

根据教育部《大学英语课程教学要求》编写

4

College English Fast Reading

# 大学英语快速阅读



北京大学出版社  
PEKING UNIVERSITY PRESS



根据教育部《大学英语课程教学要求》编写

*College English Fast Reading*  
**大学英语快速阅读 4**

主编 宋 军 秦铁力

编者 杨春会 梁卫红 陈红锐 张 刚



**北京大学出版社**  
PEKING UNIVERSITY PRESS



**图书在版编目(CIP)数据**

大学英语快速阅读(4)/宋军,秦铁力主编. —北京:北京大学出版社, 2006.4

(大学英语立体化网络化系列教材)

ISBN 7-301-09187-7

I. 大… II. ①宋… ②秦… III. 英语-高等学校-教学参考资料 IV. H319.4

中国版本图书馆 CIP 数据核字(2006)第 016131 号

书 名: 大学英语快速阅读(4)

著作责任者: 宋 军 秦铁力 主编

策 划: 孙凤兰 张 冰

责任编辑: 张建民

封面设计: 孙 炆 王 虢 周亚婕

标准书号: ISBN 7-301-09187-7/H·1503

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路 205 号 100871

网 址: <http://cbs.pku.edu.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62755217

电子邮箱: [zbing@pup.pku.edu.cn](mailto:zbing@pup.pku.edu.cn)

排 版 者: 华伦图文制作中心

印 刷 者: 河北滦县鑫华书刊印刷厂

经 销 者: 新华书店

787毫米×1092毫米 16开本 11印张 160千字

2006年4月第1版 2006年4月第1次印刷

定 价: 16.00元



# 大学英语立体化网络化系列教材

总 顾 问 李赋宁 胡壮麟

总 主 编 黄必康

网络版主编 李建华

## 编委会名单 (以姓氏笔画为序)

王海嘯 (南京大学)

王焱华 (北京师范大学)

刘红中 (北京大学)

孙建民 (河北师范大学)

余渭深 (重庆大学)

宋 黎 (大连理工大学)

李养龙 (北京航空航天大学)

杨 跃 (西安电子科技大学)

赵 雯 (东北大学)

贾国栋 (华南理工大学)

黄必康 (北京大学)

蔡基刚 (复旦大学)

王明舟 (北京大学出版社)

王惠玲 (西北大学)

刘龙根 (吉林大学)

孙秋丹 (北京大学)

吴松江 (福州大学)

李建华 (中国农业大学)

李霄翔 (东南大学)

柯彦玢 (北京大学)

夏纪梅 (中山大学)

梁育全 (云南大学)

蒋学清 (北京交通大学)

黎 宏 (四川大学)

## Acknowledgements

We are indebted, mainly for the reading selections, to many sources. We have put forth the fullest effort to trace each and every source, and their origins and our acknowledgements are indicated within the book. However, a small number of copyright materials remain uncredited because the original copyright holders could not be located, or we were unable to establish communication with them. It may be the case that some unintentional omissions have occurred in the employment of some copyright materials. We are grateful to these authors and sources, and we apologize for not being able to extend our acknowledgements in detail. For any questions concerning copyrights and permissions, please contact

Copyrights Department

Peking University Press

Beijing, 100871

P. R. China

Telephone: +86 10 62752036

Fax: +86 10 62556201

Email: xiena@pup.pku.edu.cn

We are much obliged for any information concerned and will make necessary arrangements for the appropriate settlement of any possible copyright issue.



# 前言

《大学英语快速阅读》(4)为北京大学出版社出版的大学英语立体化网络化系列教材之一。共精选短文 32 篇,内容涉及中西文化、语言、教育、生活、媒介、历史、科技、人性、哲学、文学等,按主题分为 8 个单元。本教材突出选文的科学性、可读性和趣味性,阅读内容丰富、有趣、时尚;所有选材均为原汁原味的佳作,语言地道,表达准确。

本教材旨在帮助读者扩大英语词汇量,提高阅读速度和阅读理解能力,广泛深入地了解有关历史、文化、风俗、人情以及自然科学和人文科学方面的知识。本教材着重培养学生英语快速阅读策略和技巧的运用,通过本教材系统、科学的强化训练,学员的英语快速阅读水平可在较短时间内得到大幅度提高。

