

 大学英语能力进阶阅读系列教材

大学英语能力进阶

阅读教程

第二册


程向莉 主编

R E A D I N G



WUHAN UNIVERSITY PRESS

武汉大学出版社

 大学英语能力进阶阅读系列教材

大学英语能力进阶 阅读教程

第二册

主 编 程向莉

副主编 曾 鸣 鲁亚侠 李 鹏 郭丽君

R E A D I N G



WUHAN UNIVERSITY PRESS

武汉大学出版社

图书在版编目(CIP)数据

大学英语能力进阶:阅读教程. 第二册/程向莉主编. —武汉:武汉大学出版社, 2018. 8

大学英语能力进阶阅读系列教材

ISBN 978-7-307-20318-1

I. 大… II. 程… III. 英语—阅读教学—高等学校—教材
IV. H319.37

中国版本图书馆 CIP 数据核字(2018)第 145085 号

责任编辑:谢群英

责任校对:李孟潇

版式设计:汪冰滢

出版发行:武汉大学出版社 (430072 武昌 珞珈山)

(电子邮件: cbs22@whu.edu.cn 网址: www.wdp.com.cn)

印刷:武汉中科兴业印务有限公司

开本: 720 × 1000 1/16 印张: 11.75 字数: 161 千字 插页: 1

版次: 2018 年 8 月第 1 版 2018 年 8 月第 1 次印刷

ISBN 978-7-307-20318-1 定价: 29.00 元

版权所有, 不得翻印; 凡购买我社的图书, 如有质量问题, 请与当地图书销售部门联系调换。

本册编委会名单

主	编	程向莉				
副	主	编	曾 鸣	鲁亚侠	李 鹏	郭丽君
编委会成员	文 芳	胡 丹	王明月	余泳芳	张惠兰	
	程向莉	张明尧	游长松	钱 妍	苏子洲	
	李 鹏	赵 玲	李加莉	郭丽君	张红梅	
	曾 鸣	张利平	熊红萍	鲁亚侠	陆 朋	

前 言

2018年,《中国英语能力等级量表》正式公布,标志着中国英语教学进入了一个新的阶段。《中国英语能力等级量表》立足于中国国情和现状,从时代发展的新需求出发,旨在为我国英语学习、教学、测评之间架起一座连通的桥梁。《中国英语能力等级量表》分为9个级别,对应于我国从初学到高级各个水平级别的英语学习者,其内容包括语言理解能力描述、语言表达能力描述、语用能力描述、语言知识描述、语言使用策略能力描述和翻译能力描述。各种能力的发展均离不开阅读能力的培养,于是《大学英语能力进阶阅读系列教材》应运而生。

《大学英语能力进阶阅读系列教材》对应于《中国英语能力等级量表》的5~7级,与《大学英语教学指南》基础级别、提高级别和发展级别大致相当,阅读对象为中国高等学校非英语专业的本科生。系列教材一共分为四册,分别对应《中国英语能力等级量表》的4~5级、5级、6级和6~7级。第一册旨在完成从高中英语阅读能力到大学英语阅读能力的过渡,第四册完成从大学英语阅读能力到专业英语高级别阅读能力的过渡。第二册和第三册培养非英语专业大学生的阅读能力。本系列教材具有以下三个特点:

第一,以《中国英语能力等级量表》为基础,发展大学生英语阅读能力。《中国英语能力等级量表》以“能做”作为描述语,准确描述了各个级别阅读材料的体裁和话题。5~7级涵盖不同场合中一般性话题、一般性专业话题的多种话题、学术性材料的多种话题。本系列教材每一册选材都对接《中国英语能力等级量表》对于阅读能力的描述,涵盖了对应级别中所描述

