



普通高等教育“十一五”国家级规划教材

Second Edition

第二版

NEW HORIZON
COLLEGE ENGLISH

新视野大学英语

4

总主编：郑树棠



Reading and Writing

读写教程

Teacher's Book

教师用书

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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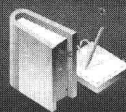
NEW HORIZON
COLLEGE ENGLISH

新视野大学英语

总主编：郑树棠

主 编：陈永捷

编 者：陈永捷	宣 安	毛悦勤	季明雨
吴 颀	陆裔裔	陆小蕙	余乐怡
毛悦勤	季明雨	陆宏斌	王基鹏
陆小蕙	余乐怡	赵 勇	管 博
陈永捷	宣 安	阮晓辉	孙华萍



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前言

《新视野大学英语》是一套与现代信息技术相结合的立体化大学英语教材,由教材、光盘、网络等多种载体构成,体现了新的教学理念与教学模式,旨在培养学习者的英语综合应用能力。这套教材自2001年出版以来,系统地、创造性地将计算机网络技术引入大学英语教学,取得了很好的教学效果,也广受使用者好评。从这一意义上讲,《新视野大学英语》倡导了新的教学理念,开拓了教学视野,扩展了学习空间,对我国大学英语教学的发展起到了推动作用。

随着我国大学英语教学的发展、现代教育技术的进步以及国家大学英语教学方针的确立,《新视野大学英语》又以崭新的面貌走进大学英语课堂。《新视野大学英语》的编者遵循教育部的指导,依据新的课程教学要求,结合实际使用中的反馈意见,经过近三年认真细致的调研与策划,对第一版教材进行了修订与完善,推出《新视野大学英语》(第二版),以满足新形势下大学英语教学的需求。

一、编写依据

为适应我国高等教育发展的新形势,深化教学改革,提高教学质量,满足新时期国家和社会对人才培养的需要,教育部2007年7月以教高厅[2007]3号文件颁发了《大学英语课程教学要求》(简称《课程要求》),作为高等学校组织非英语专业本科生英语教学的主要依据。

《课程要求》进一步界定了大学英语的教学性质:“大学英语是以外语教学理论为指导,以英语语言知识与应用技能、跨文化交际和学习策略为主要内容,并集多种教学模式和教学手段为一体的教学体系”;同时明确了大学英语的教学目标是“培养学生的英语综合应用能力,特别是听说能力,使他们在今后学习、工作和社会交往中能用英语有效地进行交际,同时增强其自主学习能力,提高综合文化素养,以适应我国社会发展和国际交流的需要”。

《新视野大学英语》(第二版)作为“教育部普通高等教育‘十一五’国家级规划教材”,在设计、编写和制作上贯彻《课程要求》对大学英语教学性质、教学目标、教学模式、教学评估、教学管理及大学英语参考词汇表等各方面所做的界定和描述,并在此基础上,结合外语教学理论与实际教学需要,进行教学理念和教学模式的探索与创新,开拓大学英语教与学的新视野。

二、创新理念

教学理念创新

《课程要求》指出:“教学模式的改变不仅是教学方法和教学手段的变化,而且是教学理念的转变,是实现从以教师为中心、单纯传授语言知识和技能的教学思想和实践,向以学生为中心、既传授语言知识与技能,更注重培养语言实际应用能力和自主学习能力的教学思想

和实践的转变,也是向以培养学生终身学习能力为导向的终身教育的转变。”《新视野大学英语》(第二版)所构建的立体化教学系统有利于促进教学理念的转变。教师不再仅仅是知识传授者,而成为教学过程的组织者、自主学习的指导者、教学活动的督促者。学生则可以选择适合自己的材料和方法,成为学习的主体,从而提高独立思考和自主学习的能力。

教学模式创新

《课程要求》指出:“各高等学校应充分利用现代信息技术,采用基于计算机和课堂的英语教学模式,改进以教师讲授为主的单一教学模式。”

《新视野大学英语》(第二版)系列教材的建设着重于教学模式的创新,形成课本、光盘与网络课程之间相互补充和支持的有机体系。多媒体学习资源和教学管理平台与教材配合,构成立体化网络课程,打破了教学时空的界限,拓宽了教学内容。在网络的支持下,教师可以对校内外不同地点的多个教室进行实时同步教学,学生也可以在教学计划指导下进行非实时的个性化、自主式学习。

教学内容创新

《课程要求》指出,课程设置要“充分体现个性化,考虑不同起点的学生,既要照顾起点较低的学生,又要为基础较好的学生创造发展的空间;既能帮助学生打下扎实的语言基础,又能培养他们较强的实际应用能力尤其是听说能力;既要保证学生在整个大学期间的英语语言水平稳步提高,又要有利于学生个性化的学习,以满足他们各自不同专业的发展需要。”

