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ENGLISH

READING AND WRITING COURSE  
FOR POSTGRADUATES

# 研究生英语

**读写教程 >>**

——非英语专业研究生使用——

学生用书



吉林出版集团有限责任公司



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# 前 言

全球化从经济领域开始,逐渐扩展到政治、文化、科技、军事、金融和环境等各个领域,“相互依存,共同发展”已成为当今不可逆转的历史潮流。英语在我国加入全球化的进程中,起着极为重要的语言中介作用。随着全球化的进一步深入,对研究生英语教育的要求和标准也在不断提高。为此,吉林大学研究生院根据国家教育部《非英语专业研究生英语教学大纲》,决定立项,在原有《新研究生英语系列教程》的基础上,由吉林大学公共外语教育学院组织教师,编写了这套新版研究生英语系列教材。

本套教材是针对 21 世纪对硕士研究生英语教学要求的新特点而编写的一套系列教材,分为《研究生英语读写教程》和《研究生英语听说教程》两个部分,既相互配合形成一个整体,又根据各自的特点自成体系,供非英语专业硕士研究生英语教学使用。

本系列教材充分吸取国内各高校在非英语专业研究生英语教学中积累的行之有效的经验,借鉴国内外优秀的教学理论和方法,博采众长,将实用性与知识性融为一体,以适应新形势对非英语专业研究生教学的要求。

本系列教材选材新颖,题材广泛,包括哲学、经济、语言、文学、文化、社会问题、现代科技和环境以及人口和资源等领域。选材原则是集时代性、知识性、可思性、前瞻性和实用性为一体,重在培养研究生的英语实用能力。教材编写突破了传统的旧有模式,整个教材,无论是读写教程还是听说教程,都与后现代语言教育的基本理论与要求相吻合,突出体现以学生为中心的教学理念,坚持以学生为本的基本精神,力图最大限度地调动研究生在英语学习上的主动性,并将类似国际旅行、国外求学、当代歌曲和影视等内容编写进本教材,坚持课堂上师生互动的原则,使本系列教材成为国内首创性的研究生英语系列教材。

教材编写过程中,得到了吉林大学研究生院、吉林大学公共外语教育学院和吉林出版集团有限责任公司的大力支持,并由美国语言协会专家 Barbara Kindschi 审阅了全部书稿,在此一并致以谢意。另外,协助本教材编写的人员还有:李维清、石华、李韦豫、孙凌、张素菊、解修振、金辰、潘君默、吕娜等同志。

由于本系列教材属于开创性教材编写,从形式到内容都遵循新颖、实用的原则,改革的力度很

大,因此,教材编写过程中出现一些不足之处也在所难免,望广大教师和研究生在使用过程中提出宝贵意见,为下次教材修改奠定基础。

此外,本套教材中所采用的部分文章和图片无法一一追溯原始版权,请有关版权持有者与我们联系。

编 者

2006年8月

# 使用说明

本书为《研究生英语》系列教程之一,供高等院校非英语专业硕士研究生或具有同等英语程度的人员使用。在学习本教材之前,学生应已通过大学英语四级测试,部分达到大学英语六级水平,并具有英语的基本构词、阅读和写作技能。

本教程共分十个单元,在编排上由浅及深,循序渐进,同时兼顾与写作技巧的结合及题材方面文、理的结合。每单元由主课文(Text A)、副课文(Text B)、应用阅读(Practical Reading)和应用写作(Practical Writing)四部分构成。本书的体例,尤其是练习的设计,力图体现以学生为主体的教学理念,着重培养研究生的英语实际应用能力,尤其是阅读及写作能力,兼顾会话交际能力的培养。

主课文包括课前练习、正文(Text)、生词(New Words)、注释(Notes)、课文理解及词汇练习和语用练习(Use of English)六部分。课文全部选用现、当代原文材料,篇幅在 2000 字左右,根据授课需要略有删改。课前的练习部分可作为预习任务布置给学生。课文讲解时,应从全篇内容理解着眼,但要避免只注意文章内容而忽视语言点的训练。单元生词表中收取的词汇多为主课文中出现的六级或六级以上的词汇,重点要求掌握的词汇做了特别标注。注释部分采用英语介绍相关背景知识、重要人物及典故,个别地方加注了汉语或提供了相关网址,以便扩大学生对文化背景知识的了解,加深对文章内涵的理解,也可用来加强课后练习。