的人/事/物/景、日常生活、社会生活、文化、科技、人文、时事热点等话题。

第二，以阅读量为导向，发展大学生英语速读能力。传统阅读教材一般是以培养“自上而下”或者“自下而上”阅读策略为目标，通过“精读”或者“泛读”培养大学生的阅读能力。本系列教材强调大学生速读能力的培养，从第一册开始阅读材料一般为1,000字左右，然后阅读材料长度逐级上升。速读成为首要的阅读能力培养目标，同时也强调发展大学生的多维阅读能力。

第三，以各种阅读题型为手段，发展大学生阅读测试能力。传统阅读教材阅读题型较为单一，一般常用题型为单句判断题、单项选择题和翻译题。本系列教材吸纳雅思和托福阅读测试题型，加入了段落配对题、选词填空题和问答写作题等。丰富的阅读题型的设计，便于学生快速适应雅思、托福等国际化考试。

本系列教材的编写团队是由武汉大学外国语言文学学院大学英语部骨干教师组成。他们不仅具有高度负责的态度，而且还具有多年的教学经验和教材编写经验。编委会特别感谢汪火焰、吴新华、刘四平、余诗龙、阮琳、张青、祝捷、顾颖和张鸿等老师对于教材前期撰写准备工作所做的指导。

由于时间仓促，错误在所难免，欢迎广大师生、广大读者批评指正。

编 者

2018年8月

Contents

Unit One	Short Stories	1
	<i>Text A The Foreigner</i>	3
	<i>Text B A Piece of Sky</i>	11
Unit Two	Products	23
	<i>Text A Google Clips</i>	25
	<i>Text B Google's Self-driving Car</i>	32
Unit Three	Culture	41
	<i>Text A Men Don't Cry. Why?</i>	43
	<i>Text B Why We Cheer</i>	
	The Triumph of the "Us vs. Them" Fan Mindset	
		49
Unit Four	People	59
	<i>Text A Stephen Hawking</i>	61
	<i>Text B Cover Story: Emma Watson</i>	69
Unit Five	Education	79
	<i>Text A Developmental Equity: Path to</i>	
	<i>Student Success?</i>	81

<i>Text B</i>	<i>A New Age in International Student Mobility</i>	89
Unit Six	News Review	99
<i>Text A</i>	<i>A New Poor People's Campaign Wants to Change How Society Defines Morality</i>	101
<i>Text B</i>	<i>Meghan Markle and the Bicultural Blackness of the Royal Wedding</i>	107
Unit Seven	The Image of China	117
<i>Text A</i>	<i>China's Belt and Road Initiative</i>	119
<i>Text B</i>	<i>More Megaprojects? What China's Rebalancing Means for Asia</i>	126
Unit Eight	Book Review	135
<i>Text A</i>	<i>Heroes of the Frontier by Dave Eggers— Escape into the Wilderness</i>	137
<i>Text B</i>	<i>Renaissance Men</i>	143
参考答案		153
参考文献		178

Unit One Short Stories

Text A The Foreigner

Francis Steegmuller

- [1] If it hadn't been raining as I came out of the cinema, I should have walked home: My apartment was nearby and the route anything but complicated—straight down the boulevard^①, crossing two streets and turning right on the third, the Rue^② de Grenelle, for about half a block. As it was, however, I hailed a taxi, and it was scarcely a moment before I realized that its driver, a *ruddy*-faced old man, was in the midst of an attack of *perversity* and nerves. “No! No!” I cried, as he started to turn up the *first* street, the Rue St. Dominique. “Two more blocks!” He muttered something, swung down the boulevard again, and in a moment he was turning up the *second* street, the Rue Las Cases. “No! No!” I cried again. “The next one, please! The next street is mine! The Rue de Grenelle!” At this he turned around and gave me a *baleful* stare; then he spurted ahead, didn't turn up my street at all, and continued rapidly down the boulevard, as though forever. “but now you have passed it!” I cried. “You should have turned to the right, as I said! Please turn around, and drive up the Rue de Grenelle to Number 36. ”

① boulevard: (French) a wide street in a city, usually with trees along each side

