



全国普通高等学校优秀教材一等奖 **第一版**

普通高等教育“十一五”国家级规划教材

总主编 虞苏美 黄源深

Extensive Reading

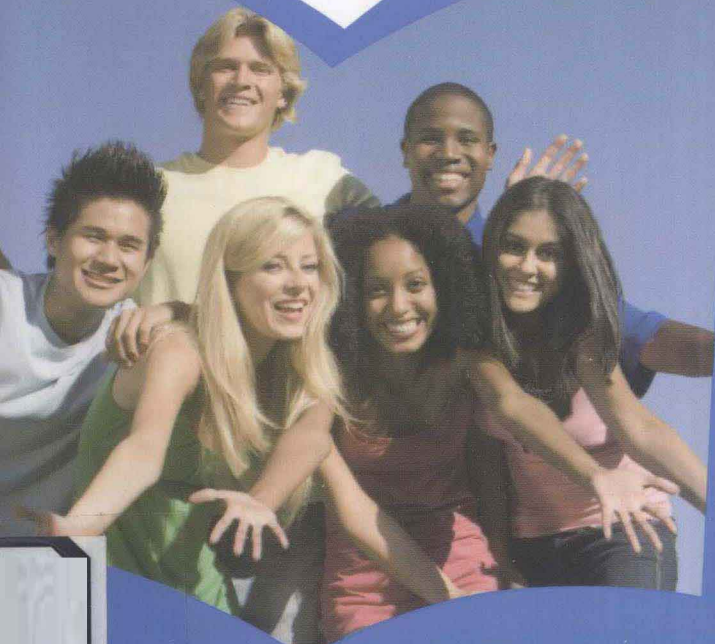
英语泛读教程

第三版

主 编 刘乃银

4

Student's Book
学生用书



 高等教育出版社
HIGHER EDUCATION PRESS

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Yingyu Fandu Jiaocheng

第三版

吕洪灵

吕洪灵 陈雪翎 周异以 刘乃银

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内容提要

《英语泛读教程》(第三版)是普通高等教育“十一五”国家级规划教材,供高等学校英语专业一、二年级使用,也适用于同等程度的英语自学者。全套教材共4册。本书为第一册,共15个单元。单元一般分为四部分:第一部分为阅读课文及练习,练习包括判断课文中心思想、阅读理解、课堂讨论题和词汇练习;第二部分为阅读技巧,重点介绍各种阅读技巧,并配有相应的练习;第三部分为快速阅读练习,提供3篇短文,要求在规定的时间内完成;第四部分为课外阅读,提供和课文长度相当的语言材料,配有阅读理解题和思考题。

本教材第三版替换了第二版的部分内容,并根据难易程度调整了单元顺序,使阅读文章题材更加广泛、更具有时代感。

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前 言

《英语泛读教程》(第三版)是普通高等教育“十一五”国家级规划教材,供高等学校英语专业一、二年级学生使用,也适用于同等程度的英语自学者。本教材旨在提高学生英语阅读理解能力,扩大学生词汇量,介绍基本的阅读技巧。

本教材的主要特点:

一、阅读材料题材广泛,涉及英语国家社会、政治、经济、文化等方面;内容新颖,注意收入反映近年来社会进步和科学技术发展的文章;注重趣味性,文体多样。

二、突破传统教材课文篇幅太短的局限,阅读量明显加大。课文长度从第一册的1200词增加到第四册的2400词。学生通过阅读实践,可扩大英语词汇量,提高阅读速度和理解能力。

三、注重培养学生快速、准确、有效地获取信息的能力和把握文章中心思想的能力,训练学生见“树”又见“林”的能力。

本教材共4册,每册15个单元,按阅读材料的内容和难度进行编排。本书各单元分为三部分。第一部分为阅读课文及练习,练习包括判断课文中心思想、阅读理解、课堂讨论题和词汇练习;第二部分为快速阅读练习,提供3篇短文,要求在规定的时间内完成;第三部分为课外阅读,提供和课文长度相当的语言材料,配有阅读理解和思考题。

本书是《英语泛读教程》(第三版)第四册。在本册第一、二版编写过程中曾有多位教师参加,在此谨表谢意。第一版中的一部分内容曾在华东师范大学英语系试用,有关教师和学生给予了热情的支持。Robert A. Mackie先生仔细阅读了教材,提出了修改意见,为保证教材质量作出了贡献。复旦大学孙骊教授、高等学校外语专业教学指导委员会委员华南理工大学秦秀白教授、大学英语专业课程指导委员会委员北京师范大学王蔷教授、湖北黄冈师范学院蓝葆春教授和河南新乡师范高等专科学校郭爱先教授也为教材提出了意见。

