



普通高等教育“十一五”国家级规划教材

4

(修订版)

College English Fast Reading

大学英语快速阅读

宋军 秦铁力 主编



北京大学出版社
PEKING UNIVERSITY PRESS

College English Fast Reading **大学英语快速阅读 4**

(修订版)



北京大学出版社
PEKING UNIVERSITY PRESS

图书在版编目(CIP)数据

大学英语快速阅读.4/宋军,秦铁力主编. —2版. —北京:北京大学出版社,2010.1
(大学英语立体化网络化系列教材)

ISBN 978-7-301-15979-8

I. 大… II. ①宋… ②秦… III. 英语—阅读教学—高等学校—教材 IV. H319.4

中国版本图书馆 CIP 数据核字(2009)第 180994 号

书 名: 大学英语快速阅读(4)(修订版)

著作责任者: 宋 军 秦铁力 主编

责任编辑: 张建民

封面设计: 孙 炆 王 弢 周亚婕

标准书号: ISBN 978-7-301-15979-8/H·2345

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路 205 号 100871

网 址: <http://www.pup.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62755217 出版部 62754962

电子邮箱: zbing@pup.pku.edu.cn

印 刷 者: 河北滦县鑫华书刊印刷厂

经 销 者: 新华书店

787 毫米×1092 毫米 16 开本 11.25 印张 260 千字

2006 年 4 月第 1 版 2010 年 1 月第 2 版

2010 年 1 月第 1 次印刷

定 价: 20.00 元

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。

版权所有,侵权必究 举报电话: 010-62752024

电子邮箱: fd@pup.pku.edu.cn

再版前言

第2版《大学英语快速阅读》(4)是北京大学出版社出版的普通高等教育“十一五”国家级规划教材之一。共精选短文32篇,内容涉及中西文化、语言、教育、生活、媒介、历史、科技、人性、哲学、文学等。本书按照文章的类别进行了主题归类编排。即一个单元的文章属于同一题材。这可以使读者集中训练同一文章题材,达到强化练习、强化理解的作用。主题分为8个单元。本书所选文章多是从国外报纸、杂志、书籍中原文选摘,内容丰富,时效性强,涉及政治、经济、文化、社会、人物传记、医学等诸方面,可以使考生在提高能力的同时扩大视野。同时突出了选文的科学性、可读性和趣味性,阅读内容丰富、有趣、时尚;所有选材均为原汁原味的佳作,语言地道,表达准确。

本教材旨在帮助读者扩大英语词汇量,提高阅读速度和阅读理解能力,广泛深入地了解有关历史、文化、风俗、人情以及自然科学和人文科学方面的知识。本教材着重培养学生英语快速阅读策略和技巧的运用,通过本教材系统、科学的强化训练,学员的英语快速阅读水平可在较短的时间内得到大幅度提高。

第2版在内容上作了大量的充实和改进。在修订过程中,教师和专家切中要点的建议以及使用过本书的许多学生有益的意见起着指导性作用。这一版扩增了教学内容、阅读文选和实践练习,但它的主旨没有改变,即培养学生视阅读为一种积极的体验,帮助他们提高必备的阅读技能,以成功地完成大学学业并终生受益。

本教材根据国家新颁布的《大学英语课程教学要求》关于大学英语四、六级学生的快速阅读速度要求设计单元练习,每个单元配有与学习内容有关的阅读理解、词义辨析、句子释义以及修辞等练习和思

考题。在练习的设计上,本教材侧重信息的查询、是非的判断以及主旨的归纳。

本教材适合我国高校非英语专业学生开设快速英语阅读课使用,也可作为四、六级英语阅读强化班的培训教材,同时也适合参加托福、GRE、雅思、考研等各种英语考试的广大考生学习使用。

由于编者水平和时间有限,难免有不足之处,敬请广大读者批评指正。

编者

2008年11月

前言

《大学英语快速阅读》(4)为北京大学出版社出版的大学英语立体化网络化系列教材之一。共精选短文 32 篇,内容涉及中西文化、语言、教育、生活、媒介、历史、科技、人性、哲学、文学等,按主题分为 8 个单元。本教材突出选文的科学性、可读性和趣味性,阅读内容丰富、有趣、时尚;所有选材均为原汁原味的佳作,语言地道,表达准确。

本教材旨在帮助读者扩大英语词汇量,提高阅读速度和阅读理解能力,广泛深入地了解有关历史、文化、风俗、人情以及自然科学和人文科学方面的知识。本教材着重培养学生英语快速阅读策略和技巧的运用,通过本教材系统、科学的强化训练,学员的英语快速阅读水平可在较短时间内得到大幅度提高。

