

# Saving My Revised GRE Issue

Chapter12

## 写作参考：历史，文化，传播

Writing Reference: History, Culture, Media

Saving My  
Revised  
GRE Issue

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为满足 2011 年 6 G 网友需求，将小姜老师的《拯救我的新 GRE Issue》一书样稿，无偿网络发布。  
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## 有关历史

History

## Relevant GRE Issue

相关题库题目

【新 41 题】【新 57 题】【新 74 题】【新 119 题】【新 133 题】【新 134 题】

## See Also

相关写作参考

【Ref-167 历史重要性】【Ref-168 历史建筑保护】【Ref-169 大国崛起】

The history of humankind is like a great river bearing its waters into the ocean of the past. What is past in life does not become something that has never been. No matter how far we go from the past, it still lives to some extent in us and with us.

【什么是历史】History is knowledge about the past. People must have a good understanding of the past in order to know how to deal wisely with on-going and future issues. So history matters, but what is history? History is a story about the past that is significant and true. This simple definition contains two words packed with meaning which must be understood in order to understand history. When we study about what has happened in the past, we always look at significant figures, significant events, significant groups, ideas, and movements. History is so broad that it can include everything from what has happened in Latin America, China and Europe.

【什么是重要的事件】The first word is "significant". No one could record everything that is true about an event in the past: temperature, atmospheric pressure, humidity, soil type, molecules bouncing around, hearts beating, lungs inflating and deflating, and so forth—there is no end to what could be listed. History is the process of simplifying. The goal of history is to tell a story about the past which captures the essence of an event while omitting superfluous details.

【历史事件的重要性】Significance is determined by the historian. The historian sorts through the evidence and presents only that which, given his particular world view, is significant. What a historian finds significant is not entirely a

personal choice; it is largely shaped by his training and his colleagues. Therefore, the community of historians has a large say in deciding what about the past is significant.

【历史学家受社会影响】But historians are just as much a part of society as anyone else, and we are all greatly influenced by those around us. As a result, the community of historians tends to share the same notion of significance as is held by society as a whole. Therefore, historians tend to tell stories which reflect the dominant values of the society in which they live.

【证明历史】The past is full of adventures. In fact, the word history comes from the ancient Greek for "story." Historians work like detectives. They gather evidence, search for lost treasures, and report their finds. Their studies can explain why things happen, and how change occurs. Anything that survives from the past can be used as evidence of what happened long ago. Some evidence comes from written documents such as letters, diaries, or government records. Other forms of evidence are still standing—such as stone or flint objects, metal items, pottery, paintings, tools, weapons, and textiles, as well as fields, towns, and ruined buildings—while much of it lies hidden in the ground, yet to be discovered. Archaeologists search for remains in many different places, including shipwrecks, tombs, caves, and even garbage dumps. They examine the soil to find any traces of past fires, fields, and buildings. They study animal bones and seeds to find out what people ate and what the climate was like.

【历史与未来】Human societies have developed ways to think about the future in clearer relation to historical time.

Most of the forecasts we deal with today, such as military or business policy, actively use history because the forecasters assume a connection among past, present, and future events. This thinking lies behind the familiar phrase, "Those who do not know the past are condemned to repeat it." History helps us to understand our own times, and to plan for the future. Learning about the past shapes our sense of who we are, and a knowledge of past injustices often inspires people to fight for change.

## Quotations on History

***The one charm of the past is that it is the past.***

Oscar Wilde (1854-1900, an Irish-born writer and renowned as a wit in London literary circles)

***History is merely gossip.***

Oscar Wilde

***History with its flickering lamp stumbles along the trail of the past, trying to reconstruct its scenes, to revive its echoes, and kindle with pale gleams the passion of former days.***

Winston Churchill (1874-1965, a British politician and statesman known for his leadership of the United Kingdom during the Second World War II)

***The very ink with which all history is written is merely fluid prejudice.***

Mark Twain (1835-1910, an American author and humorist)

***Sin writes histories, goodness is silent.***

Johann Wolfgang von Goethe (1749-1832, considered the supreme genius of modern German literature side by side with Schiller (1759-1805))

***History is a mixture of error and violence.***

Ralph Waldo Emerson (1803-1882, an American lecturer, philosopher, essayist, and poet)

***History is the action and reaction of these two, nature and thought - two boys pushing each other on the curbstone of the pavement.***

Ralph Waldo Emerson

***All history becomes subjective; in other words there is properly no history, only biography.***

Ralph Waldo Emerson

***I don't know much about history, and I wouldn't give a***

***nickel for all the history in the world. History is more or less bunk. It is a tradition. We want to live in the present, and the only history that is worth a tinker's damn is the history we make today.***

Henry Ford (1863-1947, an American automobile manufacturer who founded the Ford Motor Company and mass-produced the Model T)

***History supplies little beyond a list of those who have accommodated themselves with the property of others.***

Voltaire (1694-1778, a French Enlightenment writer, historian and philosopher)

***The real history does not get written, because it is not in people's brains but in their nerves and vitals.***

Alfred North Whitehead (1861-1947, an English mathematician who became a philosopher)

***History paints the human heart.***

Napoleon Bonaparte (1769-1821, a military and political leader during the latter stages of the French Revolution)

***History is a bath of blood.***

William James (1842-1910, a pioneering American psychologist and philosopher)

***History is a tool used by politicians to justify their intentions.***

Ted Koppel (1940-, an English-born American broadcast journalist, best known as the anchor for Nightline from the program's inception in 1980 until his retirement in late 2005)

***Our historic imagination is at best slightly developed. We generalize and idealize the past egregiously. We set up little toys to stand as symbols for centuries and the complicated lives of countless individuals.***

John Dewey (1859-1952, an American philosopher, psychologist and educationist)

***It is the true office of history to represent the events themselves, together with the counsels, and to leave the observations and conclusions thereupon to the liberty and faculty of every man's judgment.***

Francis Bacon (1561-1626, an English philosopher whose writings include *The Advancement of Learning* (1605) and the *Novum Organum* (1620), in which he proposed a theory of scientific knowledge based on observation and experiment)

***History, in general, only informs us what bad government is.***

Thomas Jefferson (1743-1826, the third President of the United States (1801-1809) and the principal author of the Declaration of Independence (1776))

**History does nothing, possesses no enormous wealth, fights no battles. It is rather man, the real, living man, who does everything, possesses, fights. It is not History, as if she were a person apart, who uses men as a means to work out her purposes, but history itself is nothing but the activity of men pursuing their purposes.**

Karl Marx (1818-1883, a German philosopher, political economist,

historian, political theorist, sociologist, and revolutionary socialist, who developed the socio-political theory of Marxism)

**What experience and history teach is this—that people and governments never have learned anything from history, or acted on principles deduced from it.**

George Wilhelm Friedrich Hegel (1770-1831, a German philosopher who proposed that truth is reached by a continuing dialectic)

# Saving My

Reference

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## 历史重要性

History and Its Importance

**Relevant GRE Issue**  
相关题库题目

【新 41 题】【新 57 题】【新 74 题】【新 119 题】【新 133 题】【新 134 题】

**See Also**  
相关写作参考

【Ref-166 有关历史】【Ref-168 历史建筑保护】【Ref-124 战略计划】【Ref-126 政府预测】  
【Ref-169 大国崛起】

History is a record of what happened in the past. It is all about people — how they lived and worked where they traveled, why they went to war, and what they thought and believed.

【历史世代传承】All cultures seem to believe in the idea that history is a kind of chart that guides its members in to the future. History gets transmitted from generation to generation. These stories of the past offer the members of a culture part of their identity while highlighting the culture's origins, what is deemed important, and the accomplishments of which it can be proud of.

【历史是重要的】History is important. In centuries past this statement would have seemed self-evident. Ancient cultures devoted much time and effort to teaching their children family history. It was thought that the past helps a child understand who he is.

【现代社会，历史被遗忘】Modern society, however, has turned its back on the past. We live in a time of rapid

change, a time of progress. We prefer to define ourselves in terms of where we are going, not where we come from. Our ancestors hold no importance for us. They lived in times so different from our own that they are incapable of shedding light on our experience. Man is so much smarter now than he was even ten years ago that anything from the past is outdated and irrelevant to us. Therefore the past, even the relatively recent past, is, in the minds of most of us, enshrouded by mists and only very vaguely perceived. Our ignorance of the past is not the result of a lack of information, but of indifference. We do not believe that history matters. But history does matter. It has been said that he who controls the past controls the future. Our view of history shapes the way we view the present, and therefore it dictates what answers we offer for existing problems.

【历史帮助我们理解现在】History is important because it helps us to understand the present. If we will listen to what history has to say, we can come to a sound understanding of the past that will tell us much about the problems we now

face. If we refuse to listen to history, we will find ourselves fabricating a past that reinforces our understanding of current problems. People tend to underestimate the power of history. If I want to convince you that capitalism is evil, I could simply tell you that capitalism is evil, but this is likely to have little effect on the skeptical. This frontal attack is too crude. If, however, I disinterestedly tell you the history of capitalism, nonchalantly listing all the atrocities attributable to it, I am much more likely to achieve my goal. I can leave a lasting impression that will evoke revulsion at the mere mention of the word.

**【历史传承价值】** History teaches values. If it is true history, it teaches true values; if it is pseudo-history, it teaches false values. The history taught to our children is playing a role in shaping their values and beliefs—a much greater role than we may suspect.

**【历史是常识】** Learning about history is important because some of it should be common knowledge. By knowing a bit about what has happened in our world, you can help see why things are the way they are as of now, what will happen in the future, how great minds work, how evil people work and much more. It doesn't hurt to know too much about history. One basic importance of history is to know enough to do well because your knowledge of it is tested. It can be in the classroom, it can be in the UN, or for a historian meeting. If you do not know enough, than you put yourself at risk of not achieving what you can.

**【历史可以用来教育】** It is also important to know about world history because you can then educate others who do not know as much. They may not need to know much about history in their selected fields of study but without knowing a little is not acceptable. If you do not know about what has happened, you do not truly understand the world. By looking at what has happened, you can understand cause and effect, how important ideas and events played out and more.

**【理解事物之间联系】** When you understand history, you understand basic concepts and ideas. You will learn about cause and effect, relationships and human nature. Since history is mainly about what causes the next event or action, people can clearly understand how things are related to one another. For example, is there is extreme repression of the people in a certain country over many years, there will probably be some people who will take the stand to fight back, possibly forming a revolution. Reading further on, if you know enough about history, you can see how people's

attitudes and feelings are changed as a result of an action. Some of these people may choose to use violent tactics or choose to use non violent measures. You can understand the nature of these kinds of people.

**【历史让人们包容】** When you also know about history, you can understand what it really means to be in someone else's shoes. We all live our own separate lives and choose to be affected by what we see around us. We can take action or we can remain passive. When you read about the history of various countries, you can understand the pain, the joy and more that people feel when they do something difficult or amazing. You can understand what it means to have no food, or what it means to be rich and without love. Just like reading a book, history is a big book filled with many real stories. Know you can picture what it is like to live in china during communism or what it means to be an American.

**【历史塑造今日】** By understanding history, you can understand why things are they way they are right now. Many of the past events and histories in the world have shaped what we are as of now. From the major wars, including the American Revolution only go to show the nationalism and pride of the people of America. If you look at Africa, you can understand why it is not as modern and strong as other countries today. They have been isolated from the world for some time until European colonists came and took over. Countries such as Bolivia are in a horrible situation because of the fact that they were slow to move forward. Globalization affects everyone, but some people are taken advantaged over while other gain much more. If you look at India, you can understand why it freed itself from Britain. Lead by a man who used non-violent actions, they were able to prove that they were being taken advantaged of. You can also understand why countries have conflicts because of territories, because of disputes and more. All of these countries that make up the world today have changed since the beginning of time. The reason for change is evident and helps us understand the current place we are in now.

**【历史解密未来】** By understanding what has happened in the past and the current situation of today, we can better understand what can happen in the future. By looking at what has happened, we can understand what we should avoid and what we should make better. We live in a country that is strong today because of what the past leaders have all done. If we avoid problems that we have done, such as the Great Depression, we won't have to deal with that ever



again. If we understand the importance of friendship and rights, we can make them stronger than ever. If we have read about a problem that we say should have been taken cared of a long while ago, then you should help out situations that are happening now. Some of these situations include Darfur and the war in Iraq. History allows us to make the changes needed to make this a better world.

【人人都是历史的一部分】History is so important because each of us is part of the history that takes place. We may not know much about what is going around, but each of us is a member of what is going on right now. We can choose to help out situations that matter to us and do avoid ones that we choose not to tackle. Remember, history does not stop at the textbooks, it merely continues until the end of time. Each one of us is a living textbook of what is to come.

【历史联系今昔】History depicts the fascinating events of how we [the world] came to be in existence. The importance of history, whether in religion, society, law, or inventions, gives us explanations to events from the past. The explanations used to understand the relationship of then and now. It is with these lessons of understanding that society became what it is today.

【万事有始】All things in history have a beginning, for instance the discovery of American in 1492, it was Christopher Columbus' discovery of American that this society began to grow; with this growth came different voices and different ideas. The differences presented new challenges to maintain peace and order among the growing society; with these challenges battles of war emerged. You might be wondering, why is this important? The importance of this tells us how society can merge but not without

difficulties, knowing this, give us a better understanding to make informed decisions in delicate matters such as religious, political, and economic freedoms.

【历史让人们变革】As parents we learn from the history of raising one child and then another, it is the history of raising the first child that gives us a better understanding on how to raise the second and so forth. Rules made with the first child may not be practical for the second child. That is not to mean we maintain two sets rules; what it does mean we learn to adapt or change because history teaches us this. This might explain why a law created from the past has changed, changes to adapt to the voices and ideas of each child that enters society. History not only teaches us how to make informed decisions, it also teaches how things we use today were invented, such as but not limited to, medical technology, the history of these inventions teaches the inventors of today; by providing them with leads to research new invention such as a cure for cancer or vaccines for polio. Moreover, it is equally important as to what we do with the knowledge that makes a stronger future.

【让孩子们学习历史】Often children question [sitting in a history class] the need to learn about history and the importance of it. It is not until they incur their own history; they start to learn that history is the road map from our past and the manner in which it was traveled to create the present. Reflecting back in time depicts how life began, how the struggles, changes, and inventions created the society we live in today. The importance of history is life's lessons, which gives us the knowledge we use to live by.

## Reference

# 168

## 历史建筑保护

Historical Buildings Protection

Relevant GRE Issue  
相关题库题目

【新 2 题】【新 5 题】【新 117 题】

See Also

【Ref-166 有关历史】【Ref-167 历史重要性】【Ref-108 现代化与传统】【Ref-170 有关文化】

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【文化遗产】Cultural heritage may be architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features. On the other hand, groups of separate or connected buildings which hold historic, artistic, and scientific value because of their architecture, their homogeneity or their place in the landscape are considered part of cultural heritage. Historic buildings are important for our future. These resources need protection. We cannot afford to lose the physical materials, ideas, skills and knowledge of our past.

【联合国教科文组织】The United Nations Educational, Scientific and Cultural Organization (UNESCO) is responsible for the international legal protection of cultural heritage. In 1972, UNESCO sponsored the Convention Concerning the Protection of the World Cultural and Natural Heritage. The convention defines 'cultural heritage' as monuments, group of buildings or sites which are of outstanding universal value from the point of view of history, art or science.

【历史建筑各种形式】Historic buildings encompass a wide variety of forms, including homes, farmstead structures, public and commercial buildings. The landscapes that surround a building and the contents of a building, such as furnishings or equipment, may be considered part of the historic resource.

【历史建筑联系过去】Historic buildings provide a tangible link to our past. This link allows us to establish a sense of orientation about our place in time. We can learn from the past, and through preservation of historic buildings, can continue to benefit from the accomplishments of our ancestors.

【历史建筑传承文化】Historic buildings are an important element in the flow of our culture through time: a child visits a historic government building to learn more about what it means to be a nation; a city resident on a historic farm learns about pride and commitment in working the land. Historic buildings are studied to tell us about use of materials and creative solutions in everyday living.

【历史建筑保护的益处】The interest in cultural assets today

is similar in some ways to actions on behalf of the environment more than three decades ago. Like the environment, there is a risk of permanent loss of diversity among the immovable and moveable heritage. Efforts to preserve and enhance cultural assets not only reduce the risks, but they can provide important economic benefits and opportunities for greater social cohesion, reinforcing a common identity and strengthening socio-economic aspirations. There is growing evidence that cultural heritage preservation carries benefits in many areas of life. Benefits of cultural heritage preservation include:

- In the area of the environment, preservation and re-use of historic buildings in urban areas has not only brought about improvements in the appearance of city centers, but also in air quality for human health and heritage preservation because of the demand for improved transport planning that has been generated. While critical levels of pollution are different for cultural heritage and human exposure, both benefit from reduction of pollution in the urban environment.
- In the area of education and access to information, research on preservation is playing a vital part in unlocking the information contained in objects and interpreting them to the public. Cultural heritage could be used as part of science teaching, drawing on preservation to predict, hypothesize and test material types and uses. Museums in urban areas are becoming focal points for access, not only to collections, but for information in general and other services. This is helping to stimulate the social and material vitality of areas around museums.
- In the area of construction, it has been estimated that 50% of all building refurbishments in European cities relate in some way to heritage preservation. Refurbishment of historic city centers provides the means for social revitalization of communities and neighborhoods. Physical access to historic buildings is a key factor in improving social inclusion, an important indicator of quality of life.
- In the local economy, cultural heritage has an impact on economic prosperity, such as the effect of cultural tourism on local businesses. There is a huge impact



that cultural heritage has on local communities: stimulating small and medium sized enterprises, developing new technologies and markets and encouraging tourism and inward investment.

