

**N** **STYLE**  
**NEW ENGLISH**

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# 新思维研究生英语 读写教程

主 编 赵雁丽

副主编 张玉荣

(高级)

# 新思维研究生英语

## 读写教程 (高级)

*New Style English*

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新思维研究生英语教材基于数据驱动与开放式语料库，基本设定为三个级别：初级（**Preliminary**，针对基础较弱的学生，如特招生，在职研究生，单考、联考入校生等）、中级（**Vantage**，针对通过全国研究生英语入学考试的学生，如大部分在校脱产研究生）和高级（**Higher**，针对有较好英语基础的入学后免修生或有志于参加托福、雅思、GRE 等考试的学生）。每个级别包括 3 本书：听说教程、读写教程、听说教程教师用书，共 9 本。在具备一定的技术支持下，还将陆续出版发行其他衍生产品，如练习册、多媒体教学资源光盘、智能学习软件、流媒体在线学习平台、手机版无线学习软件等。

本套教材初级教程的材料选择难度控制在 5 000~6 000 词汇量的范围内，通过此段学习，学生应能达到四、六级水平；中级的词汇量为 6 000~8 000，通过此段学习，学生应能达到研究生学位的水平；高级的词汇量为 8 000~10 000，通过此段学习，学生可以通过托福、雅思等考试。

本套教材的编写具有横向、纵向两方面的连贯一致性、传承性和系统性，即既在同一级别的听说教程和读写教程之间体现出主题相关、练习相联、相互促进的特点，又使同为听说教程或读写教程但不同级别的 3 本教材体现出循序渐进的递进性和促进学生语言知识和运用能力逐步提高的特点。这样教材将不只面对高校师生，还可以满足其他各种有意提高自己英语水平的读者。

本套教材的体例和练习设置具有一定的灵活性和实用性。教材内容尽可能既贴近学生的学习、生活、工作，具有一定的时代感和现实性，又结合经典文章，让学生欣赏到历久弥新的具有传承性和共时性的佳作典章。

本套教材的基本体例为：每本教材 8~12 个单元不等。读写教程包括三个部分：主课文、辅课文、练习。初级教程的主课文词汇量为 800~1 000 词，辅课文 700~900 词；中级主课文 1 200~1 500 词，辅课文 1 000~1 200 词；高级主课文 1 600~2 000 词，辅课文 1 500~1 800 词。听说教程则突出循序渐进的思想，在初级教程中系统穿插了一些与听说有关的基本知识如拼读规则、易混音辨识等，同时注重对话、短文的听记，培养学生的速记能力并提供相关的学习方法，另外要求学生对生活英语熟练掌握与表达；中级教程则在初级英语听说知识



与技能的基础之上强调较长的对话、文章以及演讲、报告等的听说训练,突出工作英语的特点,培养学生毕业后就职中的英语运用技能;高级教程在初级和中级基础上突出在听说方面对学术英语的运用和掌握,提供的相关材料为高校课堂英语母语教师授课内容,学术会议中的发言,与某些专业的科研相关的演讲、报告等等,以提高学生从英语听、说两方面掌握知识和技能的能力。

本套教材适应当今国际化大趋势情形下英语教学改革必须进行创新的需要,遵循因材施教、个性化学习和分层次教学相结合的原则,可以帮助使用本套教材的各高校和研究院所在研究生外语教学上形成“基于网络的运行机制、自学为主的学习模式、根据差异的教学安排、重在运用的教学内容”等特点,在研究生英语教学领域中开拓一片崭新的天地。



我国的英语教育由来已久，英语的普及已成为共识，掌握基础英语并能够应对工作和科研中基本语言问题的已不乏其人。但国际化的深入对语言能力提出了更高的要求：学习者再也不能仅用语言做做表面文章，还必须能够精准地阅读自己工作或研究领域中的高级英语文本并使用外语写出相应专业和语言程度的语篇以进行对等的交流。为此，我们编写了本教程。

《新思维研究生英语读写教程（高级）》是为各高等院校本科生高年级和研究生层次的学生编写的教材，也是为提升学生英语读写能力并为日后过渡到专业性或学术性阅读和写作的准备性教材。本教程也适用于已达到英语中级水平、想进一步提高英语读写能力的在职人员和自学者。

