

总主编：戴炜栋

# 新世纪研究生 公共英语教材

READING C (STUDENT'S BOOK)

## 阅读

(学生用书)



主编：柴小平



上海外语教育出版社

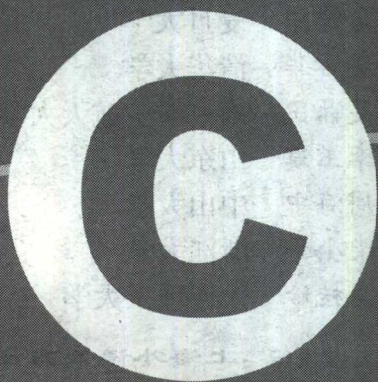
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主编：柴小平

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黄会健 厉绍雄

**Why**  
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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抬升,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,外教社联系了清华大学、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。

外教社研究生公共英语系列教材由以下几个部分组成:

《阅读》A、B、C 学生用书、教师用书各三册

《听力》上、下学生用书、教师用书各两册

《口语口译》一册

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。

该套教材的录音材料由上海外语音像出版社出版。

上海外语教育出版社

## 使用 说 明

本书为《新世纪研究生公共英语教材》阅读教程之一,可供大学英语六级以上的硕士生和博士生使用。

全书共分十五个单元,每单元由读前练习(Warm-up)、课文(Text)、生词(New Words)、注释(Notes)、读后练习(Exercises)和补充阅读(Supplementary Readings)等部分组成。

本教材选文题材广泛,内容丰富,富有思想性,可读性强。全书共四十五篇文章,全部选自国外出版的教材、书籍,其中绝大部分为经典文选,内容涉及政治、哲学、经济、科学、文化、文学、艺术、语言等,从各个侧面反映了西方世界具有代表性的思想文化,具有一定的深度。通过对这些文章的分析阅读,学习者不仅可以较快地提高语言水平,为直接阅读英文原著打下较为扎实的语言基础,而且可以扩大知识面,了解诸多学科的相关背景知识,在学习语言的同时,获取知识与信息。

本教材练习的编写以我国传统精读教材的练习形式为基础,吸取了国外同类阅读教材的优点,将练习分为读前与读后。在每单元课文前均列出五个关键词语,要求学习者在阅读课文前,先根据自己已有的知识,发挥联想思维,写出相关的词语,思考课前问题,然后再阅读原文。这种阅读方法有助于调动学习者的主动性,提高阅读理解能力,更好地了解作者的思想观点及思维过程。

每单元课文的生词和词组基本上均采用英语直接释义,以培养学习者查阅英语词典以及用英语思维的习惯。许多词项的释义中增加了若干同义词或近义词,目的是希望通过词汇学习这一直接途径迅速扩大词汇量。

读后练习是根据语言学习自上而下(Top-down)和自下而上(Bottom-up)的原则编写的。这些练习包括课文理解(Comprehension of the Text)、词汇(Vocabulary)、句结构与惯用法(Structure and Usage)、完形填空(Cloze)和翻译(Translation)等。课文理解练习中的多项选择题分为三个层次,难度逐渐增加,一至五单元、三项选择;六至十单元、四项选择;十一至十五单元、五项选择。问答题和讨论题供训练口头表达能力使用。词汇练习分三种形式,主要是操练课文中出现的常用词或词组,起到掌握、巩固并扩大词汇的作用。句结构和惯用法的练习采用模仿造句的形式,练习每单元课文中出现过的一些句型、短语和习惯用法。完形填空练习是根据课文缩写而成的,目的是要求在语篇的水平上运用课文中出现过的一些积极词汇或语篇结构词。翻译练习中汉译英是一段与课文内容相近的短文,如有一定难度,教师可在遣词造

句上作适当的讲解与提示。英译汉练习亦如此。另外每单元的书面写作任务均有两个题目,学习者可任选一题。作文的字数要求逐渐增加。总之,根据每单元练习的编排次序,要求学习者在理解课文的基础上,按照由词汇过渡到句结构再至语篇这一顺序进行练习。

