

总主编 何其莘 [美] 杨孝明

超越概念 Beyond Concept

高等院校英语专业系列教材

Extensive Reading 1

泛读 (第一册)

主编 郭庆民 张卫平
[美] 王敏民 [美] 姜晓阳
编者 龙 艳 张卫平 郭庆民

 中国人民大学出版社



B 超越概念——高等院校英语专业系列教材
Beyond Concept

总主编 何其莘 [美] 杨孝明

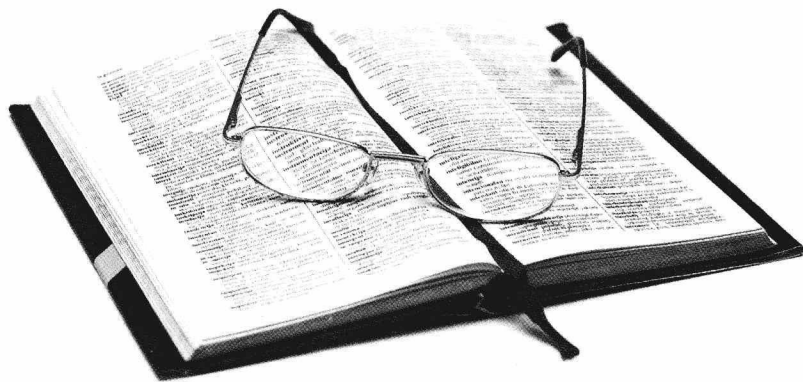
泛读 (第一册)

Extensive Reading 1



主编 郭庆民 张卫平 [美]王敏民 [美]姜晓阳

编者 龙 艳 张卫平 郭庆民



中国人民大学出版社
• 北京 •

图书在版编目 (CIP) 数据

泛读 (第一册) / 郭庆民等主编
北京: 中国人民大学出版社, 2010
(超越概念——高等院校英语专业系列教材)
ISBN 978-7-300-12253-3

- I. ① 泛…
II. ① 郭…
III. ① 英语-阅读教学-高等学校-教材
IV. ① H319.4

中国版本图书馆 CIP 数据核字 (2010) 第 104986 号

超越概念——高等院校英语专业系列教材

总主编 何其莘 [美] 杨孝明

泛读 (第一册)

主 编 郭庆民 张卫平 [美] 王敏民 [美] 姜晓阳

编 者 龙 艳 张卫平 郭庆民

Fandu (Di-yi Ce)

出版发行 中国人民大学出版社

社 址 北京中关村大街31号

邮政编码 100080

电 话 010-62511242 (总编室)

010-62511398 (质管部)

010-82501766 (邮购部)

010-62514148 (门市部)

010-62515195 (发行公司)

010-62515275 (盗版举报)

网 址 <http://www.crup.com.cn>

<http://www.ttrnet.com> (人大教研网)

经 销 新华书店

印 刷 北京易丰印刷有限责任公司

规 格 200 mm × 252 mm 16 开本

版 次 2010 年 7 月第 1 版

印 张 18

印 次 2010 年 7 月第 1 次印刷

字 数 450 000

定 价 36.00 元

版权所有

侵权必究

印装差错

负责调换

总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，同时兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了2000年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为20世纪80年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于20年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然,在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们作为外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合运用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应,相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语国家的文化;(2)要了解所学语国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

使用说明

本书为“超越概念——高等院校英语专业系列教材”之泛读教材，供大学本科一、二年级学生及同等水平学习者使用。泛读教材共四册，每册分 16 个单元，供任课教师每周处理一个单元。

本书的编写以《普通高中英语课程标准》对各种技能、知识和词汇量的要求为起点，以教育部颁布的《高等学校英语专业英语教学大纲》对各个级别的阅读量、难度和速度的要求为依据。其独特设计充分体现了泛读课程自身的特点，注重体裁和题材的多样化和视角的多元性，同时兼顾题材的系统性，旨在开阔学生的视野，增强其阅读能力和分析能力。

