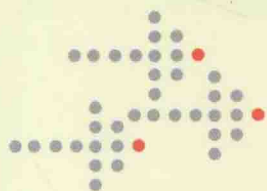


21世纪高等院校教材

主题式

# 研究生英语教程 (下)



An English Course Book  
for Postgraduates

主编 苗锡璞 刘晓宁 贺根有

主审 Monette Shannon Sexton  
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主编 苗锡璞 刘晓宁 贺根有

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## 编者说明

《研究生英语教程》是按照《非英语专业研究生英语教学大纲》的要求,融入众多一线教师的多年实践经验与思考,根据研究生英语的教学特点进行设计和编写的。本教材旨在通过各项技能的综合训练,全面提高研究生阅读、表述、翻译和写作等各项能力。《研究生英语教程》分为上、下两册,每册有12个单元,可用于研究生阶段两个学期的英语教学,也适用于同等程度的英语自学者使用。本教程还配有教师参考书。

本教程每单元的读、听、说、写、译围绕一个特定主题展开,这样的设计有助于增强学生在语篇层次上的读、听、说、写、译能力,从而提高他们对所读材料进行分析、判断和归纳总结的能力,以及用英语单元主题表达观点的能力。本教程教学活动的精心安排能帮助学生在理解课文的基础上,通过课堂集中展示、主题共同分享等一系列互动活动,用目标语表达对主题的理解,并就主题进行广泛讨论。

《研究生英语教程》课文均选用经典和热议文章。教程的编写不拘泥于英语语言教学本身,而是引导学生对人生、社会、理想等重大方面有所思考,有所感悟。语言是思考的表达。思考,是衡量一个民族、一个国家、一个社会、一个时代的标尺。本教程的编写所体现的教学思想是把语言教学建立在如何育人的前提下,它注重知识和情感的关系、人与社会的关系,希望在提高学生英语综合能力的同时,使学习结果是——思维方式的拓展、价值观的重组、人格的重塑。

### 一、教材结构

《研究生英语教程》分上、下两册,每册12单元,各单元结构如下:

1. Text A 是每个单元的主课文。由主题评价语导入,与单元主题紧密联系,每篇文章后都有课文注释、词汇表、阅读理解练习题、词汇短语练习题、同义词反义词练习题、翻译练习题和写作练习题。

阅读理解练习包括对文章主题、内容主旨以及难句的理解,这部分练习(由选择题和回答问题两部分构成)旨在让学生在理解文章的基础上,自行归纳出文章的主旨和大意,并理解一些难句和具有隐含意义的句子。

词汇练习主要是让学生多角度地去掌握词汇,在语境中辨析词义,温故知新,触类旁通,在扩大词汇量的同时,提高阅读能力和文章鉴赏力。

翻译和写作练习均以各单元内容为主题,使课文和练习融为一体,成为一个系列。

2. Text B 是对主题的拓展。既可以作为课内阅读材料,也可以作为学生课外阅读材料。文章后附有词汇表和讨论题。讨论题有层次上的变化,既有对文章主题难点的讨论,又有结合社会现实给出的提示,引导学生在讨论中积极思考、拓展想象空间,从而能阐述自己具有想象力的、思辩性的观点。

3. Text C 是对主题的强化。通过教师指导,主要由学生自己运用本单元所学语言文化知识和语言技能来完成阅读和练习。C 篇为学生提供了一些课文的词汇和表达用语,也安排了词汇、语汇的替换练习,通过这样的转换练习使学生挖掘、掌握它们的深层含义和用法,并加深对文章主题的理解。