【评价历史建筑的标准】 Generally to be considered a historic resource, a building must also be significant. One or more of the following criteria are typically used to determine significance:

- Age - A resource can become significant simply by the sheer weight of time. An example is archeological ruins, such as a building foundation.
- Rarity - Sometimes a building is one of a very few that remain today, and is thus significant for what it represents. Examples include: buildings of materials, such as sod, that were not easily preserved; everyday buildings, such as a school house, that were heavily used until left in disrepair or destroyed; buildings, such as commercial storefronts, that were frequently remodeled or changed to respond to new technology; or buildings, such as one constructed in a regional architectural style, that were originally built only in limited quantity
- Unique or unusual example - Some historic buildings are unusual, creative or unique. They may represent innovative solutions. Examples include: an unusual form, such as a round barn; a unique material or use of material, such as a home with prefabricated metal walls; or a "one of a kind" building.
- Outstanding example - A historic building can be significant because it is a particularly good example of its type. This designation may come from the design, the quality of workmanship or materials, or the current condition or level of preservation. Examples include a house that is a well-designed example of a period style, or a community building representative of an ethnic tradition.
- Connected to a well-known person - Some buildings are significant by association if their owners, designers, builders or users also have a place in history. The farm that belonged to a government leader, the home designed by a well-known architect, or the church attended by a prominent person, all gain greater historic merit with the link to a famous person.
- Associated with a historic event - The places of history

become significant. These can be the places of major events of wide impact, such as the site of the negotiation of an Indian peace treaty or the opening of the first public school in a territory. Or they can be events of local concern, such as the community center used by the first settlers in an area.

【文化旅游业】 Since tourism is nowadays used to stimulate regional development, cultural heritage tourism is used for, both, preservation of regions as well as economic development of the regions. Cultural tourism can be defined as the subset of tourism concerned with a country or region's culture and its customs. Cultural tourism generally focuses on communities who have unique customs, unique form of art and different social practices, which basically distinguishes it from other types/forms of culture.

Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities (i.e. festivals, rituals), and their values and lifestyles. Preserving cultural heritage appears to be a key factor in economic policies supporting tourism development.

Cultural tourism brings increased revenue to the heritage sites and, more broadly, to the community and country that hosts them. It can be an engine of economic growth. Through education and entertainment and the enjoyment of heritage attractions such as nature reserves, national parks, museums, historic houses and gardens, villages or towns by people of all ages and socio-economic groups with different life-styles, it is possible to develop a climate of conservation awareness.

【大规模旅游的负面影响】 Because travelers are becoming more and more interested in opportunities to learn about places through their art and history, cultural tourism consistently grows. And also, nowadays, mass tourism is not recommended because, since the results are such:

- The majority of money goes to a small number of people.
- Tourists usually don't learn much.
- Low paid jobs for local people.
- Environmental damage.

■ A lack of respect for traditional culture.

【案例：中国古建筑保护】For the residents of some ancient Chinese cities like Beijing, Nanjing and Xi'an, which are in the throes of redevelopment, memories of their past are fading rapidly. Hutongs, or narrow alleys lined with traditional Beijing courtyard houses, and place names are being replaced by modern buildings. Nowadays, it's almost impossible for a Beijing local to remember that the city once boasted more than 3,679 hutongs in the 1980s, a number that has been cut down by 40 percent to give way to urban roads and skyscrapers. As a result, old place names have been fading from maps and memories. In East China's Nanjing, once the capital of six ancient dynasties, more than 180 old place names have disappeared in the past 15 years. Some place names have been reduced, changed and even eliminated in an arbitrary way despite the historical touches contained within them.

Historical buildings can be called 'living fossils' of the traditional Chinese culture. With the disappearance of the historical buildings, there will come a day that Chinese can't trace their culture and history. For most old Chinese, old place names serve as lively records of the ups and downs of the dynasties during China's 5,000-year-long history. To combat the serious situation, the Chinese government has started a national program to prevent old place names from being scrapped at will. The program will work to find, sort out and analyze the remaining old place names on the basis of field work and thus form an assessment system to classify them according to their importance.

## Quotations on Architecture

**All architects want to live beyond their deaths.**

Philip Johnson (1906-2005, an influential American architect)

**Architects in the past have tended to concentrate their attention on the building as a static object. I believe dynamics are more important: the dynamics of people, their interaction with spaces and environmental condition.**

John Portman (1924-, an American architect and real estate developer known for creation of the multi-storied atrium hotel)

**Architecture arouses sentiments in man. The architect's task therefore, is to make those sentiments more precise.**

Adolf Loos (1870-1933, a Moravian-born Austrian architect)

**Architecture is a visual art, and the buildings speak for themselves.**

Julia Morgan (1872-1957, an American architect)

**Architecture should speak of its time and place, but yearn for timelessness.**

Frank Gehry (1929, a Canadian American architect)

## Reference

169

## 大国崛起

Great Powers

Relevant GRE Issue  
相关题库题目

【新 28 题】【新 94 题】【新 113 题】【新 120 题】【新 121 题】【新 127 题】【新 145 题】【新 147 题】

See Also  
相关写作参考

【Ref-123 国家实力】【Ref-166 有关历史】

【希腊】Regarded as the cradle of western civilization and being the birthplace of modern democracy, Western philosophy, the Olympic Games, Western Literature, Political Science and drama, including both tragedy and comedy, Greece has a very long and remarkably rich history during which its culture has proven to be especially influential in Europe, Northern Africa and the Middle East. Ancient Greece has had an enormous amount of impact on culture in the western world. Some of the first works of literature in the west of which we have record come from Greece, such epic poems as the *Iliad*<sup>1</sup> and *Odyssey*<sup>2</sup> have exerted wide influence over generation after generation of western thinkers. Greece was home to many other "firsts" in the humanities, such as the first history and historian (Herodotus,<sup>3</sup> Thucydides,<sup>4</sup> Xenophon<sup>5</sup>), the whole of the initial development of dramatic and comedic plays, the first practitioners of mathematics, many developments in political science including the creation of democracy and republics (albeit in oligarchic form), and virtually the whole of the fundamentals of classical western philosophy, as found in the works of Plato and Aristotle. Much of architecture has its roots in Greece, as well. Today, Greece is a developed nation, member of the European Union since 1981 and a member of the Eurozone since 2001.

【中国】China was one of the earliest centers of human civilization. It has one of the world's longest periods of mostly uninterrupted civilization and one of the world's longest continuously used written language systems. In ancient times, China was East Asia's dominant civilization. Other societies—notably the Japanese, Koreans, and Vietnamese—were strongly influenced by China, adopting features of Chinese art, food, material culture, philosophy, government, technology, and written language. For many centuries, especially from the 7th through the 14th century ad, China had the world's most advanced civilization. Inventions such as paper, printing, gunpowder, porcelain, silk, and the compass originated in China and then spread to other parts of the world. The Chinese economy grew almost 10 percent a year from 1980 to 2009, making it one of the largest economies in the world in the early 21st century. Today, it is the likely successor to the United States as the most powerful country in the world.

【埃及】The regularity and richness of the annual Nile River flood, coupled with semi-isolation provided by deserts to the east and west, allowed for the development of one of the world's great civilizations. A unified kingdom was founded circa 3200 BC by King Narmer, and a series of

dynasties ruled in Egypt for the next three millennia. The last native dynasty, known as the Thirtieth Dynasty, fell to the Persians in 343 BC who dug the predecessor of the Suez canal and connected the Red Sea to the Mediterranean. Later, Egypt fell to the Greeks, Romans, and Byzantines. It was the Muslim Arabs who introduced Islam and the Arabic language in the seventh century to the Egyptians, who gradually adopted both. Unfortunately, it's been pretty much downhill since then.

【印度】The first known permanent settlements appeared over 9,000 years ago, and gradually developed into the Indus Valley Civilization. India's long history stretches back to the Indus Valley civilization of about 2500-1700 BC. or hundreds of years, India was home to massive empires and regional kingdoms. India has long played a major role in human history. Hinduism and Buddhism have their origins in India.

【中东国家】The Republic of Iraq sits on land that is historically known as Mesopotamia, which was home to some of the world's first civilizations, including the Sumerian, Akkadian, Babylonian, and Assyrian. These civilizations produced some of the first writing, science, mathematics, law and philosophy in the world, making the region the center of what is commonly called the "Cradle of Civilization". Downhill since then. Iran (formerly Persia) has been inhabited by human beings since pre-historic times, centuries before the earliest civilizations arose in nearby Mesopotamia. Following the Islamic conquest of Persia, the country was at the heart of the Islamic Golden Age, especially during the 9th to 11th centuries. Mecca is the birthplace of the Prophet Muhammad (the founder of Islam), the center of pilgrimage for Muslims, and the focal point of their daily prayers. Israel is the birth place of Judaism and Christianity.

【古罗马】The values and influences the Romans established helped shaped our world today. Some of the greatest writers in history lived during the time period of the Ancient Roman Empire. Historically famous writers such as Cato the Elder,<sup>6</sup> Cicero,<sup>7</sup> Horace,<sup>8</sup> and even former Roman Emperor Marcus Aurelius produced some of their most influential works during this period of time. Roman law was so valued and influential that it ended up lasting in Europe for thousands of years up until the end of the 18th century. Roman architecture and engineering is arguably its greatest contribution to modern times. Rome constructed hundreds of roads, aqueducts, sewers, bridges, theatres, arenas, and baths. Many of the Roman's classic

monuments such as the Colosseum<sup>9</sup> and Pantheon<sup>10</sup> are still around today. The Romans were the first civilization to name Christianity its official religion.

【意大利】Ancient Rome created what we now call “Western society” — including our laws, our culture and our religion. After Rome fell and Europe spent 1,000 years in darkness, Italy reclaimed it with the Renaissance. To create a civilization is achievement enough — but to save it 10 centuries later is truly remarkable.

【英国】The dominant industrial and maritime power of the 19th century, the United Kingdom is often credited with being the nation that “created the modern world”, by playing

a leading role in developing Western ideas of property, capitalism, and parliamentary democracy as well as making significant contributions to literature, the arts, and science and technology. At its zenith, the British Empire stretched over one-quarter of the Earth's surface and encompassed a third of its population.

【美国】The U.S. is, by any measure, the wealthiest, most powerful and most influential country in the history of the world. Only its brief lifespan keeps it from topping the list. Buoyed by victories in World War I and World War II as the only major power not devastated, and especially after the collapse of the Soviet Union following the Cold War, the U.S. has emerged as the world's sole superpower.

## Reference

# 170

## 有关文化

### Culture

#### Relevant GRE Issue

相关题库题目

【新 2 题】【新 5 题】【新 22 题】【新 117 题】【新 122 题】

#### See Also

相关写作参考

【Ref-174 仪式、典礼与文化】【Ref-172 文化身份与全球化】【Ref-175 流行文化】【Ref-171 跨文化交流】

【什么是文化】Culture is the values, beliefs, behaviors, and materials objects that together from a people's way of life. Culture includes what we think, how we act, and what we own. Culture is both our link to the past and our guide to the future. Culture shapes not only what we do but also what we think and how we feel. Material culture, by contrast, is the physical things created by members of a society. Nonmaterial culture is the ideas created by members of a society, ideas that range from art to Zen.

【文化的元素】Culture is a set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It encompasses, in addition to art and literature, lifestyles, ways of living together, values systems, traditions and beliefs. Although cultures vary greatly, they

all have common elements:

- Symbols. A symbol is anything that carries a particular meaning recognized by people who share a culture. Like all creatures, humans use their senses to experience the surrounding world, but unlike others, we also try to give the world meaning. Humans transform elements of the world into symbols.
- Languages. Languages, the key to the world of culture, is a system of symbols that allows people to communicate with one another. Humans have created many alphabets to express the hundreds of languages we speak. Languages not only allows communication but is also key to cultural transmission, the process by which one generation passes culture onto the next.



- Languages not only allow the members of a culture to share ideas, feelings, and information, but it is also one of the chief methods for the transmission of culture. Each culture communicates through language—a set of words and grammar, signs and symbols. There are some 5,000 different languages in the world.
- Values and beliefs. Values are culturally defined standards that people use to decide what is desirable, good and beautiful, and that serves as broad guidelines for social living. Values are standards that people who share a culture use to make choices about how to live. Cultural values and beliefs not only affect how we see our surroundings but also help form our personalities.
- Norms. Norms are rules and expectations by which a society guides the behavior of its members. The most important norms in a culture apply everywhere and at all times. For example, parents expect obedience from children regardless of the setting. Breaking the rules of social life prompts a response from others, in the form of reward or punishment.
- Material culture and technology. Every culture includes a wide range of physical human creations. A society's material creations partly reflect underlying cultural values. In addition to reflecting values, material culture also reflects a society's technology. Technology is knowledge that people use to make a way of life in their surroundings.

【文化多样性】 Each of the cultures in the world is unique. Together, they build a vast global culture. A greater understanding of the world's cultures means that people can be influenced by many different ways of life. Tradition generally refers to patterns of customs and beliefs that reflect a group's common identity. Traditions often come from deep-rooted beliefs. Tradition is passed down from one generation to the next through teaching and practice.

【文化与社会生活】 Values are culturally defined standards of desirability, goodness, and beauty that serve as broad guidelines for social living. Organizations represent the various social units contained within the culture. Such units and institutions— including the families, government, schools, and tribes — help the members of the culture organized their lives.

【文化是习得的】 Culture is learned. From the moment of birth to the end of our life, we seek to define the world that impinges on our senses. We have learned culture through folktales, legends, and myths. They are intended to transmit the important aspects of the culture. Most people grow up immersed in their culture. They absorb it from their family, through rituals and customs, through language, through the arts, through social habits, and through a shared history. People also learn about culture through school, friends, and books.

【文化基于符号】 Culture is based on symbols. They allow people to package, store, as well as transmit them. The books, pictures, films, religious writings, videos, computer disks, and the like enable a culture to preserve what it deems to be important.

【文化是动态的】 Culture is dynamic. The Greek philosopher Heraclitus (540?-480? BC) observed: "You cannot step twice into the same river, for other waters are continually flowing in." Cultures are in a never ending "progression of reinvention".

【文化变迁】 Cultural changes are set motion in three ways:

- Invention. Invention is the process of creating new cultural elements. Inventions has given us the telephone, the airplane, and the computer, each of which has had a tremendous impact on our way of life.
- Discovery. A second cause of cultural change, involves recognizing and better understanding something already in existence — perhaps a distant star or the foods of another culture. Many discoveries result from pain-taking scientific research, and others from a stroke of luck.
- Diffusion. The third cause of cultural change is diffusion, the spread of cultural traits from one society to another. Because new information technology sends information around the globe in seconds, cultural diffusion has never been greater than it is today.

Rapid social change and revolution can cause changes in culture. Cultures also change as people make contact with other cultures. Cultural changes take place in response to such events as population growth, technological innovations, environmental crisis, the intrusion of outsiders, or modifications of behaviors and values within the culture.



Because of the spread of Western capitalism and the advancement of information technology, cultures from every corner of the world are being bombarded with new ideas. Cultures spread and influence one another as a result of increased trade and communication, and modern technology has brought the world's cultures closer than ever. Some cultural events, such as a Hollywood movie, are shared across the world.

## Quotations on Culture

**'Culture' is simply how one lives, and is connected to history by habit.**

Imamu Amiri Baraka (1934-, U.S. author, editor, playwright, and political activist)

**A knowledge of Greek thought and life...is essential to**

**high culture. A man may know everything else, but without this knowledge he remains ignorant of the best intellectual and moral achievements of his own race.**

Charles Eliot Norton (1827-1908, U.S. writer, editor, and educator)

**Culture, the acquainting ourselves with the best that has been known and said in the world, and thus with the history of the human spirit.**

Matthew Arnold (1822-1888, British poet and critic)

**In the transmission of human culture, people always attempt to replicate, to pass on to the next generation the skills and values of the parents, but the attempt always fails because cultural transmission is geared to learning, not DNA.**

Gregory Bateson (1904-1980, British-born U.S. anthropologist)

## Reference

171

## 跨文化交流

Intercultural Communication

Relevant GRE Issue  
相关题库题目

【新 82 题】【新 97 题】【新 100 题】【新 124 题】

See Also  
相关写作参考

【Ref-020 出国留学】【Ref-170 有关文化】【Ref-172 文化身份与全球化】

【跨文化交流日益频繁】 Today more than ever before, we can observe many of the same cultural practices over the world. Walking the streets of some Asian countries, we could see people wearing jeans, hear familiar pop music, and read advertisements for many of the same products. Since the beginnings of civilization when the first humans formed tribal groups, intercultural contact occurred whenever people from one tribe encountered others and discovered that they were different. Modern technology in the last 25 years – from Boeing 747 to the World Wide Web – has made our globe seem a small village.

