

全国**英**语等级考试 实用教程

5

A Practical Coursebook for
Public English Test System (PETS)
(Level 5)

总主编\李庆生

主 编\胡晓红



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Public English Test System (PETS)
(Level 5)**

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前 言

全国英语等级考试(Public English Test System, 简称 PETS)是教育部考试中心设计并负责实施的全国性英语水平考试体系。它是一种以全体公民为对象的非学历性英语证书考试,旨在测试应试者英语交际能力。作为中英两国政府的教育交流合作项目, PETS 不但为我国英语教育考试提供了一套科学、合理的评价标准,而且在一定程度上克服了地区、行业自行设置考试成绩互不承认的弊端,实现了考试与社会需求的接轨。由于报考者可以不受年龄、职业以及受教育程度的限制,所以可根据自己的英语水平报名参加任一级别的考试。这一考试也极大地顺应了当今社会终身学习、终身教育的时代潮流。但为了不影响学校正常的英语教学,目前普通中学和大学尚不能组织在校生报考。

全国英语等级考试共有五个级别,其能力与要求大致如下:

初始级(PETS 1):其考试要求略高于初中毕业生的英语水平。(此级别还有一个附属级 PETS 1B。)

中下级(PETS 2):其考试要求相当于普通高中优秀毕业生的英语水平。(此级别笔试合格成绩可替代自学考试专科阶段基础课程英语考试成绩。)

中间级(PETS 3):其考试要求相当于我国学生高中毕业后在大专院校又学了2年公共英语或自学了同等程度英语课程的水平。

中上级(PETS 4):其考试要求相当于我国学生高中毕业后在大学至少又学习了3~4年的公共英语或自学了同等程度英语课程的水平。(此级别笔试合格成绩可替代本科阶段公共英语课程

考试成绩。)

最高级(PETS 5):其考试要求相当于我国大学英语专业二年级结束时的水平,是专门为申请公派出国留学的人员设立的英语水平考试。

然而无论初衷如何,PETS 也跟其他考试一样,是对不同级别应试者能力的检验,即:通过某些测试点,对应试者知识或能力进行评估,而不是检查一个人实际掌握了多少东西,更不是教一个人如何学英语。换句话说,即使我们掌握考试中的那些知识或能力点,也不意味着我们就掌握了英语,因为考试试卷中出现的大多是一种脱离语境的、理想化的语言,在现实生活中是并不多见的。从这个意义上说,想通过做模拟试题来学会英语是不现实的,也是一种本末倒置的表现。

正是基于这样的一种认识,我们组织了一些对英语教学与测试经验丰富的中青年教师编写了这套教材,希望应试者通过一段时间循序渐进的学习,逐渐适应 PETS 的考试模式后,不但能够通过 PETS 考试,而且还能较为全面地掌握英语语言的知识体系和相关背景知识,把这些知识变成一种实实在在的能力。

本教程共分五册,分别与 PETS 考试的五个级别对应。主要内容如下:

第一册(Book One)共有 13 个单元,每一个单元覆盖一个与日常生活密切相关的主题,按照对话、课文、单词和短语、注释、练习及答案等顺序排列,其语言素材涉及个人的兴趣、学习与工作、休闲与娱乐等,既贴近生活,又生动有趣,旨在通过这一阶段的学习掌握日常交际的基本技能。

第二册(Book Two)同样有 13 个单元,排列顺序与第一册相同,但每一个单元覆盖的话题有所增加,并更加注意功能与意念的表达。第二册所用的语言素材也有一些变化,涉及英语国家的文化特色,如英语国家的风土人情、文化教育等,其目的在于通过语言的学习了解英语的国家。

第三册(Book Three)是一个过渡的阶段,共有 15 个单元。在编排上保留了课文、单词和短语、注释、练习等基本内容,但取消了对话。每一个单元虽然也都有一个大的主题,但语言的难度与语篇的长度都有所增加,语言素材也更加广泛,涉及文化教育、科学技术、经济、社会等方方面面,其目的在于通过学习进一步拓展学习者的知识面和表达能力。

第四册(Book Four)是一个提高阶段,共有 15 个单元。内容的编排与第三册基本相同,每一单元涵盖一个主题思想,如家庭生活、人与自然、社会文化、名人轶事、大众传媒、电脑世界、太空探索等,其语言素材既反映了人类科学技术的日新月异,又体现了天人合一的哲学理念,其目的是通过学习,使读者一方面能够领会西方先进的思想文化,另一方面又能够学会如何表达自己。

第五册(Book Five)是一个高级阶段,共有 15 个单元。内容的编排虽与第三、四册基本相同,但有的主题思想跨越多个单元。鉴于 PETS 5 的对象主要是较高层次的专业人员,所选的文章大多源于经典原著;文章的长度、思想的复杂性以及语言的难度都是前四册所不能比拟的。这样做的主要目的,是想通过原著的学习使学习者能够用西方人的思维方式和独特视角来充实自己。

语言的学习是一个漫长的过程,非一朝一夕能够完成的。我们编写的这套教材只是一个起点。为了帮助大家通过不同级别的考试,在练习部分我们采用了 PETS 的题型,语言素材也与考试基本一致,因此可以达到过关的目的,但要达到娴熟程度,还有待于大家进一步的努力。

编者

2003 年于珞珈山

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Unit 1

The Natural World

Text A Two Ways of Seeing a River

Mark Twain

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something, which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river! I still kept in mind a certain wonderful sunset, which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced;

the shore on our left was densely wooded and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances, and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it every passing moment with new marvels of coloring.