本教材第一、二版自出版后,为全国多所高校选用,受到广大师生欢迎。许多教师也对教材提出了建设性意见,我们根据这些意见对其进行了修订。第三版在第二版的基础上,对内容进行增删调整,增加了新的阅读材料,以符合时代发展的需要。具体而言:第四册更换了第二单元的全部内容,第六单元的阅读课文,第三单元、第十一单元和第十五单元的课外阅读文章;并根据难易程度调整了部分单元顺序。由于编者的水平和经验的限制,错误和缺点在所难免,欢迎读者批评指正。

编 者

2011年4月

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Genius and the Craftsman

Many people admire writers for their exquisite stories, but few of them know with what painstaking efforts writers work to bring a story into the world. The following essay discusses the process of conceiving a story and developing it into a perfect work of art.

Once on the edge of a woods at twilight I came upon a small peach tree in flower. I stayed there watching until the light was gone. I saw nothing of the tree's origin, nothing of the might which had forced open a pit you could break your teeth on, and nothing of the principle which held it separate from the oaks and the grasses. All that appeared to me was a profound and eerie grace.

So it is with the reader who comes upon an outstanding story: spellbound, he takes it to his heart, no question asked.

But even the beginning writer knows there is more to a story's life than the body of words which carries it into the world, and that it does not begin with writing, but with conception in the dark of the mind.

It is not necessary to understand the creative function in order to produce original work. Centuries of art, philosophy and science have emerged from the minds of people who may not even have suspected the inner process. It seems to me, however, that at least a degree of understanding of the creative event increases our wisdom in dealing with the emerging story by making us aware of two things.

First, genius is not that exclusive property of the master craftsman; it is the creative function of the human mind. There is no mastery without it, and there is no person without it, however undeveloped it may be. Mastery is genius afoot. It is genius cultivated, developed, and exercised. Your genius works at the level of origins; its business is to create; it is the creator of your story.

Second, the body of words that carries your story into the world is the work of the craftsman's labor, which is as conscious, as canny, and as practical as that of the bricklayer. While genius is a natural part of our mental equipment, like perception, memory, and imagination, craftsmanship is not. It must be learned. It is learned by practice, and by

practice it is mastered. If the stories that rise within us are to emerge and flourish, each must be provided with a strong, handsome body of words, and only sound craftsmanship can provide this.

How is a story conceived? It is said that we write from the first twenty years of our lives, perhaps from the first five; it may depend on the individual, as so much does in writing. In any case, the lucid impressions of childhood and early youth, more or less unconditioned, unexplained, unchecked, lie in the memory, live and timeless. Enigma, wonder, fear, rapture, grandeur, and trivia in every degree and combination, these early impressions throb and wait for what? Completion of some kind? For recognition of their own peculiar truth? It would seem their wounds want lancing; their secret knowledge wants telling; the discoveries would be shared, and woes admitted, and the airy tracery of beauty given form.

Thus variously laden we move through life, and now and then an experience, often slight, prizes the memory and seizes upon one of those lives, expectant impressions of long age, and a quickening¹ takes place.

This happens to everyone and more often than is known. But there are times when it happens to the creative writer and causes him to catch his breath because he knows that the seed of a story has quickened and has begun a life of its own.

Like any seed, the seed of a story has its own principle of growth which employs a process of intelligent selection, drawing from the unconscious mind's vast treasury of experience that it needs to fulfill its inherent form: there come together people and their ways, with weather and times and places, and the souls of things. In short, there is produced a world, complete with stars and stumbling blocks.

Thus "made in secret and curiously wrought in the lowest parts of the earth," the story expands and rises, unhurried, until at last it presents itself to the conscious mind. Here at the threshold, vibrant with expectation, it awaits its body of words.

Genius, the creative function, has done its work. And only now does the craftsman, the deliverer, begin is.

A story rarely, if ever, presents itself as a whole. Robert Frost said that he never knew where a poem was going when he began it. Until I am almost upon it in a first draft, I do not know a story's end, or even its point; and there are times when only after two, three or more drafts will the story come clearly into focus.

Years ago in the early dawn of an October morning, I watched the tiny Sputnik² cut its brief arc across the sky. Sometime later, a story I knew to be gathering and rising presented itself: An old man who had spent a lonely life in the depth of the city retired to a



house on a cove near the sea. Overwhelmed by the beauty of the cove and the kindness of his neighbors, he began to know the desperation of those whose lives are almost over, and who, for one reason or another, have never given, or even shared, anything.

