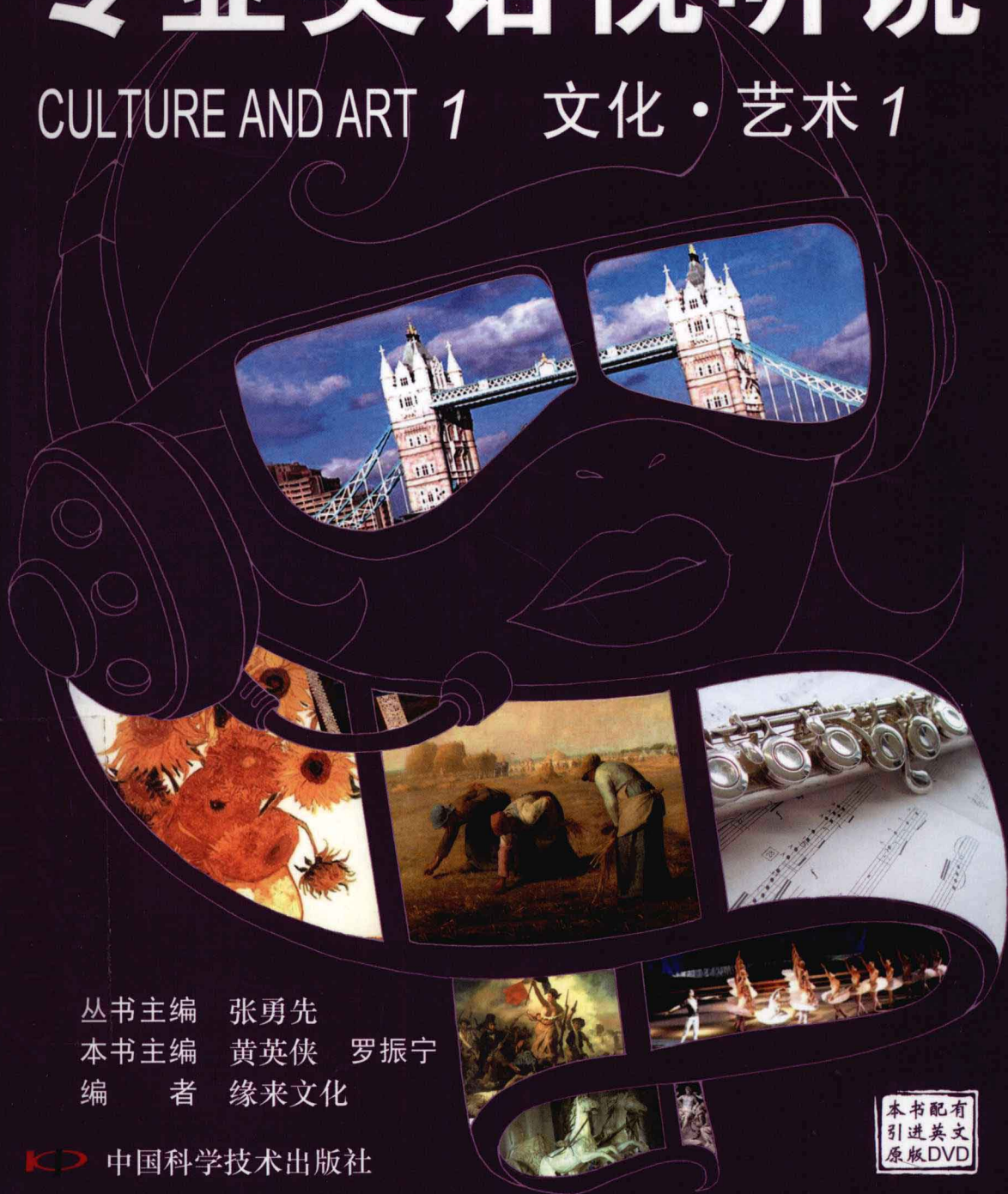



Audio-visual English for Professionals

专业英语视听说

CULTURE AND ART 1 文化·艺术 1



丛书主编 张勇先
本书主编 黄英侠 罗振宁
编者 缘来文化

 中国科学技术出版社

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专业英语视听说



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PREFACE

前言

《专业英语视听说》教材是依据教育部《大学英语课程教学要求》的文件精神,聘请国内知名学者组成专家指导委员会,由全国 30 余所著名高等院校的外语教授和相关专业教授等教学专家联袂编写的一套视听说一体化教材。编写这套教材的目的是为了把现代科技和现代英语教育理念相结合,立足英语教学改革,更新教育观念,依靠多媒体技术和多样化课堂教学模式的支持,实现学生听、说、读、写能力的综合演练,从而改进和提高英语教学效果。全套教材以教育部最新公布的专业目录为依据,涉及文、史、经济、理、工、农、医等 20 多个学科方向,覆盖 100 多个专业领域,堪称目前国内最大规模的专业英语系列教材。