【国际贸易影响跨文化交流】 International trade has never been greater. The global economy has spread many of the same consumer goods – from cars and TV shows to music and fashions – throughout the world. We are living in an age when all of the people on earth, regardless of their background or culture, are interconnected.

【科技进步与跨文化交流】 Communications satellites, sophisticated television transmission equipment, and fiber-optic or wireless connection systems permit people throughout the world to share information and ideas and to

experience the sights and sounds of events taking place thousands of miles away. You can board a plane and fly anywhere in the world in a matter of hours. You can attend a breakfast meeting in Paris and a dinner conference in San Francisco on the same day. One result of these expanded travel opportunities is that you may encounter cultures that seem bizarre or mysterious.

【文化差异与冲突】Everyone is quick to blame the alien. For instance, it is not uncommon to hear charges that immigrants are responsible for all the social and economic problems affecting society. The history of humankind details ongoing antipathy and hostility towards those who are different. The 20th century suffered from two world wars and witnessed the introduction and use of chemical, biological, and nuclear weapons with the potential to destroy humankind. The world also endured various smaller scale conflicts such as those in Korea, Sudan, Vietnam, Kuwait, Iraq, Iran, Afghanistan, and Angola and various dissident clashes in many Latin American nations. Conflicts among nations and peoples provide essential reasons to encourage effective intercultural communication. Not only are hundreds of thousands of soldiers being killed and wounded, but millions of innocent people have been drawn into the fighting – many of them are children.

【文化震惊】It is no wonder that travelers often find themselves feeling uneasy as they enter an unfamiliar culture. This uneasiness is culture shock, personal disorientation when experiencing an unfamiliar way of life. Since the beginnings of civilization when the first humans formed tribal groups, intercultural contact occurred whenever people from one tribe encountered others and discovered that they were different. It is no wonder that travelers often find themselves feeling uneasy as they enter an unfamiliar culture. This uneasiness is culture shock, personal disorientation when experiencing an unfamiliar way of life. There is permanent or long-term second-culture exposure, of which the best example is migration. Examples like overseas students, international businesspersons are medium-term second-culture exposure. There is also short-term second-culture exposure, such as tourists. Culture shock is a two-way process. On one hand, travelers experience culture shock when encountering people whose way of life is different. On the other hand, a traveler may inflict culture shock on local people by acting in ways that offend them.

【文化震惊的原因】Culture shock has been variously ascribed to:

- A sudden shift in the contingencies that customarily reinforce social behavior;
- A lack of knowledge or uncertainty about mutual expectations;
- Rigid personalities unable to accept change;
- Value-difference leading to negative evaluations of the new culture;
- Status loss;
- Noxious effects assumed to be inherent in change per se;
- Difficulties with diet;
- The lack of social-support systems in the new culture;
- Other factors that make life in the new society, particularly the interpersonal side of it, uncertain, unpredictable and generally unpleasant.

【文化震惊的益处】Experiencing a second culture is held to be beneficial, since such exposure is said to broaden one's perspective, promote personality growth and provide insight into the culture of origin through a contrast with other world-views. Exotic places are assumed to provide a welcome change from the tedium of familiar, routine activities, and the tourist and entertainment industries have used that argument to induce millions of travelers to leave home in search of that goal, real or imagined, attainable or not. In addition to its educational and entertainment value, second-culture exposure is also promoted on the grounds that it should result in a greater mutual understanding between the peoples of the world and thus lead to a better international relations and less inter-group friction and hostility.

【文化震惊的坏处】There also exists an opposing point of view, based on the central assumption that exposure to an unfamiliar culture may be, and often is, stressful and hence potentially harmful. Rather than expanding the mind and providing a satisfying and interesting personal experience, the unfamiliar environments create anxiety, confusion and depression in individuals so exposed. In extreme cases, physical illness may be a direct consequence. Rather than creating better mutual understanding, culture contact often leads to hostility and poor interpersonal relations among those involved in the interchange. There is a good deal

evidence to support this pessimistic view of the consequences of culture contact. These include the core notion of culture shock and its derivatives, role shock, role strain, role ambiguity and culture fatigue.

【解决文化震惊的方法】Some effective and practical remedies of culture shock are:

- Cognitive training or providing information about the

new culture, usually about its social rules;

- The raising of self-awareness;
- Attribution training, where participants are taught to explain behavior from the perspective of another culture;
- Learning-theory-based approaches where participants role-play life in simulated environments.

# Saving My

Reference

172

## 文化身份与全球化

Cultural Identity and Globalization

Relevant GRE Issue  
相关题库题目

【新 5 题】【新 117 题】

See Also  
相关写作参考

【Ref-107 全球化】【Ref-179 城市与展示文化】【Ref-176 个人身份】【Ref-177 时尚与身份】  
【Ref-171 跨文化交流】

【全球文化】Today more than ever before, we can observe many of the same cultural practices the world over. Walking the streets of Seoul, Madras, Cairo, and Shanghai, we see people wearing jeans, hear familiar pop music, and read ads for many of the same produces.

【全球化与文化身份】Nowadays, globalization is an overwhelming world trend. Advocates of Anti-globalization view globalization as homogenization. In fact, globalization is not simply homogenization; on the contrary, it enhances cultural identity. First, People are not mere objects of cultural influences, but subjects who can reject or integrate culture. Besides, with the development of science and technology, people are closer than before. The sense of "togetherness" brought with globalization is not at all in conflict with diversity. In the new era of globalization, people become much more concerned about the uniqueness and particularity of their own culture. Cultural identity provides the global significance of local knowledge and the sense of self, community and nation. In terms of science, technology

and economic development, globalization reflects somewhat the theory of convergence and hegemonic control, but in deeper sense, it promotes cultural identity.

【人类社会相互依存】Human societies across the globe have established closer contacts over many centuries, but recently the pace has dramatically increased. The communications revolution, thanks to its rapidity and outreach, has made the world a global village. The multi-national companies have made the world one global market. Jet airplanes, cheap telephone service, email, computers, huge oceangoing vessels, instant capital flows, all these have made the world more interdependent than ever.

【全球文化交流日益频繁】Societies now have more contact with one another than ever before, involving the flow of goods, information, and people:

- The global economy: the flow of goods. International trade has never been greater. The global economy

has spread many of the same consumer goods – from cars and TV shows to music and fashions – throughout the world.

- Global communication: the flow of information. Satellite-based communications enable people to experience the sights and sounds of events taking place thousands of miles away – often as they happen.
- Global migration: the flow of people. Knowing about the rest of the world motivates people to move to where they imagine life will be better. In addition, today's transportation technology, especially air travel, makes relocating easier than ever before.

The global flow of goods, information, and people is uneven. Generally speaking, urban areas (centers of commerce, communication and people) have stronger ties to one another, while many rural villages remain isolated. The great power of North America and Western Europe means that these regions influence the rest of the world more than the rest of the world influences them. Not to mention to afford various new goods and services, desperate poverty in much of the world deprives people of even the basic necessities of a safe and secure life.

【文化冲突不断】However, there are also inter-ethnic, inter-cultural and inter-religious conflicts in the world. People are searching for their cultural roots. Subaltern groups and indigenous peoples are affirming and defending their cultural and social identities in the new global era.

【什么是全球化】Globalization is an overwhelming world trend. Multinational corporations manufacture products in many countries and sell to consumers around the world. Money, technology and raw materials move ever more swiftly across national borders. Along with products and finances, ideas and cultures circulate more freely. As a result, laws, economies, and social movements are forming at the international level.

【世界同一化?】Advocates of anti-globalization claim that the world is being homogenized in the new global era. Consumer goods are becoming homogenous all over the world. People use the same kind of things: from planes and cars to pins. With this goes a consumeristic way of life and system of values that concentrate on the material world and on physical comfort. Homogenization is basically something imposed on people by market forces. It treats

people as objects. However, it should be noticed that even while they use those goods, people can and do assert themselves as subjects, integrating them in their own way of life. People are not passively accepting, as they have great freedom to select the way of their lives. In this sense, people could choose their own favorites, regardless of the external factors. The global tendency could not eliminate culture diversity, because we have the right to stick to our cultures.

【什么是文化】A culture is the way of life of a people through which they humanize and socialize nature. It implies a world-view, a value system, and a network of social relationships. Culture is not static; it grows out of reverence for selected customs and habits. Culture can be analyzed in terms of three dimensions.

- At the first level, the humans relate to nature and to life. They produce and use goods, and eventually exchange them.
- The second level relates to symbols and rituals which help the humans to structure social relationships, build community and celebrate it.
- The third level is the quest for ultimate meaning that offers goals and motivations. Religions and ideologies provide answers to this quest.

These three levels provide an identity to a social group and distinguish it from other groups.

【文化不断变化】Culture is changing. People make culture, culture makes people. Culture does change in dialogue with changing economic and socio-political circumstances. A culture changes with other cultures with which it is brought into contact through commercial or political relations. However, cultures are constructed by people. At the source of culture, there is social agency: a group of people with freedom and creativity. Creative persons can contribute to the change and development of a culture. People are not mere objects of cultural influences, but subjects who can sift various influences and reject or integrate them. Sometimes, advocates of anti-globalization overlook the power of people's subjectivity.

【全球化与文化】Global homogenization has an impact on culture at all the three levels mentioned above. It affects directly the production and use of consumer goods. People use the same kind of goods everywhere. But even such use

is set in differing social contexts. For example, Coke and McDonalds may be very popular in the USA; but in India, only the few rich can afford them and they become status symbols and in China, traditional Chinese restaurants are still dominant. At the level of social relationships, there is a certain homogenization about how a business is run and how people relate to each other in situations of production and marketing. But the relationships of people are not limited to production and marketing. There are other natural (family), traditional (cultural) and associative groups. Considering these factors, we can say that the homogenization brought about by globalization is superficial and is limited to the material level of the consumer goods used by people and a certain consumer

culture that is artificially promoted by the media. It does not affect how people relate to each other and how they find meaning and purpose in life. It leaves largely untouched the freedom and agency of the subjects in the creating and changing culture, both as individual and as groups.

【全球化强化文化身份】In the new era of globalization, people become much more concerned about the uniqueness and particularity of their own culture. Cultural identity provides the global significance of local knowledge and the sense of self, community and nation. Actually, globalization brings much more awareness of cultural identity than before.

## Reference

# 173

## 有关宗教

Religion

Relevant GRE Issue

相关题库题目

【新 38 题】

See Also

相关写作参考

【Ref-170 有关文化】【Ref-166 有关历史】【Ref-174 仪式、典礼与文化】

【有关宗教】Since antiquity, religion has provided the people of the world with advice, values, and guidance. Religions have endured because they perform a variety of essential needs of life, and attempt to address questions about mortality and immortality, suffering, the origins of the universe, and countless other events. Christianity, Islam, and Hinduism each have over a billion followers. The mysteries of the natural world and the Universe have inspired religious feelings throughout time. Today, science can explain much but not everything, and people still use religion to help them explain events in the world. Religions also sanction a wide range of human conduct by providing the notions of right and wrong, setting precedents for accepting behavior, and transferring the burden of decision making from individuals to supernatural powers.

【宗教与人际关系】Religion is one of the most powerful, deeply felt, and influential forces in human society. It has shaped people's relationships with each other, influencing family, community, economic, and political life. Young people usually learn a religion by following the same beliefs and rituals as their parents. Most religions use teachings and stories to inform children.

【宗教的相似性】It should not be surprising that there are numerous similarities among the world's great religions. Most human beings, from the moment of birth to the time of their death, ask many of the same questions and face many of the same challenges. For example, all religious traditions try to answer the same three questions: where did I come from? Why am I here? What happens when I die? It falls on a religion to supply the answers to these universal



questions.

【宗教精神领袖】In nearly all cases, religions have one or more individuals who are recognized as having special significance. These individuals are often called the founders of the religions. They are usually authority figures who provide guidance and instruction. For Jews, it is Abraham and Moses. In the Muslim faith, it is a supreme all-knowing God, called Allah. In some cases, the wise counsel comes from a philosopher such as the Buddha.

【宗教与信仰】Science is simply unable to provide answers to the most basic human questions about the purpose of our lives. As new technology gives us the power to change, extend, and even create life, we are faced with increasingly difficult moral questions. Because religion deals with ideas that transcend everyday experience, neither common sense nor sociology can prove or disprove religious doctrine. Religion is a matter of faith, belief based on conviction rather than scientific evidence.

【宗教与社会】Every society uses religious ideas to promote conformity. Religion can also be used to back up the power of political systems. Religious belief offers the comforting sense that our lives serve some greater purpose. Strengthened by such beliefs, people are less likely to despair in the face of change or tragedy. Karl Marx (1818-1883) claimed that religion serves ruling elites by legitimizing the status quo and diverting people's attention from social inequalities. Religion encourages people to endure social problems of this world without complaint while they look hopefully to a "better world to come". Strongly held beliefs can generate social conflicts. Terrorists have claimed that God supports their actions, and many nations march to war under the banner of their God.

A study of conflict in the world would probably show that religious beliefs have provoked more violence than differences of social class.

### Quotations on Religion

***A religion true to its natures must also be concerned about man's social conditions. Religion deals with both earth and heaven, both time and eternity. Religion operates not only on the vertical plane but also on the horizontal. It seeks not only to integrate men with God but to integrate men with men and each man with himself.***

Martin Luther King, Jr. (1929-1968, an American clergyman, activist, and prominent leader in the African American civil rights movement)

***My religion consists of a humble admiration of the illimitable superior spirit who reveals himself in the slight details we are able to perceive with our frail and feeble mind.***

Albert Einstein (1879-1955, a German-born theoretical physicist who discovered the theory of general relativity)

***Science without religion is lame, religion without science is blind.***

Albert Einstein

***And what is religion, you might ask. It's a technology of living.***

Toni Cade Bambara (1939-1995, U.S. novelist, short-story writer, and educator)

## Reference

174

## 仪式、典礼与文化

Ritual, Ceremony and Culture

Relevant GRE Issue 【新 38 题】

为满足 2011 年 6 G 网友需求, 将小姜老师的《拯救我的新 GRE Issue》一书样稿, 无偿网络发布。此文档为校对稿, 网友有任何建议, 请电邮至 [888james@tongji.edu.cn](mailto:888james@tongji.edu.cn), 欢迎大家来信, 提前感谢各位。

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【有关仪式】Ritual recalls past events, preserving and transmitting the foundations of society. Participants in the ritual become identified with the sacred past thus perpetuating traditions as they re-establish the principles by which the group lives and functions. Rituals take a variety of forms. They include traditions dealing with the lighting of candles or incense, the wearing of certain attire, or deciding whether to stand, sit, or kneel when you pray.

【仪式、典礼与日常生活】A life devoid of ritual and ceremony would be one without richness and zest. The small daily rituals of our lives provide time for reflection, connection, and meaningful experience. Imagine a day without morning coffee, and a glance at the newspaper, without the late afternoon break with colleagues, absent the nightly walk with a loved one, or checking for an e-mail from a son or daughter in college. Rituals help keep us connected, foster renewal, and provide opportunities to bond with others we work or live with. Rituals and ceremonies often occur in regular patterns over the course of a year, punctuating the flow of months and providing bookends for cyclical endeavors. Much richness and connection would be lost if we had no opening school ceremony, homecoming, Halloween, Thanksgiving, Christmas, New Year's Eve, Passover, Easter...

【仪式典礼让生活有意义】Without ceremonies and traditions to mark the passage of time, honor the accomplishment of valued goals, or celebrate the possibilities of new hopes and dreams, our lives would stagnate, dry up, and become empty of meaning and purpose. These episodic cultural events help keep us all connected to the deeper values of our labor and of the institution to which we have committed our lives. Without ceremonies, traditions, and rituals, we could easily lose our way amid the complexity of everyday life. Rituals and ceremonies help make the intangible graspable and the complex understandable. They allow us to act out meaning and values that would otherwise be difficult to understand and feel. Communal events help bond us together and build trust.

【仪式典礼强化文化信仰】Social events are the outward

expression of the deeper possibilities of culture and its core values. They are to school culture what the movie is to the script, what the concert is to the score, and what the sculpture is to the values of the artist. They reinforce and continue cultural values and beliefs. Ceremonies are times to come together to connect to deeper values and purposes. Through ceremonies, a society celebrates successes, communicates its values, and recognizes the special contributions of the society's members. A society can provide time to communicate ceremonially through communal events, the symbolic glue that binds a society together.

【传统是生活重要组成】Traditions are significant events that have a special history and meaning and occur year in and year out. Unlike ceremonies, they need not be large communal events. Traditions are part of the history and tie people to its cultural roots. When people have traditions that they value and appreciate and that occur regularly throughout the year, they have a foundation for weathering challenges, difficulties, and change.

【典礼让人精神振奋】Ceremonies are elaborate, culturally sanctioned events that provide a welcome spiritual boost. Most societies have formal ceremonies. These periodic communal events bind people to each other and shape unwritten cultural values.

【典礼与新人】All cultures have initiation rituals for newcomers. Whether one is aware of it or not, new people are initiated into a group through words and deeds. How people are initiated influences their understanding of the culture's values and their commitment to the society.

