

北京市高等教育精品教材建设立项项目

CONTEMPORARY COLLEGE ENGLISH

现代大学英语

● 总主编：杨立民

● **精读** **2**

● 主 编：陆培敏

● 编 者：徐克容

周 燕

晏小萍

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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编者说明

本书为《现代大学英语》精读教材,全套六册,供大学本科一至三年级学生及水平相当的学习者使用。

精读课的地位和作用,历来为英语教学工作者所公认。随着我国进一步的改革开放和对外语人才的要求的不断提高,它的重要性只会更加突出。但当前的确也存在商品经济所造成的浮躁、虚夸、急功近利,甚至投机取巧的社会心理对这门课的冲击,以及有关教材跟不上形势的情况。编写本书的目的就是希望能对解决这个问题做出我们微薄的贡献。

一、编写原则

在编写这套教材的过程中,编者努力遵循以下几条原则:

1. 尽量使这套教材具有内在的联系,做到由浅入深,循序渐进,前后呼应,一气呵成。避免突然的跳跃,重大的遗漏和无谓的颠倒重复。
2. 努力体现新大纲的精神,狠抓基本功的训练。
3. 立足于国内,努力吸取我国英语教学的经验,使教材充分反映中国学生学习英语的特殊规律和要求,同时引进国外的新思想、新方法、新技术。
4. 在涉及教学法的问题上,采取兼容并蓄的方针,承认真理的多元性和相对性。根据不同情况和不同目的,使用一切行之有效的方法。谨慎处理英语教学中的各种关系,吸取历史教训,克服片面性。尽量兼顾语言和文化,听说和读、写、译等各个方面,避免走极端。
5. 教材工作事关国家人才培养,必须有强烈的质量意识。必须从总体设计上以及编写的各个具体环节中,都脚踏实地,一丝不苟,力争出精品。

二、具体安排

在以上原则指导下,我们作了以下具体安排:

1. 确定教材的起点为已学过基本语法、词汇量达 2100 左右的普通中学成绩较好的毕业生。虽然根据有的统计目前中学教材出现的词汇量远远超过此数,但我们考虑到词汇统计方法不同,应试教学影响短期内很难克服,以及专业外语对语言训练应有更高要求等方面,决定留下充分余地,把起点定在比较稳妥的位置上。

2. 确定了精读课三年的总体设想。

第一年(即第一、二册)的任务:大力盘活中学所学内容,具体包括:

1) 尽快帮助学生熟悉大学学习环境和自主学习方法;使学生养成良好的学习习惯;培养学生的独立工作能力;引导学生对学习内容的正确理解和分析鉴别;帮助学生使用英语释义词典及其他基本工具书。

2) 大力盘活中学所学,整顿提高学生的语音、语调和朗读技巧;通过大量练习,消化并提升中学所学的词汇和语法知识,使之成为语言交际的实际技能。针对应试教学的弊病,要

特别突出听说读写的全面培养。

3) 扩大基本词汇 2000 词左右(其中 1500 词左右来自精读)。

4) 积极介绍各种新的语言现象,为完成下一年任务打下基础。

词汇方面,要开始介绍构词法,要通过练习介绍搭配、习惯用语、短语动词、动词用法模式、同义词、一词多义等等概念,并进行初步操练。

语法方面也要未雨绸缪,介绍一些新的语法项目,填补中学的空白。

第二年(即第三、四册)的任务:全面完成基础阶段的训练。具体包括:

1) 全面开展各项技能的训练。在继续抓紧听说的前提下,努力加强对写作和翻译能力的训练。指导学生进行广泛阅读。口语应由第一年的问答应对及简单复述过渡到较长的叙述、描写、以及初步的分析和辩论的能力的培养上。

2) 借助构词法,大力扩充词汇。使总词汇量再增加 2000 左右,达到大纲要求的 6000 词左右的指标。加上各类派生词,为大量阅读开辟道路。

通过练习使学生掌握基础阶段重点词、结构词;常用的短语动词;基本的动词用法模式;常用的同义词、反义词;常用的可以含有多种用法的词;以及常用的词组、搭配、习惯用语。

3) 语法要做到三点:一是继续补上重要的缺项,对第一、二册虽已介绍但未曾操练的项目进行操练;二是继续狠狠抓住中国学生的弱项(如从句、分词、动名词、不定式和介词短语的句法作用;人、数、格、性等的一致;句子的连接;各种动词形态的恰当选择等等),要更加突出句法方面;三是要更加重视语法在交际中的实用功能,要按概念(如怎样表达因果关系、如何进行比较、如何起承转合等等),以另一种角度提升学生对语法的掌握和运用能力。