4. Text D 是对主题的进一步延伸。文章相对较短,用于听力练习。D 篇文章是精心选取的美文,文字优美,思想深邃,使学生在听力理解中有所感、有所思、有所悟。

## 二、教材特色

### 1. 体现新的教学思想

本教材强调教育思想先行。用真实、鲜活、发人深省的素材,把语言教学

建立在如何育人的前提下,希望能在提高学生英语综合运用能力的同时促进他们思想、人格的提升。

## 2. 主题突出,方便教学

内容编排张弛有度,每单元各篇章都围绕一个主题展开,既联系紧密,又具有一定的独立性,方便讲授和学习。

## 3. 选材丰富,启发思维

教材以单元主题展开,两册共包含 24 个主题,涉及人文思想、自然环境、科学发展、社会进步等,涵盖社会生活各个方面的话题。教程在选材上不仅注重语言的规范性和真实性,更注重内容的思想性和教育性。题材以反映现实生活为主,立意深刻,涉猎广泛;体裁力求多样化,包括议论、记叙、说明等。大部分素材是选自英美国家的经典作品,传世之作,语言、思想俱佳,传播面广,影响力大,从多方面反映英语文化内涵。

## 4. 练习精巧,实践性强

教材练习采用任务型模式,讨论和启发并存,主观题和客观题相结合,抽象理解和推理表达相结合,课内和课外相结合。讨论话题设计较为深刻,着重强调个性化认识,并提供了必要的语言帮助,以便使讨论能够顺利进行。

## 5. 教参翔实,参考度高

教学参考书编写较为详细。本教程编写者都有较丰富的一线研究生教学经历,因此从教学实际出发,在教学思路、语言点、背景知识、问题设置与回答等诸多方面提供了尽可能详尽的参阅资料。

# 三、使用建议

本教材的使用对象为非英语专业研究生,可供两个学期使用。教师可以根据所在学校的课程设置和学生的实际情况,选择全部或部分内容。课堂以 Text A 为主,其他篇章提倡自主学习与有指导的学习相结合,通过以教师为主

导、学生为主体的教学方式,使教师的讲授与学生的想象力融成一体,达到最佳学习效果。

本教材在编写过程中,美国的 Monette Shannon Sexton 博士对教材进行了深入细致的审校工作,并提出许多有益的建议,在此对 Monette Shannon Sexton 博士及所有支持和参与本教材编写工作的人士表示衷心的感谢。

由于本教材涉猎内容较广,在编写过程中理解不透或疏漏之处在所难免,敬请使用者和专家读者及时告知,予以指正。

编者

2012 年 8 月

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# Unit 1 The Art of Study

## Text A

### *How to Mark a Book*

Mortimer J. Adler



阅读是获取知识和信息必不可少的途径。但怎样才能读有所得？或许你能从下面的文章中得到启示。

- 1 You know you have to read “between the lines” to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to “write between the lines.” Unless you do, you are not likely to do the most efficient kind of reading.
- 2 You shouldn't mark up a book which isn't yours. Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them.
- 3 There are two ways in which one can own a book. The first is the property right

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you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good.

- 4 There are three kinds of book owners. The first has all the standard sets and best-sellers—unread, untouched, ( This individual owns wood-pulp and ink, not books. ) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. ( This person would probably like to make books his own, but is restrained by a false respect for their physical appearance. ) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. ( This man owns books. )
- 5 Is it false respect, you may ask, to preserve intact a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first *edition of Paradise Lost* than I'd give my baby a set of crayons and an original Rembrandt! I wouldn't make up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manu-





## Unit One

factured volume is like that of a painting or a statue. If your respect for magnificent binding or printing gets in the way, buy yourself a cheap edition and pay your respects to the author.

- 6 Why is marking up a book indispensable to reading? First, it keeps you awake. ( And I don't mean rarely conscious; I mean wide awake. ) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.
- 7 If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "*Gone with the Wind*," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.
- 8 If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous active reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down.

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He knows he's too tired to read, and he's just wasting time.

- 9 But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.



- 10 And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner had to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreement of opinion, with the author.
- 11 There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:
1. Underlining: of major points, of important or forceful statements.