I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it inwardly after this fashion: "This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling 'boils' show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the 'break' from a new snag and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at

night without the friendly old landmark ?”

No, the romance and beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a “break” that ripples above some deadly disease? Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

I. Words and Expressions

bewitch *v.* affect by witchcraft or magic; cast a spell over;

fascinate; enchant 使着迷,使陶醉

bluff *adj.* (of cliffs) steep 陡峭的

conspicuous *adj.* clearly visible, noteworthy 显眼的

dissolve *v.* separate into simple parts 溶解

drift *v.* be carried along by a current of air or water 飘动,漂流

flush *v.* (of a person, his skin or face) turn red as a result of a sudden flow of blood to the face 脸红

hue *n.* colour; a degree of brightness in color 颜色,色调

inwardly *adv.* in the mind or spirit 在心灵深处;思想上,精神上

majestic *adj.* having or showing the royal power; stately 庄严的,高贵的

marvel *n.* a wonder; wonderful thing or example 奇迹

opal *n.* [矿]蛋白石

rapture *n.* great pleasure 狂喜

reef *n.* 礁, 沙洲

ripple *v.* rise and fall gently 轻微起伏

ruddy *adj.* freshly or healthily red of person or complexion 红润的, 血色好的

ruffle *v.* upset calmness, disturb smoothness 搅乱, 扰乱

shoal *v.* become shallow; steer ship into the shallow place in sea 变浅; 使驶进浅水区

slick *adj.* smooth 平滑的

slanting *adj.* sloping 倾斜的

snag *n.* unexpected or hidden obstacle or drawback 水下沉木, 暗桩

solitary *adj.* living alone, lonely 隐居的, 孤独的

somber *adj.* dark-coloured 暗色的

sow *v.* put in 植入

sparkle *v.* send out flashes of light 闪闪发光

splendor *n.* great or dazzling brightness 光彩, 光辉

stemmed *adj.* 有梗的

streak *n.* long, irregular line 条纹

trifling *adj.* unimportant 琐碎的

tumbling *adj.* moving up and down 滚动的, 辗转的

twilight *n.* faint half-light before sunrise or after sunset 微明

wrought *v.* excite; influence 激起; 影响

yonder *ad.* over there, at some distance 那边, 远处

II. About the Author

Mark Twain was the pen name of Samuel Clemens (1835—1910). He was born in Missouri and brought up in Hannibal, Missouri. He led a determinedly chequered and adventurous youth, working variously as a printer, journalist, miner and steamboat pilot

on the Mississippi River. The success of a short story, *The Celebrated Jumping Frog of Calaveras County* (1865), and the encouragement of Artemus Ward, the popular humorist, determined him on a literary career. In 1870 he married and settled in Hartford, Connecticut.

During these years he published several books of satire and travel: *The Innocent Abroad* (1869), *Roughing It* (1872), *The Gilded Age* (1873), *The Adventure of Tom Sawyer* (1876), *A Tramp Abroad* (1880), *The Prince and the Pauper* (1882), and *Life on the Mississippi* (1883). He established a reputation as an earthy humorist in the tradition of Artemus Ward. In 1885, he published his greatest book, *The adventures of Huckleberry Finn*, a marvelously unsentimental reminiscence of the small Southwestern community in which he had been brought up.

Soon after the publication of *A Connecticut Yankee in King Arthur's Court* (1889), financial trouble interrupted his writing and forced him into these inevitable lecture tours that nineteenth-century writers used as extra source of income. Yet in later life Twain still found time for serious writing, *The Tragedy of Pudd'n head Wilson* (1894), his finest novel apart from *Huckleberry Finn*, *The Man that Corrupted Hadleyburg* (1900), and the posthumously published *The Mysterious Stranger* (1916) exude an air of savage despair. Mark Twain died in 1910.

Twain is a difficult writer to assess. Although best known for bringing humor, realism, and western local color to American fiction, Mark Twain wanted to be remembered as a philosopher and social critic. America has produced few satirists but in Twain it found one who can stand amongst the best of any language.

III. Social and Cultural Background

"Two Ways of Seeing a River" (editor's title) is from Mark Twain's "Old Times on the Mississippi," which was later expanded and published in book *Life on the Mississippi* (1883). It is autobiographical. The book opens with a brief history of the Mississippi River since its discovery, and chapters 4 to 22 deal with Twain's life as a boy on the river. These chapters give a vivid account of his participation in the steamboat age, the science of steamboat piloting, and the life of the river as seen by the pilot. The prose of this selection is vivid, as in all of Mark Twain's writings, but considerably more reflective in tone than most. It is about Twain's study of the great river and his account of his early experiences learning to be a river steamboat pilot. As you read the passage, notice how Twain makes use of figurative language in describing two quite different ways of seeing the Mississippi River.