4) 全面提高学生独立工作能力,养成使用基本工具书(首先是英英词典)以及对教材内容进行分析、批判、评论的能力。

第三年(即第五、六册)的任务:在更高层次上提高阅读理解能力,接近实战要求,具体包括:

1) 通过教学,使学生懂得入门不等于已经成为合格英语专门人才,要帮助学生看到基础阶段所学之不足,激发他们攀登英语高峰的雄心。

2) 要加强学生的阅读理解能力。首先要理解内容。由于这阶段的教材题材更广,内容有相当的难度,这就要求学生认真领会、深入钻研、积极思维并学习进行有水平的分析评论。其次语言背景方面也会有更大的挑战。

因此需要帮助学生进一步学会解决难字、难句的困难。提高同义词辨义和英语释义的本领。

3) 大力增强学生的分析欣赏能力。分析欣赏能力本质上仍是一种理解能力。学生在这个阶段理解上的困难往往不在字面上的意思,而是在字里行间更深层的地方。因此要帮助他们理解幽默、讽刺、含蓄、夸张、比喻、象征等各种修辞手段;熟悉各种写作技巧及方法。

4) 帮助学生学会使用各种高级工具书以及其他手段(包括上网)收集资料,解决难题。



5) 适当配合写作课和翻译课,指导学生的写作和翻译。

3. 精读课文

鉴于精读教材中课文的核心地位,我们在课文的选择上花了较大的工夫。为了筛选出六册书中 90 篇的正课文和 60 篇的副课文,我们仔细阅读了近 120 本美英课本、选集、读物,以及 120 期各类杂志和某些报纸,并对这些课文作了认真删节和改动,以符合我们对课文的严格要求。从语言角度说,我们要求每篇课文文字不仅规范,而且精彩;课文中必须有合用的词汇量(50 左右),以及有丰富的语言现象;它应该长度合理,难度适中(第一册 800—1200 词左右,第二册 1000—1400 词左右,第三册 1300—1600 词左右,第四册 1500—1800 词左右,第五、六册 1800—3000 词左右);它要适合朗读、模仿、复述、讨论等等训练的要求;此外还要尽量照顾作者国别的代表性,风格技巧的多样性,以及题材和体裁的一定比例(第一、二册故事和非故事体的比例大致三七开,以前者为主;第三、四册逐步由对半分倒三七;第五、六册大致保持第四册的比例);总体格调要尽量做到亦庄亦谐,严肃而不呆板,活泼又不轻浮。从内容方面说,我们的教材虽然不是史地、政治或社会文化读本,但我们十分重视它们的文化内涵和人文价值,重视它们思想上的潜移默化作用。我们在选择这些课文时尽量做到总体上比较全面地介绍西方文化,尽量结合新世纪人类面临的各种挑战和当今社会的各种热点,力求通过这些教材不仅使学生学到语言知识和技能,同时激发他们的心智,开阔他们的视野,培养他们独立思考的精神、分析批判的能力、实事求是的态度和理性思维的习惯。

4. 精心设计练习

精读教材中围绕课文设计的各种练习是精读教材的另一个极重要的部分,其重要性不亚于课文。练习设计不好,就无法体现各种技能训练的要求,教材的科学性就要落空,一套教材就失去了“半壁江山”。因此:

1) 为了编好练习,我们根据不同阶段的不同任务和要求,确定了各个阶段的题型和数量,从而避免了练习设计的随意性。以第一册为例,练习分预习和复习两个部分。题型包括口头和笔头及词汇和语法两个方面。练习总量大致为 15 个,按每个练习平均 5 分钟计算,供 70 分钟使用。围绕课文内容的问答题由浅入深,先是帮助学生抓大意,进一步帮助学生解决难点,最后要求学生熟练问答、复述、讨论。词汇练习体现了对搭配、重点词、短语动词、动词使用模式、常见句型,以及一词多义、同义词、反义词、同义词辨义等等的系统训练;语法分三部分,有对新项目的初步观察介绍、对重点项目的反复训练以及对诸如冠词、介词、动词形式等老大难问题的细水长流的复习。

