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21 世纪高校英语专业基础课系列教材

# 基础英语教程

(四) 学生用书

南开大学外国语学院英语系教材编写组 编

*YOU CAN SERIES*

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南开大学出版社

21 世纪高校英语专业基础课系列教材

# 基础英语教程（四） （学生用书）

## Comprehensive English for English Majors Book IV

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# 前 言

我们谨将南开大学英语系集体智慧的结晶——《21 世纪高校英语专业基础课系列教材》奉献给广大的学生，奉献给崭新的 21 世纪。

这套教材是 2000 年教育部批准实施的《高等学校英语专业英语教学大纲》颁布后，国内出版的第一套英语专业基础课系列教材，共计 8 种，分两次出齐，包括：

1. 《英语口语教程》
2. 《英语阅读教程》（一、二）
3. 《英语听力教程》（一、二）（含学生用书与教师用书）
4. 《英语翻译教程》
5. 《英语口译教程》
6. 《英语写作教程》
7. 《基础英语教程》（一～四）（含学生用书与教师用书）
8. 《高级英语教程》（一、二）（含学生用书与教师用书）

新世纪的教材应该有新世纪的特点。我们在教材编写中努力做到：全面贯彻新《大纲》，立足培养具有扎实的英语语言基础和广博的文化知识的复合型英语人才；反映当代科技、文化的最新成就；反映教学内容和课程体系改革的最新成果；在教材内容和体系上有明显特色。

系列教材编写工作难度大，时间紧，要求高。参加编写工作的所有教师兢兢业业，一丝不苟，历冬寒夏暑，始成此书。

我们倾全系之力编写这套教材，因为我们知道：我们正在为新世纪奉献自己的微薄之力。我们倾全系之力编写这套教材，因为我们相信：新世纪需要这样的教材。

这套教材得到了南开大学各级领导，尤其是学校教材建设委员会的关心和支持，并被列为教材重点建设项目；这套教材还得到了南开大学出版社的大力支持和帮助。

我们真诚地感谢所有关心、支持、帮助我们的朋友，我们真诚地欢迎批评和建议。

编者  
2001 年 9 月  
于南开大学

## 本书特色

《基础英语教程》第三、四册是根据教育部最新大纲编写的，教材体现了高校英语专业基础英语教学的改革成果。新大纲规定，英语教学无论在形式和内容上，都应反映时代特色，都应具有创新精神。在形式上，本教材要求任课教师使用交际法授课，将以往精读课的单向交流，即教师的一言堂，改为教师和学生之间的双向交流，尽可能加大学生的参与。本教材注重对学生的综合能力和各种英语技巧的培养，即教师通过听向学生提供阅读课文所需要的信息，学生之间通过讨论理解课文，学生通过写作加深对课文及课文涉及话题的理解。该教学方法的使用改变了以往精读课单纯强调语法结构分析及词汇使用的弊端，使学生在理解课文文字表面意义的基础上，结合自己的背景知识和切身经历，通过与同伴的讨论加深对文章作者的深层含义的理解，使他们的学习从浅层空间发展到深层空间。

在内容上，取消了以往精读教材中的句型替换练习，增加了口语练习和讨论。在每一课的开头是“warm-up”练习，旨在活跃课堂气氛，为学生对下面课文的理解做准备。课文则都是难度适中、未经过改写的文章，以便学生感受到真实的英语，避免他们对现实生活中使用语言的错误推断。名家名篇和能反映当代英语特点的文章同时使用，使学生既能学习和欣赏经典作品中优美严谨的语言，又能从当代作家的作品中感受到英语的时代气息，从而对英语语言的发展有充分的认识。课文所涉及的主题涵盖新大纲中所要求的主题，并能反映学生的学习生活和兴趣，以提高他们的参与程度。课后练习的设计也本着实用的原则，除了帮助学生巩固已有的语法及语言知识，还帮助他们熟悉所面临的英语专业四级考试的形式，如听写、完形填空、多项选择等。练习中还加入了适合中国学生学习习惯的内容，如名篇背诵，其目的是提高学生的欣赏水平和英语语感。

该教材适用于大学英语专业二年级精读课教学。由于编者水平有限，书中如有错误和不当之处，请读者不吝指正。

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# Unit 1

## Section A

## Text Study

### I. Warm-Up Activity

1. How do you define charm? Are you a charming person?
2. Can you find a word or words that are synonymous with charm?
3. Think about and discuss the meaning of each of the following quotations:  
“Those who can command themselves, command others.”—William Hazlitt  
“Of all the rights of women, the greatest is to be a mother.”—Lin Yutang



