



大学英语 新阅读教程

第3册

主编 骆晓玲



苏州大学出版社
Soochow University Press



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《大学英语新阅读教程》

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前 言

《大学英语课程教学要求》指出,大学阶段的英语阅读教学要求要分为三个层次,即一般要求、较高要求和更高要求。随着形势的发展,特别是自2013年12月大学英语四级考试起,对阅读能力提出了新的要求。为此,结合《大学英语课程教学要求》和四级考试新题型对词汇阅读理解、长篇阅读理解和仔细阅读理解能力的要求,考虑到地区和个性化教学之需要,我们编写了这套教材。

根据由浅入深、由易到难、循序渐进的原则,本套教材具有如下特点:

一是选材具有时代气息。教材所选内容新颖,富有时代感,能给读者以耳目一新的感觉。

二是体裁和题材多样化。教材兼顾了各类体裁和题材,尤其是侧重考试性的题材,比如知识性、科技类、人文性等。其范围分为文科、理科、工科、医科,即文化、历史、语言、教育、人性、哲学、文学、生活、媒介、科技等,同时兼顾各地区文化、风俗等,注重文理工医等学科的通识教育。

三是词汇难度适当控制,对过难词汇进行了改写,对一些生词词义作了适当标注。

四是趣味性。教材所选取的文章有趣,能使读者读起来感到顺畅有意思。

由于时间紧迫,加之水平有限,本教材难免有所疏漏,敬请读者批评指正。

本教材的出版得到了苏州大学出版社的大力支持,在此,我们表示衷心感谢!

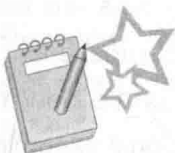
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Unit 1



Art and Fashion

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 write down your answer to each item in the corresponding blank. You may not use any of the words in the bank more than once.*

Questions 1 to 10 are based on the following passage.

Chinese New Year picture, as an independent folk art, has formed its own artistic system with its image, coloring and expression, thanks to the uniqueness of its spontaneity, collectiveness, and the fact that it is an art by and for the farming folks and that it has become a festive custom.

In depicting images, great importance is 1 to fullness, robustness and masculinity. Plumpness is preferred rather than thinness, dynamic rather than static, roosters rather than hens, pigs must be fat, babies must

be 2 and fruits must be rich and large. All the images of the New Year picture are signs of buoyant lives and symbols of happy prospects. Even the human face is always 3 in smile.

New Year picture's coloring is 4 subjective; there is not anything realistic or naturalistic. In the eyes of the farming folks, colors are full of humanistic significance. Red is a joyous color, symbolic of prosperity, joy and happiness, so red is the 5 color of the picture and of the New Year as well. Very rarely is there a New Year picture of "National Mourning" produced by Yang Liuqing when Emperor Qianlong died in the fourth year of Emperor Jiaqing's reign. Yellow, associated with gold indicating wealth and 6, is one of the major colors for the New Year picture. Green and purple are used as 7 to red and yellow, making them gleam with resplendency.

As the New Year picture's coloring seeks for the effect of 8 and attractiveness, it tends to use primary and contrasting colors instead of mixed and blended ones. The pigments (颜料) are mostly 9 from minerals and plants, such as vermilion, pinkish red, light green and soot, etc., which look luxurious. But as the number of primary colors are limited, different colors of the picture are always proportionately spaced for contrast, 10 the richness and colorfulness of the representations.

