

2015年12月大学英语四级考试真题(第3套)

Part I

Writing

(30 minutes)

Directions: For this part, you are allowed 30 minutes to write an essay commenting on the saying "Never go out there to see what happens, go out there to make things happen." You can cite examples to illustrate the importance of being participants rather than mere onlookers in life. You should write at least 120 words but no more than 180 words.

Part II

Listening Comprehension

(30 minutes)

Sheet 1 with a single line through the centre.

1. A. Children should be taught to be more careful.
B. Children shouldn't drink so much orange juice.
C. There is no need for the man to make such a fuss.
D. Timmy should learn to do things in the right way.
2. A. Fitness training.
C. Computer programming.
3. A. He needs to buy a new sweater.
C. The fuel price has skyrocketed.
4. A. Committing theft.
C. Window shopping.
5. A. She is taking some medicine.
C. She does not trust the man's advice.
6. A. Pamela's report is not finished as scheduled.
C. Pamela is not good at writing research papers.
7. A. In the left-luggage office.
C. In a hotel room.
8. A. She was an excellent student at college.
C. She is fond of telling stories in her speech.
- B. The new job offer.
D. Directorship of the club.
- B. He has got to save on fuel bills.
D. The heating system doesn't work.
- B. Taking pictures.
D. Posing for the camera.
- B. She has not seen a doctor yet.
D. She has almost recovered from the cough.
- B. Pamela has a habit of doing things in a hurry.
D. Pamela's mistakes could have been avoided.
- B. At the hotel reception.
D. At an airport.
- B. She works in the entertainment business.
D. She is good at conveying her message.

Questions 9 to 11 are based on the conversation you have just heard.

9. A. Arranging the woman's appointment with Mr. Romero.
B. Fixing the time for the designer's latest fashion show.
C. Talking about an important gathering on Tuesday.
D. Preparing for the filming on Monday morning.
10. A. Her travel to Japan.
C. The proper hairstyle for her new role.
11. A. He is Mr. Romero's agent.
C. He is the woman's assistant.
- B. The awards ceremony.
D. When to start the make-up session.
- B. He is an entertainment journalist.
D. He is a famous movie star.

Questions 12 to 15 are based on the conversation you have just heard.

12. A. Make an appointment for an interview.
C. Fill in an application form.
13. A. Someone having a college degree in advertising.
B. Someone experienced in business management.
C. Someone ready to take on more responsibilities.
D. Someone willing to work beyond regular hours.
14. A. Travel opportunities.
C. Prospects for promotion.
15. A. It depends on the working hours.
C. It will be set by the Human Resources.
- B. Send in an application letter.
D. Make a brief self-introduction on the phone.
- B. Handsome pay.
D. Flexible working hours.
- B. It is about 500 pounds a week.
D. It is to be negotiated.

Section B

Directions. *In this section, you will hear 3 short passages. At the end of each passage, you will hear some questions. Both the passage and the questions will be spoken only once. After you hear a question, you must choose the best answer from the four choices marked A., B, C and D..Then mark the corresponding letter on Answer Sheet 1 with a single line through the center.*

Passage One

Questions 16 to 19 are based on the passage you have just heard.

- 16.A. To give customers a wider range of choices.
B. To make shoppers see as many items as possible.
C. To supply as many varieties of goods as it can.
D. To save space for more profitable products.
- 17.A. On the top shelves.
C. On easily accessible shelves.
- 18.A. Many of them buy things on impulse.
C. A majority of them are young couples.
- 19.A. Sales assistants promoting high margin goods.
C. Customers competing for good bargains.
- B. On the bottom shelves.
D. On clearly marked shelves.
- B. A few of them are fathers with babies.
D. Over 60% of them make shopping lists.
- B. Sales assistants following customers around.
D. Customers losing all sense of time.

Passage Two

Questions 20 to 22 are based on the passage you have just heard.

- 20.A. Teaching mathematics at a school.
C. Studying for a college degree.
- 21.A. He studied the designs of various clocks.
C. He bought an alarm clock with a pig face.
- 22.A. Its automatic mechanism.
C. Its way of waking people up.
- B. Doing research in an institute.
D. Working in a hi-tech company
- B. He did experiments on different materials.
D. He asked different people for their opinions.
- B. Its manufacturing process.
D. Its funny-looking pig face.

Passage Three

Questions 23 to 25 are based on the passage you have just heard.

- 23.A. It is often caused by a change of circumstances.
B. It actually doesn't require any special treatment.
C. It usually appears all of a sudden.
D. It generally lasts for several years.
- 24.A. They cannot mix well with others.
C. They depend heavily on family members.
- 25.A. They lack consistent support from peers.
C. They were born psychologically weak.
- B. They irrationally annoy their friends.
D. They blame others for ignoring their needs.
- B. They doubt their own popularity.
D. They focus too much on themselves.

Part III

Reading Comprehension

(40 minutes)

Section A

Directions: *In this section, there is a passage with ten blanks. You are required to select one word for each blank from a list of choices given, in a word bank following the passage. Read the passage through carefully before making your choices. Each choice in the bank is identified by a letter. Please mark the corresponding letter for each item on Answer Sheet2 with a single line through the center. You may not use any of the words in the bank more than once.*

Questions 36 to 45 are based on the following passage.

Children do not think the way adults do. For most of the first year of life, if something is out of sight, it's out of mind. If you cover a baby's 36 toy with a piece of cloth, the baby thinks the toy has disappeared and stops looking for it. A 4-year-old may 37 that a sister has more fruit juice when it is only the shapes of the glasses that differ, not the 38 of juice.

Yet children are smart in their own way. Like good little scientists, children are always testing their child-sized³⁹ about how things work. When your child throws her spoon on the floor for the sixth time as you try to feed her, and you say, "That's enough! I will not pick up your spoon again!" the child will ⁴⁰ test your claim. Are you serious? Are you angry? What will happen if she throws the spoon again? She is not doing this to drive you⁴¹; rather, she is learning that her desires and yours can differ, and that sometimes those⁴² are important and sometimes they are not.

How and why does children's thinking change? In the 1920s, Swiss psychologist Jean Piaget proposed that children's *cognitive* (认知的) abilities unfold ⁴³, like the blooming of a flower, almost independent of what else is⁴⁴ in their lives. Although many of his specific conclusions have been⁴⁵ or modified over the years, his ideas inspired thousands of studies by investigators all over the world.

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|----------------|--------------|--------------|----------------|--------------|
| A. Advocate | B. amount | C. confirmed | D. crazy | E. definite |
| F. Differences | G. favorite | H. happening | I. Immediately | J. Naturally |
| K. Obtaining | L. Primarily | M. Protest | N. Rejected | O. theories |

Section B

Directions: In this section, you are going to read a passage with, ten statements attached to it. Each statement contains information given in one of the paragraphs. Identify the paragraph from which the information is derived. You may choose a paragraph more than once. Each paragraph is marked with a letter. Answer the questions by marking the corresponding letter on Answer Sheet 2.

The Perfect Essay

A. Looking back on too many years of education, I can identify one truly impossible teacher. She cared about me, and my intellectual life, even when I didn't. Her expectations were high--impossibly so. She was an English teacher. She was also my mother.

B. When good students turn in an essay, they dream of their instructor returning it to them in exactly the same condition, save for a single word added in the margin of the final page : "Flawless." This dream came true for me one afternoon in the ninth grade. Of course, I had heard that genius could show itself at an early age, so I was only slightly taken aback that I had achieved perfection at the tender age of 14. Obviously, I did what any professional writer would do; I hurried off to spread the good news. I didn't get very far. The first person I told was my mother.

