

第1课: Section C 仔细阅读---模拟3

课堂讲义

51. What does the author say about Japan?

- A) It delivers the best medications for the elderly.
- B) It takes the lead in providing robotic care.
- C) It provides retraining for registered nurses.
- D) It sets the trend in future robotics technology.

52. What do we learn about the robot Terapio?

- A) It has been put to use in many Japanese hospitals.
- B) It provides specific individualized care to patients.
- C) It does not have much direct contact with patients.
- D) It has not revolutionized medical service in Japan.

53. What are telepresence robots designed to do?

- A) Directly interact with patients to prevent them from feeling lonely.
- B) Cater to the needs of patients for recovering their cognitive capacity.
- C) Closely monitor the patients' movements and conditions around the clock.
- D) Facilitate communication between patients and doctors or family members.

54. What is one special feature of the robot Actroid F?

- A) It interacts with patients just like a human companion.
- B) It operates quietly without patients realizing its presence.
- C) It likes to engage in everyday conversations with patients.
- D) It uses body language even more effectively than words.

55. What can we infer from the last paragraph?

- A) Doctors and surgeons will soon be laid off.
- B) The robotics industry will soon take off.
- C) Robots will not make nurses redundant.
- D) Collaboration will not replace competition.

① For years, the U.S. has experienced a shortage of registered nurses. The Bureau of Labor Statistics projects that while the number of nurses will increase by 19 percent by 2022, demand will grow faster than supply, and that there will be over one million unfilled nursing jobs by then.

② So what's the solution? Robots.

③ Japan is ahead of the curve when it comes to this trend. Toyohashi University of Technology has developed Terapio, a robotic medical cart that can make hospital rounds, deliver medications and other items, and retrieve records. It follows a specific individual, such as a doctor or nurse, who can use it to record and access patient data. This type of robot will likely be one of the first to be implemented in hospitals because it has fairly minimal patient contact.

④ Robots capable of social engagement help with loneliness as well as cognitive functioning, but the robot itself doesn't have to engage directly—it can serve as an intermediary for human communication. Telepresence robots such as MantaroBot, Vgo, and Giraff can be controlled through a computer, smartphone, or tablet, allowing family members or doctors to remotely monitor patients or Skype them, often via a screen where the robot's 'face' would be. If you can't get to the nursing home to visit grandma, you can use a telepresence robot to hang out with her. A 2016 study found that users had a "consistently positive attitude" about the Giraff robot's ability to enhance

communication and decrease feelings of loneliness.

⑤ A robot's appearance affects its ability to successfully interact with humans, which is why the RIKEN-TRI Collaboration Center for Human-Interactive Robot Research decided to develop a robotic nurse that looks like a huge teddy bear. RIBA (Robot for Interactive Body), also known as "Robear", can help patients into and out of wheelchairs and beds with its strong arms.

⑥ On the less cute and more scary side there is Actroid F, which is so human-like that some patients may not know the difference. This conversational robot companion has cameras in its eyes, which allow it to track patients and use appropriate facial expressions and body language in its interactions. During a month-long hospital trial, researchers asked 70 patients how they felt being around the robot and "only three or four said they didn't like having it around."

⑦ It's important to note that robotic nurses don't decide courses of treatment or make diagnoses (though robot doctors and surgeons may not be far off). Instead, they perform routine and laborious tasks, freeing nurses up to attend to patients with immediate needs. This is one industry where it seems the integration of robots will lead to collaboration, not replacement.

课后作业

Passage 1

46. What has been found in the memoirs of Henry Sibson?

- A) The background information of the 19th-century France.
- B) The imagination and mythical creation of Victor Hugo.
- C) The real-life inspiration behind the deformed Quasimodo.
- D) The private life and associations of Victor Hugo.

47. When did people discover the references to the hunchbacked sculptor working at Notre Dame?

- A) After the documents were discovered in the attic of a house in Cornwall.
- B) After the documents were acquired by the Tate Archive in 1999.
- C) Long before the ceremony of the Tate Archives 40th anniversary.
- D) Just as the staff catalogued the memoirs before the ceremony of the Tate Archives 40th anniversary.

