

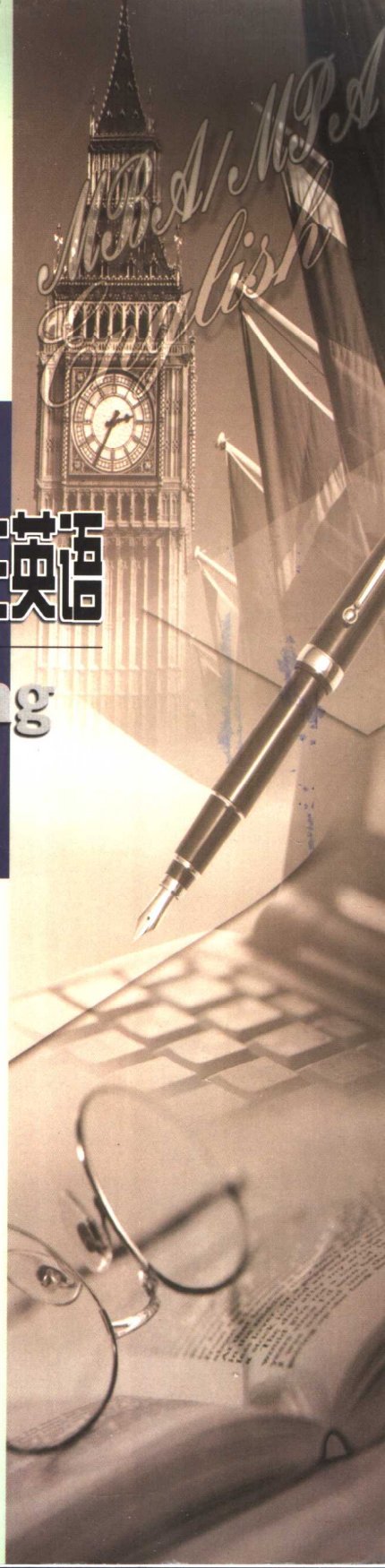
HIT English Series for Postgraduates
哈尔滨工业大学研究生英语系列教材

ENGLISH FOR MBA/MPA
工商管理 / 公共管理硕士研究生英语
Reading and Writing
读写教程

主编 徐万林 何淼波

主审 David Williams[美] 王景惠

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·哈尔滨·

《哈尔滨工业大学研究生英语系列教材》

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前 言

我国从 1991 年开始设置并试办工商管理硕士(Master of Business Administration)学位教育。MBA 学位教育历时 13 年,招生规模与教育水平都有了较快的发展和提高。2000 年全国工商管理硕士教育指导委员会颁布了新的《MBA 英语教学大纲》,对 MBA 的英语教学提出了更高的要求。2002 年我国开始设置并试办公共管理硕士(Master of Public Administration)学位教育。与 MBA 学位教育相比,MPA 学位教育是一个新设置的管理专业。MPA 学位教育的设置适应了市场经济中我国政府部门的经济和社会职能转型的需求,其发展前景非常广阔。英语语言能力,是 MBA 和 MPA 学生必备素质之一,是他们参与国际事务和国际竞争的重要工具。适时编写一套适合 MBA 和 MPA 学生使用的英语教材十分必要。因此,我们编写了《工商管理/公共管理硕士研究生英语》(English for MBA/MPA)。

MBA 学位教育和 MPA 学位教育虽然属于不同范畴,但从英语学习的角度来看,两者又有其共同之处。首先,两者同属管理专业,有些专业课相互交叉,这便于选择两者共用的英语文章;其次,两者的培养对象都是在职攻读学位的成年学生,他们在学习英语的方法、手段和时间投入等方面有许多相同之处,这又便于设计和编写适合其英语学习特点的练习题。

《工商管理/公共管理硕士研究生英语》(English for MBA/MPA)以全国工商管理硕士教育指导委员会颁布的《MBA 英语教学大纲》和国务院学位办发布的《公共管理硕士专业学位培养方案》为依据,根据 MBA 和 MPA 英语学习和教学的特点,旨在培养 MBA 和 MPA 学生在进行对外经济合作以及商务、政务交流时所应具备的基本语言交际能力。《工商管理/公共管理硕士研究生英语》包括《读写教程》和《听说教程》。

《读写教程》的主要目的是培养工商管理/公共管理硕士研究生具有较强的英语阅读能力和一定的英语写、译能力,使他们能以英语为工具进行本专业的学习、研究并大量获取信息。

一、《读写教程》的主要特点

1. **题材广泛,时代感强:**40篇课文均选自近两年来英、美国家期刊和杂志上刊登的文章。涵盖了管理、决策、网络商务、财务、经济与环境、政务、文化等方面,内容丰富,趣味性强。