《新视野大学英语》(第二版)教学内容经过进一步完善,更具时代感、趣味性和实用性;同时系列教材中包含不同分册,主干教材与配套教材相辅相成,体现了内容的系统性和延展性。丰富的教学内容和多样的练习形式为实现分类要求和因材施教提供了可能,教师可以根据实际需要选择教学内容,制定个性化的教学方案。

《新视野大学英语》(第二版)网络课程也为教师和学生提供了更丰富的资源。学生可以根据个人情况,设定学习目标和进程,选择相应练习,加强语言技能的训练;教师可以下载更新教学资料,调整和丰富教学内容,也可以与同行共享资源、探讨教学、交流经验。《新视野大学英语》(第二版)从课本开始,通过互联网的延伸,连接到多元化的信息空间,把学生引向世界,把世界带进课堂,为创新教学提供了条件。

三、编写原则和特点

《新视野大学英语》(第二版)全面贯彻《课程要求》的精神,充分利用现代信息技术,培养学生的英语综合应用能力,尤其是听说能力,同时重视外语教学理论对实践的指导作用,为教学评估和教学科研提供条件。

加强对英语综合应用能力,尤其是听说能力的培养

《新视野大学英语》(第二版)在教材体系的设计上,重视不同语言技能间的联系和综合应用能力的培养,各分册之间密切配合,听、说、读、写、译的练习相辅相成。

在提高综合能力的前提下,第二版特别加强了对听说能力的培养和训练:提供丰富多样的听说素材与活动形式;在练习设计上注重师生互动和学生间的互动;为课堂授课与课外学

生自主学习提供条件,鼓励自主学习与合作学习相结合;循序渐进提高听力和口语表达能力,引导学生从语音模仿、话语训练到针对某个话题表达自己的观点,逐步提高实际交流能力。

体现接受技能和产出技能的衔接和互补

语言学家 Harmer 指出:“如果我们希望学生学到的语言是在真实生活中能够使用的语言,那么在教材编写中接受技能和产出技能的培养也应该像在生活中那样有机地结合在一起。”《新视野大学英语》(第二版)遵循了这一原则,精心设计教学内容,将接受技能和产出技能的训练有机结合,注意输入与输出的关系,注意语言知识与语言交际能力的关系。同时分册之间相互配合,全面培养学生运用语言的能力,避免孤立地发展某项技能。

注重核心词汇的掌握和运用

对积极词汇的掌握和运用有助于提高学生的英语应用能力。《课程要求》在一般要求、较高要求和更高要求三个层次上都提出了对积极词汇掌握的要求。《新视野大学英语》(第二版)在中学已学词汇 2228 个(含积极词汇 1087 个)的基础上,基本覆盖了《课程要求》所规定的一般要求层次的全部词汇,并在练习中侧重对积极词汇的训练,充分体现了对积极词汇的关注和重视。

重视教学评价,提供多种测试手段

教学评价是大学英语教学实现课程目标的一个重要环节。《新视野大学英语》(第二版)同步提供试题库,为形成性评估和终结性评估提供了工具与途径。

《新视野大学英语》(第二版)试题库以学业成就测试为主,提供听、读、写、译等不同形式的测试题目。教师可根据需要从试题库中选择题目,组织一个单元、几个单元或某一教学阶段后的测试,或组织期末课程测试,还可以组题进行水平测试。就考试形式而言,教师可以在局域网上组织多个教室同步测试,也可以在不联网的情况下在计算机上实现无纸化测试,或从试题库选择和整合试卷,提取录音、打印试卷之后,组织现场测试。

《新视野大学英语》(第二版)网络平台中的教学管理模块也为组织教学评估提供了方便。详细的学习进程记录和作业/成绩记录使教师能够随时了解学生的自主学习情况。在网上可以实施学生自我评估、学生间的评估、教师对学生的评估等。通过教学、管理与测试相结合,形成性评估和终结性评估相结合,教师能够全面、客观、准确地获取反馈信息,改进教学管理,学生也能及时调整学习策略,提高学习效率。

建设教材语料库,辅助教学与科研

《新视野大学英语》(第二版)同时构建了全套教材的专用语料库,其最终规模达到 200 万词左右,相当于国外学术界最近推出的 Cobuild TEFL 语料库的规模。语料库为教学提供了丰富的实例,为从事与教学相关的研究提供了便利,同时也为有识之士对本套教材进行评估提供了依据。

四、教材构成

《新视野大学英语》(第二版)针对大学英语一般要求层次教学而设计,包含 1—4 级,供两个学年使用。每一级别由以下分册构成:《读写教程》(配教师用书)、《听说教程》(配

