

<<2010年考研英语冲刺预测试卷>>

图书基本信息

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## &lt;&lt;2010年考研英语冲刺预测试卷&gt;&gt;

## 前言

高教版2010年考研英语系列丛书,由考研英语大纲修订的专家和新东方考研英语辅导团队中的精英教师编写,可满足考生全过程复习备考的需要,特别适合应届考生和社会考生自学的需要。

一、《考研英语词汇速记手册(新大纲)》是考研英语大纲配套用书。适合考生基础复习阶段使用。

《2010年考研英语冲刺预测试卷(含考点精解)》由英语考研大纲制订和修订的专家执笔,完全按照最新版考研大纲的词汇表编写,对原有大纲的词义作了修订和补充。并在书后附上大量词汇练习题以便考生巩固记忆。

同时我们还在“中国教育考试在线”的名师导航栏目中放了大量的例句供考生参考。

二、《2010年考研英语历年真题解析与应试对策》全面解析2000-09年考研英语真题及英语科试题的特点、应对方法,供考生在复习全过程的各阶段使用。

《2010年考研英语冲刺预测试卷(含考点精解)》根据最新考研大纲的要求,总结了历年考研英语的命题规律和复习思路,并深入讲解考生在答题时所应注意的常见错误和防范措施。

考生通过学习《2010年考研英语冲刺预测试卷(含考点精解)》,可以检测自己的水平,了解试题特点,掌握应试方法。

三、《2010年考研英语专项突破(阅读理解A、B节)》适合基础复习阶段使用,使考生通过大量卓有成效的练习,能够巩固基础知识、弥补弱项、提升整体英语水平,获得良好的复习效果。

此外,书中还详细介绍了阅读理解的命题规律和设问特点,并对知识点进行精讲,包含文章全文翻译、长难句分析、词义注释、常用搭配、解题方法等,最后精选128篇文章(其中新题型40篇文章)供考生演练,试题完全接近真题的难度和水平,让考生既能巩固基础知识,提高复习效果,又能逐步适应真正考试的难度,这样在考场上才能发挥自如。

四、《2010年考研英语专项突破(英语知识运用、翻译和写作)》根据最新考研大纲的要求,总结了考研英语知识运用、翻译、写作部分的命题规律和复习思路,并让考生了解回答这几部分考题时所应注意的常见错误和防范措施。

《2010年考研英语冲刺预测试卷(含考点精解)》为考生提供大量针对这三项考试内容的与全真试卷难度一致的模拟练习题,让考生在短期内掌握这三项考试内容的解题技巧、提高翻译和写作水平,节省考生宝贵的复习时间。

各部分试题的词汇量和文章选材、长度、难度都根据最新大纲进行了调整。

对新题型也着重进行了讲解。

五、《2010年考研英语冲刺预测试卷(含考点精解)》供考生在强化、冲刺阶段使用。

其中包括新题型精讲精练、解题技巧及10套全真模拟试卷。

各套试题为作者精心编制,具有典型性、针对性、综合性等特点,帮助考生进一步巩固基础阶段所学的基本理论、基本知识,掌握重点试题,熟悉答题方法,增强应试能力。

为了给考生提供更多的增值服务,凡购正版高教版名师导学考研英语系列图书的考生都可以登录“中国教育考试在线”在线做考研英语全真模拟试卷。

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### 内容概要

《2010年考研英语冲刺预测试卷(含考点精解)》严格按照2010年考研《英语考试大纲》的要求编写,在体例设置、内容安排、考查目标等方面与2010年实际考研试题要求完全一致。

本预测试卷由韩鹏老师字字推敲、精心编撰而成。

为考生在最后复习阶段提供了一套全面的、系统的考研冲刺试卷,使考生进入2010年考研考场时可产生“似曾相识”和“早已做过这道题”的兴奋。

往届考生建议:冲刺阶段使用,检测复习效果和现阶段的水平,力求弄清每一道题的来龙去脉,总结答错题的原因。

《2010年考研英语冲刺预测试卷(含考点精解)》供考生在强化、冲刺阶段使用,其中包括新题型精讲精练、解题技巧及10套左右全真模拟试卷。

各套试题为作者精心编制,具有典型性、针对性、综合性等特点,帮助考生进一步巩固基础阶段所学的基本理论、基本知识,掌握重点试题,熟悉答题方法,增强应试能力。

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## 章节摘录

Many people believe that America has gone too far in protecting copyright at the expense of the public good, including, it seems, the commission, which said last year that it saw no need to lift its own 50-year limit. Its deadline for proposals on copyright law has slipped from this year to 2006. But governments are likely to weigh in on the issue. France, Italy and Portugal have indicated that they support an extension of the term, and Britain is likely to stick up for its own music major, EMI. Although artists and their estates want longer copyright, the big music firms would benefit from it the most, especially in the next couple of decades, says Stephen King, chairman of the Association of United Recording Artists and manager of the Libertines. ( 45 ) Now they have wised up about making deals. The best guarantee of financial security—safer than clinging on to copyright—is hiring a good lawyer early on. [A] He is unlikely to produce such a big hit in the near future, so more of his attention is directed to revising the old song and selling it to more people. [B] Back in the 1950s, he says, performers got only one-tenth of the share of royalties that they do now. For years, artists have, with good reason, accused big record labels of ripping them off. [C] This month, early recordings by Elvis himself started to enter Europe's public domain. Over the next few decades a torrent of the most popular tracks from the Beatles, the Rolling Stones and many other artists will become public property in Europe—to the pleasure of fans and the consternation of the music industry. [D] The music industry also points out that America gives artists almost twice as much copyright protection as Europe. America has repeatedly lengthened copyright terms, with the latest reprieve, the Sonny Bono Copyright Term Extension Act of 1998, giving performers protection for 95 years after publication. [E] But when the attention is shifted from Europe to America, artists should feel much better because the length of copyright protection there is even shorter. It seems that the American government is more interested in serving the public than the already very rich artists. [F] Music executives want the European Commission to protect them from such unwelcome competition by extending the copyright term. [G] And that estimate accounts only for songs up to the end of the 1950s. Far more will be at risk as music from the 1960s and 1970s moves out of copyright.

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