

总主编：戴炜栋

新世纪研究生 公共英语教材

READING C (TEACHER'S BOOK)

阅读

(教师用书)



主编：柴小平



上海外语教育出版社

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新世纪研究生 公共英语教材

READING C (TEACHER'S BOOK)

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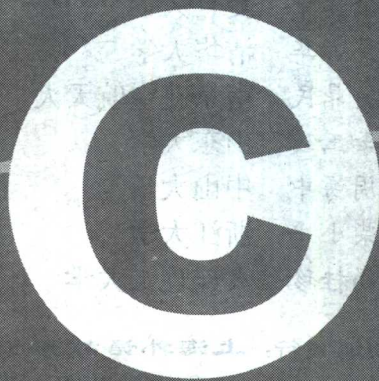
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刘建刚 厉绍雄



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出版说明

随着大学外语教学水平的不断提高,研究生外语学习的起点也逐年提升,全国大学英语教学大纲和研究生英语教学大纲相继作了修订。研究生入学时,绝大多数已经具备了较为扎实的语言基础,基本上都通过了大学英语四级考试,不少还通过了六级考试。然而在教材上,目前许多学校使用的仍然是外教社出版的《大学英语(修订版)》5、6册。为了编写出适应新时代要求的教材,外教社组织了清华大学、复旦大学、浙江大学、山东大学、中山大学、大连理工大学、南京航空航天大学等近10所重点大学,召开了教材编写委员会会议,作了广泛而深入的调研。在认真分析当前研究生英语教学现状的基础上,编写出了这套教材。

教材编写时考虑到以下几点:1. 练习设计和活动安排以学习者为中心,强调应用能力的培养。2. 针对研究生听说能力下降的情况,编写专门教材,重视口语和听力的培养。3. 课文题材、体裁多样,紧跟时代。4. 重视翻译和写作(尤其是论文写作)能力的培养。5. 在突出词法、句法的基础上,融入篇章知识的教学。

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虽然外教社有编写大型教材的成功经历,《大学英语》修订版和全新版受到了全国高校师生的普遍欢迎,但由于研究生英语教学情况非常复杂,学生来源不一,水平参差不齐,该套教材可能存在这样那样的缺点。我们衷心希望广大师生在使用本教材过程中,多和我们联系、沟通,提出宝贵的意见和建议,以便我们不断修订,不断提高、完善。

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使用 说 明

本书是根据《新世纪研究生公共英语教材》阅读 C(学生用书)编写的教师用书。全书共十五单元,每单元由背景知识、课文导读、语言要点、练习答案、参考译文等五部分组成。

背景知识 (Background Information) 包括作者生平介绍、重要人物简介以及相关的西方社会思潮、文化等。

课文导读 (Introduction) 主要是说明课文主旨或写作特色。

语言要点 (Language Points) 包括课文难点注释、同义词或近义词区分、活用词汇和习语的例证等。

练习答案 (Key to Exercises) 中关于课文问答题的答案仅供参考。学生回答或讨论时可使用自己的语言,不必拘泥于答案。

参考译文包括课文和补充阅读材料(A)的全文译文。

教师在教学活动中可根据具体情况酌情选用本书内容。

本教师用书由浙江大学外国语学院柴小平主编。参加前期编写工作的人员有吴越民、厉绍雄以及浙江工业大学外国语学院的寮菲、刘建刚等。

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CONTENTS

UNIT 1	Science vs. the Humanities	1
UNIT 2	Roentgen and the X ray	20
UNIT 3	The Age of Advertising	34
UNIT 4	A Jazz Tradition	45
UNIT 5	The Science of Custom	65
UNIT 6	Labor, Leisure, and the New Class	76
UNIT 7	The Study of Man	92
UNIT 8	You and the Drama	110
UNIT 9	Plato's Philosophy	122
UNIT 10	Society and the Individual	136
UNIT 11	The Language of Colors, Myths, and Symbols	157
UNIT 12	Societal Controls and Government	170
UNIT 13	The Fabric of Meaning	184
UNIT 14	Literature as Role-playing	204
UNIT 15	Art	216

UNIT ONE

Science vs. the Humanities

Background Information

Barzun, Jacques Martin (1907 – 1979)