Knowing only this, I moved swiftly into the first draft and wrote: “The people of Pomeroy’s Cove gave Mr. Paradee the sky. They give it all to him, from dawn to dawn with thunderheads and flights of geese and the red moon rising.”

What was I doing? I wrote of a curious gift: there were more curious gifts to come. I moved into the sky; later I would head toward celestial traffic. I marveled, when I reached the end, that I had not known the whole story from the first paragraph: every word pointed the way. But not knowing, why did I begin to write? What was I doing?

I was fulfilling two of the craftsman’s three functions: trust, and the second: write. I was trusting in the inevitability of the story’s intelligence, its truth, whatever it might be; I was trusting in its completeness, its form, whenever it might emerge. By writing, I was allowing it, inviting it to emerge: I was providing its vehicle. For how else could it emerge?

Trust your genius. It is your creative function and its business is to create. Because it works at the level of origins, the story it creates is original; it is yours alone. No one else can know it or write it. That is story’s value, and its only value. Respect your creative function; rely on it to be intelligent: it is not a thing of random impulse, but a working principle. Trust it, be glad about it, and use it. That is the secret of cultivating it, and the beginning of true ability.

Trust and write. Write your story when you begin to feel its insistent pulse. If you don’t know it all, write as much as you know; work respectfully and patiently, and it will all come to you presently. If you can’t write well, write the best you can, always the best, with all the intelligence and clarity you can command at the moment. If you do that, and persist in it, you will improve steadily. The reason for this is that earnest work literally generates intelligence. Consistent practice generates skill. And to generate skill is the craftsman’s third function.

Give every story, every letter, every entry in your daily journal, if you keep one, the best writing of which you are capable. Write well. Write skillfully. Write beautifully, or write superbly, if you can. Be watchful and objective about what goes down on paper. Anything less than the degree of excellence of which you are capable at any given time is not craftsmanship. It is dabbling.

The beginning writer saves time and effort by being prompt and businesslike about finding a method of work which suits him. Look into methods. We know that writing cannot be taught, that it can only be learned. But common sense, the canny handmaid of genius, tells us that practicing writers, like practicing plumbers, politicians and goldsmiths, who get the job done day in and day out, know what they are talking about when they talk about work. Read them and listen to them, and you will recognize in their working habits many tendencies and impulses of your own. You will see that they are not your private vagaries, but in many cases unique and vital aspects of the writing temperament, things in

your favor that can work for you.

I wrote four hours a day for ten years before I was published. Working without teachers and books on writing, I was a long time discovering a method of work. Years later when a very fine teacher remarked: "You know, a good story is not written, but rewritten," I replied somewhat wistfully: "Yes, I know. I wish someone had told me that long ago."

My way of dealing with a story is simple and it works. When a story presents itself and I catch a glimpse of what I have, I capture it in a swift, skeletal draft. Presently perhaps the next day, I rewrite from the very beginning, inevitably adding more, filling out, and always treating the story as a whole. I continue to rewrite at intervals, letting it cool in between times, and rewrite as many times as needed until the words seem to fit the story smoothly and comfortably, always trying for a wording that clings as wet silk clings, and always reaching for that mastery which can fashion a body of words that is no more than a filament³.

There is magic in intention. When you work with the intention of excellence, no matter how hard you work, it is never drudgery. No matter how far short of the mark you fall, it is never failure — unless, of course, you are willing to stop there. Rewriting it this way is not a chore, but an adventure in skill.

When you treat the story as a live, intelligent whole, rewriting is dynamic because three things happen:

First, you gain a complete knowledge of the story. You can scarcely believe how little you know of your story in a first or second draft until you reach the fourth or fifth. Layer upon layer reveals itself; small things, at first unnoticed, expand in importance; areas of vagueness or confusion become sharp and clear. Things which slip past the eye in rereading leap at you and demand attention. Such expert knowledge of this one story gives you control; and control allows you to do your best writing on that story because you know what you are doing. To know one story thoroughly prepares you for your knowledge of the next: you won't puzzle and perhaps despair over a first draft, assuming that, with all its imperfections, its haziness and poor writing, it is the best you can do. You will rewrite with confidence, knowing the story will certainly improve.