## Unit One

2. Vertical lines at the margin: to emphasize a statement already underlined.
  3. Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book.
  4. Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
  5. Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
  6. Circling of key words or phrases.
  7. Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions ( and perhaps answers ) which a passage raised in your mind; reducing a complicated discussion to simple statement; recording the sequence of major points right through the book. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.
- 12 The front end-papers are, to me, the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page, or point by point ( I've already done that at the back ), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

(1310 words)

## Notes

1. Rembrandt/ˈrembrænt/ 伦勃朗(姓氏)
2. Dewey/ˈdju(:)i/ 杜威(姓氏)



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3. Vallee/ˈvæli/ 瓦利(姓氏)

4. Hutchins/ˈHʌfəns / 哈钦斯

### Words and Expressions

persuade /pəˈsweɪd/ *v.* cause (sb.) to do sth. by reasoning, arguing, etc. 说服, 劝服

prelude /ˈpreljʊːd/ *n.* action, event, etc. that serves as an introduction 序幕; 前奏曲

illustration /ɪləˈstreɪʃən/ *n.* an example which explains the meaning of sth.; an explanatory picture, diagram, etc. 例; 图例; 插图

dilapidated /dɪˈlæpɪdeɪtɪd/ *adj.* (of things) broken and old; falling to pieces 破旧的; 倾圮的

scribble /ˈskɪbl/ *v.* hastily or carelessly; write meaningless marks on paper etc. 潦草书写; 乱涂

inseparable /ɪnˈsepərəbəl/ *adj.* impossible to separate from one another

indispensable /ɪndɪˈpensəbəl/ *adj.* absolutely essential or necessary 必不可少的

literally /ˈlɪtərəli/ *adv.* actually; virtually 确实地; 简直

vertical /ˈvɜːtɪkəl/ *adj.* 垂直的

sequence /ˈsiːkwəns/ *n.* succession; connected line of events, ideas, etc. 顺序; 连续; 一连串

relevant /ˈrelɪvənt/ *adj.* connected with what is being discussed; appropriate 有关的; 适宜的

integrate /ˈɪntɪɡreɪt/ *v.* put or bring together (parts) into a whole 使成为一整体

dip into; read or study for a short time or without much attention 浏览; 稍加研究

so to speak/say: (used as an apology for an unusual use of a word or phrase) as one might say; if I may use this expression, etc. 可以说; 容许我打个比喻

get in the way: become a nuisance or hindrance 挡道; 碍事

pick up; start again after interruption 中断后重新开始

reduce...to: state in a more concise form; summarize as 把...归纳为

## Exercises

### I. Reading Comprehension

#### A. T/F Questions

**Decide if the following statements are true (T) or false (F). Write T or F in the blanks.**

- \_\_\_ 1. You cannot read most efficiently if you do not “write between the lines”.
- \_\_\_ 2. Technically, a book belongs to you once you’ve bought it; however, you make it part of yourself when you write in it.
- \_\_\_ 3. According to the author, books should not be kept as clean and shiny as the day they were bought.
- \_\_\_ 4. According to the author, you can mark up any books you own.
- \_\_\_ 5. Marking up a book, while reading it, can keep you from dozing off.
- \_\_\_ 6. Books should be read in a state of relaxation.
- \_\_\_ 7. Your reading is active when you have filled the pages of the book with you notes.
- \_\_\_ 8. Reading a book is somewhat like having a conversation with the author.
- \_\_\_ 9. Learning means absorbing whatever you are told about the subject.
- \_\_\_ 10. By “marking a book”, the author only means writing in the margin of the pages.

#### B. Short Answer Questions

**1. Break the students into groups of 5—6 students each. Answer the following questions.**

- a. How do you mark in your text books to study?
- b. Before a test, do you mark the book again? How?
- c. Do you ever keep books after you’ve finished the course?

**2. Answer the following questions in brief words.**

- a. How do you feel about books? Do you enjoy reading a wide of varieties to broaden your point of view?
- b. According to the author, what are the three kinds of book owners?
- c. What is your own way of marking a book when you read?