



# 全国英语 等级考试 标准教程

第五级  
Level 5

(2006版)

■ 教育部考试中心

Coursebook for PETS



高等教育出版社  
Higher Education Press



**PETS**  
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## 编写说明

全国英语等级考试 (Public English Test System, 简称 PETS) 是教育部考试中心设计并负责的全国性英语水平考试体系。作为中、英两国政府的教育交流合作项目, PETS 在设计过程中得到了英国专家的技术支持, 测试的重点是英语交际能力。它根据国际外语教学界通行的交际语言活动模式, 对语言运用能力进行分类和定义。在试卷结构上, 根据不同层次的需要, 设置了考查听、说、读、写各种技能的题型, 确保各级别都能全面考查考生的交际能力。

本教程为 PETS 五个级别中的最高等级, 通过该级考试的考生, 其英语水平相当于大学英语专业本科生二年级结束时的水平 (出国人员英语水平)。

### 本书特色

1. 以《全国英语等级考试 (第五级) 考试大纲》为依据, 面向具有相当英语水平的学习者, 便于自学和教学。

2. 紧扣考试大纲中规定的交际话题和功能意念, 融功能意念于交际之中。

3. 听、说、读、写全面发展。

4. 本教程的语言素材为一般交际英语, 涉及人物、环境、日常生活、娱乐、旅游、健康与身体保养、社会文化、工作、教育、科技、经济、政治、历史、社会科学等 14 个话题。以考试大纲中规定的词汇为主, 需要时允许少量超出 (所有超纲词汇均用星号 \* 标出, 由学习者自行掌握)。

5. 编写风格既严谨务实, 又生动活泼; 在教授语言的同时适当介绍社会文化和当今热点问题。

### 编写体例

本教程共分为 14 章, 每章为一个话题。在每个话题下设有一到两个单元的子话题。全教程共有 23 个单元, 每单元包括两个部分。第一部分包括:

1. 讲演/访谈: 该部分由与该子话题相关的两段或三段讲演/访谈组成, 一短一长, 选自国外报纸、杂志或互联网, 具有真实性 (authenticity), 难度与五级水平相当。每段讲演/访谈后均有练习, 练习形式多样, 涉及五级考试听力部分的各种题型。

2. 阅读课文: 每单元中均有一篇与该单元的子话题密切相关的课文。课文长度一般为 900 词左右, 同样取材于国外报刊、杂志或互联网, 难度与五级水平相当。课文后有 10 个 (左右的) 练习题, 题型包括多项选择、填空及回答问题, 帮助学习者理解课文的主要内容。

3. 单词和短语：单词和短语是本单元讲演/访谈和课文中新出现的单词和短语，按它们在讲演/访谈和课文中出现的顺序排列。PETS 1—4 级大纲中的词汇被视为学习者已经掌握的词汇，不再列出，超纲词用星号\*标出。

4. 注释：讲演/访谈和课文后的注释包括语言和文化背景两方面的内容，对讲演/访谈和课文中较复杂的语言现象和其中提到的文化现象都有较详细的注释。

第二部分是第一部分的补充，包括考试中除听力和阅读部分以外的其它练习，即英语知识运用、阅读填空、口语以及写作。这些练习在每个单元中交替出现。

参加本教程编写的有：王冰欣、马晓明、周虹、曾迪。

由于时间及编者水平所限，疏误之处在所难免，欢迎广大读者提出宝贵意见，以便及时修订。

编者

2007年8月

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# CHAPTER 1

# People

## Unit 1

### Women Who Lead

#### Part I

#### ► Talk 1

Listen to a monologue given by Anne Sweeney, a TV executive. As you listen, complete the following exercise.

*Questions 1–4 Answer the following questions by circling TRUE or FALSE.*

1. Her parents gave her as much attention as they gave to her brothers when she was young.	■ TRUE ■ FALSE
2. She dared not tell her parents about her mistakes for fear of letting them down.	■ TRUE ■ FALSE
3. She took her first job as an actress in a TV commercial.	■ TRUE ■ FALSE
4. She has taken a lot of jobs because they offered her challenges.	■ TRUE ■ FALSE

» **Talk 2**

Listen to a monologue by fashion designer Vera Wang. As you listen, complete the following exercises.

