



英语时文

兴趣篇

阅读

主编 王欣 何礼 肖萍



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前言



《英语时文阅读·兴趣篇》以教育部颁发的《大学英语课程教学要求》为指导思想，倡导广泛阅读和兴趣阅读，扩大学生的阅读面和知识面，提高综合文化素养，从而达到激发学习兴趣，增强自主学习能力，提高英语语言技能和培养实践能力的目的。

《英语时文阅读·兴趣篇》主要针对民办普通高校大学生，以话题形式集结各单元篇目，共分10个单元。本教材具有以下特点：

1. 立足于民办普通高校大学生的英语基础和认知能力。篇目选择和题目设计由简入难，循序渐进，整体难度适中。

2. 强调培养批判性思维和创新能力。题目设计灵活，包括客观阅读理解题和主观问答题，以考查学生的思辨能力为主，培养学生分析问题、解决问题的能力；文章概要写作题考查学生的综合语言能力，促进学生的逻辑思维能力提升。

3. 注重学生自主学习能力和非智力因素的培养。摒弃传统教材以知识灌输为主的缺陷，本教材在体例设计上注重发挥学生的主观能动性，教会学生正确的学习方法和途径。

4. 着力提高学生文化素养和跨文化交际能力。以语言为载体，选材体现时代性、科学性和实用性。题材新颖、广泛，内容涵盖经济、科技、文化、生活等方面；教材容量和深广度适当，深入浅出；趣味性强，富有启发性；结构清晰、设计合理、便于操作。让学生了解英美国家文化，开拓国际视野，适应当前跨文化交流的形势。

本书共分为两部分，第一部分共6个单元，话题涉及人物、教育及历史等领域。每篇文章的长度大概在1000~1500个单词左右，文章后面所附带的题型主要为大学英语四级考试题型。第二部分共4个单元，话题所涉及领域包括医学、文化、管理和经济。每篇文章的长度大概在800~1000个单词左右，文章后面所附带的题型多为非大学英语四级考试题型。

此外，本书New Words中收录的单词音标为英式英语，四级词汇用★表示。每单元最后部分的English Sayings and Proverbs 为英文谚语、俗语、名人名言，供学生课外阅读与鉴赏。

本书所有文章素材由编者共同收集完成，各单元题目设计分工如下：Unit 1至Unit3由王欣负责，Unit 4至Unit 6由肖萍负责，Unit 7至Unit 10由何礼负责。

由于编者水平有限，本书的不足之处在所难免，恳请各位专家、同仁和广大读者提出宝贵意见。

编者

2017年5月

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Unit 1

Celebrity

Text 1

Van Gogh and Gauguin

By Anonymous

The pictures of *Van Gogh* and of *Gauguin* now cost a great deal of money, and if you own one you are almost certainly very rich; but both men were poor and had unhappy lives. One shot himself and the other tried to kill himself. Both were sick men.

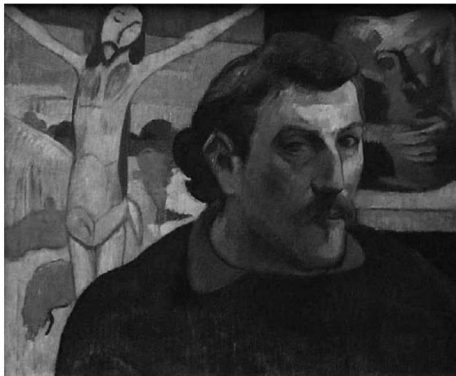
The pictures of Vincent Van Gogh (1853—1890) are perhaps known more widely than those of any other painters of his time. In the early part of his life he never did anything well. His father lived in Brabant in *Holland*; and from the age of 16 the young man worked for picture dealers in the Hague, in Paris, and in London. He learned a great deal about pictures, and he was always trying to paint.

He changed his work several times. He worked for a *bookseller* at one time. Then, when he was about 23 years old, he was a teacher in Ramsgate in England. After that he went back to Holland to study; and when he was there he spent all his free time drawing

small pictures. At one time he worked with miners in Belgium.

He studied pictures in Brussels, and was very interested in the work of





Rembrandts. After he returned to his father's home, he began to paint the farmers who lived in the country near the house. He painted them at work and at rest. He painted the farms, the hills, the fields, the plants and the trees.

The colors of these early pictures are rather dark and not very pleasing. His interest in color at that time was not very great; it came later. The lives of the farm-workers were hard, and Van Gogh used colors that did not try to hide the truth.