本教材根据国家新颁布的《大学英语教学大纲》(修订版)关于大学英语四六级学生的快速阅读速度要求和《关于试点阶段的大学英语四级考试说明》设计单元练习,每个单元配有与学习内容相关的阅读理解、词义辨析、句子释义以及修辞等练习和思考题。在练习的设计上,本教材侧重信息的查询、是非的判断以及主旨的归纳。

本教程适合我国高校非英语专业大学二年级开设快速英语阅读课使用,也可作为四、六级英语阅读强化班的培训教材,同时也适合参加托福、GRE、雅思、考研等各种英语考试的广大考生学习使用。

由于编者水平和时间所限,难免还有不足之处,敬请广大读者批评指正。

编 者

2006年1月





# Contents

<b>Unit 1</b> .....	<b>1</b>
Passage 1   Why Teach Thinking? .....	1
Passage 2   Dressing up and Body Language for Job Interviews .....	5
Passage 3   Internet and Education—One Mom’s Perspective .....	11
Passage 4   How You Can Double, Triple, or Even Quadruple Your Reading Speed! ...	15
 <b>Unit 2</b> .....	 <b>19</b>
Passage 1   College Dorm Life and Beyond .....	19
Passage 2   Landing a Part-time Job .....	25
Passage 3   Your Own Independence Day .....	29
Passage 4   Do You Need a Break? .....	33
 <b>Unit 3</b> .....	 <b>37</b>
Passage 1   Saying Goodbye to the Double-deckers .....	37
Passage 2   Traditional Bridal Showers .....	43
Passage 3   The History of Halloween .....	47
Passage 4   What’s in the Name of American Indians .....	53
 <b>Unit 4</b> .....	 <b>59</b>
Passage 1   D-Day and Saving Private Ryan .....	59
Passage 2   Black Americans and Civil Rights .....	65
Passage 3   Jennifer Aniston: 100% Girl Friend .....	71
Passage 4   Mother Teresa: A Special Voice for the Poor .....	75
 <b>Unit 5</b> .....	 <b>79</b>
Passage 1   How to Lose Weight .....	79
Passage 2   Euthanasia .....	85
Passage 3   Prenuptial Agreements .....	91
Passage 4   Globalization and the Third World .....	95



<b>Unit 6</b> .....	<b>101</b>
Passage 1   Anxiety: How to Deal with it .....	101
Passage 2   Saying No to the Net .....	107
Passage 3   Cell Phones: A Love-Hate Relationship with Staying Power .....	111
Passage 4   The Value of Online Advertising .....	115
 <b>Unit 7</b> .....	 <b>121</b>
Passage 1   Nuclear Energy: Can it Help? .....	121
Passage 2   People Power the Planet .....	127
Passage 3   Does the World Face a Future of Water Wars? .....	131
Passage 4   Extreme Weather: Is Global Warming to Blame? .....	137
 <b>Unit 8</b> .....	 <b>143</b>
Passage 1   Is Earthquake Prediction Just Literature? .....	143
Passage 2   The Love of a Robot .....	149
Passage 3   Bird Flu Are We Ready? .....	153
Passage 4   Can Stress Cause Women to Gain Weight? .....	157
 <b>Mark Sheet</b> .....	 <b>163</b>
<b>Timed Reading Rate Chart</b> .....	<b>164</b>
<b>Key to Comprehension Exercises</b> .....	<b>165</b>



# Unit 1

## Passage 1 (Time Required: 8'00")

### Why Teach Thinking?

#### Vocabulary Tips

be endowed with 赋予

millennium *n.* 一千年

paradigm *n.* 范例

pillar *n.* 栋梁

paranoia *n.* 妄想狂

vessel *n.* 容器

nurture *v.* 教养, 养育

Starting Time \_\_\_\_\_ Finishing Time \_\_\_\_\_

The word "creativity" has so many diverse meanings and interpretations. I remember telling an audience of teachers that creating a mess is also creative as long as new things and views are being conjured up. This led to much laughter and discussion about the meaning of "creativity".

Most people feel that creativity has to gather results or products, and it is not wrong to think so. However, by giving such conscious or subconscious constraints, creativity may be improperly hindered. One must remember that many creative ideas and innovations were once considered impractical and "crazy" but now, they are part of our life. Take for example, the common usage of computers at home. It was once doubted by Thomas Watson Sr. (the founder of IBM) as an impossibility but is now a reality. This demonstrates the point that the once unthinkable could one day be a fact of life in the near future.