2. **内容实用,针对性强:**选文适合工商管理/公共管理硕士研究生的实际水平,符合此类研究生的外语学习和教学要求,内容与所学专业有机结合,针对性强,便于激发学生进一步学习英语的积极性。

3. **语言规范,表达准确:**文章经反复筛选,均为原汁原味的佳作。语境真实,用词准确,有利于工商管理/公共管理硕士研究生打好语言基础,及进一步的语言实践和提高。

4. **习题多样,难度适宜:**练习题设计具有多样性特点。阅读理解部分采用多项选择。词汇部分包括同义词、反义词及常用词的选择和填空练习。此外,完型填空和翻译练习选用部分课文及一些与课文难度相近的课外材料,便于学生巩固课文和记忆词汇及语法知识。写作部分的练习学用结合,学以致用。

5. **写作抓基础、重实用:**写作部分既重视基本技能的培养,又重视实际应用能力的提高。1~10单元主要介绍英语写作的基础知识,11~20单元主要介绍应用文写作,如信函、合同、投标书、公证书、商业广告等。力求使工商管理/公共管理硕士研究生能够在未来工作中处理一般的英语书面事务。

二、《读写教程》的结构安排

本教程共20个单元,每个单元均由两部分组成:阅读(Reading)和写作(Writing)。

阅读部分(Reading)包括Text A和Text B两篇课文。Text A可作为精读课文使用;Text B既可作为泛读课文使用,也可作为自学课文,以便调动学生自主学习的积极性。Text A和Text B均由课文、生词、短语、注释、练习等五部分构成。

写作部分(Writing)包括英语短文写作和英语应用文写作。英语短文写作部分由句子到篇章,由浅入深,有利于学生打好英语写作的基础。英语应用文写作部分介绍常见英语应用文,使学生熟悉英语应用文体的写作特点,为其日后进行其他的应用文体写作奠定基础。

三、《读写教程》的使用建议

建议使用本教程时,每单元安排 3~4 学时。《读写教程》共 20 个单元,其中有 12 个单元的内容适合 MBA 和 MPA 共用,另外 8 个单元可供 MBA 和 MPA 学生选择使用。教师可根据学生的具体情况调整教学学时、教学内容和教学进度。

本教程是哈尔滨工业大学资助的“十五”重点教材。哈尔滨工业大学管理学院齐中英教授、米加宁教授和外语系秦明利教授在本教程的策划、编写和书稿审校过程中给予了大力支持,并提出了许多宝贵意见;同时,承蒙外籍教师 David Williams[美]审校全部书稿,在此一并对他们的辛勤工作表示真诚的谢意。此外,本教程选用了国外书刊上的有关内容,特此说明,并向所有有关人士谨表谢忱。

由于编选时间仓促,加之编者水平及经验有限,书中疏漏之处在所难免,敬请广大读者批评指正。

编 者

2003 年 1 月于哈尔滨工业大学

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READING

TEXT A



Famous Last Words

Book publishing has changed dramatically in the past 20 years. More books are being published than ever before, but there is little support for new authors and their novels.

1 Once upon a time, getting a novel published was a straightforward business. An author would write a book, send the manuscript to a publisher who would read it and, if he liked it, he would agree to publish it. The author would then be allocated an editor, and they would work together to make the book as good as it could possibly be. If all went well, the author would co-operate with the same publisher and editor to produce a second novel, and then a third, and so on. Often such relationships lasted a lifetime.

2 In those days publishing was thought of as a gentlemanly business. It was accepted that new authors needed support and time to make a name for themselves, and fiction lists were usually subsidized with revenues from better selling books, like bibles, educational titles, and books on gardening, sports and cookery.

3 But in the past 20 years book publishing has changed beyond recognition. Most of the smaller, individual publishers have been bought up by global multimedia conglomerates for whom book publishing is just another business to be added to their already varied collection of activities. Like any other part of the enterprise, it's expected to turn a profit.

4 The result of this is that decisions about which authors and books to promote are now made by marketing people rather than editors. This is certainly the experience of literary agent Christopher Sinclair-Stevenson. "The

power of the editor is much less than it used to be. It has to be backed by marketing people, and they are not necessarily looking for quality. They are looking for something which, if marketed properly, is going to sell a lot of copies.”

