

英语阅读技巧 与实践

● 刘学明 吴丁娥 编著
● 湖南师范大学出版社

ENGLISH READING
SKILLS AND PRACTICE
BOOK 3

高校英语泛读教材

ENGLISH READING SKILLS
AND PRACTICE

英语阅读技巧与实践

BOOK 3

刘学明、吴丁娥编著

湖南师范大学出版社

[湘] 新登字 011 号

英语阅读技巧与实践

刘学明 吴丁娥 编著

责任编辑：李松柏

湖南师范大学出版社出版发行

(长沙市岳麓山)

湖南省新华书店经销 湖南省望城湘江印刷厂印刷

787×1092 32 开 7.75 印张 174 千字

1990 年 9 月第 1 版 1995 年 5 月第 3 次印刷

印数：17001—22100

ISBN7-81031-045-3/G·013

定

编 者 的 话

《英语阅读技巧与实践》是一套供英语专业学生在基础阶段使用的泛读教材。教材的编写目的是教给学生阅读技巧，并在技巧的指导下进行实践。

本套教材有助于培养学生细致观察语言的能力和假设判断、推理验证等逻辑思维能力，培养学生的阅读兴趣，使他们在较短的时间里尽快扩大词汇量，扩大知识面，提高阅读速度和理解能力。书中各种练习都是围绕这些目的而设计编写的。

本套教材共四册，每周上课 2—3 学时，可在两年内学完。教材除供普通高校英语专业学生在基础阶段使用外，还可作教师进修学院、夜大、函大学员的泛读教材，也可供较高水平的自学者自学，那些想顺利通过英语四级、六级、EPT 及 TOEFL 考试的应考者阅读本教材也将会受益匪浅。

本套教材第一册分四个单元，集中介绍各种重要的阅读技巧，并在技巧指导下进行大量实践。1. Word Study (如何根据上下文猜测词义；如何按构词法猜测词义及扩大词汇量)。2. Sentence Reading (如何按上下文、语法等理解难句)。3. Paragraph Reading (如何找中心思想，如何正确判断，如何得出正确结论等)。4. Article Reading (如何略读、跳读)。从第二册起，每册编有 30—40 篇文章，文章之后不仅配有各种练习，而且标明了单词数，这样便于学生综合运用已学的各种技巧，进行计时阅读。教师可按大纲要求及学生的水平规定每分钟应读的单词数。

本套教材还配有一册快速阅读材料，每周一篇，供教师用来测试学生的阅读速度和理解率。此乃我国英语专业泛读教材之首创。

使用本套教材时，要求学生不进行预习，否则很多练习将失去意义，此外教师也无法真正了解学生运用技巧的能力及确切的阅读速度和理解率。

在编写本套教材的过程中，我们得到了周定之教授和廖世翹教授的指导，我们在此深表谢意。湖南省各高校的英语泛读课负责教师对本套教材的修改提出了许多宝贵建议，我们也在这一并表示感谢。

由于水平有限，书中一定会有不妥之处，望广大读者，特别是使用本套教材的教师们提出宝贵意见，以便再版时修正。

编者于湖南师范大学

一九九〇年二月

CONTENTS

Passage 1 Shooting A Film	(1)
Passage 2 Hitch-hikers	(6)
Passage 3 Universities.....	(12)
Passage 4 William Shakespeare	(17)
Passage 5 Leave To Enter.....	(23)
Passage 6 Islamic Customs Limit Kuwaiti Women	(28)
Passage 7 Back To Nature.....	(33)
Passage 8 Father And Son	(37)
Passage 9 Robots	(43)
Passage 10 The Heart	(48)
Passage 11 Radar	(55)
Passage 12 Rice Harvesting With Uncle Lansana	(60)
Passage 13 Socrates	(66)
Passage 14 Salt.....	(72)
Passage 15 Pioneer In Space.....	(78)
Passage 16 Heat And Its Effects.....	(84)

Passage 17 Planned Cities	(90)
Passage 18 Louis Armstrong --A Jazz Immortal	(96)
Passage 19 Tokyo Goes Underground.....	(103)
Passage 20 The Disney World	(108)
Passage 21 The Midnight Visitor	(116)
Passage 22 Clocks Through Time	(123)
Passage 23 The Plant Wizard	(130)
Passage 24 Roof Work.....	(138)
Passage 25 Benjamin Franklin	(144)
Passage 26 Ants Are Smarter Than We Think	(152)
Passage 27 Computers	(160)
Passage 28 Taming The Elephant	(167)
Passage 29 Pockety Women Unite?	(174)
Passage 30 Chinese Americans.....	(179)
Passage 31 Some Benefits Of Large Families In India	(187)
Passage 32 Man And Insects.....	(193)
Passage 33 Two Major Political Parties In America.....	(199)
Passage 34 Discovery By Accident.....	(205)
Passage 35 When Marriage Is A Crime	(212)