补充阅读分为 A、B 两篇, A 篇除了阅读思考以外,主要是供英译汉练习使用,每篇可酌情选择部分段落做翻译练习。B 篇配有阅读理解练习。教师应指导学生在阅读和练习过程中学会正确使用各种参考书和工具书。

本教材阅读与练习量均较大,其中部分选文亦有一定难度,教师可根据学生的具体情况有选择地使用。本教材另配备教师用书,附有全部练习答案和课文译文,可供教师备课时参考或作为同等程度自学者的辅导用书。

本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、黄会健等。

衷心感谢上海外语教育出版社的编辑同志为本教材的出版所付出的努力。

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# UNIT ONE

## Warm-up

Before you begin reading "SCIENCE vs. THE HUMANITIES," please respond to each of the following key words. On the lines provided for each word, write down any word or phrase that comes into your mind related to this word. This exercise should show you something about your knowledge of the ideas in the reading. When you have finished the reading, look back at these original associations and think about how they may have changed or expanded.

1. science \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. the humanities \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. education \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
4. knowledge \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. civilization \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*The humanities play a very important role in the development of civilization. They are not a mere device but a form of knowledge. In any generation there are people who are instinctively attracted by art, literature, philosophy, language and history. The humanities exert a great influence on our life and give shape and color to the world. With-*

*out the humanities we would be living in a dark and bleak world. However, those who emphasize "practicalities" exaggerate the limitations of the humanities and regard the humanities as something that calls for indulgence or patronage. Should art have its place among the practical realities? Is history still seen as essential experience to be transmitted to new generations? Do literature and philosophy play the role of intellectual appendage that has nothing to do with "genuine" education?*

## Text

### **Science vs. the Humanities**

*Jacques Barzun*

1. Are the humanities<sup>1</sup> a useless frill — a vestigial appendage of our antiquated educational system? Has the importance of technology been stressed over that of the humanities at a time when perhaps the converse should be true? Should we bother at all to teach the humanities in our schools? These are questions which have often beset educators and serious-minded thinkers. Let us investigate these questions in their broad context, for our heritage depends to an extent on the answers.

2. The humanities are not a mere device; they are not agencies for general improvement. The humanities in the broad cultural sense, and in the narrow academic one, have uses that are much more intimate and permanent. In any generation, persons are born who find books, music, works of art, and theaters in the world and are instinctively drawn to them. These people grow up with an ingrained desire for the objects of their interest and a preference for people of a like taste. A larger group, though less intent, takes similar pleasure in artistic activities from time to time. The two groups together are strong enough to impose on the remainder the daily presence of what delights them.

3. Thus the art of architecture and its decoration — the post-office mural or the restored Williamsburg<sup>2</sup> — are forced on millions who, left to themselves, might live in a cave or a tent. Thus newspapers and magazines reproduce pictures, retell history, comment on art old and new, criticize music and books, write about the lives and opinions of artists — in short, cater for the minority who sway us all by their peculiar tastes.

4. Thus again, public libraries and museums and concerts in parks and dinner-hour broadcasts "make available to all" (as we say) the products of these special concerns. Consequently, when we repeat the commonplace that the modern world is ruled by science, 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. Imagine all the devotees of the humanities suddenly withdrawing to a monastery, taking with them all that belongs to them; the workaday world we know would turn before our astonished faces into something bleak, dark, soundless, bare of sensuous charm, and empty of any meaning beyond that of immediate needs and their fulfillment by mechanical aids.

5. A few persons — many fewer than the humanities can count as devotees — might still enjoy intellectual contemplation and mathematical thrills, but even they might miss from the stripped stage of daily life the furniture we call civilization.

6. This contrast is at once instructive and comforting. It tells us that the arts produce objects for the senses and not only for the mind, which is one reason why 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. And, despite fashions in taste, these objects form an ever-enlarging treasury. We speak of 3,000 years of literature, philosophy, and architecture; of a vast collection of objects of art, of an impressive repertory of music — all of it as varied, new and mysterious as it ever was. This reality points to the true role, the indispensable function, of the academic humanities — they are the organizers of our huge inheritance of civilization. Without the continual work of humanistic scholars, we should be living not in a culture full of distinct and vigorous traditions — national, religious, artistic, philosophical, scientific, and political; rather, we should be rummaging about in an attic full of incomprehensible relics.