本系列教材有以下两个最突出的特点:

1. 教材内容板块精心设计,既注意借鉴国外教材的先进理念,吸纳多年来我国外语教学积累的经验,又充分照顾了中国学生的思维方式和英语学习习惯。这套教材包括视听说教学用书、DVD 教学光盘和点读笔三部分(点读笔属于可选项,老师和学生可以根据自己的实际需要选择是否使用),每册书都包含 16 篇短文和高清晰的配套视频资料。所有的音像视频资料均由澳大利亚 classroom video、德国 DW、加拿大 VEC 等公司提供版权,并经过国内专业英语权威专家组共同筛选审定,内容涉及面广、取材新颖、难易适度,充分反映了各个学科的最新学术成果和发展方向。纸质教材板块的设计充分考虑了中国学生学习专业英语的特点和目标,内容浓缩了大量的专业词汇和专业用法,反映了各个学科的基本理论和基本概念,内容包括:①引导部分(介绍该单元主题的背景知识、教学重点、难点等);②视听说演练(紧扣视频内容,设计视频主题讨论、完成视频问题等互动形式);③附录文章(围绕该单元主题,介绍某一方面的学科发展、前沿知识等内容)。教材中设计了大量的练习,练习的形式活泼多样,注意与视频内容的完美结合和有机互动,能够同时调动教师和学生双方的积极性,促使他们采用多媒体、多样化课堂教学模式,开展视、听、说综合实践演练活动,充分体现英语教学的实用性、文化性和趣味性。

2. 努力把现代科技引入课堂教学实践,从而提高教学的互动性、趣味性,改善教学效果。多媒体教学是现代教学改革的一个目标,如何利用好多媒体技术,使这个技术不仅在形式上,更在实质内容上改变课堂教学模式,实现多样化教学、互动性教学,这也是现代教学改革的一个关键问题。这套教材在这个问题上进行了一次有益的尝试。配套视频资料、教材内文设计以及点读笔支持功能等都可以帮助师生在多模式教学的改革之路上大胆前行。



这套教材还支持点读笔的点读发声,变纸质无声读物为有声读物。用点读笔点击配套课本,就能发出相应清晰、标准的语音,点读笔内置扬声器,既可以外放,也可以用耳机收听,如果外接音箱就可供教师作教学示范和学生户外学习。点读笔还有复读、暂停等功能,支持 USB 下载,随身携带非常方便,满足很多自学者的需要。

本系列教材编写实施“精品战略”。首先由丛书编委会讨论确定教学大纲,然后依据大纲要求由作者编写,各分册主编统一统稿,最后由专家审定。从教材规划到教材编写、专家审稿、编辑加工、出版发行等,都有计划、有步骤地实施,层层把关,步步强化,使“精品意识”、“质量意识”贯彻全程。

值得提出的是,本系列教材在编写审定过程中,各个学科的专家对教材书稿进行了严格把关,提出精辟意见,对保证教材质量起到了重要的作用,为教材的编写出版创造了有利条件。在此表示感谢!

本系列教材在编写过程中,为了保持与英文的一致,译文均保留了英制单位。

本系列教材在吸纳传统经验,借鉴先进理念的基础上,进行了一定力度的改革与创新,在探索的过程中难免有不足之处,甚或错漏之处,敬请各教学单位、各位教学人员在使用过程中发现问题,及时提出批评指正,以便我们重印或再版时予以修改,使教材质量不断提高,更好地适应高素质、国际化专业人才的培养需要。

张勇先

2010 年 6 月

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Unit 1

Prophet of Art Nouveau Martin Duffer



I. Lead-in Questions

1. What kinds of architectural styles are there in German architectural history?
2. Please talk about features of neo-baroque architecture.