下文对本教材的特点和使用做具体说明：

一、单元总体设计

每单元围绕同一个主题设计了一篇主课文 (Text A)、一篇副课文 (Text B) 和三篇短文阅读，总体阅读量达到“超越概念”精读教材的三倍以上。主课文用作课堂重点讲解的内容，副课文供学生在教师指导下自学使用，三篇短文供学生训练阅读速度并对自己的理解能力进行自测。所有文章都标识了总字数，供学生及时检验并记录自己的阅读速度。除了 Text A 和 Text B 中的阅读理解题和讨论题以外，所有的练习在“教师用书”中都提供了参考答案。

二、阅读能力要求

每部分的阅读理解练习都同时检验学生在宏观和微观水平上把握文章的能力，并根据文章的体裁和题材做出了相应的设计。例如，议论文后所提问的问题侧重于检验学生对文章的主旨、作者的意图、重要细节或论据的理解；叙述文后提问的问题则重点检验学生对主要情节和人物、作者的态度、文章的语气的把握能力。但二者也都包括对文章中语言难点和社会文化知识难点的理解。编者认为，这些能力的培养构成了泛读课的核心内容。

三、Text A 阅读前练习

编者对主课文 (Text A) 的练习进行了重点编写。在课文前的 Thinking Starters 中，练习一中的两个问题旨在激活学生在相关话题上已经取得的知识，鼓励学生在这些话题上先发表初步的看法，待学生读完主课文后把自己的知识和看法与文章中所表达的观点相对比，使学生充分认识到视角的多元性。请教师组织学生围绕这两个问题展开讨论，并在学完课文后帮助学生分析和对比作者的视角与学生的视角之间的异同。练习二中选择的几个词都是学生可能不认识的生词，但它们也是对理解课文内容至关重要的词，该题的目的是通过测试学生在句子中猜测词义的能力，引导学生注意并

准确地理解这些词,弄清楚与它们相关的概念。这将对主课文的阅读起到引导作用。

四、Text A 阅读后练习

在主课文之后的练习中, Learning New Words 对文章的语言难点进行了注释,其中有一些是难以在一般的学习词典上查到的词语; Understanding the Text 检验学生对主课文内容的把握能力,找出这些问题的答案就等于掌握了这篇课文的主要内容;在 Building Your Vocabulary 中,练习一要求学生掌握一些常见的词根和词缀,借以扩大词汇量,练习二训练学生运用词语的能力,它们都是在运用上有一定难度但又必须学会使用的重点词语,建议学生在做这个练习之前在文章中找出这些词,并研究一下这些词语在上下文中的使用方法; Using Reference Books and the Internet 中的词语有些是专有名词,有些不是,旨在让学生在教师的指导下学会使用工具书和互联网资源,教师可以让学生把找到的内容在课堂上做一个陈述,或让学生互相核对并讨论自己查阅到的内容。

五、Text B 阅读后练习

副课文 (Text B) 后的 Getting Informed 中包括作者的简单信息以及对课文中语言难点和社会文化知识的注释; Responding to the Author's Claims 要求学生做简略回答,帮助学生理解文章的主要内容、作者的态度或文章的语气; Translating Important Statements 包括课文中有一定难度、文字精彩并表达重要内容的句子,训练学生的英译汉能力,请在翻译前一定要研究上下文线索对这些句子的准确意思的暗示; Discussing the Assumptions 把课文主题与社会生活或学生的个人经历联系起来,鼓励学生学以致用,用学到的知识和语言讨论现实问题。个别单元中副课文的文章是主课文的延续。

六、阅读技能训练

Reading Skills 中根据英语教学大纲列出了最常用的阅读技能。除了对阅读技能进行概括性讲解之外,每个单元都给出例子供学生训练并掌握这种技能。而且,在其后的 Readings and Self-testing 部分中,我们也设计了两三道涉及这种技能的题,让学生把学到的技能及时运用于阅读实践。

七、阅读自测练习

每单元最后的三篇短文 (Readings and Self-testing) 供学生自行测试阅读速度和水平。每篇短文之后的问题都按英语专业四、八级考试中阅读理解部分 (Reading Comprehension) 的题型设计,既能够起到进一步扩大知识面的作用,又能让学生熟悉四、八级考试的题型和难度,为应试四、八级考试做好准备。请学生对自己进行计时测验,每篇文章控制在 8 分钟左右完成。