IV. Notes to the text

1. this water: the Mississippi River
2. I had lost something, which could never be restored to me while I lived. All the grace, the beauty, the poetry, had gone out of the majestic river: This is an important thematic sentence of the text, which fully expresses Twain's lament for the past that has gone forever, with the encroachment of science and technology into the American west. Words such as "grace," "beauty," and "poetry" are emotionally charged in reference to the place and people close to him, and the author's passionate involvement as a pilot, who has been only too familiar with the river and the "good old days," can be strongly felt.

3. the majestic river: In Twain's eye, the river, part of nature, has a divine quality, before which human beings feel dwarfed and inferior.
4. A broad expanse of the river was turned to blood: Here "blood" refers to the color of the river in the sunset. Some other words that denote color are used to describe vividly the beautiful sunset in Twain's eye, such as "red hue brightened into gold," "ruddy blush," etc.
5. many-tinted: colorful
6. ... and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun: A simile is used when the author compares a leafy bough left in a dead tree to a glowing flame when he uses "like." Moreover, the comparison suggests life and vitality the dead tree still maintains, thus leaving the reader as well as the author a ray of hope.
7. I stood like one bewitched: I stood there like a person under a magic spell; in another word, the sunset scene is extremely charming and fascinating.
8. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it inwardly after this fashion: In this sentence the author uses "should + have + done" sentence pattern to express his attitude toward the situation. Grammatically, this sentence structure expresses the speaker's speculation on what could possibly happen; in another word, what Twain wants to say is that if that sunset scene is repeated, he wouldn't feel excited because his way of seeing the river has been changed, that is, he is no longer a romantic pilot.

9. "This sun means that we are going to have wind tomorrow; ...":
This long quotation works effectively to illustrate a totally different way of seeing the river from the emotional and romantic view a pilot engages detailed in the previous paragraph. The river viewed particularly after this fashion is characterized by that of a doctor, who tends to view things in the a-matter-of-fact way and is particularly sensitive to dangers and defects in all the things he sees.
10. small thanks to it: hardly because of it; or the reason why the river is rising is not because of the floating log.
11. ... a bluff reef which is going to kill somebody's steamboat one of these nights: Some steamboat will crash into the bluff reef.
"a bluff reef" is referred to as if it were a human being, so we call this comparison "personification."
12. ... he has located himself in the very best place he could have found to fish for steamboats: This is another case in which personification is employed in that "he" refers to the new snag which will cause steamboats to sink.
13. Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay?...: This and the following sentences are especially rhetorical questions, the function of which is to give emphasis to the point the author wants to make. The point Twain intends to pinpoint here is that different perspectives produce different, or even contradictory, pictures of the same thing or the same situation, as the views of the same river by the pilot and the doctor could be totally different.

V. Practice

1. Answer the following questions:

- 1) When did the narrator begin to change his points of view toward the river?
- 2) What kind of beautiful scene of the river was described in the text?
- 3) What kind of job was the narrator engaged in?
- 4) What did the author choose to compare the doctor to?
- 5) What are the two ways of seeing the river?
- 6) Why is the shift important to the author's contrast?
- 7) Is the first paragraph mainly objective or subjective?
- 8) Do you think the last sentence refers only to doctors? Why, or why not ?
- 9) What is the main idea of the text?
- 10) Is there anything significant about the style?

2. Topics for discussion:

- 1) Why do you think the author choose to discuss the river? Is it simply a random choice or a choice of significance?
- 2) Show how, if at all, Mark Twain's contrast might be used to show parallels to life itself , e. g. , differences between idealistic youth and experienced maturity.
- 3) What happens when you start to regard a thing of beauty in terms of its use?

3. Reading Comprehension: Choose the best answer to each question on the basis of what is stated or implied in the article.

- 1) When did the narrator begin to feel that he had lost something ?
A. When he was a teenager.

- B. When he graduated from the university.
 C. When he was familiar with the river.
 D. When he became a doctor.
- 2) What does the word "conspicuous" mean in Line 11 of the first paragraph ?
 A. Noteworthy. B. Stubborn. C. Ridiculous. D. Dirty.
- 3) What is the main idea of paragraph 2 ?
 A. When he began to know the river, he could only find the "usefulness" that the river could furnish.
 B. The narrator described the beauty of the river.
 C. The narrator depicted the dangerous situation of the river.
 D. The narrator was afraid of the river.
- 4) Which of the following explanations on the word "bewitched" in the first sentence of the second paragraph is not true?
 A. Enchanted. B. Charmed.
 C. Attracted. D. Benevolent.
- 5) What does the last paragraph mainly tell us?
 A. One feels at loss to his career.
 B. One's attitude is apt to change from the beginning romantic appeal to the realistic one.
 C. It only applies to doctors who couldn't enjoy the beauty.
 D. As a doctor, he could earn lots of money.
- 6) What kinds of figure of speech does the author mainly use ?
 A. Comparison and contrast.
 B. Simile and metaphor.
 C. Exaggeration and personification
 D. Both A and B.