本教程以学术英语读写的学习为重点。阅读方面突出学术阅读中所需的批判性思维的培养，写作方面突出书面交流技能的训练以及对复杂问题的分析能力。本教程共设8个单元，每单元包括主课文和辅课文各一篇，以及围绕阅读和写作两项核心任务编写的阅读理解练习、写作基本知识讲解和写作练习等各环节。在编写中力求贯彻以下四个基本原则：

1. 回归经典。课文选取著名思想家、教育家、心理学家、经济学家、作家的经典之作作为阅读文本。这些作品思想隽永、语言优美，使在学习过程中，不仅能够体验语言的魅力，还能同时获得思想的启迪和心灵的感动。这种思想上的共鸣与心灵的触动赋予语言学习以人文关怀，使学习成为语言、思维、情感三者融为一体的身心体验。

2. 学术英语训练与批判性思维培养相结合。本书根据研究生英语阶段学习的需要，突出学术英语的特点，以帮助学生完成从基础英语向学术英语阅读和写作的过渡。在写作中努力呈现编者与文本的对话过程，以引导学习者走进文本，与文本进行批判性对话，并在阅读的基础上将批判性思维过程融入个人的学术写作中。

3. 读写贯通。教程编写并不追求面面俱到，而是根据学习者当前英语学习阶段的内在特点，选择性地呈现学术英语交流中的一些基本要素。因此，每个单元的阅读部分都是根据文本自身呈现的特点对学术阅读的基本技能进行讲解。同





时，本教程将阅读文本作为写作范本，以揭示学术写作的基本规律和原则，从而使阅读成为写作的先导，写作成为阅读的延伸，读写融为一体。

4. 体例新颖。本教程突破了同类教材一贯采用的课文—单词—注释—练习的传统体例，而以读写任务为中心，围绕阅读文本（**text**）设计了阅读任务（**reading tasks**）、写作指导（**writing workshop**）、写作任务（**writing tasks**）以及准确理解文本和完成写作任务需要掌握的语言功能（**functional resources**）等几个主要部分。单词则编入总词表，词汇、语法、翻译等练习则附于每个单元之后，以供夯实语言基础和巩固语言技能之用。这样既突出了读写教学活动的重点以及读写作为一项认知活动本身所具有的特点，又兼顾了语言基础较为薄弱的学生的需要，便于因材施教。

本教程采纳对话的视角，尝试呈现编者与文本互动中所形成的理解，并力求做到读写贯通以反映真实生活中读写活动的内在联系，因而在选材和编写过程中均遇到不少挑战。这种呈现学习内容和过程的方式在教材编写中是一次新的尝试，由于各方面条件所限，编者对这种呈现把握得不够成熟，书中或有不足与谬误之处敬请读者不吝赐教，以进一步修订完善。能为孜孜以求的学习者们提供更为成熟、更为有益的学习材料是本教程全体编者的心愿。

编者

2012年6月于人大



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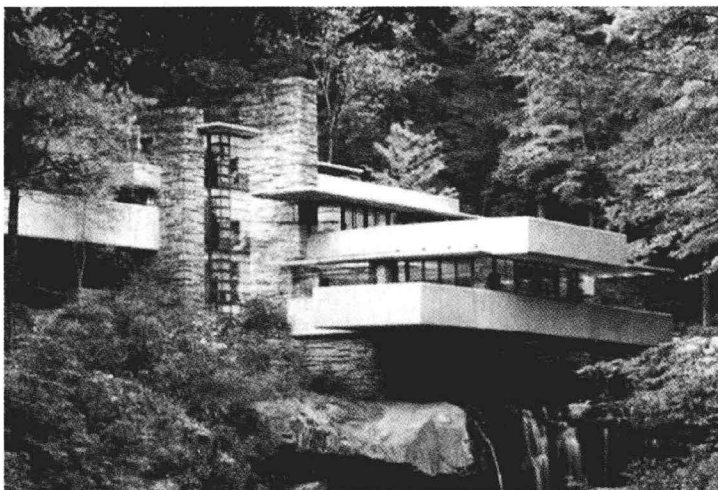
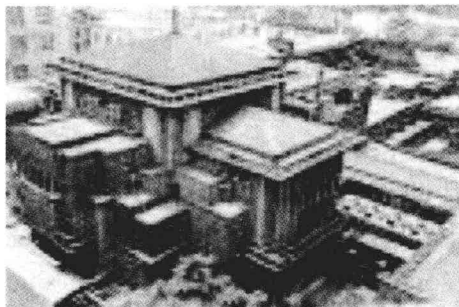
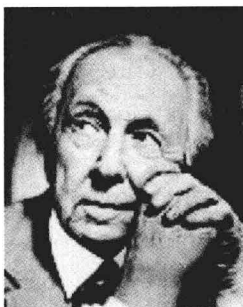