In 1886 he went to Paris, and there his faithful brother Theo was living at that time. There were many painters in the great city, and this helped Van Gogh in his work. It grew better quickly. His own pictures became more colorful and clear, not so dark as his early pictures were. He saw a lot of paintings of others, and grew interested in pictures from Japan. Life came into his pictures, and it seemed certain that he was going to be great.

In Paris he met another painter, Gauguin, who gave him a little help; but Van Gogh did not like life in that great city. It was noisy and it made him tired. He wanted a quieter place and he wanted more sunlight. In February 1888 he left Paris and went south to Arles.

At Arles he worked hard. The strong light of the south filled him with gladness, and perhaps he spent too much time under the hot sun, it caused him a great deal of trouble later on. He now painted the country with stronger colors; day after day he worked in the wonderful light of that part of France. He also painted himself, and so left us a picture of his strange head and blue eyes.

The postman was his greatest friend and he painted pictures of him; but he missed Gauguin. He asked Gauguin to come to Arles so that they could work together, but travel costs money and Gauguin never had much. Later he received some and reached Arles in October 1888. The two men worked together for some time, but their lives were not free from trouble. Van Gogh's mind was not strong, and he could not always think clearly. Sometimes he had to stop painting and wait for better days. Often he had not enough to eat; and the heat and light of the sun were more powerful than he thought. He was a sick man in body and mind.

He liked Gauguin when his mind was clear, and even painted four pictures to put in his friend's room; but sometimes, for no clear reason, he was very angry with

him.

What is the truth about the story of the ear?

Gauguin has told us. It is certain that Van Gogh worked too hard, that his mind needed rest. He painted every day (usually in the country) and even painted at night. He was nearly always at work and rest was almost unknown. Before Gauguin came, he was often alone and wrote several sad letters to his brother Theo. When Gauguin came to stay with him, life became even harder. The two friends not only painted together; they went everywhere together and never rested much. Gauguin could do this because he was strong. But Van Gogh was a sick man. Gauguin knew this and wanted to leave; but Van Gogh did his best to keep Gauguin with him. This filled Gauguin's mind with fear and he wanted to get away as soon as possible. He was afraid that Van Gogh's mind was at last breaking down, and often spoke angrily to his friend.

Gauguin's other friends, in Paris, also wanted him to leave Van Gogh, but it was not easy. Van Gogh was ill and needed him. It is hard to leave a sick friend alone in his house.

Sometimes Van Gogh talked too much; sometimes he did not say a word for several hours. When Gauguin awoke sometimes in the night, he found Van Gogh standing by his bed. So he asked him the reason: "Vincent, what is it?" Then Van Gogh went quietly away, fell on his bed, and slept deeply.

One day Gauguin finished a picture that he was painting of Van Gogh, and the two men went out to have a drink. They sat down together at a table, and then Van Gogh threw his glass at Gauguin's head. After that he jumped up, walked quickly away, returned home, and went to bed. There he slept heavily until the morning. When he saw Gauguin again, he said that he was sorry. Gauguin answered kindly, but felt that he ought to leave Arles soon.

The following day was a Sunday. Gauguin went out for a walk in the evening, and heard footsteps behind his back. When he turned round he saw Van Gogh with a knife in his hand. Van Gogh ran towards him, but stopped when he saw the look on Gauguin's face. Then he turned back and ran off towards his house.

Gauguin could not sleep in the same house after this, and went to a hotel. He took a room there and went to bed, but could not sleep until three o'clock. He awoke at about half past seven, after only four and a half hours of sleep.

There was a noise outside the hotel, and he looked out of the window. He saw a lot of policemen. Why? He soon learned the truth.

After Van Gogh ran away from Gauguin, it seems, he returned home and at once cut off his left ear. Of course, a lot of blood ran over everything: over his clothes, the floor, the chair, and so on. It took him a long time to stop the blood.

When he felt a little better, he put the ear in an envelope, left the house, and gave the envelope to a man whom he knew. "Here is something to make you remember me!" he cried. The ear in the envelope is certainly remembered.

In a short time the town was filled with talk. Poor Gauguin was not feeling very pleased with Van Gogh, and felt less pleased when he heard about the ear. He thought that he ought to go to see Van Gogh, and walked towards the house. At the door he was stopped by the police. "What have you done to your friend?" said a policeman.

"I don't know," Gauguin said.

"Oh, yes, you do. You know very well. He's dead!"

Dead! Gauguin's heart *sank*. Every eye was watching him. With the police he went up to the bedroom and they found Van Gogh on the bed. He seemed to be quite lifeless; but his body was not cold, and Gauguin knew that he was not dead. They sent someone for a doctor, and Gauguin went away.