2) 练习方式不拘一格,句型法、翻译法、交际法都予以采用。一切根据需要。

3) 练习设计既有比较机械的练习,以熟练掌握英语形式的变化,也有充分发挥学生主动性,有利于提高学生交际能力的比较灵活的练习。

4) 词汇与语法练习有分工又有配合,不截然分开。以第一册为例,介词与动词组成固定搭配的用法,通过词汇练习解决,而介词单独的用法,放在语法练习之中;动名词作宾语用的问题由词汇练习以动词用法模式处理,而动名词其他用法由语法练习解决。

5) 各类练习的例句尽量做到语言规范,内容丰富,不仅有用,而且可诵可背,让学生爱不释手。

5. 其他

1) 本套教材每册 15 课,大致每周一课,加上考试复习,供一学期使用。

2) 所需时间大致为第一、二册每周 7 至 8 课时,加上必须的课外预习、复习和练习的时间;第三、四册每周需 6 至 7 课时,第五、六册每周需 4 至 5 课时。

3) 基础阶段增设副课文。语言不作要求。所包括的生词和其他语言现象不计入统计数字。

4) 第一、二册每课所附警句,以及第三、四册所附小诗,都供欣赏用,不作特殊处理和要求。

以上说明中有不少还仅仅是编者的愿望和设想,由于时间仓促和编者水平有限,实际成书距此还有相当距离。编者诚恳希望使用本书的教师不吝赐教。

感谢参与本书的八位同志。梅仁毅同志是我系美社教研室负责人,博士生导师,他的加盟完全是“友情出演”,他和文学教研室的教授王立礼同志曾参加过张汉熙教授主编的《高级英语》的编写,本书第五、六册自然非他们莫属(最近他们还增加了一位年轻有为的讲师梁泓同志)。徐克容同志也是文学教研室的教授,刚主编完一套全国高教英语自考教材,现在马不停蹄,和编者共同编写二、三、四册。负责编写第一、二册的四位同志当中,陆培敏教授是《大学英语基础教程》的编者之一;吴一安教授(博导)和周燕副教授是北京外国语大学全国外语教育研究中心的核心成员;晏小萍副教授则是我系语言学教研室成员。以上这些同志当中,有五位和本人一样,都已有 40 年左右的教龄,而且基本上没有脱离过第一线的教学。他(她)们都是在承担极为繁重的教学和科研任务的情况下,克服重重困难,完成这项任务的。在编写二册过程中,来自中山大学外语学院的我系访问学者陈慈讲师也帮我们做了很多具体工作。本人在此对他们表示衷心的感谢。

在此我还要感谢北京外国语大学和英语系领导以及外语教学与研究出版社的支持。感谢我系同仁的鼓励。感谢美国专家 John Blair 教授、新西兰专家 Helen Whilie 和美国朋友 Julie Drew 为我们担任审校。感谢所有为我们提供素材的作家和出版商。感谢校内外所有为我们积累了丰富教学经验的师长和同仁们。感谢曾经以不同方式直接或间接帮助我们完成这套教材的所有朋友。

北京外国语大学英语系

杨立民

2001 年 4 月



Acknowledgment

We are extremely grateful to the authors and publishing houses of all the articles we have chosen as the texts for this textbook. And we apologize for the insufficient information in some cases due to our lack of resource. We intend to show every respect for intellectual property rights, but we hope our pleading for the permission to use the related articles for teaching purposes will receive kind and generous consideration.

Text A (Authors/Sources)