7. When, therefore, the representative of a foundation expresses official skepticism about the humanities in the modern world (not ever speaking for himself, since he is a humanist at heart, but for his Board of Trustees, whose hardheadedness is reported as granitic), the argument against his skepticism is quite simple: The humanities are of no use in the social worker's sense of "useful." They are of use, unobtrusively, all day and every day, to those who respect and enjoy and require the evidences of civilization.

8. The use of the humanities, then, is proved and fixed by the ancient, unshakable, ever-spreading desire for them. On the surface, these uses appear more individual than social, more self-indulgent than altruistic. Some men are so selfish that they

read a book or go to a concert for their own sinister pleasure, instead of doing it to improve social conditions, as the good citizen does when drinking cocktails or playing bridge.

9. But one must take things as they are; the advocate of practicality is very unpractical if he does not. We may acknowledge the desirability of devoting human energies to killing viruses and improving our neighbors; but it does not follow that all rewards and research funds should go to projects for the immediate relief of pain and sorrow — the “studies” that promise to reduce nail-biting among wallflowers and prevent dorsal decubitus in backsliders.

10. For, if we drop the jargon of projects for a moment and look about us, we find that people have a perverse liking for simple satisfactions of their own choosing. They like singing and dancing and storytelling; they like to argue about the existence of God and the reality of their senses; they want to sit in a corner with a book or outdoors with an easel and a box of paints; they collect coins and arrowheads; they trace their genealogy and develop an interest in the history of the iron pipe industry. They read about foreign affairs and learn foreign languages for the sake of aimless travel abroad; there is no end to the silly, scholarly interest that actual, living, modern, scientific, respectable American citizens will take up rather than do an honest day's work clearing slums and keeping down divorce.

11. The real state of affairs should now be plain. The humanities, which pander to these follies and which are perfectly useless as an antibiotic, are all about us, tempting our eye, ear, and mind, and always adding, adding to the load of mischief they stand for. Their practitioners seem to have no thought but to increase the sum of the things they deal in. True, these things do not cost any more than the undertakings of social science — rather less — and far less than the mighty enterprises of physical science. To that extent the humanities are unwise and, perhaps, undeserving of the attention of those entrusted with millions for educational purposes. Yet those same guardians, it is well known, give of their own money to the liberal arts college of their youth and send their children there to study chiefly the humanities. The practical man, it seems, has been too busy spinning dreams of medical and behavioral betterment to bring his opinions in line with his practice.

12. The academic humanities undoubtedly deal with the arts; why, then, doesn't it follow that scholars and teachers in those fields are artists, or at least cultivated men? The fact is that they are not, or need not be. This must be bluntly said, if only to prevent the serious claims of the humanities from being understood as the claims of hu-

manists to wisdom, elegance, and glamour. Not long ago, a well-known psychiatrist denounced the humanities as a wasteful expense. Put the time and money into mass psychoanalysis, he said, and the sum of individual happiness in this country would be immeasurably increased. This sort of argument is unanswerable. It is also irrelevant. But it shows the danger of perpetuating conventional nonsense about the academic humanists and their work. They can be adequately rewarded and respected only when they appear in their colors.

13. The humanities, then, are not a Cinderella<sup>3</sup> who goes forth into the world only with the aid of magic and has to scurry home when real life resumes its sway. Quite the contrary, the humanities are permanently abroad, and if in their academic setting they are poor, it is because their actual services are taken too much for granted; it is that, by dint of living on their intellectual capital, they look rich — rich in students, rich in enthusiasm, rich in intangible rewards. They are poor in means, because they have not known how to make out their case on their own grounds. They have claimed powers that belong either to no man or to other men, and at the same time they have been culpably modest and retiring.

14. They have heard sanctimonious voices repeating *ad nauseam* that “man does not live by bread alone,” and they have never interrupted to say, “Bakers and butchers, be quiet — and discharge your debt to us for the alchemy which makes your life behind the counter bearable.”

