

普通高等教育“十一五”国家级规划教材  
2002年全国优秀教材二等奖

# 21世纪

# 大学英语

TWENTY-FIRST CENTURY COLLEGE ENGLISH

## 快速阅读（全新版）

（第四册）

张增健 主编

复旦大学出版社

# 21st Century College English

## Fast Reading

Book IV

## 21 世纪大学英语

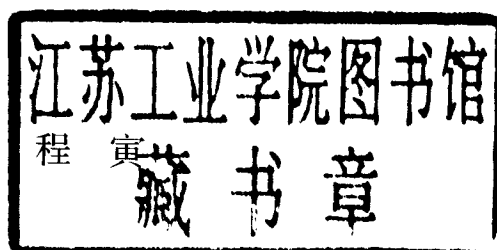
### 快 速 阅 读

(全新版)

### 第四册

主 编 张增健

编写者 张增健 吴建衡



复旦大学出版社

**图书在版编目(CIP)数据**

21 世纪大学英语快速阅读. 全新版: 第四册/张增健主编.  
—上海: 复旦大学出版社, 2006. 5  
ISBN 7-309-04944-6

I. 2… II. 张… III. 英语-阅读教学-高等学校-教材  
IV. H319.4

中国版本图书馆 CIP 数据核字(2006)第 022725 号

**21 世纪大学英语快速阅读. 全新版: 第四册**

**张增健 主编**

**出版发行** 复旦大学出版社 上海市国权路 579 号 邮编 200433

86-21-65642857(门市零售)

86-21-65118853(团体订购) 86-21-65109143(外埠邮购)

fupnet@fudanpress.com <http://www.fudanpress.com>

**责任编辑** 林骧华

**总编辑** 高若海

**出品人** 贺圣遂

**印刷** 上海复文印刷厂

**开本** 850 × 1168 1/16

**印张** 9

**字数** 186 千

**版次** 2006 年 8 月第一版第三次印刷

**书号** ISBN 7-309-04944-6/H · 972

**定价** 15.00 元

如有印装质量问题, 请向复旦大学出版社发行部调换。

版权所有 侵权必究

# 《21 世纪大学英语·快速阅读》

## 编写及使用说明

《21 世纪大学英语·快速阅读》是为配合《21 世纪大学英语》教学而编选的一套阅读教材。全书共分四册，材料主要选自近年来英、美等国出版的原文作品或报刊文章。语言清新、活泼，内容生动、多样，文章具有一定的趣味性、知识性或信息性。

《快速阅读》每册设八个单元，每单元安排三篇课文。文章篇幅，第一册一般保持在三五百词左右。第二册增至 350—650 词之间。尔后两册，长度及难度再略增加，以形成一定的梯度。为引导学生有意识地提高阅读速度，每篇皆明确设定一完篇时限（time limit）。篇后还配置一定的练习，供学生在教师的指导下检测自己的阅读理解能力。

《快速阅读》一至四册均印成活页，单独成册，由教师保管。过去，本人执教大学英语时，一直是以“抓紧精读，巧用速读”的方式来处理《快速阅读》教材的。而当年使用《快速阅读》的情景，现在仍记忆犹新。

《快速阅读》材料短小精悍，内容生动有趣，语言清新流畅。教师留在手头，似乎拥有某种“新式武器”的感觉。每次使用前，先将材料准备好，可放在上课前，作为课程的“开篇”；也可放在课程中间，作为活跃课堂气氛的一种教学手段；也可于某堂课结束前使用，作为这堂课程结束时的一个“小高潮”。总之，要成功使用《快速阅读》教材，就必须“见缝插针”，发挥其“轻骑兵”的作用。

《快速阅读》本属读写教程的一个组成部分。英语读写教程的目的，在于全面培养学生的语言读写技巧及使用能力，其中自然也包含培养学生提高阅读速度的一项。鉴于 21 世纪是信息世纪，通过阅读英语资料获取信息，已成为生活、工作中不可或缺的一环。

此外，新颁布的修订版《大学英语教学大纲》及《大学英语四、六级考试大纲》，也对大学生的英语快速阅读能力提出进一步的明确要求。所以，根据形势，有必要编选一套着眼于强化快速阅读的教材，努力提高学生阅读速度并增强学生快速获取信息的能力。