与主课文相关的练习分为两部分,一部分为理解练习,包括读后练习(Comprehension of the Text)和互动练习(Communicative Activities);一部分为词汇练习(Word Study),包括词汇运用(Word Use)、词汇辨析(Word Distinction)和词汇比较(Word Comparison)。阅读理解练习采用简答题或填空形式,对学生的课文理解提出了更高的要求,同时也加强了学生对本单元所学语言点的运用;互动练习是对课文深层次理解的延伸和扩展,使学生能够在具备一定语料输入的前提下,锻炼口语表达能力,同时辅助写作技能的训练,对这一部分的练习,教师可以根据课时量的具体情况来安排。词汇练习部分围绕主课文中出现的词汇及表达,并针对应用中存在的用词不当、词性、词形混淆等主要问题有适当扩展,在扩大词汇量的同时,加强词汇应用的训练,满足研究生将来的工作实际需求。本部分练习需要教师适当讲解,尤其对学生区分起来有一定难度的词汇,可考虑增加例句。

语用练习选用与主课文相同题材或体裁的文章,要求学生在没有任何选项的前提下,根据语境

填词成句,是一种综合性的、语篇水平的练习,有一定的难度,目的在于提高学生的语用能力,加深对本单元话题的理解。

为加强阅读训练,扩大阅读量,增加语料输入,每个单元附有一篇与主课文题材或体裁一致、篇幅在 1000 字左右的副课文,与主课文相辅相成。副课文后的阅读理解题目可用来检查学生的阅读技巧运用情况、理解程度及准确性。本部分无需详细讲解,可按泛读材料安排。

应用阅读部分的材料选自学生在国外的学习、生活中会接触到的阅读材料,原汁原味,丰富多彩,并配有练习来检验理解程度,学生在锻炼阅读能力的同时对国外的社会生活也可见一斑。教师不必做详细讲解,但要指出一些场合的特定语言表达。

应用写作部分在介绍基础英语写作技巧的基础上,加强了适合研究生程度的应用文体写作训练,包括论文摘要、信件、个人简历及与国际会议等相关的应用文体写作。每单元的写作训练都包括技巧介绍、范文展示、常用词组及表达和技巧练习四部分,力求提高研究生在从事科研、对外交往及继续深造时的英语实际写作能力。本部分一些技巧的讲解可结合主课文进行,教师应对学生完成的写作练习进行批改和讲解。

本教程在编写过程中参考了教育部对非英语专业研究生的英语教学要求,以及对吉林大学五个校区,498 名文、理、工、医在校硕士研究生的调查问卷结果,在一定程度上体现了目前研究生对英语学习的需求以及国家对培养具有英语实际应用能力的高级专业技术人才的要求,教师可根据不同的授课情况加以利用。

编 者

2006 年 8 月

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# Unit 1

## Text A

### Mother Tongue

— Amy Tan



*The life history of the individual is first and foremost an accommodation to the patterns and standards traditionally handed down in his community.*

— by Ruth Benedict<sup>1</sup>

## INTRODUCING THE TOPIC

### Lead-in Questions

1. What is your deepest impression of your mother?
2. Talk with your classmates about different parental expectations and the pressures parents put on children and make a list.
3. How do children and young people often react when there are very strong pressures put on them?
4. What does the title tell you about the content of this article?
5. How much do you know about the family life of Chinese immigrant?

### Word Extension

*Explain the following expressions in your own words and work with your partners to write down as many relevant words as possible.*

- ◆ mother tongue \_\_\_\_\_
- ◆ culture \_\_\_\_\_
- ◆ prejudice \_\_\_\_\_
- ◆ immigrant \_\_\_\_\_
- ◆ language \_\_\_\_\_

## MEETING THE AUTHOR

**Amy Tan** is a famous contemporary Chinese American writer. She was born in Oakland, California, 1952, to parents who immigrated to the United States from China, and educated at San Jose State University and the University of California at Berkeley. Her first best-selling novel is *The Joy Luck Club* (1989), which was a finalist for a National Book Award and a National Book Critics Circle Award and was made into a successful Hollywood movie (1993), produced by Oliver Stone and directed by Wayne Wang. In this essay, Tan tries to definite "mother tongue" from another angle, which is "non-scholarly" or "non-academic". The subjects of language, identity, and culture are approached with humorous and revealing anecdotes, examples and observations. This essay was selected for inclusion in *The Best American Essays* of 1991. For more information, please visit [http:// www.bookreporter.com/authors/ au-tan-amy.asp](http://www.bookreporter.com/authors/au-tan-amy.asp)

## TEXT

1 I am not a scholar of English or literature. I cannot give you much more than personal opinions on the English language and its variations in this country or others.