48. What made Adrian Glew look into the memoirs?

- A) The appearance of the carver Trajan.
- B) The restoration of Notre Dame.
- C) The mention of working with government sculptors.
- D) same dates as the time of Hugos interest in Notre Dame.

49. The publication of *The Hunchback of Notre Dame* was thought to result in_____.

- A) the Gothic restoration of Notre Dame in 1844
- B) the championship of Eugene Viollet-le-duc
- C) the neoclassical restoration of Notre Dame
- D) the reputation of Le Bossu's and Trajan's work

50. How does Professor Sean Hand think of the discovery?

- A) It needs further evidence to prove the relationship.
- B) It sounds reliable with regard to the story.
- C) It is significant for estimating Hugo
- D) It is an appreciative effort but may draw no valuable conclusions

① Clues suggesting that Quasimodo, the tragic hero of Victor Hugo's novel *The Hunchback of Notre Dame*, is based on a historical figure have been uncovered in the memoirs of Henry Sibson, a 19th-century British sculptor who was employed at the cathedral at around the time the book was written and who described a *hunchbacked* (驼背的) stonemason also working there.

② The documents were acquired by the Tate Archive in 1999 after they were discovered in the attic of a house in Cornwall. However, the references to a hunchbacked sculptor working at Notre Dame were just discovered, as the memoirs were catalogued ahead of the archives 40th anniversary this year.

③ The seven-volume memoirs documented Sibson's time in Paris during the 1820s, when he was employed by contractors to work on repairs to Notre Dame Cathedral. In the course of work, he met with Trajan, a carver under the government sculptor whose name he forgot, all that he knew was that he was humpbacked and he did not like to mix with carvers. In a later entry, Sibson again mentioned the sculptor, this time recalling his name as "Mon. Le Bossu". Le Bossu is French for "the hunchback".

④ Adrian Glew, the Tate archivist, who made the discovery, said: "When I saw the references to the humpbacked sculptor at Notre Dame, and saw that the dates matched the time of Hugo's interest in the Cathedral, the hairs on the back of my neck rose and I thought I should look into it."

⑤ Hugo began writing *The Hunchback of Notre Dame* in 1828 and the book was published three years later. He had a strong interest in the restoration of the Cathedral, with architecture features as a major theme in the book. Hugo publicly opposed the original neoclassical(新古典主义的) scheme for Notre Dame's restoration led by the architect Etienne-Hippolyte Godde --- the same scheme which Sibson describes Le Bossu and Trajan working on --- favoring a more Gothic style for the cathedral. The publication of *The Hunchback of Notre Dame* in 1831, which made Hugo one of France's most acclaimed authors, was widely credited with prompting the Gothic restoration in 1844, designed by the architect Eugene Viollet-le-Duc, which Hugo had championed.

⑥ Professor Sean Hand, the head of the Department of French Studies at the University of Warwick, and an expert on Hugo, said: "It is a fascinating discovery. Many scholars have tried to link Quasimodo's deformities with certain medical conditions, but I have never seen any reference to a historical character that he may have been based upon. It sounds entirely plausible, and if Hugo was indeed inspired by this deformed stonemason at Notre Dame, it further renews our appreciation of his amazing imaginative powers to take details from real life and weave them into magical literature."

第2课：六级阅读B篇 — 大复习

课堂真题讲解：

36. Steinberg argued parental sharing online can be beneficial.
37. According to an expert, when children reach school age, they can help their parents learn what can and cannot be done.
38. One mother refrained from posting her son's photos online when she considered the matter from her son's perspective.
39. According to a study, more children than parents think there should be rules on parents' sharing.
40. Katlyn Burbidge had never realized she had to ask her son's approval to put his photos online.
41. A mother decided not to post her son's photo online when he asked her not to.
42. A woman pediatrician tries to help other parents by sharing her own parenting experience.
43. There are people who decide simply not to share their children's photos online.
44. Parents and physicians should realize sharing information online about children may involve risks.
45. Parents who share their parenting experiences may find themselves intruding into their children's privacy.

Do Parents Invade Children's Privacy When They Post Photos Online?

[A] When Katlyn Burbidge's son was 6 years old, he was performing some ridiculous song and dance typical of a first-grader. But after she snapped a photo and started using her phone, he asked her a serious question: "Are you going to post that online?" She laughed and answered, "Yes, I think I will." What he said next stopped her. "Can you not?"