(*The World of English*, 2014.6)

A. wreathed	F. associated	K. suddenly
B. hence	G. chubby	L. convey
C. primary	H. brilliance	M. implied
D. attached	I. dominating	N. derived
E. nobility	J. basically	O. contrast

Your Answers:

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
6. _____ 7. _____ 8. _____ 9. _____ 10. _____

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. Please write down your answer in the corresponding blanks.*

Mona Lisa

- A *Mona Lisa* is a half-length portrait of a woman by the Italian artist Leonardo da Vinci, which has been acclaimed as “the best known, the most visited, the most written about, the most sung about, the most parodied work of art in the world”. The painting, thought to be a portrait of Lisa Gherardini, the wife of Francesco del Giocondo, is believed to have been painted between 1503 and 1506, although Leonardo may have continued working on it as late as 1517. It was acquired by King Francis I of France and is now the property of the French Republic, on permanent display at the Louvre Museum in Paris since 1797.
- B The ambiguity of the subject’s expression, which is frequently described as enigmatic, the monumentality of the composition, the subtle modeling of forms and the atmospheric illusionism were novel qualities that have contributed to the continuing fascination and study of the work.

Title and subject

- C The title of the painting that is known in English as *Mona Lisa* stems from a description by Renaissance art historian Giorgio Vasari, who

wrote “*Leonardo undertook to paint, for Francesco del Giocondo, the portrait of Mona Lisa, his wife.*” *Mona* in Italian is a polite form of address originating as *ma donna*—similar to *Ma'am*, *Madam*, or *my lady* in English. This became *madonna*, and its contraction *mona*. The title of the painting, though traditionally spelled “*Mona*”, is also commonly spelled in modern Italian as *Monna Lisa*, but this is rare in English.

- D Vasari's account of *Mona Lisa* comes from his biography of Leonardo published in 1550, 31 years after the artist's death, and which has long been the best known source of information on the provenance of the work and identity of the sitter. The sitter, Lisa del Giocondo, was a member of the Gherardini family of Florence and Tuscany, and the wife of wealthy Florentine silk merchant Francesco del Giocondo. The painting is thought to have been commissioned for their new home, and to celebrate the birth of their second son, Andrea.

Aesthetics

- E Leonardo used a pyramid design to place the woman simply and calmly in the space of the painting. Her folded hands form the front corner of the pyramid. Her breast, neck and face glow in the same light that models her hands. The light gives the variety of living surfaces an underlying geometry of spheres and circles. Leonardo referred to a seemingly simple formula for seated female figure: the images of seated Madonna, which were widespread at the time. He effectively modified this formula in order to create the visual impression of distance between the sitter and the observer. The armrest of the chair functions as a dividing element between *Mona Lisa* and the viewer.
- F The woman sits markedly upright with her arms folded, which is also a sign of her reserved posture. Only her gaze is fixed on the observer and seems to welcome them to this silent communication. Since the brightly lit face is practically framed with various much darker elements (hair, veil, shadows), the observer's attraction to it is brought to even

greater extent. The woman appears alive to an unusual measure, which Leonardo achieved by his new method not to draw the outlines, "mainly in two features: the corners of the mouth, and the corners of the eyes", as firmly as that had been the use before. There is no indication of an intimate dialogue between the woman and the observer. Detail of Lisa's hands, her right hand resting on her left. Leonardo chose this gesture rather than a wedding ring to depict Lisa as a virtuous woman and faithful wife.

G The painting was among the first portraits to depict the sitter before an imaginary landscape and Leonardo was one of the first painters to use aerial perspective. The enigmatic woman is portrayed seated in what appears to be an open loggia with dark pillar bases on either side. Behind her a vast landscape recedes to icy mountains. Winding paths and a distant bridge give only the slightest indications of human presence. The sensuous curves of the woman's hair and clothing are echoed in the undulating imaginary valleys and rivers behind her. The blurred outlines, graceful figure, dramatic contrasts of light and dark and overall feeling of calm are characteristic of Leonardo's style. Owing to the expressive synthesis that Leonardo achieved between sitter and landscape it is arguable whether *Mona Lisa* should be considered as a traditional portrait, for it represents an ideal rather than a real woman. The sense of overall harmony achieved in the painting—especially apparent in the sitter's faint smile—reflects the idea of a link connecting humanity and nature.

