraph?

- [A] Having children contributes little to the glamour of celebrity moms.
- [B] Celebrity moms have influenced our attitude towards child rearing.
- [C] Having children intensifies our dissatisfaction with life.
- [D] We sometimes neglect the happiness from child rearing.

进入角色



2010年考研英语(一)真题阅读理解精读笔记

Text 1

Of all the changes that have taken place in English-language newspapers during the past quarter-century, perhaps the most far-reaching has been the inexorable decline in the scope and seriousness of their arts coverage.

It is difficult to the point of impossibility for the average reader under the age of forty to imagine a time when high-quality arts criticism could be found in most big-city newspapers. Yet a considerable number of the most significant collections of criticism published in the 20th century consisted in large part of newspaper reviews. To read such books today is to marvel at the fact that their learned contents were once deemed suitable for publication in general-circulation dailies.

We are even farther removed from the unfocused newspaper reviews published in England between the turn of the 20th century and the eve of World War II, at a time when newsprint was dirt-cheap and stylish arts criticism was considered an ornament to the publications in which it appeared. In those far-off days, it was taken for granted that the critics of major papers would write in detail and at length about the events they covered. Theirs was a serious business, and even those reviewers who wore their learning lightly, like George Bernard Shaw and Ernest Newman, could be trusted to know what they were about. These men believed in journalism as a calling, and were proud to be published in the daily press. "So few authors have brains enough or literary gift enough to keep their own end up in journalism," Newman wrote, "that I am tempted to define 'journalism' as 'a term of contempt applied by writers who are not read to writers who are'."

Unfortunately, these critics are virtually forgotten. Neville Cardus, who wrote for the Manchester Guardian from 1917 until shortly before his death in 1975, is now known solely as a writer of essays on the game of cricket. During his lifetime, though, he was also one of England's foremost classical-music critics, and a stylist so widely admired that his *Autobiography* (1947) became a best-seller. He was knighted in 1967, the first music critic to be so honored. Yet only one of his books is now in print, and his vast body of writings on music is unknown save to specialists.

Is there any chance that Cardus's criticism will enjoy a revival? The prospect seems remote. Journalistic tastes had changed long before his death, and postmodern readers have little use for the richly upholstered Vicwardian prose in which he specialized. Moreover, the amateur tradition in music criticism has been in headlong retreat.

21. It is indicated in Paragraphs 1 and 2 that _____

- [A] arts criticism has disappeared from big-city newspapers.
- [B] English-language newspapers used to carry more arts reviews.
- [C] high-quality newspapers retain a large body of readers.

- [D] young readers doubt the suitability of criticism on dailies.
22. Newspaper reviews in England before World War II were characterized by _____
- [A] free themes. [B] casual style.
[C] elaborate layout. [D] radical viewpoints.
23. Which of the following would Shaw and Newman most probably agree on?
- [A] It is writers' duty to fulfill journalistic goals.
[B] It is contemptible for writers to be journalists.
[C] Writers are likely to be tempted into journalism.
[D] Not all writers are capable of journalistic writing.
24. What can be learned about Cardus according to the last two paragraphs?
- [A] His music criticism may not appeal to readers today.
[B] His reputation as a music critic has long been in dispute.
[C] His style caters largely to modern specialists.
[D] His writings fail to follow the amateur tradition.
25. What would be the best title for the text?
- [A] Newspapers of the Good Old Days [B] The Lost Horizon in Newspapers
[C] Mournful Decline of Journalism [D] Prominent Critics in Memory