II. Vocabulary

observation [əb'ʒɜːveɪʃən] *n.* 评论

arch [ɑːtʃ] *n.* 拱门

bizarre [bɪ'zɑː] *adj.* 奇异的(指态度,容貌,款式等)

witty ['wɪtɪ] *adj.* 新颖的

stylish ['staɪlɪʃ] *adj.* 时髦的

facade [fə'saːd] *n.* 正面

unrivalled [ʌn'reɪvəld] *adj.* 至高无上的

nouveau [nuː'vəʊ] *adj.* 新近到达的

dwarf [dwɔːf] *v.* 变矮小

leap [li:p] *v.* 跳跃

demolition [ˌdemə'liʃən] *n.* 毁坏

lucrative ['luːkrətɪv, 'ljʊːkrətɪv] *adj.*
有利的

repository [rɪ'pɒzɪtəri] *n.* 博物馆

picturesque [ˌpɪktʃə'resk] *adj.* 独特的

banquet ['bæŋkwɪt] *n.* 宴会

plagiarize ['pleɪdʒɪəraɪz] *v.* 剽窃, 抄袭

outrage ['aʊtreɪdʒ] *v.* 引起……义愤

tear down [tɪə, teə][daʊn] *v.* 拆卸

mullion [mʌlən] *n.* 【建】竖框

transom ['trænsəm] *n.* 横梁

renovate [renəʊveɪt] *v.* 修复

restoration ['restə'reɪʃən] *n.* 修补

frieze [friːz] *n.* 【建】中楣

spacious ['speɪʃəs] *adj.* 大规模的

stucco ['stʌkəʊ] *n.* 【建】装饰用的灰泥

polygonal ['pɒlɪɡənəl] *adj.* 多边形的

satirist ['sætɪrɪst] *n.* 讽刺作家

curlicue ['kɜːlɪkjʊː] *n.* 花饰

riot ['raɪət] *n.* 喧嚣

incurable [ɪn'kjʊərəbl] *adj.* 不能治愈的

be dying for 渴望



III. Exercises for Listening

Exercise 1 判断下列句子的正(T) 误(F)

- () 1. Martin Dülfer, as a young architect, gained his fame because he had a significant influence on Munich art nouveau architecture.
- () 2. Friedrich Thiersch commissioned Martin Dülfer to build the facade of the neo-baroque Berheim residence when he was 28.
- () 3. Most of Martin Dülfer's buildings were torn down by the demolition squads of the 1970s.
- () 4. Dülfer was commissioned to design the facade of a new city library in Augsburg.
- () 5. The lavish stairs of the new city library was assumably the best one in Augsburg, but it had only been used as a pathway to book stacks.
- () 6. The complex near the Victory Gate had been built as planned.
- () 7. How lucky Villa Bechtolsheim, the oldest art nouveau building is still standing in Germany!
- () 8. One important feature of Dülfer's design is his decorative approach.
- () 9. It's not difficult for you to find the trace of the English architectural style in German buildings.
- () 10. Most of Martine Dülfer's products were destroyed, including the facade, the interior of buildings and the furniture.

Exercise 2 翻译下列词汇

1. 新艺术

2. 胜利门

3. 新巴洛克风格的

4. 一所住宅大厦

5. 豪华的楼梯

6. 插曲

7. 宴会厅

8. 钢筋混凝土



9. 别墅

10. 客厅

Exercise 3 完成下列句子

1. Now and then a building of _____ stands out against the foursquare rest, the work of some creative young architect, amply built, _____, bizarrely decorated, witty and stylish.
2. A young architect named Martin Dülfer had _____ on Munich art nouveau architecture, though it was with historicist buildings that he _____.
3. Dülfer _____ at 28 when his teacher, Friedrich Thiersch, commissioned the facade of the _____ Bernheim residence.
4. Thiersch secured his former student a commission to design _____ and high-class hotel in Augsburg.
5. Incredibly, he produced a four-floor steel-built _____ harmoniously fronted with picturesque neo-Baroque.
6. Dülfer probably designed the _____, one of Augsburg's finest. A pity it has never been used for _____.
7. Dülfer's significance _____ his talent for facades. His ground plans for the residences he designed in Munich say _____ be far closer to the prevailing norm of the times.
8. And he used new materials such as _____ not just _____ but for decorative features, too.
9. This villa behind _____ in Georgenstrasse betrays English influences.
10. The buildings Dülfer designed in Munich's Friedrichstrasse were _____ in the 1960s following war damage, or else renovated and _____.

Exercise 4 讨论下列问题

1. How did Martin Dülfer leap to fame at 28?
2. What contribution did Martin Dülfer make to the German architectural history?
3. What kinds of architectural styles do you prefer? Why?



4. What do you know about the Cologne Cathedral?
5. Please compare the Baroque architecture with the Gothic architecture.