H Mona Lisa has no clearly visible eyebrows or eyelashes. Some researchers claim that it was common at this time for genteel women to pluck these hairs, as they were considered unsightly. In 2007, French engineer Pascal Cotte announced that his ultra high resolution scans of the painting provide evidence that Mona Lisa was originally painted with eyelashes and with better visible eyebrows, but that these had gradually disappeared over time, perhaps as a result of over

cleaning. For modern viewers the nearly missing eyebrows add to the slightly abstract quality of the face.

- ① There has been much speculation regarding the painting's model and landscape. For example, that Leonardo probably painted his model faithfully since her beauty is not seen as being among the best, "even when measured by late quattrocento (15th century) or even twenty-first century standards". Some art historians in Eastern art, such as Yukio Yashiro, also argue that the landscape in the background of the picture was influenced by Chinese paintings; however, this thesis has been contested for lack of clear evidence.

(http://en.wikipedia.org/wiki/Mona_Lisa)

1. Because of many novel qualities, *Mona Lisa* has been attracting people's continuing attention.
2. Leonardo da Vinci may have worked on the painting for more than 10 years.
3. The provenance of the *Mona Lisa* and identity of the sitter was stated in Vasari's biography of Leonardo published in 1550.
4. *Mona*, a polite address in Italian, is similar to "my lady" in English.
5. *Mona Lisa* was painted to celebrate Francesco del Giocondo's new home and the birth of his second son, Andrea.
6. In the painting, Leonardo effectively created a visual impression of distance between the sitter and the observer.
7. Since *Mona Lisa* represents an ideal rather than a real woman, there is an argument whether it should be considered as a traditional portrait.
8. The woman in the painting seems to prefer a silent communication between her and the observer.
9. It was perhaps over-cleaning that have made the woman's eyebrows and eyelashes not clearly visible.
10. In the painting, there is a sense of overall harmony, reflecting the idea of a link connecting humanity and nature.

Your Answers:

1. _____
2. _____
3. _____
4. _____
5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

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 write down your answer in the corresponding blanks.*

Passage One

Questions 1 to 5 are based on the following passage.

It's the default setting for brides in Western culture, but what does the ubiquitous (普遍存在的) white wedding dress actually represent? Not quite what we have always assumed, it turns out. The tradition of brides wearing white has never symbolized virginity or purity, according to a new exhibition that explores the garment's history—the white bridal gown's primary function was ostentatiousness.

"The connotation of purity was not important," curator Edwina Ehrman tells BBC Culture. "It was about wealth. Throughout the 18th and 19th Century, women who could afford it got married in white." In the days when washing was done painstakingly by hand with a washboard, a white dress was almost impossible to clean thoroughly. "It was a garment you just wore once, so it was only for the very wealthy." The exhibition at London's Victoria & Albert Museum, "Wedding Dresses 1775 – 2014" shows how wedding dresses have changed in tune with fashion and society over the centuries—and also upends some of our long-held assumptions along the way.

The white (or ivory) wedding dress—popularized by Queen Victoria, who wore one at her wedding to Prince Albert in 1840—has certainly endured. There's no denying its totemic power. For many brides it encapsulates a hopeful, romantic nostalgia, and many designers. "It can have a transformative effect," says Ehrman. "And if you've already been living with your partner or even if you've had children you may want to wear white at your wedding because you feel it marks a new phase in your relationship."

So quintessentially (典范地) bridal has the white dress become that now when a bride chooses to tie the knot wearing another color, it's considered daring and rebellious: think burlesque dancer Dita Von Teese in her purple, corseted dress by Vivienne Westwood, for instance.

Yet getting married in pink, purple, yellow, red (the typical bridal gown color in China) or any other color for that matter is nothing new in Western culture, nor particularly irreverent, says Ehrman. "Over the centuries, brides who were interested in fashion have often got married in different colors. And they would wear them many times afterwards, altering them over the years to fit in with fashion, or to fit a changing figure."

