

## 2011 年全国硕士研究生入学统一考试英语试题

### Section I Use of English

#### Directions:

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

\_\_\_\_\_, instead of straining muscles to build them, as exercise does, laughter apparently accomplishes the \_\_\_\_\_, studies dating back to the 1930’s indicate that laughter. muscles. Such bodily reaction might conceivably help \_\_\_\_\_ the effects of psychological stress. Anyway, the act of laughing probably does produce other types of \_\_\_\_\_ feedback, that improve an individual’s emotional state. \_\_\_\_\_ one classical theory of emotion, our feelings are partially rooted \_\_\_\_\_ physical reactions. It was argued at the end of the 19th century that humans do not cry \_\_\_\_\_ they are sad but they become sad when the tears begin to flow.

Although sadness also \_\_\_\_\_ tears, evidence suggests that emotions can flow \_\_\_\_\_ muscular responses. In an experiment published in 1988, social psychologist Fritz.

1. [A]among [B]except [C]despite [D]like
2. [A]reflect [B]demand [C]indicate [D]produce
3. [A]stabilizing [B]boosting [C]impairing [D]determining
4. [A]transmit [B]sustain [C]evaluate [D]observe
5. [A]measurable [B]manageable [C]affordable [D]renewable
6. [A]In turn [B]In fact [C]In addition [D]In brief
7. [A]opposite [B]impossible [C]average [D]expected
8. [A]hardens [B]weakens [C]tightens [D]relaxes
9. [A]aggravate [B]generate [C]moderate [D]enhance
10. [A]physical [B]mentl [C]subconscious [D]internal
11. [A]Except for [B]According to [C]Due to [D]As for
12. [A]with [B]on [C]in [D]at
13. [A]unless [B]until [C]if [D]because
14. [A]exhausts [B]follows [C]precedes [D]suppresses
15. [A]into [B]from [C]towards [D]beyond
16. [A]fetch [B]bite [C]pick [D]hold
17. [A]disappointed [B]excited [C]joyful [D]indifferent
18. [A]adapted [B]catered [C]turned [D]reacted
19. [A]suggesting [B]requiring [C]mentioning [D]supposing
20. [A]Eventually [B]Consequently [C]Similarly [D]Conversely

### Section II Reading Comprehension

## Part A

### 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 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. Their 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 hops to attract.

21. We learn from Para.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 Internet-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 “owned” media by sending e-mail alerts about products and sales to customers registered with its Web site. The way consumers now approach the 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

以上内容仅为本文档的试下载部分，为可阅读页数的一半内容。如要下载或阅读全文，请访问：<https://d.book118.com/207120165062006113>