2 I am a writer. And by that definition, I am someone who has always loved language. I am fascinated by language in daily life. I spend a great deal of my time thinking about the power of language — the way it can evoke an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all — all the Englishes<sup>2</sup> I grew up with.

3 Recently, I was made keenly aware of the different Englishes I do use. I was giving a talk to a large group of people, the same talk I had already given to half a dozen other groups. The nature of the talk was about my writing, my life, and my book, *The Joy Luck Club*. The talk was going along well enough, until I remembered one major difference that made the whole talk sound wrong. My mother was in the room. And it was perhaps the first time she had heard me give a lengthy speech, using the kind of English I have never used with her. I was saying things like, "The intersection of memory upon imagination" and "There is an aspect of my fiction that relates to thus-and-thus" — a speech filled with carefully wrought grammatical phrases, burdened, it suddenly seemed to me, with nominalized forms, past perfect tenses, conditional phrases, all the forms of standard English that I had learned in school and through books, the forms of English I did not use at home with my mother.

4 Just last week, I was walking down the street with my mother, and I again found myself conscious of the English I was using, the English I do use with her. We were talking about the price of new and used furniture and I heard myself saying this: "Not waste money that way." My husband was with us as well, and he didn't notice any switch in my English. And then I realized why. It's because over the twenty years we've been together I've often used that same kind of English with him, and sometimes he even uses it with me. It has become our language of intimacy, a different sort of English that relates to family talk, the language I grew up with.

5 You should know that my mother's expressive command of English belies how much she actually understands. She reads the *Forbes* report, listens to *Wall Street Week*, converses daily with her stockbroker, reads all of Shirley MacLaine's<sup>3</sup> books with ease — all kinds of things I can't begin to understand. Yet some of my friends tell me they understand 50 percent of what my mother says. Some say they understand 80 to 90 percent. Some say they understand none of it, as if she were



speaking pure Chinese. But to me, my mother's English is perfectly clear, perfectly natural. It's my mother tongue. Her language, as I hear it, is vivid, direct, full of observation and imagery. That was the language that helped shape the way I saw things, expressed things, made sense of the world.

6 Lately, I've been giving more thought to the kind of English my mother speaks. Like others, I have described it to people as "broken" or "fractured" English. But I wince when I say that. It has always bothered me that I can think of no way to describe it other than "broken," as if it were damaged and needed to be fixed, as if it lacked a certain wholeness and soundness. I've heard other terms used, "limited English," for example. But they seem just as bad, as if everything is limited, including people's perceptions of the limited English speaker.

7 I know this for a fact, because when I was growing up, my mother's "limited" English limited my perception of her. I was ashamed of her English. I believed that her English reflected the quality of what she had to say. That is, because she expressed them imperfectly her thoughts were imperfect. And I had plenty of empirical evidence to support me: the fact that people in department stores, at banks, and at restaurants did not take her seriously, did not give her good service, pretended not to understand her, or even acted as if they did not hear her.

8 My mother has long realized the limitations of her English as well. When I was fifteen, she used to have me call people on the phone to pretend I was she. In this guise, I was forced to ask for information or even to complain and yell at people who had been rude to her. One time it was a call to her stockbroker in New York. She had cashed out her small portfolio and it just so happened we were going to go to New York the next week, our very first trip outside California. I had to get on the phone and say in an adolescent voice that was not very convincing, "This is Mrs. Tan."

9 And my mother was standing in the back whispering loudly, "Why he don't send me check, already two weeks late. So mad he lie to me, losing me money."

10 And then I said in perfect English, "Yes, I'm getting rather concerned. You had agreed to send the check two weeks ago, but it hasn't arrived."

11 Then she began to talk more loudly. "What he want, I come to New York tell him front of his boss, you cheating me?" And I was trying to calm her down, make her be quiet, while telling the stockbroker, "I can't tolerate any more excuses. If I don't receive the check immediately, I am going to have to speak to your manager when I'm in New York next week." And sure enough, the following week there we were in front of this astonished stockbroker, and I was sitting there red-faced and quiet, and

my mother, the real Mrs. Tan, was shouting at his boss in her impeccable broken English.

12 We used a similar routine just five days ago, for a situation that was far less humorous. My mother had gone to the hospital for an appointment, to find out about a benign brain tumor a CAT scan<sup>4</sup> had revealed a month ago. She said she had spoken very good English, her best English, no mistakes. Still, she said, the hospital did not apologize when they said they had lost the CAT scan and she had come for nothing. She said they did not seem to have any sympathy when she told them she was anxious to know the exact diagnosis, since her husband and son had both died of brain tumors. She said they would not give her any more information until the next time and she would have to make another appointment for that. So she said she would not leave until the doctor called her daughter. She wouldn't budge. And when the doctor finally called her daughter, me, who spoke in perfect English — lo and behold — we had assurances the CAT scan would be found, promises that a conference call<sup>5</sup> on Monday would be held, and apologies for any suffering my mother had gone through for a most regrettable mistake.