本教材根据国家新颁布的《大学英语课程教学要求》关于大学英语四、六级学生的快速阅读速度要求和《关于试点阶段的大学英语四级考试说明》设计单元练习,每个单元配有与学习内容相关的阅读理解、词义辨析、句子释义以及修辞等练习和思考题。在练习的设计上,本教材侧重信息的查询、是非的判断以及主旨的归纳。

本教程适合我国高校非英语专业大学二年级开设快速英语阅读课使用,也可作为四、六级英语阅读强化班的培训教材,同时也适合参加托福、GRE、雅思、考研等各种英语考试的广大考生学习使用。

由于编者水平和时间所限,难免有不足之处,敬请广大读者批评指正。

编 者

2006 年 1 月

Contents

Unit 1	1
Passage 1 Why Teach Thinking?	1
Passage 2 Dressing up and Body Language for Job Interviews	5
Passage 3 Quality Schools	11
Passage 4 How You Can Double, Triple, or Even Quadruple Your Reading Speed! ...	15
Unit 2	19
Passage 1 College Dorm Life and Beyond	19
Passage 2 Landing a Part-time Job	25
Passage 3 Tips to Maximizing Your College Budget	29
Passage 4 Do You Need a Break?	33
Unit 3	39
Passage 1 Saying Goodbye to the Double-deckers	39
Passage 2 Traditional Bridal Showers	45
Passage 3 April Fool's Day	49
Passage 4 What's in the Name of American Indians	55
Unit 4	61
Passage 1 D-Day and Saving Private Ryan	61
Passage 2 Black Americans and Civil Rights	67
Passage 3 Phelps's Mother Helps Her Son Find Gold-Medal Focus	73
Passage 4 Mother Teresa: A Special Voice for the Poor	79
Unit 5	83
Passage 1 How to Lose Weight	83
Passage 2 Euthanasia	89
Passage 3 Prenuptial Agreements	95
Passage 4 Ethics Issue for Citizen Snappers	99

Unit 6	105
Passage 1 Anxiety: How to Deal with It	105
Passage 2 Saying No to the Net	111
Passage 3 Cell Phones: A Love-Hate Relationship with Staying Power	115
Passage 4 Up the Ladder, Step by Step	119
Unit 7	123
Passage 1 Nuclear Energy: Can It Help?	123
Passage 2 Urbanization and the Environment	129
Passage 3 Does the World Face a Future of Water Wars?	135
Passage 4 Extreme Weather: Is Global Warming to Blame?	141
Unit 8	147
Passage 1 Is Earthquake Prediction Just Literature?	147
Passage 2 The Love of a Robot	153
Passage 3 Food Safety and Security: What Consumers Need to Know	157
Passage 4 Can Stress Cause Women to Gain Weight?	161
Mark Sheet	167
Timed Reading Rate Chart	168
Key to Comprehension Exercises	169

Unit 1

Passage 1 (Time Required: 8'00")

Why Teach Thinking?

Vocabulary Tips

be endowed with 赋予

millennium *n.* 一千年

paradigm *n.* 范例

pillar *n.* 栋梁

paranoia *n.* 妄想狂

vessel *n.* 容器

nurture *v.* 教养, 养育

Starting Time

Finishing Time

The word "creativity" has so many diverse meanings and interpretations. I remember telling an audience of teachers that creating a mess is also creative as long as new things and views are being conjured up. This led to much laughter and discussion about the meaning of "creativity".

Most people feel that creativity has to gather results or products, and it is not wrong to think so. However, by giving such conscious or subconscious constraints, creativity may be improperly hindered. One must remember that many creative ideas and innovations were once considered impractical and "crazy" but now, they are part of our life. Take for example, the common usage of computers at home. It was once doubted by Thomas Watson Sr. (the founder of IBM) as an impossibility but is now a reality. This demonstrates the point that the once unthinkable could one day be a fact of life in the near future.

Why is creative thinking an important and much talked-about topic these days? Why is the government of Singapore so eager about creating "Thinking Schools, Learning Nation"? Have we just begun to realize that without creativity and innovation, we cannot progress and will lose our competitive edge in the global markets? I just hope we are not too late in realizing this obvious fact that creative ideas, products, services, policies are the forces that drive an economy like Singapore which is not endowed with natural resources. It is time we learn to enhance and manage effectively our BRAINWARE and move our path towards knowledge capital rather than physical capital!