附录

课文:

Thomas Mann's story *Gladius Dei* begins with an observation on Munich architecture: Now and then a building of real artistry stands out against the foursquare rest, the work of some creative young architect, amply built, with shallow arches, bizarrely decorated, witty and stylish. At that time, Mann lived opposite these houses in Franz Joseph Strasse.

The inventive facades have largely vanished, destroyed by war or modernization. A young architect named Martin Dülfer had an unrivalled influence on Munich art nouveau architecture, though it was with historicist buildings that he made his name. In 1893, he designed a complex to be built east of the Victory Gate, on a gigantic scale by Munich standards. The council would have nothing to do with it. They said it would dwarf the Gate.

Dülfer leapt to fame at 28 when his teacher, Friedrich Thiersch, commissioned the facade of the neo-baroque Bernheim residence.

Martin Dülfer was born in Breslau in 1859 and studied in Hannover and Munich. With his career off to a flying start, he seemed to have it made, so he married a woman from Breslau, Kathe Weigand, and moved to Munich.

Thiersch secured his former student a commission to design a residential block and high-class hotel in Augsburg. Unfortunately, only two of his buildings in Hermannsstrasse have survived the demolition squads of the 1970s, even the glorious hotel had to make way for a more lucrative building.

Dülfer took on further work in Augsburg. In the early 90s, architect Julius Wahl had planned a new city library but died before he could complete it. Dülfer was asked to design the facade. Incredibly, he produced a four-floor steel-built book repository harmoniously fronted with picturesque neo-Baroque.

Dülfer probably designed the lavish staircase, one of Augsburg's finest. A pity it has never been used for stately occasions. It only really serves as access to the book stacks, and nowadays they are more easily reached by elevator.



After his Augsburg intermezzo, Dülfer returned to Munich. At long last, the complex near the Victory Gate was built, though on a much reduced scale.

“Dülfer’s significance lies primarily in his talent for facades. His ground plans for the residences he designed in Munich say tended to be far closer to the prevailing norm of the times.”

Dülfer’s ground plans were not revolutionary, but the scale on which he worked was. Homes that ran to over 400 square meters, with 70 square meter banqueting halls, were new to Munich. And he used new materials such as reinforced concrete not just structurally but for decorative features, too.

In 1898, Dülfer designed the oldest art nouveau building still standing in Germany: Villa Bechtolsheim in Maria Theresia Strasse in Munich. The building attracted attention nationwide, and was even plagiarized in Dortmund, as Dülfer was outraged to discover. It is lucky that this key building in German architectural history still remains. The house next door, likewise a product of Dülfer’s office, was torn down in the 70s.

This villa behind a Munich tenement in Georgenstrasse betrays English influences.

So does the art nouveau facade of this publishing house in Nymphenburger Strasse. A new doorway and badly proportioned mullions and transoms in the windows have sadly not improved the building.

But the House Library, possibly designed by Dülfer’s office head, Paul Ludwig Troost, is still original. The simplicity contrasts with the more decorative approach Dülfer himself was known for.

The buildings Dülfer designed in Munich’s Friedrichstrasse were partly simplified in the 1960s following war damage, or else renovated and subsequently demolished.

Recent restoration of these once luxurious apartment buildings revealed template friezes—the same three types in all the apartments, which suggests that the architect designed every aspect of the decor. The tenant merely had to pick up the keys. This kind of decor is also found in this villa in Wolfratshauser Strasse. The staircase interestingly occupies two floors in the English style.

The ground floor hall is a little cramped, recalling city apartments. But the reception rooms are spacious, and the drawing room has original stucco on the ceiling.

The decorative half-timber, polygonal bays and even the shapes of the windows again



echo English architecture. The actual building diverges only slightly from the plan. It was built shortly before 1900 at Obersendling, then the highest point in Munich.

None of Dülfer's countless interiors have survived, despite the fact that some were even seen at exhibitions. This room dates from 1898. Modern design reaped ridicule as well as praise.

One pamphlet satirist wrote:

Logic was smothered in curlicue capers. I started to have the craziest notion. The music stand could be stewed up in a potion. The dining-room table read like the papers. I dress up the chairs like people—a riot! And as for the stools and the lamps—but quiet! They took me away to this nice little place. The doctor says I'm an incurable case. I must confess, when he told me, I laughed. The thing is, I'm dying for more art and craft.

Almost all Dülfer's furniture has been destroyed or lost. This plain cupboard, part of a bigger dresser, has survived.