As soon as Van Gogh could speak, he asked for his friend; but Gauguin was on his way to Paris. Van Gogh wrote several sad letters to him, saying that he was sorry and hoping for better days. But better days never came to the two old friends.

Van Gogh's sickness of mind did not get better, but he went on painting pictures to the end of his life. The strong sunlight in his last pictures did not, unhappily, find its way into his poor mind. He shot himself in 1890 at the age of thirty-seven.

✽ New Words ✽

Van Gogh 文森特·威廉·梵·高(1853—1890),中文又称“凡高”,荷兰后印象派画家,是后印象主义的先驱,并深深地影响了二十世纪艺术,尤其是野兽派与表现主义。

Gauguin 保罗·高更(1848—1903),法国后印象派画家、雕塑家,与凡高、塞尚并称为后印象派三大巨匠,对现当代绘画的发展有着非常深远的影响。

Holland /'hɒlənd/ n. 荷兰

bookseller /'bʊksələ(r)/ n. 书商

Rembrandts 伦勃朗·哈尔曼松·凡·莱因(1606—1669),欧洲17世纪最伟大的画家之一,也是荷兰历史上最伟大的画家。

sink*/sɪŋk/ v. (心情)变得沉重;(情绪)变低落

■ Task 1 : Reading Comprehension

Choose the best choices to complete the following unfinished statements.

1. We learn from the text that in Paris Van Gogh _____.
 - A. became interested in pictures
 - B. improved his painting skills
 - C. went to an art school
 - D. learned to paint from his brother Theo
2. Van Gogh went south to Arles in 1888 because _____.
 - A. he could earn more money there
 - B. he did not enjoy living in Paris
 - C. he wanted to join other painters there
 - D. he wanted to live with his brother Theo
3. According to the text Van Gogh worked very hard _____.
 - A. so he became blind when he was old
 - B. and became very rich and famous
 - C. but he never painted any good pictures
 - D. though he was sick in body and mind
4. Gauguin found it difficult to leave Van Gogh because _____.
 - A. Van Gogh was sick and needed his help
 - B. Van Gogh did not allow him to go away
 - C. travel cost a lot of money at that time
 - D. his other friends had warned him not to go
5. "The strong sunlight in his last pictures did not, unhappily, find its way into his poor mind." suggests that _____.
 - A. Van Gogh became blind because of the strong sunlight
 - B. Van Gogh did not use strong color in his last pictures
 - C. Van Gogh hated strong color in his last pictures
 - D. Van Gogh never recovered from his illness in mind

■ Task 2 : Vocabulary

Choose the best meanings or synonyms for the underlined words taken from the passage.

1. ... and if you own one you are almost certainly very rich. (Para.1)
A. to have B. to take C. to catch D. to paint
2. ... are perhaps known more widely than those of any other painter of his time. (Para.2)

- A. one who paints houses B. one who paints pictures
C. one who makes paints D. one who sells pictures
3. ... *he began to paint the farmers who lived in the country near the house.* (Para.4)
A. state with its people B. land good for farming
C. part of the town or city D. land outside cities or towns
4. ... *and Van Gogh used colors that did not try to hide the truth.* (Para.5)
A. to make clear B. to make known
C. to keep secret D. to keep painting
5. *It grew better quickly.* (Para.6)
A. to raise B. to show C. to make D. to become
6. *Later he received some and reached Arles...* (Para.9)
A. to get B. to take C. to borrow D. to collect
7. ... *but sometimes, for no clear reason, he was very angry with him.* (Para.10)
A. without clouds B. without rain
C. easily found D. easily understood
8. *There he slept heavily until the morning.* (Para.16)
A. deeply B. forcefully
C. with clothes on D. without saying a word
9. ... *he put the ear in an envelope...* (Para.21)
A. piece of paper B. small box
C. cover of a glass D. cover for a letter
10. ... *but he went on painting pictures to the end of his life.* (Para.27)
A. to continue B. to want more of
C. to desire for D. to have a liking for

↳ Text 2

Heinrich Schliemann, Who Found Troy

By Anonymous

Is it possible for a man to become great on more than one road of life? Is it possible for a poor man, the son of a shopkeeper perhaps, to find the answer to a question which no one before him has been able to answer? Can the same man become rich and well known? Can he learn to speak French and Italian, *Swedish* and English, *Dutch* and *Portuguese*, Russian and *Arabic*? Can he also travel round the world? Can he find the time to learn Greek and Latin too? Can he perhaps find hidden gold in one place, and then go to another far away and find more? Is all this possible in one life? It is.