I am much relieved that the far-sighted government of Singapore has taken steps to work at this fact by initiating numerous think-tank groups to deal with this lack of innovation and competitive edge in these violent times. Let me rephrase my sentence for better echo. It is for SURVIVAL!!! To survive in this global economy when your neighbors are producing at a comparatively lower cost, we have to seriously consider other ways and means to attract foreign investors in terms of knowledge and innovation to compensate for

what we lack. How do we go about doing this as we are nearing the end of this millennium?

The answer is EDUCATION. It is urgent that we educate all Singaporeans, especially the young, to see the importance of being creative. In early June 1997, PM Goh Chok Thong unveiled his vision of "Thinking Schools, Learning Nation" and has led to numerous changes in the curriculum and also the training of teachers in the use of thinking tools. Many schools have started their own thinking program to keep in cycle with the vision.

As with any new initiatives and programs, there are obstacles and problems along the way that will be faced by the schools. One of the major obstacles faced by Singaporeans at large is that we suffer from creative paranoia. Creative paranoia is a term I coined to describe the insecurity of most Singaporeans in their ability to be creative and as a result, they cease any attempts to be creative. Such negativity will definitely hinder Singapore in its pursuit to be a center of creativity and innovation. This is a major problem in the education of the young on creative thinking. The courses on teaching thinking by the ministry are necessary and a great help to many teachers who are wandering in the "jungle" of teaching thinking. In my opinion, the main concern of this paradigm shift towards a thinking culture in school is not the pupil's lack of ability to absorb thinking skills. On the contrary, perhaps it is the educators who are imparting the thinking skills to the young that deserve our attention. Are educators here psychologically prepared to be vessels of thinking skills to the future pillars of Singapore? Or, are we still victims of self-induced creative paranoia? We have to break the limits of creative paranoia first, before we, as educators, are able to impart the thinking skills to the young with strength and passion.

Another problem of implementing a thinking program in school is the resistance to change of the teachers. Teachers who are used to their traditional methods of teaching may find the learning and use of new teaching strategies a chore for them. A word of advice to heads of schools who are planning to implement this program—NURTURE the change. A program will not be successful unless every member involved is ready for the changes ahead and is willing to undertake his tasks with responsibility and passion. Thus, the success of this program is inevitably dependent on the ability of the head of the school to communicate the vision and to gather support from the staff involved.

In short, a credible thinking program should not just enhance the brainware but also the "HEARTWARE". There is a need to inculcate a creative thinking culture in schools for thinkers (including staffs and students) to challenge them to seek continuous improvements. Slogans such as "DARE to CHANGE, DARE to INNOVATE" and other inspiring messages must be taught and be deeply fixed in the hearts and minds of our people. Yes, I have to admit that this is a revolution indeed! A "Thinking Revolution" that will ensure Singapore's progress and prosperity in these violent times as we marched into the next millennium.

To conclude, this article does not seek to explain fully the workings of nurturing a thinking culture / program in Singapore's education system but to create an awareness of its importance to meet the nation's future challenges. There will be glitches along the path towards the vision but I am sure we, the educators of Singapore, would THINK SMART and INNOVATE to ensure its success. So, should we teach thinking? The question is rhetorical. (961 words)



Comprehension Exercises

Without referring back to the reading article, do the following tasks.

I. Fill in the blanks with the information you obtained from the reading.

1. There are _____ meanings of the word "creativity". Even creating a mess is also creative if you can _____ something new.
2. If the Singaporeans want to _____ their competitive edge in the global markets, they should realize the importance of _____ and _____.
3. The _____ government of Singapore has taken steps to deal with the lack of innovation and competitive edge in these _____ times to _____ in this global economy.

II. Decide whether the following statements are true (T), or false (F).

4. We should not have so many conscious or unconscious constraints in the process of creativity. ()
5. The government of Singapore can not wait to create "Thinking Schools, Learning Nation" to attract foreign investors. ()
6. According to the author, creative ideas, products, services, policies are the means that can compensate for the natural resources the Singaporeans lack. ()

III. Choose only one correct answer from the four options given.

7. One of the major problems in the education of the young on creative thinking is the _____.
A. hard courses B. new initiatives C. teaching method D. creative paranoia
8. In order to carry out the thinking program successfully in school, the educators should accept the _____.
A. responsibilities B. change C. communication D. nurture
9. A credible thinking program should not just enhance the brainware but also the "HEARTWARE". The author means that the creative thinking culture should be _____ in the hearts and minds of the people.
A. brainwashed B. deep-rooted C. admitted D. reminded
10. From the last sentence, we can see that the author is _____ in the thinking program in Singapore.
A. confused B. confident C. confidential D. confined



Comprehension Exercises

Without referring back to the reading article, do the following tasks.