[B] That's when it dawned on her: She had been posting photos of him online without asking his permission. "We're big advocates of bodily autonomy and not forcing him to hug or kiss people unless he wants to, but it never occurred to me that I should ask his permission to post photos of him online," says Burbidge, a mom of two in Wakefield, Massachusetts. "Now when I post a photo of him online, I show him the photo and get his okay."

[C] When her 8-month-old is 3 or 4 years old, she plans to start asking him in an age-appropriate way, "Do you want other people to see this?" That's precisely the approach that two researchers advocated before a room of pediatricians (儿科医生) last week at the American Academy of Pediatrics meeting, when they discussed the 21st century challenge of "sharenting," a new term for parents' online sharing about their children. "As advocates of children's rights, we believe that children should have a voice about what information is shared about them if possible," says Stacey Steinberg, a legal skills professor at the University of Florida Levin College of Law in Gainesville.

[D] Whether it's ensuring that your child isn't bullied over something you post, that their identity isn't digitally "kidnapped", or that their photos don't end up on a half dozen child pornography (色情) sites, as one Australian mom discovered, parents and pediatricians are increasingly aware of the importance of protecting children's digital presence. Steinberg and Bahareh Keith, an assistant professor of pediatrics at the University of Florida College of Medicine, say most children will likely never experience problems related to what their parents share, but a tension still exists between parents' rights to share their experiences and their children's rights to privacy.

[E] "We're in no way trying to silence parents' voices," Steinberg says. "At the same time, we recognize that children might have an interest in entering adulthood free to create their own digital footprint." They cited a study presented earlier this year of 249 pairs of parents and their children in which twice as many children as parents wanted rules on what parents could share. "The parents said, 'We don't need rules—we're fine,' and the children said, 'Our parents need rules,'" Keith says. "The children wanted autonomy about this issue and were worried

about their parents sharing information about them.”

[F] Although the American Academy of Pediatrics offers guidelines recommending that parents model appropriate social media use for their children, it does not explicitly discuss oversharing by parents. “I think this is a very legitimate concern, and I appreciate their drawing our attention to it,” David Hill, a father of five, says. He sees a role for pediatricians to talk with parents about this, but believes the messaging must extend far beyond pediatricians’ offices. “I look forward to seeing researchers expand our understanding of the issue so we can translate it into effective education and policy,” he says.

[G] There’s been little research on the topic, Steinberg wrote in a law article about this issue. While states could pass laws related to sharing information about children online, Steinberg feels parents themselves are generally best suited to make these decisions for their families. “While we didn’t want to create any unnecessary panic, we did find some concerns that were troublesome, and we thought that parents or at least physicians should be aware of those potential risks,” Steinberg says. They include photos repurposed for inappropriate or illegal means, identity theft, embarrassment, bullying by peers or digital kidnapping.

[H] But that’s the negative side, with risks that must be balanced against the benefits of sharing. Steinberg pointed out that parental sharing on social media helps build communities, connect spread-out families, provide support and raise awareness around important social issues for which parents might be their children’s only voice.

[I] A C.S. Mott survey found among the 56 percent of mothers and 34 percent of fathers who discussed parenting on social media, 72 percent of them said sharing made them feel less alone, and nearly as many said sharing helped them worry less and gave them advice from other parents. The most common topics they discussed included kids’ sleep, nutrition, discipline, behavior problems and day care and preschool.

[J] “There’s this peer-to-peer nature of health care these days with a profound opportunity for parents to learn helpful tips, safety and prevention efforts, pro-vaccine messages and all kinds of other messages from other parents in their social communities,” says Wendy Sue Swanson, a pediatrician and executive director of digital health at Seattle Children’s Hospital, where she blogs about her own parenting journey to help other parents. “They’re getting nurtured by people they’ve already selected that they trust,” she says.

[K] “How do we weigh the risks, how do we think about the benefits, and how do we alleviate the risks?” she says. “Those are the questions we need to ask ourselves, and everyone can have a different answer.”