谈到提高阅读速度，很多人首先会想到速读技巧的传授和掌握。其实，最直接影响个人阅读速度的，倒是各自平时的阅读习惯。有人在阅读时，或是逐词逐字地“细嚼慢咽”，或是在“有语无声”地进行默默诵读（vocalization，在读一些经典性好文章时倒是需要这样来念的）。要提高阅读速度，首先要改变这两种不良阅读习惯。这次我们在随书发

行的光盘中, 试用多种方式, 引导学生养成良好的阅读习惯, 以利阅读速度的提高。其中一种就是在阅读时, 要求读者的眼睛不是随着行文逐词逐字地向前挪动, 而是按“意群”(词组或语法结构)快速往前跃动。例如下文, 我们用斜线符号“/”将短文按“意群”划开, 以引导学生扩展“视线跨度”(eye span), 能按“意群”加以视读。这不但能加快阅读速度, 而且还可以收到“眼到意明”的理解效果:

Mr. Jones was surprised / to see the professor / come to a halt / when he saw the rope, / and look carefully up and down the road. / When he saw that / there was nobody in sight, / he stepped quietly into the garden, / put his umbrella, / newspaper, / bag and hat / neatly on the green grass / and took hold of the rope. / He pulled it hard / to see whether it was strong enough / to take his weight, / then ran as fast as he could / and swung into the air / on the end of the rope, / his grey hair blowing / all round his face. / Backwards and forwards he swung, / occasionally / taking a few running steps / on the grass / when the rope began to swing / too slowly for him. /

关于“快速阅读技巧”, 这里想再简单讲几句。所谓“速读技巧”, 一般即指“skimming”(略读)和“scanning”(掠读)两项阅读技能。平时, 我们拿到一份材料或一篇文章后, 多半会很快地从头至尾浏览一遍, 了解内中大致讲些什么。我们这么做, 实际上已在运用 skimming 这一技巧了。用快速阅读的术语说, 就是“Skimming for the main idea”。而速读中的 scanning, 则多半用于搜索所需的特定信息或材料, 例如查阅电话簿, 翻看电影广告, 查找史书中某一事件的年代等等, 这就是所谓的“Scanning for the specific fact or information”。

所以, skimming 和 scanning 这两项速读技巧, 实际上也是常识性技巧, 我们在生活和学习中一直都在使用, 只是没有意识到罢了。现在, 我们只要有目的、有意识地在阅读中加以运用, 相信很快会熟练掌握好的。

最后似乎还得强调一点。提高阅读速度固然重要, 但是阅读理解总体能力的加强, 才是英语阅读教学中的“重中之重”。阅读速度的提高若有助于阅读理解, 那么这种提高显然毫无意义; 反之, 如果阅读理解能力总体加强了, 自会促进阅读速度的提高——这一道理想必是不言而自明的吧。

但愿大家能喜欢这套教材, 更希望能在使用中提出宝贵意见。

张增健  
2005 年 5 月

# CONTENTS

## Unit One

Reading 1	The New Schoolmaster .....	1
Reading 2	Photographing History .....	5
Reading 3	John F. Kennedy Jr. : What Would He Have Made of His Life? .....	11

## Unit Two

Reading 1	Perfect Harmony .....	17
Reading 2	You Can Win Them All .....	21
Reading 3	My Father's Gift of Magic .....	27

## Unit Three

Reading 1	A Real Life Miracle: Perfect Match .....	33
Reading 2	Gift of Life — Delivered! .....	37
Reading 3	What Makes a Place a Home .....	41

## Unit Four

Reading 1	Italy Eyes Concept of Selling Sun's Energy .....	47
Reading 2	Frank Lloyd Wright and His "Falling Water" .....	53
Reading 3	Glass: Capturing the Dance of Light .....	57

## Unit Five

Reading 1	Gregor Mendel: The Father of Modern Genetics .....	61
Reading 2	James Watson and Francis Crick .....	67
Reading 3	The Development of Television .....	73