Passage 36 Characteristic Features

Of English.....	(220)
Notes	(228)
Answer Key	(230)

Passage 1

Shooting A Film

There is excitement in the film studio. They are shooting a scene from the film "The Path of Power". The Director of the film is there with a team of technicians. His task is a difficult one. He has to be creative, but at the same time he has to satisfy popular taste. He has to consider many different elements such as the story and the scenario, the dialogue and the action, the camera-work and lighting, and he has to get them all combined into an intelligible motion picture. His assistants - the cameraman, the make-up artist and several others - are all helping him in his task. The Director has told his chief cameraman in what part of the stage set the action is going to take place. The chief cameraman has the camera set up, adjusted and focused by his assistants. His assistant brings in new film and the chief cameraman has the camera loaded with it. The actors are on the set. The set is a large apartment, expensively furnished. The Director tells the actors, for the last time, what the action

Passage 1

Shooting A Film

1 There is excitement in the film studio. They are shooting a scene from the film "The Path of Power". The Director of the film is there with a team of technicians. His task is a difficult one. He has to be creative, but at the same time he has to satisfy popular taste. He has to consider many different elements such as the story and the scenario, the dialogue and the action, the camera-work and lighting, and he has to get them all combined into an intelligible motion picture. His assistants -- the cameraman, the make-up artist and several others -- are all helping him in his task. The Director has told his chief cameraman in what part of the stage set the action is going to take place. The chief cameraman has the camera set up, adjusted and focused by his assistants. An assistant brings in new film and the chief cameraman has the camera loaded with it. The actors are on the set. The set is a large apartment, expensively furnished. The Director tells the actors, for the last time, what the action

is going to be and how he wants to have it performed. He is quite satisfied with the rehearsals he has had already. The actors take up their positions. The cameramen get the camera focused on the scene. The man in charge of the lighting has the set lit up with the necessary lights. The chief technician has two microphones hidden out of sight of the camera. These are to catch the words of the actors. In the recording room the Director of Sound gets the recording apparatus adjusted to record the dialogue between the actors. The chief cameraman has the electric current turned on. The current is needed to drive the motors of the cameras. Everything is ready for the shooting of the scene.

2 Now the Assistant Director gets the studio door shut. A buzzer signals that the scene is going to be shot. The Director's voice calls out, 'Silence! Get ready'. A green light comes on. A board, giving the details of the scene and shot number, is held before the camera. The camera is switched on. The board is then removed, leaving the camera focused on the actors. This is the moment when the action begins. The whirr of the camera indicates that the shooting of the scene is taking place. The leading actor speaks his line. 'Cut!' shouts the Director. The camera stops immediately. All look round in surprise. The Director angrily tells the make-up artist to fix the actor's beard.

3 Instinctively the actor's hand goes up to his

chin. The beard is not there! He hurriedly gets it fixed by the make-up artist. The shooting of Scene 10 — Shot 12 begins again. The action and dialogue continue without interruption. 'Cut!' shouts the Director. 'What's wrong this time?' asks an angry actor who has been on the set for two whole hours. 'There's nothing wrong. It's perfect.' smiles back the Director. Everyone sighs with relief.

(500 words)

Exercises

I. Are these statements true or false?

1. A Film Director has to consider many different things when he is making a film. ()
2. Directors do not usually take any notice of popular taste. ()
3. All the scenes are carefully rehearsed before they are shot. ()
4. The make-up artist is responsible for focusing the cameras. ()
5. Special lights are needed when filming is taking place. ()
6. Hidden microphones help to light up the set. ()
7. The voices of the actors are recorded at the same time as their actions are photographed. ()
8. The same length of film can be used over and

over again for shooting scenes. ()

9. The Director shouts 'Cut!' when he wants the shooting to begin. ()

10. If an actor's false beard falls off, he has to go on acting without it until the scene is finished. ()

II. Answer these questions.

1. Who directs the film?
2. Who switches on the lighting?
3. Who makes the actors up?
4. Who looks after the cameras?

III. Put the letter of the suitable definition next to each word.

1. _____ studio (1) a. a set of instruments
2. _____ scenario (1) b. understandable
3. _____ rehearsals (1) c. a room or place where films are made
4. _____ apparatus (1) d. the acts to learn and practice for later performance
5. _____ intelligible (1) e. written outline of a play or film with details of the scene
6. _____ whirr (2) f. the sound like beating against air

IV. Cloze test.

Birds use many different materials to 1 nests. Some 2 use bits of grass. The tailor-bird of Africa and India 3 grass to sew leaves together. 4 birds find twigs and pebbles useful.

Building a 5 takes time and effort. But some starlings 6 Australia have had human help. People in Inham, a town 7 northern Queensland, cut rope 8 short lengths. The 9 was frayed and dyed in bright colors. Then the pieces were left for the 10 to find.