C. My mother, who is just shy of five feet tall, is normally incredibly soft-spoken, but on the rare occasion when she got angry, she was terrifying. I am not sure if she was more upset by my *hubris*(得意忘形) or by the fact that my English teacher had let my ego get so out of hand. In any event, my mother and her red pen showed me how deeply flawed a flawless essay could be. At the time, I am sure she thought she was teaching me about mechanics, *transitions* (过渡), structure, style and voice. But what I learned, and what stuck with me through my time teaching writing at Harvard, was a deeper lesson about the nature of creative criticism.

D. First off, it hurts. Genuine criticism, the type that leaves a lasting mark on you as a writer, also leaves an existential *imprint* (印记) on you as a person. I have heard people say that a writer should never take criticism personally. I say that we should never listen to these people.

E. Criticism, at its best, is deeply personal, and gets to the heart of why we write the way we do. The intimate nature of genuine criticism implies something about who is able to give it, namely, someone who knows you well enough to show you how your mental life is getting in the way of good writing. Conveniently, they are also the people who care enough to see you through this painful realization. For me it took the form of my first, and I hope only, encounter with writer's block--I was not able to produce anything for three years.

F. Franz Kafka once said: "Writing is utter *solitude* (独处), the descent into the cold *abyss* (深渊) of oneself." My mother's criticism had shown me that Kafka is right about the cold abyss, and when you make the *introspective* (内省的) descent that writing requires you are not always pleased by what you find. But, in the

years that followed, her sustained tutoring suggested that Kafka might be wrong about the solitude. I was lucky enough to find a critic and teacher who was willing to make the journey of writing with me. "It is a thing of no great difficulty," according to Plutarch, "to raise objections against another man's speech, it is a very easy matter; but to produce a better in its place is a work extremely troublesome." I am sure I wrote essays in the later years of high school without my mother's guidance, but I can't recall them. What I remember, however, is how she took up the "extremely troublesome" work of ongoing criticism.

G. There are two ways to interpret Plutarch when he suggests that a critic should be able to produce "a better in its place." In a straightforward sense, he could mean that a critic must be more talented than the artist she *critiques* (评论). My mother was well covered on this count. But perhaps

Plutarch is suggesting something slightly different, something a bit closer to Marcus Cicero's claim that one should "criticize by creation, not by finding fault." Genuine criticism creates a precious opening for an author to become better on his own terms--a process that is often extremely painful, but also almost always meaningful.

H. My mother said she would help me with my writing, but first I had to help myself. For each assignment, I was to write the best essay I could. Real criticism is not meant to find obvious mistakes, so if she found any--the type I could have found on my own--I had to start from scratch. From scratch. Once the essay was "flawless," she would take an evening to walk me through my errors. That was when true criticism, the type that changed me as a person, began.

I. She criticized me when I included little-known references and professional *jargon* (行话). She had no patience for brilliant but irrelevant figures of speech. "Writers can't *bluff* (虚张声势) their way through ignorance." That was news to me--I would need to find another way to structure my daily existence.

J. She trimmed back my flowery language, drew lines through my exclamation marks and argued for the value of restraint in expression. "John," she almost whispered. I leaned in to hear her: "I can't hear you when you shout at me." So I stopped shouting and bluffing, and slowly my writing improved.

K. Somewhere along the way I set aside my hopes of writing that flawless essay. But perhaps I missed something important in my mother's lessons about creativity and perfection. Perhaps the point of writing the flawless essay was not to give up, but to never willingly finish. Whitman repeatedly reworked "Song of Myself" between 1855 and 1891. Repeatedly. We do our absolute best with a piece of writing, and come as close as we can to the ideal. And, for the time being, we settle. In critique, however, we are forced to depart, to give up the perfection we thought we had achieved for the chance of being even a little bit better. This is the lesson I took from my mother: If perfection were possible, it would not be motivating.

46. The author was advised against the improper use of figures of speech.

47. The author's mother taught him a valuable lesson by pointing out lots of flaws in his seemingly perfect essay.

48. A writer should polish his writing repeatedly so as to get closer to perfection.

49. Writers may experience periods of time in their life when they just can't produce anything.

50. The author was not much surprised when his school teacher marked his essay as "flawless".

51. Criticizing someone's speech is said to be easier than coming up with a better one.

52. The author looks upon his mother as his most demanding and caring instructor.

53. The criticism the author received from his mother changed him as a person.

54. The author gradually improved his writing by avoiding fancy language.

55. Constructive criticism gives an author a good start to improve his writing.

Section C

Directions: There are 2 passages in this section. Each passage is followed by some questions or unfinished statements. For each of them there are four choices marked A, B, C, and D. You should decide on the best choice and mark the corresponding letter on Answer Sheet 2 with a single line through the center.

Passage One

Questions 56 to 60 are based on the following passage.

Could you reproduce Silicon Valley elsewhere, or is there something unique about it?

It wouldn't be surprising if it were hard to reproduce in other countries, because you couldn't reproduce it in most of the US either. What does it take to make a Silicon Valley?

It's the right people. If you could get the right ten thousand people to move from Silicon Valley to Buffalo, Buffalo would become Silicon Valley.

You only need two kinds of people to create a technology *hub* (中心) : rich people and *nerds* (痴迷科研的人).

Observation bears this out. Within the US, towns have become star, up hubs if and only if they have both rich people and nerds. Few startups happen in Miami, for example, because although it's full of rich people, it has few nerds. It's not the kind of place nerds like.

Whereas Pittsburgh has the opposite problem: plenty of nerds, but no rich people. The top US Computer Science departments are said to be MIT, Stanford, Berkeley, and Carnegie-Mellon. MIT yielded Route 128. Stanford and Berkeley yielded Silicon Valley. But what did Carnegie-Mellon yield in Pittsburgh? And what happened in Ithaca, home of Cornell University, which is also high on the list?

I grew up in Pittsburgh and went to college at Cornell, so I can answer for both. The weather is terrible, particularly in winter, and there's no interesting old city to make up for it, as there is in Boston. Rich people don't want to live in Pittsburgh or Ithaca. So while there're plenty of *hackers* (电脑迷) who could start startups, there's no one to invest in them

Do you really need the rich people? Wouldn't it work to have the government invest in the nerds?

No, it would not. Start up investors are a distinct type of rich people. They tend to have a lot of experience themselves in the technology business. This helps them pick the right startups, and means they can supply advice and connections as well as money. And the fact that they have a personal stake in the outcome makes them really pay attention.

56. What do we learn about Silicon Valley from the passage?

- A. Its success is hard to copy anywhere else.
- B. It is the biggest technology hub in the US.
- C. Its fame in high technology is incomparable.
- D. It leads the world in information technology.

57. What makes Miami unfit to produce a Silicon Valley?

- A. Lack of incentive for investment.
- B. Lack of the right kind of talents.
- C. Lack of government support.
- D. Lack of famous universities.

58. In what way is Carnegie-Mellon different from Stanford, Berkeley and MIT?

- A. Its location is not as attractive to rich people.
- B. Its science departments are not nearly as good.
- C. It does not produce computer hackers and nerds.
- D. It does not pay much attention to business startups.

59. What does the author imply about Boston?

- A. It has pleasant weather all year round.
- B. It produces wealth as well as high-tech.
- C. It is not likely to attract lots of investors and nerds.
- D. It is an old city with many sites of historical interest.

60. What does the author say about startup investors?
- A. They are especially wise in making investments.
 - B. They have good connections in the government.
 - C. They can do more than providing money.
 - D. They are rich enough to invest in nerds.

Passage Two

Questions 61 to 65 are based on the following passage.

It's nice to have people of like mind around. Agreeable people boost your confidence and allow you to relax and feel comfortable. Unfortunately, that comfort can hinder the very learning that can expand your company and your career.

It's nice to have people agree, but you need conflicting perspectives to dig out the truth. If everyone around you has similar views, your work will suffer from confirmation *bias* (偏颇).