需要指出的是,教师也可以灵活使用本教材,例如,在讲授任何一个单元时,教师可以根据学时的要求和学生的兴趣把 Text B 作为课堂上主要讲解的对象,而把 Text A 留给学生自学使用。

本书的独特设计是提高学生英语基本功、扩大知识面、增强分析能力的保障。

编 者

2010年1月

CONTENTS

Contents

UNIT ONE	001
Thinking Starters	001
Text A: Will Spelling Count?	002
Text B: How to Read Better and Faster	007
Reading Skills: Contextual Clues to Word Meaning	011
Readings and Self-testing	012
UNIT TWO	017
Thinking Starters	017
Text A: The Book That Changed My Lives: An Introduction	018
Text B: For the Love of Books	022
Reading Skills: Guessing Word Meaning from Word Formation (I)	028
Readings and Self-testing	029
UNIT THREE	035
Thinking Starters	035
Text A: Giving Disorganized Boys the Tools for Success	036
Text B: The Traditional Approach and Why It Doesn't Work	040
Reading Skills: Guessing Word Meaning from Word Formation (II)	045
Readings and Self-testing	046
UNIT FOUR	051
Thinking Starters	051
Text A: Bringing the Best out of People	052
Text B: Putting Feelings into Words	057
Reading Skills: Guessing Word Meaning from Synonyms and Antonyms (I)	061
Readings and Self-testing	062
UNIT FIVE	067
Thinking Starters	067
Text A: Independence Day	068
Text B: Independence Day (continued)	073
Reading Skills: Guessing Word Meaning from Synonyms and Antonyms (II)	078
Readings and Self-testing	079

UNIT SIX	085
Thinking Starters	085
Text A: Beauty: When the Other Dancer Is the Self	086
Text B: Beauty: When the Other Dancer Is the Self (continued)	091
Reading Skills: Recognizing Examples and Illustration	096
Readings and Self-testing	097
UNIT SEVEN	103
Thinking Starters	103
Text A: The Threat of Secondhand Smoke Justifies Smoking Restrictions	104
Text B: Smoking Should Be Treated as Nicotine Addiction	110
Reading Skills: Prediction	115
Readings and Self-testing	117
UNIT EIGHT	121
Thinking Starters	121
Text A: Channelled Whelk	122
Text B: Never Say Never	127
Reading Skills: Recognizing Restatement	134
Readings and Self-testing	135
UNIT NINE	141
Thinking Starters	141
Text A: An Honest Doubter	142
Text B: My Friend Lodovico	146
Reading Skills: Skimming	151
Readings and Self-testing	152
UNIT TEN	157
Thinking Starters	157
Text A: Own This Child	158
Text B: Barbie to Baby Einstein: Get Over It	163
Reading Skills: Scanning	168
Readings and Self-testing	168
UNIT ELEVEN	173
Thinking Starters	173
Text A: Australia: An Underappreciated Nation	174
Text B: Towards One Destiny	179
Reading Skills: Summarizing (I)	184

Readings and Self-testing	185
UNIT TWELVE	191
Thinking Starters	191
Text A: On Seeing England for the First Time	192
Text B: Welcome to St. Paul's	196
Reading Skills: Summarizing (II)	201
Readings and Self-testing	203
UNIT THIRTEEN	207
Thinking Starters	207
Text A: A Granddaughter's Fear	208
Text B: On the Verge of Adulthood: Older Teens and the Library	212
Reading Skills: Recognizing Sequence (I)	217
Readings and Self-testing	219
UNIT FOURTEEN	225
Thinking Starters	225
Text A: Joyas Voladoras	226
Text B: Leader of the Pack: The Fascinating Lives of Wolves	230
Reading Skills: Recognizing Sequence (II)	234
Readings and Self-testing	235
UNIT FIFTEEN	241
Thinking Starters	241
Text A: 86,400 Hours	242
Text B: Men and Women Talking on the Job	247
Reading Skills: Signal Words (I)	252
Readings and Self-testing	253
UNIT SIXTEEN	259
Thinking Starters	259
Text A: Gravity	260
Text B: What If It Happens in Your Family?	265
Reading Skills: Signal Words (II)	271
Readings and Self-testing	272



Thinking Starters

1. Consider the following questions before reading the text.

- (1) Should spelling be ignored in teaching writing?
- (2) Should a teacher be more concerned with making his teaching interesting or teaching well-organized content to the students?