The result pleased the people as 11 as the birds. In one week the starlings had 12 a large tree into a blaze of color.

Mr. Maschin felt somewhat tired. He had been driving all day and now the evening drawing on, he could have done with a little nap. However, he was only a hundred miles away from his destination. The food-canning firm he worked for had a rule prohibiting salesmen from picking up hitch-hikers but he often ignored it; therefore on seeing the two young men thumbing a lift, he immediately pulled up. A bus, slid to a stop and they seemed decent enough. The thinner one with the crew-cut, had an engaging smile and a polite manner, while his pal, harmonica in one hand, travelled in the other, looked shy but amiable. In any case, Mr. Maschin, totally ignorant of their intentions, was happy to have someone to chat to and keep him awake until he arrived home. He named a son and a daughter, a red-haired girl, "I can take you boys as far as Asheville," he said after introducing himself and learning that the one next to him was Paul and the one behind was David.

Passage 2

Hitch-hikers

1 Mr Machin felt somewhat tired. He had been driving all day, and now, the evening drawing on, he could have done with a little nap. However, he was only a hundred miles away from his destination. The food-canning firm he worked for had a rule prohibiting salesmen from picking up hitch-hikers, but he often ignored it; therefore on seeing the two young men thumbing a lift¹, he immediately pulled up.

2 They seemed decent enough. The thinner one with the crew-cut² had an engaging smile and a polite manner. while his pal, harmonica in one hand, travel-bag in the other, looked shy but amiable. In any case, Mr Machin, totally ignorant of their intentions, was happy to have someone to chat to and keep him awake until he arrived home.

3 "I can take you boys as far as Ashville," he said after introducing himself and learning that the one next to him was Paul and the one behind was David.

4 "Thanks a lot, sir," Paul said. "Just where we were heading. Hoping to find a job, I'm a great car-painter. Mechanic, too. Made big money. Just come from Arizona. Anything doing in Ashville?"

5 "Well, now. There might be something I could do for you," their host said.

6 It was an ideal set-up — just what they had been looking for. They had been hitch-hiking for the last four days without coming across a likely victim. Mind you, they had been given plenty of lifts, but from truck-drivers or soldiers; once two Negro prize-fighters³ in a pink Cadillac had stopped for them. But Machin suited them to a T⁴. As they drove on, he and Paul made small-talk. David felt inside one of the pockets of the leather windcheater he was wearing. The pocket bulged with a bottle of pills, and a jagged rock wrapped up in a handkerchief. He unfastened his belt, gold-buckled and studded with multi-coloured beads. He took it off. He laid it across his lap. He waited, watching the landscape rolling by. He was waiting for Paul to say: 'Hey, David, got a match?'

7 It was getting darker. Ahead, the road was straight, with neither a building nor a human being in sight. All David could see was land stripped bare by the winter. 'This is the time,' he thought, 'right now.' He stared at Paul as if to communicate the fact. Paul's lips were

quivering. Sweat was beginning to show above his mouth. A few such little signs indicated that Paul had already come to the same conclusion.

8 Yet when Paul finally did speak, it was only to tell their host another joke. Mr Machin had a hearty sense of humour. David was getting edgy. He was impatient.

9 Then: "Hey, David, got a match?"

David raised his hand. The rock was on the verge of coming down. But just at that moment something extraordinary happened. Out of the blue there appeared another hitch-hiker, a G. I⁵. "The more the merrier," Machin said, braking his car. (520 words)

Exercises

I. Tick off the best choice according to the information given in this passage.

1. Mr Machin _____.
 - a. was a food-canner
 - b. fell asleep at the wheel
 - c. stopped for a short nap
 - d. didn't always observe the company regulations
2. Which statement is true?
 - a. Paul and David were mechanics.
 - b. Paul and David were not what they seemed.
 - c. Paul and David were from Arizona.
 - d. Paul and David made big money.

3. The boys had not attempted anything with the

Negroes because ____.

- a. the Negroes had no money
- b. it would have been too risky
- c. Paul and David were not racially prejudiced
- d. the Negroes were driving a pink Cadillac

4. Mr Machin 'suited them to a T' because ____.

- a. he probably had some money on him
- b. he was going to Ashville
- c. he would put up a fight
- d. he had given them a lift

5. 'This is the time,' David thought, 'right now,'

because ____.

- a. he was becoming impatient
- b. he loved the wintre—time
- c. the circumstances were perfect for an attack
- d. it was getting dark

6. Paul said: 'Hey, David, got a match?' ____.

- a. to keep the conversation going
- b. to make Mr Machin laugh
- c. as a signal for David to strike
- d. because he wanted a light

7. Although Mr Machin didn't know it, the G. I. ____.

- a. appeared in the nick of time
- b. wanted a lift
- c. came from out of the blue
- d. was extraordinary

8. 'It was an ideal set-up' means ____.