② Rue: (French) street

- [2] To my horror, the old man made a noise like a snarl. Spinning his car around in a U turn on the slippery pavement, he speeded back, crossed the boulevard, and stopped at the corner of my street with a jerk. "Get out !" He almost screamed, his face red with rage. "Get out of my automobile at once! I refuse absolutely to drive you any further! Three times you have treated me like an idiot! Three times you grossly insulted me! My automobile is not for foreigners, I tell you! Get out at once!"
- [3] "In this rain?" I cried, indignantly. "I shall do nothing of the kind. I did not insult you even once, Monsieur, let alone three times. You know quite well I did nothing but urge you, in vain, to drive me home. Now kindly do so. I shall give a good *pourboire*①. " I added, more amiably, "and we shall take leave of each other in a friendly fashion. "
- [4] He barely waited for me to finish. "Get out!" he cried. "Get out, I tell you! You have insulted me too often, and you will get out!"
- [5] I glanced at the rain. "Indeed I will not," I said.
- [6] His manner calmed ominously. "Either you will leave my taxi," He said in an even, hoarse tone, "or I shall drive you to the commissariat of police②, where I shall demand the recompense due③ me for such insults as yours. Choose!"
- [7] "In such weather as this," I replied, "I have no choice. To the commissariat, by all means. " And there we went.
- [8] The commissariat, only a few doors from mine, was not unfamiliar

① *pourboire*: (French) tip

② *commissariat of police*: (French) police station

③ *due*: due to (non-standard English spoken by a French taxi driver)

to me. I had been there several times before, on less quarrelsome matters, and as the driver and I entered the bare room side by side, the commissaire^①, sitting in lonely authority behind his desk, greeted me as an acquaintance. "Good afternoon, Monsieur^②," he said, calling me by name. "I can help you? What is it you wish?"

[9] But the old man, to whom the commissaire had barely nodded, gave me no chance to speak. "It is I who wish!" he cried. "It is I who wish to complain against this foreigner! Three times he has treated me like an idiot, Monsieur! Three times he has insulted me grossly! I demand justice, Monsieur!"

[10] The commissaire stared at me, his face expressionless; I felt that he, like me, was wondering in just what condition the old man was; then, turning to me, he asked me if I would have the kindness to make my *deposition*. He took up a pen, opened a large blank book, and as I spoke, took down my story in a flowing, plummy hand. The giving of my address to the driver, the two incorrect turns, the mutterings, the missing of my street, the rage, the *ultimatum*; all the commissaire inscribed *imperishably* in whatever the French call the Spencerian^③ style; once or twice he interrupted me to *reprimand* the driver, who muttered beside me at various portions of my testimony. When I had finished, the commissaire continued to write for a moment, ended with a particularly fancy

① commissaire: (French) police officer

② Monsieur: (French) Mr./Mr.

③ *Spencerian Script* is a script style that was used in the United States from approximately 1850 to 1925 and was considered the American standard writing style for business correspondence prior to the widespread adoption of the typewriter.

flourish, *blotted* his last line, and thanked me. Then he turned to the driver. "and now you," he said impatiently. "You depose, too, so that I may make up my mind on this perplexing question. "

- [11] The old man, however, had no deposition to make. "Three times !" was still all he could say, in his thick, angry voice, gesturing at the commissaire and glaring at me. "Three times, Monsieur! Three times treated like an idiot, and three times grossly insulted! By this foreigner! It is not to be borne, Monsieur!"
- [12] The commissaire looked up crossly from his notebook, where these accusations had been duly inscribed. " But the circumstances? Describe in detail what took place while you were with this gentleman. If the circumstances which he has related are not true," he said, casting me a glance of apology, "correct them. "
- [13] But once again "Three times!" was all my accuser could say, and the commissaire laid down his pen rather briskly. "It is entirely clear," he said in a very definite voice, "that it is you, Monsieur, who are the injured party in this affair, and I shall be happy to indicate my decision by requiring this person to drive you to your door without charge. If Monsieur will now have the goodness to grant me the favor of a brief glance at his papers—a formality required by law in such cases as these—I shall dispose of the matter at once. Your carte d'identite^①, Monsieur, if you please. "
- [14] Like a plummet, my heart sank. In my mind's eye I saw the desk in my study, and lying on it, forgotten, the identification card which

