

考研英语（一） 新题型2015 2016真题解析

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七选五核心方法（重点）

做题步骤：

1. 读首段，理解大意
2. 读选项，划关键词
3. 跳41题，选定排除

做题原则：

1. 段位很重要（首，中，尾）
2. 落笔定乾坤
3. 乱招不入眼（长短、生词多）

1. 读首段，理解大意

How does your reading proceed? Clearly you try to comprehend, in the sense of identifying meanings for individual words and working out relationships between them, drawing on your implicit knowledge of English grammar.

2. 读选项，划关键词

关键词：

1, 生词，长词，人名，地名，数字.....（类似阅读）

2, 各种连接词：

such, these, this, it, he, they, after, other, for
example/instance, rather, however, despite, ...

2. 读选项，划关键词

[A] Are we studying that text and trying to respond in a way that fulfils the requirement of a given course? Reading it simply for pleasure? Skimming it for information? Ways of reading on a train or in bed are likely to differ considerably from reading in a seminar room.

[B] Factors such as the place and period in which we are reading, our gender, ethnicity, age and social class will encourage us towards certain interpretations but at the same time obscure or even close off others.

[C] If you are unfamiliar with words or idioms, you guess at their meaning, using clues presented in the context. On the assumption that they will become relevant later, you make a mental note of discourse entities as well as possible links between them.

2. 读选项，划关键词

[D] In effect, you try to reconstruct the likely meanings or effects that any given sentence, image or reference might have had: These might be the ones the author intended.

[E] You make further inferences, for instance, about how the text may be significant to you, or about its validity—inferences that form the basis of a personal response for which the author will inevitably be far less responsible.

2. 读选项, 划关键词

[F] In plays, novels and narrative poems, characters speak as constructs created by the author, not necessarily as mouthpieces for the author' s own thoughts.

[G] Rather, we ascribe meanings to texts on the basis of interaction between what we might call textual and contextual material: between kinds of organization or patterning we perceive in a text' s formal structures (so especially its language structures) and various kinds of background, social knowledge, belief and attitude that we bring to the text.

3. 跳41题, 选定排除

How does your reading proceed? Clearly you try to comprehend, in the sense of identifying meanings for individual words and working out relationships between them, drawing on your implicit knowledge of English grammar. (41)

_____ You begin to infer a context for the text, for instance, by making decisions about what kind of speech event is involved: Who is making the utterance, to whom, when and where.

3. 跳41题, 选定排除

You infer information you feel the writer has invited you to grasp by presenting you with specific evidence and clues. (42)

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What is in question is not the retrieval of an absolute, fixed or “true” meaning that can be read off and checked for accuracy, or some timeless relation of the text to the world. (43)

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How we read a given text also depends to some extent on our particular interest in reading it. (45) _____ Such dimensions of reading suggest—as others introduced later in the book will also do—that we bring an implicit (often unacknowledged) agenda to any act of reading. ...

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[C] If you are unfamiliar with words or idioms, you guess at their meaning, using clues presented in the context. On the assumption that they will become relevant later, you make a mental note of discourse entities as well as possible links between them.

小标题核心方法（重点）

做题步骤：

1. 先读标题，略过首段
2. 不求读透，但求读全
3. 一次确认，选后即删

做题原则：

1. 标题有生词，别慌做排除
2. 每段都孤立，互相不粘糊
3. 尽可能理解，别依赖重复

1. 先读标题，略过首段

- A. Create a new image of yourself
- B. Decide if the time is right
- C. Have confidence in yourself
- D. Understand the context
- E. Work with professionals
- F. Make it efficient
- G. Know your goals

2. 不求读透，但求读全

- A. Create a new image of yourself
- B. Decide if the time is right
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- E. Work with professionals
- F. Make it efficient
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41.

As an executive coach, I've seen image upgrades be particularly helpful during transitions—when looking for a new job, stepping into a new or more public role, or changing work environments. If you're in a period of change or just feeling stuck and in a rut, now may be a good time. If you're not sure, ask for honest feedback from trusted friends, colleagues and professionals. Look for cues about how others perceive you. Maybe there's no need for an upgrade and that's OK.

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42.

Get clear on what impact you' re hoping to have. Are you looking to refresh your image or pivot it? For one person, the goal may be to be taken more seriously and enhance their professional image. For another, it may be to be perceived as more approachable, or more modern and stylish. For someone moving from finance to advertising, maybe they want to look more "SoHo." (It' s OK to use characterizations like that.)

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43.

Look at your work environment like an anthropologist. What are the norms of your environment? What conveys status? Who are your most important audiences? How do the people you respect and look up to present themselves? The better you understand the cultural context, the more control you can have over your impact.

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44.

Enlist the support of professionals and share with them your goals and context. Hire a personal stylist, or use the free styling service of a store like J. Crew. Try a hair stylist instead of a barber. Work with a professional photographer instead of your spouse or friend. It's not as expensive as you might think.

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45.

The point of a style upgrade isn't to become more vain or to spend more time fussing over what to wear. Instead, use it as an opportunity to reduce decision fatigue. Pick a standard work uniform or a few go-to options. Buy all your clothes at once with a stylist instead of shopping alone, one article of clothing at a time.

Thank you!

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