

新世纪大学英语系列教材(第二版)

总策划 庄智象

总主编 秦秀白

长篇阅读 4

主 编 束定芳



NEW CENTURY COLLEGE ENGLISH
Reading Longer Texts



 上海外语教育出版社
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS
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2004年1月,教育部颁布了《大学英语课程教学要求(试行)》,将大学英语的教学目标确定为“培养学生的英语综合应用能力,特别是听说能力,使他们在今后工作和社会交往中能用英语有效地进行口头和书面的信息交流,同时增强其自主学习能力,提高综合文化素养,以适应我国社会发展和国际交流的需要”;提出了分层次(即“一般要求”、“较高要求”和“更高要求”)和分类指导的教学要求。与此同时,教育部在全国180所院校开展多媒体网络教学的试点,推广具有个性化学习特征的多媒体网络教学系统,并于2005年2月颁布了《全国大学英语四、六级考试改革方案(试行)》,2007年7月又下发了修订后的《大学英语课程教学要求》(下称《课程要求》)。这些举措进一步推动了我国高校大学英语教学全方位的改革和教学质量的全面提升。新世纪的教学改革呼唤新的教材不断诞生。这既是时代的召唤,也是历史的必然。

正是在这样的时代背景下,上海外语教育出版社于2004年初组织全国数十所高校启动了“新世纪大学英语系列教材”建设项目。项目开始之初,外教社以书面问卷、个别访谈和集体座谈等形式在全国数十所高校中进行了广泛的调查研究,并请专家对编写方案进行了多次论证。在庄智象社长的直接领导和筹划下,经过三年多的努力,我们编写了这套“新世纪大学英语系列教材”,力图为新形势下的我国大学英语教材建设做出新的尝试和努力。本套教材是国内首套完全按照《课程要求》编写的新一代大学英语系列教材,也是外教社规模最大、内容最新、辅助教学配备最全、数字化网络化程度最高的大学英语教材之一。经教育部认定,这套教材被列入“普通高等教育‘十一五’国家级规划教材”;2012年,教材再次入选“‘十二五’普通高等教育本科国家级规划教材”。

“新世纪大学英语系列教材”包括6种教程,分别是《综合教程》、《视听说教程》、《阅读教程》、《写作教程》、《快速阅读》和“经贸类选修课教材”。《综合教程》和《视听说教程》被教育部认定为“2008年普通高等教育精品教材”;经贸类选修课程《职业规划与拓展》被教育部认定为“2009年普通高等教育精品教材”。2009年在由中国日报社《21世纪英语教育周刊》和21世纪英语网站联合举办的“60年60本英语教育图书”大型评选活动中,本系列教材成功入选。

《课程要求》充分体现了人本主义教育观;严格按照《课程要求》编写教材必能走出新路。因此,在编写“新世纪大学英语系列教材”的过程中,我们始终坚持人本主义教育观,把落实《课程要求》作为我们工作的主旨。在这方面,我们主要抓住以下几个环节:

- 1) 牢牢把握大学英语的课程定位,紧扣《课程要求》,即“大学英语课程不仅是一门语言基础课程”,“兼有工具性和人文性”。根据这样的定位,我们设计了6种教程,旨在满足不同类型和不同层次高校的教学需要。
- 2) 紧扣《课程要求》表述的大学英语教学目标,即“大学英语的教学目标是培养学生的英语综合应用能力,特别是听说能力,使他们在今后学习、工作和社会交往中能用英语有效地进行交际,同时增强其自主学习能力,提高综合文化素

养,以适应我国社会发展和国际交流的需要”。夯实语言基本功、提升学生综合运用英语的能力是本系列教材的根本宗旨,能让学生受益一辈子。

- 3) 体现教学模式改革,实现《课程要求》提出的两个根本性转变:一是实现“以教师为中心”向“以学生为中心”的转变;二是实现“单纯传授语言知识与技能的教学模式”向“既传授一般的语言知识与技能,更重视培养语言运用能力和自主学习能力的教学模式”的转变。这正是人本主义教育观的核心,也是本系列教材的核心理念。
- 4) 落实“分层次教学”和“分类指导”原则,系列教材的主干教程都编写了8册,还编写了选修课课程,既要满足大学生英语学习与实践的基本要求,又要让“那些英语起点水平较高、学有余力的学生能够达到较高要求或更高要求”。
- 5) 凸显自主学习和个性化学习理念,注重调动教师和学生两方面的积极性,体现学生在学习过程中的主体地位和教师在学习过程中的主导作用。
- 6) 配有网络课件和电子教案,外教社还建立了供全国高校使用的新理念外语网络教学系统,为学生和教师提供完整、多元、立体化的学习平台。
- 7) 人本主义教育观重视教学过程和学习过程的评估,尤其强调学生的自我评估。《课程要求》为形成性评估设计了参考词表、基于计算机和课堂的英语教学模式、英语能力自评/互评表等具体项目和指标,成为编写各主干教程的重要依据。