1. Fill in the blanks with the information you obtained from the reading.
There are _____ meanings of the word "creativity". Even creating a mess is also creative if you can _____ something new.
2. If the Singaporeans want to _____ their competitive edge in the global market, they should realize the importance of _____ and _____.
3. The _____ government of Singapore has taken steps to deal with the lack of innovation and competitive edge in these _____ times to _____ in this global economy.

II. Decide whether the following statements are true (T) or false (F).

4. We should not have so many conscious or unconscious constraints in the process of creativity. ()
5. The government of Singapore can not wait to create "Thinking Schools, Learning Nation" to attract foreign investors. ()
6. According to the author, creative ideas, products, services, policies are the means that can compensate for the natural resources the Singaporeans lack. ()

III. Choose only one correct answer from the four options given.

7. One of the major problems in the education of the young on creative thinking is the _____.
A. hard courses B. new initiatives C. teaching method D. creative personality
8. In order to carry out the thinking program successfully in school, the education should _____ accept the _____.
A. responsibility B. change C. communication D. initiative
9. A credible thinking program should not just enhance the brains but also the _____ in "HEARTWARE". The author means that the creative thinking culture should be _____ in the hearts and minds of the people.
A. brainwashed B. deep-rooted C. admired D. reinforced
10. From the last sentence, we can see that the author is _____ in the thinking program in Singapore.
A. confused B. confident C. confidential D. conjoined

Dressing up and Body Language for Job Interviews

Vocabulary Tips

hygiene *n.* 卫生

courteous *adj.* 有礼貌的

gauge *v.* 测量

gesticulation *n.* 姿势

comprise *v.* 包含

perimeter *n.* 周长

tilt *v.* 倾斜

Starting Time _____

Finishing Time _____

To make a good impression: Dress conservatively and clean cut, wear clothes appropriate to the culture, keep jewelry to a minimum, no after-shave or perfume, clean shoes, suits dry-cleaned if worn, overall cleanliness, hands, nails etc. Practice good hygiene, comb or brush your hair. Even if you know that the company dress is business-casual, dress up anyway. It shows professionalism and respect.

Body Language

Remember body speaks louder than words. Body language comprises 55% of the force of any response. Verbal content only provides 7% paralanguage, or the intonation, pauses and sighs given when answering, represents 38% of the emphasis.

How to Act during Interviews

Greet them as per time of day. Smile and have a firm handshake if offered. Read the mood. If the interviewer is formal, then you probably should be, too. If the interviewer is casual, then follow along while remaining courteous and professional. Wait to be told to take a seat and say thank you.

If it's possible, scoot your chair a little closer to the interviewer's desk. This shows interest and confidence. But don't invade the interviewer's personal space, a perimeter of about two to three feet is OK. Sit with good posture.

Even formally trained interviewers are regular people like you, so they'll expect you to be a little nervous while sitting in the hot seat. Still, try to avoid obvious signs.

Maintain comfortable eye contact with the interviewer as failure to maintain eye contact indicates that you are lying, reaching for answers or lacking confidence. Take your time to answer questions—this will prevent you from providing a poor answer. Speak clearly and thoughtfully—be sure to speak at an appropriate volume and do not speak too quickly.

How to Sit at Interview

With the upper limbs the guideline is that the less a person moves their hands and arms, the more powerful they are. This supports the view that they are used to people listening to them and they therefore do not have to resort to gesticulation to get their point

across.

Try to keep your hands lower than your elbows, rest them on the arms of the chair.

Try to gauge interviewers' preferred distance by their seating arrangements. Move closer only if they seem skeptical about what you're saying.

Where you sit, too, is as important as how you sit.

If you are sitting on the edge of the seat it can make you look eager but also scared. Go ahead and slide to the back of the chair and sit tall and straight. That will make you look confident and comfortable.

Girls should not cross their legs and instead sit with their knees together. Men should avoid sitting with their legs too wide apart.

Tips about Using Your Voice

Add Volume to Increase Authority. Remember that your voice always sounds louder to you than to anyone else. Also remember that your voice is an instrument; it needs to be warmed up, or it will creak and crack at the beginning of your presentation. If you warm up with a high volume, as though projecting to those in the back row, your volume also will improve your vocal quality. Volume adds energy to your voice; it has the power to command or lose listeners' attention.

Lower the Pitch to Increase Credibility. Pitch, the measurement of the "highness" or "lowness" of your voice, is determined largely by the amount of tension in the vocal cords. When you are under stress, you may sound high-pitched; when you are relaxed and confident, you will have a naturally lower pitch. Authoritative vocal tones are low and calm, not high and tense. Remember that a lower pitch conveys power, authority, and confidence, whereas a high pitch conveys insecurity and nervousness.