2. Determine the meaning of the underlined words from the clues in the following sentences.

- (1) Having ploughed through this novel, I really did wonder why such unoriginal and stereotypical writing becomes so popular.
- (2) The author has made an otherwise dull and insipid topic so lively and hot that one would wish, after reading, that he was a philosopher.
- (3) Do not equivocate; as you write, be as clear as possible about your position and why you feel that way.
- (4) Humans devised the institution of education to help the young answer the eternal question essential to survival: "What is going on here? What is life all about?"
- (5) In order to free your mind to develop ideas, you should not worry about mechanics in the writing of your first draft, unless mechanical errors distract you and you feel compelled to correct them.
- (6) John worked to polish his writing style. He strove to improve his control of the English language, so that every sentence communicated exactly what he intended to.

Text

A

Will Spelling Count?

Jack Connor

“Will spelling count?” In my first year of teaching freshman composition I had a little act I performed whenever a student asked that inevitable question. Frowning, taking my pipe out of my mouth, and hesitating, I would try to look like a man coming down from some higher mental plane. Then, with what I hoped sounded like a mixture of confidence and disdain, I would answer, “No. Of course it won’t.”

In that first year, I was convinced that to have a significant effect on my students’ writing I had to demonstrate that I was not the stereotypical English teacher: a fussbudget who would pick through their essays in search of misspellings and trivial errors. I intended to inspire students in my classes to write the kinds of papers the unconventional teachers I had read about—John Holt, A. S. Neill, Herbert Kohl, and Ken Macrorie—had inspired: papers bristling with life, written by the students with their inner voices.

It was not to be. Week after week students handed in papers that had obviously been dashed off in 30 or 40 minutes. By the end of the year I realized my mistake: I had been too subtle; I had not made it clear enough that mine was a revolutionary way to teach writing.

So, in my second year, I answered the question with a 50-minute lecture. I quoted education theories, told several semifictional stories of my student days, and recited some entirely fictional statistics—all of which argued that people write better when they don’t worry about spelling.

“What you have to do is write honestly about things you care about,” I told them. “Don’t interrupt your thoughts to check your spelling.”

That lecture—and other strategic changes I made in my teaching style that second year—had no noticeable effect. Once again, almost all the papers were dull, predictable, and carelessly done. My students didn’t understand that writing could be an act of self-exploration and discovery.

They wrote essays of two kinds: unorganized narratives with such titles as “My First Drunk” or “How to Roll a Joint at 70 m.p.h.” and fourth-hand, insipid arguments with such titles as “Capital Punishment = Murder” or “The Space Race—What a Waste.”

Since assigning topics or imposing organizational schemes would mark me as just another conventional English teacher, killing any chance I had to inspire my students to discover their inner voices, I tried to proceed indirectly—with class discussions on subjects I thought would make good topics: the latest editorial in the student newspaper, the problems of communicating with parents and friends, political apathy, the sights and sounds of the campus. However, although I could sometimes get a “lively” discussion going, it was obvious that the students saw

these exchanges not as relevant to their writing but as a painless way to spend the 50 minutes. They sat up and took note only to ask me about the mechanical details of the next assignment: "How many words does it have to be?" "How much do you take off for late papers?" "Is it O.K. to write in blue ink?"

It was in that year that I began to be embarrassed by my students' course evaluations. They usually gave me top grades in every category and then wrote something such as, "This was a great class because the teacher understood that students in this university have a lot of other things to worry about besides his particular course."

By the start of the third year, I was wondering whether the education theorists had known what they were taking about. When the usual question came, I equivocated and told them they could decide questions about spelling for themselves.

It was a low point. By that time a couple of hundred freshmen had passed through my composition classes, but I could not have named one who had discovered himself as a writer because of my teaching. Of the few A⁺ papers in my files, half were written by students who could have written an A⁺ paper the first day of class; the rest were happy accidents, written by students in moments of inspiration they were unable to repeat. That year, one student wrote in his evaluation, "This was a very good course because the teacher believed college students are mature enough to make their own decisions about things like whether spelling is important. It isn't important to me. I'm going to let my secretary take care of my spelling."