Take a look at your own network. Do your contacts share your point of view on most subjects? If yes, it's time to shake things up. As a leader, it can be challenging to create an environment in which people will freely disagree and argue, but as the saying goes: From confrontation comes brilliance.

It's not easy for most people to actively seek conflict. Many spend their lives trying to avoid arguments. There's no need to go out and find people you hate, but you need to do some self-assessment to determine where you have become stale in your thinking. You may need to start by encouraging your current network to help you identify your blind spots.

Passionate, energetic debate does not require anger and hard feelings to be effective. But it does require moral strength. Once you have worthy opponents, set some ground rules so everyone understands responsibilities and boundaries. The objective of this debating game is not to win but to get to the truth that will allow you to move faster, farther, and better.

Fierce debating can hurt feelings, particularly when strong personalities are involved. Make sure you check in with your opponents so that they are not carrying the emotion of the battles beyond the battlefield. Break the tension with smiles and humor to reinforce the idea that this is friendly discourse and that all are working toward a common goal.

Reward all those involved in the debate sufficiently when the goals are reached. Let your sparring *partners* (拳击陪练) know how much you appreciate their contribution. The more they feel appreciated, the more they'll be willing to get into the ring next time.

61. What happens when you have like-minded people around you all the while?
- A. It will help your company expand more rapidly.
 - B. It will create a harmonious working atmosphere.
 - C. It may prevent your business and career from advancing.
 - D. It may make you feel uncertain about your own decisions.
62. What does the author suggest leaders do?
- A. Avoid arguments with business partners.
 - B. Encourage people to disagree and argue.
 - C. Build a wide and strong business network.
 - D. Seek advice from their worthy competitors.
63. What is the purpose of holding a debate?
- A. To find out the truth about an issue.
 - B. To build up people's moral strength.
 - C. To remove misunderstandings.
 - D. To look for worthy opponents.

64. What advice does the author give to people engaged in a fierce debate?

- A. They listen carefully to their opponents' views.
- B. They show due respect for each other's beliefs.
- C. They present their views clearly and explicitly.
- D. They take care not to hurt each other's feelings.

65. How should we treat our rivals after a successful debate?

- A. Try to make peace with them.
- B. Try to make up the differences.
- C. Invite them to the ring next time.
- D. Acknowledge their contribution.

Part IV

Translation

(30 minutes)

Directions: *For this part, you are allowed 30 minutes to translate a passage from Chinese into English. You should write your answer on Answer Sheet 2.*

今年在长沙举行了一年一度的外国人汉语演讲比赛.这项比赛证明是促进中国和世界其他地区文化交流的好方法.它为世界各地的年轻人提供了更好地了解中国的机会.来自 87 个国家共计 126 位选手聚集在湖南省省会参加了从 7 月 6 日到 8 月 5 日进行的半决赛和决赛.比赛并不是唯一的活动.选手们还有机会参观了中国其他地区的著名景点和历史名胜.

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1. For some people, watching what happens to others is good enough to learn a lesson, while for others, only practicing by themselves can finally make them get the real skills in

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2. No matter how many authentic theories you've got before, nothing will happen until you put them into practice.

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Part Listening Comprehension

Section A

M: I don't know what to do with Timmy. This morning I found orange juice spilled all over the kitchen floor.

W: Don't be so hard on him. He's only four.

Q: What does the woman mean?

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2. W: Excuse me, sir. I would like to know about the fitness training program in your club.

M: I'll have you speak with the director in charge of new accounts.

Q: What is the woman interested in?

A. **未听先知** ZF9N© w j = Aý. B Ê D *) à ¶ fitness Ê job Ê computer ¼ club

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3. W: It's really cold in this apartment. Can we turn up the heat a little bit?

M: Sorry. I've run out of money and can hardly pay the fuel bill. Maybe you'd better put on a sweater.

Q: what does the man mean?

B. **未听先知** ZF9N©] *) à ¶ sweater Ê save Ê fuel bills ¼ heating 1yAý Ê u Ø#{

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4.M: I'm sorry, Miss. But you have to come with me to the security office. The video cameras in our shop have recorded everything you did.

W: No, no. I...I didn't do anything. I'll call the police if you dare insult me.

Q: What does the man think the woman was doing?

A. ●未听先知 ZF9N© w j Ø =Aý. B È D *)à ¶ theft È pictures È shopping ¼ camera 1yAý È u Ø#{ \NÈ63 , ' µ é > v ÇGü +O, ' » ð-(£

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5.M: I think you ought to see a doctor right away about that cough.

W: Well, I'll wait a few more days.I'm sure I'll get over it soon.

Q: What do we learn about the woman?

B. ●未听先知 F9N© w she 0 d È D *)à ¶ medicine È doctor ¼ cough 1yAý È u Ø#{ \NÈ63 , ' µ é > £ , ' • ç(æ å-(£

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6.M: I've heard that Pamela made quite a few mistakes in her lab report.

W: Well, she wouldn't have if she hadn't been in such a hunt to get it done.

Q: What does the woman imply?

D. ●未听先知 ZF9N© w ` ¶ Pamela È D *)à ¶ report È hurry È writing ¼ mistakes 1yAý È u Ø#{ \NÈ63 , ' µ é > E2£ ù, ' Ò z-(£

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7.M: We'd better check out before 12 o'clock, Marry. And now there are only 30 minutes left.

W: Let's hurry up. You go pay the bill and I'll call the reception to have our luggage taken downstairs.

Q : Where did this conversation most probably take place?

C. ●未听先知 ZF9N© w _> /j ` &é, ' ûAý. B È u Ø#{ \NÈ63 , ' µ é >)B +O, ' ` &é-(£

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8.W: Have you ever heard this speaker before?

M: Yeah. She's excellent. She gets her point across and it's entertaining at the same time.

Q: what does the man say about the speaker?

D. **未听先知** ZF9N© w she 0 d ÈD *)à ¶ college Èworks Èspeech ¼ message
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Conversation One

M: (8) What should I do about Mr. Romero? Remember? He said it was important and couldn't wait. I think he may want you for that new movie he's directing.

W: That's absolutely correct.(9) Now, we have to fit him in somewhere. Uh...what does Monday morning look like?

M: That doesn't look so good. You have a make-up session starting at 6:00, then filming starts at 8:00, and that's going to take the whole morning.

W: Well, what's after that?

M: (10) You have lunch with your agent to discuss the awards ceremony and you'll have to meet him at one o'clock at the restaurant.

W: Oh, terrific! Listen. I cannot miss that. But I still have to make time for Mr. Romero.

M: Well, now, don't forget you got a three-o'clock appointment with your fashion designer.

W: That's right. You know he's showing the latest fashions from Japan? You know that loose-fitting look?

Those clothes are so in this year.

M: At 4:30 you have an appointment with your hairdresser. Then at 7:00, you have dinner with a journalist. Now remember, be nice to that guy.

W: Do I have to? That won't be easy and it's likely to run late. How does Tuesday look?

M: Well, you have to spend the whole morning at the photographer's. They are taking photos to publicize your new movie.

W: What about the afternoon? Am I free then?

M: Let me see...Yes, you are free after 3:30.

W: Then you can set up a meeting with Mr. Romero at 4:00.

M: OK.(11) I'll get on it right away.

未听先知 N´?ø 9FfNÈ 4F9N© È |] *)à ¶ W K H Z R P D Q ¶ V È ¼ St R Le Q È W P H Q W

awards ceremony ¼ make-up session lyAy È !" Ø#{)B µ é 7-> £ ,´ Œ

9. What are the speakers doing?

A. **详解**) B] È+g B\$5‡ μ5‡ x+O U-p?ñ £ È 7- _ #AÛ £ *%D ,%D , ' à+e ; È £ B\$ 0 Ê Ç ° 1 ÂF • .+a!" Ø Ý È)B], ' T ê!“ X 1 Â £ , ' &L\$ È -AÛ ©7- O >5‡ μ5‡ x+O?ñM' È u1,, x j A..