- Lesson 1 ***Another School Year—What For?*** by John Ciardi first published by *Rutgers Alumni Monthly*, Nov. 1954.
- Lesson 2 ***Mahegun My Brother*** by Eric Acland from *Venture: Guidebook to Better Reading Series*, eds. John F. Rambeau and Nancy Rambeau, Los Angeles: Bowmar/Noble Publishers, Inc. 1982, copyright © 1982 by The Economy Company.
- Lesson 3 ***More Crime and Less Punishment*** by Richard Moran from *Newsweek*, on May 7, 1984.
- Lesson 4 ***The Nightingale and the Rose*** by Oscar Wilde from *The Happy Prince and Other Stories*, Middlesex, Eng. : Puffin Books, Penguin Books Ltd., 1962.
- Lesson 5 ***Say Yes*** by Tobias Wolff from *The Story and Its Writer: An Introduction to Short Fiction*, 5th edition, ed. Ann Charters, Bedford/St. Martin's Press, 1985.
- Lesson 6 ***The Man in the Water*** by Roger Rosenblatt from *Time* on January 25, 1982.
- Lesson 7 ***The Greatest Invention*** by Lord Dunsany.
- Lesson 8 ***Psychologically Speaking*** by Lucretia Govedare from *25 Non-Royalty One-Act American Comedies*, compiled by William Kozlenko, New York: Greenberg, Publisher, Inc., copyright © 1943 by Greenberg Publisher, Inc.
- Lesson 9 ***Quick Fix Society*** by Janet Mendell Goldstein from *The MacMillan Reader*, 5th edition, eds. Judith Nadell, John Langen and Linda McMeniman, Boston: Allyn & Bacon, 1999, copyright © 1999 by Allyn & Bacon.



- Lesson 10 ***The Richer, the Poorer*** from *Short Stories*, English Language Program Division, Washington, D. C. : USIA, 1980 (?)
- Lesson 11 ***You Have to Get Me Out of Here*** by Lissa Halls Johnson from *Reader's Digest* in October 1990.
- Lesson 12 ***Confessions of a Miseducated Man*** by Norman Cousins from *Short Essays*, 7th edition, ed. Gerald Levin, New York: Harcourt, Bruce & Company, 1995.
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- Lesson 14 ***Space Shuttle Challenger*** by William Harwood from *Eyewitness to America: 500 Years of America in the Words of Those Who Saw It Happen*, New York: Vintage Books, 1998.
- Lesson 15 ***The Riddle of Time*** by John Boslough in *National Geographic* in March 1999.

Text B (Authors/Sources)

- Lesson 1 ***The Thought Card*** by Hanoch McCarty from *Chicken Soup for the College Soul*, eds. Jack Canfield, Mark Victor Hansen, Kimberly Kerberger and Dan Clark, Florida: Health Communications, Inc., 1999, copyright © by Jack Canfield, Mark Victor Hansen, Kimberly Kerberger and Dan Clark.
- Lesson 2 ***Thanksgiving Hunter*** by Jesse Stuart from *Tales from the Plum Grove Hills*, New York: Mockbird Books, 1974.
- Lesson 3 ***The Land of the Lock*** by Bob Greene from *Critical Reading and Writing for Advanced ESL Students*, New Jersey: Prentice Hall Regents, 1985.
- Lesson 4 ***The Nightingale and the Rose*** by Hans Christian Andersen, *Adventures for Readers, Book 1*, California: California State Department of Education, 1969, copyright © 1968 by Harcourt & Brace and World, Inc.
- Lesson 5 ***Arrangement in Black and White*** by Dorothy Parker from *The New Yorker*, Oct. 8, 1927 by <http://www.wsu.edu/~jbgreene/blackwhite.html>
- Lesson 6 ***The Broken Lantern*** by Freeman Hubbard from *Thrust: Guidebook to Better Reading Series*, Los Angeles: Bowmar/Noble Publishers, Inc., copyright © 1982 The Economy Company.
- Lesson 7 ***The Flying Machine*** by Ray Bradbury from *Focus: Themes and Writers Series*,



New York: Webster Division, McGraw-Hill Book Company, 1975.

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- Lesson 9 ***Remarks by Bill Clinton at Grand Canyon National Park*** on Sept. 18, 1996 from *Arguing in Communities*, 2nd edition, California: Mayfield Publishing Company, 1996, copyright © 1996 by Mayfield Publishing Company.
- Lesson 10 ***The Story of Jane Pilgrim***, adapted from *Pilgrim's Regress* by Charles Munoz at <http://ccat.sas.upenn.edu/xconnect/volumel/issuel/shortfiction/Munoz.html>
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- Lesson 15 ***Mr. Imagination*** by George Kent from *Adventures in Modern Literature*, New York: Harcourt, Brace and Company, Inc. copyright © 1956 by the Harcourt, Brace and Company, Inc.