Second, you gain a facility which no other exercise, no book, no teacher, however knowledgeable, can possibly give you. In dealing again and again with the same story problems and the same writing problems, you learn to do things efficiently; you learn new ways and, most important, you learn your way. Rereading tends to condone errors in writing; rewriting tends to reveal them. Self-conscious flamboyance shows up for what it is; what you considered a clever understatement is often revealed as an evasion of something difficult to state, but which is vital to the story and worthy of clarity. Your judgment and sensitivity sharpen as you are forced to face, word by deadly word, the ill-written ungainly passages. You cannot improve one sentence, one paragraph without improving your skill. You begin to see that mastery is no pipe dream⁴, but a possibility.

Third, rewriting is rewriting, and writing is a writer's work. Reading, attending classes, talking to working writers are all helpful activities, but only if you work at writing. Rewriting provides steady work with a distinct purpose, and that purpose provides an ever-present reward: continually improving skill. Work of this kind is habit-forming, and there is nothing known to man that stimulates genius like the habit of work.

Never impose a limit on your ability, and never allow anyone else to. When working with the intention of excellence becomes a habit with you, you will understand that the masterpiece is not a mystery and not an accident, but that it is the byproduct of a way of life.

(2 102 words)

Notes

1. quickening: the first movement of a baby to be born
2. Sputnik: a Russian word, man-made satellite launched by the former Soviet Union
3. filament: a thin wire such as that inside an electric light bulb (钨丝)
4. pipe dream: an impossible hope or dream

Exercises

A. Determining the main idea.

Choose the best answer.

The main idea of the text is that _____.

- a. genius comes from craftsmanship
- b. without genius there is no craftsmanship
- c. writing has nothing to do with genius
- d. genius and craftsmanship function to produce a good story

B. Comprehending the text.

Choose the best answer.

1. The author cites his experience of seeing a tree in flower on the edge of a woods to show that _____.
- a. he is capable of discovering beauty
- b. there is always something behind the beauty
- c. beauty can make one spellbound beyond question
- d. beauty can never be questioned
2. An outstanding story is the product of _____.
- a. a writer's creative power only

- b. a story teller's practice only
 - c. a creative writer's painstaking effort
 - d. sudden insights
3. Which of the following statements is NOT true?
- a. One's genius works and creates original stories.
 - b. Trust one's creative function and one will surely be able to produce good stories.
 - c. Every writer has genius go some extent, but not everyone has the ability to bring a good story into the world.
 - d. One needs creativity and diligence to make achievements in writing stories.
4. By writing one can _____.
- a. improve his writing skills
 - b. do his best writing on the story
 - c. form a habit of improving his work continually
 - d. form a better way of life and improve his writing skills
5. A writer writes a story when he has _____.
- a. had the story as a whole in his mind
 - b. understood the development of the story clearly
 - c. had some vague idea about an original story in his mind
 - d. known how a story is going to end
6. A story is conceived _____.
- a. by a combination of all things in the writer's memory
 - b. when some experience provokes the combination of the writer's early impressions
 - c. when the writer knows that his experience and discovery can be shared with others
 - d. when the writer feels that he has understood well what he experienced
7. The focal point of the text if the creative writer's _____.
- a. creative power
 - b. continual effort in writing
 - c. writing skills
 - d. personal experience
8. Which of the following expresses the process of conceiving a story?
- a. The writer's unconscious selection of his treasury of experience helps the story to grow and brings it to his conscious mind.
 - b. The writer has an impulse to write and then he sets out to search for material in his memory.
 - c. The writer's rich personal experience stimulates him to work out a sketch of a story.
 - d. The writer's creative power and his hard work help to form the framework of the story.

C. Discussing the following topics.

- ① Is it possible for a writer to start writing on impulse and then catch some good ideas flashing into his mind during the process of writing? Cite examples to illustrate your point.

- 2 How does a writer produce good stories? Do you believe that a genius is a person who is able to accomplish things without going through any hardship?
- 3 Do you think that a good story is not written but rewritten? Why or why not?

D. Understanding vocabulary.

Choose the correct definition according to the context.