Historian and educator. Born on November 30, 1907, in Creteil, France, Barzun grew up in an intellectual atmosphere. He was brought to the United States by his parents in 1919; they settled in New York City, and Barzun graduated from Columbia University in 1927 at the head of his class. He remained at Columbia as an instructor in history, took his PH.D in 1932, and by 1945 was a full professor. He had become a U.S. citizen in 1933. Early attracted to the artists and thinkers of the nineteenth-century romantic movement, Barzun presented them in his writings as the flowering of a centuries-old tradition of liberal education and free thought, contrasting their works sharply with the products of modern scientific mechanism and political absolutism. His studies, scholarly and literate in the highest sense, include *Of Human Freedom*, 1939; *Darwin, Marx, Wagner; Critique of a Heritage*, 1941; *Romanticism and the Modern Ego*, 1943; *Berlioz and the Romantic Century*, 1950; *Energies of Art*, 1956; *The House of Intellect*, 1959; and *Science: The Glorious Entertainment*, 1964. An ardent advocate of the liberal arts as opposed to vocational and overspecialized courses, he produced a number of widely read and often controversial works critical of the modern university, notably *Teacher in America*, 1945, and *The American University*, 1968. In 1955 Barzun became dean of the graduate faculties at Columbia and three years later was made dean of faculties and provost, posts he held until 1967. From 1960 to 1967 he was Seth Low Professor of History and in 1967 became University Professor, Columbia's highest-ranking teaching position.

Sophocles (c.496 – 406 BC)

Greek dramatist. The second of the three great tragedians (the others were Aeschylus

and Euripides), he took an active part in the political and religious life of contemporary Athens. His introduction of a third actor allowed the greater complexity of plot and fuller depiction of character for which his seven surviving plays are notable (*Antigone*, *Electra*, *Oedipus Tyrannus*, *Oedipus at colonus*, *Ajax*, *Philoctetes*, *Trachiniai*), as well as for their examination of the relationship between man and the divine order of the world.

Thucydides (c.471 – 400 BC)

Greek historian from Athens, whose *History* records the events of the Peloponnesian War between Athens and Sparta, in which he himself took part. The work, written to be “a possession for ever”, presents a scientific analysis of the origins and course of the war, based on painstaking inquiry into what actually happened and aided by the application of historical imagination in the reconstruction of political speeches. He does not conceal his admiration for the achievements of Pericles. His idiosyncratic style has a poetic flavour, with an energy and conciseness that matches the power of his thought.

Rembrandt (full name Rembrandt Harmensz van Rijn, 1606 – 1669)

The greatest of Dutch painters. The son of a miller, he worked at first in Leyden but from 1632 established himself in Amsterdam. His initial success owed much to highly-finished society portraits, strongly lit in the manner of Caravaggio, and some financial independence came with his marriage to the well-to-do Saskia in 1634. By 1642, when she died, his style was evolving as his art became ever more searching and profound. The great *Night Watch* (1642) transformed the traditional Dutch portrait convention into a haunting mystery. Though his worldly affairs now decayed (he was bankrupted in 1656), yet his imaginative power became ever richer. The emotional resonance of his later work, his ability to paint human flesh as if lit from within by the spirit, in the surrounding darkness, surpasses at its finest the power of any painter in history. The great series of over 60 self-portraits is a unique autobiography in paint, but he found his subjects in genre, religion, and landscape, and in drawing and etching he is a supreme master. His work is represented in almost all the major art galleries of the Western world.

Beethoven, Ludwig van (1770 – 1827)

German composer, born at Bonn in the Rhineland, who settled in Vienna in 1792 and remained there for the rest of his life. Always a man of brusque manner, his eccentric-

ities grew after his discovery in 1798 that he was growing deaf, an affliction which worsened steadily in the next twenty years. Like Haydn, his teacher in Vienna, he was pre-eminently an instrumental composer, and he poured powerful new life into the forms of sonata, symphony, and concerto that had matured during the latter part of the 18th century, reshaping them as masterfully as his hero Napoleon (with whom he became disillusioned after the latter proclaimed himself emperor) was reshaping the map of Europe. Such works as the “Eroica” and Fifth Symphonies, the so-called “Emperor” concerto, and the “Appassionata” Sonata ripened in the climate of the Napoleonic Wars, but when the wars were over Beethoven turned in upon himself. In the piano sonatas of 1816–1822 and the string quartets of 1824–1826 the old structural forms are only latent; in his Ninth (and last) Symphony he broke with them altogether in the finale by introducing voices to sing Schiller’s Ode to Joy. With his titanic expansion of 18th-century forms and techniques and the penetration of his later works with personal emotion he crowns the classic age of music and heralds the Romantic.