15. The rejoinder, to be sure, is neither gracious nor ennobling, but it is at least honest and, when competition is the order of the day, it is appropriate. In more contemplative moments, the humanities can find other words to represent them, and it is with approximation of such words that this article comes to an end.

16. The humanities are a form of knowledge. Like other knowledge, this deals with man's life in nature and society, but it is acquired through the study of man's spiritual creations — language, art, history, philosophy, and religion. This filtering of the subject, man, through the medium of mind has the effect of keeping always in the foreground the element of novelty, of uniqueness, of astonishing unpredictability. Whereas the study of nature assumes and finds its uniformities, and whereas the scientific study of society tries also to grasp what is regular and inevitable, the study of nature and man through the humanities dwells on what is individual and unlike and anarchic. It finds what does not conform to rule, what has no counterpart, what does not “behave,” but simply is or acts — this is the splendid and refreshing spectacle of the humanities. It is the *Antigone* of Sophocles<sup>4</sup>, which describes the unique woman and is

like no other drama; the Athenian plague in Thucydides<sup>5</sup>, which is at once unknown, vividly present, and forever the past; the old woman painted by Rembrandt<sup>6</sup>, whose like we shall never see again, but in that record; the Adagio of Beethoven's *Fourth Symphony*<sup>7</sup>, which rose from no formula and yields none; the *Zarathustra* of Nietzsche<sup>8</sup>, which is an impossibility and a revelation; the lyrics of Thomas Hardy<sup>9</sup>, which defy all the canons of diction and sentiment and prove them wrong; the languages of a thousand peoples, which are each more illogical and more subtle than the next. These are the substance which the humanities present to us in the order of logic and veracity, combining thereby fixed reason with wayward spirit, and thus alone deserving the name of Misbehavioral Science.

(from *Reading Laboratory IVa 5*)

### **New Words**

**frill** *n.*

(*fig*) additional item that is not essential for sth but makes it more decorative

**vestigial** / vestɪdʒiəl / *a.*

remaining as an imperfectly developed form of some limb or organ that was formerly important but is not now used