Tune Your Body Posture

Try to adopt a posture that shows interest but still comes across as being relaxed. You can do this by sitting up straight in your chair at the beginning of the interview, with your back against the back of the chair. If you slouch or hang sideways in your chair, it might give the impression that you are not that interested in the job. However, sitting on the edge of your chair can come across as being a little tense and might give the impression that you feel uncomfortable. You can change your body posture a little during the interview. For example, when someone says something it is good to turn a little with your shoulders towards this person and to lean forward a little. This shows an interest in what the other person is saying. You can emphasize this by tilting your head a little. It is also important to pay attention to the posture of your interview partners. In some cases you can achieve mutual tuning by adopting the same posture as the other person.

What to Do with Your Hands and Eyes

Just the same as when you are giving a presentation, many people often regard their hands as obstacles during a job interview rather than a useful means of communication. That is why people often ask what to do with their hands. In a difficult situation we are often inclined to fold our arms across our body. This helps to give us a more secure feeling. During a job interview it is better not to do this, because folding your arms can be inter-

preted as a defensive move. It is better to let your hands lie loosely on your lap or place them on the armrests of your chair. From these positions it's also easy to support your words with hand gestures.

During the job interview it is important to look at all the interview partners to an equal extent. By looking directly at the other person we are giving them a sign of trust. By looking directly at people we are also in control of the conversation. Looking directly at somebody or looking away actually serves as the dots and commas in our spoken sentences. When one of the committee members explains something or poses a question, keep looking at this person for as long as he or she is speaking. This shows that you're listening. While he is speaking he may also look at the other people, but every time he wants to emphasize something he will look at you again. You can then nod to encourage him to continue talking. At the end of his question, he will keep looking at you and then tilt his head up a little to invite you to give an answer. When you answer a question, you will look first at the person who posed the question, but while you answer you should take turns looking at the other interview partners as well. You should direct yourself again to the person who posed the question when you want to emphasize something and at the end of your answer. (1149 words)

your answer (11:19 word)

person who posed the question when you want to emphasize something and at the end of looking at the other interview partners as well. You should direct your eyes to the first at the person who posed the question, but while you answer you should take your head up a little to invite you to give an answer. When you answer a question, you will look continue talking. At the end of his question, he will keep looking at you and then with his emphasize something he will look at you again. You can learn to encourage him to he is speaking- he may also look at the other people, but even then he wants to at this person for as long as he or she is speaking. This shows that you're listening. While When one of the committee members explains something or poses a question, keep looking somebody or looking away actually serves as the dots and commas in our spoken sentences. looking directly at people we are also in control of the conversation. Looking directly at extent. By looking directly at the other person we are giving them a sign of trust. By During the job interview it is important to look at all the interview partners to an equal words with hand gestures.

them on the armrests of your chair. From these positions it's also easy to support your interpreted as a defensive move. It is better to let your hands lie loosely on your lap or place



Comprehension Exercises

Without referring back to the reading article, do the following tasks.

I. Fill in the blanks with the information you obtained from the reading.

1. It shows _____ to wear appropriately and practice good _____.
2. You can follow along if the interviewer is casual, but meanwhile, you still have to keep _____ and professional.
3. Try to maintain _____ eye contact with the interviewer as failure to maintain eye contact may show that you are _____ or lacking _____.

II. Decide whether the following statements are true (T), or false (F).

4. Body language holds a dominant position in a job interview. ()
5. The closer you sit near the interviewer, the more interest and confidence you have for the job. ()
6. Where you sit is no more important than how you sit. ()

III. Choose only one correct answer from the four options given.

7. Which of the following statements is NOT TRUE about voice?
 - A. Adding volume can help to increase authority.
 - B. Lowering the pitch will decrease credibility.
 - C. A naturally lower pitch conveys relaxation and confidence.
 - D. A high pitch usually shows insecurity and nervousness.
8. Which body posture is appropriate in a job interview?
 - A. Slouching or hanging sideways in the chair.
 - B. Frequently changing body posture.
 - C. Sitting on the edge of the chair.
 - D. Sitting up tall and straight.
9. You'd better _____ in a job interview.
 - A. fold your arms across your body
 - B. let your hands lie loosely on your lap
 - C. put your hands behind your back
 - D. place your hands on the desk
10. Looking directly at the other person in a job interview means that you want to _____.
 - A. emphasize something
 - B. serve as dots and commas
 - C. give a sign of trust
 - D. pose a question

