

Graduate English Series for Knowledge, Proficiency and Truth

——求知、求实、求真系列

# 新编研究生

魏万德 主编

# 英语教程

(上册)

武汉理工大学出版社

# 新编研究生英语教程

——求知、求实、求真系列

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# 前 言

根据《非英语专业研究生英语（第一外语）教学大纲》，硕士生英语教学应提倡从实际出发，博采众长，讲究实效，并在加强理论研究和不断实践总结的基础上，努力探索和建立适合我国国情的硕士生英语教学体系。为了适应国家和社会对高层次专业人才越来越大的需求，非英语专业研究生的英语教学也必须加快改革的步伐，以培养出更多的全面掌握英语、善于以英语为工具进行专业研究和工作的高级人才。非英语专业研究生英语教学所使用的教材也应该适应时代需求进行相应的改革。

《新编研究生英语教程——求知、求实、求真系列》结合使用“任务教学法”和“主题教学法”，强调学生的自主学习和研究能力的培养，旨在培养学生具有较熟练地阅读有关专业书刊的能力，熟练地与相关领域国外专家交流的能力，熟练地运用英语进行相关领域专业论文的撰写能力。因此教材强调应用，结合专业英语的特点，突出说、读、写、译等训练。

本教材汇集了众编者多年的实践教学经验。编者博取众长，从曾经使用过的教材中汲取精华，避免了其他教材中存在的问题，并在研究生英语教学中试用多次从而发现不足并及时更正完善教材。教材的创新点体现在三个方面：1. 文化比较创新。英语教材不再局限于英语国家文化的介绍，而是通过中西方文化的比较教学促进学生对文化概念的理解并有助于不同文化的交流。通过一般性、渗透性和总结性的文化比较，激发学生学习兴趣和探索兴趣。2. 教学形式创新。传统的英语教学通常是以课堂教学为主，学生学习练习为辅。新教材中的学前调研、课堂讨论以及课后交流活动则侧重于学生自主搜集资料进行理解并运用知识进行实践交流活动的的能力。教师的作用仅在于引导和组织学生进行自主学习和交流讨论。通过将研究讨论会以学生自主学习为主的学习形式与传统以教师授业解惑为主的教学方式相结合，以充分调动学生的主动性，加强师生互动性，开辟研究生教学的新途径。3. 内容安排创新。新教材在主体文章题材的选取上突出了科学知识的广泛性，涉及各个知识领域，以扩充学生的非专业知识，巩固所学的专业知识。《新编研究生英语教程——求知、求实、求真系列》含教材和学习指导。教材分上下两册，每册各 10 单元。针对综合院校多学科的特点，每单元涉及到的主题十分广泛，与理工科的专业紧密相关，语言规范，内容新颖，力求反映真实生活，与时代同步，又从对课文的理解着手，偏重于围绕基本语言能力的综合训练。本书的课文从各个不同的形式和题型帮助并引导学

生理解课文的内容,深入了解课文的主题思想与作者的意图,并对该主题涉及专业领域有一定了解。本书的课文包括不同的题材和体裁,内容有一定的思想性、趣味性和启发性,有利于学生在巩固所学内容、提高基本技能的同时拓展文化知识面,加强文化素质的培养。全书各单元由 Read, Learn, Explore 三大部分组成,并配以与主题相关的图片以启迪学生思维。Read 相当于导读部分,即通过经典短文的阅读学习对该单元相关主题进行文化导入,激发学生对该专题的兴趣并引发学生思维。该部分还配以习题,加深学生对文章的理解。Learn 是精读部分,即在导读的基础上对精选课文进行系统全面的学习,以课堂讲学为主,学生讨论自学为辅。课文后的练习将重点放在学生英语实用能力的加强和提高上。Explore 为学生自主研究并撰写报告论文进行学术讨论和交流部分,即通过学生的后期自主调查研究学习并开展学术讨论来加深学生对相关主题内容的了解和拓展,锻炼学生的实用口头交际能力。