**Questions 1—3** Answer the following questions by circling TRUE or FALSE.

1. Vera Wang grew up in Paris.	■ TRUE ■ FALSE
2. She swept floors for Yves Saint Laurent when she was still a student.	■ TRUE ■ FALSE
3. After her graduation from college, she took her first job at <i>Vogue</i> .	■ TRUE ■ FALSE

**Questions 4—6** Choose the best answer.

- How long did Vera Wang work for *Vogue*?  
 [A] One year. [B] Two years.  
 [C] Sixteen years. [D] Twenty three years.
- What happened when she was forty?  
 [A] She became a senior editor at *Vogue*.  
 [B] She left *Vogue* and took a job at Ralph Lauren.  
 [C] She started her own business designing bridal.  
 [D] She left Europe and came back to New York.
- Which of the following describes the situation of her business at the beginning?  
 [A] It took off very quickly.  
 [B] She could not even pay the rent.  
 [C] She had difficulty finding clients.  
 [D] It grew and prospered gradually.

**Questions 7—10** Complete the following sentences with **NO MORE THAN** three words for each blank.

- She usually does designing \_\_\_\_\_.
- Her husband has his own profession and she considers him a \_\_\_\_\_.
- She always takes her staff into consideration when she \_\_\_\_\_.
- In doing business, she needs to strike a balance between \_\_\_\_\_.

## ► Words and Expressions

<p>audition* /ɔ:'diʃən/ <i>vi.</i> 试演</p> <p>gratify /'grætɪfaɪ/ <i>vt.</i> 使高兴, 满足</p> <p>gratification /,grætɪfɪ'keɪʃən/ <i>n.</i> 高兴, 满足</p> <p>enticing* /ɪn'teɪsɪŋ/ <i>adj.</i> 诱人的, 迷人的</p> <p>clotheshorse* /'kləʊðzɔ:s/ <i>n.</i> 讲究衣着的人</p>	<p>privy* /'prɪvɪ/ <i>adj.</i> 了解内情的</p> <p>bridal /'brɑɪdl/ <i>n.</i> 婚纱</p> <p>allure* /ə'l(j)ʊə(r)/ <i>n.</i> 魅力, 吸引力</p> <p>juggle /'dʒʌgl/ <i>vt.</i> 尽力对付, 应付</p> <p>tribulation /,trɪbjʊ'leɪʃən/ <i>n.</i> 苦难, 艰难</p> <p>cutting-edge /'kʌtɪŋedʒ/ <i>adj.</i> 先锋的</p>
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## ► Notes

Vera Wang: 王薇薇, 美国著名华裔服装设计师, 曾任《时尚》杂志高级编辑, 现经营自己的婚纱公司。

## ► Passage

### Coco Chanel

Coco Chanel wasn't just ahead of her time. She was ahead of herself. If one looks at the work of contemporary fashion designers as different from one another as Tom Ford, Helmut Lang, Miuccia Prada, Jil Sander and Donatella Versace, one sees that many of their strategies echo what Chanel once did. The way, 75 years ago, she mixed up the vocabulary of male and female clothes and created fashion that offered the wearer a feeling of hidden luxury rather than ostentation are just two examples of how her taste and sense of style overlap with today's fashion.

Chanel would not have defined herself as a feminist — in fact, she consistently spoke of femininity rather than of feminism — yet her work is unquestionably part of the liberation of women. She threw out a life jacket, as it were, to women not once but twice, during two distinct periods decades apart: the 1920s and the 1950s. She not only appropriated styles, fabrics and articles of clothing that were worn by men but also, beginning with how she dressed herself, appropriated sports clothes as part of the language of fashion. One can see how her style evolved out of necessity and defiance. She couldn't afford the fashionable clothes of the period — so she rejected them and made her own, using, say, the sports jackets and ties that were everyday male attire around the racetrack, where she was climbing her first social ladders.