10. What is the woman going to discuss with her agent over lunch on Monday?

B. **详解**) B] È+g zAù £ © ~ 0M0?± ¼8 !, '4ÿ4Ú ê 3 xO• ÈAØAê 0 ; £ ¾N± † ? , ' » ò È u1,, x j B..

11. What do we learn from the conversation about the man?

C. **详解**) B] È+g ¼ £ 0C\$AØAê £ , ' 0; 1 Â È p1\ 0 5‡ μ5‡ x+O #?±AÛ £ *%D ,%D, ' à+e ; . È£ _ }+e ;%D ^ È6<+g) £ , ' 0; 1 ÂMŽ h ¶@ È | D+a 0 > 0 . È+g = p £ , ' 1 Â .5, 8F È μ é Ø Ý * È+g _ £ , ' Û*6 È u1,, x j C..

Conversation Two

M: I'm phoning up about this job you advertised in the paper. This...er...young sales manager?

W: Oh, yes.

M: I'd like to apply for it. Would you send me an application form?

W: (12) No. You simply send in a written application, a letter.

M: Can you tell me a bit more about the job?

W: (13) Well, we are very looking for someone who isn't too concerned about working fairly long hours.

M: What do you mean by long hours?

W: (13) This is a job which does, as the advertisement says, have travel possibilities, and very often, one would be away at weekends, for instance.

M: Oh, I thought you meant working in the evenings and working overtime.

W: Well, it could also mean working in the evenings. But for a managerial post, I'm afraid we don't pay over time. Um...that's for other grades.

M: Oh. What kind of money are you paying then?

W: (15) Well, this is to be negotiated. Uh, it depends partly on your experience and education. Perhaps you can tell me briefly what that is?

M: I've just left school and got A level in geography.

W: Oh, I see.

M: (14) And it's the travel that appeals to me. That's why I'm inquiring about the job.

W: Yes, I see. What sort of a salary were you thinking in terms of?

M: Starting off, I thought it would be something like 500 a week?

W: Well, send in a written application and then we'll consider your case along with all the other applicants.

M: All right. Many thanks. Goodbye.

W: Bye.

未听先知 N' ?ø FfNÈ 4F9N© È |] *)à ¶ interview È application È experienced È

pay ¼ working hours 1yAý È+a!" Ø#{ }B 7-> Æ"r6|-(£ .

12. What does the woman say an applicant should do first to apply for the job?

B. **详解**)B 0 d È+g >~/j) £ æ (K0 ^4ÿ*6, '6| } O ðCÓ ÈB' £ 5

© 0 -+cB'>~ È6< £ IAÛ+g -\$ Õ ô 0 1 -M', "r6|+cB' . !" È ² Ì+g #?±+cB'F - Æ È OÆ x ÄB Š, ' a _ ô 0 - -M'+cB' È u1., x j B..

13. What kind of a person is the company looking for?

D. **详解**)B] £ >.žB\$ È M0?±7- OK^- &L\$ Æ, ' ^ È6< f+g ?±"r

© ½F 0!•@ Gú, ' & I È ©B\$F - Æ4ÿ hM0?± X ~ [* .+a!" . ÈF - ÆM0?±7- O XMŽ!' h Æ &L\$ Đ* È u1., x j D.

14. What does the man like most about the job?

A. **详解**)B] È+g >.ž>~/j6| } ^ z] * F 0?±"r h E ¶ ÈF •!" _

#?± Ç `F - Æ, ' İ È u1., x j A..

15. What does the woman say about the salary if the man is accepted by the company?

D. **详解**)B]+g L ` ¶;Ú"dL NÈ È6< £ 1., B\$F F 9 µAØAê ÈG 6 ã

¾+g , ' Æ4ÿ ¶ ú %o6â6ü Ÿ .+a!" Ø Ý È £ ^+g Ç ` ¶F 06| } È , ;Ú"d µFw • = _ >.ž?ô È - ¶, ' È6< _ Ç ½ vAP È u1., x j D..

Section B

Passage One

(16) A typical large supermarket offers around 17,000 to 20,000 items for sale and it wants to make sure that its customers see as many of them as possible. That's why you'll normally find essential goods like bread, vegetables and meat in completely different parts of the store.(17) Products with a high profit margin are always placed on shelves within easy reach of the customer, while lower margin items like sugar or flower are on the top or bottom shelves .Many people make shopping list before they visit supermarkets.(18) But even so, around 60% of all supermarket purchases are the result of decisions that are taken in the store. For this reason, supermarkets try to attract their customers by placing certain kinds of product next to each other. In the UK, beer will often be found next to items for babies because research shows that fathers of babies buy them on their way home from work and will buy beer at the same time. Research has also shown that this kind of impulse buy happens more frequently when no sales assistants are nearby. Supermarkets have made selling such a fine art that their customers often lose all sense of time.(19) When interviewed, customers normally guess they've only spent half an hour in the supermarket even when they have been there for over 45 minutes.

But that shouldn't be too surprising. Any really profitable supermarket knows that it should keep its clocks well hidden.

未听先知 N' ?ø FfNÈ 4F9N© È-aF9N©] *)à, ' customers Èshelves Èbuy Èshopping

lists ¼ bargains 1yAý È Ø#{. . 7->C](™>| j-(£ .

16. Why are essential goods displayed in totally different parts of the supermarket?

B. [Audio icon] 详解. . 0 d ` ÈCμ 2 < KN® Ò-; ` m 7- J, ` v ñ ÈF a _ j ð x

J °+O#k òM0 ñ 6 “ v n, ` Ĩ È u1,, x j B..

17. Where are goods with a high profit margin usually found?

C. [Audio icon] 详解. .] ` È Y#ÖQ , ` v ñ p v n, ` }5žG- _N® Ò é C O ` , ` ` é È

• a _ XFÓ È é C Ò@ ` , ` CW æ : È u1,, x j C.

18. What does the speaker say about supermarket goers?

A. [Audio icon] 详解. .] ` È<-f , J ê X ëCμ 2 { } J G 0 PC](™\$5 ... È vF _ 9

60 Á #, `C] >|j _ XC](™)à j ã Ê, ` . !” È WG 6 ëCμ 2C](™, ` êG- 9 â Ø#, Ci, `>|j È u1,, x j A.

19. What shouldn't be too surprising according to the speaker?

D. [Audio icon] 详解. . dF 5 n & ` ¶ 0!QG÷Ai È Ò G÷Ai, `N® ÒFJ h O?ù8 ! ò X

Cμ 2Gü μ ¶ z Z ? & È6< ĨLu : “4ÿ μ ¶CμE÷ 45 6Ĩ ¶ . !” ÈB3)à È N® Ò XCμ 2]”Ñ 9 ¶ &L\$ O È6<F 0)àB ‘ † = w Z È u1,, x j D.

Passage Two

(20) When Matty Sallin was working on a degree in art and technology at university, he got an interesting assignment in electronics class: Create something for the household. He decided to create an alarm clock.

"Everybody has to use an alarm clock of some kind every day, and it's extremely unpleasant!" he says.(21)

He asked different people what they'd like to wake up to instead of a noisy alarm. A lot of them said, "The smell of bacon." (22) So Sallin invented a new kind of alarm clock: a wooden box with a pig face and a digital clock that uses the smell of cooking bacon rather than sound to wake someone up. He explains, "There's no danger of burning, because I built it carefully. It uses light bulbs instead of a flame for cooking and turns off automatically after ten minutes." Just a few easy steps are required to set the "alarm"."What you do is put in a couple of frozen strips the night before," says Sallin. Bacon is preserved, so there is no danger of its spoiling overnight."If you set the alarm for 8: 00, it will turn on at 7: 50 and slow cook for ten minutes under the bulbs," he says. Then the bulbs turn off and a fan blows the smell out through the nose of the pig."So instead of an alarm, you smell yourself awake," says Sallin."Then you can open the door on the side and pull the bacon out and eat it."