本教程适合非英语专业硕士研究生第 1、2 学期使用,每单元设计教学时间为 4 学时。教师可根据学生的实际水平、班级人数、教学时间和条件灵活使用。

参加本教程编写的有许之所、王达金、陈文娟、郭齐梅、黄岚、黄青、李从庆、李婧、李晓鸣、李丽芳、卢晓丽、门高春、彭汉良、董少桢、王念、吴兰、吴卫平、谢群、杨瑛、张海燕、曾博、刘茜红、何桂英、肖先明等。

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鉴于编者水平和时间因素,教材中难免有疏漏和错误,恳请广大专家和读者批评指正。

编 者

2006 年 6 月

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# Communication

## 1. Read

### ***The Meaning of "communication"***

*Wilbur Schramm & William E. Porter*

Communication is the tool that makes societies possible. It is no accident that communication and community have the same word root. Without communication, there would be no communities; and without community, there could be no communication. The particular qualities of human communication are what chiefly distinguished human from other societies.

In an **eloquent** chapter written 70 years ago, the sociologist Charles Cooley called communication "the mechanism through which human relations exist and develop all the symbols of the mind, together with the means of conveying them through space and preserving them in time". And the anthropologist Edward Sapir wrote with great insight in the first edition of the **encyclopedia** of the social sciences;

While we often speak of society as though it were a **static** structure defined by tradition, it is, in the more intimate sense, *nothing of the kind*, but a highly **intricate** network of partial or complete understandings between the members of organizational units of every degree of size and complexity, ranging from a pair of lovers or a family to a league of nations or that ever increasing portion of humanity which can be reached by the press, through all its transnational **ramifications**. It is only apparently a static sum of social institutions; actually, it is being reanimated or creatively affirmed by particular acts of a communicative nature which obtain among individuals participating in it. Thus the Republican party can not be said to exist as such, but only to the extent that its tradition is being constantly upheld by such simple acts of communication as that John Doe votes the Republican ticket, thereby communicating a



certain kind of message, or that half dozen individuals meet at a certain time or place, formally or informally, in order to communicate ideas to one another and eventually to decide what points of national interest, real or supposed, are to be allowed to come up many months later in a gathering of members of the party. The Republican Party as a historical entity is merely abstracted from thousands upon thousands of such single acts of communication, which have in common certain persistent features of reference. If we extend this example into every conceivable held we soon realize that every cultural pattern and every single act of social behavior involve communication in either and explicit or implicit sense.

Society is a sum of relationships in which information of some kind is shared. Let us understand clearly one thing about it; human communication is something people do. It has no life of its own. There is no magic about it except what people in the communication relationship put into it. There is no meaning in a message except what people put into it. When we study communication, therefore, we study people relating to one another and to their groups, organizations, and societies; influencing one another; being influenced; informing and being informed; teaching and being taught; entertaining and being entertained. To understand human communication we must understand how people relate to one another.

Two or more people come together, trying to share some information. They are likely to be very different people. Because their life experiences have been different, the signs that carry the information are likely to look different to them. The more different the experiences, the more different the information that is likely to be read into them. Ideas like "pain" the "hunger" have a fairly good chance of being understood in common because all of us have experienced these things though even in this case, the "stiff upper lip" tradition of one culture is likely to be misinterpreted in culture where feelings are more openly expressed. But words like freedom, communism, and apologize obviously are going to cause trouble when people come from different life patterns, especially if they come from different cultures.

Note carefully, however, that communication is not conducted entirely, or even mostly, in words. A gesture, a facial expression, a pitch pattern, a level of loudness, an emphasis, a kiss, a hand on the shoulder, a haircut or lack of one, the octagonal shape of a stop sign all these carry information.

It is not a simple relationship. Kingsley Davis wrote, as long ago as 1949,





about the indirectness of the communication relationship, in which "one person infers from the behavior of another the idea or feeling the other person is trying to convey. He then reacts not to the behavior as such but to the inferred idea or feeling. The other person then reacts to his response in terms of the idea or feeling the meaning behind it". All there is to go on are the signs the print or sounds or movements and it is always necessary to infer what lies behind them. Not what they mean but what the person means. Or, to put it more precisely, what is inferred from what they mean as to what the person means. And, therefore, in the communication relationship one always listens with a "third ear".