13 I think my mother's English almost had an effect on limiting my possibilities in life as well. Sociologists and linguists probably will tell you that a person's developing language skills are more influenced by peers. But I do think that the language spoken in the family, especially in immigrant families which are more insular, plays a large role in shaping the language of the child. And I believe that it affected my results on achievement tests, I. Q. tests, and the SAT<sup>6</sup>. While my English skills were never judged as poor, compared to math, English could not be considered my strong suit. In grade school I did moderately well, getting perhaps B's, sometimes B-pluses, in English and scoring perhaps in the sixtieth or seventieth percentile on achievement tests. But those scores were not good enough to override the opinion that my true abilities lay in math and science, because in those areas I achieved A's and scored in the ninetieth percentile or higher.

14 This was understandable. Math is precise; there is only one correct answer. Whereas, for me at least, the answers on English tests were always a judgment call, a matter of opinion and personal experience. Those tests were constructed around items like fill-in-the-blanks sentence completion, such as, "Even though Tom was \_\_\_\_\_, Mary thought he was \_\_\_\_\_." And the correct answer always seemed to be the most bland combinations of thoughts, for example, "Even though Tom was shy, Mary thought he was charming," with the grammatical structure "even though" limiting the correct answer to some sort of semantic opposites, so you wouldn't get answers like, "Even though Tom was foolish, Mary thought he was ridiculous." Well,



according to my mother, there were very few limitations as to what Tom could, have been and what Mary might have thought of him. So I never did well on tests like that.

15 The same was true with word analogies, pairs of words in which you were supposed to find some sort of logical semantic relationship — for example, "*Sunset is to nightfall as \_\_\_\_\_ is to \_\_\_\_\_*." And here you would be presented with a list of four possible pairs, one of which showed the same kind of relationship: *red* is to *stoplight*, *bus* is to *arrival*, *chills* is to *fever*, *yawn* is to *boring*. Well, I could never think that way. I knew what the tests were asking, but I could not block out of my mind the images already created by the first pair, "*sunset is to nightfall*" — and I would see a burst of colors against a darkening sky, the moon rising, the lowering of a curtain of stars. And all the other pairs of words — *red*, *bus*, *stoplight*, *boring* — just threw up a mass of confusing images, making it impossible for me to sort out something as logical as saying; "A sunset precedes nightfall" is the same as "a chill precedes a fever." The only way I would have gotten that answer right would have been to imagine an associative situation, for example, my being disobedient and staying out past sunset, catching a chill at night, which turns into feverish pneumonia as punishment, which indeed did happen to me.

16 I have been thinking about all this lately, about my mother's English, about achievement tests. Because lately I've been asked, as a writer, why there are not more Asian Americans represented in American literature. Why are there few Asian Americans enrolled in creative writing programs? Why do so many Chinese students go into engineering? Well, these are broad sociological questions I can't begin to answer. But I have noticed in surveys — in fact, just last week — that Asian students, as a whole, always do significantly better on math achievement tests than in English. And this makes me think that there are other Asian-American students whose English spoken in the home might also be described as "broken" or "limited." And perhaps they also have teachers who are steering them away from writing and into math and science, which is what happened to me.

17 Fortunately, I happen to be rebellious in nature and enjoy the challenge of disproving assumptions made about me. I became an English major my first year in college, after being enrolled as premed. I started writing nonfiction as a freelancer the week after I was told by my former boss that writing was my worst skill and I should hone my talents toward account management.

18 But it wasn't until 1985 that I finally began to write fiction. And at first I wrote using what I thought to be wittily crafted sentences, sentences that would finally



prove I had mastery over the English language. Here's an example from the first draft of a story that later made its way into *The Joy Luck Club*, but without this line: "That was my mental quandary in its nascent state." A terrible line, which I can barely pronounce.