### II. Text A

## The Essence of Charm

Laurie Lee

Charm is the ultimate weapon, the supreme seduction, against *pedigree/thermostatically* which there are few defenses. If you've got it, you need neither money, looks, nor pedigree. It is a gift, given only to give away, and the more used, the more there is. It is also a climate of ☆ *How does Lee define* behavior set for perpetual summer and thermostatically *charm in the opening* controlled by taste and tact. *paragraph?*

True charm is an aura, an invisible musk in the air; if you *at will* see it working, the spell is broken. Charm is dynamic, and

cannot be turned on and off at will. As to its ingredients, there is no fixed formula. A whole range of mysteries goes into the caldron, but the magic it offers must be absolute—one cannot be “almost” or “partly” charmed. ☆ *What rhetorical devices are used in this paragraph?*

In a woman, charm is probably more exacting than in a man, requiring a wider array of subtleties. It is a light in the face, an air of exclusive welcome, an almost impossibly sustained note of satisfaction in one’s company, and regret without fuss at parting. A woman with charm finds no man dull; indeed, in her presence he becomes not just a different person but the person he most wants to be. Such a woman gives life to his deep-held fantasies by adding the necessary conviction to his long suspicion that he is king. *exacting*

Of those women who have most successfully charmed me I remember chiefly their voices and eyes. Their voices were intimate and enveloping. The listening eyes, supreme charm in a woman, betrayed no concern with any other world than this, warmly wrapping one round with total attention and turning one’s lightest words to gold. Theirs was a charm that must have continued to exist, like the flower in the desert, even when there was nobody there to see it. *enveloping*

A woman’s charm spreads round her that particular glow

of well-being for which any man will want to seek her out and, by making full use of her nature, celebrates the fact of his maleness and so gives him an extra shot of life. Her charm lies also in that air of timeless maternalism, that calm and pacifying presence, which can dispel a man's moments of frustration and anger and restore his failures of will.

☆ *Give your comment on "Her charm lies also in that air of timeless maternalism."*

Charm in a man, I suppose, is his ability to capture the complicity of a woman by a single-minded acknowledgment of her uniqueness. Here again it is a question of being totally absorbed, of *really* forgetting that anyone else exists, for nothing more fatally betrays than the suggestion of a wandering eye. Silent devotion is fine, but seldom sufficient; it is what a man says that counts, the bold declarations, the flights of fancy, the uncovering of secret virtues. A man is charmed through his eyes, a woman by what she hears, so no man needs to be too anxious about his age: As wizened Voltaire once said: " Give me a few minutes to talk away my face and I can seduce the Queen of France."

*wizened*  
☆ *What makes the sentence fragments "the bold declarations, the flights of fancy, the uncovering of secret virtues" so effective?*  
☆ *"A man is charmed through his eyes, a woman by what she hears." Is this true in your experience?*

But charm isn't exclusively sexual; it comes in a variety of cooler flavors. Most children have it—till they are told they have it—and so do old people with nothing to lose; animals, too, of course. With children and smaller animals, it is often in the shape of the head and in the chaste unaccusing stare; with

☆ *How does Lee develop this paragraph?*  
☆ *In what way does Lee*

young girls and ponies, a certain stumbling awkwardness, a *explain the broad statement*  
leggy inability to control their bodies. But all these are passive, *"But charm isn't exclusively*  
and appeal by capturing one's protective instincts. *sexual"*?

You know who has charm. But can you acquire it? *palpable tricks*  
Properly, you can't, because it's an originality of touch you have  
to be born with. Or it's something that grows naturally out of  
another quality, like the simple desire to make people happy.  
Certainly, charm is not a question of learning palpable tricks,  
like wrinkling your nose, or having a laugh in your voice. On  
the other hand, there is an antenna, a built-in awareness of  
others, which most people have, and which care can nourish.

But in a study of charm, what else does one look for?  
Apart from the ability to listen—rarest of all human  
virtues—apart from warmth, sensitivity, and the power to  
please, there is a generosity which makes no demands. Charm  
spends itself willingly on young and old alike, on the poor, the  
ugly, the dim, the boring, on the last fat man in the corner. It  
reveals itself also in a sense of ease, in casual but perfect  
manners, and often in a physical grace which springs less from  
an accident of youth than from a confident serenity of mind.  
Any person with this is more than just a popular fellow; he is  
also a social healer.

Charm, in the end, is a most potent act of behavior, the laying down of a carpet by one person for another to give his *punitive* existence a moment of honor. It is close to love in that it moves without force, bearing gifts like the growth of daylight. It snares completely, but is never punitive. It disarms by being itself disarmed, strikes without wounds, wins wars without ☆ *What rhetorical device is used in the last sentence in Paragraph 10?* casualties—though not, of course, without victims.