## Unit Six

Reading 1	Why a Liberal Arts Major Makes Business Sense .....	79
Reading 2	American Schools and Minority Students .....	83
Reading 3	BA '85: The Unlucky Journey of a Young Classicist-Cum-Clerk .....	89



## Unit Seven

Reading 1	How to Hear English Everywhere .....	95
Reading 2	Computer Literacy .....	101
Reading 3	Men, Women and Computers .....	105

## Unit Eight

Reading 1	Calling Home .....	111
Reading 2	Cracking Down on Computer Crime .....	117
Reading 3	The Case of the Shaking Hand .....	123

## Appendix

Keys to Exercises (Unit One—Unit Eight) .....	131
-----------------------------------------------	-----

**Reading 1** ( Suggested Time Limit:  $4\frac{1}{2}$  minutes )**The New Schoolmaster**

The summer afternoon was warm and sticky. Jonathan Cranwell sat on a hard bench behind the long narrow desk and watched the flies flit lazily in the sun. The droning voices of the younger boys chanting letters and the older boys reciting Latin verbs made him sleepy. Jonathan had to force his eyes to stay open. He sighed. He didn't see the use of most of his studies. He had already memorized all his lessons and read most of the books in his father's study. He wanted to take on the new world of 1755. He wanted to learn something new!

He looked up at the schoolmaster's high desk in the front of the room. The new teacher was from Harvard College. Jonathan's father had been impressed with him, but so far to Jonathan he seemed just like all the other schoolmasters. The boys had already had several other teachers, men who taught them their lessons day after day, but none of them seemed to inspire Jonathan. So far, there was nothing to show that this one was special, though he'd only been there two days.

The schoolmaster was coming around his desk. "It's too hot to sit and memorize lessons," he said, looking straight at Jonathan. "It's a good time to begin our nature studies. We'll move outdoors for the next part of our lesson." He led the group of boys into the schoolyard. "You younger lads, dig for grubs and beetles. Count their feet. See if you can describe their shells."

Jonathan watched the teacher surrounded by laughing young students. No one had ever used the schoolyard itself for a classroom. "What next?" he thought. Soon he didn't have time to think about the younger boys, for he was chasing butterflies and dragonflies himself. When the class finally went inside, the older boys were ready to follow the instructions to study the insects they had captured.



Jonathan and his friends liked this new way of learning. They began to see that their education didn't stop when they went home after the school day.

"It will be a clear night tonight. Go outside and look at the sky," said the schoolmaster.

"Look at the stars and notice their brightness and the patterns they make. These patterns have names from Greek mythology, names like Orion, Aries, and others. Tomorrow we will learn about the ancient stories connected with these names."

"How is the new schoolmaster?" asked Jonathan's father that evening, when Jonathan announced he was going out to look at the sky.

"He's different from any schoolmaster we've had," Jonathan admitted. "He seems interested in everything around him, and he wants us to be curious too. He even used the schoolyard as a classroom!"

"So Mr. John Adams and his new ways make school useful to you after all," teased Jonathan's father.

"I believe he has," said Jonathan. "I know I won't forget the lessons he has taught us!"

**EPILOGUE:** Some years later, John Adams went on to become a lawyer, a member of the Continental Congress, an ambassador to France, and the first United States Ambassador to England. He was the first Vice President and the second President of the United States.

543 words

*Reading 1*

**The New Schoolmaster**

**Comprehension Check**

**Exercise A**

Read carefully the following set of statements about the passage. Write *Y* ( for *Yes* ) in the space if the statement agrees with the information given in the passage; write *N* ( for *No* ) if the statement contradicts the information given in the passage; write *NG* ( for *Not Given* ) if the information is not given in the passage.

- ..... 1. Jonathon was fed up with his lessons because he considered what was taught in class to be useless.
- ..... 2. Young as he was, Jonathon had read many books and had shown his talent for classical languages.
- ..... 3. Jonathon was greatly disappointed with the conventional teaching methods adopted by teachers in his school.
- ..... 4. Mr. Adams, the new teacher who had newly graduated from Harvard College, used the public park as a classroom for nature studies.
- ..... 5. Jonathon and his friends were fascinated by Mr. Adams' way of teaching, which was entirely new to them.
- ..... 6. The students were assigned as homework to look at the stars and their moving patterns in the night sky.
- ..... 7. Mr. Adams impressed Jonathon with his wide interest and profound knowledge.