Text 1

大纲单词

amateur⁸ /'æmətə(r)/ *a.* 业余的; *n.* 业余(活动)爱好者

appeal⁷ /ə'pi:l/ *v. /n.* ①(to) 呼吁, 要求; ②对……有吸引力; ③申述, 上诉

apply⁸ /ə'plai/ *v.* ①(for) 申请, 请求; ②(to) 适用, 应用, 运用

author⁸⁵ /'ɔ:θə/ *n.* ①作者; ②创始人

average²² /'ævərɪdʒ/ *n.* 平均(数); *a.* ①平均的; ②普通的, 一般的; *v.* 平均, 均分

business⁵⁰ /'biznis/ *n.* ①商业, 生意; ②事务, 业务, 职责; ③企业; ④贸易量; ⑤行业, 业务

capable⁵ /'keɪpəbl/ *a.* ①有本事的, 有能力的; ②(of) 可以……的, 能……的

casual⁵ /'kæʒjuəl/ *a.* ①偶然的, 碰巧的; ②临时的, 非正式的; ③随便的, 放松的

cater⁴ /'keɪtə/ *v.* 备办食物, 满足(需要), 投合

characterize⁹ /'kærɪktəraɪz/ *v.* ①表示……的特性; ②描述……的特性

classical¹ /'klæsɪkəl/ *a.* 经典的, 古典(文学)的

collection⁵ /kə'lekʃən/ *n.* 收藏(品), 收集(物)

considerable³ /kən'sɪdərəbl/ *a.* ①相当大(或多)的, 可观的; ②值得考虑的

consist³ /kən'sɪst/ *v.* ①(in) 在于, 存在于; ②(of) 由……组成, 由……构成

contempt⁵ /kən'tempt/ *n.* 轻蔑, 藐视

cricket¹ /'krikit/ *n.* ①板球; ②蟋蟀

critic¹⁴ /'kritɪk/ *n.* 批评家, 评论家

criticism⁹ /'kritisɪz(ə)m/ *n.* 批评, 评论

decline¹⁶ /dɪ'klaɪn/ *v. /n.* ①下倾, 下降, 下垂, 衰落; ②斜面, 倾斜; *v.* 拒绝, 谢绝

deem³ /di:m/ *v.* 认为, 相信

define⁸ /dɪ'faɪn/ *v.* ①给……下定义; ②限定, 规定; ③解释, 阐述

detail¹⁰ /'di:teɪl/ *n.* 细节, 详情; *v.* 详述

dirt¹ /dɜ:t/ *n.* 污物, 污垢

disappear⁵ /,dɪsə'piə/ *v.* 不见, 消失

dispute⁵ /dɪs'pjʊ:t/ *v. /n.* 争论, 争执

doubt¹¹ /daʊt/ *n. /v.* 怀疑, 疑虑

elaborate⁴ /ɪ'læbəreɪt/ *a.* 详尽的, 精心的; *v.* 精心制作, 详细阐述

essay² /'eseɪ/ *n.* 文章, 短文

eve¹ /i:v/ *n.* (节日等的)前夜, 前夕

following³⁴ /'fɒləʊɪŋ/ *a.* 接着的, 下列的

foremost² /'fɔ:məʊst/ *a. /ad.* 最初, 最前面, 最重要

fulfill⁴ /fʊl'fɪl/ *v.* 完成, 履行

grant⁶ /grɑ:nt/ *v.* ①同意, 准予; ②给予, 授予; ③(take...for ~ed) 认为理所当然; *n.* 授予物

horizon⁴ /hə'reɪzn/ *n.* ①地平线; ②眼界, 见识; ③(思想等的)范围, 限度; ④(on the ~) 即将发生

indicate⁸ /'ɪndɪkeɪt/ *v.* ①指出, 指示; ②表明, 暗示

journalist¹³ /'dʒə:nəlist/ *n.* 记者, 新闻工作者
 largely¹⁵ /'lɑ:dʒli/ *ad.* ①主要地, 基本上; ②大量地, 大规模地
 layout¹ /'lei:aut/ *n.* 布局, 陈设
 likely¹⁸ /'laikli/ *a.* 很可能的, 有希望的; *ad.* 大概, 多半
 literary³ /'litərəri/ *a.* ①文学上的, 文学的; ②精通文学的, 从事写作的
 major¹⁶ /'meɪdʒə/ *a.* (较)大的, (较)重要的; *n.* ①专业, 主修科目; ②专业学生; ③少校; *v.* (in) 主修, 专攻
 moreover¹³ /mɔ:'rəʊvə/ *conj./ad.* 再者, 加之, 而且
 ornament¹ /'ɔ:nəmənt/ *v.* 装饰, 美化; *n.* 装饰, 装饰物
 paragraph³¹ /'pærəgrɑ:f/ *n.* ①段, 节; ②小新闻, 短评
 prominent² /'prɒmɪnənt/ *a.* ①突起的, 凸出的; ②突出的, 杰出的
 prose¹ /prəʊz/ *n.* 散文
 prospect⁹ /'prɒspekt/ *n.* ①景色; ②前景, 前途, 展望
 publication⁶ /'pʌbli'keɪʃən/ *n.* ①出版物; ②出版, 发行; ③公布, 发表
 publish¹⁰ /'pʌbliʃ/ *v.* ①出版, 刊印; ②公布, 发表
 radical⁶ /'rædɪkəl/ *a.* ①基本的, 根本的; ②激进的, 极端的