【仪式与学校教育】Ritual and ceremony are probably more important in schools than in businesses because the product and the services are so complex and the important outcomes hard to measure. Communal gatherings are especially important in education as ways of maintaining the energy and focus of hardworking staff. Symbolic social events help staff members through the daily routines and demands of teaching and foster professional community and a spirit of caring and camaraderie. Rituals and

gatherings bind the many groups of a school into a whole and provide times to decompress and have fun. Rituals are process or daily routines that are infused with deep meaning. They are more than just technical actions. Rituals help transform common experience into uncommon events. Every school has hundreds of routines, from taking attendance in the morning to exiting procedures in the afternoon. When these routine events can be connected to a school's mission and values, they summon spirit and reinforce cultural ties.

【葬礼仪式】Every culture has its own set of rituals

associated with death. These rituals serve an important function, and are a way for societies to control the grief caused by death. Death rituals give the bereaved family and friends specific roles to play. The roles differ from one culture to another. Death rituals prescribe what the family should wear, who should be called, what behavior should be shown, and so on. Some culture expects people to show little emotion, or others should scream or cry. Death rituals can strengthen family connections. Funerals bring family members together. Rituals also give meaning to the death by emphasizing the life of the person who died.

## Reference

# 175

## 流行文化

Fashions and Fads

Relevant GRE Issue

相关题库题目

【新 38 题】【新 77 题】

See Also

相关写作参考

【Ref-190 消费】【Ref-172 文化身份与全球化】【Ref-170 有关文化】【Ref-157 形象与实际】  
【Ref-177 时尚与身份】

【什么是流行文化】Fashion and fashion trends mainly refers to anything which is popular in a culture at any given time. A fashion is a social pattern favored by a large number of people. People's tastes in clothing, music, and automobiles, as well as ideas about politics, change often, going in and out of fashion. The flood of popular culture's images and sounds reached unprecedented levels, as advertisements, talk shows, hundreds of cable television channels, music, magazines, and games suffused people's everyday life. Popular culture both reflects and shapes the larger society. How it does so is anything but simple. It can refract as well as mirror, breaking the larger society into a wide range of images and meanings. It can follow well-worn paths and set new directions.

The terms "fashionable" and "unfashionable" are used to illustrate whether or not someone or something fits in with the current fashion trend or even a certain type of popular

mode of expression. The term "fashion" is often used in a positively as a synonym for style, glamour and beauty. However the term "fashion" can have negative connotations of fads and trends, and materialism. Popular fashion trend centers include New York, London, Milan and Paris.

【工业社会前后的时尚】In preindustrial societies, clothing and personal appearance change very little, reflecting traditional style. Women and men, the rich and the poor, lawyers and carpenters wore distinctive clothes and hairstyle that reflected their occupations and social standing. In industrial societies, however, established style gives way to changing fashion. For one thing, modern people care less about tradition and are often eager to try out new "lifestyle".

【炫耀性消费】People use their "looks" to make a statement

about themselves. Rich people are usually the trendsetters, because they attract lots of attention and they have the money to spend on luxuries. Fashion involves conspicuous consumption as people buy expensive products not because they need such things but simply to show off their wealth.

【流行文化不断变化】One certain thing in the fashion world is change. We are constantly being bombarded with new fashion ideas from music, videos, books, and television. Movies also have a big impact on what people wear. Fashions trends change constantly. Changes in fashion tends often occur more often than in other fields of human activity, such as that of language. The modern fast-paced changes in fashion trends often emerge the negative aspects of capitalism: Some people see materialism and consumerism combined with wastage, as the negative connotations of fashion. Yet others enjoy the diversity that changing fashion trends can provide, the constant changes are there to feed their desires to experience the new and the interesting.

【流行文化“至上而下”】Musicians and other cultural icons have always influenced what we're wearing, but so have political figures and royalty. Ordinary people who want to look wealthy are eager to buy less expensive copies of what the rich make fashionable. In this way, fashion moves downward through the class structure. But eventually, the fashion loses its prestige when too many average people now share “the look,” so the rich move on to do something new. In short, fashions are born along the Fifth Avenues<sup>11</sup> and Rodeo Drives<sup>12</sup> of the rich, gain popularity in Targets and Wal-Marts across the country, and eventually are pushed aside in favor of something new.

【流行文化“至下而上”】Since the 1960s, however, there has been a reversal of this pattern in the US, and many fashions favored by rich people are drawn from people from lower social position. This pattern began with blue jeans, which have long been worn by people doing manual labor. Today cargo pants and other emblems of the hip-hop culture allow even the most affluent entertainers and celebrities to mimic the styles that began among the inner-city poor.

【流行文化与科技】New technologies have played a pivotal role in the diffusion of an entertainment culture. Over several generations, audio recordings, movies, radio, television, and other inventions helped create a set of

national images, sounds, and narratives. While such technology has had a centralizing effect that often overwhelms local distinctions, it has, ultimately, also encouraged fragmentation. The creation of hundreds of cable television channels by the end of the twentieth century, for instance, segmented the very audiences that the several networks had earlier pulled together.

【拜物主义】The culture industry reflects the consolidation of commodity fetishism, the domination of exchange value and the ascendancy of state monopoly capitalism. It shapes the tastes and preferences of the masses, thereby molding their consciousness by instilling the desire for false needs. It therefore works to exclude real or true needs, alternative and radical concepts or theories, and genuinely threatening political opposition. It is so effective in doing this that people do not realize what is going on.

【文化产业】The commodities produced by the culture industry are governed by the need to realize their value on the market. The profit motive determines the nature of cultural forms. Industrially, cultural production is a process of standardization whereby the products acquire the form common to all commodities, such as ‘the Western, familiar to every movie-goer’. But it also confers a sense of individuality in that each product ‘affects an individual air’. This attribution of individuality to each product, and therefore to each consumer, obscures the standardization and manipulation of consciousness practiced by the culture industry.

【时尚与时尚杂志】Fashion journalism is now an extremely important part of modern fashion. Such editorial critique and commentary can be found in all types of media from; newspapers, magazines, and television to the more modern; fashion websites, social networks and also fashion blogs. From the start of the 20th century, fashion magazines were able to use photographs thus they became even more influential than ever before. These magazines became very sought after, and had a major effect on public taste. The magazines saw talented illustrators drawing fashion plates for the publications, which covered all the recent and up to date developments in the area of fashion trends.

## Quotations on Fashion

**A fashion is nothing but an induced epidemic.**

George Bernard Shaw (1856-1950, an Irish playwright and a co-founder of the London School of Economics)

**Every generation laughs at the old fashions, but follows religiously the new.**

Henry David Thoreau (1817-1862, an American author, poet, and best known for his book *Walden*, a reflection upon simple living in natural surroundings, and his essay, *Civil Disobedience*, an argument for individual resistance to civil government in moral opposition to an unjust state)

**Fashion is a form of ugliness so intolerable that we have to alter it every six months.**

Oscar Wilde (1854-1900, an Irish-born writer and renowned as a wit in London literary circles)

**Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening.**

Coco Chanel (1883-1971, French Fashion designer who ruled over Parisian haute couture for almost six decades)

**Fashion is made to become unfashionable.**

Coco Chanel

**We are shaped and fashioned by what we love.**

Johann Wolfgang von Goethe (1749-1832, considered the supreme genius of modern German literature side by side with Schiller (1759-1805))

**Fashion is only the attempt to realize art in living forms and social intercourse.**

Francis Bacon (1561-1626, an English philosopher whose writings include *The Advancement of Learning* (1605) and the *Novum Organum* (1620), in which he proposed a theory of scientific knowledge based on observation and experiment)

**Fashion is about profit and expansion, and trends reduced to the level of soundbites—Long is the new short! Brown is the new black!...Whatever happened to character and honesty and individuality?**

Paul Smith (1946-, British fashion designer)

Reference

176

## 个人身份

Personal Identity

Relevant GRE Issue

相关题库题目

【新 38 题】

See Also

相关写作参考

【Ref-172 文化身份与全球化】，【Ref-162 个人主义与集体主义】【Ref-177 时尚与身份】

【Ref-139 社会与个体】【Ref-173 有关宗教】【Ref-174 仪式、典礼与文化】

【什么是身份】“Identity” may be defined as the distinctive character belonging to any given individual, or shared by all members of a particular social category or group. The term comes from the French word *identité* which finds its linguistic roots in the Latin noun *identitas*, -tatis, itself a derivation of the Latin adjective *idem* meaning “the same.”

【个人身份】The term “personal identity” may be used to

refer to the result of an identification of self, by self, with respect to other. It is, in other words, a self-identification on the part of the individual. Personal identity deals with questions that arise about ourselves by virtue of our being people. Many of these questions are familiar ones that occur to nearly all of us now and again: What am I? When did I begin? What will happen to me when I die?



【我是谁】Who am I? We often speak of one's "personal identity" as what makes one the person one is. Your identity in this sense consists roughly of what makes you unique as an individual and different from others. Or it is the way you see or define yourself, or the network of values and convictions that structure your life. This individual identity is a property (or set of properties).

【个人身份的证物】How do we find out who is who? What evidence bears on the question of whether the person here now is the one who was here yesterday? What ought we to do when different kinds of evidence support opposing verdicts? One source of evidence is first-person memory: if you remember doing some particular action, or at least seem to remember, and someone really did do it, then that person is probably you. Another source is physical continuity: if the person who did it looks just like you, or even better if she is in some sense physically or spatio-temporally continuous with you, that is reason to think she is you.

【个人身份与精神世界】You are that future being that in some sense inherits its mental features—beliefs, memories, preferences, the capacity for rational thought, that sort of thing—from you; and you are that past being whose mental features you have inherited in this way.

【个人身份与肉体联系】Our identity through time consists in some brute physical relation. You are that past or future being that has your body, or that is the same biological organism as you are, or the like. Whether you survive or perish has nothing to do with psychological facts. You may think the truth lies somewhere between the two: we need both mental and physical continuity to survive, or perhaps either would suffice without the other. Mental and physical continuity are evidence for identity, but do not always guarantee it, and may not be required. No sort of continuity is both necessary and sufficient for you to survive.

【影响个人身份的因素】Since childhood we have all been offered ways of understanding ourselves – from our family, education, friends and the society that surrounds us. In a sense we have been told who we are since our birth from a variety of sources. These messages may be contradictory, and so we may try to integrate these stories about what we are into a unified narrative of our own identity. This narrative is a key aspect of our sense of who we are – of

our personal identity. As can be deduced from this perspective, the identity we assume is, at least in part, derived from the social context in which we live, the type of family we are born into, the education we receive and the friends that we are able to make as well as the society that surrounds us. This means that our identity is temporally and spatially framed or influenced.

Who we feel ourselves to be is thus influenced by where and when we live our lives. To the extent that certain periods of history and certain geographical locations offer people living in them common features, our personal identity is, at least in part, shared with others from the same time period and location. The specific character that a person derives from belonging to a distinct society and culture is not seen to maintain itself for generations as a result of socialization and customs.

【尼采谈文化记忆】According to Nietzsche, while in the world of animals genetic programs guarantee the survival of the species, humans must find a means by which to maintain their nature consistently through generations. The solution to this problem is offered by cultural memory, a collective concept for all knowledge that directs behavior and experience in the interactive framework of a society and one that obtains through generations in repeated societal practice and initiation.

【社会身份】“Social identity” may be used to refer to the outcome of an identification of self by other; it is identification accorded or assigned an individual by another social actor. Social identification has to do with which groups a person belongs to, who he or she identifies with, how people establish and maintain invisible but socially efficient boundaries between us and them. Of the many social identifications that may give persons living in complex societies a sense of belonging, we may briefly mention language, locality, kinship, nationality, ethnic membership, family, age, education, political views, sexual orientation, class, religion and gender as some possibilities. Of these, gender and age are the most fundamental; no society exists where gender and age are not socially significant. All these ways of identifying may give a secure sense of belonging to a group. In some societies, the different segments of the clan become important; in a city, the local neighborhood may be the main site of community feeling; and to some, professional identity may actually be more important than national identity.

## 时尚与身份

Fashion and Identity

Relevant GRE Issue  
相关题库题目

【新 38 题】【新 77 题】

See Also  
相关写作参考

【Ref-175 流行文化】【Ref-176 个人身份】【Ref-172 文化身份与全球化】【Ref-139 社会与个体】【Ref-173 有关宗教】【Ref-174 仪式、典礼与文化】

【传统社会中服饰象征身份】 Fashion offers models and material for constructing identity. Traditional societies had relatively fixed social roles and sumptuary codes, so that clothes and one's appearance instantly denoted one's social class, profession, and status. Identity in traditional societies was usually fixed by birth, marriage, and accomplishment, and the available repertoire of roles was tightly constricted. Gender roles were especially rigid, while work and status were tightly circumscribed by established social codes and an obdurate system of status ascription. During the medieval period, identities in Western Europe were especially circumscribed and rules even dictated what members of different classes could or could not wear.

【废除衣着的陈规戒律】 Modern societies eliminated rigid codes of dress and fashion, and beginning around 1700 changing fashions of apparel and appearance began proliferating. Although a capitalist market dictated that only certain classes could afford the most expensive attire, which signified social privilege and power, in the aftermath of the French Revolution, fashion was democratized in countries which carried through a democratic revolution, so that anyone who could afford certain clothes and make-up could wear and display what they wished. Modernity also offered new possibilities for constructing personal identities. Modern societies made it possible for individuals to produce—within certain limits— their own identities and to experience identity crises.

【时尚是身份的一部分】 In modernity, fashion is an important constituent of one's identity, helping to determine how one is perceived and accepted. Fashion offers choices

of clothes, style, and image through which one could produce an individual identity. In a sense, fashion is a constituent feature of modernity, interpreted as an era of history marked by perpetual innovation, by the destruction of the old and the creation of the new. Fashion itself is predicated on producing ever new tastes, styles, dress, and practices. Fashion perpetuates a restless, modern personality, always seeking what is new and admired, while avoiding what is old and passé. Fashion and modernity go hand in hand to produce modern personalities who seek their identities in constantly new and trendy clothes, looks, attitudes, and style, and who are fearful of being out-of-date or unfashionable.

【时尚受到制约】 Of course, fashion in modern societies was limited by gender codes, economic realities, and the force of social conformity which continued to dictate what one could or could not wear, and what one could or could not be. Fashion in modernity itself underwent complex stages of historical development, though by the beginning of the twentieth century, modern fashion rationalized clothing and cosmetics, and mass markets began to make changes in fashion open to mass consumption. Yet fashion codes continued to be relatively fixed for some classes and regions. Crossing gender codes in fashion was for centuries a good way to mark oneself as a social outcast or even to land in jail or a mental institution.

【颠覆传统衣着规则】 The 1960s exhibited a massive attempt to overthrow the cultural codes of the past and fashion became an important element of the construction of new identities, along with sex, drugs, and rock and roll,

phenomena also involved in the changing fashions of the day. In the 1960s, “antifashion” in clothes and attire became fashionable and the subversion and overthrowing of cultural codes became a norm. So-called fashion subversion continued to be in vogue during the following decades, and the fashion industry allowed new flexibility and marketed an everchanging array of new styles and looks. By means of such fashion moves, individuals could quickly produce their own identities through resisting dominant fashion codes and producing their own fashion statements, or using dominant styles in their own ways.

During this period, media culture became a particularly

potent source of cultural fashions, providing models for appearance, behavior, and style. The long-haired and unconventionally dressed rock stars of the 1960s and the 1970s influenced changes in styles of hair, dress, and behavior, while their sometimes rebellious attitudes sanctioned social revolt. Groups like The Beatles, The Rolling Stones, Jefferson Airplane sanctioned countercultural revolt and the appropriation of new styles of dress, behavior, and attitudes. The association of rock culture with long hair, social rebellion, and nonconformity in fashion continued through the 1970s with successive waves of heavy metal rock, punk, and new wave attaining popularity.

## Reference

# 178

## 有关城市

City

**Relevant GRE Issue**  
相关题库题目

【新 2 题】【新 5 题】【新 117 题】

**See Also**  
相关写作参考

【Ref-179 城市与展示文化】【Ref-108 现代化与传统】【Ref-172 文化身份与全球化】

【城市全景】The city is always a place to visit, a place of endless possibilities, dreams, fantasies, and a place of future. Cities play a pivotal role in the construction and experience of the cultures of everyday life. As they have always been, cities are places of great hope, great promise, and — like any place — real dangers. Some people live in cities because they’ve always dreamed of being there, others find city life to be a nightmare from which they can’t escape. Cities are stages for the great triumphs and tragedies of humanity — sites for the events and interactions which define the ages. People are drawn to the city for work, politics, pleasure, crime and conquest.

【工业革命与城市化进程】The rural and the urban were completely overturned as a result of the large-scale migration of potential industrial workers from the country side to the cities where the factories of the emerging

manufacturing bourgeoisie were located. With industrialism, villages became towns, towns became cities, and ultimately, many cities grew into metropolises. None of these places, however, was equipped enough to cope with this dramatic growth.

【城市怪相】The result was haphazard urban development often involving the speedy erection of cramped makeshift dwellings along squalid narrow alleyways where industrial workers lived with their families in the shadows of the factories. The great cities have been built with no regard for us. While civilized men enjoy the comfort and banal luxury of their dwelling, they do not realize that they are deprived of the necessities of life. The modern city consists of monstrous edifices and of dark, narrow streets full of petrol fumes and toxic gases, torn by the noise of the taxicabs, lorries and buses, and thronged ceaselessly by great

crowds.