### Exercise B

Complete each of the following questions by either making the best choice or filling in the blank with suitable words on your own.

8. Which statement shows that the new schoolmaster understood children?
  - A) “See if you can describe their shells.”
  - B) “Tomorrow we will learn about the ancient stories...”
  - C) “It’s too hot to sit and memorize lessons...”
9. Which new method of learning does the schoolmaster introduce?
  - A) Reciting.
  - B) Observing.
  - C) Chanting.
10. This story is written from the angle of .....
11. Later on, the schoolmaster John Adams became .....

**Reading 2** (Suggested Time Limit: 9  $\frac{1}{2}$  minutes)

**Photographing History**

*by Dorothy and Thomas Hoobler*

On February 27, 1860, a strange-looking figure appeared at the studios of Mathew Brady in New York City. The man who came to have his picture taken was a giant of a man. His plain black suit was of cheap broadcloth and terribly wrinkled from being packed in a suitcase on a long trip. A plain black ribbon, carelessly wound about his neck, served as a tie. Yet this was Abraham Lincoln of Illinois, whose reputation as a compelling speaker had brought him an invitation to speak in New York City.

Mathew Brady was at the door of the gallery to welcome Lincoln. Brady showed Lincoln to the gallery of portraits that he had taken.

The walls were lined with pictures of America's famous men and women. Lincoln saw portraits of Andrew Jackson and Dolley Madison; the writers Edgar Allan Poe and Washington Irving; and Samuel F. B. Morse, the famous inventor. The faces of the Presidents were here. Brady had taken the picture of almost every President since John Adams.

Lincoln's face wasn't as famous as those that graced Brady's wall, but there might be a place for him there yet. People said he was rising quickly in the political world. He had debated Stephen Douglas on the issue of slavery. The debates had gained a name for Lincoln in Illinois. Brady had taken Douglas's picture several times. He didn't want to miss anyone who might become a great American. He took pictures of almost everyone in politics as well as of actors, writers, painters, inventors.

Most of them were happy to sit for Brady's camera. Having Brady take your picture was a mark of success and status. Many lesser-known people came to his studios to pay for the honor of a portrait by Brady. His popularity was so great that he had opened a second studio in New York and another in Washington.

The tall, gawky Lincoln was a little awkward in the rooms of Brady's gallery. He was probably thinking about the speech he was going to make that night. It was important that he do well. Brady showed him into the bright camera studio.

Brady's appearance contrasted with Lincoln's. Brady was a slightly built, energetic man with a long mustache and goatee. As Lincoln watched, Brady bustled around the room. While Brady adjusted the shades that controlled the lighting, he told a few jokes. Brady's studio helpers smiled at each other. They had heard the jokes a thousand times before. Brady used them to relax all his customers.

Lincoln was such an imposing figure when standing straight up that Brady posed him that way instead of seated. He moved Lincoln over to a scenery backdrop with a pillar, perhaps because it suggested the Roman Senate. Lincoln had lost when he had opposed Douglas for the United States Senate seat from Illinois. But Lincoln was young and he might run again. Brady had Lincoln rest his hand on a stack of books. That would give a little touch of a man of learning. Lincoln hadn't gone to school. Well, that was no disgrace either. Brady himself had no formal education.

Brady's assistants adjusted the reflectors that kept shadows from appearing on the sitter's face. Then they brought up the head and body clamps. Taking a picture in those days wasn't done in an instant, as it is today. Even with good light, the subject had to stand perfectly still for many seconds. To make sure Lincoln's head wouldn't move, they would tighten an iron clamp around the back of his head where it wouldn't show. A second clamp would hold his back.

But here was a problem Brady hadn't encountered before. Lincoln was so tall that the adjustable stand on which the head clamp rested wouldn't reach high enough. They all smiled at this. Lincoln was used to jokes about his height. He may have told one while an assistant looked for a stool to set the head clamp on. The camera was moved forward a bit. The photograph would have to show Lincoln from the knees upward to keep the stool out of the picture.