**appendage** / ə'pendɪdʒ / *n.*

thing that is added to, or that forms a natural part of, sth larger

**antiquated** / 'æntɪkweɪtɪd / *a.*

out of date; obsolete

**converse** / 'kɒnvɜːs / *n.*

the opposite of sth

**beset** *v.*

trouble constantly

**ingrained** / ɪn'greɪnd / *a.*

(of habits, tendencies, etc) deeply fixed

**remainder** *n.*

remaining people, things or time; the rest

**mural** / 'mjʊərəl / *n.*

(usu large) painting done on a wall

**sway** *v.*

influence or change the opinions or actions of sb

**commonplace** *n.*

remark, etc that is ordinary or unoriginal; truism

**catchword** *n.*

word or phrase regularly repeated to attract attention; catch phrase; slogan

**devotee** *n.*

person who is devoted to sth; enthusiast

<b>monastery</b> /'mɒnəstəri / <i>n.</i>	building in which monks live as a community
<b>workaday</b> <i>a.</i>	ordinary and/or dull
<b>bleak</b> <i>a.</i>	cold, cheerless, uninviting, discouraging
<b>sensuous</b> /'sensjuəs, -ʃuəs / <i>a.</i>	affecting, or giving pleasure to the senses
<b>repertory</b> /'repətəri / <i>n.</i> ( <i>also</i> repertoire)	stock of regularly performed pieces
<b>rummage</b> /'rʌmɪdʒ / <i>v.</i>	turn things over or disarrange them while searching for sth
<b>relic</b> <i>n.</i>	trace or feature surviving from a past age and serving to remind people of it
<b>skepticism</b> /'skeptɪsɪzəm / <i>n.</i>	doubting or questioning attitude or state of mind; dubiety
<b>trustee</b> <i>n.</i>	member of a group of people managing the business affairs of an institution
<b>hardheadedness</b> <i>n.</i>	stubbornness
<b>granitic</b> /græ'nɪtɪk / <i>a.</i>	made of granite; hard, firm and stiff
<b>unobtrusively</b> /,ʌnəb'tru:svɪli / <i>ad.</i>	not too obviously or noticeably
<b>self-indulgent</b> <i>a.</i>	showing too easy allowance of pleasure or com- fort to oneself
<b>altruistic</b> /,æltru'ɪstɪk / <i>a.</i>	habitually good to others; unselfish
<b>sinister</b> <i>a.</i>	suggesting an evil nature; ominous
<b>nail-biting</b> <i>n.</i>	the act of biting one's fingernails; ( <i>fig</i> ) help- less anxiety
<b>wallflower</b> <i>n.</i>	woman sitting out dances for lack of partners
<b>dorsal</b> <i>a.</i>	of or on the back of an animal or plant
<b>decubitus</b> /dɪ'kju:bitəs / <i>n.</i>	褥疮
<b>backslider</b> <i>n.</i>	person who reverts to sin or wrongdoing, esp in religious practice
<b>perverse</b> /pə'vɜ:s / <i>a.</i>	(of people, feelings, actions) unreasonable or excessive
<b>easel</b> /'i:zəl / <i>n.</i>	wooden frame for holding a blackboard or a picture
<b>genealogy</b> /dʒi:mɪ'ælədʒɪ / <i>n.</i>	study of family history, showing who the ances- tors of a particular people were and how they were related to each other



<b>pander (to)</b> <i>v.</i>	try to satisfy (a vulgar, weak or immoral desire); gratify sth/sb
<b>folly</b> <i>n.</i>	foolish or unwise act, idea or practice
<b>antibiotic</b> /æntɪbɪə'ɒtɪk / <i>n.</i>	(substance, eg penicillin) that can destroy or prevent the growth of bacteria
<b>entrust</b> <i>v.</i>	trust sb to take charge of sth/sb
<b>cultivated</b> <i>a.</i>	having or showing good taste and refinement
<b>bluntly</b> <i>ad.</i>	frankly; straight-forwardly
<b>glamour</b> <i>n.</i>	charm and beauty with a power of attraction
<b>psychiatrist</b> /psaɪ'kaɪə'trɪst, psɪ- / <i>n.</i>	doctor who engages in the study and treatment of diseases of the mind
<b>denounce</b> /dɪ'naʊns / <i>v.</i>	say that sb/sth is wrong, unlawful, etc
<b>perpetuate</b> /pə'petjuət, -tʃu- / <i>v.</i>	cause (sth) to continue
<b>scurry</b> /'skʌrɪ, 'skɜː- / <i>v.</i>	run with short quick steps
<b>intangible</b> /ɪntændʒəbl / <i>a.</i>	that cannot be clearly or definitely understood or grasped; indefinable
<b>culpably</b> /'kʌlpəblɪ / <i>ad.</i>	guiltily; blamefully
<b>retiring</b> <i>a.</i>	avoiding society; shy
<b>sanctimonious</b> /sæŋktɪ'məʊniəs / <i>a.</i>	pretending to be holy; feigning piety or righteousness
<b>ad nauseam</b> /æd'nɔːziəm / <i>ad.</i>	( <i>Latin</i> ) to an annoying degree, esp through being repeated for a long time
<b>alchemy</b> /'ælkɪmɪ / <i>n.</i>	medieval form of chemistry, the chief aim of which was to discover how to turn ordinary metals into gold; magic
<b>rejoinder</b> /rɪ'dʒɔɪndə(r) / <i>n.</i>	what is said in reply; retort
<b>anarchic</b> /æ'nɑːkɪk / <i>a.</i>	lacking order or control; lawless
<b>adagio</b> /ə'dɑːdʒɪəʊ / <i>n.</i>	(part of a) piece of music played in a slow and graceful way
<b>canon</b> <i>n.</i>	general rule, standard or principle by which sth is judged
<b>diction</b> <i>n.</i>	style or manner of speaking or (sometimes) writing
<b>veracity</b> /və'reɪsəti / <i>n.</i>	truthfulness; truth