教材的生命力和质量源于不断及时的修订。为更好地满足各地区和各类型高校的教学需要,外教社于2012年启动了“新世纪大学英语系列教材”修订工作。在过去的几年,各教程编者深入教材使用单位,通过听课、座谈和访谈等不同方式,跟踪了解教材的使用情况,获取了大量反馈信息。外教社还在全国各地不同类型的高校中开展了问卷调查,广泛收集各教程使用单位的意见,为教材修订工作做了充分的准备。2013年8月,全国大学英语四、六级考试委员会公布了“大学英语四、六级考试题型调整”的方案,听力、阅读、翻译和写作等题型均有涉及。此次修订工作主要针对《综合教程》、《视听说教程》、《阅读教程》、《写作教程》和《快速阅读》的1-4册,修订工作重点一是更新语料,优化教学内容;二是优化练习形式和内容,使其更好地适应教师课堂讲授和学生课后自主学习;三是在一定程度上反映四级考试的新变化。各教程的修订重点和主要内容如下:

- 《综合教程》用一些故事性较强的记叙文替换了说教色彩过浓的论说文。第一、二册各更换了5篇课文,第三、四册各更换了6篇课文。在练习设计方面,改变了原 Listen and Respond 的练习形式;将 Grammar Review 改为 Grammar in Context,使语法项目的复习与课文中出现的语言现象更加紧密地结合起来;在 Increasing Your Word Power 部分,加强了词语搭配练习。修订总量约占全书的40%。
- 《视听说教程》在推出的第三版中对单元结构进行了优化,对听力素材进行了增补和调整,充分体现“还课堂教学以本来面貌”、追求“教有实效、学有实效”的编写理念和视听说教学的宗旨。
- 《阅读教程》通过优化结构、调整练习项目、更新课文,既保持原有课文的人文特色,又凸显了题材的多样性和丰富性;既注重文章的经典性和普适性,又考

虑到篇章的时代性和大众关注度;做到了教材的长效性和其当下的针对性的和谐统一,课文的趣味性也得以加强。

- 《写作教程》强调读写结合,以读促写。从句子到段落到文章,逐步提高学生英语写作能力。修订进一步更新素材,并增强练习的可操作性。
- 《快速阅读》大幅更换选文,并在第三、四册练习设计中与四、六级考试新题型接轨。修订后的《快速阅读》根据阅读目的将阅读技巧的训练分为两大板块:“考试阅读题型与技巧”和“真实阅读策略与技巧”。前者围绕四、六级考试的常见文体、题型介绍阅读技巧;后者则是针对真实生活中获取信息这一目的讲述阅读技巧。这些举措大大加强了教材的实用性和有效性。

2015年,系列教材中新增《长篇阅读》,以帮助学生熟悉和参加国家级考试。

总之,教材建设必须以实现教学目标为己任,同时推动教学模式的改革和学习行为的转变。和外语界的众多前辈一样,我们在特定的历史条件下做了一件我们认为有意义的工作。我们培育的这棵新苗需要更多园丁的抚育和护理。我们期待着她的成长、壮大、开花、结果。

秦秀白

历年的《大学英语教学大纲》和《大学英语课程教学要求》都将阅读技能培养作为大学英语基础阶段的主要课程目标,要求学生掌握有效的阅读策略和技巧,快速、准确地从各种阅读材料中获取所需信息,为日常交流和提高阶段的各类学术英语或双语类课程做好准备。大学英语四、六级考试的阅读理解部分从2013年12月起实施改革,新增“长篇阅读”篇目,主要考查学生对1000词左右不同主题、不同题材文章的篇章理解能力和快速定位能力。对此,编者基于新的《大学英语教学指南》的要求和自主学习理念,融合大学英语四级考试阅读理解试题的新特点,在原有《快速阅读(第二版)》的基础上,重新编写了《长篇阅读》,旨在帮助广大学生熟悉各类主题篇幅较长的文章,扩大阅读视野,提高阅读速度,熟悉各种题型,培养自主阅读的能力。

