

English

# 研究生英语读写教程

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華中石油大學出版社

# 研究生英语读写教程

Graduate English Reading and Writing Course



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(上)

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## 前 言

《研究生英语读写教程》是以原国家教委 1992 年颁布的《非英语专业研究生英语(第一外语)教学大纲》为指导,以教育部最新颁布的《大学英语课程教学要求(试行)》为参考,以适应普通高等院校非英语专业研究生英语教学需要为原则设计编写的英语读写教材。本教程强调以学生为中心,学练结合,旨在帮助学生巩固和提高英语读、写、译技能的同时,注重学生书面和口头表达能力的培养,促使学生将英语语言知识转变为语言技能。

《研究生英语读写教程》分上、下两册,每册 10 个单元。全书各单元均由 Lead-in、Text A、Reading Aloud、Reading for Fun、Exercises、Text B、Writing 等部分构成。Lead-in 属于课前准备活动,主要包括与课文主题相关的话题、图片等,用以激发学生学习兴趣,同时提供一定量的与课文相关的语言背景知识。每个单元的 Text A 和 Text B 均属同一主题。课文全部选自正式出版的英语原文书刊杂志,体裁多样,题材广泛,语言规范,内容新颖,具有很强的趣味性和时代感。Reading Aloud 是为学生规范语音语调编写的,配有基本语音语调知识介绍。课文选段朗读有助于学生养成朗读的好习惯。Reading for Fun 部分包括幽默、笑话、绕口令等,内容短小精悍,读来轻松有趣,可以愉悦学习过程。Writing 是本教程的重要组成部分,它系统介绍了研究生阶段比较适用的写作知识,并对学生常用文体及相关问题作了比较详细的讲解。每个单元重点介绍一个主题,每个主题有相关知识介绍、作文范文、写作练习,三位一体。学生可以在阅读范文的同时,体会写作规则的运用,加深写作理论的理解和记忆,并在写作练习过程中运用刚刚学过的写作知识。

本教程配有丰富的练习,主要包括阅读理解、词汇、朗读、语法以及写作练习等。每单元的词汇主要以本单元出现的词汇为主,同时兼顾以前学过的且使用频率较高的词汇。考虑到研究生的年龄层次、英语水平参差不齐等因素,课文后的生词表涵盖了部分大学英语四级词汇。语法练习旨在巩固和加强语法的实际运用能力;写作练习以学生领会和掌握相关基本技巧为目的。每个单元的 Topic for Discussion 以 Text A 为主题,讨论在课堂内进行,这有助于提高学生的口头表达能力。

《研究生英语读写指南》为本教程配套教材,分上、下两册。该指南提供了教程每个单元的 Text A/B 的背景知识、Text A 的参考译文、疑难注释以及各类练习参考答案。书后附有 Test Yourself 自测题 5 套。

《研究生英语读写教程》是研究生英语读写课教材,也可以作为英语综合课教材,适用对象为非英语专业的硕士研究生,教育、法律、工商管理等各类专业学位研究生。

我国改革开放以来,各行各业欣欣向荣,教育事业蓬勃发展,《研究生英语读写教程》是为适应研究生英语教学的新形势编写的。在编写过程中,我们得到了华中师范大学研究生院和外国语学院各位领导的支持。同时,华中师范大学出版社对教材的出版做了大量工作。为此,我们全体编写人员在此一一表示衷心感谢。另外,我们在编写过程中,参考了一些国内外的图书、杂志、报刊、网站文章和图片,在此向原作者表示感谢。

编写《研究生英语读写教程》是一项极富挑战性的工作。由于时间紧,水平有限,难免存在不足或错误,欢迎读者批评指正。

编者

2007年4月



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# Unit 1 Short Stories

## Lead-in

1. *Work with your partner and decide whether you agree with the following views.*
  - 1) The husband should be the breadwinner of a family.
  - 2) The wife should stay at home, taking care of the whole family.
2. *Compare the life of a wife living in the late 19th century with that of a wife living in the modern society. Who do you think is happier, a wife living in the late 19th century or a wife living in the modern society? Why?*

## Reading

### Text A

#### The Story of an Hour

*Kate Chopin*

- 1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.
- 2 It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed". He had only taken the time to assure himself of its truth by a second telegram, and had hastened to

forestall any less careful, less tender friend in bearing the sad message.