Why is creative thinking an important and much talked-about topic these days? Why is the government of Singapore so eager about creating "Thinking Schools, Learning Nation"? Have we just begun to realize that without creativity and innovation, we cannot progress and will lose our competitive edge in the global markets? I just hope we are not too late in realizing this obvious fact that creative ideas, products, services, policies are the forces that drive an economy like Singapore which is not endowed with natural resources. It is time we learn to enhance and manage effectively our BRAINWARE and move our path towards knowledge capital rather than physical capital!

I am much relieved that the far-sighted government of Singapore has taken steps to work at this fact by initiating numerous think-tank groups to deal with this lack of innovation and competitive edge in these violent times. Let me rephrase my sentence for better echo. It is for SURVIVAL!!! To survive in this global economy when your neighbors are producing at a comparatively lower cost, we have to seriously consider other ways and means to attract foreign investors in terms of knowledge and innovation to compensate for



UNIT 1

what we lack. How do we go about doing this as we are nearing the end of this millennium?

The answer is EDUCATION. It is urgent that we educate all Singaporeans, especially the young, to see the importance of being creative. In early June 1997, PM Goh Chok Thong unveiled his vision of "Thinking Schools, Learning Nation" and has led to numerous changes in the curriculum and also the training of teachers in the use of thinking tools. Many schools have started their own thinking program to keep in cycle with the vision.

As with any new initiatives and programs, there are obstacles and problems along the way that will be faced by the schools. One of the major obstacles faced by Singaporeans at large is that we suffer from creative paranoia. Creative paranoia is a term I coined to describe the insecurity of most Singaporeans in their ability to be creative and as a result, they cease any attempts to be creative. Such negativity will definitely hinder Singapore in its pursuit to be a center of creativity and innovation. This is a major problem in the education of the young on creative thinking. The courses on teaching thinking by the ministry are necessary and a great help to many teachers who are wandering in the "jungle" of teaching thinking. In my opinion, the main concern of this paradigm shift towards a thinking culture in school is not the pupil's lack of ability to absorb thinking skills. On the contrary, perhaps it is the educators who are imparting the thinking skills to the young that deserve our attention. Are educators here psychologically prepared to be vessels of thinking skills to the future pillars of Singapore? Or, are we still victims of self-induced creative paranoia? We have to break the limits of creative paranoia first, before we, as educators, are able to impart the thinking skills to the young with strength and passion.

Another problem of implementing a thinking program in school is the resistance to change of the teachers. Teachers who are used to their traditional methods of teaching may find the learning and use of new teaching strategies a chore for them. A word of advice to heads of schools who are planning to implement this program—NURTURE the change. A program will not be successful unless every member involved is ready for the changes ahead and are willing to undertake their tasks with responsibility and passion. Thus, the success of this program is inevitably dependent on the ability of the head of the school to communicate the vision and to gather support from the staff involved.

In short, a credible thinking program should not just enhance the brainware but also the "HEARTWARE". There is a need to inculcate a creative thinking culture in schools for thinkers (including staffs and students) to challenge them to seek continuous improvements. Slogans such as "DARE to CHANGE, DARE to INNOVATE" and other inspiring messages must be taught and be deeply fixed in the hearts and minds of our people. Yes, I have to admit that this is a revolution indeed! A "Thinking Revolution" that will ensure Singapore's progress and prosperity in these violent times as we marched into the next millennium.

To conclude, this article does not seek to explain fully the workings of nurturing a thinking culture / program in Singapore's education system but to create an awareness of its importance to meet the nation's future challenges. There will be glitches along the path towards the vision but I am sure we, the educators of Singapore, would THINK SMART and INNOVATE to ensure its success. So, should we teach thinking? The question is rhetorical. (961 words)





## Comprehension Exercises

UNIT 1

Without referring back to the reading article, do the following tasks.

### I. Fill in the blanks with the information you obtained from the reading.

1. There are \_\_\_\_\_ meanings of the word "creativity". Even creating a mess is also creative if you can \_\_\_\_\_ something new.
2. If the Singaporeans want to \_\_\_\_\_ their competitive edge in the global markets, they should realize the importance of \_\_\_\_\_ and \_\_\_\_\_.
3. The \_\_\_\_\_ government of Singapore has taken steps to deal with the lack of innovation and competitive edge in these \_\_\_\_\_ times to \_\_\_\_\_ in this global economy.