It's not by accident that she became associated with the modern movement that included Diaghilev, Picasso, Stravinsky and Cocteau. Like these artistic protagonists, she was determined to break the old formulas and invent a way of expressing herself. Cocteau once said of her that "she has, by a kind of miracle, worked in fashion according to rules that would seem to have value only for painters, musicians, poets."

Certainly her life was unpredictable. Even her death — in 1971, at the age of 87 in her private quarters at the Ritz Hotel — was a plush ending that probably would not have been predicted for Chanel by the nuns in the Aubazine orphanage, where she spent time as a ward of the state after her mother died and her father ran off. No doubt the sisters at the convent in Moulins, who took her in when she was 17, raised their eyebrows when the young woman left the seamstress job they had helped her get to try for a career as a cabaret singer. This stint as a performer — she was apparently charming but no Piaf — led her to take up with the local swells and become the backup mistress of Etienne Balsan, a playboy who would finance her move to Paris and the opening of her first hat business. That arrangement gave way to a bigger and better deal when she moved on to his friend, Arthur ("Boy") Capel, who is said to have been the love of her life and who backed her expansion from hats to clothes and from Paris to the coastal resorts of Deauville and Biarritz. One of her first successes was the loose-fitting sweater, which she belted and teamed with a skirt. These early victories were similar to the clothes she had been making for herself — women's clothes made out of everyman materials such as jersey, usually associated with men's undergarments.

Throughout the 1920s, Chanel's social, sexual and professional progress continued, and her eminence grew to the status of legend. By the early 1930s she'd been courted by Hollywood, gone and come back. She had almost married one of the richest men in Europe, the Duke of Westminster; when she didn't, her explanation was, "There have been several Duchesses of Westminster. There is only one Chanel." In fact, there were many Coco Chanel, just as her work had many phases and many styles. But probably the single element that most ensured Chanel's being remembered, even when it would have been easier to write her off, is not a piece of clothing but a form of liquid gold — Chanel No. 5, in its Art Deco bottle, which was launched in 1923. It was the first perfume to bear a designer's name.

One could say perfume helped keep Chanel's name pretty throughout the period when her reputation got ugly: World War II. This is when her anti-Semitism,

homophobia and other base inclinations emerged. She responded to the war by shutting down her fashion business and hooking up with Hans Gunther Von Dincklage, a Nazi officer whose favors included permission to reside in her beloved Ritz Hotel. Years later, in 1954, when she decided to make a comeback, her name still had “disgraced” attached to it.

Depending on the source, Chanel's return to the fashion world has been variously attributed to falling perfume sales, disgust at what she was seeing in the fashion of the day or simple boredom. All these explanations seem plausible, and so does Karl Lagerfeld's theory of why, this time around, the Chanel suit met such phenomenal success. Lagerfeld — who designs Chanel today and who has turned the company into an even bigger, more tuned-in business than it was before — points out, “By the 1950s she had the benefit of distance, and so could truly distill the Chanel look. Time and culture had caught up with her.” In Europe, her return to fashion was deemed an utter flop at first, but Americans couldn't buy her suits fast enough. Yet again Chanel had put herself into the yolk of the zeitgeist. By the time Katharine Hepburn played her on Broadway in 1969, Chanel had achieved first-name recognition and was simply Coco.

(937 words)