Nietzsche, Friedrich Wilhelm (1844–1900)

German philosopher and writer of Polish descent, an admirer and sometime friend of Wagner. He was briefly a professor at Basle but spent most of his life writing in isolation, frustrated at lack of recognition; in 1889 his lack of mental balance developed into permanent insanity. Roused by Darwin he argued forcefully that since human life has no meaning bestowed upon it supernaturally it must create meaning; this theme appears in his novel *Thus Spake Zarathustra* (1883), where he speaks of the “death of God”. The principal features of his doctrine are contempt for Christianity with its compassion for the weak, and exaltation of the “will to dominate” and of the “superman”, unscrupulous and pitiless, superior to ordinary morality, who tramples on the feeble and will replace the Christian ideal. He divided mankind into a small dominant “master-class” and a large dominated “herd” — a thesis which became part of the Nazi culture after Nietzsche’s death. His writings are often obscure and open to different interpretations.

Hardy, Thomas (1840–1928)

English novelist and poet, born in Dorset (the son of a stonemason), where he spent most his life working as an architect until his literary reputation became established. His most popular novels are those set in “Wessex” (Dorset) with which Hardy is so closely identified, among them *Under the Greenwood Tree* (1872), *Far from the*

Madding Crowd (1874), *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1896), his most pessimistic. Hardy then turned to poetry and produced eight volumes of poems of great variety and distinction. In all his works, including his epic drama *The Dynasts* (1904 – 1908), the underlying theme is man's struggle against the indifferent force that inflicts the sufferings and ironies of life and love, though there is sharp humour in his rustic characters.

Introduction

Science vs. the Humanities is a piece of exposition or expository writing. The word "exposition" quite literally means "to put forth, expound". The purpose or intention of the writer of exposition (informative writing) is to inform or explain. He appeals to a reader's understanding with verifiable facts and valid information, explaining and interpreting that material so that the reader will accept his point of view or explanation. Thus he must organize and develop his thought objectively and present it with honesty and completeness so that the reader will have confidence in what he is saying. The methods usually employed in supporting and developing the thesis are: comparison, contrast, analogy, identification, illustration, etc. The writer may use any one of these methods or any combination of these methods.

The object of the essay is to explain and persuade people to believe that the humanities are not a mere device, but a form of knowledge which gives us deeper insight into man's role in nature as well as the societies that he has created.

The essay is well-organized. At the beginning, the author puts forward three main questions which can draw the reader's attention. He then analyzes the reasons for the existence of the humanities and their influence on people's life. He stresses the humanities' contribution to the development of the society and their interaction with science. By making a comparison between science and the characteristics of the humanities, the author elaborates not only the humanities' advantages but also their limitations. They are concerned with ideas, actions and interests of humans or with man as a responsible intellectual being. But sometimes they cater for some foolish and selfish requests. Barzun refutes the wrong and skeptical views about the humanities. Some verifiable facts and valid information are used to support his views. Through these comparative analyses, he draws the conclusion that the humanities are a form of knowledge which should be treated objectively and with greater respect.

The essay is also highly rhetorical. Besides figures of speech and the appropriate

use of words , repetition of important words and phrases , parallel and balanced structures are employed for force , vividness and emotional appeal. For example: "... we must at once add that that same world is given its shape and color by art, its most pleasing sounds and meanings by music and poetry, its categories, characters, and catchwords by philosophy, fiction, and history." (para 4); "... the humanities are not interested in proofs or in statistics ; in place of proof they give possession, and in place of averages they give uniqueness." (para 6); "... they look rich — rich in students, rich in enthusiasm, rich in intangible rewards."(para 13) .

Language Points

1. **appendage, appendix, adjunct, attachment, accessory**

These words refer to parts of a whole, either integral or incidental.