[L] Some parents find the best route for them is not to share at all. Bridget O’Hanlon and her husband, who live in Cleveland, decided before their daughter was born that they would not post her photos online. When a few family members did post pictures, O’Hanlon and her husband made their wishes clear. “It’s been hard not to share pictures of her because people always want to know how babies and toddlers (学走路的孩子) are doing and to see pictures, but we made the decision to have social media while she did not,” O’Hanlon said. Similarly, Alison Jamison of New York decided with her husband that their child had a right to their own online identity. They did use an invitation-only photo sharing platform so that friends and family, including those far away, could see the photos, but they stood firm, simply refusing to put their child’s photos on other social media platforms.

[M] “For most families, it’s a journey. Sometimes it goes wrong, but most of the time it doesn’t,” says Swanson, who recommends starting to ask children permission to post narratives or photos around ages 6 to 8. “We’ll learn more and more what our tolerance is. We can ask our kids to help us learn as a society what’s okay and what’s not.”

[N] Indeed, that learning process goes both ways. Bria Dunham, a mother in Somerville, Massachusetts, was so excited to watch a moment of brotherly bonding while her first-grader and baby took a bath together that she snapped a few photos. But when she considered posting them online, she took the perspective of her son: How would he feel if his classmates’ parents saw photos of him chest-up in the bathtub? “It made me think about how I’m teaching him to have ownership of his own body and how what is shared today endures into the future,”

Dunham says. “So I kept the pictures to myself and accepted this as one more step in supporting his increasing autonomy.”

课后作业

Passage 1

36. Merian was the first scientist to study a type of American ant.
37. The European audience was more interested in Merian's drawings than her gender.
38. Merian's masterpiece came under attack a century after its publication.
39. Merian's mistakes in her drawings may be attributed to her shortened stay in South America.
40. Merian often sat up the whole night through to observe and draw insects.
41. Merian acknowledged the help she got from natives of South America.
42. Merian contributed greatly to people's better understanding of medicine and science.
43. Merian occasionally made mistakes in her drawings of insects and birds.
44. Now, Merian's role as a female forerunner in sciences has been re-established.
45. Merian made a long voyage to South America to study jungle insects over three centuries ago.

A Pioneering Woman of Science Re-Emerges after 300 Years

[A] Maria Sibylla Merian, like many European women of the 17th century, stayed busy managing a household and rearing children. But on top of that, Merian, a German-born woman who lived in the Netherlands, also managed a successful career as an artist, botanist, naturalist and entomologist (昆虫学家).

[B] “She was a scientist on the level with a lot of people we spend a lot of time talking about,” said Kay Etheridge, a biologist at Gettysburg College in Pennsylvania who has been studying the scientific history of Merian's work. “She didn't do as much to change biology as Charles Darwin, but she was significant.”

[C] At a time when natural history was a valuable tool for discovery, Merian discovered facts about plants and insects that were not previously known. Her observations helped dismiss the popular belief that insects spontaneously emerged from mud. The knowledge she collected over decades didn't just satisfy those curious about nature, but also provided valuable insights into medicine and science. She was the first to bring together insects and their habitats, including food they ate, into a single ecological composition.

[D] After years of pleasing a fascinated audience across Europe with books of detailed descriptions and life-size paintings of familiar insects, in 1699 she sailed with her daughter nearly 5,000 miles from the Netherlands to South America to study insects in the jungles of what is now known as Suriname. She was 52 years old. The result was her masterpiece, *Metamorphosis Insectorum Surinamensium*.

[E] In her work, she revealed a side of nature so exotic, dramatic and valuable to Europeans of the time that she received much acclaim. But a century later, her findings came under scientific criticism. Shoddy (粗糙的) reproductions of her work along with setbacks to women's roles in 18th- and 19th-century Europe resulted in her efforts being largely forgotten. “It was kind of stunning when she sort of dropped off into oblivion (遗忘),” said Dr. Etheridge. “Victorians started putting women in a box, and they're still trying to crawl out of it.”

[F] Today, the pioneering woman of the sciences has re-emerged. In recent years, feminists, historians and artists have all praised Merian's tenacity (坚韧), talent and inspirational artistic compositions. And now biologists like Dr. Etheridge are digging into the scientific texts that accompanied her art. Three hundred years after her death, Merian will be celebrated at an international symposium in Amsterdam this June.