### II. Decide whether the following statements are true (T), or false (F).

4. We should not have so many conscious or unconscious constraints in the process of creativity. ( )
5. The government of Singapore can not wait to create "Thinking Schools, Learning Nation" to attract foreign investors. ( )
6. According to the author, creative ideas, products, services, policies are the means that can compensate for the natural resources the Singaporeans lack. ( )

### III. Choose only one correct answer from the four options given.

7. One of the major problems in the education of the young on creative thinking is the \_\_\_\_\_.  
A. hard courses      B. new initiatives      C. teaching method      D. creative paranoia
8. In order to carry out the thinking program successfully in school, the educators should accept the \_\_\_\_\_.  
A. responsibilities      B. change      C. communication      D. nurture
9. A credible thinking program should not just enhance the brainware but also the "HEART-WARE". The author means that the creative thinking culture should be \_\_\_\_\_ in the hearts and minds of the people.  
A. brainwashed      B. deep-rooted      C. admitted      D. reminded
10. From the last sentence, we can see that the author is \_\_\_\_\_ in the thinking program in Singapore.  
A. confused      B. confident      C. confidential      D. confined









## Dressing up and Body Language for Job Interviews

### Vocabulary Tips

hygiene *n.* 卫生

courteous *adj.* 有礼貌的

gauge *v.* 测量

gesticulation *n.* 姿势

comprise *v.* 包含

perimeter *n.* 周长

tilt *v.* 倾斜

Starting Time \_\_\_\_\_ Finishing Time \_\_\_\_\_

To make a good impression: Dress conservative and clean cut, wear clothes appropriate to the culture, keep jewelry to a minimum, no after-shave or perfume, clean shoes, suits dry-cleaned if worn, overall cleanliness, hands, nails etc. Practice good hygiene, comb or brush your hair. Even if you know that the company dress is business-casual, dress up anyway. It shows professionalism and respect.

### Body Language

Remember body speaks louder than words. Body language comprises 55% of the force of any response. Verbal content only provides 7% paralanguage, or the intonation, pauses and sighs given when answering, represents 38% of the emphasis.

### How to Act during Interviews

Greet them as per time of day. Smile and have a firm handshake if offered. Read the mood. If the interviewer is formal, then you probably should be, too. If the interviewer is casual, then follow along while remaining courteous and professional. Wait to be told to take a seat and say thank you.

If it's possible, scoot your chair a little closer to the interviewer's desk. This shows interest and confidence. But don't invade the interviewer's personal space, a perimeter of about two to three feet is ok. Sit with good posture.

Even formally trained interviewers are regular people like you, so they'll expect you to be a little nervous while sitting in the hot seat. Still, try to avoid obvious signs.

Maintain comfortable eye contact with the interviewer as failure to maintain eye contact indicates that you are lying, reaching for answers or lacking confidence. Take your time to answer questions—this will prevent you from providing a poor answer. Speak clearly and thoughtfully—be sure to speak at an appropriate volume and do not speak too quickly.

### How to Sit at Interview

With the upper limbs the guideline is that the less a person moves their hands and arms, the more powerful they are. This supports the view that they are used to people listening to them and they therefore do not have to resort to gesticulation to get their point



across.

Try to keep your hands lower than your elbows, rest them on the arms of the chair.

Try to gauge interviewers' preferred distance by their seating arrangements. Move closer only if they seem skeptical about what you're saying.

Where you sit, too, is as important as how you sit.

If you are sitting on the edge of the seat it can make you look eager but also scared. Go ahead and slide to the back of the chair and sit tall and straight. That will make you look confident and comfortable.

Girls should not cross their legs and instead sit with their knees together. Men should avoid sitting with their legs too wide apart.

### **Tips about Using Your Voice**

Add Volume to Increase Authority. Remember that your voice always sounds louder to you than to anyone else. Also remember that your voice is an instrument; it needs to be warmed up, or it will creak and crack at the beginning of your presentation. If you warm up with a high volume, as though projecting to those in the back row, your volume also will improve your vocal quality. Volume adds energy to your voice; it has the power to command or lose listeners' attention.