Appendage refers to a more integral part of a whole than do any of the other terms. It is especially used in the life sciences to indicate the limbs or extremities of a plant or animal.

Example:

The elephant's trunk is a unique form of appendage.

In other uses of this word, the subordination of the part to the whole is emphasized. Such uses may be rather stiff except when a note of mockery is conveyed.

Example:

It was apparent to everyone that the husband had become a mere appendage to his wealthy wife.

Appendix can refer to a part of a book that gives extra information at the end of a book or document.

Example:

This dictionary has several appendices, including one on irregular verbs.

Adjunct refers to thing that is added or attached to something else but is less important or not essential.

Example:

Memorization is only an adjunct to real education, not its staple.

Attachment and **accessory** refer to parts that are neither essential to nor fused with the whole they complement. An attachment increases the usability of the original whole for which it is specially designed, although its use is optional.

Example:

If we had a flash-bulb attachment, we could also take pictures at night. One meaning of accessory is identical to that of attachment, as in automobile accessories. Another sense of accessory points to its enhancing of the beauty, rather than the usefulness, of the whole to which it is added.

Example:

the tastefully chosen accessories that dramatize the simplest dress or suit

2. **the converse:** It is used in singular form, which means "the opposite".

Examples:

He says she is satisfied, but I believe the converse to be true: she is very dissatisfied.

"It's windy but not wet" is the converse of "It's wet but not windy".

3. **beset:** (esp. passive) trouble constantly (by); surrounded (by); full (of)

Examples:

Her path to becoming an artist in her own right was beset by/with difficulties.

With the amount of traffic nowadays, even a trip across town is beset by/with dangers.

4. **heritage, inheritance, legacy**

These words indicate property willed to someone, or anything handed down from the past.

Inheritance is the most general of these. At its strictest, it refers to both the real estate and personal property (including sums of money) left to someone in a will. This is usually acquired upon the death of the person who made the will, although sometimes it may be reserved until the one receiving it reaches a certain age or meets certain conditions. Occasionally, the word may be used to indicate realty alone, especially an estate or family home. In a more general sense, the word refers to anything handed down by one's predecessors, from hereditary traits to cultural conditions.

Examples:

the inheritance of a recessive gene from his mother's side

the precious inheritance of freedom guaranteed us by the Bill of Rights

At their strictest, **legacy** and **heritage** contrast, since legacy refers to a willed gift of money or personal property, while heritage refers, more like inheritance, to real property that goes by right to an heir. More significantly, however, both words are similar in referring generally to anything that has come down from the past. In this use, legacy is likely to refer to abstract things such as qualities, atti-

tudes, principles, or rights.

Examples:

the legacy of race hatred left us by the institution of slavery

a new honesty about sexual matters, the legacy of Freud, Ellis, and others

Heritage has a particular pertinence to enduring concrete things such as monuments, buildings, or natural resources.

Examples:

our squandered heritage of untainted streams and virgin forest land

the cathedrals that are part of England's invaluable heritage

5. The humanities in the broad cultural sense ... are much more intimate and permanent.

The humanities are useful both in the cultural sense and in the academic one, and their knowledge is lasting for it is obtained by deep study or long experience.

6. In any generation, ... are instinctively drawn to them.

In every generation there are people who like music, work of art and plays and they are instinctively attracted by these things.

7. a preference for people of a like taste: Here "like" is used as an adjective which means "similar".

Examples:

Like causes tend to produce like results.

They are not twins, but they are very like.

8. leave somebody to himself: allow or force somebody to deal with problems unaided; not try to control the activities of people

Examples:

He leaves his staff to themselves — as long as the work gets done he's happy.

The children were left very much to themselves during the holidays.

9. cater for (to) sb/sth: provide what is needed or desired by sb/sth

Examples:

TV must cater for many different tastes.

Our newspapers and magazines try to cater for all opinions.

10. sway

(1) influence or change the opinions or actions of (sb)

Examples:

Nothing could sway her once she had made up her mind.

Don't be swayed by glamorous advertisements.

(2) (cause sth) to swing from side to side

Examples:

The trees swayed gently in the breeze.

She swayed her head from side to side with worry.