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Merriam-Webster's Collegiate Encyclopedia, Springfield, Mass: Merriam-Webster, Inc., 2000

The New American Desk Encyclopedia, Concord Reference Books, Inc. 1984

Encyclopedia Britannica

Encyclopedia Americana

Abbreviations

abbr.	.....	abbreviation
adj.	.....	adjective
adv.	.....	adverb
AmE	.....	American English
BrE	.....	British English
derog.	.....	derogatory
e. g.	.....	for example
esp.	.....	especially
etc.	.....	et cetera (and so on)
euph.	.....	euphemistic
fig.	.....	figurative
fml	.....	formal
hum.	.....	humorous
i. e.	.....	that is
infml	.....	informal
iron.	.....	ironical
lit.	.....	literary
med.	.....	medicine
n.	.....	noun
para.	.....	paragraph
pass.	.....	passive
phr.	.....	phrase
pl.	.....	plural form
prep.	.....	preposition
pron.	.....	pronoun
sb.	.....	somebody
sci.	.....	science
sing.	.....	singular
sl.	.....	slang
sth.	.....	something
tech.	.....	technical
usu.	.....	usually
v.	.....	verb
vi.	.....	intransitive verb
vt.	.....	transitive verb



Contents

Acknowledgement

Abbreviations

Index

Lesson One	1
Text A	Another School Year—What For?
Text B	The Thought Card
Lesson Two	29
Text A	Maheegun My Brother
Text B	Thanksgiving Hunter
Lesson Three	55
Text A	More Crime and Less Punishment
Text B	The Land of the Lock
Lesson Four	83
Text A	The Nightingale and the Rose
Text B	Nightingale
Lesson Five	113
Text A	Say Yes
Text B	Arrangement in Black and White
Lesson Six	141
Text A	The Man in the Water
Text B	The Broken Lantern
Lesson Seven	169
Text A	The Greatest Invention
Text B	The Flying Machine

Lesson Eight	197
Text A Psychologically Speaking	
Text B Psychologically Speaking (continued)	
Lesson Nine	227
Text A Quick Fix Society	
Text B Remarks by Bill Clinton at Grand Canyon National Park	
Lesson Ten	255
Text A The Richer, the Poorer	
Text B The Story of Jane Pilgrim	
Lesson Eleven	283
Text A You Have to Get Me Out of Here	
Text B Help for the Helper	
Lesson Twelve	309
Text A Confessions of a Miseducated Man	
Text B Understanding Society and Culture Through Eating	
Lesson Thirteen	337
Text A Blueprint for Success	
Text B My Wood	
Lesson Fourteen	365
Text A Space Shuttle <i>Challenger</i>	
Text B Blimps	
Lesson Fifteen	395
Text A The Riddle of Time	
Text B Mr. Imagination	
Vocabulary List	429
Idiomatic Expressions and Collocations	438
Verb Patterns	445



Lesson One



Text A Another School Year—What For?

John Ciardi

Pre-class Work

I

Read the text once for the main idea. Do not refer to the notes, dictionaries or the glossary yet.

- ▶ Let me tell you one of the earliest disasters in my career as a teacher. It was January of 1940 and I was fresh out of graduate school starting my first semester at the University of Kansas City. Part of the student body was a beanpole with hair on top who came into my class, sat down, folded his arms, and looked at me as if to say “All right, teach me something.” Two weeks later we started *Hamlet*. Three weeks later he came into my office with his hands on his hips. “Look,” he said, “I came here to be a pharmacist. Why do I have to read this stuff?” And not having a book of his own to point to, he pointed to mine which was lying on the desk.
- ▶ New as I was to the faculty, I could have told this specimen a number of things. I could have pointed out that he had enrolled, not in a drugstore-mechanics school, but in a college and that at the end of his course meant to reach for a scroll that read Bachelor of Science. It would not read: Qualified Pill-Grinding Technician. It would certify that he had specialized in pharmacy, but it would further certify that he had been exposed to some of the ideas mankind has generated within its history. That is to say, he had not entered a technical training school but a university and in universities students enroll for both training and education.
- ▶ I could have told him all this, but it was fairly obvious he wasn’t going to be around long enough for it to matter.
- ▶ Nevertheless, I was young and I had a high sense of duty and I tried to put it this way: “For the rest of your life,” I said, “your days are going to average out to about twenty-four hours. They will be a little shorter when you are in love, and a little longer when you are out of love, but the average will tend to hold. For eight of these hours, more or less, you will be asleep.”
- ▶ “Then for about eight hours of each working day you will, I hope, be usefully employed. Assume you have gone through pharmacy school—or engineering, or law school, or whatever—during those eight hours you will be using your professional skills. You will see to it that the cyanide stays out of the aspirin, that the bull doesn’t jump the fence, or

that your client doesn't go to the electric chair as a result of your incompetence. These are all useful pursuits. They involve skills every man must respect, and they can all bring you basic satisfactions. Along with everything else, they will probably be what puts food on your table, supports your wife, and rears your children. They will be your income, and may it always suffice."