3 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one to follow her.

4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

6 There were patches of blue sky showing here and there through the clouds that had met and piled above the other in the west facing her window.

7 She sat with her head thrown back upon the cushion of the chair quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

8 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

9 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

10 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white

slender hands would have been.

11 When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "Free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

12 She did not stop to ask if it were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

13 She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked safe with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

14 There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending her in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

15 And yet she had loved him — sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being.

16 "Free! Body and soul free!" she kept whispering.

17 Josephine was kneeling before the closed door with her lips to the key-hole, imploring for admission. "Louise, open the door! I beg; open the door — you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

18 "Go away. I am not making myself ill." No, she was drinking in a very elixir of life through that open window.

19 Her fancy was running riot along those days ahead of her. Spring

days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

20 She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

21 Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

22 But Richards was too late.

23 When the doctors came they said she had died of heart disease — of joy that kills.

## New Words

afflict	/ə'flikt/ <i>v.</i>	cause to suffer in the body or mind; trouble 使身体或精神受痛苦; 折磨
veil	/veil/ <i>v.</i>	cover (as if) with a veil 以面纱遮掩; 掩饰
forestall	/fɔ:'stɔ:l/ <i>v.</i>	prevent (someone) from doing (something) by doing the action first oneself 先发制人; 预先(采取行动以)阻止
paralyze	/'pærəlaiz/ <i>v.</i>	make ineffective; cause to stop working 使无效; 使停止活动
haunt	/hɔ:nt/ <i>v.</i>	be always in the thoughts of (someone) 萦绕心头



aquiver	/ə'kwivə/ <i>a.</i>	in a state of vibrant agitation 惶恐; 兴奋; 颤抖
peddler	/'pedlə/n.	小商贩
twitter	/'twitə/ <i>v.</i>	(of a bird) make a number of short rapid sounds (指鸟) 唧唧喳喳地叫
eaves	/i:vz/n.	(pl.) 屋檐
cushion	/'kufən/n.	坐垫, 垫子
bespeak	/'bi'spi:k/v.	(fml) show, be a sign of 显示, 表示
yonder	/'jəndə/ad.	那边
subtle	/'sʌtl/ <i>a.</i>	delicate, hardly noticeable, and esp. pleasant 细致的; 微妙的; 难以捉摸的; 难懂的; 难记忆的; 难找的
elusive	/i'lu:siv/ <i>a.</i>	
tumultuously	/tju:'mʌltʃuəsli/ <i>ad.</i>	乱哄哄地, 喧嚣地
exalted	/ig'zə:ltid/ <i>a.</i>	(of a person or his state of mind) full of the joy of success 兴奋的; 得意洋洋
trivial	/'triviəl/ <i>a.</i>	of little worth or importance 琐细的; 无足轻重的
illumination	/i,lju:mi'neifən/n.	照明; 照亮
implore	/im'plɔ:/ <i>v.</i>	ask (someone) in a begging manner (for something or to do something) 哀求; 恳求
elixir	/i'liksə/n.	(想象中的) 灵丹妙药
importunity	/,impə'tju:nəti/n.	强求; 不断请求
unwittingly	/,ʌn'witiŋli/ <i>ad.</i>	无意中地; 无心地; 不经意地
composedly	/kəm'pəuzdli/ <i>ad.</i>	泰然自若地
gripsack	<i>n.</i>	旅行包
piercing	/'piəsɪŋ/ <i>a.</i>	(of sound) very sharp and clear, esp. in an unpleasant way 刺耳的(声音)