Differences and inequalities of classes were inscribed on the landscapes of the cities from the early days of their development. The modern city is also a place of great contradictions – being simultaneously the site and symbol of progress, creativity, democracy and wealth, as well as poverty, inequality, exploitation and discontent. In contrast to the emotional relationships of small town and rural dwellers, people living in the modern city approach life in a highly detached way. People are always found in conditions of loneliness and isolation. People often erect emotional barriers against each other.

## Quotations on City

**Cities force growth, and make men talkative and entertaining, but they make them artificial.**

Ralph Waldo Emerson (1803-1882, an American lecturer,

philosopher, essayist, and poet)

## **What is the city but the people?**

William Shakespeare (1564-1616 widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist)

**Clearly, then, the city is not a concrete jungle, it is a human zoo.**

Desmond Morris (1928-, a British zoologist)

**This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.**

William Wordsworth (1770-1850, a major English Romantic poet)

**Cities are the abyss of the human species.**

Jean-Jacques Rousseau (1712-1778, a major Genevan philosopher whose political philosophy heavily influenced the French Revolution)

## Reference

179

## 城市与展示文化

City and Show

### Relevant GRE Issue

相关题库题目

【新 5 题】【新 117 题】

### See Also

相关写作参考

【Ref-178 有关城市】【Ref-170 有关文化】【Ref-109 消费】【Ref-175 流行文化】【Ref-177 时尚与身份】

【城市全球化】The latest capitalism results in the “serial reproduction” of malls, pedestrian city centers, plazas, and waterfronts as capital markets reinvest and restructure, moving away from industrial production and shifting into the service sectors, financial services, marketing and retailing. Global firms in retailing, tourism, hotel accommodation and fast-food outlets have invested in urban prime sites with the result that the mix of shopping and leisure experiences

varies little from one city to another. Particular distinctive places disappear only to be replaced by universal homogenous “non places.” Everywhere is nowhere; all places are pretty much the same. Globalization gradually erases distinctive localities and local identities. Many governments worldwide with planning powers and budgets reconstruct and redevelop the “old city” into modern metropolis. The concentration on culture has produced a

greater investment in city's cultural buildings.

【城市与“文化产业”】 Culture is no longer regarded as the super-structural outgrowth of a buoyant economic base but an economic resource in itself that can help drive economic growth. Despite the problems of define “culture”, it is argued that culture can create jobs and generate income; culture can put a city on the tourist map. Cities draw recorded history, festivals, fairs, plays, masques, and tournaments to enhance the staging of cultural attractions.

The rapid growth of what is now termed as “cultural sector” has been accompanied by a marked increase in the number of music and arts festivals vying for audiences. Strobe lights, laser show, giant inflatable, video displays, the building of huge walls across the stage, three dimensional banners, fireworks and other pyrotechnics are

used to enhance the audience's appreciation of the cultural show. There has been an enormous proliferation of museum, arts and theatre complexes, with new ones created and old ones expanded and restyled architecturally to add visual excitement.

Spectacular sports complexes are often created on the back of attracting so-called mega-events, like the Olympics or football's World Cup. These events are also widely believed to be golden opportunities for ambitious city authorities to initiate far-reaching regeneration plans. It may be an exaggeration to say that promotion of culture has become the preferred route for regenerating ailing economies, but its importance cannot be minimized. Not surprisingly, the large festivals for which cities compete are now the targets of intense, sustained, expensive and, sometimes bitter campaigns.

## Reference

# 180

## 有关媒体

Mass Media

**Relevant GRE Issue**  
相关题库题目

【新 44 题】【新 57 题】【新 84 题】

**See Also**  
相关写作参考

【Ref-181 媒体自由】【Ref-183 媒体与偷窥】【Ref-184 社会模范】【Ref-142 审查制度】  
【Ref-182 言论自由】

【什么是媒体】 The media refers to means of mass communication. The mass media are the means for delivering impersonal communications to a vast audience. Mass media arise as communication technology (newspaper, radio, television, films, and the Internet) spreads information on a mass scale. The term has variously been defined to include print journalism, broadcasting, cinema, and more recently, the Internet.

【媒体的类型】 Forms of media are created, designed, and used to reach very large audiences. Few people would deny that the nature of cultural experience in modern societies has been profoundly affected by mass

communication. Books, magazines and newspapers, radio, television, the cinema, records, tapes and videos occupy a central role in our lives.

Traditional forms of the press include:

- Newspapers;
- Magazines;
- Pamphlets;
- Posters.



Non-traditional forms of the press include:

- Radio;
- Television;
- Internet.

【印刷媒体】The print media were more important to politics earlier in our history. Even today, however, some newspapers and magazines enjoy mass circulation. Most news magazines, however, because they have small circulations and select readership are considered group media.

【印刷术与古腾堡】With the invention of the printing press by Johannes Gutenberg in the 1440s, the publication of people's ideas became widespread, allowing these ideas to take on a life of their own. Books, pamphlets, flyers, and many other forms of printed matter could be quickly reproduced and distributed to any audience that could read them.

【欧洲启蒙运动】On the heels of this invention came the Enlightenment, an intellectual movement that began in the early 1600s and extended well into the 1800s. Advances in science, mathematics, and the arts that emerged during the Renaissance were documented, discussed, and expanded upon through the use of the printing press to bring this information to all of Europe and beyond. People began to think more about who they were and their place in the world. Philosophers known as "humanists" advanced many new ideas about the dignity and potential of the individual, and as a result people began to question traditional ideas of a person's rights and the role of government.

Enlightenment ideals also influenced American colonial society and its leaders. As their relationship with the British Parliament and the king became more confrontational, some colonial leaders began to question the role of the British government and challenge its authority. The freedom to print the American colonial viewpoint on the deteriorating relationship with the British government proved indispensable to the success of the American Revolution. Pamphlets and papers were published and distributed throughout the colonies, helping educate colonists on the violations of their rights by the British and keeping them informed of events and decisions.

【广播电视】Though radio was once a prime source for the coverage of live news, its salience today lies in its role as a

forum for talk. Print media has always been a dominant medium through the decades in the western civilization, but it is the emergence of the television which has become the backbone of the global commercial development. Studies of the public's source of news clearly demonstrate that most people rely on television as their main source of news. They also view television as the most credible source of news. Television contains the ability to produce multimedia content and thus has the immense power to change an individual's perception of reality. Television has become the major medium for mass communications about politics. Television's main appeal-- that it shows people and events-- accounts for the influence of television news coverage.

【媒体的作用】Functions or tasks of the media:

【提供信息】Information: the media can

- Provide information about events and conditions in society and the world;
- Indicate relations of power;
- Facilitate innovation, adaptation and progress.

【建立联系】Correlation: the media can

- Explain, interpret and comment on the meaning of events and information;
- Provide support for established authority and norms;
- Contribute to consensus building;
- Set orders of priority and by so doing signal subcultures and new cultural developments;
- Forge and maintain commonality of values.

【保持连续】Continuity: the media can

- Express the dominant culture and recognize subcultures and new cultural developments;
- Forge and maintain commonality of values.

【娱乐消遣】Entertainment: the media can

- Provide amusement, diversion and the means of relaxation;
- Reduce social tension.

【社会动员】Mobilization: the media can

- Campaign for social objectives in the sphere of politics, war, economic development, work and tension.

【媒体影响生活】Television and other mass media enrich our lives with entertaining and educational programming. The media also increase our exposure to diverse cultures and provoke discussion of current issues. At the same time, the power of the media to shape how we think remains highly controversial. Years before children learn to read, television watching is a regular part of their daily routine. As they grow, children spend as many hours in front of a television as they do in school or interacting with their parents. This is the case despite research suggesting that television makes children more passive and less likely to use their imagination.

【媒体让世界联通】The flow of information from one geographical location to another has increased in speed considerably with the advent in digitally enabled communication devices. Different network channels over cable or satellite TV, newspaper and radio are emerging at a very rapid pace providing the people with a medium to connect themselves with the outside world.

【媒体与民主政治】In a democracy, communication must go both ways; from the government to citizens and from citizens to government. The media are important in a democracy, in that one of their primary roles is the promotion of communication between citizens and their government.

【媒体的私有化】Private ownership of the media means that the media operate free of government control, but it also means that they operate to make profits. In order to make a profit, they must attract large audiences, therefore their programming and content must have mass appeal. Only a portion of broadcast programming and newspaper content can be classified as political news. Much of their content is really news that is entertaining.

【民众对媒体的怀疑】A canyon of disbelief and distrust has developed between the public and the news media. The press establishment has always been nervous about its delicate relationship with the public. There is growing tendency on the part of the public to look with disfavor and distrust upon the press. Less people believe all of what newspaper reporters write. However, the press is crucial to the functioning of a free society. The public's growing

hostility toward journalism has affected the morale of reporters. Today's news people feel overworked, overstressed, underpaid and assigned too many trivial tasks. People don't see journalism as public service anymore. Instead, they believe that journalists are engaged in self-service – getting ratings, selling newspapers or making their careers. Like the other primary political institutions, the press has lost viable connections to its own readers and grown more distant from them. As an institution, the media has gravitated toward elite interests and converged with those powerful few who already dominate politics. There has been public concern that the media are in bed with the leadership.

### Quotations on Media

**Advertisements contain the only truths to be relied on in a newspaper.**

Thomas Jefferson (1743-1826, the third President of the United States (1801-1809) and the principal author of the *Declaration of Independence* (1776))

**Newspapers are unable, seemingly, to discriminate between a bicycle accident and the collapse of civilization.**

George Bernard Shaw (1856-1950, an Irish playwright and a co-founder of the London School of Economics)

**In the real world, the right thing never happens in the right place and the right time. It is the job of journalists and historians to make it appear that it has.**

Mark Twain (1835-1910, an American author and humorist)

**Get your facts first, and then you can distort 'em as much as you please.**

Mark Twain

**If you don't read the newspaper, you are uninformed. If you do read the newspaper, you are misinformed.**

Mark Twain

**I fear three newspapers more than a hundred thousand bayonets.**

Napoleon Bonaparte (1769-1821, a military and political leader during the latter stages of the French Revolution)

**When a dog bites a man that is not news, but when a man bites a dog that is news.**

Charles Anderson Dana (1819-1897, an American journalist,

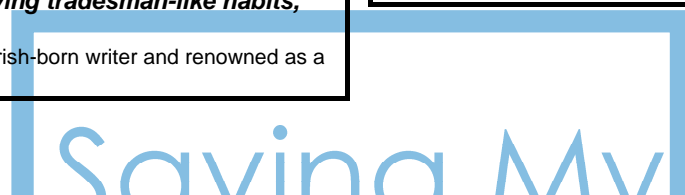
author, and government official)

**The public have an insatiable curiosity to know everything. Except what is worth knowing. Journalism, conscious of this, and having tradesman-like habits, supplies their demands.**

Oscar Wilde (1854-1900, an Irish-born writer and renowned as a wit in London literary circles)

**I believe in equality for everyone, except reporters and photographers.**

Gandhi (1869-1948, original leader of India during the Indian independence movement)



Reference

181

## 媒体自由

The Freedom of Media

**Relevant GRE Issue**

相关题库题目

【新 44 题】【新 69 题】【新 75 题】【新 84 题】

**See Also**

相关写作参考

【Ref-183 媒体与偷窥】【Ref-182 言论自由】【Ref-142 审查制度】【Ref-184 社会模范】  
【Ref-180 有关媒体】

【媒体自由的形式】Freedom of the press includes newspapers and magazines, but also extends to books, pamphlets, posters, and essentially anything in print. In addition, the contents of printed material can be communicated through different media forms, such as radio, television, and the Internet. Opinion pages and letters to the editor in newspapers and magazines provide public forums for the spread of ideas, as do radio and television. Advertisements can also be placed in any of these media outlets. Freedom of the press is the guarantee by a government of free public press for its citizens and their associations, extended to members of news-gathering organizations (journalists), and their published reporting. In many countries there are constitutional or statutory protections pertaining to freedom of the press.

【媒体自由的重要性】Like other forms of expression, freedom of the press is essential to the advancement and operation of a democracy, providing important benefits to individuals, to society, and to the government:

- A free press allows for communication and the open

expression of ideas with others. Human dignity advances when people can print their thoughts and ideas and read from others with similar or different views.

- A free press informs people of new and better ideas, which benefits a community and allows it to improve and change with the times. This contributes to intellectual growth and broader understanding.
- A free press provides a mechanism for communicating freely with local, state, and national representatives and is essential to the operation of representative government.
- A free press can help bring about peaceful social change by working as a pressure valve to release tension when people feel wronged or mistreated. It also gives the government and members of society important information on how their actions or statements have been received.
- A free press provides people with a mechanism to

speak out against perceived violations of personal rights and is essential for the protection of all people's rights.

【媒体自由的益处】 Important benefits of a free press include:

- Open expression of ideas;
- Advances collective knowledge and understanding;
- Communication with government representatives;
- Allows for peaceful social change; and
- Protects individual rights.

【媒体与政治】 The press has been called the “fourth branch” of government and is sometimes placed on a level akin to the three official branches of government—legislative, executive, and judicial. Though the press has no direct governing power, at times it may serve as a check on the other three branches by informing the public of the government's actions, allowing the people to respond accordingly. The relationship between media and politics is a two-way street: while politicians can try to use media for their own gain, the media can use politicians for humorous or informative purposes. The media does not simply deliver the truth; there is a process of editing and choosing behind the scenes, dictating what really is shown and what is not.

【媒体自由与政府约束】 With respect to governmental information, any government distinguishes which materials are public or protected from disclosure to the public based on classification of information as sensitive, classified or secret and being otherwise protected from disclosure due to relevance of the information to protecting the national interest. Many governments are also subject to sunshine laws or freedom of information legislation that are used to define the ambit of national interest.

【媒体审查制度】 As governments began to realize the press' power to spread information to large sections of the population, officials sought protection from sedition (advocating harm to or overthrow of the government) and libel (the false publication of information with the intent to damage a person's reputation). Such actions could disrupt the order of society, and therefore many governments exercised censorship over printed materials. Laws in England as well as in the American colonies called for

licensing anyone who operated a press, and in many cases censors had to approve materials before publication.

【媒体自由的原则】 A free press is grounded on the principle that the government may not censor anything before it is published, except in cases of great importance such as national security or military operations, and even this may be subject to court review. The censorship of information before publication is known as “prior restraint.”

【保密消息来源】 Controversy exists in the area of a reporter's right to keep sources confidential. Unlike lawyers or doctors, who are generally immune from having to reveal their clients' identities, news reporters do not usually enjoy legal protection against revealing their sources, though a few states have “shield laws” that protect journalists from revealing a source. News reporters as a profession adamantly believe that keeping a source confidential is essential to their work and to the existence of a free press. In some cases, prosecutors may involve the courts to break the reporter/source privilege and demand that a reporter identify a source. Reporters who resist face contempt-of-court charges and sometimes jail time until they reveal their source.

News reporters as a profession adamantly believe that keeping a source confidential is essential to their work and to the existence of a free press. This is based on the belief that people would hesitate to come forth with information if they believed their identities would be revealed. Under the doctrine of confidentiality of sources, news reporters are immune from legal action to reveal an anonymous source. However, the courts have not always honored this type of protection. In some cases, prosecutors may try to use the courts to break the reporter/source privilege and demand that a reporter identify a source. Reporters who resist face contempt-of-court charges and sometimes jail time until they reveal their source.

【案例：越战机密文件报道】 In 1971, the *New York Times* and the *Washington Post* published a classified analysis of the causes of the Vietnam War. The U.S. government accused the *Times* of publishing illegally leaked documents (known as the “Pentagon Papers”) and obtained a federal court injunction prohibiting further publication. In the case of *New York Times v. United States*, the Supreme Court ruled that because the government had not proven that the publication of the documents would threaten the safety of American forces or endanger national security, prior restraint should not have occurred.

【媒体与社会责任】Exponents of the social responsibility theory attempt to reconcile the ideas of freedom and independence with responsibility towards society. The media should follow the following basic principles of the social responsibility theory:

- The media should accept certain responsibilities towards society;
- The media should fulfill their responsibilities mainly by setting professional standards with regard to the supply of information and the truth, accuracy, objectivity, and balance of their reporting;
- The media are under an obligation to create a forum

for different viewpoints;

- The media should self-regulate within the framework of the law and established institutions.
- The media should avoid publicizing information that can lead to crime, violence or social disruption, as well as information that can offend ethic or religious minorities.
- The media collectively should represent all social groups and reflect the diversity of society by giving people access to a variety of viewpoints and the right to react to these viewpoints.

# Revised

Reference

182

## 言论自由

Freedom of Speech

Relevant GRE Issue  
相关题库题目

【新 44 题】【新 69 题】【新 75 题】【新 84 题】

See Also  
相关写作参考

【Ref-183 媒体与偷窥】【Ref-181 媒体自由】【Ref-142 审查制度】【Ref-180 有关媒体】

【什么是言论自由】Freedom of speech is being able to speak freely without censorship. The synonymous term freedom of expression is sometimes preferred, since the right is not confined to verbal speech but is understood to protect any act of seeking, receiving and imparting information or ideas, regardless of the medium used. In practice, the right to freedom of speech is not absolute in any country, although the degree of freedom varies greatly. Industrialized countries also have varying approaches to balance freedom with order.