5 Industry observers warn that if too much power is given to marketing departments, the long-term effects on fiction writing could be detrimental. Boyd Tonkin, Literary Editor of Britain’s Independent newspaper, says that, from the new books which arrive on his desk, it’s clear publishers are choosing books on the basis of the marketability of the author rather than the quality of the writing. “Publishers are very keen on authors who have an existing profile in another area of the media, such as a journalist or television presenter. This benefits [only] a very small number of new writers.”

6 Even better, of course, is to publish a book by an already famous author. This is by far the safest strategy, according to Simon King of the US publishing conglomerate Random House. “Nowadays . . . horror hardly sells unless it’s by the big names like Stephen King. Crime books do, of course, sell if you’re Ruth Rendell. If you’re Joe Bloggs, forget it!”

7 This trend — of promoting books by well-known authors and ignoring the unknowns — is rapidly becoming the norm as conglomerate publishers get bigger. Today, most of a publisher’s energies and resources are devoted to just a handful of titles which the marketing people believe will be best-sellers.

8 Making matters worse for new authors is the fact that the number of books published every year continues to rise. This means more and more writers are likely to languish in obscurity. In 1996, Britain published more than 100,000 books. Ten per cent were fiction, and half of those were new fiction. That works out at 5,000 new fiction books in a year.

9 Typically, it’s literary fiction — the backbone of new literature — that is most neglected. Marketing people tend to ignore such books unless the author is very well established. One reason is because literary fiction is notoriously hard to sell, mainly because of the difficulty in identifying the target audience. For first-time authors, this makes getting published extremely difficult. And even if their first novel is taken on by a publisher, the chances are that the second novel won’t be.

10 The other problem has to do with cost-cutting. According to Mark le Fanu

of the British Society of Authors, many publishers are trying to save money by making editors redundant. This affects fiction authors particularly. "Staff turnover is high, and there is very little continuity between authors and editors, which is so important to writers. They may be a radical bunch, but they are extremely conservative when it comes to nurturing a relationship with [their] editor."

I The changing face of publishing bodes ill for literary fiction. In their search for a fast profit, publishers are concentrating only on those titles and authors which can be targeted at an identifiable market. Will their next move be to stop publishing literary fiction altogether? At the moment, there are probably enough readers to keep new books trickling through. Let's hope this audience survives. Otherwise our children may one day have to curl up in front of the fire with an encyclopedia or cookery book.

NEW WORDS



backbone [ˈbækbəʊn] *n.* most important part of sth 中坚

bode [bəʊd] *vt.* be a sign of sth coming 预示

conglomerate [kɒnˈglɒmərit] *n.* large business consisting of many different companies 大公司, 企业集团

continuity [ˌkɒntɪˈnju(:)ɪti] *n.* logical connection between parts of a sequence 连续性

detrimental [ˌdetriˈmentl] *adj.* harmful 有害的, 不利的

encyclopedia [enˌsaɪkləʊˈpiːdiə] *n.* 百科全书

languish [ˈlæŋɡwɪʃ] *vi.* lack or lose vitality 失去活力

manuscript [ˈmænjuskript] *n.* typed or handwritten version of a book before it is published 手稿

marketability [ˌmɑːkɪtəˈbɪlɪti] *n.* 适合在市场出售的商品

norm [nɔːm] *n.* standard or pattern that is typical of a group, etc 标准, 规范

notorious [nəʊˈtɔːriəs] *adj.* well known for sth bad 臭名昭著的

nurture [ˈnɜːtʃə] *vt.* encourage and develop 支持; 培育

obscurity [əbˈskjuəriti] *n.* state of being obscure 无闻; 费解

redundant [rɪˈdʌndənt] *adj.* not needed; superfluous; unnecessary 多余的, 冗赘的

straightforward [streɪtˈfɔːwəd] *adj.* easy to understand or do, without

complications or difficulties; honest,
frank 易做的;简单的;正直的

subsidize ['sʌbsidaɪz] *vt.* give a subsidy to sb / sth 给某人(某物)津贴或补贴

turnover ['tə: nɪʊvə] *n.* rate at which employees of a company leave and are replaced 人事变动率

PHRASES

be...keen on...: 对……有兴趣

bode well / ill for sb / sth: be a good / bad sign for sb / sth 对某人/某事预示吉凶

famous last word: expression used when someone has said too confidently that something will happen (it usually doesn't). Used here as a play on words because the article is about writers who fail to become famous, even though they may have had novels published. 著名的新作家(这里用的是双关语,因为本篇文章是关于新作家成名难的问题)

languish in obscurity: of an artist who remains unknown or unrecognized but continues to work 徒劳

make a name for oneself: become well-known and admired for what one does
成名;出名

take on: to hire; engage 雇佣;采用

work out: 即

NOTES

fiction list: 已出版的书

Joe Bloggs: (在英国)用来指代普通人

Ruth Rendell: (1930 ~)英国著名作家,小说多以谋杀为主题

EXERCISES

I. Reading Comprehension

Choose the best answer to each of the following questions.