教师用书)、《泛读教程》、《快速阅读》和《综合训练》。与教材配套的还有音带、学习光盘、电子课件、网络课程、试题库和语料库,各学校可根据需要选择不同组合方式使用。

《新视野大学英语》(第二版)全方位修订《读写教程》与《快速阅读》,重新编写《听说教程》与《综合训练》,增编《泛读教程》。经过在构思和编写中的全盘考虑、统一设计,各分册之间主题呼应,既分工明确、各司其职,又互为补充、相辅相成。《读写教程》通过提供内容丰富、时代感强的素材和多样的训练形式培养读、写、译三方面的能力;《听说教程》配合《读写教程》的中心话题展开多种形式的听说训练;《泛读教程》和《快速阅读》则以不同的方式通过文体多样的选篇和针对性强的练习帮助学生拓展视野,积累词汇,提高阅读技能;《综合训练》针对所学词汇、语法、翻译和阅读技能等方面提供更多的操练内容。

通过提供不同内容和不同载体的教学资源,《新视野大学英语》(第二版)为大学英语教学提供了全方位、多渠道的支持,也为实现《课程要求》提出的深化教学改革、提高教学质量、实现不同层次的教学要求和目标提供了选择和保障。

五、使用建议

《新视野大学英语》(第二版)切实贯彻《课程要求》提出的“新教学模式应能使学生选择适合自己需要的材料和方法进行学习,获得学习策略的指导,逐步提高其自主学习的能力”这一指导方针。

《新视野大学英语》(第二版)针对不同学校的实际情况和使用需要,提供了不同的选择和组合的可能。使用第二版的学校和教师可以根据本校情况,建立适合本校学生的“集多种教学模式和教学手段为一体的教学体系”。这一教学体系应有利于贯彻分类指导、因材施教的原则,有利于推进教学模式、教学手段和方法的创新,同时有利于推动学生进行自主式、个性化的学习,选择适合自己需要的材料和方法,逐步提高自主学习能力和英语综合应用能力,进而满足各自不同专业的发展需要。

六、编写队伍

《新视野大学英语》(第二版)项目总负责人、教材总主编为上海交通大学郑树棠教授。

《新视野大学英语》系列教材顾问为胡文仲教授、王守仁教授、Joyce Wilkinson(加拿大)与 Frank Borchardt(美国)。参与编写和制作《新视野大学英语》的有全国二十余所高校的几十名资深教授和中青年骨干教师。

《新视野大学英语》(第二版)国外合作单位有 Duke University, Middle Tennessee State University 等,同时有数十位外籍专家参与审定全稿。

编者
2008年2月

《读写教程教师用书》编写及使用说明

本书是《新视野大学英语》(第二版)读写教程4的配套教师用书。本书在第一版基础上,依据《大学英语课程教学要求》(简称《课程要求》)的精神,并结合使用院校的反馈意见,在结构和内容方面进行了修订和完善。

一、主要内容

《读写教程4》教师用书由10个单元构成,每单元包括三个部分:

第一部分(Part I):

1. 背景介绍(Background Information)

本书在第一版基础上对背景材料进行了删选和更新,提供与课文内容相关的人物、文化、社会生活及风土人情等背景知识的介绍,同时提供相关网址供查阅或拓宽教学内容。与第一版相比,教师用书中对背景知识的介绍更为详尽,供教师选择使用。

2. 教学内容提示

本书在第一版基础上加强了对课文语言点的分析。课文详解(Detailed Study of the Text)部分包括难句解释、语法要点和重要句型说明、词语及短语讲解和例证、相关文化背景介绍等;阅读技能(Reading Skills)部分提供了相关教学建议。修订后的教师用书重点和难点更加突出,针对性更强,便于教师开展课堂教学。

应广大教师的要求,编者在第二版教师用书的结构分析(Text Structure Analysis)部分增加了对整篇课文的篇章结构分析。

第二部分(Part II)提供《读写教程4》全部练习答案或参考答案。

第三部分(Part III)提供《读写教程4》课文A、B篇的参考译文。

二、教学建议

《读写教程4》练习多样,内容丰富,在使用本教材时可根据分类要求和因材施教的原则,适当选择教学内容。建议根据各校的条件,选择组合使用多种不同的载体;根据教学安排,选择某些教学内容作为课内精讲,某些内容由学生课外使用光盘或网络学习;根据学生水平,确定某些练习为必做,某些练习由学生在个性化、自主式学习中选择使用。

教师可以根据需要使用教材中设计的练习。以Questions for discussion or oral report部分的问题为例,教师可要求学生在预习课文时针对此部分问题收集相关材料;也可以在讲解

课文后, 让学生课下收集材料, 在下次上课时组织课堂讨论; 还可以要求学生就此部分问题提交书面报告。

阅读技能(Reading Skills)的训练贯穿《读写教程》1-4级。《读写教程》3、4级通过有针对性的练习巩固已学过的阅读技能, 不增加新的阅读技能。但为了方便教师使用, 教师用书仍然提供讲解内容, 供教师选用。