Perhaps the delay or the false backdrop made Lincoln grow stiff and nervous as the camera was readied. The formal setting may have seemed out of place to him. Brady later recalled, "I had great trouble making a natural picture."

Brady's assistant lifted the black cloth on the back of the camera and ducked under it. He

peered at the upside-down image of Lincoln that the lens projected onto the ground glass. Brady's eyes were not as good as they once were. He probably wouldn't have done the actual photographing himself. A number of skilled operators did the daily work of the busy gallery.

The operator wasn't quite pleased. Lincoln had a long neck that looked bony on the ground glass. Brady suggested Lincoln adjust his collar a little. Lincoln knew what Brady meant. "Ah, I see you want to shorten my neck," Lincoln said with a smile. The photographer and the politician looked at each other. "That's just it," Brady said. Both men laughed.

Another assistant brought a freshly coated photographic plate from the darkroom. It had to be fresh and sticky to work properly. The assistant placed it in the camera, and removed its protective shield.

Brady looked at Lincoln again. He was relaxed now, and Brady nodded at the operator. Seconds passed. The operator's experience with the camera told him how long to expose the plate. He based his judgment on the brightness of the light coming through the skylights. Finally the operator finished his work. Lincoln expelled a long breath. He looked around hopefully for someone to loosen the head clamp. Like photographers in all ages, however, Brady wasn't satisfied with just one shot. A second plate was brought, and a third, while Lincoln stood patiently, the clamps in place.

Finally Brady was finished. Lincoln was released from the clamps. He and Brady shook hands. They looked at each other with new friendliness at their shared joke. Brady watched his caller go off into the bustling city. He turned and went back upstairs to the laboratory.

Brady's assistants were already developing the plates of Lincoln. In the dim yellow light of the laboratory, Brady peered to watch the image come forth. Brady had seen thousands of pictures develop. Yet he confessed that the sight never failed to thrill him. What he saw was a negative image. But his practiced eye could visualize the picture of Lincoln as it would appear printed on a white card. Here was the man captured on paper as he had looked in those few seconds in Brady's studio. Brady had preserved the man for all generations to see. Lincoln would never appear quite the same again.





*Reading 2*

**Photographing History**

**Comprehension Check**

**Exercise A**

Read carefully the following set of statements about the passage. Write *Y* ( for *Yes* ) in the space if the statement agrees with the information given in the passage; write *N* ( for *No* ) if the statement contradicts the information given in the passage; write *NG* ( for *Not Given* ) if the information is not given in the passage.

1. In February 1860 , at the invitation of Mathew Brady , Lincoln came out of his way to New York City to have his picture taken at his famous studios.
2. By the time Lincoln came to New York City , he was already beginning to make a name for himself as an eloquent speaker.
3. A distinguished popular portrait photographer , Mathew Brady had taken the picture of almost every President since John Adams.
4. It was considered to be a mark of success and status to have one's picture taken by Mathew Brady.
5. Brady had a good sense of humor and in order to create an effect of spontaneity he would tell different jokes with different customers.
6. Brady decided to take a picture of Lincoln standing in front of a pillar , which suggested the Roman Senate — Brady was certain that Lincoln would eventually win the election for the United States Senate seat from Illinois.

- \_\_\_\_\_ 7. In the picture, Lincoln stood with his hand on a stack of books, which gave him a little touch of a man of learning.
- \_\_\_\_\_ 8. From then on, Abraham Lincoln and the famous photographer became very good friends.

### Exercise B

Complete each of the following questions by either making the best choice or filling in the blank with suitable words on your own.

9. The reason why Brady wanted to take a picture of Lincoln was that \_\_\_\_\_.  
A) he was an enthusiastic supporter of Lincoln's views on the issue of slavery  
B) he was sure Lincoln would one day be made President of the United States  
C) he didn't want to miss anyone who might become a great American
10. \_\_\_\_\_ caused much trouble for the skillful photographer and his assistants when they were taking the picture of Abe Lincoln.
11. By the title "Photographing History" the authors mean that \_\_\_\_\_.