Heinrich Schliemann was the son of a shopkeeper. For more than five years the boy worked in a food shop in Furstenberg, Germany. When he was seven years old Heinrich dreamed of finding a lost city. The strange thing is that he found it when he was over forty.

One day a man who was drunk came into the shop and sang part of *Homer's* story of *Troy*. The words were Greek, and Heinrich did not understand one; but the sounds filled his heart with wonder.

The boy started to find out all that he could about the war between Greece and Troy long ago. This brought him to the great question: Where was Troy? In his early days this question was still unanswered. Some people thought that *Homer's* story was just a story. Many did not even believe that *Homer* himself was more than a name.

Heinrich believed that *Homer* was a person; and he believed and studied the

whole story that Homer told. He learned everything that he could about the *Trojan War* because he wanted to find Troy.

He did not stay very long at the shop. He went to sea, but the ship sank two weeks after it left Hamburg. Schliemann was one of those who reached the land, and after that he worked in an office in Amsterdam. He studied hard at that time, and in two years he could speak English, Dutch, French, Italian and Portuguese. He spent only six weeks on each, sometimes less. Then he started to learn Russian.

Russian is not at all easy, and there were no Russians in *Amsterdam* to help him. He often tried to talk Russian to himself. When he cried out in Russian in his room, other people grew angry at the noise and so he spoke more quietly. He brought a poor man to his room, and talked Russian to him. The man understood nothing at all, but sat quietly for hours when Schliemann spoke.

In a short time Schliemann could talk to Russians who came to Amsterdam on business, and he went into business himself. He grew rich, learned Swedish and Polish, went to America, started his own bank there, and he had his first dealings in gold. He was soon well known in America, and then went to Egypt, Syria and Greece. As he had not enough things to do, he learned Latin and Arabic. Then he went round the world, and made his plans to find Troy, to find the city of his dreams.

He believed the whole story of the old city. He believed that the Greeks made a wooden horse and filled it with soldiers. He believed that the Trojans saw it and pulled it into their city because they did not understand it. He believed that the Greeks used this plan to get into Troy, and that the soldiers in the horse came out and took the city.

The great question was still: Where was this old city? There were some who said that Bunarbashi in Turkey was Troy, and so he went there; but as soon as he saw it, he knew that it was not Troy. It was too far from the sea. In the old story, the Greeks often went back to their ships from the war — sometimes more than once a day. So Troy was not far from the sea; but Bunarbashi was three hours away, and it was also too small to hold the great Trojan building which had sixty-two rooms. There was another sign that this was the wrong place: When Schliemann looked for things in the ground, he could find nothing at all.

About two and a half hours north of Bunarbashi, and one hour from the sea, there stands a place now called Hissarlik. Schliemann, after having a good look at it, felt sure that its name was once Troy. Other men, English, Scottish and German

said the same, but until Schliemann came no one believed them.

In April 1870 Schliemann started work at Hissarlik; and when this man worked, nothing could stop him. His beautiful Greek wife Sophia helped him to look in the ground for signs of old life. He paid a hundred men to work for him. He studied the plan of Troy which he drew from Homer's story. He pulled down old walls and found things that once stood in the old houses. There was clearly a big city in this place at one time, and a rich city. Then there came a surprise which sent Schliemann's name round the world. He found another city under it. He found signs of seven old cities, one under the other; then he found two more. Nine cities! Which of these was the Troy of Homer?

In the second and third cities from the bottom, he found signs of fire, and of very great walls. He believed that one of these was Homer's Troy.

He said that they must all stop work on 15th June, 1873, about three years after the start; but another surprise was waiting for him. On the day before this date, he was watching the men at work. They were about twenty-eight feet down from the top, and he saw something which they did not notice.

“Quick!” he said to his wife. “Send the men away at once!”

She told the men some story or other, and they went thankfully away. Then Schliemann jumped down into the hole and started work with a knife. What was he finding under the wall? Gold! In a short time he and Sophia were carrying away the gold of old Troy. It was in the ground for three thousand years, and then it was found by Schliemann.

Schliemann was wrong in one thing: Homer's Troy was not the second or third city from the bottom, but the sixth. The gold that he found did not come from Homer's Troy, but from a city built a thousand years before it. There were many kinds of beautiful things, from those that Trojan girls wore in their hair, to gold flowers for dresses.

Schliemann had some trouble with one of his ears, but he was busy and did not call a doctor. On 25th December, 1890, he fell down in Naples and then could not speak. He was taken to a police station, and the police called a doctor. That night Schliemann died.