When this relationship works well, it results in a kind of "intune-ness" that is one of the remarkable human experiences. When it works poorly, it results in misunderstanding, sometimes in hostility, and often in behavior far different from what was intended. However it works, this is the process that allows us to form the images in our heads that map our environments and guide our behavior.

(906 words)

### Word Bank

eloquent / 'eləkwənt / *adj.*

encyclopedia / ˌɛn.sai.kləʊ'pi:diə / *n.*

static / 'stætɪk / *adj.*

intricate / 'ɪntrɪkɪt / *adj.*

ramification / ˌræmɪfɪ'keɪʃən / *n.*

conceivable / kən'si:vəbl / *adj.*

octagonal / ˌɒktəɡənəl / *adj.*

characterized by persuasive, powerful discourse 雄辩的; 以有说服力的

a comprehensive reference work containing articles on a wide range of subjects or on numerous aspects of a particular field, usually arranged alphabetically 百科全书

having no motion; being at rest; quiescent. 静态的

having many complexly arranged elements; elaborate 错综复杂的

a subordinate part extending from a main body; a branch 分枝, 从主体上分出来的次级部分

that can be believed; imaginable 可相信的, 可想到的

having eight sides and eight angles 八角形的, 有八条边和八个角的



Exercise



Talk about it

1. What is the relationship between communication and community? (Para 1)
2. How to understand "society is not a static structure in the more intimate sense"? (Para 2)
3. What is the significance of communication towards society? (Para 3)
4. How to understand "there is no meaning in a message except what people put into it"? (Para 3)
5. What does "the third ear" mean? (Para 5)



Learn about it

1. It is no accident that communication and community have the same word root.
2. The anthropologist Edward Sapir wrote with great insight in the first edition of the encyclopedia of the social sciences.
3. It is, in the more intimate sense, nothing of the kind.
4. If we extend this example into every conceivable held we soon realize that every cultural pattern and every single act of social behavior involve communication in either an explicit or implicit sense.
5. There is no magic about it except what people in the communication relationship put into it.
6. When it works poorly, it results in misunderstanding, sometimes in hostility, and often in behavior far different from what was intended.



Think about it

1. Do you think you communicate too much in your life? How to understand the saying "Silence is gold"? Can silence be categorized into a kind of communication?
2. If you categorize the communication practices, how many types do you have?



## Surf about it

<http://www.chuanboxue.net/list.asp?unid=1617>

<http://www.ccdc.net>

## 2. Learn

## Getting ready to read

1. How often do you watch TV, if you have the easy access to it?
2. Do you believe the story on the screen more than it on the paper?
3. Do you believe that there are out-space lives on the earth?

## Vocabulary Check

\_\_\_\_\_ propel

\_\_\_\_\_ inadvertent

\_\_\_\_\_ suffocate

\_\_\_\_\_ cylinder

\_\_\_\_\_ decimate

\_\_\_\_\_ spew

\_\_\_\_\_ innocuous

\_\_\_\_\_ consecrate

\_\_\_\_\_ trigger

## The Program of "The Martians' Invasion"

John Vivian

5

[1] The boy **genius** Orson Welle's was on a roll, By 1938, at age 23, Welles's dramatic flair had landed him a network radio show, "Mercury Theater on the Air," at prime time on CBS on Sunday nights. The program featured adaptations of well-known literature. For their October 30 program, Welles and his colleagues decided on a scary 1898 British novel. Their enthusiasm faded five days before airtime when writer Howard Koch concluded that the novel did not lend itself to radio. Koch said that he, in effect, was required to create a one-hour original play and five days was not enough time, but neither was there time to switch to another play. The Thursday rehearsal was flat. Koch, frantic, scrambled to rewrite the script, but the Saturday rehearsal was disappointing too. Little did Welles expect that Koch's loose adaptation of H. G. Wells' "War of the Worlds" would become one of broadcasting's most memorable programs.