remote² /ri'məʊt/ *a.* ①远的, 长久的; ②偏远的, 偏僻的; ③关系疏远的
 reputation² /,repju(:)'teɪʃən/ *n.* 名声, 声望
 retain² /ri'teɪn/ *v.* 保持, 保留
 retreat³ /ri'tri:t/ *v./n.* 撤退, 退却
 review¹¹ /ri'vju:/ *v.* 回顾, 复习; *n.* ①回顾, 复习; ②评论
 scope³ /skəʊp/ *n.* ①(活动)范围; ②机会, 余地
 shortly³ /'ʃɔ:tlɪ/ *ad.* ①立刻, 不久; ②简略地, 简言之
 significant⁹ /sig'nɪfɪkənt/ *a.* ①有意义的; ②重大的, 重要的; ③有效的; ④相当数量的
 specialist³ /'speʃəlist/ *n.* 专家
 specialize⁴ /'speʃəlaɪz/ *v.* (in) 专攻, 专门研究, 专业化
 style³ /stɑɪl/ *n.* ①风格, 文体; ②式样, 方式, 类型
 tempt² /tempt/ *v.* ①诱惑, 引诱; ②吸引, 使感兴趣
 theme³ /θi:m/ *n.* 题目, 主题
 title¹⁰ /'taɪtl/ *n.* ①书名, 标题; ②头衔, 称号
 tradition¹⁰ /trə'dɪʃən/ *n.* 传统, 惯例
 unfortunately⁴ /ʌn'fɔ:tʃənɪtli/ *ad.* 不幸地
 viewpoint¹ /'vju:pɔɪnt/ *n.* 观点
 writer¹⁴ /'raɪtə/ *n.* 作者, 作家
 writing¹⁴ /'raɪtɪŋ/ *n.* ①写, 写作; ②著作, 作品

超纲单词

according⁶¹ /ə'kɔ:dɪŋ/ *ad.* 依照, 根据
 autobiography² /,ɔ:təbaɪ'ɒgrəfi/ *n.* 自传
 circulation¹ /,sə:kju'leɪʃən/ *n.* 循环, 流通, 发行额
 contemptible² /kən'temptəbl/ *a.* 可鄙的
 coverage³ /'kʌvərɪdʒ/ *n.* ①新闻报道(范围); ②保险项目
 guardian¹ /'ɡɑ:dʒən/ *n.* 护卫者, 保护人, 监护人 *a.* 守护的
 headlong¹ /'hedlɒŋ/ *ad.* 头向前地, 轻率地
 impossibility¹ /ɪm.pɒsə'bɪləti/ *n.* 不可能
 inexorable¹ /ɪn'eksərəbl/ *a.* 无情的
 journalism⁵ /'dʒə:nəlizəm/ *n.* 新闻业, 报刊杂志
 journalistic² /,dʒə:nə'listɪk/ *a.* 新闻的
 knight¹ /naɪt/ *n.* 骑士; *v.* 授以爵位
 learned¹ /'lə:nd, 'lə:nɪd/ *a.* ①有学问的, 博学的; ②学术的