《长篇阅读》的框架设计:

1. 本教程共4册,既可与系列教材中的《综合教程》和《阅读教程》配套使用,也可单独使用。
2. 每册包括8个不同主题的单元,每单元含3篇阅读材料。所有阅读材料的练习答案均以附录形式放在书后。
3. 阅读材料主要选自国内外主流媒体的报刊时文。所涉及话题尽量对应《综合教程》所列出的32个主题,包括教育、生活、体育、艺术、经济、科技等。4册阅读材料按语篇长度和难度进行分级,从第一册到第四册逐步增大难度。

《长篇阅读》的特点和使用建议:

1. 多样化的练习:本教程的练习形式涵盖了历年大学英语四级考试中阅读题的常见题型,以信息匹配题为主,结合多项选择、单句填空、短文填空、是非判断等常见题型,有针对性地训练学生的长篇阅读技巧,帮助学生实现阅读技能多维度、均衡化发展。
2. 词汇的处理:在教程编写过程中,我们考虑到学生的水平,在不影响原文理解的基础上对词汇作了以下处理:(1)替换了部分难词;(2)对影响阅读理解超纲词汇在首次出现时作了注释;而对不影响阅读理解的超纲词汇,鼓励学生根据上下文对词义进行猜测。
3. 限时阅读:教程在每篇阅读材料的结尾标有该篇材料的字数,学生可以按照字数和实际阅读时间计算自己的阅读速度,还可在核对答案后及时记录文章的阅读理解正确率。本书最后附有阅读情况全程记录表,可供学生跟踪监控自己的阅读进展。

本教程由束定芳教授(上海外国语大学)担任主编,王蓓蕾(同济大学)、励哲蔚(宁波大学)、李菁(上海外国语大学)参与编写。英国专家 Tony Ward 对全书进行了审读,特此致谢。

教程的编写如有不足之处,敬请广大读者、专家和同行不吝指正。

编者

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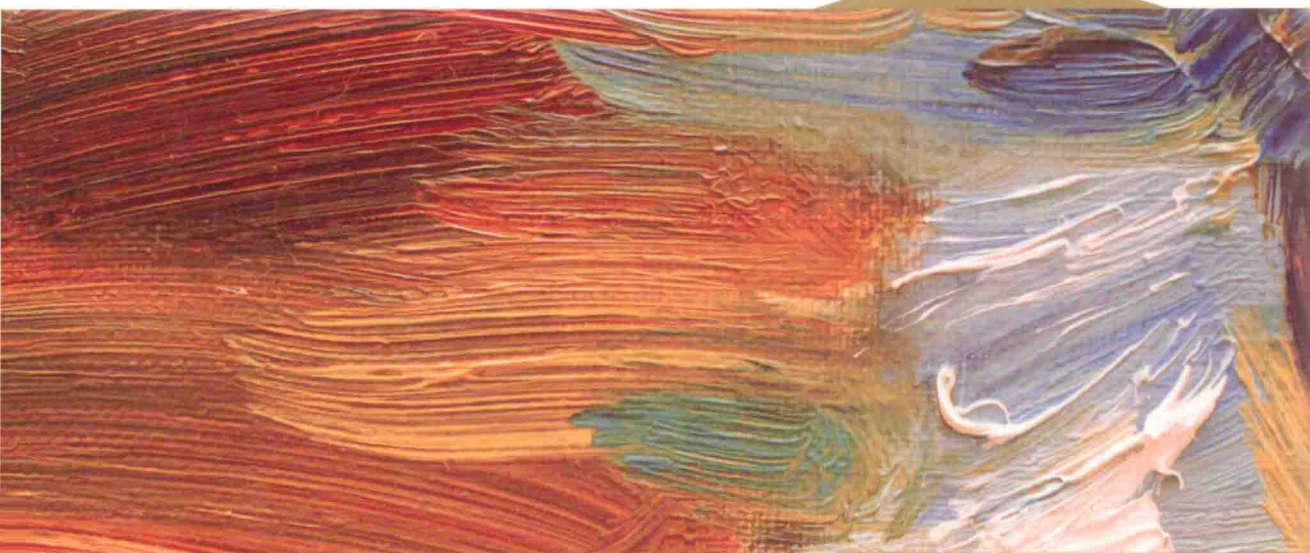
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Passage A