☛ "But having finished the day's work, what do you do with those other eight hours? Let's say you go home to your family. What sort of family are you raising? Will the children ever be exposed to a reasonably penetrating idea at home? Will you be presiding over a family that maintains some contact with the great democratic intellect? Will there be a book in the house? Will there be a painting a reasonably sensitive man can look at without shuddering? Will the kids ever get to hear Bach?"

☛ That is about what I said, but this particular pest was not interested. "Look," he said, "you professors raise your kids your way; I'll take care of my own. Me, I'm out to make money."

☛ "I hope you make a lot of it," I told him, "because you're going to be badly stuck for something to do when you're not signing checks."

☛ Fourteen years later I am still teaching, and I am here to tell you that the business of the college is not only to train you, but to put you in touch with what the best human minds have thought. If you have no time for Shakespeare, for a basic look at philosophy, for the continuity of the fine arts, for that lesson of man's development we call history—then you have no business being in college. You are on your way to being that new species of mechanized savage, the push-button Neanderthal. Our colleges inevitably graduate a number of such life forms, but it cannot be said that they went to college; rather the college went through them—without making contact.

☛ No one gets to be a human being unaided. There is not time enough in a single lifetime to invent for oneself everything one needs to know in order to be a civilized human.

☛ Assume, for example, that you want to be a physicist. You pass the great stone halls of, say, M. I. T., and there cut into the stone are the names of the scientists. The chances are that few, if any, of you will leave your names to be cut into those stones. Yet any of you who managed to stay awake through part of a high school course in physics, knows more about physics than did many of those great scholars of the past. You know more because they left you what they knew, because you can start from what the past learned for you.



- And as this is true of the techniques of mankind, so it is true of mankind's spiritual resources. Most of these resources, both technical and spiritual, are stored in books. Books are man's peculiar accomplishment. When you have read a book, you have added to your human experience. Read Homer and your mind includes a piece of Homer's mind. Through books you can acquire at least fragments of the mind and experience of Virgil, Dante, Shakespeare—the list is endless. For a great book is necessarily a gift; it offers you a life you have not the time to live yourself, and it takes you into a world you have not the time to travel in literal time. A civilized mind is, in essence, one that contains many such lives and many such worlds. If you are too much in a hurry, or too arrogantly proud of your own limitations, to accept as a gift to your humanity some pieces of the minds of Aristotle, or Chaucer, or Einstein, you are neither a developed human nor a useful citizen of a democracy.
- I think it was La Rochefoucauld who said that most people would never fall in love if they hadn't read about it. He might have said that no one would ever manage to become human if they hadn't read about it.
- I speak, I'm sure, for the faculty of the liberal arts college and for the faculties of the specialized schools as well, when I say that a university has no real existence and no real purpose except as it succeeds in putting you in touch, both as specialists and as humans, with those human minds your human mind needs to include. The faculty, by its very existence, says implicitly: "We have been aided by many people, and by many books, in our attempt to make ourselves some sort of storehouse of human experience. We are here to make available to you, as best we can, that expertise."

Notes to the Text

1. About the author and the text:

John Ciardi (1916—1986) was an accomplished poet and essayist who was best known for his translation of Dante's *Inferno* in the United States. The text is adapted from a speech he presented to the College of Men at Rutgers University as an Associate Professor of English at the opening ceremony of 1954 school year. The essay was first published in the *Rutgers Alumni Monthly*, November, 1954.

2. Part of the student body was a beanpole with hair on top who came into my class, sat down, folded his arms, and looked at me as if to say "All right, teach me something." (para. 1)

Here, "as if to say" has the same meaning as "as if he wanted to say". Besides introducing adverbial clauses of manner, *as if* can be used in front of to-infinitive, participle, adjective or prepositional phrases. More examples:

Often he [the wolf] would sit with his nose to the sky, turning his head this way and that *as if to check* the wind. (*to-infinitive*) (Lesson 2: para. 9)