I knew it was time for a radical change. I was going to have to give up trying to teach my students that writing could be an act of self-exploration; I would have to concentrate on teaching a truth more essential to their education: Writing is hard work.

In the summer before my fourth year, I wrote a ten-page syllabus, two pages of which were given over to the old questions and my new answers:

Q: Is blue ink acceptable?

A : No. In fact, handwriting is unacceptable. All papers in this course must be typed.

Q: What about students who can't type?

A : This course will provide them with an opportunity to learn.

Q: Why do papers have to be typed?

A : Because in the real world adults type when they want to put serious communications in writing.

Q: What if we can't hand a paper in on time?

A : Hand it in as soon as possible. It will be marked "late."

Q: What if we have a legitimate excuse?

A : Keep it to yourself. My job is to evaluate your writing, not your excuses.

Knowing the eternal question would come up the first day, I had my best answer in reserve. When one of the students asked it after my introductory talk, I crossed my arms and let them have it.

“The best answer to that question is an analogy: Imagine a team of college basketball players meeting their coach for the first time. The coach distributes a book outlining the plays he will be teaching them, and then talks to them about how the practices will be organized, what he thinks his role should be, and what he considers their responsibilities to be. When he has finished, the first question is, ‘Will dribbling count?’”

The student who asked the question dropped the course, as did a couple of others who didn’t like their first impressions of me and my nasty syllabus. But my new tone, and the classroom style it forced me to adopt, had several excellent consequences:

I stopped trying to make the class interesting. No more lively discussions on the sights and sounds of the campus—or anything else that wasn’t directly related to helping my students write better this week than they had last week.

I learned to keep oral analysis and commentary to a minimum, because it disappeared into the air over my classroom. I put all directions and suggestions in writing, and tried to note on each of the papers submitted where the writer had followed my advice and where he had not.

The students spent more and more time pushing their pens across paper in class: writing thesis statements, writing drafts of introductory paragraphs, listing ten concrete words (five from last week’s essay, five they thought they could use in next week’s), working to arrange a sentence or two from their last essay into a parallel structure.

I stopped hoping to find in the weekly pile of papers evidence of some student writing with his inner voice. Inspired papers continued to appear at the old rate (about one in a hundred), but I no longer looked to them for proof of my effectiveness as a teacher.

A new kind of paper appeared in the weekly pile: well organized, mechanically polished, and clearly a second or third draft. Although some of them were titled “My First Drunk” and “The Space Race—What a Waste,” I could read them attentively and praise their strengths sincerely.

Finally, I received some negative comments in the course evaluations: “I did not enjoy this class. The teacher was too finicky and graded too hard.” After four years of teaching I had learned that, given my particular skills, I had to leave consciousness-raising to other teachers. My first three years had been unsuccessful because I had been too intent on playing the guru, and I couldn’t pull it off. The role I adopted that fourth year was not one I was comfortable with—Ken Macrorie is a hero of mine, not Vince Lombardi—but I could pull it off. And, more important, the tyrannical coach was a character my students recognized, and they understood what would be expected of them.

Last year, on my way to a different university, I decided to modify the role a little. The new syllabus has the old rules, but—while still playing the traditional authoritarian—I have changed

my tone to that of a man sure of what he wants his students to do, certain they can do it, but too cool to be nasty about it.

This year, I have a little act I perform whenever a student asks, "Will spelling count?" Frowning, taking my pipe out of my mouth, and hesitating a moment, I try to look like a man coming down from some higher plane. Then, with what I hope sounds like a mixture of confidence and disdain, I reply, "Yes. Of course it will."