The Voice of God

- A) When John Eliot Gardiner grew up on his family's farm in Dorset, he met Johann Sebastian Bach on the stairs every day. By some remarkable chance, a refugee from Silesia had given the Gardiners a portrait of the composer to keep safe during the Second World War. Painted by Elias Gottlob Haussmann in 1748, a couple of years before Bach's death, it was one of a tiny handful of authenticated pictures painted during the great man's lifetime. The young John Eliot found it a bit scary, but he nevertheless developed a lifelong fascination with the composer. Now 70, Sir John, as he has since become, is presenting his reflections about the man and his music in a new book.
- B) Billed as a portrait of Johann Sebastian Bach, it is inevitably also a portrait of John Eliot Gardiner, who became a famous conductor and one of the leading lights of the period — performance, or “early music”, movement that started in the 1970s. Having experienced much of Bach's music from the inside as a performer and conductor, Sir John is better placed than most to convey what it would have been like for Bach himself to stand in front of his musicians, and what went on in the composer's mind when he wrote the music.
- C) More than anything else, he is captivated by Bach's vocal works: the cantatas, motets, Passions and Masses. In 2000, the 250th anniversary of Bach's death, he took his Monteverdi Choir and English Baroque Soloists on a “Bach Cantata Pilgrimage”. In the space of a single year they

performed 198 of Bach's 200 surviving sacred cantatas in churches all over Europe and some in America.

- D) This book is not a biography in the conventional sense — of which there are plenty already, some of them excellent — but an attempt to uncover the man through his music. Surprisingly little is known about Bach's personal life. He was acquainted with grief. Orphaned at the age of nine, he lost his first wife, Maria Barbara, after 13 years of marriage. Of the seven children he had with her, four died before him. His second wife, Anna Magdalena, bore him 13 more children, but only six survived into adulthood.
- E) Professionally, too, Bach seems to have had a difficult life. Born into a well-established family of musicians, he found it relatively easy to get his first job. But career opportunities were limited and he had to choose between a court appointment and a post as a church organist and music master. Each had its drawbacks. For a while Bach shuttled between the two (and was jailed briefly when he tried to leave his job at the court in Weimar for a better one), but in 1723 he accepted the position of Cantor, in charge of music at the Lutheran church of St Thomas, known as the Thomaskirche, in Leipzig, where he remained until he died in 1750.
- F) There were many frustrations. The pay was not great; the city did not spend enough to provide him with the first-rate singers and instrumentalists his intricate music required; he was expected to do a lot of teaching; the council breathed down his neck when he tried to introduce anything too adventurous; and there was a lot of musical politics.
- G) But in one sense he was in the right place. His ultimate goal, as he explained to an earlier employer, was to compose "a well-regulated or orderly church music to the Glory of God". As a man of deep Protestant faith and a great admirer of Luther, Bach got the chance to do a lot of what he wanted most; to write glorious church music. No sooner had he arrived at the Thomaskirche than he started on a bout of furious cantata-composing. For the best part of three years he came up with a new one — about 20 minutes' worth of

music — for the church service every Sunday. During that time he also produced full-length Passions for each Easter and wrote a variety of other music. It was an unsustainable creative burst but left a lasting legacy.

- H) Sir John analyses many of these cantatas in scholarly detail. He also explains the makings of each of Bach's great Passions and of the sublime Latin Mass in B minor. He shows just how much thought went into selecting the texts and how consistently high was the quality of the compositions. This was truly "new music" of the day, like no one else's, extraordinarily complex and bold. It made heavy demands on both performers and listeners. Even reading about it requires concentration. You either have to know the music very well or listen to it as you go through the text to make sense of it. Sir John's book is not Bach for beginners, but it is very rewarding.
- I) So what about Bach the man? There may not be much point in trying to draw a direct line between the personal qualities of this opinionated, crabby and often contrary workaholic and the marvel of his music. His reply to inquiries about the secret of his musical success was deliberately opaque: "I was obliged to be industrious; whoever is equally industrious will succeed equally well."
- J) Sir John arrives at better answers by closely scrutinizing the work. He discovers a wealth of hitherto unseen invention and ingenuity. But in the end, he finds, it comes down to an act of faith. Other composers, among them Monteverdi, Beethoven and Mozart, have achieved greatness in various ways, "but it is Bach ... who gives us the voice of God — in human form."