【言论自由的意义】Free speech promotes "The free flow of ideas essential to political democracy and democratic institutions" and limits the ability of the state to subvert other rights and freedoms.

- It promotes a marketplace of ideas, which includes, but is not limited to, the search for truth.
- It is intrinsically valuable as part of the self-actualization of speakers and listeners.
- It is justified by the dangers for good government of allowing its suppression.

Such reasons perhaps overlap. Together, they provide a widely accepted rationale for the recognition of freedom of speech as a basic civil liberty.

【发现真理】A classic argument for protecting freedom of speech as a fundamental right is that it is essential for the discovery of truth. Justice Oliver Wendell Holmes<sup>13</sup> wrote that "the best test of truth is the power of the thought to get



itself accepted in the competition of the market, and that truth is the only ground upon which their wishes safely can be carried out."

【容忍大度】Still another explanation is that freedom of speech is integral to tolerance, which some people feel should be a basic value in society. Tolerance is a desirable, if not essential, value, and that protecting unpopular speech is itself an act of tolerance. Such tolerance serves as a model that encourages more tolerance throughout society.

【言论控制】Various governing, controlling, or otherwise powerful bodies in many places around the world, have attempted to change the opinion of the public or others by taking action that allegedly disadvantages one side of the argument.

【言论自由限制】Restrictions on speech that are sometimes characterized as assaults on freedom of speech include the following:

■ Defamation (slander and libel);

- Obscenity;
- Threats;
- Lying in court (perjury);
- Speaking publicly without a permit;
- Speaking publicly outside of a free speech zone;
- Profanity;
- Hate speech that is defamatory or causes incitement to violence;
- Noise pollution;
- Company secrets, such as how a product is made or company strategy;
- Political secrets: campaign strategies, dirty past/deeds of a politician, etc.;
- Classified information: sensitive or secret to protect the national interest.

## Reference

# 183

## 媒体与偷窥

Media and Voyeurism

**Relevant GRE Issue**  
相关题库题目

【新 44 题】【新 75 题】【新 84 题】

**See Also**  
相关写作参考

【Ref-182 言论自由】【Ref-181 媒体自由】【Ref-142 审查制度】【Ref-180 有关媒体】

【民众兴趣】People today are fascinated with peering and gazing into places from which we typically are forbidden and seeing and hearing the innermost details of others' lives. Public interest and newsworthiness propel mediated voyeurism.<sup>14</sup>

【科技助长隐私窥探】As the rise of an image-based, video-literate society and a sound bite culture, the value of speech is secondary to the value of the image. Prying

technologies – hidden cameras and tiny recording devices – and viewing technologies such as the Internet and television are easily accessible.

【偷窥与娱乐】Summer 2000 brought with it the American network television debut of another voyeuristic spectacle, *Big Brother*. The CBS show features ten strangers residing together in specially constructed house loaded with hidden cameras. Voyeuristic viewers can watch the housemates around the clock on the Internet. As Fox's February 2000

show *Who Wants to Marry a Multimillionaire?* proved, a private marriage ceremony can become a public voyeuristic farce. The mediated voyeurism refers to the consumption of revealing images of and information about others' apparently real and unguarded lives, often yet not always for purposes of entertainment but frequently at the expense of privacy and discourse, through the means of the mass media and Internet.

【偷窥种类】To understand all of the mediated voyeurism, it may be useful to subdivide it into different categories. In particular, nonfiction, reality-based voyeuristic media content can be broken down into at least four categories:

- Video vérité<sup>15</sup> voyeurism (sometimes used in film circles to describe a genre or technique of filmmaking that is intended to convey candid, un-manipulated realism, or, as the word vérité suggests, the truth),
- Reconstruction voyeurism (the defining characteristic of reconstruction voyeurism is the reenactment of dramatization of a real event),
- Tell-all/ show-all voyeurism (many of the individuals on these shows are not unwilling or unsuspecting participants but instead knowingly consent to tell their stories for television), and
- Sexual voyeurism (the World Wide Web is awash in more pornographic and graphic voyeurism pages that feature photographs of unsuspecting individuals in various stages of undress, sexually explicit activity, and bodily function).

Much of people's voyeuristic pleasure occurs either at the expense of individuals whose images and words are captured by surprise and without their knowledge or at the expense – in some cases perhaps for the benefit – of the exhibitionists who freely consent to have the intimate moments of their lives put on public display.

【背后的动力】The political-economic forces behind the rise of mediated voyeurism. From the bottom-line needs of media corporations who feed our desire to watch to economic deregulation in the marketplace of ideas – today, really, the marketplace of images – a number of economic and political forces fuel voyeurism in the media.

【政治与偷窥】Politics itself today is voyeuristic, growing from the combination of political apathy, spectatorship, and the collapse of discourse into political sound bites and photo opportunities. The Lewinsky and Clinton affair embodies politics as voyeurism. In addition, a more subtle political influence pushes the voyeurism value – the growing acceptance of surveillance cameras in cities and towns, in parks and stores, as a means of law enforcement.

【与言论自由的矛盾】There is a growing legal backlash cropping up against some forms of mediated voyeurism. The new wave of anti-paparazzi legislation voyeurism arose in the wake of Princess Diana's Death as well as new laws designed to tackle video voyeurism. However, people also value the voyeurism as a rationale for protecting freedoms of speech and press and safeguarding expression.

## Reference

# 184

## 社会模范

Society Role Model

### Relevant GRE Issue

相关题库题目

### See Also

相关写作参考

【新 22 题】【新 41 题】【新 44 题】【新 75 题】【新 84 题】【新 122 题】

【Ref-183 媒体与偷窥】【Ref-180 有关媒体】【Ref-182 言论自由】【Ref-181 媒体自由】

【什么是社会模范】Role model refers to a person, real or fictional, who fills his or her role as a good or bad example for others. A good example is a positive role model. A bad example is a negative role model. The term role model on its own is usually taken to mean a positive role model.

【亚里士多德的观点】Aristotle's idea of virtue ethics relies substantially on the effects role models have on people. Aristotle believes that we learn to be moral (virtuous) by modeling the behavior of moral people. Through continual modeling we become virtuous out of habit. Of course, people can learn both good and bad habits depending on the role models they have. Aristotle believed that it was the moral duty of every citizen to act as a good role model. This was especially true for people who were most likely to be in the public eye, since these people had so many eyes on them. Who are the role models in contemporary society? When asked, many celebrities (sports figures, actors, musicians) state that they don't want to be role models. Aristotle would argue that this is not a choice a person can make. Since these people are so prominent in our society they are role models and should take this responsibility seriously.

【社会学习与模范】There is an essential linkage between social learning and role models. Social learning is a key human development concept and involves learning through others. In addition, personality development and role model influences are closely linked. Choosing an individual as a modern society role model proves to be complicated when one begins to contemplate the various worldviews. Many famous names of popular people seem to jump to the front of one's mind. Personally, an individual will choose someone who he or she feel to be a good role model but also aligns with his or her personal worldview.

【社会模范代表社会群体】A role model is one who provides an example for the group that he or she represents. As individuals, role models are people who have actualized the values held dear by their groups: they have "made it" according to the standards of their people. Role models must extend beyond their limitations as individuals and become unifying principles for a people, symbols of the inherent potential in each and every member of the community they represent.

【社会模范是文化符号】Role models are cultural icons. Their essence is so ingrained into the mass psyche of their

communities that they are part of what defines their group as an autonomous entity. They are, in fact, the very definition of what it means to be a member of that group. Not only have they reached a personal level of achievement deemed successful by the communities they represent, but they have also reached a level of public achievement recognized by the larger society.

【社会需要社会模范】Role models originate from a demand for them. They emerge as a result of a general dissatisfaction within a community and as a reassurance when its people wonder, "Is that all there is? Is that all that we can be?" They put to rest insecurities about a group's potential to succeed in society, and they actively lead its members to the fulfillment of that potential. Without a role model, a dissatisfied group's breadth of vision is severed, obliterating its brightest and highest point. The possibilities are no longer endless but severely constrained. Conversely, a community with no need for a role model is secure with itself. It needs no symbol to look up to as a realization of its goals, for the group itself has already achieved the. There is no demand for a role model, and hence there is none.

【正面社会模范的作用】Good role models are everywhere. Parents, grandparents, teachers, coaches, friends and many other favorable influences show us firsthand the right way. Positive role models are examples of how to live a constructive life. A positive role model carries out a role demonstrating values, ways of thinking and acting, which are considered good in that role. Others hopefully will follow the example. A woman professor can be seen as a role model for other women, on the strength of her furthering of the profile of women in academia. Alternatively, she could be seen as a role model for aspiring academics, regardless of their gender, on the strength of her academic achievements and/or dedication to her chosen discipline. Parents can be positive role models helping their children learn adult ways or they can be negative role models. In dysfunctional families parents tend to be primarily negative role models. The distinction in positive and negative role models can easily lead to accepting a false dilemma.

【孩子成长与社会模范】Children these days need role models more than ever. Crime rates are high, gang activities are increasing, and parents are working more, resulting in children being unsupervised. Parents have to work long hours to keep up with the increasing prices of homes and cost of living. This leaves teenagers more

exposed to the rough pressure of society. Instead of coming home from school and going down to the end of the street to play a game of baseball with other friends in the neighborhood, boys are now caught up with video games that encourage shooting and fighting. Our society is badly in need of positive role models to exert healthy influence on the coming generation.

【体育明星中的模范】There are good role models in sports. Even though a few athletes are wayward, most athletes know young people look to them. So they take their responsibility seriously. Many athletes have made a tremendous effort to be positive role models for impressionable youngsters. Basketball star David Robinson<sup>16</sup> is an outstanding role model. He is a generous contributor to charitable causes with his time and money. His lifelong experience has made him a person of distinct character.

Sports role models can potentially bring out numerous positive traits of a human's character. For young people these sporting heroes can be extremely motivating and be the perfect influence for a young developing mind and body to grasp life in a positive, determined way. No-one needs to state the obvious about how these days good role models from any walk of life are needed more than ever, but of course sports role models encourage fitness as well as positive character traits.

People could learn a lot about mental strength, discipline, determination, technique, persistence and passion from sports stars. The sport is not important, what is important is encouraging young people to enjoy some sport and build positive character traits. If a young person goes on to be excellent in their sport, this is wonderful but the most vital issue is the encouragement and motivation for life that they can learn from the right model.

【电影中的社会模范】Whether it could be the movies evoke inspiration or compassion or laughter or sadness, they are all things that validate our own lives and emotions. Movies can control a group of people's emotions and influence their perceptions of society. Movies once used to portray women as housewives, the cooks and baby sitters with the family. Now, as seen in *Devils Wear Prada* and *Legally Blond*, we see films characterize female protagonists as strong independent women, in control of their lives. They are role models for a young generation. As society's awareness of women's independence change, as does film portrayals of them.

Role models in movies are defined by their success and journeys they embark upon to effectuate their goals. The movie – *Billy Elliot*<sup>17</sup> tells a story of an 11 year old boy who stumbles out of box ring and onto the ballet floor. He faces many trials and triumphs as he strives to conquer his family's set ways, inner conflict and standing on this toes. Billy looks towards a seemingly impossible personal goal but he triumphs over adversity and family's doubts. In the movies, Americans crave a positive role model. Harrison Ford plays colorful characters in successful movie productions. In his movies, he works diligently at rescuing artifacts and people from the clutches of evil forces and devious scoundrels.

【职场中的模范】Supervisors and managers can also be good role models. By providing encouragement and guidance, with a responsible demeanor and a can-do-attitude, supervisors and managers can help employees realize their full potential. When role models consistently project constructive behavior and demonstrate a positive decision making process, employees observing this reinforced activity will be inspired to think and act likewise. Employees look to management for direction and motivation. Supervisors and managers set the standard for performance and employee behavior. Therefore, they must be good role models. When supervisors and managers project a positive example, employees will achieve amazing levels of performance and develop a sound character.

【军事院校中的模范】The military is a dynamic powerhouse stocked full of extraordinary men and women. From the start of their careers, all recruits are oriented toward a military mind-set. Basic training drill sergeants set the example and are role models. They are instrumental in helping recruits develop a can-do military though process. Over the years, many parents have been amazed to see their children return home from military basic training with self-confidence and a respectful demeanor. Needless to say, a good role model can have a profound impact upon character development.

【默默无闻的社会模范】Are there good role models within our society? Many would initially say there's not that many, but when they stop to think about it we actually do have a lot of good role models among us. The problem is that with the way the media is all we hear about is which celebrity is smoking pot or the mayor of certain city having an extramarital affair. Typically we associate roll models as perfect members of society. A role model can be someone



who fights corruption, helps society, or follows in the footsteps of religious figures.

There are good people out there in this world. They just don't get enough recognition, the reason behind this is they don't seek the attention and the publicity being the good citizens they are they seek the gratitude and good feeling they receive from helping those in need. Good role models are all around us they just become shuffled behind those who aren't so good. As human beings we somehow find a slight pleasure in listening to how the world is corrupting around us, the pleasure varying from person to person.

So when asked "Are there good role models among us?" of course your first thought goes to "You know I can't recall." Then as you start to think you think of your next door neighbor who volunteers his holiday to serve up food for the homeless. You stop to think of the lady at the local supermarket who goes out of her way to help you find exactly what you need despite the fact she hasn't once

thought of herself and taken a break within her nine hour shift. You think of the single mom who makes sure her children has a good environment, has food before she does, and a warm place to sleep at night only caring about her children, not even caring that she hadn't gotten more than two hours of sleep from working three jobs to support her two children.

Good people within this world deserve much, much more credit than what they get. Honestly, we need to come together and somehow convince the media of putting more good news out there than bad, we need to convince them we enjoy hearing about those who do good rather than those who do don't, we need to stop occupying ourselves with which celebrity is in jail or on drugs and start looking at those who have adopted children in need, saved a life, fed a hungry child, or helped someone on a bus, held a door open for a little old lady. Until that day comes, we will continue to have to think before we say yes to if we have good role models within our society at this day in age.

## Reference

# 185

## 有关艺术

Art

**Relevant GRE Issue**  
相关题库题目

【新 7 题】【新 55 题】【新 80 题】【新 88 题】

**See Also**  
相关写作参考

【Ref-187 艺术与完整性】【Ref-190 艺术与观众】【Ref-189 艺术与评论】【Ref-186 艺术精神】【Ref-188 艺术与资助】【Ref-035 艺术教育】

【什么是艺术】"What is art?" Art is first of all a word. Art is made everywhere. Art is an aesthetic object. It is meant to be looked at and appreciated for its intrinsic value. Art, in addition to being a creative expression of beauty is also a method of passing on the culture. One of the most important functions of art is to communicate, display, and reinforce important cultural themes and values.

【艺术表达人类体验】Art is a vital and persistent aspect of human experience. We can see that it is inborn by

observing children, who make pictures, sculptures, and model buildings before learning to read or write. Children build snowmen and sandcastles, and decorate just about anything, from their own faces to the walls of their houses. All these activities are efforts to impose order on disorder and to create form from formlessness. Our reactions to art span the entire range of human emotion. They include pleasure, fright, amusement, avoidance, and outrage.

【创造艺术的动力】Why do we create art? Surely one



reason is an irresistible urge to adorn ourselves and to decorate the world around us. In art, as in language, we are above all inventors of symbols that convey complex thoughts in new ways. One powerful motive for making art is the wish to leave behind, after death, something of value by which to be remembered. A work of art prolongs the artist's existence.

【想象力与艺术】We all dream. That is imagination at work. To imagine means simply to make an image – a picture – in our minds. Humans are the only creature who can tell one another about imagination in stories or pictures.

【艺术的作用】Like science and religion, art fulfills a universal urge to comprehend ourselves and the universe. This function makes art especially significant and, hence, worthy of our attention. Art has the power to reach the core of our being. For that reason, art represents its creators' deepest understanding and highest aspirations.

【艺术的继承与开拓】No work of art can be entirely original. Each one is linked in a chain of relationships that arises somewhere out of the distant past and continues into the future. If it is true that “no man is an island,” the same can be said of works of art. The sum total of these chains makes a web in which every work of art occupies its own specific place. To understand what the work of art is trying to say, we need to learn the artist's personality, the context of time and place, and style. There may be as many styles of art as there are artists. After all, we are told that no two thumbprints are exactly alike. However, general principles or characteristics that identify a number of artists as belonging to a school or style are valuable tools of learning.