## ► Words and Expressions

ostentation\* /,ɒsten'teɪʃən/ *n.* 卖弄, 炫耀

defiance /dɪ'faɪəns/ *n.* 反抗, 蔑视

attire /ə'taɪə(r)/ *n.* 服装

protagonist\* /prəʊ'tæɡənɪst/ *n.* 倡导者

plush\* /plʌʃ/ *adj.* 豪华的, 舒适的

orphanage /'ɔ:fənɪdʒ/ *n.* 孤儿院

convent\* /'kɒnvənt/ *n.* 女修道院

cabaret\* /'kæbəreɪ/ *n.* 餐馆夜间的歌舞表演

stint\* /stɪnt/ *n.* 分配的任务

swell\* /swel/ *n.* 头面人物

eminence /'emɪnəns/ *n.* 显赫, 卓越

anti-Semitism\* /,æntɪ'semɪtɪzəm/ *n.* 反犹太主义

homophobia /,həʊmə'fəʊbɪə/ *n.* 对同性恋的憎恶

inclination /,ɪnklɪ'neɪʃən/ *n.* 倾向, 意向

plausible /'plɔ:zəbl/ *adj.* 似乎是真的

tuned-in /'tju:nd'ɪn/ *adj.* 懂时髦的

distill /dɪ'stɪl/ *vt.* 从...提取精华

flop /flɒp/ *n.* 失败

yolk /jɒk/ *n.* 蛋黄, 此处意为中心

zeitgeist /'tsaɪtgaɪst,'z-/ *n.* 时代精神

► Notes

- 1 Coco Chanel (1883—1971): 经营化妆品和服装的夏奈尔公司的创始人
- 2 as it were: 可以说, 从某种程度上
- 3 The way, 75 years ago, she mixed up the vocabulary of male and female clothes and created fashion that offered the wearer a feeling of hidden luxury rather than ostentation are just two examples of how her taste and sense of style overlap with today's fashion. 75年前她将男性与女性服装语言混合起来并创造了给穿衣者一种隐而不露的奢华而非炫耀摆阔的感觉, 这两个例子正说明了她的品味与时尚感如何与当今的时尚搭接。
- 4 Art Deco: 装饰派艺术(一种起源于20世纪20年代, 流行于30年代和60年代后期的装饰艺术和建筑艺术风格, 以轮廓和色彩明朗粗犷、呈流线型和几何形为特点。)
- 5 She was apparently charming but no Piaf: 显然她很迷人, 但她远非皮雅芙。Piaf (1915—1963): 1940和1950年代法国最受爱戴的女歌手
- 6 even when it would have been easier to write her off: 即使原本更容易认为她成不了气候的时候。write sb off: 认为无价值

Comprehension

Questions 1—4 Choose the best answer.

1. Which of the following elements gives Chanel's fashion design a cutting edge?
  - [A] Innovative marketing strategies.
  - [B] A sense of hidden luxury.
  - [C] Ostentation.
  - [D] Masculinity.
2. It can be inferred that the word "ostentation" (Paragraph 1) means \_\_\_\_\_.
  - [A] femininity
  - [B] luxury
  - [C] showing off of wealth
  - [D] adhering to orthodoxy
3. Chanel played a part in the liberation of women in that she \_\_\_\_\_.
  - [A] rejected the fashionable clothes designed by men
  - [B] completely discarded femininity in her design
  - [C] always considered herself a feminist
  - [D] integrated elements considered male in her design
4. In what way was she like the artists of her time?
  - [A] She rebelled against the established rules as they did.

[B] She valued the same things as they did.

[C] She had the same social status as they did.

[D] She worked herself up the social ladder in the same way as they did.

5. It can be inferred from Paragraph 4 that \_\_\_\_\_.

[A] she used to be a nun in Aubazine orphanage

[B] the nuns never expected Chanel to achieve such fame and fortune

[C] then nuns were very supportive when Chanel chose to be a singer

[D] Chanel became a seamstress at the age of 17

**Questions 6–7** Complete the following sentences with **NO MORE THAN three words** for each blank.

6. Chanel's business expanded from \_\_\_\_\_.

7. In the 1920's, Chanel came to be regarded as \_\_\_\_\_.

**Questions 8–12** Answer the following questions by using **NO MORE THAN three words**.

8. What gives Chanel her enduring fame?

9. In which period did Chanel lose respect of the public?

10. What was one reason why Chanel returned to fashion in the 1950's?

11. Where did her return to fashion achieve phenomenal success?

12. Where was Chanel's story staged in 1969?

## Part II

### Exercise 1 Use of English

Read the following text and fill each of the numbered spaces with **ONE** suitable word.

### Marie Curie (1867 — 1934)

Karl Wilhelm Rontgen (1845—1923) astounded people with the first x-rays in 1895; this was followed three years (1) \_\_\_\_\_ by the discovery of radium by Pierre and Marie Curie. But who were they? In 1894, Marie and Pierre Curie met (2) \_\_\_\_\_ studying in Paris. Their marriage on 25th July 1895 marked the (3) \_\_\_\_\_ of a partnership which was to receive worldwide recognition.