1. Which statement is true of book publishing in the past?

A. Publishers expected book publishing to create a profit for them.

- B. The decision to publish was mainly made by editors.
C. Publishers paid much attention to the selling of the books.
D. Publishers chose books according to the marketability of the author.
2. In paragraph 6, "forget" means _____.
A. fail to remember B. stop
C. don't even think about D. try
3. One of the reasons for neglecting literary fiction is that _____.
A. the authors are very famous
B. literary fiction is easy to sell
C. many publishers are trying to save money
D. literary fiction is hard to understand
4. This passage mainly talks about _____.
A. the bad effects on both writers and writing of the changes in book publishing
B. book publishing in the past
C. the profit that the publishers can get
D. how the publishers should do in the future
5. The tone of this passage is _____.
A. pessimistic B. humorous
C. critical D. revengeful

II. Vocabulary and Structure

Section A Choose the definition from Column B that best matches each word in Column A.

- | A | B |
|-----------------|--|
| 1. manuscript | a. move slowly through a system |
| 2. allocate | b. typed or handwritten version of a book before it is published |
| 3. conglomerate | c. most important part of sth |
| 4. detrimental | d. give sth to sb for a particular purpose |
| 5. notorious | e. large business consisting of many different companies |
| 6. backbone | f. spend time, energy and money on sth |
| 7. bunch | g. very harmful or damaging |

8. nurture h. well-known for sth bad
 9. trickle i. group of people
 10. devote j. encourage and develop

Section B Complete the following sentences using a form of the word given in brackets.

- The flowers _____ from lack of water. (languish)
- There is no _____ of subject in a dictionary. (continue)
- It seems to me that I have been _____ my duty. (neglect)
- The production of wheat is _____ by the government. (subsidize)
- Several _____ are competing in the same market. (conglomerate)
- Tom is the candidate who is _____ by the Labor Party. (back)
- I'm beginning to regret that I _____ the job _____; I'm working overtime every evening. (take on)
- That _____ criminal has been sent to prison. (notoriously)

III. Cloze

Fill in the blanks with the given words. If necessary, change the forms of the given words.

relatively	return	under
as	for	aid
independence	dismantle	control
reasons	acquire	cut
links	dependencies	require

The British Empire was once home to a third of the world's population. But with the (1) _____ of Hong Kong and its million inhabitants to China, only 180,000 people in 12 populated territories now count themselves (2) _____ British colonial subjects.

Britain's imperial expansion, which continued (3) _____ 400 years, was motivated by the desire to (4) _____ wealth, and to maintain the British navy's (5) _____ of the seas. Today, that flow of wealth has been reversed and most of the "dependent territories", as these colonies are known, (6) _____ some financial support from Britain.

It was with the granting of (7) _____ to India in 1947 that Britain started to (8) _____ its Empire. It was (9) _____ easy to give independence to

the larger colonies — indeed, most campaigned vigorously for self-rule — but the smaller (10) _____, which were less economically viable, preferred to remain (11) _____ British rule.

Most are still unwilling to (12) _____ these old ties, chiefly for financial (13) _____. Since 1990, Britain has provided its dependencies with £ 153-million in (14) _____, and for many this money is a lifeline. Even Britain's richest territory, Bermuda, wants to maintain its (15) _____ with the UK. In a referendum in 1995 voters overwhelmingly rejected independence.

IV. Translation

Translate the following into Chinese.

Typically, it's literary fiction — the backbone of new literature — that is most neglected. Marketing people tend to ignore such books unless the author is very well established. One reason is because literary fiction is notoriously hard to sell, mainly because of the difficulty in identifying the target audience. For first-time authors, this makes getting published extremely difficult. And even if their first novel is taken on by a publisher, the chances are that the second novel won't be.

The other problem has to do with cost-cutting. According to Mark le Fanu of the British Society of Authors, many publishers are trying to save money by making editors redundant. This affects fiction authors particularly. "Staff turnover is high, and there is very little continuity between authors and editors, which is so important to writers. They may be a radical bunch, but they are extremely conservative when it comes to nurturing a relationship with [their] editor."

TEXT B

Living in the City

1 At no time in history has there been such a mass migration of people from countryside to city as is happening now. By the year 2030, it's estimated that more than two thirds of the world's population will be living in cities — twice as many as today. This means that the problems faced by cities today — overcrowding, poor housing, unemployment, poverty, and lack of food and