【主要艺术流派简介】Key schools of art are listed in the table below:

School	Key Words
Gothic <sup>18</sup> (13 <sup>th</sup> – 15 <sup>th</sup> )	Notre Dame Cathedral <sup>19</sup> Cologne Cathedral <sup>20</sup>
Renaissance <sup>21</sup> (14 <sup>th</sup> – 16 <sup>th</sup> )	Leonardo da Vinci <sup>22</sup> Michelangelo <sup>23</sup> Raphael <sup>24</sup>
Baroque <sup>25</sup> (17 <sup>th</sup> – 18 <sup>th</sup> )	Peter Paul Rubens <sup>26</sup> Johann Sebastian Bach <sup>27</sup>

Rococo <sup>28</sup> (17 <sup>th</sup> – 18 <sup>th</sup> )	Jean Honoré Fragonard <sup>29</sup>
Neoclassicism <sup>30</sup> (18 <sup>th</sup> – 19 <sup>th</sup> )	The Oath of the Horatii <sup>31</sup>
Romanticism <sup>32</sup> (18 <sup>th</sup> – 19 <sup>th</sup> )	Liberty Leading the People <sup>33</sup> Schubert <sup>34</sup> Schumann <sup>35</sup> Chopin <sup>36</sup>
Impressionism <sup>37</sup> & Post-Impressionism <sup>38</sup> (Late 19 <sup>th</sup> )	Claude Monet <sup>39</sup> Vincent van Gogh <sup>40</sup>
Cubism <sup>41</sup> (20 <sup>th</sup> )	Pablo Picasso <sup>42</sup>

【艺术是视觉的对话】Art has been called a visual dialogue, for though the object itself is mute, it expresses its creator's intention just as surely as if the artist were speaking to us. For there to be a dialogue, however, our active participation is required. Although we cannot literally talk with a work of art, we can learn how to respond to it and question it in order to try to fathom its meaning, despite what are sometimes enormous cultural barriers.

【艺术与时代文明】Works of art are valued not only by artists and patrons but also by entire cultures. In fact, the periods of history that we tend to identify as the high points of human achievement are those in which art was most valued. Some works of art express the pride and accomplishments of a culture. Today, as in the past, statues of national heroes stand in parks and public squares throughout the world. In the fifth century B.C., the Athenians built the Parthenon<sup>43</sup> to house the colossal sculpture of their patron goddess Athena.

Art also has been valued for its religious significance. Depictions of gods and goddess make their images accessible. Medieval art served an educational function, communicating Bible stories and legends of the saints to a largely illiterate population. During the Gothic Era in Europe, a significant part of the economic activity of every cathedral town revolved around the construction of its cathedral, the production of sculpture, and the manufacture of stained-glassed windows.

The Mona Lisa is made of relatively modest materials –

paint and wood – but it is a priceless object, and arguably the Western world's most famous image. The works of van Gogh (1853–1890) have also endured, although he was

ignored in his lifetime. Intrinsic value is not always apparent; it varies in different times and places, as we can see in the changing assessment of van Gogh's works.

## Reference

# 186

## 艺术精神

Art Spirit<sup>44</sup>

**Relevant GRE Issue**  
相关题库题目

【新 7 题】【新 55 题】【新 80 题】【新 88 题】

**See Also**  
相关写作参考

【Ref-185 有关艺术】【Ref-187 艺术与完整性】【Ref-190 艺术与观众】【Ref-189 艺术与评论】【Ref-188 艺术与资助】【Ref-035 艺术教育】

Art when really understood is the province of every human being.

【艺术让人丰富】When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding.

【艺术家与世界】The world would stagnate without him, and the world would be beautiful with him; for he is interesting to himself and he is interesting to others. He does not have to be a painter or sculptor to be an artist. He can work in any medium. He simply has to find the gain in the work itself, not outside it.

【艺术博物馆】Museums of art will not make a country an art country. But where there is the art spirit, there will be precious works to fill museums. Better still, there will be the happiness that is in the making. Art tends towards balance, order, judgment of relative values, the laws of growth, the economy of living – very good things for anyone to be interested in.

【继承与发扬】Cherish your own emotions and never undervalue them. We are not here to do what has already been done. Know what the old masters did. Know how they

composed their pictures, but do not fall into the conventions they established. These conventions were right for them, and they are wonderful. They made their language. You make yours. They can help you. All the past can help you.

【艺术家与自身】For an artist to be interesting to us, he must have been interesting to himself. He must have been capable of intense feeling, and capable of profound contemplation. He who has contemplated has met with himself, is in a state to see into the realities beyond the surfaces of his subject. Nature reveals to him, and seeing and feeling intensely, he paints, and whether he wills it or not each brush stroke is an exact record of such as he was at the exact moment the stroke was made.

【艺术品与大众认可】Don't worry about the rejection. Don't let it matter if your works are not "accepted" at once. The better or more personal you are the less likely they are of acceptance. Just remember that the object of painting pictures is not simply to get them in exhibitions. It is all very fine to have your pictures hung, but you are painting for yourself, not for the jury.



### Quotations on Art

Saving My  
Revised  
GRE Issue

**A great artist is always before his time or behind it.**

George Edward Moore (1873-1958, a distinguished and influential English philosopher)

**A man paints with his brains and not with his hands.**

Michelangelo (1475-1564, an Italian Renaissance painter, sculptor, architect, poet, and engineer)

**A picture is worth a thousand words.**

Napoleon Bonaparte (1769-1821, a military and political leader during the latter stages of the French Revolution)

**A sculptor is a person who is interested in the shape of things, a poet in words, a musician by sounds.**

Henry Moore (1898-1986, an English sculptor and artist)

**A work of art is the unique result of a unique temperament.**

Oscar Wilde (1854-1900, an Irish-born writer and renowned as a wit in London literary circles)

**Every artist was first an amateur.**

Ralph Waldo Emerson (1803-1882, an American lecturer, philosopher, essayist, and poet)

**In art, the hand can never execute anything higher than the heart can imagine.**

Ralph Waldo Emerson

**Every child is an artist. The problem is how to remain an artist once we grow up.**

Pablo Picasso (1881-1973, a Spanish painter, draughtsman, and sculptor and best known for co-founding the Cubist movement)

**Painting is just another way of keeping a diary.**

Pablo Picasso

**We all know that Art is not truth. Art is a lie that makes us realize the truth, at least the truth that is given to us to understand.**

Pablo Picasso

**Fashion is only the attempt to realize art in living forms and social intercourse.**

Francis Bacon (1561-1626, an English philosopher whose writings include *The Advancement of Learning* (1605) and the *Novum Organum* (1620), in which he proposed a theory of scientific knowledge based on observation and experiment)

**If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced.**

Vincent Van Gogh (1853-1890, a Dutch post-Impressionist painter whose work had a far-reaching influence on 20th century

art for its vivid colors and emotional impact)

**In art the best is good enough.**

Johann Wolfgang von Goethe (1749-1832, considered the supreme genius of modern German literature side by side with Schiller (1759-1805))

**The mediator of the inexpressible is the work of art.**

Johann Wolfgang von Goethe

**Life imitates art far more than art imitates Life.**

Oscar Wilde (1854-1900, an Irish-born writer and renowned as a wit in London literary circles)

**No great artist ever sees things as they really are. If he did, he would cease to be an artist.**

Oscar Wilde

**So vast is art, so narrow human wit.**

Alexander Pope (1688-1744, an English poet, best known for his satirical verse and for his translation of Homer)

**The aim of art is to represent not the outward appearance of things, but their inward significance.**

Aristotle (384-322BC, a Greek philosopher, a pupil of Plato, and the tutor of Alexander the Great, who profoundly influenced Western thought)

**The beginning is the most important part of the work.**

Plato (427-347BC, a Greek philosopher, whose written works includes *The Republic* and founded the Academy)

**The essence of all beautiful art, all great art, is gratitude.**

Friedrich Nietzsche (1844-1900, German philosopher whose written works include *Übermensch* and *Thus Spake Zarathustra*)

**We have art in order not to die of the truth.**

Friedrich Nietzsche

**The highest art is always the most religious, and the greatest artist is always a devout person.**

Abraham Lincoln (1809-1865, the 16th President of the United States)

**Without art, the crudeness of reality would make the world unbearable.**

George Bernard Shaw (1856-1950, an Irish playwright and a co-founder of the London School of Economics)

**Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.**

Winston Churchill (1874-1965, a British politician and statesman

## Reference

187

## 艺术与完整性

Art and Integrity

## Relevant GRE Issue

相关题库题目

【新 7 题】【新 55 题】

## See Also

相关写作参考

【Ref-185 有关艺术】【Ref-190 艺术与观众】【Ref-189 艺术与评论】【Ref-186 艺术精神】  
【Ref-188 艺术与资助】

Artists might not just create 'for themselves', but also 'for the present'. It is not plausible that in making a work, artists are always interested in investing the thing with a disposition that they exploit in the future. This is clearest in the case of music. When we play a musical instrument by ourselves, do we always keep a recording device running so that we can listen to ourselves later on? No. Sometimes, we just want to play. On those occasions when we do review our creation, we might admire what we have done and feel pride in it. This would be a pleasure which we take to be warranted by its valuable properties.

But we did not produce it in order to feel pride in it. That gets the evaluative direction the wrong way round. When we admire our own work, in retrospect, we are related to the work just as any another person, except for the added thought, "I did it". We might, however, be appalled on listening to what we played. We might even know while playing that we would be appalled if we listened, but we might nevertheless still enjoy playing.

However, it might be suggested that we play music in order to experience it as we play it. But this doesn't seem right at all. For, art-making would amount to a kind of auto-stimulation. But one does not make art merely to be the means by which experiences are produced in oneself. On Kant's insightful analysis of fine art, art-making stems from both our critical and our productive faculties—genius and taste.

The auto-stimulation notion of artistic activity ignores the productive aspect of artistic creation—the fact that artistic ideas flowed from a particular person. The realization of those ideas by artists has a value which is distinct from the value of merely producing an experience in themselves or in others. The point of making art for artists is not just the value of the art they produce but also the value of their producing it.

Sometimes I decide to play my accordion. Do I do so because I want to have certain experiences? That is, do I do so because I have no recording of an accordionist better than myself? Or is it because some superior accordionist, such as my accordion teacher, is not to hand, so that I can listen as a passive spectator? Surely not. But on the inclusive audience theory, it would be irrational for me to play my accordion when I can listen to a recording of a far better accordionist or when I can listen to Igor. If artistic activity were merely a means of producing experiences in oneself, then it would be quickly rendered irrational in most cases. I want to play the accordion, not just be the means in the causal nexus by which certain sounds are produced. It is crucial to the point of my action that the sounds are produced by my agency. I want to be active, not passive.

This point is especially strong where my artistic behavior stems from my own artistic ideas—when I am improvising or creatively interpreting another's composition. But it also holds when all I want is to give a rendition of some extant

work of another's creation, with no creative interpretive input of my own. It is true that there is room for reflection on one's artistic projects from a more detached, impartial, spectator point of view. But artistic activity, while one is

engaged in it, cannot be so detached. It is this engagement which explains why musicians or painters sometimes take pride in their productions. Alternatively, they might feel shame if things have turned out badly.

## Reference

# 188

## 艺术与资助

Art and Patronage

**Relevant GRE Issue**  
相关题库题目

【新 80 题】【新 88 题】【新 7 题】【新 55 题】

**See Also**  
相关写作参考

【Ref-185 有关艺术】【Ref-187 艺术与完整性】【Ref-190 艺术与观众】【Ref-189 艺术与评论】【Ref-186 艺术精神】

【怎样理解艺术资助】The patron-client relationship and therefore the “patronage” concept are extremely embedded into our history as the difference and inequality between the “haves” and “have-nots” always existed. As many of us may know according to the *The New Oxford American Dictionary*, the word “patronage” stands for ‘the support given by a patron’ that is ‘a person who gives financial or other support to a person, organization, cause or activity’. As many of us will then agree, these words provide with a very general and limiting definition of “patronage” that, when applied to the arts sector, has to be more thoroughly investigated, discussing its history and providing tangible examples.

【艺术资助的历史】In the history of art, arts patronage refers to the sponsorship of the arts (musicians, painters, and sculptors). Patronage of art was for centuries bestowed mainly by individuals (in Europe often royal or noble) or by the church. From the ancient world onward, patronage of the arts was important in art history. It is known in greatest detail in reference to pre-modern medieval and Renaissance Europe, though patronage can also be traced in feudal Japan, the traditional Southeast Asian kingdoms, and elsewhere—art patronage tended to arise wherever a royal or imperial system and an aristocracy dominated a

society and controlled a significant share of resources.

Rulers, nobles and very wealthy people used patronage of the arts to endorse their political ambitions, social positions, and prestige. Art patronage was especially important in the creation of religious art. The Roman Catholic Church and later Protestant groups sponsored art and architecture, as seen in churches, cathedrals, painting, sculpture and handicrafts.

In the ancient royal courts of India, Persia, Turkey, men of wealth and power considered it their duty to sponsor the arts and crafts and promote the creation of beautiful and spiritual things. Pleasure was important, certainly, but it was an added extra. Patronage of the arts and the collecting of rarities was also an essential mark of prestige, without which no noble house was considered complete. Artists such as Leonardo da Vinci and Michelangelo all sought and enjoyed the support of noble or ecclesiastical patrons. Figures as late as Mozart and Beethoven also participated in the system to some degree.

【近现代艺术资助】It was only with the rise of bourgeois and capitalist social forms in the 19th century that European culture moved away from its patronage system to the more publicly-supported system of museums, theatres,



mass audiences and mass consumption that is familiar in the contemporary world. In the 20th century, patrons have tended to be political parties, the state, and – in the arts – private industry and foundations.

Going forward by one hundred years, we can learn that from the industrial age till the 19th century a lengthy and deep change in the socio and economic structure of society took place in the whole world as the birth of a conspicuous working class. At the same pace also a major change in the patronizing paradigm happened. Firstly because the middle class was more insecure about their appreciation of the arts and hence started to collect more contemporary art; and furthermore because of the birth of mass audiences and the beginning of the process for the democratization of culture.

【私人资助与公共资助】 This relevant change culminated a hundred years after in the 20th Century with the birth of an “organized patronage model” composed by two main elements: “patronage” as private’s contribution and “public-support” as publicly funded art patronage. Major accomplishments for this phase in the U.S.A. were for example the institution of museums, theatres, public entities, institutions and funds such as the American National Endowment for the Arts (NEA), founded in 1965 by an act of the U.S. Congress as independent agency of the federal government. Despite this, being the NEA fund conceived as meager and having stood from time to time on extremely conservative positions, the “patronage” affair was actually left even more to the market.

This belief in fact was also confirmed by the role still played at that time by major philanthropists such as David Rockefeller and his Business Committee for the Arts Inc. (BCA), born in 1967 as a national not-for-profit company based in New York aimed to increase philanthropic support for the arts.

【艺术资助多样性】 As a confirmation that the ‘real action’ was elsewhere (in respect to public support) and more specifically ‘in business patronage, cultural philanthropy, and corporate funding of the arts; in corporate art and collecting; in corporate sponsorship as an art form in its own right; in funding for art in public places; and in new venture philanthropy’.

Since this occurrence, the concept of “art patronage” started to become everyday more relevant to the contemporary art system; corporate collections and corporate art galleries started to flourish for an innumerable amount of reasons: from providing customers with a positive public image or prestige, to being part of a corporate social responsibility strategies, to (in the worst case) merely speculate on the art market.

Hence, throughout the last centuries “art patronage” started to engage more and more with its contemporary meaning intended as financial or in-kind direct support by either public and private entities and individuals to artists, cultural projects, organizations and institutions operating in the visual arts, performing arts, literature, poetry and films sector.

## Reference

# 189

## 艺术与评论

Art and Criticism

Relevant GRE Issue  
相关题库题目

See Also  
相关写作参考

【新 7 题】【新 41 题】【新 108 题】【新 110 题】

【Ref-185 有关艺术】【Ref-187 艺术与完整性】【Ref-190 艺术与观众】【Ref-186 艺术精神】  
【Ref-188 艺术与资助】【Ref-035 艺术教育】

*"In many ways, the work of a critic is easy. We risk very little, yet enjoy a position over those who offer up their work and their service to our judgment. We thrive on negative criticism, which is fun to write and to read. But the bitter truth we critics must face is that in the grand scheme of things, the average piece of junk is probably more meaningful than our criticism designating it so. But there are times when a critic truly risks something and that is in the discovery and defense of the new. The world is often unkind to new talent, new creations. The new needs friends...Not everyone can be a great artist, but a great artist can come from anywhere."*<sup>45</sup>

【什么是艺术评论】 Art criticism is an organized system for looking at and talking about art. You can criticize art without being an expert on art. All that is needed are eyes to see and a brain to think about what is seen. The purpose of art criticism is to get the view involved in a perception process that delays judgment until all aspects of the visual image have been studied.

【艺术评论的作用】 Art critics help ordinary people gain a clearer insight into art's more complex and challenging realities and understand the implications of not only the work of the great and famous, but also of new, still untested paintings, videos, prints, photographs, and whatever floods the market at any one time. Art criticism is more concerned to assess a work's quality and significance on the basis of clearly established and identified critical criteria and then explain how it arrived at its conclusions. A critic's intellectual and aesthetic orientation plays a significant part in all this. Art critics are attached to and emotionally involved with art. An art critic is totally engaged in the realities and implications of art making and appreciation, and is immersed in the complex issues that life at the root of art. Without this engagement, this immersion, how can the critic enter deeply into the sources and dynamics of a work and its evolution from impulses or idea to final form? Or determine its true worth and quality?

【艺术评论与评论家】 Art criticism is responding to, interpreting meaning, and making critical judgments about specific works of art. Art critics help viewers perceive, interpret, and judge artworks. Critics tend to focus more on modern and contemporary art from cultures close to their own. Art historians tend to study works made in cultures that are more distant in time and space.