[2] Orson Welles opened with the voice of a wizened chronicler from



some future time, intoning **eerily**:

[3] "We know now that in the early years of the century this world was being watched closely by intelligences greater than man's. . . ."

[4] Welles' unsettling monologue was followed by an **innocuous** weather forecast, then hotel dance music. To casual listeners, the monologue seemed a mistake dropped **inadvertently** into typical radio music. Then the music was interrupted by a news bulletin. An astronomer reported several explosions on Mars, **propelling** something at enormous velocity toward Earth. The bulletin over, listeners were transported back to the hotel orchestra. After applause the orchestra started up again, only to be interrupted: **Seismologists** had picked up an earthquake-like shock in New Jersey. Then it was one bulletin after another. A huge cylinder had crashed into a New Jersey farm.

[5] Farmer: A hissing sound. Like this: SSSSSSSSSS... kinda like a fourt' of July rocket.

Reporter: Then What?

Farmer: Turned my head out the window and would have swore I was to sleep and dreamin'.

Reporter: Yes?

Farmer: I seen a kinda greenish streak and then Zingo! Something smacked the ground. Knocked me clear out of my chair!

[6] The story line accelerated. Giant Martians moved across the countryside **spewing** fatal gas. One at a time, reporters at remote sites vanished off the air. The Secretary of the Interior came on: "Citizens of the nation; I shall not try to conceal the gravity of the situation. . . . Placing our faith in God we must continue the performance of our duties, each and every one of us, so that we may confront this destructive adversary with a nation united, courageous, and **consecrated** to the preservation of human supremacy on this earth."

[7] Meanwhile, the Martians **decimated** the Army and were wading across the Hudson River. Amid **sirens** and other sounds of emergency, a reporter on a Manhattan rooftop described the monsters advancing through the streets. He passed on bulletins that Martian cylinders were coming down in St. Louis, Chicago, near Buffalo, all over the country. From his vantage, he described the Martians felling people by the thousands and



moving in on him, the gas crossing Sixth Avenue, then Fifth Avenue, then 100 yards away, then 50 feet. Then silence. A lonely ham radio voice somehow became patched into the network: "2X2L calling CQ... 2X2L calling CQ... 2X2L calling CQ, New York... Isn't anyone on the air? Isn't there anyone?... Anyone?..." Silence.

[8] To the surprise of Orson Welles and his crew, the drama **triggered** widespread **mayhem**. Neighbors gathered in streets all over the country, wet towels to their faces to slow the gas. In Newark, new Jersey, people, many undressed, fled their apartments. Said a New York woman: "I never hugged my radio so closely... I held a **crucifix** in my hand and prayed while looking out my open window to get a faint whiff of gas so that I would know when to close my window and **hermetically** seal my room with water-proof cement or anything else I could get a hold of. My plan was to stay in the room and hope that I would not **suffocate** before the gas blew away." A Midwest man told of his grandparents, uncles, aunts and children, on their knees. "God knows but we prayed... My mother went out and looked for Mars. Dad was hard to convince or **skeptical**, but he even got to believing it. Brother Joe, as usual, got more excited than he could show. Brother George wasn't home. Aunt Gracie, a good Catholic, began to pray with Uncle Henry. Lily got sick to her stomach. I prayed harder and more earnestly than ever before. Just as soon as we were convinced that this thing was real, how petty all things on earth seemed; how soon we put our trust in God."

[9] In one Pacific Northwest village, a power outage reinforced the panic. Switchboards throughout the country were swamped by people trying to call relatives, fueling the hysteria. The telephone volume in northern new Jersey was up 39 percent. Most CBS stations reported a six-fold increase in calls. Many people jumped into their cars to drive to safety but did not know where to go and so just drove around, which put hysterical strangers in touch with each other.

[10] The drama triggered widespread panic. Researchers estimate that one out of six people who heard the program, more than one million in all, suspended disbelief and braced for the worst.