(<http://www.bbc.com/culture>)

1. What did white wedding dress actually represent for brides in western culture?
 - A. It represented virginity.
 - B. It represented purity.
 - C. It represented showing-off.
 - D. It represented loyalty.
2. What can we learn from the exhibition at London's Victoria & Albert Museum, "Wedding Dresses 1775 -2014"?
 - A. Women in 18th and 19th Century seemed to wear their wedding dress only once.
 - B. Women in 18th and 19th Century never wash their wedding dresses.
 - C. Wedding dresses are continuously changing with times.
 - D. People have got wrong history of wedding dress.
3. What does the word "totemic" mean in Para. 3?

- A. Milestone. B. Controversial. C. Negative. D. Unknown.
4. What can be inferred from Para. 4?
- A. It's considered unusual to tie the knot on wedding.
- B. People would like to wear another color of wedding dress instead of the white one.
- C. It has become some tradition to wear white on wedding.
- D. Dita Von Teese is an example of wearing properly on wedding.
5. Which statement is true according to Para. 5?
- A. It is considered rude not wearing white on weddings.
- B. It is considered fashionable not wearing white on weddings.
- C. In western culture, people like to wear new colorful wedding dresses.
- D. Some brides would like to alter their wedding dresses to fashion.

Your Answers:

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

Passage Two

Questions 6 to 10 are based on the following passage.

When filmmakers and financiers fight over the contents of a film, we tend to see it as a battle between art and commerce. But is this true? Tom Brook investigates.

It is one of the most prized prerogatives of directors. Revered British filmmaker Mike Leigh maintains that without it filmmaking just "wouldn't be worth doing". For Turkish director Nuri Bilge Ceylan, whose movie *Winter Sleep* just won the Palme d'Or at Cannes, the freedom he enjoys by having it is central to his being as a filmmaker. "My motivation comes from that freedom only," he says.

Both are referring to "final cut" which is the cherished right of a filmmaker to control the content of their film so that their approved edit is the one that the public gets to see.

2014 has witnessed some bitter rows over final cut. Director Darren Aronofsky ultimately prevailed with his version of the biblical epic *Noah* but

that was only after intense exchanges with executives from Paramount Pictures, who had made their own cuts which they felt might be more audience friendly. French director Olivier Dahan's edit of *Grace of Monaco*, the opening night picture at Cannes, put him at odds with a displeased Harvey Weinstein, the film's American distributor, who reportedly thought it was too dark.

Having final cut used to be commonplace for filmmakers in Hollywood, but that's hardly the case nowadays—especially when it comes to studio films. “There are fewer directors now that have it than don't have it,” says Hollywood entertainment lawyer Matt Galsor.

There are of course exceptions—industry heavyweights Steven Spielberg and James Cameron can expect to get it. In some instances stars will have final cut.

But final cut is never absolute. “You get into a lot more weeds than you did in years past,” he says. “If the director goes over budget or over schedule, you can lose final cut.”

Studios will often conduct test screenings of a film—and only if it pleases the audience sufficiently will the director retain control. “If the test scores come in and clear a certain threshold you keep your final cut,” says Galsor.

(<http://www.bbc.com/culture>)

6. According to the passage, one of the most prized prerogatives of directors is _____.
 A. freedom of time B. freedom of final cut
 C. freedom of budget D. freedom of schedule
7. Among the following movies, which one was once the opening night picture at Cannes?
 A. *Winter Sleep*. B. *Grace of Monaco*. C. *Noah*. D. *Avatar*.
8. Paramount Pictures made their own cuts of *Noah*, because _____.
 A. they thought their version might be more audience friendly
 B. they thought the movie was too dark

- C. they thought the director was not heavyweight enough
 D. they thought the test score of original version was not good enough
9. According to the passage, which of the following statements is NOT true?
- A. Nowadays more and more directors lose their right of final cut.
 B. As industry heavyweights, Steven Spielberg and James Cameron can expect to get final cut.
 C. Actors and actresses can never get final cut.
 D. In the past, many directors had final cut.
10. From the last paragraph, we can infer that _____ is important to the movie's final cut.
- A. star B. audience's response C. budget D. schedule

Your Answers:

6. _____ 7. _____ 8. _____ 9. _____ 10. _____