① carte d'identite : (French) identification card

foreign residents are required by French law to carry at all times. "Due to the penetrating rain, Monsieur," it hastily occurred to me as the only thing to say, "I have left my card at home, lest the moisture of the weather *permeate* it, and perhaps destroy it completely. In the morning I can easily bring it to you, Monsieur, and I hope that this will satisfy your requirements, which I realize are strict and necessary. "

[15] But I had done the unforgivable, and everything was changed and over with. "That will not satisfy the requirements," the commissaire said sternly, his face like stone. "It is true that you will bring your card here tomorrow morning, but in view of the present circumstance I am forced to alter my judgment in this affair. Due to the fact that it is raining, I shall request this gentleman to drive you to your door, but I shall require you to pay him not only for the entire journey from beginning to end but also for the time which he has lost by coming to this bureau. I assume, Monsieur," he said to the old man, "that you have left your meter running?"

[16] The driver nodded, and the commissaire rose. "Then au revoir^①, Monsieurs," he said, unsmiling. "Monsieur will not forget tomorrow morning," and side by side, as we had entered, we left the commissariat. I had seen a gleam come into my accuser's eyes when the judgment had been reversed, but apart from that he had given no signs of triumph, and he continued to give none: he drove me home without a word. It was only when we arrived, and I handed him the exact fare, carefully counted out, that he spoke.

① au revoir; (French) good-bye

“Monsieur has no doubt forgotten his promise of a good pourboire, that we might part in friendly fashion?” he said.

(1,310 words)

► **Task 1 Choose the best answer to each question based on TEXT A.**

1. Why did the narrator hail a taxi after getting out of the cinema?
 - A. Because my apartment was far away.
 - B. Because there was no bus so late at night.
 - C. Because it was raining.
 - D. Because I had female companion.
2. Why did the taxi driver get the narrator to the commissariat of police rather than his apartment?
 - A. The taxi driver didn't know the complicated route to the narrator's apartment.
 - B. The taxi driver thought the narrator had grossly insulted him three times.
 - C. The taxi driver thought the narrator was a wanted suspect.
 - D. They had an unsettled argument over the taxi fee.
3. What's the attitude of the commissaire toward the taxi driver and the narrator?
 - A. Firstly friendly and supportive of the narrator but then supportive of the taxi driver.
 - B. Firstly friendly and supportive of the taxi driver but then supportive of the narrator.
 - C. Friendly and supportive of the narrator all the time.
 - D. Friendly and supportive of the taxi driver all the time.

4. Why did the commissaire change his attitude toward the taxi driver and the narrator?
- A. Because the taxi driver had a fit of perversity and nerves.
 - B. Because he was sympathetic with the taxi driver.
 - C. Because the narrator, a foreigner, did not bring his ID along as required by French law.
 - D. Because he had prejudice against foreigners.
5. How can you describe the ending of text A?
- A. A triumphant taxi driver and a frustrated narrator.
 - B. Unexpected and ridiculous
 - C. Surprising and ironical.
 - D. All of the above.

► **Task 2 Replace the underlined words below with appropriate paraphrases from TEXT A.**

- () 1. Shortly after the narrator got into a taxi he felt that the taxi driver was stubborn and oversensitive in temper.
- () 2. The narrator originally wanted to say goodbye to the taxi driver in a friendly way.
- () 3. The taxi driver wanted to demand the compensation due to him for the insults from the narrator.
- () 4. The police officer politely asked the narrator to give his testimony first.
- () 5. The police officer settled the conflict in an unexpected way.

► **Task 3 Complete each sentence with the correct ending.**

Scan TEXT A to locate the information in the sentence beginnings (1-4).