(925 Words)

Actual reading time	
Your reading rate	_____ words/min.

► Comprehension exercise

The passage you have just read has ten statements attached to it. Each statement contains information given in one of the sections. Each section is marked with a letter. Identify the section from which the information is derived. You may choose a section more than once.

- _____ 1 Bach went through many vicissitudes of life, and was not unfamiliar with sorrow.
- _____ 2 It was at the Thomaskirche that Bach threw himself into music writing and left us a precious artistic inheritance.
- _____ 3 The Gardiners had a portrait of Johann Sebastian Bach which was given by a refugee.
- _____ 4 Though it was not difficult for Bach to get a job related to music, the jobs he took offered limited career opportunities.
- _____ 5 Sir John's book on Bach can be quite demanding for beginners, but it is worth the effort.
- _____ 6 In 2000, John Eliot Gardiner and his fellow musicians performed most of Bach's surviving cantatas.
- _____ 7 John Eliot Gardiner can convey what the composer Bach wanted to express in the music better than most with his understanding of Bach's music from the inside.
- _____ 8 Bach attributed his success to his diligence.
- _____ 9 Bach long aimed to compose church music in praise of God.
- _____ 10 Bach's work was subject to the interference of the council.

Your comprehension rate	_____ %
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Passage B

Canadian Arts and Crafts

A) Eskimo and Indian Art

Canada's first artists were the Eskimos and Indians. Long ago, Eskimos carved beautiful objects from ivory and stone. Often they carved figures of people. They also made many carvings of animals. Some of the small animal figures were made to represent the good spirits of their religion. Others were made for Eskimo children to use as toys.

Eskimo artists still carve many interesting figures of people and animals. Today, they make most of them from a very soft kind of stone called soapstone. Eskimo carvings are very simple and lovely in design. Sometimes they do not look exactly like the people or animals they represent. They may give the outline of the figure without including small details.

B) For many centuries the Indians on Canada's Pacific Coast were excellent artists. They carved beautiful and useful objects from the wood of giant cedar trees. They made totem poles, canoes, boxes, pipes, and many other articles. Most of these objects were carved in the shapes of animals, birds, and sometimes men. Often they were painted in bright colors.

As the Indians learned to live like their white neighbors, fewer of them took time for these handicrafts. Today, only a few Pacific Coast Indians carve as beautifully as their ancestors did. However, we can see the works of earlier Indian artists in many Canadian museums.

C) Homecrafts of the Canadians

The early Europeans who came to Canada had little time for art. Their only spare hours came during the long Canadian winters. These settlers spent many winter evenings around the family fireplace, making beautiful articles to use in their homes. The women wove soft, brightly colored cloth, which they made into blankets and clothing. Leftover bits of cloth

were used to make gay hooked rugs. Sometimes the men carved wooden statues of saints for their churches.

Today, some families in the province of Quebec still make beautiful articles in their homes. In Quebec, there are special craft schools where people learn to work with clay, metal, and leather. Here too, they learn to spin and weave. These homecrafts are displayed in large exhibits, where they are sold to Canadians and to tourists from other countries.

D) Canadian Painters

Very few pictures were painted in Canada before the nineteenth century. To see the works of Canadian painters since that time, let us join the people who are visiting the National Gallery of Canada in the city of Ottawa.

The first room we enter is filled with colorful paintings which show the life and adventures of Canada's early Indians. We pause before a picture of tall, stern-faced warriors, clothed in their bright tribal dress. The artist has painted this picture so realistically that it looks almost like a color photograph. In the painting, we see each detail of the Indians' clothing, their tepees, the cloudy sky, and the lonely western plain upon which they lived. The metal plate beneath the picture tells us that "Blackfoot Chief and Subordinates" was painted by Paul Kane about 1848. Kane traveled west to the plains, visiting several tribes of Indians along the way. He painted the rugged countryside and the Indians just as he had seen them.

Another artist who painted the Canadian countryside just as he saw it was Cornelius Krieghoff, from Holland. Krieghoff painted scenes of village and country life in nineteenth-century Quebec.

- E) As time went on, many Canadian artists began painting the Canadian landscape in simple, bold outlines and bright colors. Those pictures did not look at all like photographs. James Morrice was one of Canada's first artists to paint in this way. Morrice spent much of his life in other countries. However, some later Canadian artists were strongly influenced by his style of painting.

In the Art Gallery of Toronto, we see the works of some of