[Audio icon] 未听先知 N `?ø 9FfNÈ 4F9N© È+aF9N©] *)à, ` designs È clocks È alarm clock È

pig face È automatic mechanism ¼ manufacturing process 1yAý È Ø#{. . , ` μ é > /ýL)ĨĨ, ` K àAîAÑ-(£ .

20. What was Matty Sallin doing when he created an alarm clock?

C. [Audio icon] 详解. . 0 0 û aB\$ ÈPœ:² ·C< D Ç X W – kB+8ª _ ¼ ° _ – } & È . 9 0

N© 9CÓ, ` + Ñ _ > æ+X ~ § È !” È ã Ê > 0 ZL)ĨĨ .+a!” . È f & F XB+ W – È u1,, x j C.

21. What did Matty Sallin do before making the new type of alarm clock?

D. **详解**. .] ` È XPcè:2 .C< D Ç ã ÊAiAÑ 0!n àL)Jĭ & È x ±"r ¶ = <

, ' ê £ ¾L)Jĭ, ' ## È'f > } 0 û Ø { f œ È u1,, x j D..

22. What makes the newly invented alarm clock so unique?

C. **详解**. . ` È X ±"r ¶ J ê, ' ??ñ > ÈC< D Ç)à ê)L)Jĭ O ` 0 =

% , ' _ ³ eL), ' GÂ é ? È6< D ê 0 < K X ` 7|6'OE £, 'B!]GÂ • Èp

È }8 ! Ø { KFP * ¶ 0!n7- O Ê &' f7|6' Èf > 6OE £ “ * ë È- ê

þ Ö]GÂ • , L)Jĭ È u1,, x j C..

Passage Three

Most people feel lonely sometimes, but it usually only lasts between a few minutes and a few hours. For some people, though, loneliness can last for years. Psychologists are studying this complex phenomenon and have identified three different types of loneliness.

The first kind of loneliness is temporary. It usually disappears quickly and does not require any special attention. (23) The second kind, situational loneliness, is a natural result of a particular situation, for example, a divorce or moving to a new place. Although this kind of loneliness can cause physical problems, it usually does not last for more than a year. Unlike the second type, the third kind of loneliness usually lasts more than two years and has no specific cause.(24) People who experience habitual loneliness have problem socializing and becoming close to others. Unfortunately, many of them think there is little or nothing they can do about it.

Psychologists agree that one important factor in loneliness is a person's social contacts, for example, friends, family members, etc. We depend on various people for different reasons. For instance, our families give us emotional support and our friends share similar interests and activities. However, psychologists have found that the number of social contacts we have is not the only reason for loneliness. It is more important how many social contacts we think or expect we should have.(25) In other words, though lonely people may have many social contacts, they sometimes feel they should have more. They question their own popularity.

未听先知 N' ?ø 9FfNÈ 4F9N© È] *)à ¶ WGÿ V 9COM' [y, 'Aý È cannot mix

well Èirrationally annoy Èdepend heavily on Èblame others Èdoubt ¼ psychologically

weak 1y È | D1\ 23 NÈ, ' 4F9N©]F *)à ¶ treatment 0Aý È ž!" Ø Ý \ . 7-

> /ý =!" h, '2î/Ž(æ 1-(£ .

23. What does the speaker say about situational loneliness?

A. **详解**. .] ` ¶ 9/ý2« », ' ") È |]1\ ¼2« j õ Ÿ ") È6<. .] X

)F 02« ") , ' û4ý] 7 * È ³FJ h _+a ¾)β ³, ' F p EC\$, ' È u1,, x j A..

24. What problem will people have if they experience habitual loneliness?

A. **详解**. .] X ` habitual loneliness &B\$ ÈFÓ È4ÿ ¶ • W ") , ' ê X/n

A..

25. Why do some people suffer loneliness according to psychologists?

B. [nG 6 ` Èó*6 - æ)à È<-f”) ,’ ê 7- 9Aè J/n Ô Èv

9 & ?ù Ç8 ! ÄB 9 \$ J, /n Ô È CX+Á8 !, ’ !REp0; Ö . u1,, x j B..

Section C

26. locked away. [4 ÄB > ê ØAý, ’E÷ ë 6Aý FAý4ô È >], ’ typed !

G È ’ @>Û ØB 1 .locked away ? j ³º « « K1C§ • ’

27. forgotten [4 ÄB > • ØAýE÷ ë 6Aý ’ @, ’ ’ éAý È~ /j(æ 1 .forgotten

? j ³>ÛF‡ , ’ ’ B 7 * È Z ê Ý n XFÓGü J ¼ È i \ a"Ñ 9Gý?ñ Y , ’ j
J . !” È³ _ ³>ÛF‡ , ’ ’

28. Responsible for. [B 0ª p X _ 0 Z B>ö È !!“ hB ÿ ÄB _ The

astonishingly 29development in recent years of the computer has been 28 the change.
p B 0ª ÄB > ê 0 Z ’ éAý FAý4ô È>~B .responsible for ? j ³) « « COCS È
) « « - ðCS + ’

29. swift. [4 ÄB > • ’ éAý È>Û ÝAý astonishingly O, ’ < & È O =

Aýdevelopment È 8 X 0C§ È>~ /j ³ú ê` FO ... ’ V Z Lj W FO, ’ ’

30. collected. [4 ÄB > • ØAý, ’E÷ ë 6Aý È > is 0C§ ’ @>Û ØB

1 .collected ? j ³fLö ’

31. institutions. [4 ÄB > • 0 Z =Aý ÈÛ lending O .institutions ? j ³j

’ ’

32. government agencies. [4 ÄB > • 0 Z =Aý F =AýAý4ô È > }M’, ’ =

Aý FAý4ô | G .government agencies ? j ³o Ìj ’ ’

33. invasion . [4 Ä > • 0 Z =Aý È>Û ’ éAý frightening O .invasion ?

j ³â(ß ’

34. efficient. [4 Ä > • 0 Z ’ éAý È>Û }M’, ’ ÝAý increasingly

O .efficient ? j ³9 x), ’ ’

35. questioned. [4 Ä > ê 0 Z ’ éAý F ØAý 6Aý ’ ? È people , ’ >5ž È

B .questioned ? j ³>ÛL ` , ’ ’

Part Reading Comprehension

Section A

选项归类

=Aý ÖB. amount Gy xF. differences j [x G. favorite (© [Ì(a, ’ L? x O. theories
*6Aè

A. advocate Q È k P × C. confirmed .žAÔ È © ö × H. happening +O ×
 K. obtaining 9ç × M. protest ÇAP ×N. rejected 5 ÈP£
 ' éAý Ö D. crazy (ò, 'È +β, ' × E. definite .ž È, ' × G. favorite 0 Ì!R, '
 ÝAý Ö. immediately Pœ : ÈÔ ð £ × J. naturally 8 'f ` × L. primarily k?± `

详解详析

36.G.favorite. **详解** ' éAýEØ ÀNÈB 0ª }M' _ p 91 ' ? E D E È ¶ WM' _ =Aý
 toy È u Ø#{0ª 14 j '
 éAý. i ž hAö Ø Ý Èæ o,)Ù § 08(G- _ Ì!R, ' Èu1,, x j I D Y R U ÌRW H³
 , ' 7F9 ' éAý] È crazy
 ³ (ò, 'È +β, ' ¼ G H I L Q È, W H³ > ? =1V È ÀL” .