Lower the Pitch to Increase Credibility. Pitch, the measurement of the "highness" or "lowness" of your voice, is determined largely by the amount of tension in the vocal cords. When you are under stress, you may sound high-pitched; when you are relaxed and confident, you will have a naturally lower pitch. Authoritative vocal tones are low and calm, not high and tense. Remember that a lower pitch conveys power, authority, and confidence, whereas a high pitch conveys insecurity and nervousness.

### **Tune Your Body Posture**

Try to adopt a posture that shows interest but still comes across as being relaxed. You can do this by sitting up straight in your chair at the beginning of the interview, with your back against the back of the chair. If you slouch or hang sideways in your chair, it might give the impression that you are not that interested in the job. However, sitting on the edge of your chair can come across as being a little tense and might give the impression that you feel uncomfortable. You can change your body posture a little during the interview. For example, when someone says something it is good to turn a little with your shoulders towards this person and to lean forward a little. This shows an interest in what the other person is saying. You can emphasize this by tilting your head a little. It is also important to pay attention to the posture of your interview partners. In some cases you can achieve mutual tuning by adopting the same posture as the other person.

### **What to Do with Your Hands and Eyes**

Just the same as when you are giving a presentation, many people often regard their hands as obstacles during a job interview rather than a useful means of communication. That is why people often ask what to do with their hands. In a difficult situation we are often inclined to fold our arms across our body. This helps to give us a more secure feeling. During a job interview it is better not to do this, because folding your arms can be inter-



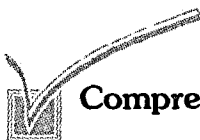
preted as a defensive move. It is better to let your hands lie loosely on your lap or place them on the armrests of your chair. From these positions it's also easy to support your words with hand gestures.

During the job interview it is important to look at all the interview partners to an equal extent. By looking directly at the other person we are giving them a sign of trust. By looking directly at people we are also in control of the conversation. Looking directly at somebody or looking away actually serves as the dots and commas in our spoken sentences. When one of the committee members explains something or poses a question, keep looking at this person for as long as he or she is speaking. This shows that you're listening. While he is speaking he may also look at the other people, but every time he wants to emphasize something he will look at you again. You can then nod to encourage him to continue talking. At the end of his question, he will keep looking at you and then tilt his head up a little to invite you to give an answer. When you answer a question, you will look first at the person who posed the question, but while you answer you should take turns looking at the other interview partners as well. You should direct yourself again to the person who posed the question when you want to emphasize something and at the end of your answer. (1162 words)









## Comprehension Exercises

Without referring back to the reading article, do the following tasks.

**I. Fill in the blanks with the information you obtained from the reading.**

1. It shows \_\_\_\_\_ to wear appropriately and practice good \_\_\_\_\_.
2. You can follow along if the interviewer is casual, but meanwhile, you still have to keep \_\_\_\_\_ and professional.
3. Try to maintain \_\_\_\_\_ eye contact with the interviewer as failure to maintain eye contact may show that you are \_\_\_\_\_ or lacking \_\_\_\_\_.

**II. Decide whether the following statements are true (T), or false (F).**

4. Body language holds a dominant position in a job interview. (    )
5. The closer you sit near the interviewer, the more interest and confidence you have for the job. (    )
6. Where you sit is no more important than how you sit. (    )

**III. Choose only one correct answer from the four options given.**

7. Which of the following statements is NOT TRUE about voice?
  - A. Adding volume can help to increase authority.
  - B. Lowering the pitch will decrease credibility.
  - C. A naturally lower pitch conveys relaxation and confidence.
  - D. A high pitch usually shows insecurity and nervousness.
8. Which body posture is appropriate in a job interview?
  - A. slouching or hanging sideways in the chair
  - B. frequently changing body posture
  - C. sitting on the edge of the chair
  - D. sitting up tall and straight
9. You'd better \_\_\_\_\_ in a job interview.
  - A. fold your arms across your body
  - B. let your hands lie loosely on your lap
  - C. put your hands behind your back
  - D. place your hands on the desk
10. Looking directly at the other person in a job interview means that you want to \_\_\_\_\_.
  - A. emphasize something
  - B. serve as dots and commas
  - C. give a sign of trust
  - D. pose a question