[11] The effects were especially amazing considering that:

- An announcer identified the program as fiction at four points.



• Almost 10 times as many people were tuned to a popular comedy show on another network.

The program ran only one hour, an impossibly short time for the sequence that began with the blastoffs on Mars, included a major military battle in New Jersey, and ended with New York's destruction.

[12] Unwittingly, Orson Welles and his Mercury Theatre crew had created an evening of infamy and raised questions about media effects to new intensity.

(995 words)

### Word Bank

- |   |   |
|---|---|
| genius / 'dʒi:njes / <i>n.</i>                | a person of extraordinary intellect and talent<br>天才                                      |
| eerily / 'iəri / <i>adv.</i>                  | causing fear because strange 可怕地  |
| innocuous / 'ɪnɒkjʊəs / <i>adj.</i>           | not likely to offend or provoke to strong emotion; insipid 平淡无味的                          |
| inadvertently / ,ɪnəd'vɜ:təntli / <i>adj.</i> | not duly attentively 未留心的; 未加适当注意的  |
| propel / prə'pel / <i>v.</i>                  | to cause to move forward or onward 推进   |
| seismologist / saiz'mɒlədʒɪst / <i>n.</i>     | 地震学家  |
| cylinder / 'sɪlɪndə / <i>n.</i>               | A cylindrical container or object 圆柱形容器, 圆柱形物体  |
| spew / spju: / <i>v.</i>                      | to send or force out in or as if in a stream; eject forcefully or in large amounts 喷出, 发出 |
| consecrated / 'kɒnsɪkreɪtɪd / <i>adj.</i>     | dedicated to a sacred purpose; sanctified 献祭; 献身于神圣目的的; 牺牲的                               |
| decimate / 'desɪmeɪt / <i>v.</i>              | to destroy or kill a large part of (a group) 破坏; 毁灭或杀死(一群)中的大部分                           |
| siren / 'saɪərɪn / <i>n.</i>                  | an electronic device producing a similar sound as a signal or warning 警报器                 |
| vantage / 'vɑ:ntɪdʒ / <i>n.</i>               | an advantage in a competition or conflict; superiority 优势                                 |
| trigger / 'trɪge / <i>v.</i>                  | To set off; initiate 引发, 触发   |
| mayhem / 'meɪhem / <i>n.</i>                  | infliction of violent injury on a person or thing; wanton destruction 破坏; 对人或物暴力伤害的       |



crucifix / 'kru:sifiks / *n.*

处罚;肆意的破坏

a cross viewed as a symbol of Jesus' crucifixion 十字架,象征耶稣在十字架上被钉死的十字架

hermetical / hə:'metikəl / *adj.*

very closed tightly 密封的,不透气的

suffocate / 'sʌfəkeɪt / *v.*

to kill or destroy by preventing access of air or oxygen 窒息而死,把...闷死

skeptical / 'skeptikəl / *adj.*

marked by or given to doubt 怀疑的



## Understanding

1. Who is Orson Welles? (Para. 1)
2. How does Orson Welles' opening attract the audience? (Para. 4)
3. How does the farmer describe the happenings? (Para. 5)
4. How do the mass respond to the "Martians' Invasion" when they hear the program? (Para. 8)
5. Why call it "an evening of infamy"? (Para. 12)



## Paraphrase

1. Their enthusiasm faded five days before airtime when writer Howard Koch concluded that the novel did not lend itself to radio. (Para. 1)
2. To casual listeners, the monologue seemed a mistake dropped inadvertently into typical radio music. (Para. 4)
3. To the surprise of Orson Welles and his crew, the drama triggered widespread mayhem. (Para. 8)
4. Just as soon as we were convinced that this thing was real, how petty all things on earth seemed; how soon we put our trust in God. (Para. 8)
5. Switchboards throughout the country were swamped by people trying to call relatives, fueling the hysteria. (Para. 9)
6. Researchers estimate that one out of six people who heard the program, more than one million in all, suspended disbelief and braced for the worst. (Para. 10)