19 Fortunately, for reasons I won't get into today, I later decided I should envision a reader for the stories I would write. And the reader I decided upon was my mother, because these were stories about mothers. So with this reader in mind — and in fact she did read my early drafts — I began to write stories using all the Englishes I grew up with: the English I spoke to my mother, which for lack of a better term might be described as "simple"; the English she used with me, which for lack of a better term might be described as "broken"; my translation of her Chinese, which could certainly be described as "watered-down"; and what I imagined to be her translation of her Chinese if she could speak in perfect English, her internal language, and for that I sought to preserve the essence, but neither an English nor a Chinese structure. I wanted to capture what language ability tests can never reveal: her intent, her passion, her imagery, the rhythms of her speech and the nature of her thoughts.

20 Apart from what any critic had to say about my writing, I knew I had succeeded where it counted when my mother finished reading my book and gave me her verdict: "So easy to read."

(Approximately 2,290 words, abridged from *Mother Tongue*)

## NEW WORDS

<b>lengthy</b> / 'leŋθi /	<i>adj.</i>	continuing for a long time, often too long
<b>intersection</b> / ,intə'sekʃən /	<i>n.</i>	the act of cutting across or through something
<b>wrought</b> / rɔ:t /	<i>adj.</i>	put together
<b>nominal</b> / 'nɒmɪnəl /	<i>adj.</i>	relating to nouns or used as a noun 名词性的; 名词的
<b>intimacy</b> / 'ɪntɪməsi /	<i>n.</i>	a state of having a close personal relationship with someone 亲密; 密切; 关系密切
<b>belie</b> / bi'lai /	<i>v.</i>	to give someone a false idea about something 掩饰; 遮掩; 给人 以假象
<b>converse</b> / kən'vɜ:s /	<i>v.</i>	to have a conversation with someone
<b>stockbroker</b> / 'stɒk,bɹəʊkə /	<i>n.</i>	a person or organization whose job is to buy and sell shares, bonds, etc. for people 证券(或股票)经纪人
<b>imagery</b> / 'ɪmɪdʒəri /	<i>n.</i>	language that produces pictures in the minds of people





		reading or listening 形象的描述;意象
<b>fractured</b> / 'fræktʃəd /	<i>adj.</i>	broken or cracked
<b>wince</b> / wins /	<i>v.</i>	to suddenly feel very uncomfortable or embarrassed because of something that happens, something you remember etc.
<b>soundness</b> / 'saundnis /	<i>n.</i>	being complete and thorough; good condition, not damaged in any way
<b>empirical</b> / em'pirikəl /	<i>adj.</i>	based on scientific testing or practical experience, not on ideas 以实验(或经验)为依据的
<b>guise</b> / gaiz /	<i>n.</i>	the way someone or something appears to be, which hides the truth or is only temporary
<b>portfolio</b> / pɔ:t'fəuljəu /	<i>n.</i>	a group of stocks owned by a particular person or company (个人或机构的)投资组合, 有价证券组合
<b>impeccable</b> / im'pekəbl /	<i>adj.</i>	without any faults and impossible to criticize
<b>benign</b> / bi'nain /	<i>adj.</i>	not dangerous or likely to cause death
<b>diagnosis</b> / ,daɪəg'nəusis /	<i>n.</i>	the process of discovering exactly what is wrong with someone or something, by examining them closely
<b>budge</b> / bʌdʒ /	<i>v.</i>	to change your opinion, or to make someone change their opinion
<b>regrettable</b> / ri'gretəbl /	<i>adj.</i>	something that is regrettable is unpleasant, and you wish things could be different 令人惋惜的; 可惜的; 另人遗憾的
<b>linguist</b> / 'lɪŋgwɪst /	<i>n.</i>	someone who studies or teaches linguistics
<b>peer</b> / piə /	<i>n.</i>	a person who is the same age as you, or who has the same type of job, social class etc. as you
<b>insular</b> / 'ɪnsjələ /	<i>adj.</i>	interested in your own group, country, way of life etc. and no others, used to show disapproval 只关心本国利益的; 思想偏狭的; 保守的
<b>percentile</b> / pə'sentail /	<i>n.</i>	one of 100 equal-sized parts that a group of people can be divided into, used especially when comparing people's scores in a test or levels of health 百分位数
<b>override</b> / ,əuvə'reɪd /	<i>v.</i>	to use your power or authority to change someone else's decision (以权力)否决, 不同意
<b>bland</b> / blænd /	<i>adj.</i>	without any excitement, strong opinions, or special character 平淡的; 乏味的
<b>semantic</b> / si'mæntɪk /	<i>adj.</i>	relating to the meanings of words 语义的
<b>analogy</b> / ə'nælədʒi /	<i>n.</i>	something that seems similar between two situations, processes etc.
<b>precede</b> / pri'si:d /	<i>v.</i>	to happen or exist before something or someone, or to come before something else in a series