11. Imagine all the devotees of the humanities ... and their fulfillment by mechanical aids.

If all the people devoted to the humanities suddenly disappeared, taking away all that belongs to them, we would be astonished to find that the colorful world would turn into something bleak, dark, soundless, empty of any meaning except that of physical needs and mechanical products.

beyond: except

Examples:

He's got nothing beyond his state pension.

I didn't notice anything beyond his rather strange accent.

12. ... but even they might miss from the stripped stage of daily life the furniture we call

civilization: even the most intellectual people may still miss the comforts of daily life we call civilization.

13. On the surface, these uses appear more individual than social, more self-indulgent than altruistic.

On the surface, these uses appear individual instead of being social, self-indulgent instead of being altruistic.

Pay attention to the use of "**more than**".

Examples:

I was more annoyed than worried when they didn't come.

The so-called division between the pure scientist and applied scientist is more apparent than real.

14. ... but it does not follow that ...

follow: happen as a necessary and logical consequence

Examples:

If $A = B$ and $B = C$ it follows that $A = C$.

She's not in the office but it does not necessarily follow that she's ill.

15. perverse: (of people, actions, behavior) unreasonable or excessive

Examples:

The students took a perverse pleasure in his discomfort.

It would be perverse to refuse to support this plea.

We all wanted to go tomorrow, but she had to be perverse, and chose to go today.

16. **there is no end to the silly, ... and keeping down divorce:** Instead of engaging in something practical to improve social conditions, some American citizens keep on doing some self-indulgent things for their own pleasure.

rather than: in preference to; instead of

Examples:

It is management that's at fault rather than the work-force.

Rather than risk breaking up his marriage he told his wife everything.

17. **pander to:** provide something that satisfies the low or undesirable wishes of somebody

Examples:

The newspapers here pander to people's liking for stories about crime.

He hopes to gain his favor by pandering to her desire for continuous praise.

He's got to pander to the vulgar and stupid audience.

18. **deal in**

(1) concern oneself with something; indulge in something

Examples:

I don't like to make friends with those who deal in gossip and slander.

He has been dealing in the research of ultrasonic waves for the whole year.

(2) buy and sell; trade in

Examples:

My bank deals in stocks and shares now.

We deal in hardware but not software.

19. **in line with:** in agreement with

Examples:

Behavior at school parties must be in line with school rules.

We should develop industry in line with the principle of national independence.

20. **This must be bluntly said, ... to wisdom, elegance, and glamour.**

We must acknowledge the fact frankly only for the reason that we must prevent the serious claims of the humanities from being understood as the claims of humanist to wisdom, elegance, and glamour.

21. **perpetuate:** preserve; cause something to continue

Examples:

These measures will perpetuate the hostility between the two groups.

They decided to perpetuate the memory of the great statesman by erecting a statue of him.

22. They can be adequately rewarded and respected only when they appear in their colors.

They can be adequately rewarded and respected only when they show a variety of qualities.

23. scurry, scamper, scuttle

These three words indicate people or animals running with short, quick steps.

scamper (around, away, off, etc) is only used of small animals (puppies, mice, etc) and children. It suggests them playing happily or running away when startled.

Examples:

The children were scampering around the garden.

The rabbits scampered away as we approached.

scuttle/scurry (about, away, off, etc) indicate running in order to escape from danger, bad weather, etc.

Examples:

The beetle scuttled away when I lifted the stone.

The spectators scurried for shelter as soon as it began to rain.

scurry can indicate great or hurried activity.

Example:

We were scurrying about until the last minute before the party.

24. by dint of: by the exertion of; by the use of; through

Examples:

By dint of sheer toughness and real courage, he lived through the jungle difficulties and dangers.

His success in college was largely by dint of hard study.

25. make out one's case: give arguments in favor of something

Examples:

He can't make out his case unless he can give more evidence.

The scientist could make out his case for exploiting solar energy.

26. on one's own ground: within a field which one is familiar with

Examples:

In dealing with this matter he is on his own ground.

He is full of confidence on his own ground.

27. This filtering of the subject, ... of astonishing unpredictability.

The analysis of man with the resources of the human mind has the effect of putting the element of newness, of uniqueness, of astonishing unpredictability in position of greatest prominence.