37.M.protest. **详解** ØAýEØ ÀNÈB 0ª }M' _ ò 1 ØAý may Èu0ª 14 Ä > • ØAý
 Ì ' . i ž ; . . È TM € AÔ j é é 6 ` ¶ \$ J Ì"q È !" 0 Ê J > ~ / j = % È + a
 !" .ž È S U R W Ç H V j W, x . 7F9 ØAý] È 9 T Z ØAý Ì ' È 6 < advocate ? M
 j ³ k P ' È =1V 8 ? È ÀL” .

38.B.amount. **详解** =AýEØ ÀNÈB 0ª }M' j ÐAý the È >M' j ûAý of È u Ø#{0ª
 14 Ä > • =Aý . i ž ? Ö 4 ± W, ' TM € • Aè J ÇAPB\$ é é 6 ` ¶ \$ J Ì"q È ò
 ò _ j)ë*³ Ý, ' (æ = < È 6 < = _ Ì"q, ' ²² . ' (æ = < È • Aè é Gÿ _ 0 g, ' È
 + a!" .ž È D P R X Q W, x . 7F9 =Aý] È G L I I H U H Q F H V ³
 W K H R Ç A E H V P V 8 ? È ÀL” .

39.O.theories **详解** =AýEØ ÀNÈB 0ª 1 } j ' éAý child-sized È0ª 1 > j ûAý
 about Èu Ø#{B 0ª 14 j =Aý . i ž ? Ö TM € a ÿ 0 È , ' ? 0 - æ 0 g È
 k _ J P ¼ Añ TM € 8 \ W ?, ' » (TM F Eœ, ' ²² . + a!" . È W K H R Ç A E H W 8³
 ? È u j 1,, x . 7F9 =Aý G L I I H U H Q F H W 8 ? È ÀL” .

40.I.immediately. **详解** ÝAýEØ ÀNÈB 0ª 1 } _ will È0ª 1 > _ test ÈuB 0ª 14 Ä
 > • ÝAý .6,, 3+ ; ; . È TM € 06 < ½ ` ° * € ,, ` ` : È - \$ ` (f!ýB\$ = ½ ' C§ È
 Lç > È TM € ì 9 ¶ 4/ý + ÁL È u . TM € J Pœ : P¼ Añ (f!ý, ' B . + a!" .ž È
 L P P H G L D W H O C \ ³ ' j 1,, x . 7F9 ÝAý] È Q D W X 8 U F D O O 4 primarily" k?±
 ` ' w =1V 8 ? È ÀL” .

41.D.crazy. **详解** ' éAýEØ ÀNÈB 0ª 1 } j drive you È 6,, # ` * È 5 ` drive
 sb.+ adj.. i ž : . Ø. È TM € ,, * € 5 6 < B Ò æ K, ' ý Ä È ! = _ j ¶ AÙ
 Æ (ò È + a!" .ž È F U D] ò, ³ È + β, ' ' j 1,, x . 7F9 ' éAý G H I L Q È, W H ³ V
 8 ? È ÀL” .

42.F. differences. **详解** =AýEØ ÀNÈB 0ª 1 } j those È0ª 1 > _ 3+ ØAý are È u 0ª
 14 Ä > ê =Aý . : . ` È V K H L V O H D U Q L Q J W K D W K H U Ç G H V L U H V I
 !“ _ X ¶ @ ©, ' M0 "r ¼ •, ' M0 "r _ J = < , ' È!" 4 7 = < { 4 È p
 G L I I H U H Q F j H, X ³.

43.J. naturally. **详解** ÝAýEØ ÀNÈB 0ª 1 } j kB abilities ¼ ØAý unfold Èi ž €

.B ?j Ö™ € , 'AÔ. 7- È J y8á e 0 g5- n È
 . F 0 Ê _ Z8 'f, 'E÷0; È+a!" .ž È Q D W X8UĐ O O j P, , x . 7F9 YÁy
 S U L P D K U L O \ 3 1 V 8 ? È " ÂL" .

44.H. happening (详解) ØÁyEØ ÀNÈ¹ } j what else is È¹ 1 > j ûÁy. B Èu

Ø#{B 0¹ 14 j ØÁy
 , '6Áy' ? F' éÁy . : . 7 * È™ € , 'AÔ. 7- È y8á e5- n 0 g È >+O -]
 | ²² , ' » ð" £6,, . 7F9N©] È K D S S H Q D Q V³⁸ ? È u j 1,, x . 7F9
 , 'ØÁy 6Áy' ?] È confirmed ? M _ ³žAÔ È © ö ' × obtaining ? M _ ³ç ' ×
 rejected ? M _ ³ 5 ÈP£ 'È' é+O#k], ' » ðG- ZE÷ ¾ § f È =1V 8 ? È
 " ÂL" .

45.N. rejected. (详解) ØÁyEØ ÀNÈ¹ } _ have been È¹ 1 > _ or modified È u

B 0¹ 14 Ä > • ØÁy, 'E÷ è 6Áy . i ž ? È m1Ñ J α • , ' , J § f5 Aê > Û
 ²² F _ i È , ' ## ý'f _ ¶ ~ F+|.D0!65 , 'B(J.D0! .+a!" .ž È
 U H M H F È P E I G ³ ' j \ NÈ¹,, x . 7F9 ØÁyE÷ è 6Áy] È confirmed ? M j ³žAÔ È
 © ö ' È =1V 8 ? È " ÂL" .

Section B
 (详解详析)

46.The author was advised against their proper use of figures of speech.

(译文) CE65>Û *AP =?± -+X = 8F2, ' EÎ .

(定位) +aNÈ ç], ' figures of speech È } ` · 1 I !â+k4i 4 .

(详解) 文章 I) 段第一句提到, 当“我”引入了一些无人知晓的资料或是行话, 她会批评“我”。而第二句又说到, 她对于那些很好的但又不相关的修辞是无法忍耐的。结合两句, 可见作者的母亲很反对作者使用那些不合适的修辞, 题干部分用被动语态表达了同样的含义, 故答案为 I)。

47.The author's mother taught him a valuable lesson by pointing out lots of flaws in his seemingly perfect essay.

(译文) CE65, 'ý âFJE÷ 7 * -; 1 ¼5¾, 'Aê ·], 'KIB È5 : ¶ ÍCe, ' 0B. .

(定位) +aNÈ ç], ' flaws ¼ perfect essay È } ` · 1 C. !â+k4i 4 .

(详解) 文章 C) 段主要讲述了当作者拿着自己的得意之作给母亲过目时, 得到了母亲的否定和批评, 其中第三句描述了母亲用红笔在论文中找出若干处错误的细节, 题干中的 lots of flaws 和定位句中的 deeply flawed 为同义转述, 题干中的 perfect essay 对应定位句中的 flawless essay, 故答案为 C)。

48.A writershouldpolishhiswriting repeatedly so as to get closer to perfection.

(译文) 0 Z CE æ ÄB ý = f/ 8 !, ' CE ñ È p6< \$ Đ ŐF ¼5¾ .

(定位) +aNÈ ç], ' repeatedly ¼ perfection È } ` · 1 K !â+k4i 4 .