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<b>2</b> <b>Text</b> Conciliation with America <b>Additional Reading</b> The Significance of the Frontier in American History	Understanding text structure: <ul style="list-style-type: none"> <li>● Cause and effect</li> <li>● Comparison and contrast</li> </ul>
<b>3</b> <b>Text</b> Silent Spring <b>Additional Reading</b> The Yellowstone National Park	Understanding text structure: <ul style="list-style-type: none"> <li>● Narration</li> <li>● Description</li> <li>● Process analysis</li> <li>● Illustration</li> </ul>
<b>4</b> <b>Text</b> The West: Unique, Not Universal <b>Additional Reading</b> What Is Wisdom?	Understanding text structure: <ul style="list-style-type: none"> <li>● Definition</li> <li>● Classification</li> </ul>
<b>5</b> <b>Text</b> End the University as We Know It <b>Additional Reading</b> Helicopter Moms vs. Free-range Kids	Reading critically: <ul style="list-style-type: none"> <li>● Looking for ways of thinking</li> <li>● Seeing more in a text</li> </ul>
<b>6</b> <b>Text</b> Our Way of Life Makes Us Miserable <b>Additional Reading</b> The Plight of the High-status Women	Reading critically: <ul style="list-style-type: none"> <li>● Evaluating evidence</li> <li>● Appealing to emotions</li> </ul>
<b>7</b> <b>Text</b> Active and Passive Euthanasia <b>Additional Reading</b> The Education of Women	Reading critically: <ul style="list-style-type: none"> <li>● Deductive reasoning and inductive reasoning</li> </ul>
<b>8</b> <b>Text</b> Education as a Necessity of Life <b>Additional Reading</b> Culture	Summarizing: <ul style="list-style-type: none"> <li>● Distinguishing the main ideas from supporting details</li> <li>● Extracting salient points to summarize</li> <li>● Taking notes</li> </ul>

Writing Tasks	Functional Resources
<p>Understanding essay writing:</p> <ul style="list-style-type: none"> <li>● Purposes</li> <li>● Characteristics</li> <li>● Organization</li> </ul>	<p>The style of academic writing (I):</p> <ul style="list-style-type: none"> <li>● Formality</li> <li>● Complexity</li> <li>● Objectivity</li> </ul>
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<p>Definition argument</p>	<ul style="list-style-type: none"> <li>● Defining</li> <li>● Classifying</li> </ul>
<p>Proposal argument</p>	<ul style="list-style-type: none"> <li>● Making proposals</li> </ul>
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<p>Writing a summary</p>	<ul style="list-style-type: none"> <li>● Paraphrasing</li> </ul>

# WHY I LOVE WISCONSIN



*Frank Lloyd Wright*

*"My first feeling was hunger for reality, for sincerity, for the simplicity that would yield a broader, deeper comfort. In me there was a growing idea of simplicity as organic—an idea I had been born into and trained in. Organic simplicity might be seen everywhere, producing significant character in the harmonious order I was taught to call nature. I had been more familiar with it on the Wisconsin farm, where all around me I might see beauty in growing things, and with a little effort learn how they grew to be 'beautiful.'"*



## Text

[1] I love Wisconsin because my staunch old grandfather with my gentle grandmother and ten children settled here. Nearby I see the site of their old homestead and the homesteads of their offspring as I write; Offspring myself, my home and workshop planted on the ground grandfather and his sons broke before the Indians had entirely gone away.

[2] This Wisconsin valley with the spring water stream winding down as its center line has been looked forward to by me and mine from all over the world as home. I come back from the distant, strange and beautiful places I used to read about when I was a boy, and wander about, with the feeling that there was nothing anywhere better than this. Surroundings are more dramatic elsewhere, perhaps stranger, grander, more thrilling too, but there's nothing that picks you up in its arms and so gently, almost lovingly, cradles you as do these gentle southwestern Wisconsin hills—these ranges of low hills that make these fertile valleys by leading down to the great sandy plain that was once the bed of a mightier Wisconsin River than any of us have ever seen. I doubt that that vast river flood was ever more beautiful than this wide, slow winding curving stream in its broad sand bed, where gleaming sandbars make curved beaches and shaded shores to be overhung by masses of great greenery. It is not quite like any of the more important rivers of the world; it is more what specialists in scenery would call picturesque, but it is, nevertheless, unique.