## Phrases & Collocations

strive to	struggle hard 努力
abandon oneself	give oneself up completely 放纵; 放肆; 尽情
impose ...upon/on	force the acceptance of 强加; 强迫



with a shudder	(因恐惧,寒冷或强烈厌恶等而)战栗地
at length	at last 终于
carry oneself	move or hold oneself in a certain way 使身体呈现某种姿态
screen ... from	shelter or protect, as from light, wind, etc. 遮蔽;挡住

## Notes to the Text

### Kate Chopin (1851—1904)

Katherine O'Flaherty Chopin was thirty-five years old and the mother of six children when the death of her husband and her mother left her to support her family alone. Drawing both on her experiences growing up in a St. Louis family of strong-willed women and on her experiences living among the Creole populations of the New Orleans region, Chopin fashioned herself into a writer in the tradition of France's Guy de Maupassant. Her stories of rural life in Louisiana, collected in *Bayou Folk* (1894) and *A Night in Acadie* (1897), brought her national acclaim as a local-color writer. Her novel *The Awakening* (1899) received hostile reviews on its publication because of the sexual freedom of the female protagonist, but today it is regarded as Chopin's most significant contribution to American literature.

## Reading Aloud

### Pure vowels (纯元音)

在发音过程中,有的元音音质相对来说不发生变化,即发音器官(主要是舌头)的动作固定在某一个部位上,这一类元音,因为音质单纯,只有一个成分,称之为纯元音。以音长为标准,英语的12个纯元音分为:

- 1) 长元音: /i:, ɑ:, ɔ:, u:, ə:/
- 2) 短元音: /i, e, æ, u, ɔ, ʌ, ə/

例如: sheep, cart, store, soup, church 含有长元音; pity, neck, thank, foot, lost, flood, famous 含有短元音。

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked safe with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending her in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

### Reading for Fun

Smith goes to see his supervisor in the front office. "Boss," he says, "We're doing some heavy house-cleaning at home tomorrow, and my wife needs me to help with the attic and the garage, moving and hauling stuff."

"We're short-handed, Smith," the boss replies. "I can't give you the day off."

"Thanks, boss," says Smith, "I knew I could count on you."

## Exercises

### I. Reading Comprehension

*A. Answer the following questions.*

1. What did Mrs. Mallard hear about her husband from her sister?
2. How was the message about her husband conveyed to Mrs. Mallard? Why?
3. What was Mrs. Mallard's first reaction to the message?
4. How does the imagery in Paragraph 5 contradict the grief Mrs. Mallard should be feeling?

5. What kind of relationship did the Mallards have? Was Brently Mallard unkind to Louise Mallard, or is there some other reason for her saying "Free, free, free!" when she heard of his death?
6. Mrs. Mallard was described as descending the stairs "like a goddess of victory". In what ways did she feel herself victorious?
7. What was the judgment by the doctors about the cause of Mrs. Mallard's death?

**B. Topics for discussion.**

1. What is the nature of Mrs. Mallard's "heart trouble", and why would the author mention it in the first paragraph? Is there any way in which this might be considered symbolic or ironic?
2. The setting of the story is very limited; it is confined largely to a room, a staircase, and a front door. How does this limitation help to express the themes of the story?
3. The last line of the story is this: "When the doctors came they said she had died of heart disease — of joy that kills." In what ways is this an ironic statement? What is gained by having the doctors make such a statement rather than putting it in the mouths of Josephine or Richards?
4. What view of marriage does the story present? The story was published in 1894; does it only represent attitudes toward marriage in the nineteenth century, or could it equally apply to attitudes about marriage today?

**II. Vocabulary**

**A. Find the words from the paragraphs that mean:**

1. have, show \_\_\_\_\_ (2)
2. be always in the thought of \_\_\_\_\_ (4)
3. be a sign of \_\_\_\_\_ (8)
4. come near \_\_\_\_\_ (10)
5. of little worth \_\_\_\_\_ (12)
6. sticking to one's own opinion \_\_\_\_\_ (15)

**B. Choose the best word or phrase to complete each of the following sentences.**

1. The thieves arranged to steal the rich woman's jewels, but her