【专业艺术评论家】 A professional art critic may be:

- A newspaper reporter assigned to the art beat,
- A scholar writing for professional journals or texts, or
- An artist writing about other artists.

【新闻评论】 Journalistic criticism:

- Written for the general public, includes reviews of art exhibitions in galleries and museums.

【学术评论】 Scholarly art criticism

- Written for a more specialized art audience and appears in art journals.
- Scholar-critics may be college and university professors or museum curators, often with particular knowledge about a style, period, medium, or artist.

【艺术评论四阶段】 Four levels of formal analysis, which you can use to explain a work of art:

【艺术品描述】 Description: pure description of the object without value judgments, analysis, or interpretation.

- Form of art whether architecture, sculpture, painting or one of the minor arts.
- Medium of work whether clay, stone, steel, paint, etc., and technique (tools used).
- Size and scale of work (relationship to person and/or frame and/or context).
- Elements or general shapes (architectural structural system) within the composition, including building of post-lintel construction or painting with several figures lined up in a row; identification of objects.
- Description of axis whether vertical, diagonal, horizontal, etc.
- Description of line, including contour as soft, planar, jagged, etc.
- Description of how line describes shape and space (volume); distinguish between lines of objects and lines of composition, e.g., thick, thin, variable, irregular, intermittent, indistinct, etc.
- Relationships between shapes, e.g., large and small, overlapping, etc.

- Description of color and color scheme.
- Texture of surface or other comments about execution of work.
- Context of object: original location and date.

【艺术品分析】Analysis: determining what the features suggest and deciding why the artist used such features to convey specific ideas.

- Determination of subject matter through naming iconographic elements, e.g., historical event, allegory, mythology, etc.
- Selection of most distinctive features or characteristics whether line, shape, color, texture, etc.
- Analysis of the principles of design or composition, e.g., stable, repetitious, rhythmic, unified, symmetrical, harmonious, geometric, varied, chaotic, horizontal or vertically oriented, etc.
- Discussion of how elements or structural system contribute to appearance of image or function.
- Analysis of use of light and role of color, e.g., contrast, shadowy, illogical, warm, cool, symbolic, etc.
- Treatment of space and landscape, both real and illusionary (including use of perspective), e.g., compact, deep, shallow, naturalistic, random.
- Portrayal of movement and how it is achieved.
- Effect of particular medium(s) used.
- Your perceptions of balance, proportion and scale (relationships of each part of the composition to the whole and to each other part) and your emotional.
- Reaction to object or monument.

【艺术品解释】Interpretation: establishing the broader context for this type of art.

- Main idea, overall meaning of the work.
- Interpretive Statement: Can I express what I think the artwork is about in one sentence?
- Evidence: What evidence inside or outside the artwork supports my interpretation?

【艺术品判断】Judgment: Judging a piece of work means giving it rank in relation to other works and of course considering a very important aspect of the visual arts; its originality.

- Is it a good artwork?
- Criteria: What criteria do I think are most appropriate for judging the artwork?
- Evidence: What evidence inside or outside the artwork relates to each criterion?
- Judgment: Based on the criteria and evidence, what is my judgment about the quality of the artwork?

【艺术与当代评论】But why, one might ask, is it so important to be concerned with the art of one's time? Isn't it enough to know and appreciate the art of recent years, the work of Picasso, Pollock, as well as that of Van Gogh and of the Old Masters? What advantage is there in involving oneself with today's confusing art world, with its conflicting passions and ideals and overproduction of work that may or may not be good – or even art?

The answer is simple. Like it or not, it is our art, the only art we have, and so it represents, for better or worse, our passions and ideals, our attitudes and values. If art is important to us, to ignore what is being produced by our most vital, imaginative, ambitious – and problematic – artists is to risk failing to understand something significant about ourselves. Good or bad, true or false – or something in between – the very fact that some of it succeeds but most doesn't (and not necessarily for reasons of quality) tells us something about who we are, what we want, and the kind of society we see ourselves living within.

In this context, an art critic is like a political analyst attempting to understand and clarify exactly what is going on in the world's trouble spots. It's all well and good, the analyst would argue, to know what happened in Rome or Berlin in the 1940s and 1950s, but it's much more important to know what's happening in those cities today. An art critic's distinct advantage is the opportunity to examine and assess work that is considerably more advanced and sophisticated. Good critics let readers know exactly where their commitment lies and the context within which they make judgments. The diversity of our art in fact forms the basis for the various kinds of art criticism.

## Quotations on Criticism

***It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood, who strives valiantly; who errs and comes short again and again; because there is not effort without error and shortcomings; but who does actually strive to do the deed; who knows the great enthusiasms, the great devotions, who spends himself in a worthy cause, who at the best knows in the end the triumph of high achievement and who at the worst, if he fails, at least he fails while daring greatly. So that his place shall never be with those cold and timid souls who know neither victory nor defeat.***

Franklin D. Roosevelt (1882-1945, also known by his initials, FDR, the 32nd President of the United States (1933-1945), leading the United States during a time of worldwide economic crisis and world war, and the only American president elected to more than two terms)

***Criticism may not be agreeable, but it is necessary. It fulfils the same function as pain in the human body. It calls attention to an unhealthy state of things.***

Winston Churchill (1874-1965, a British politician and statesman known for his leadership of the United Kingdom during the Second World War II)

***Any fool can criticize, condemn and complain and most fools do.***

Benjamin Franklin (1705-1790, one of the Founding Fathers of the United States)

***One mustn't criticize other people on grounds where he can't stand perpendicular himself.***

Mark Twain (1835-1910, an American author and humorist)

***Criticism is something we can avoid easily by saying nothing, doing nothing, and being nothing.***

Aristotle (384-322BC, a Greek philosopher, a pupil of Plato, and the tutor of Alexander the Great, who profoundly influenced Western thought)

***Against criticism a man can neither protest nor defend himself; he must act in spite of it, and then it will gradually yield to him.***

Johann Wolfgang von Goethe (1749-1832, considered the supreme genius of modern German literature side by side with Schiller (1759-1805))

***The individual must not merely wait and criticize, he must defend the cause the best he can. The fate of the world will be such as the world deserves.***

Albert Einstein (1879-1955, a German-born theoretical physicist who discovered the theory of general relativity)

## Reference

# 190

## 艺术与观众

Art and Audience

### Relevant GRE Issue

相关题库题目

【新 7 题】【新 55 题】【新 80 题】【新 88 题】

### See Also

相关写作参考

【Ref-185 有关艺术】【Ref-187 艺术与完整性】【Ref-189 艺术与评论】【Ref-186 艺术精神】  
【Ref-188 艺术与资助】



【各种“艺术观众理论”】Do works of art essentially involve a relation to an audience? Many otherwise very different theories of art agree that they do. According to Monroe Beardsley, a work of art is intentionally endowed with a disposition to produce aesthetic experiences (in an audience). For an expression theory of art such as that of Tolstoy, a work of art expresses emotions and has a disposition to elicit similar emotions (from an audience), or the artist intends that it expresses and has a disposition to elicit emotions (from an audience). According to Nelson Goodman, a work of art imparts a kind of understanding (to an audience).

For Arthur Danto, a work of art makes a ‘statement’ to the artworld (a particular audience). In George Dickie’s earlier institutional account, a work of art is deemed by someone to be a candidate for appreciation (by an audience). And in his later account, a work of art is intentionally presented to the artworld (a particular audience). According to Jerrold Levinson’s historical account, a work of art is intended to be regarded (by an audience), in ways similar to the ways that past works of art were regarded (by their audiences). In fact, most theories of art make some kind of essential reference to an audience.

【艺术以一种交流】Presumably, behind audience theories there lies something like the idea of art as communication; but there is no natural sense in which one communicates with oneself, just as one cannot give oneself a present. So let us operate for a while with an ‘exclusive’ conception of an audience, which does not include the artist. Of course, an artist might be a member of the artworld or a human being with an interest in art. The artist can be an audience for other artists’ works of art. But when artists make a work of art, let us assume for a while—as a matter of stipulation—that they do not count as part of the audience for that particular work.

【观众影响艺术创作】Audiences might be prepared to pay for certain kinds of work but not others. This often influences artists. What is crucial, however, is that, although these social factors determine many features of the work of

art, they do not determine all of them. Such factors underdetermine the final product. They are often necessary but they are never (or very rarely) sufficient to explain a work of art. Some artistic behavior is dictated by an audience in the sense that it is motivated by a concern for an audience. But it is not remotely plausible that all artistic behavior is explainable in this way.

【反对者的声音】Although many works of art involve an audience, or are intended to do so, it seems that some works of art bear no actual or intended relation to an audience.

【卡夫卡企图焚毁自己的作品】Jerrold Levinson has discussed the case of Kafka’s novels *The Castle*<sup>46</sup> and *The Trial*.<sup>47</sup> Kafka<sup>48</sup> wanted these destroyed after his death. So we might think that these novels bore no intended relation to an audience. In response, Levinson suggested various possibilities. Perhaps Kafka did intend these for an audience when he wrote them, but he later changed his mind. Or perhaps he wanted them burned for quite different reasons as well as writing them in order for them to be read. Or perhaps he intended them for some imaginary ideal audience, but the actual audience fell disappointingly short of that ideal.

【独享的雕刻作品】Another source of counterexamples to audience theories might be sculptures that were made for burial with the dead. This again is another uncertain example. For it might be replied that the sculptors think that the gods, or the souls of the departed, will appreciate the sculptures.

【私密诗作】Private poetry is not intended for any audience. The vast majority of such poetry is never intended to be read by anyone except the person who wrote it. Perhaps artists do have in mind an abstractly conceived ideal audience—but that audience is necessarily one that appreciates the values of the work. In so far as artists want an audience to appreciate their work (and not just purchase it), they want the right audience to appreciate it.

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- <sup>1</sup> 《伊利亚特》，古希腊描写特洛伊战争的英雄史诗，相传为荷马所作。
- <sup>2</sup> 《奥德赛》，古希腊描写希腊战士奥德赛在特洛伊城陷后如何挣扎奋斗以返回家园并夺回伊萨基王位所经历的冒险与考验，相传为荷马所作。
- <sup>3</sup> 希罗多德（485?-425?）希腊历史学家，有历史学之父之称。
- <sup>4</sup> 修西得底斯（460?-400?BC）希腊历史学家，曾被认为是远古时代最伟大的历史学家。
- <sup>5</sup> 色诺芬（434-355BC），希腊将军，历史学家，著有《长征记》（Anabasis）。
- <sup>6</sup> 老加图（234-149BC），罗马政治家、将军。
- <sup>7</sup> 西塞罗（Marcus Tullius, 106-43BC）古罗马政治家、雄辩家、著作家。
- <sup>8</sup> 贺拉斯（65-8BC，罗马诗人、讽刺家）
- <sup>9</sup> 罗马圆形大剧场，建于公元 80 年。
- <sup>10</sup> 古罗马万神殿，建于公元 120 年。
- <sup>11</sup> 第五大道，是美国纽约市曼哈顿一条重要的南北向干道，南起华盛顿广场公园，北抵第 138 街。
- <sup>12</sup> 罗迪欧大道是洛杉矶市最高档、最精美的服饰商业街，这里聚集了世界闻名、最受公众欢迎的国际顶级大师的设计作品。
- <sup>13</sup> 小奥利弗·温德尔·霍姆斯（Oliver Wendell Holmes, Jr., 1841-1935）美国著名法学家，美国最高法院大法官。
- <sup>14</sup> 偷窥主义。
- <sup>15</sup> 纪实的。
- <sup>16</sup> 大卫·罗宾逊（1965-）前美国 NBA 职业篮球运动员，司职中锋。
- <sup>17</sup> 《舞出我的天地》（英语：Billy Elliot）是由史提芬·多尔（Stephen Daldry, 1961-）执导的 2000 年英国电影。故事讲述 11 岁英格兰北方男孩比利·艾利略，如何从煤矿工人之家，成为成功的芭蕾舞演员。
- <sup>18</sup> 哥特式艺术，一种源自欧洲法国的艺术风格，该风格始于 12 世纪的法国，盛行于 13 世纪。
- <sup>19</sup> 巴黎圣母院位于法国巴黎市中心、西堤岛上的教堂建筑，也是天主教巴黎总教区的主教座堂。圣母院约建造于 1163 年到 1250 年间，为哥特式建筑风格。
- <sup>20</sup> 科隆大教堂是位于德国科隆的一座天主教主教座堂，属哥特式风格。
- <sup>21</sup> 文艺复兴，是一场发生在 14 世纪至 17 世纪的文化运动，在中世纪晚期发源于佛罗伦萨，后扩展至欧洲各国。
- <sup>22</sup> 列奥纳多·达·芬奇（1452-1519）是一位意大利文艺复兴时期的天才。他与米开朗基罗和拉斐尔并称“文艺复兴三杰”。
- <sup>23</sup> 米开朗基罗（1475-1564）的雕刻作品“大卫像”举世闻名。他最著名的绘画作品是梵蒂冈西斯廷礼拜堂的《创世纪》天顶画和壁画《最后的审判》。
- <sup>24</sup> 拉斐尔·圣齐奥（1483-1520）意大利画家、建筑师。拉斐尔所绘画的画以“秀美”著称，画作中的人物清秀，场景祥和。
- <sup>25</sup> 巴洛克艺术，是指 16 世纪后期开始在欧洲流行的一种艺术风格。

- <sup>26</sup> 彼得·保罗·鲁本斯 (Peter Paul Rubens, 1577-1640), 佛兰德斯画家, 是巴洛克画派早期的代表人物。
- <sup>27</sup> 约翰·塞巴斯蒂安·巴赫 (1685-1750) 巴洛克时期的德国作曲家。巴赫被普遍认为是音乐史上最重要的作曲家之一, 并被尊称为“西方‘现代音乐’之父”。
- <sup>28</sup> 洛可可风格起源于 18 世纪的法国, 最初是为了反对宫廷的繁文缛节艺术而兴起的。
- <sup>29</sup> 让·昂诺列·弗拉戈纳尔 (1732-1806), 法国罗可可时代最后一位重要代表画家。
- <sup>30</sup> 新古典主义, 是一种新的复古运动。兴起于 18 世纪的罗马, 并迅速在欧美地区扩展。
- <sup>31</sup> 《荷拉斯兄弟之誓》(法语: Le Serment des Horaces) 是法国画家雅克-路易·大卫 (Jacques-Louis David, 1748-1825) 于 1784 年之作品。这是新古典主义的作品, 亦是大卫的成名之作。雅克-路易·大卫是新古典主义画派的奠基人和杰出代表。
- <sup>32</sup> 浪漫主义是开始于 18 世纪西欧的艺术、文学、和文化运动。它注重以强烈的情感作为美学经验的来源, 并且开始强调如不安、惊恐等情绪, 以及在遭遇大自然壮丽时表现出的敬畏。
- <sup>33</sup> 《自由引导人民》(法语: La Liberté guidant le peuple) 是法国浪漫主义画家欧仁·德拉克罗瓦 (Eugène Delacroix, 1798-1863) 为纪念 1830 年法国七月革命的作品。
- <sup>34</sup> 舒伯特 (1797-1828) 是奥地利作曲家, 他是早期浪漫主义音乐的代表人物, 也被认为是古典主义音乐的最后一位巨匠。
- <sup>35</sup> 舒曼 (1810-1856) 德国作曲家、钢琴家, 浪漫主义音乐成熟时期代表人物之一。
- <sup>36</sup> 肖邦 (1810-1849) 波兰作曲家和钢琴家, 是欧洲 19 世纪浪漫主义音乐的代表人物。
- <sup>37</sup> 印象派, 是于 1860 年代法国展开的艺术运动、画风。印象派的命名源自于莫奈在 1874 年的画作《印象·日出》。
- <sup>38</sup> 后印象派, 从印象派发展而来的一种西方油画流派。
- <sup>39</sup> 克劳德·莫奈 (1840-1926) 法国画家, 印象派代表人物和创始人之一。莫奈擅长光与影的实验与表现技法。他最重要的风格是改变了阴影和轮廓线的画法。
- <sup>40</sup> 梵高 (1853-1890) 荷兰后印象派画家。他是表现主义的先驱, 并深深影响了二十世纪艺术。
- <sup>41</sup> 立体派是西方现代艺术史上的一个运动和流派, 1908 年始于法国。
- <sup>42</sup> 巴勃罗·毕加索 (1881-1973) 是现代艺术的创始人, 西方现代派绘画的主要代表。
- <sup>43</sup> 帕台农神庙是雅典卫城主体建筑。为了歌颂雅典战胜波斯侵略者的胜利而建。它从公元前 447 年开始兴建。
- <sup>44</sup> From *Art Spirit* (Robert Henri, HarperCollins Publishers, 1984)
- <sup>45</sup> From film – *Ratatouille* (Walt Disney Pictures, 2007)
- <sup>46</sup> 《城堡》, 一部卡夫卡的长篇小说。
- <sup>47</sup> 《审判》, 一部卡夫卡的长篇小说。
- <sup>48</sup> 弗兰兹·卡夫卡 (Franz Kafka, 1883-1924) 奥地利小说家, 欧洲著名的表现主义作家。卡夫卡作品生前大多未发表。