[G] And last month, *Metamorphosis Insectorum Surinamensium* was republished. It contains 60 plates (插图) and original descriptions, along with stories about Merian's life and updated scientific descriptions. Before writing

Metamorphosis, Merian spent decades documenting European plants and insects that she published in a series of books. She began in her 20s, making textless, decorative paintings of flowers with insects. “Then she got really serious,” Dr. Etheridge said. Merian started raising insects at home, mostly butterflies and caterpillars. “She would sit up all night until they came out of the pupa (蛹) so she could draw them,” she said.

[H] The results of her decades' worth of careful observations were detailed paintings and descriptions of European insects, followed by unconventional visuals and stories of insects and animals from a land that most at the time could only imagine. It's possible Merian used a magnifying glass to capture the detail of the split tongues of sphinx moths (斯芬克斯飞蛾) depicted in the painting. She wrote that the two tongues combine to form one tube for drinking nectar (花蜜). Some criticized this detail later, saying there was just one tongue, but Merian wasn't wrong. She may have observed the adult moth just as it emerged from its pupa. For a brief moment during that stage of its life cycle, the tongue consists of two tiny half-tubes before merging into one.

[I] It may not have been ladylike to depict a giant spider devouring a hummingbird, but when Merian did it at the turn of the 18th century, surprisingly, nobody objected. Dr. Etheridge called it revolutionary. The image, which also contained novel descriptions of ants, fascinated a European audience that was more concerned with the exotic story unfolding before them than the gender of the person who painted it.

[J] “All of these things shook up their nice, neat little view,” Dr. Etheridge said. But later, people of the Victorian era thought differently. Her work had been reproduced, sometimes incorrectly. A few observations were deemed impossible. “She'd been called a silly woman for saying that a spider could eat a bird,” Dr. Etheridge said. But Henry Walter Bates, a friend of Charles Darwin, observed it and put it in book in 1863, proving Merian was correct.

[K] In the same plate, Merian depicted and described leaf-cutter ants for the first time. “In America there are large ants which can eat whole trees bare as a broom handle in a single night,” she wrote in the description. Merian noted how the ants took the leaves below ground to their young. And she wouldn't have known this at the time, but the ants use the leaves to farm fungi (菌类) underground to feed their developing babies.

[L] Merian was correct about the giant bird-eating spiders, ants building bridges with their bodies and other details. But in the same drawing, she incorrectly lumped together army and leaf-cutter ants. And instead of showing just the typical pair of eggs in a hummingbird nest, she painted four. She made other mistakes in *Metamorphosis Insectorum Surinamensium* as well: not every caterpillar and butterfly matched.

[M] Perhaps one explanation for her mistakes is that she cut short her Suriname trip after getting sick, and completed the book at home in Amsterdam. And errors are common among some of history's most-celebrated scientific minds, too. “These errors no more invalidate Ms. Merian's work than do well-known misconceptions published by Charles Darwin or Isaac Newton,” Dr. Etheridge wrote in a paper that argued that too many have wrongly focused on the mistakes of her work.

[N] Merian's paintings inspired artists and ecologists. In an 1801 drawing from his book, *General Zoology Amphibia*, George Shaw, an English botanist and zoologist, credited Merian for describing a frog in the account of her South American expedition, and named the young tree frog after her in his portrayal of it. It wouldn't be fair to give Merian all the credit. She received assistance naming plants, making sketches and referencing the work of others. Her daughters helped her color her drawings.

[O] Merian also made note of the help she received from the natives of Suriname, as well as slaves or servants that assisted her. In some instances she wrote moving passages that included her helpers in descriptions. As she wrote in her description of the peacock flower, “The Indians, who are not treated well by their Dutch masters, use the seeds to abort their children, so that they will not become slaves like themselves. The black slaves from Guinea and Angola have demanded to be well treated, threatening to refuse to have children. In fact, they sometimes take their own lives because they are treated so badly, and because they believe they will be born again, free and living

in their own land. They told me this themselves.”

[P] Londa Schiebinger, a professor of the history of science at Stanford University, called this passage rather astonishing. It's particularly striking centuries later when these issues are still prominent in public discussions about social justice and women's rights. “She was ahead of her time,” Dr. Etheridge said.

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