【详解】 文章 K) 段总体上讲述了作者对于写出完美文章的一些想法, 其中第五句提到, 周而复始地, 我们竭尽所能地去创作, 尽可能地去靠近理想状态。题干是定位句的同义转换, 故答案为 K)。

49. Writers may experience periods of time in their life when they just can't produce anything.

【译文】 作家可能会经历一段时间, 在这段时间里他们什么都写不出来。

【定位】 +aNÈ ç], ' periods ¼ F D Q ¶ W S U R G X Ê ¶ H · D Q \ E ! K - K 4 Q J Ä

【详解】 文章 E) 段最后一句提到, 作者讲述自己曾经三年无法创作的痛苦经历, 同时也指出这是 writer's block, 即作家会遇到的阻碍。题干是对该定位句的概括。故答案为 E)。

50. The author was not much surprised when his school teacher marked his essay as "flawless".

【译文】 当作者的学校老师把他的作文评为“完美无缺”时, 作者并不感到惊讶。

【定位】 +aNÈ ç], ' not much surprised ¼ marked his essay as ³ I O D Z Ê ¶ H V V ' 1 B ! å + k 4 i 4 Ä

51. Criticizing someone's speech is said to be easier than coming up with a better one.

©Aô 0 Z ê , ' @0Aê žB\$ " * 0 Z \$ - , ' é C 0 Ê Ä

+a NÈ ç], ' F U L W L F L] L Q s p e e k R ¶ H R i o g H ¶ With a better one Ê } ` · 1 F ! å + k 4 i 4 Ä

52. The author looks upon his mother as his most demanding and caring instructor.

©E65 68 ! , ' ý â ? ö j 0 U 1 ¼ £ ó , ' , 8 .

+aNÈ ç], ' most demanding and caring instructor Ê } ` · 1 A ! å + k 4 i 4 .

53. The criticism the author received from his mother changed him as a person.

©E65 þ ! ý â F Ó G ü Ç ` , ' ©Aô A Û 7 a 6 þ ' P Ø ` i ¶ .

criticism ¼ changed him as a person Ê } ` ·1 H !â+k4i 4 .

54.The author gradually improved his writing by avoiding fancy language.

Æ65FJE÷F- } -+X ~ m,`B @0 È þ6< ' ' ` Q ¶ É Æ"d £ .

+aNÈ ç],´ improved his writing ¼ avoiding fancy language Ê } ` ·1 J !â+k4i 4 .

55.Constructive criticism gives an author a good start to improve his writing.

*Aî W,´ ©Aô5 Æ65 Q É Æ 0 Z à,´ 0 û .

+aNÈ ç],´ a good start ¼ improve his writing Ê } ` ·1 G !â+k4i 4 .

Passage One

56.A. +aNÈ ç Ê } ` 1\ ¼!â\ 0 Ö , W Z R X O G Q ¶ W E H V X U S U L V L Q J L I
to reproduce in other countries È E H F D X V H \ R X F R X O G Q ¶ W U H S U R G X F H L W
either.

» Î4ö8²NÈ . ·1 1\ ¼!â\ 0 7 * È ² ÌB\$,Lî X | - æ = f ³ ÈF

|=J ê ú w È j X5¾ -,´ WG 6` j •• = 7- = f ³ . þF 0 B]

Ç. T Z Ý Ö X5¾ - # = f.uBg × X F+| | - æ < g # = f.uBg .

!´.uBg X | ` éLî = f È u1,, x j A..

% ³ 5¾ - 0 W,´ ° _] ó ´ × & ³ XQ 0 ° N ¶ ,´ @¹ > V" ´¼

' ³³ X Ý ° _ éM'N ¶ x F+| ´ X ·] w f)à È u w ÂL" .

57.B. +aNÈ ç],´ Miami Ê } ` 1\ Ä!â\ 9 Ö Few startups happen in

Miami Èfor example È E H F D X V H D O W K R X J K L W ¶ V I X O O R I U L F K S H R S

» Î4ö8²NÈ . ·1 1\ Ä!â\ 9 ` È" ² È XEøLo ö , A 9 K J j È

B.

§ 5j • ÅCt Ø j ' × & 5j A o Ì _ 1 ' ú ' 35j • ‡ = W - ' X ·] w Z
ú È u w ÅL” .

58.A. +aNÈ s], ' Carnegie-Mellon ¼ different Ê } ` 1 \ •!ã B 1 \ ¼ Ö

But what did Carnegie-Mellon yield in Pittsburgh?

Ø*6 T ÝNÈ . 1 1 \ •!ã B 1 \ ¼ 7 * È v _ ' µ * . µL¶ W - X i © Q
0Eİ ¶ ð x ' ? 1 \ 3!ã 0 > T > ~ > È 9Já ê ! = # • X i © Q F _ :: X ' . p
m1Ñ!" 4 9 , J7- O * 0ú K J j , ' +e7AF' È ð ! " Ñ 9 0 ê j ÅCt . 5, 8F
. Èç x D W - = < ¾ ß - / ç W - ã _ { Y W - ¼ T è - 1 * 6 W - { 4 X ¾
! p 4 , ' & é i © Q = 7- O h E 9Já ê u • È 5j • ÅCt . u 1 , x j A . .

% 3; 0 - 3 + F M Ž H / ð ' È + a 1 \ •!ã 1 \ ¼ . Èç x D W - < g _ 5¾ -
9N! FAÑ1Ç j 0 - 3 + , ' W - { 0 È u ÅL” × & 3 #) « * + e 7AF' ¼ , \$F' 0
. D65 ' ¼ ' 33 = Z # G ý v J K J ' È X ·] w Z ú È u w ÅL” .

59.D. +aNÈ ç], ' Boston Ê } ` 1 \ 3!ã 1 \ ¼ Ö The weather is terrible È

particularly in winter È and the U H ¶ V Q R L Q W H U H V W L Q J R O G F L W \ W R P D N
Boston.

Ø*6 T ÝNÈ . 1 1 \ 3!ã 1 \ ¼ ' È Y " D , ! Ó È T ! _ X Ü Y È 6 < D
ø = ÿ # N F Ó g È 9 6 1 6 < 9 C Ó , ' p 2 U > • F 0 & é . + a ! ” Ø Ý È # N , ' ,
(© & é _ 6 1 ¼ 9 C Ó È F 9 N © D . > Ì . ? M - (1 V È u j 1 , , x .

§ 3 ~ ð G - 9 Ì ê , ' Y " D ' % 33 X K F P Q 0 ° , ' < & • K F P ¶ C R ü ' ,
ú & 3 = 7 - h E , J , ' Å C t 6 5 ¼ , \$ F ' 0 . D 6 5 ' X ·] w Z ú È u w Å L ” .

60.C. +aNÈ ç], ' startup investors Ê } ` 1 \ > !ã 1 \ 8 # • Ö Startup

investors are a distinct type of rich people. They tend to have a lot of experience
themselves in the technology business. This helps them pick the right startups, and
means they can supply advice and connections as well as money.

Ø*6 T ÝNÈ 1 \ > !ã 1 \ > ~ > È K J j , ' Å C t 6 5 _ 0 5 Ô Z ' f = < , ' 9
Já ê . Õ - p 7 * È 8 ! ° ° 9 , J ° _ v J N ¶ , ' 4 ý P ¼ . F 0 & é 7 - O ^ Ù
F 9 ! “ . ž , ' K J œ (È < & • ? £ - p È H Já , ' < & • 7 - O È * A Þ ¼ ê Lu
£ 3 + . F 9 N © & 3 L ” ¶ È H Já F È F 7 - Š \$ J , ' » ð ' ¼ Ì . ? M 0 8 \$ È u j
1 , , x .

§ 3 X Å C t é M ' T j 2 i > ' È .] _ ` 7 - O F 9 ! “ . ž , ' K J
œ (È ! Z ` 2 i > È u Å L ” × % 3 > o Ì 9 - p , - , ' £ 3 + ' ¼ ' 3 Cã O
9 J á 5 , \$ F ' 0 . D 6 5 Å C t ' È .] w Z ú È u w Å L ” .

Passage Two

61.C. +aNÈ ç, ' like-minded Ê } `1\0!â1\0 ¼1\9 Ö , W¶V QLFH WR KDYI

people of like mind around...Unfortunately, that comfort can hinder the very learning that can expand your company and your career.