learning³ /'lə:nɪŋ/ *n.* (U) 知识, 学问
 lightly¹ /'laɪtlɪ/ *ad.* 轻轻地, 轻松地
 marvel¹ /'mɑ:vəl/ *n.* 奇迹
 mournful¹ /'mɔ:nfʊl/ *a.* 悲哀的
 newsprint¹ /'nju:zprɪnt/ *n.* 新闻用纸
 postmodern¹ *a.* 后现代的
 reviewer¹ /ri'vju:ər/ *n.* 评论家
 revival⁷ /ri'vaɪvəl/ *n.* 苏醒, 复兴, 复活, 再生, 复苏
 richly¹ /'rɪtʃli/ *ad.* 富裕地, 丰富地, 贵重地, 富饶地
 seller⁵ /'selə/ *n.* 售货者
 seriousness¹ /'sɪəriəsni:s/ *n.* 严肃, 认真
 solely² /'səʊ(l)li/ *ad.* 独自地, 单独地
 stylish¹ /'staɪlɪʃ/ *a.* 漂亮的, 流行的
 stylist¹ /'staɪlɪst/ *n.* 设计师
 suitability¹ /,sju:tə'bɪləti/ *n.* 合适
 unfocused¹ /ʌn'fəʊkəst/ *a.* 未聚焦的

unknown⁵ /'ʌn'nəʊn/ a. 不知道的, 未知的
 upholstered¹ /ʌp'həʊlstəd/ a. 经过布置的
 virtually⁴ /'vɜ:tjuəli/ ad. 事实上, 实质上

widely⁹ /'waidli/ ad. 广泛地, 普遍地, 广博地, 相差大地

难句剖析

难句 1 Of all the changes that have taken place in English-language newspapers during the past quarter-century, perhaps the most far-reaching has been the inexorable decline in the scope and seriousness of their arts coverage.

【语法分析】1. 本句结构为: 状语从句 + 主句。

2. 本句的主句结构为: ...the most far-reaching (change) has been ... decline.

3. 状语结构中包含 that 引导的定语从句。

【本句难点】the most far-reaching 实际上是 the most far-reaching (change)。

【方法对策】先抓住句子主干, 然后再分析句子其他部分。

【例句精译】在过去四分之一个世纪里英文报刊上所发生的所有变化中, 可能影响最深远的变化是在其有关艺术类文章的广度和严肃性方面的明显下降。

难句 2 We are even farther removed from the unfocused newspaper reviews published in England between the turn of the 20th century and the eve of World War II, at a time when newsprint was dirt-cheap and stylish arts criticism was considered an ornament to the publications in which it appeared.

【语法分析】1. 本句句子结构为主句 + 状语从句。

2. 句子主干为: We are ...removed from ... newspaper reviews. published ... 为后置定语修饰前面的 newspaper reviews.

3. 逗号后面为 when 引导的状语从句, 其中包含 which 引导的定语从句。

【本句难点】句子比较长, 从句结构复杂。

【方法对策】首先根据关键词找出句子的主干结构, 然后再根据 (that)、when、which 等信号词分析出从句的结构。

【例句精译】我们离开 20 世纪初到二战爆发前夕在英国发表无拘无束报刊评论的那段时间甚至就更是遥远了。当时, 报纸是出奇的便宜而漂亮时髦的艺术评论被看做是对其出版内容的一种装饰。

难句 3 “So few authors have brains enough or literary gift enough to keep their own end up in journalism,” Newman wrote, “that I am tempted to define ‘journalism’ as ‘a term of contempt applied by writers who are not read to writers who are’.”

【语法分析】1. 该句由 Newman Wrote 将一个完整的 “So few ... that ...” 引导的状语从句分成前后两部分。

2. 第二个分句中包含: I am tempted to define ... as ... 的结构, 其中 applied ... 为 a term of contempt 的后置定语。

3. 该后置定语换成正常语序为: writers (who are not read) applied to writers (who are read), who 引导的定语从句修饰 writers。

【本句难点】句子主干不算复杂, 但是从句多且复杂。

【方法对策】抓住相关主要词汇, 分清楚句子结构, 如: so few ... that; define ... as; apply ... to。

【例句精译】纽曼曾经写道: “有足够头脑和文学天赋能在新闻界坚持到底的作家是如此之少, 以至于我情不自禁要把 ‘新闻业’ 定义为一个受那些根本就算不上是作家的作家们所轻视的一个字眼。”

难句 4 Neville Cardus, who wrote for the *Manchester Guardian* from 1917 until shortly before his death in 1975, is now known solely as a writer of essays on the game of cricket.

【语法分析】该句主干结构为: Neville Cardus (+ who 引导的定语从句) is now known as ...。

【本句难点】本句相对简单。