(1,571 words)

Learning New Words

1. dash off: write or draw something very quickly 匆忙地把……写好 / 画好; 草就
2. fictional: imaginary and from a book or story 虚构的
3. take off: deduct an amount from a price or sum 扣除 (分数); 打折
4. in reserve: ready to be used if needed unexpectedly 备用
5. drop the course: stop attending or withdraw from the course 退课
6. be related to: be connected with or affected by something 与……有关 / 相关
7. look to sb./sth. for sth.: expect someone or something to supply something 在……上依靠 / 指望 (某人或某物)
8. consciousness-raising: process of making people become aware of; understand and care more about a moral, social, or political problem, especially by giving them information (对道德、社会或政治问题的) 意识的提高
9. be intent on doing sth.: be determined to do something 执意 (做某事)
10. pull off: succeed in doing something difficult 成功做 (困难的事)

Understanding the Text

Read the text and answer the following questions.

1. When he started to teach writing, what was the author's answer to the question "Will spelling count?" What did the author intend to do in his first year of teaching freshman composition?
2. Did the author change his attitude toward the role of spelling in the second year?
3. What did the students think of the class discussions? Did the class improve the students' writing skills?
4. What made the author realize that he should make a radical change in his teaching of writing? What was the radical change?
5. What did the author want to illustrate with the analogy of basketball?
6. Did the author, in his fourth year, focus on teaching writing skills or making the class more interesting? How did he justify the focus of his teaching?

7. The author attributed his setbacks in the first three years to his misperceptions about teaching. What kind of role does the author now think the teacher should play in a writing class?
8. According to the author, why is it necessary for a teacher of writing to play the “traditional authoritarian”?

Building Your Vocabulary

1. *Identify the roots of the following words with the help of a dictionary and give three relevant words sharing the same root.*

apathy () _____; _____; _____

negative () _____; _____; _____

2. *Study how the following words and expressions are used in the text and then fill in the blanks with their proper forms.*

count

bristle

relevant

category

come up

intent

pull off

nasty

- (1) It would be helpful to have a pen and paper for an interview so that you can take notes about what is discussed as well as if other questions _____ that you will want to ask.
- (2) Each poem _____ with life and longing, intelligence and wit. These are lines and stanzas and poems that signal wisdom beyond his youth.
- (3) If you are _____ on writing about a popular topic, be sure you have something new to say—for example, write about new research in eating disorders as opposed to writing another personal story about the subject.
- (4) I believe that if you are smart and strategic and if you make every second _____, you will achieve your goals.
- (5) Many teachers try to push their beliefs on their students, and are _____ about things they do not approve of.
- (6) A curriculum which acknowledges the social responsibilities of education must present situations where problems are _____ to the problems of living together.
- (7) Often, we receive student writing samples that are too long for our handbooks or that fall into a _____ already covered by another model.
- (8) I think we could _____ a research project on this subject, since the topic of machine translation now remains open.

Using Reference Books and the Internet

Look up the following words and expressions in reference books and on the Internet.

Words & expressions	Meaning
fussbudget	
space race	
sights and sounds	
parallel structure	
guru	

Text B

How to Read Better and Faster

Dennis Mark Doyle

Not everyone can compete with Evelyn Wood in rapid reading, but many of us can read much faster than we presently do. Often we have acquired through the years habits which slow us down and tend to rob us of some of the enjoyment of reading. Efficient readers, who know when to slow down and when to speed up, experience reading as “viewing a panorama of ideas” rather than slowly slogging their way through the text word for word.

How can you get more out of your reading at a faster rate? Try these tips:

1. *Read Actively*—Don’t read in the same passive way that you watch television. Reading takes effort! You must pay a price or you get nothing out of it! Before you read anything, preview the passage. Look at the title, the pictures, and major headings. Read the first and last paragraph and skim through the text. Get a general idea of what the whole thing is about. Remember that a real person actually wrote this passage which you are about to read. Disagree with the author. Get emotionally involved. Make up some questions in your mind which you’d want to ask him as you go along in the reading. As you read, actively seek the answers to your questions.

2. *Avoid Regressions*—When you read, do you find yourself reading and re-reading and re-reading the same passage over and over again? This is called regression and shows a lack of confidence with the material. Don’t slow yourself by constantly re-reading. Learn to catch the meaning the first time through. If you are reading actively, you will find that you remember as much after a single reading as you did during repeated re-readings at your old passive rate.

How do you avoid regressions? Force yourself to go faster. Time yourself when you are