» Î4ö8²NÈ .1\0!â1\0 `È> CÔ-(Å65 j d _ 0 & - » .1\9 7
* È = ", ' _ ÈFÓ/ý8BF2 JLk.½ • - • TM ... œ (¼ ... » J, ' . Aö . u1,, x j C.
\$ ³ J ^ Û •, ' œ (\$ ÆöFO ` TM W '¼ Ê } ? M-(Æ È ÂL" ×
% ³ J KFP 0 Z ¼B@, ' (E)β³ '¼ ' ³³ 7- JAÛ • =.ž È8 !, ' ã È 'È·]
w Z ú È ÂL" .

62.B. +aNÈ ç], ' leaders Ê } `1\9!â1\ Ö As a leader È it can be challenging to create an environment in which people will freely disagree and argue, but as the saying goes: From confrontation comes brilliance.

Ø*6 T ÝNÈ Ê } 7 * È œ j 0 ZN¶ , È?± KFP 0 Z ê êG-8 +a `EUP£
¼ ¹Aê,)β³ _ u% A H, ' Èv _ h@0Ff Öâ0± { ; Èö 92î TM . i ž but >M', '
µ é . È œ65F _ *APN¶ , KFPF g,)β³ È u1,, x j B..
\$ F` } ¼ v J I d ×+O ¹Aê 'È · JUC áN¶ , KFP8 +aEUP£ ¼ ¹Aê,)β
³ a _ j ¶ ^ - ^ 0 ± ` ¹EÛ È A. pF ¼ · 1 ? M = 1V È ÂL" × & *0û 0
Z ^6< j, ' v J £3+5·5 '¼ ' ³p -(â5¾, '1 ¹) { 4 + "r *AP 'È ·] w
Z ú È ÂL" .

63.A. +aNÈ ç], ' purpose ¼ debate Ê } `1\ Ä!â 0 > 0 Ö The objective of this debating game is not to win but to get to the truth that will allow you to move faster, farther, and better.

» Î4ö8²NÈ .1\ Ä!â 0 > 0 > ~ > ÈF /ýEÛÀê\$h ?, ' - , ' | = _C' È6< _
Ç ` » Î-O-(È7- OAÛ • \$ \$F \$ - `F !• . u1,, x j A..
% Þj ê , '2î/Ž ÈGÿ 'È\ Ä!â `EÛÀêM0?±2î/Ž ÈGÿ ÈF _ ' & È6<
MŽ-, ' È u ÂL" × & #L" B @ 'È ·] | Z ú È ÂL" × ' ³ + ® -(â
5¾, ') { 'È ·] | Ä!â B 1\¼ `È 0 · 9 ¶ -(â5¾, ') { È f È
0 È * \?δ I È þ6< ^ W æG->,-CS + ¼ Ä4i .F !MŽEÛÀê, ' - , ' È ÂL" .

64.D. +aNÈ ç], ' fierce debate Ê } `1\!â1\0 Ö Fierce debating can

hurt feelings especially when strong personalities are involved.

» Î4ö8² NÈ1\!â1\0 >~> È%ð&ø, 'EÛAê J T ã O ò È; · * *AÞ Ö

.ž D •, '1 ¹) {B\$\$\$ Š Ě g a=J X ¹AêB NÈ { FF V 9 ¹Aê &, ' õ
5 .+X1A é ¼ -U f.dF /ý3W P È !j F 0/ý?ð % ÖF _ 0/ý û -, ' Ô#q È6< p
9, ' 0 7G- _ M-p 0 Z i <,- 7 }F .F 0 7, ' n ØG- _j ¶F } T ã -!"', '
O ò . u1,, x j D..

\$ ³ AÔ-O `n \) {, ' ??ñ 'Ã% ³)-!"', ' %>~j Ä 9, ' :Gý

ú & ³ \$5 -\$ Ô `LxF 8 !, 'ð&é 'È X ·] w Z ú È w ÂL” .

65.D. +aNÈ ç Ê } `1\ 3!â } T Ö Reward all those involved in the debate sufficiently when the goals are reached. Let your sparring partners(# +Lš4ó)know how much you appreciate their contribution.

» Î4ö8²NÈ . 0> 0!â } T 7 * È f- 7Eî @ & È?±5 , p 9FÓ È ò >

'EÛAê], ' ê uCã, ' †C• .AÛ •, ' # +Lš4ó. Ff • _ J x O%ð , ' * .F9N©
' ³ OBR , ' * ' > Ì · ? M-(1V È u j1,, x .

\$ B .> ¼@ 'È·] ` †C• ¼ O%ð È<MŽ ¼@ È ÂL” × % ř

Gý U>• D 'È·] ! Z ú È ÂL” × & F³B' ;!Q ½ • # + j 'È·]
' È)F /ý O%ð { ò O Ç°\$! È ;!Q a JC° o ?C : # + È C. pF >
Ï · ? M-(Æ È ÂL” .

agreeable adj. 08\$, ' È1V 8, '

battlefield n. ¹Aê, L NÈ

boost v.%ð È óF

reinforce v. Ð j È j F

confrontation n. â0± È) Ç

ring n. # + × ,,D

stale adj. • £, ' È"Ñ 9 à ?, '

dig out F È È ® `

Part IV Translation

An annual Chinese speech contest for foreigners was held in Changsha this year, which proved to be a good way of promoting the cultural communication between China and other areas of the world. It offered young people all over the world a good opportunity to learn better about China.

A total of 126 contestants from 87 countries gathered in the capital of Hunan Province and took part in both the semi-final and the final from July 6 to August 5.

The competition was not the only activity. The contestants also got chances to visit the famous scenic spots and historical resorts in other parts of China.

1.6+B 1\ 0!â1\ 0 & È# ? ³n>|¶ « « " C< ' 6+B j>Û Ø5 'ÈM0?±+X be

held 5 >~j ³n>| 'x!' F È ³0x0 Ö 9!B &+X annual >~j £ x ³F - ê"y
B %DAâ" C<'7 = 9'—]·B ç-\$ Õ6+B ÈM0?± xB Chinese speech contest È½
B for foreigners.

2.6+B 1\0!â1\¼ & È# ?B , 'kB ¼ } 0 , 'kB G- _ ³' C< 'Èu 6
!6+B j which E ,, MŽL€ f W ÊB p . F È ³Añ >_ B j proved to be x ³.
F Ô#q B j cultural communication x ³ « « , ' - é# B j D J R R G Z D \ R I «
3.6+B 1\0!â1\9 & È# ? ³\$ - ` ¶@]-, 'jJ '] ³jJ 'j] óAý È!

G 6 j ÊB È u6+B j a good opportunity to learn better about China.

4.6+B 1\¼!â & È# ?B], 'ÊB @ 6E³ J È !"M0?± x @ ` € k ç È£ ³F9
{6ŠLö X\$† ‡-1-1 J ò Ð ¶ z ãC<¼ ãC< ' ³8 87 Z - æ ;AÑ 126 }F9 { '] È
³;AÑ B j a total of x ³•8 87 Z - æ B j from 87countries È Æ j ÊB n X
contestants { > ³ ð Ð ¶ z ãC<¼ ãC< B j took part in both the semi-final and the
final.

5.6+B 1\9!â1\¼ & È ³F9 { F 9 j J « « ' , 'B # , J . 0/ý _-\$ Õ+X
contestants Æ kB ÈBCB +Xalso get È have chances È R S S R U W X Q L W Y L + X V W R «
there be » •>~Eí È£ there are also chances È R S S R U W X Q L W L H V I:R U F R Q V W D
= Ý&é¼ ¶ " =7 ' B j the famous scenic spots and historical resorts.