The Curies discovered radium, a radioactive substance, in uranium oxide ore. They

(4)\_\_\_\_\_ techniques for extracting it, but first did not fully (5)\_\_\_\_\_ its properties. Pierre Curie used to (6)\_\_\_\_\_ radium around in his waistcoat pocket and could not understand (7)\_\_\_\_\_ he was developing a massive sore in his chest. This would have been fatal, but Pierre's life was cut short in 1906 when he was knocked (8)\_\_\_\_\_ and killed by a horse and cart in the street. From then on, Marie devoted herself (9)\_\_\_\_\_ completing the work that they had begun together.

Marie and Pierre Curie were (10)\_\_\_\_\_ a joint Nobel Prize in 1904, followed up by a second one (11)\_\_\_\_\_ Marie in 1911. Their research was crucial in the development of x-rays (12)\_\_\_\_\_ surgery. (13)\_\_\_\_\_ World War I Marie Curie helped to equip ambulances, (14)\_\_\_\_\_ she drove to the front lines, (15)\_\_\_\_\_ x-ray equipment. The International Red Cross made her head of its Radiological Service and she held (16)\_\_\_\_\_ courses for medical orderlies and doctors in the new techniques.

Despite her success, Marie (17)\_\_\_\_\_ great opposition from male scientists in France and she never received the recognition she deserved. She died in 1934 (18)\_\_\_\_\_ leukaemia, due to exposure (19)\_\_\_\_\_ high-energy radiation used in her research. Radiation has since been used to (20)\_\_\_\_\_ cancer worldwide.

**Exercise 2 Multiple Matching**

**Answer questions 1—10 by referring to the following passages. Answer each question by choosing A, B, C or D.**

*(Note: When more than one answer is required, these may be given in any order. Some choices may be required more than once.)*

**A = Stacey Snider**

**B = Maria Elena Lagomasino**

**C = Stephanie Bell-Rose**

**D = Sharon Allen**

**Which person(s) say(s)/ think(s) that**

- ❖ her age helped her win over clients? 1. \_\_\_\_\_
- ❖ a difficult childhood helps build character? 2. \_\_\_\_\_
- ❖ it is important to make others aware of your accomplishments? 3. \_\_\_\_\_
- ❖ their parent died when they were young? 4. \_\_\_\_\_
- 5. \_\_\_\_\_
- ❖ she graduated from an Ivy League college? 6. \_\_\_\_\_



- ❖ being a parent helps one become mature? 7. \_\_\_\_\_
- ❖ family support is important to her professional life? 8. \_\_\_\_\_
- ❖ compliments help build a good team? 9. \_\_\_\_\_
- ❖ her family put ideas of professional behavior into her mind? 10. \_\_\_\_\_

## A Stacey Snider Chairman, Universal Pictures

I've made mistakes in my professional life and I've made mistakes in my personal life. The thing that has always stayed with me is an axiom my dad gave me, which was, adversity breeds character. How you deal with the tough times really defines your character and who you are.

I've had a lot of disruptions in my life. My mom passed away young; my parents were divorced. I think I have a sense of perspective. Other people's temper or ego don't rock my boat. I also think being a parent has been a great learning experience. I'm not as ego-driven as I was when I was younger. I'm glad I've outgrown some of the more immature behaviors that you have when you're in your teens and 20s and even 30s. I know what's important to me, and it enables me to be understanding when somebody else is having an ego moment.

## B Maria Elena Lagomasino Former chairman and CEO, JP Morgan Private Bank

I left my job at Morgan in March and I really enjoy figuring out how I reinvent myself. I try to see everything as an opportunity to grow.

When I started in the bank, my job was 100 percent dealing with clients. There weren't that many women doing what I was doing, particularly in the South American market. You want people to remember you. The fact I wasn't some young guy in a pinstripe suit actually helped. I was blessed with unbelievable support from my clients. They built successful companies and had put heart and soul into work. What I learned from them was to love what I did, because I was going to have to do it around the clock.

Nobody's perfect. But you can create a perfect team if you celebrate what