[3] And the Wisconsin red barn! Wisconsin barns are mostly all red, and everywhere constitute a feature of the landscape missing in most states; a farmstead here is somehow warmed and given life by the red of the barns scattered about on the green hills and among the yellow fields with the sun on them. And then Wisconsin is a dairy state—that means her herds of pure Holsteins or Guernseys, or what have you, occupying the best ground anywhere around, making pictures that complement the one made by the red barn. Wisconsin, fond of passing laws, should pass another one compelling every farmer to paint the barn red, and yet another requiring him to pasture his

cows by the high way and his pigs back behind the barn.

[4] A good old state, our state—extremely beautiful physically, a veritable playground for humanity in summer, with an individuality not to be found elsewhere. I have found out, too, that we are known abroad as a “progressive” state; many persons outside the United States are familiar with the names of those who have helped make Wisconsin outstanding for its scientific, political and agrarian advances. I too always speak of Wisconsin as “progressive” when I talk about her away from home, not understanding precisely what the word means—any more than do most other Wisconsin people, I suppose. But that is what Wisconsin would like to be anyway, and what she means to be, which is most important after all.

[5] I love Wisconsin’s hopes, her beauty, her honesty, her individuality; these qualities, impressed on me as a boy, had a profound effect on the philosophy that directed my career.

[6] When I was a young architect living in a Chicago suburb, a certain type of dwelling had somehow become typical American architecture. Although by any faith in nature, implicit or explicit, it did not belong anywhere. It had no sense of unity, space or proportion; it had little sense of earth, beginning somewhere way down in the wet and ending as high up as it could get. To take any one of these so called homes away would have improved the landscape and helped to clear the atmosphere. They were bedeviled boxes with fussy lids, complex boxes that had to be cut up by all kinds of holes to let in light and air, with especially ugly holes to go in and come out of; architecture seemed to consist in what was done to these holes.

[7] All this I saw around me seemed affected, nonsensical, or profane. My first feeling was hunger for reality, for sincerity, for the simplicity that would yield a broader, deeper comfort. In me there was a growing idea of simplicity as organic—an idea I had been born into and trained in. Organic simplicity might be seen everywhere, producing significant character in the harmonious order I was taught to call nature. I had been more familiar with it on the Wisconsin farm, where all around me I might see beauty in growing things, and with a little effort learn how they grew to be “beautiful.” None were ever insignificant. Instinctively I loved the Prairie as simplicity itself; the trees, flowers, and sky

were thrilling by contrast. I saw that anything with a little height looked quite taller on the prairie; every detail of height becomes intensely significant there, but all breadth fall short.

[8] When men built on the prairies, however, this tremendous spaciousness was needlessly sacrificed, all cut up crosswise or lengthwise into twenty-five or fifty foot lots; space was reduced to a money matter, with salesmanship parceling out the ground and selling it with no restrictions. Everywhere in a great, new, free country, I could see only this mean tendency to tip every structure up edgewise instead of letting it lie comfortably flat on the ground, where spaciousness was a virtue.

[9] I had an idea that the planes parallel to the earth in buildings identify themselves with the ground, making the buildings belong to the earth. I felt that every house in a low region should begin on the ground, rather than in it. Putting these ideas to work, I devised a house at ground level, eliminating the damp basement. Another idea, that shelter should be the essential look of any dwelling, was responsible for my adding the low spreading roof with generously projecting eaves. These various feelings, all taking the same direction, make it apparent that I was born an American child of the ground and of space, welcoming spaciousness as a modern human need; the farm had no negligible share in developing this sense of things in me, I am sure.

[10] Taliesin, my home, has received architectural pilgrims from all over the world: the pilgrims have gone home and written in their newspapers and magazines and books about America as they discovered it hidden away in a rural nook in southwestern Wisconsin. In this nook is our busy workshop, out of which have come plans for buildings that have established new ideals in architecture and carried new principles of engineering into effect. The American people need only to know that they can build real buildings. We would like to hold and consolidate all these gains for Wisconsin; we are trying to do this by establishing a larger industrial workshop near here for young people who want to be American artists. Students are awakening to a lively interest in this matter. Perhaps the state university itself might take an interest—but that interest might, after all, stultify our own enjoyment in a fresh endeavor and get us mixed up with senators and assemblymen and committees



and regents, and wear us all away with nothing done. Our social system is like that, unfortunately; yes, even in Wisconsin.