- I saw nothing of the *might* which had forced open a pit you could break your teeth on.
 - strength
 - possibility
 - liveliness
 - indication
- All that appeared to me was a profound and *eerie* grace.
 - strange
 - mysterious
 - frightful
 - dreadful
- Mastery is genius *afoot*.
 - on foot
 - on the move
 - in operation
 - ready
- The craftsman's labor is as conscious, as *canny* and as practical as that of the bricklayer.
 - careful
 - lucky
 - good
 - clever
- In any case, the *lucid* impressions of childhood and... lie in the memory.
 - bright
 - clear
 - clean
 - transparent
- Like any seed, the seed of a story has its own principle of growth which employs a process of intelligent selection, drawing from the unconscious mind's vast treasury of experience that it needs to fulfill its *inherent* form.
 - special
 - natural
 - original
 - relevant
- You will see that they are not your private *vagaries*.
 - good ideas
 - clever ideas
 - funny ideas
 - unusual ideas
- Rereading tends to *condone* errors in writing.
 - spot
 - forgive
 - criticize
 - correct
- Self-conscious *flamboyance* shows up for what it is.
 - showy behavior
 - lightheartedness
 - boasting
 - acting up
- What you considered a clever understatement is often revealed as an *evasion* of something difficult to state.
 - avoidance
 - running away
 - running out
 - escape

2 Testing Your Reading Comprehension and Speed

Directions: Read the following passages and do the multiple-choice exercises. Record the time you have used and the number of correct answers you have got.

Fast Reading

1 Let's address the question of whether speed reading is even a desirable goal. I am an avid fiction reader. Consciously or unconsciously, readers of fiction appreciate the beauty in good writing. Occasionally I will read a passage or sentence over to be impressed by the opening sentences of Ernest Hemingway's *The Old Man and the Sea*, *the Dark*, and *Herman*.

If I was a determined speed reader, I would never have the time to appreciate these beautiful passages. And I'd never have the time to savor the development of a character like Rhett Butler, the *Great Gatsby* or Captain Ahab. Good writers must be read carefully and thoughtfully to be fully appreciated.

To carry the question of the need for rapid reading a bit further, let's consider the technical or educational material most of us must read for our jobs. If you work in a technical field — and most business and professional people do — you'd better read slowly and carefully. Almost all businesses today are subject to federal regulations to some degree. If you must read *the Federal Register*, the *Code of Federal Regulations*, the *OSHA Handbook* or other technical materials related directly to your job, I'd urge you to take your time. A misreading could be costly or damaging to your firm. On the other hand, newspapers news magazines and other publications should be read with some degree of speed. Here's where a general knowledge of speed reading techniques might be useful. Especially since that is the most common type of reading we do.

Anyone can improve their reading efficiently. To do so, you must learn some basic techniques and then consciously apply them. Perhaps an expensive course would help you, but an inexpensive paperback and concentrated practice might provide as much long-term benefit. In any case, you lose nothing by trying the self-help approach.



(306 words)

1. From the passage we can know that the author is _____.
 - a. an enthusiastic reader of fiction
 - b. an unenthusiastic reader of fiction
 - c. a speed reader of fiction

- d. an indifferent reader of fiction
2. Hemingway's writing is mentioned in the passages to show that _____.
- some writing should be read carefully
 - some writing should be read quickly
 - one has to understand the full meaning of a written piece
 - one doesn't have to understand the full meaning of a written piece
3. Technical materials should be read carefully because _____.
- they are usually difficult to understand
 - they are related to federal regulations
 - they are an uncommon type of reading
 - a misreading may do harm to your work
4. One type of printed material the author thinks can be read quickly is _____.
- business letter
 - a dictionary
 - a news magazine
 - a poem
5. The author advises people eager to improve their reading speed to _____.
- attend an intensive course
 - read a cheap paperback before enrolling in a course
 - teach themselves by practice with a cheap paperback
 - read books on basic speed reading techniques

2

The school is a complex social structure, existing in its own right yet surrounded by other groups which to some extent control and influence it. Individuals in a school are subject to a variety of pressures both within the school and outside it. What are these influences, and where do they originate?

There are four major elements which produce and receive influences: the teacher, the child, the school itself and the outer community. These four elements will influence and be influenced by each other at many levels in a variety of ways. The teacher, for example, brings into the school all his own habits of mind, attitudes, beliefs, values, ways of doing things and seeing the world which he has inherited from the society in which he was brought up. These factors will influence the children, the school and the community outside. The child brings into the school everything which he has learned in his family — habits, attitudes, beliefs, etc. — and the teacher and the school will respond to these. The school itself is a social organization with special requirements of behavior, influenced by the generally accepted values and traditions of education, built up over the years. Both the child and the teacher must adapt themselves to these. The school influences the wider community around it, both by producing the manpower with the skills needed by society, and by shaping the beliefs and attitudes of the young entering society. As for the community, it influences the actual organization of the school through such groups as governors, parent-teacher associations, administrators, etc., and in a less formal way, it is represented by