课文参考译文:

托马斯·曼的小说《神的光辉》开头就是对慕尼黑建筑的评论:真正的艺术性建筑是偶尔从其他正方形建筑中脱颖而出的,某位有创造力的年轻建筑师的作品都是建造有浅拱、装饰离奇、别出心裁且时尚的。那时,曼就居住在弗朗茨·约瑟夫大道这些房子的对面。

有创意的建筑物正面大都被战争或现代化破坏,已经消失殆尽了。一位名叫马丁·杜弗尔的年轻建筑师对慕尼黑新艺术建筑有着无与伦比的影响,尽管让他出名的是历史建筑物。1893年,他设计了建在胜利门以东的建筑群,按照慕尼黑建筑标准而言,那简直是巨型建筑。理事会并未参与此事。他们表示这个建筑群将使胜利门相形见绌。

28岁时,杜弗尔一举成名,当时他的老师德里希·特尔希受命建造新巴洛克伯恩海姆住宅的正面部分。

马丁·杜弗尔1859年出生在布雷斯劳,在汉诺威和慕尼黑学习。他的职业生涯起步迅速,成功对他而言似乎毫无疑问,他娶了一位来自布雷斯劳的女人凯斯·维甘特,并搬到慕尼黑。

德里希·特尔希为他的学生争取到了设计奥格斯堡住宅大厦和高档酒店的任务。



遗憾的是,只有两栋在赫尔曼街的建筑幸免于 20 世纪 70 年代的拆除班之手,即使是辉煌的酒店也要让位于更有利可图的建筑。

杜弗尔在奥格斯堡进行着下一步的工作。20 世纪 90 年代初,建筑师朱利·瓦尔计划建造一个新的市图书馆,但在完工前他去世了。杜弗尔被要求设计正面。令人难以置信的是,他建造了一座四层钢铁结构的图书博物馆,而正面却是和谐的独特的新巴洛克式风格。

杜弗尔可能为此建筑设计了奥格斯堡最棒的豪华楼梯之一。可惜它从来没有被用于隆重的场合。它只是充当进入图书馆的通道,而如今,乘电梯更为便捷。

在奥格斯堡的插曲后,杜弗尔返回慕尼黑。终于,建造了胜利门附近的建筑群,尽管规模被大幅度缩小了。

“杜弗尔的成就主要在于他建造正面的天赋。他设计慕尼黑住宅的平面图更趋向于时代的主流标准。”

杜弗尔的平面图不具革命性,但其规模却是史无前例的。400 多平方米的房屋,有 70 平方米为宴会厅,对慕尼黑来说,这是全新的建筑。他还采用了新材料,如钢筋混凝土,不只是为了结构的需要,也为了凸显装饰的特色。

1898 年,杜弗尔设计了德国现存最古老的新艺术主义风格的建筑,位于慕尼黑玛丽亚特蕾西亚大道的贝休斯海姆别墅。该建筑引起了全国的关注,甚至在多特蒙德被抄袭,杜弗尔发现后很愤怒。幸运的是,这幢德国建筑史上标志性的建筑物仍然矗立,同样是杜弗尔的作品,相邻的一栋房子在 20 世纪 70 年代被拆除。

在乔治街的慕尼黑廉租公寓背后的别墅显露出英国建筑对慕尼黑的影响。

这个位于宁芬堡大道的出版社的新艺术风格的正面也是如此。可惜新门口、比例失调的窗户竖框和横楣并未使此建筑物脱颖而出。

但是由杜弗尔办公室负责人保罗·路德维希设计的众议员图书馆却是一个独特的作品。其简约的风格与杜弗尔式的繁复的装饰手法形成对比。

杜弗尔设计的慕尼黑弗里德里希大道的建筑物在 20 世纪 60 年代由于随之而来的战争破坏而被部分简化,否则会被在修复后拆除。

近期对这些豪华公寓楼的修复使我们发现了模板檐壁,所有公寓相同的三种类型表明建筑师设计了所有的装饰。租客要做的仅仅是拿起钥匙便可入住。在沃弗豪萧泽大道别墅也有这种装饰。楼梯有趣地占据了两层楼,具有英式风格。

底层大厅有点拥挤,令人想起城市公寓。但接待室十分宽敞,客厅天花板上有原始的装饰用的灰泥。



装饰半木结构,多边形的隔间和窗户的形状都再次摹仿英国建筑。实际建筑物与设计稍有不同。1900年前不久它建于奥普汕汀,当时是慕尼黑的最高点。

杜弗尔无数的内部装饰都没有留存下来,尽管有些在展览会展出。这个房间建于1898年。现代设计遭到嘲笑,也受到赞扬。

有位讽刺家曾写道:

逻辑在花饰花蕾中被抹杀。我开始有了最疯狂的想法。乐谱架可在药水中被炖煮,餐桌看起来像报纸。我将椅子打扮成人的样子,一片混乱!至于凳子和灯则显得安静些!他们把我带到这个可爱的小地方。医生说我不药可救。我必须承认,当他告诉我时,我笑了。事实是我渴望更多的艺术和技巧。

几乎所有杜弗尔设计的家具都被毁坏或丢失。这个简单的橱柜,作为大餐具柜的一部分,被保留了下来。

Keys to Exercises

Exercise 1 判断下列句子的正(T)误(F)

1. ☐ F 2. ☐ F 3. ☐ T 4. ☐ T 5. ☐ T
6. ☐ F 7. ☐ T 8. ☐ T 9. ☐ T 10. ☐ T

Exercise 2 翻译下列词汇

- | | |
|---------------------|------------------------|
| 1. art nouveau | 2. Victory Gate |
| 3. neo-Baroque | 4. a residential block |
| 5. lavish staircase | 6. intermezzo |
| 7. banqueting hall | 8. reinforced concrete |
| 9. villa | 10. drawing room |

Exercise 3 完成下列句子

1. real artistry; with shallow arches
2. an unrivalled influence; made his name



3. leapt to fame; neo-Baroque
4. a residential block
5. book repository
6. lavish staircase; stately occasions
7. lies primarily in; tended to
8. reinforced concrete; structurally
9. a Munich tenement
10. partly simplified; subsequently demolished

Exercise 4 (略)

Unit 2

A German Architect in the Soviet Union—Philip Tobner



I. Lead-in Questions

1. Please name some famous architects.
2. What are the famed architectures you appreciated?



II. Vocabulary

standstill ['stændstɪl] *n.* 停止, 停顿

hermetically [hɜ:'metɪkəlɪ] *adv.* 密封地
seal off 把……封锁起来

Kremlin ['kremlɪn] *n.* 克里姆林宫

the church of Christ the Saviour 救世主大教堂

frieze [fri:z] *n.* 【建】中楣

Tsars [zɑ:(r)z] *n.* 沙皇

Dvorets Sovietov 苏维杜夫夏宫

delegate ['delɪɡɪt] *n.* 代表

unrestrained [ˈʌnrɪs'treɪnd] *adj.* 无限的
制的

regime [reɪ'ʒi:m] *n.* 政体

disassociate [ˌdɪsə'səʊʃɪət] *v.* 分离

Zionist ['zaɪənɪst] *n.* 支持或拥护犹太人
复国运动者

left-wing ['leftwɪŋ] *adj.* 左翼的

dwelling ['dwelɪŋ] *n.* 住处

throb [θrɒb] *v.* 悸动

industrialization [ɪnˌdʌstriəl'aɪ'zeɪʃn] *n.*
工业化, 产业化

intelligentsia [ɪnˌtelɪ'dʒentsɪə] *n.* 知识
分子

Kaganovich Academy 卡冈诺维奇学院

pinnacle ['pɪnəkl] *n.* 顶点

Soviet Pavilion 苏联宫



III. Exercises for Listening

Exercise 1 判断下列句子的正(T) 误(F)

- () 1. As the biggest cathedral in Russia, the church of Christ the Saviour still exists today.
- () 2. Philipp Tolziner is a German architect, a close friend of Swiss architect Hannes Meyer.
- () 3. The project of the Dvoretz Sovietov was designed by Philipp Tolziner only.
- () 4. In 1906, Philipp Tolziner was born in the Schwabing district of Munich into a respected German-Jewish family.
- () 5. The “Blauweiss” group was a Jewish organization, in which people were first Zionists.
- () 6. In 1926, Philipp Tolziner started studying architecture in Dessau at the Bauhaus school founded by Hannes Meyer.
- () 7. The “Hannes Meyer Red Front” group was made up of architects who were radical communists.
- () 8. For the political policy, the development of socialism in the Soviet Union demanded the standardization of every area of life, such as architecture.
- () 9. Philipp Tolziner had built many standardized schools and welfare housing units all over the country, and his first practical project, was Orsk.
- () 10. Orsk where Europe meets Asia was the first city in the Soviet Union built by political prisoners.

Exercise 2 翻译下列词汇

1. 克里姆林宫

2. 救世主基督大教堂

3. 苏维杜夫夏宫

4. 犹太复国主义者

5. 左翼

6. 福利房