[11] Why does any real progress have to overcome so much resistance? Why do we need so many first class funerals to get anything sensible done, if it is unusual? Some day Wisconsin will be so progressive, that she will consider the fine arts not only as essential as politics, science, or farming, but even more fundamental to any state that would live “above the belt”.

[12] Getting back to why I love Wisconsin...

[13] I love Wisconsin because of every sincere, forward-looking experiment the state itself has ever made, whether it succeeded or not; because of her courage, her love of independence, her true belief in individuality. I love Wisconsin because I am by birth and nature a Wisconsin radical. Radical is a fine word meaning “roots”; being radical, I must strike root somewhere, and Wisconsin is my somewhere; I feel my root in these hillsides as I know those of the oak that have struck in here beside me—and that oak and I understand each other. Wisconsin soil has put sap into my veins, and I should love her as I love my forebears, and as I love my work.

## Notes



1. **Frank Lloyd Wright** (1867—1959) was an American architect, interior designer, writer and educator. Wright promoted organic architecture, was a leader of the Prairie School movement of architecture, and developed the concept of the Usonian home. His work includes original and innovative examples of many different building types, including offices, churches, schools, skyscrapers, hotels, and museums.
2. **Organic simplicity** Wright practiced what is known as organic architecture, an architecture that evolves naturally out of the context, most importantly for him the relationship between the site and the building and the needs of the client. For example, houses in wooded regions made heavy use of wood, desert houses had rambling floor planes and heavy use of stone, and houses in rocky areas such as Los Angeles were built mainly of cinder block.



3. **Prairie** Between 1900 and 1917, Wright's residential designs were "Prairie Houses", so-called because the design is considered to complement the land around Chicago. These houses featured extended low buildings with shallow, sloping roofs, clean sky lines, suppressed chimneys, overhangs and terraces, using unfinished materials.



## Reading Tasks

### Meaning into Words

#### I. Word-building

When you come across a new word in reading, don't get stuck. Instead, try to be a word-analyst, using the "old knowledge" you have about words and breaking the new one into smaller parts to see whether there are some "old" or familiar elements which can give you a clue of the meaning of the word.

*Below is a list of words from this unit. Definitions of these words appear on the right. Analyze the words, and then put the number of the word next to the appropriate definition.*

New Words	Word Compositions	Definitions
1. homestead	= <i>home</i> + <i>stead</i>	__ together to set up; form
2. constitute	= ____ + ____	__ toward the edge, the thin, sharp, cutting part of a blade
3. overhang	= ____ + ____	__ assumed for effect, artificial, to impress people
4. nonsensical	= ____ + ____	__ having more than enough space or room, not limited
5. edgewise	= ____ + ____	<u>1</u> a place where a family makes its home, including the land, house and outbuildings

- |                 |               |                                                                                                        |
|-----------------|---------------|--------------------------------------------------------------------------------------------------------|
| 6. spaciousness | = ____ + ____ | __ conveying an absurd meaning or no meaning at all                                                    |
| 7. forebear     | = ____ + ____ | __ to make something the same with another                                                             |
| 8. radical      | = ____ + ____ | __ together to make solid; combine into a single whole                                                 |
| 9. consolidate  | = ____ + ____ | __ to render worthless, useless or futile                                                              |
| 10. identify    | = ____ + ____ | __ going to the root, foundation or source of something; (of opinions and actions) far beyond the norm |
| 11. stultify    | = ____ + ____ | __ ancestor                                                                                            |
| 12. affected    | = ____ + ____ | __ to hang over or beyond; impend                                                                      |

## II. Words from context

Use the context provided to determine the meanings of the italicized words. Write a definition, synonym, or description of each of the italicized words in the space provided.

1. \_\_\_\_\_ Many persons outside the United States are familiar with the names of those who have helped make Wisconsin outstanding for its scientific, political and *agrarian* advances.
2. \_\_\_\_\_ Perhaps the state university itself might take an interest but that interest might, after all, stultify our own enjoyment in a fresh endeavor and get us mixed up with senators and *assemblymen* and committees and regents, and wear us all away with nothing done.
3. \_\_\_\_\_ They were *bedeviled* boxes with fussy lids, complex boxes that had to be cut up by all kinds of holes to let in light and air.
4. \_\_\_\_\_ And then Wisconsin is a *dairy* state—that means her herds of pure Holsteins or Guernseys, or what have you, occupying the best ground anywhere around, making pictures that complement the one made by the red barn.