In the armory of man, charm is the enchanted dart, ☆ *Why does Lee remind us light and subtle as a hummingbird. But it is deceptive in one that charm and a sense of thing—like a sense of humor, if you think you’ve got it, you humor have something in probably haven’t. common?*

## Notes

1. **Laurie Lee:** American writer, born in Gloucestershire, England, 1914. He thus says of his early years: “At the age of nineteen, I left home and walked to London, taking little else with me but my violin and the determination to never again have an employer. If writing should fail me, I was resolved to survive by playing my violin.” Lee was not obliged to earn his living as a traveling minstrel, since his books have been well received over the years. These include *Cider with Rosie*, a memoir of his boyhood in England, and *I Can’t Stay Long*, a collection of prose pieces. The *New Yorker* said of Lee’s writing: “It has a tone and intensity that are entirely his own, and is inimitably pleasing.”
2. **Voltaire:** The assumed name of Francois Marie Arouet (1694-1778), the great French philosopher, writer, dramatist, and poet. He was a leading figure of the Enlightenment, and frequently came into conflict with the Establishment as a result of his radical views and satirical writings. Notable works: *Lettres Philosophiques* (1734) and the satire *Candide* (1759).

### III. Text B

## Shakespeare's Gifted Sister

Virginia Woolf

**I**t is a perennial puzzle why no woman wrote a word of that extraordinary [Elizabethan] literature when every other man, it seemed, was capable of song or sonnet. What were the conditions in which women lived, I asked myself; for fiction, imaginative work that is, is not dropped like a pebble upon the ground, as science may be; fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners. Often the attachment is scarcely perceptible; Shakespeare's plays, for instance, seem to hang there complete by themselves. But when the web is pulled askew, hooked up at the edge, torn in the middle, one remembers that these webs are not spun in mid-air by incorporeal creatures, but are the work of suffering human beings, and are attached to grossly material things, like health and money and the house we live in.

But what I find... is that nothing is known about women before the eighteenth century. I have no model in my mind to turn about this way and that. Here am I asking why women did not write poetry in the Elizabethan age, and I am not sure how they were educated; whether they were taught to write, whether they had sitting-rooms to themselves; how many women had children before they were twenty-one; what, in short, they did from eight in the morning till eight at night. They had no money evidently; according to Professor Trevelyan they were married whether they liked it or not before they were out of the nursery, at fifteen or sixteen very likely. It would have been extremely odd, even upon this showing, had one of them suddenly written the plays of Shakespeare, I concluded, and I thought of that old gentleman, who is dead now, but was a bishop, I think, who declared that it was impossible for any woman, past, present, or to come, to have the genius of Shakespeare. He wrote to the papers about it. He also told a lady who applied to him for information that cats do not as a matter of fact go to heaven, though they have, he added, souls of a sort. How much thinking those old gentlemen used to save one! How the borders of ignorance shrank back at their approach! Cats do not go to heaven. Women cannot write the plays of Shakespeare.

Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably—his mother was an heiress—to the grammar school, where he may have learnt Latin—Ovid, Virgil, and

Horace—and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighborhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practicing his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's papers, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighboring wool-staple. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and here were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for diction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was—it is



unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius. For genius like Shakespeare's is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes. How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?

## Notes

1. **Virginia Woolf:** An English writer, Woolf made original contributions to the form of the novel and was a distinguished critic of her time. Born in London in 1882, Woolf was educated by her father through "the free run of a large and unexpurgated library." After living with her sister and two brothers for a number of years, she married Leonard Woolf. Together they founded the Hogarth Press, which published all her books. Her novels include *Jacob's Room*, *Mrs. Dalloway*, and *The Waves*. This selection is taken from her book, *A Room of One's Own*, an extended analysis of the subject of creativity, published in 1929.

## Reading Comprehension

Answer the following questions according to what you have read in Text B.

1. In the introduction, Woolf observes that nothing is known about the conditions of women before the eighteenth century, other than their being married at fifteen or sixteen. How is this fact related to the author's use of an extended hypothetical example in paragraph 3?
2. How does the author use contrast in paragraph 3 to support her position on the issue? Your answer should give concrete details.
3. Point out the two techniques used to achieve emphasis in the last paragraph.
4. Which of the details in paragraph 3 are most convincing in showing that the attitude toward women in the sixteenth century prevented the development of their intellectual gifts?

## Section B Text-Based Exercises

### I. Vocabulary Study

1. Decide which of the choices below would best complete the passage if inserted in the blanks.

The road signs have been changed—no longer "Men at Work" but "People Working." Every (1) recorded by the Census Bureau, up to and including stevedores and boilermakers, lists