## Word power

1. As the sky darkened, it soon became obvious that a thunderstorm was \_\_\_\_\_.  
A. immediate      B. evident      C. imminent      D. menacing
2. \_\_\_\_\_ of half-starving wolves were roaming the snow-covered countryside.  
A. Flocks      B. Herds      C. Packs      D. Crowds
3. The very idea of her winning the beauty contest is quite \_\_\_\_\_.  
A. unlikely      B. strange      C. absurd      D. nonsense
4. The earnest student waited with some slight \_\_\_\_\_ while the teacher was reading his essay.  
A. nervousness      B. resentment      C. annoyānce      D. despair
5. The police have asked for the \_\_\_\_\_ of the public in tracing the whereabouts of the missing child.  
A. aid      B. cooperation      C. advice      D. helpfulness
6. Today, household chores have been made much easier by electrical \_\_\_\_\_.  
A. facilities      B. equipment      C. appliances      D. utilities
7. The factory was \_\_\_\_\_ to the ground by the fire.  
A. razed      B. destroyed      C. gutted      D. ruined
8. As a writer, Walter was very \_\_\_\_\_.  
A. imaginary      B. imagery      C. imaginative      D. imaginable
9. He mumbled something and blushed as though a secret had been \_\_\_\_\_.  
A. imposed      B. composed      C. exposed      D. opposed
10. Mr. Wong complained about the \_\_\_\_\_ air-conditioner he bought from the company.  
A. inefficient      B. deficient      C. ineffective      D. defective



## Simulation

1. By 1938, at age 23, Welles's dramatic flair **had** landed him a network radio show.  
By \_\_\_\_\_, at \_\_\_\_\_, \_\_\_\_\_ **had** \_\_\_\_\_.
2. Koch said that he, **in effect**, was required to create a none-hour original play and five days **was not** enough time, **but neither** was there time to switch to another play.  
\_\_\_\_\_, **in effect**, \_\_\_\_\_





was not \_\_\_\_\_, but neither \_\_\_\_\_.

3. **Little did** Welles expect that Koch's loose adaptation of H. G. Wells' "War of the Worlds" would become one of broadcasting's most memorable programs.

**Little did** \_\_\_\_\_.

4. **One at a time**, reporters at remote sites vanished off the air.

**One at a time**, \_\_\_\_\_.

5. **Many** people jumped into their cars **to** drive to safety **but did not** know where to go **and so** just drove around, **which** put hysterical strangers in touch with each other.

**Many** \_\_\_\_\_ **to** \_\_\_\_\_ **but did not** \_\_\_\_\_  
**and so** \_\_\_\_\_, **which** \_\_\_\_\_.



## Translation

In mass communication, news, which widely read by people, are translated into different languages. Here are some news translation exercises including lead, long sentences translation.

1. 被疑为“9·11”袭击事件的策划者在巴基斯坦被捕后,已于昨天移交美国方面拘押。美国官员称,这是反恐斗争开始以来取得的最大的收获。

2. 政务司司长曾荫权昨天说,迪斯尼公司已经同意,在香港迪斯尼公园正式建成、运作前,不在内地兴建迪斯尼公园。

3. 昨天是伊拉克召开的讨论国家命运会议的第一天,与会人士举行了一系列的抗议和其他政治活动,让伊拉克人首次体验到了没有萨达姆后生活是什么样子。

4. 俄塔斯社引述俄罗斯宇航局局长尤里·科普切夫(Yuri Koptev)的话说:“最重要的事情是我们的工作有了一个圆满的结局,这样,宇航员就可在着陆后绕着返回舱转一转,采摘些郁金香花。”

5. 让参与组织此次会议的外交家感到欣慰的是,大会的目标定得并不高。他们只是希望就打击跨境犯罪最不力的方面提出一些具体措施,并使与这一问题有关的人都有一种紧迫感。



## Writing

### Write your own news

Using an occurrence in your life as the news event, write a piece of news (including a headline). Pay special attention to the "lead".