对《读写教程4》中新增的 Collocation 练习, 为进一步提高学生的搭配意识和语言能力, 教师可借助本套教材的配套语料库补充更多相关例句, 也可以鼓励学生自己查找和总结更多常用搭配。

对于课文理解、翻译及写作等主观题, 教师用书中提供的答案并非唯一正确答案, 课文的译文也非唯一标准的译文, 仅供教师参考使用。

到《读写教程4》第5单元, 《读写教程》1-4级已基本覆盖《课程要求》所规定的一般要求层次的全部词汇。《读写教程4》后5个单元以复习和巩固为主, 几乎没有生词。教师可根据教学情况, 灵活使用后5个单元的内容, 也可以作为学生自主学习、巩固提高的内容。

三、教学资源

《读写教程》同步提供课本、光盘、网络三种载体, 内容互为巩固和补充。为方便教师备课和授课, 还提供了相应的教学资源。

光盘: 读写光盘内容侧重对课文的理解与学习, 以及读、写、译三项技能的训练。为方便学生有针对性地自主学习, 光盘对书中部分板块的内容进行了重组。各单元不但增强了对课文结构的分析, 提供了更详尽的词汇讲解与例句, 而且补充了更多背景知识。

网络课程: 配套网络课程除课文学习外, 更侧重多样的练习以及对练习的管理和记录。学生既可以在线完成书上的所有习题, 也可以选择网上补充的各类语言练习和学习工具, 如快速阅读和写作训练等, 进一步提高语言应用能力。此外, 网上还提供了相关的测试与评估功能, 便捷的管理记录和互动交流功能, 方便学生安排个性化的自主学习进程, 多方位巩固和活用所学知识。

教师可以通过网络平台中的“教学管理”板块安排教学日程、组织教学内容、查看学生学习记录、进行在线答疑和交流等。网络平台的使用方法详见书后“《新视野大学英语》在线教学系统使用指南”。

语料库: 《新视野大学英语》(第二版) 配有专用语料库(登录网络平台使用), 语料全部来自本系列教材的内容, 规模达200万词左右。语料库为教学提供了丰富的实例, 可以丰富教学内容, 也便于教师开展科研。

试题库: 《新视野大学英语》(第二版) 配有试题库(包括光盘版和网络版), 包含听力、阅读、翻译、词汇/结构、完型填空、篇章层次词汇理解、写作等各类题型。教师可以使用试题库自行组卷, 进行形成性测试或终结性测试。

四、编写队伍

《新视野大学英语》(第二版)系列教材总主编为上海交通大学郑树棠。

《新视野大学英语》(第二版)读写教程4主编为上海交通大学陈永捷。

参加编写的主要人员有陈永捷、宣安、毛悦勤、季明雨、吴颀、陆裔裔、陆小蕙、余乐怡等。随着教学改革逐步深入和推广,为进一步配合大学英语教学改革的要求,本书在编写后期又进行了必要的改编和调整,参加后期编写工作的有郑树棠、陆韬、陆宏斌、王基鹏、王晓红、杨小虎、赵勇、管博、杨敏敏、胡海燕、阮晓辉、孙华萍等。参与材料整理和编写修订工作的还有陈庆昌、左克文、冯宗祥等。

曾参加过《新视野大学英语》(第一版)读写教程4的编者有冯宗祥、连松青、孙秀丽、冯晓梅、洗峰、邓岚、夏甘霖、姜秋蕙等,谨向他们对本书的贡献表示衷心的感谢。

《新视野大学英语》(第二版)读写教程4由郑树棠及外籍专家 Erick Peterson (美国)、Guo Rong Zhang (加拿大)、Ren Ying Dai (加拿大) 审定全稿。

编 者

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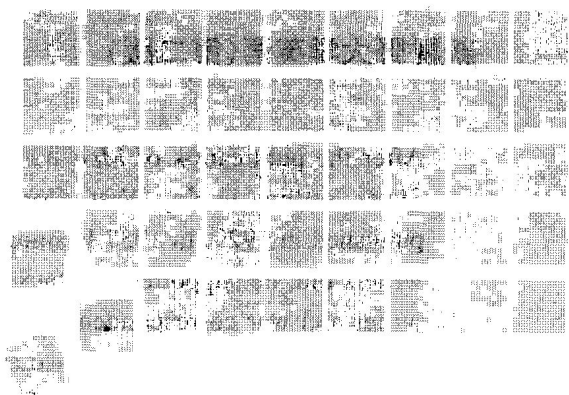
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Unit 1



PART I

UNDERSTANDING AND LEARNING

Section A

The Tail of Fame

● Background Information

1. **Tennessee Williams** (1911–1983) was an American writer whose plays are mainly about people with emotional problems and are set in the Southern States. As a playwright Williams began his career while studying at the University of Missouri and Washington University, St. Louis. The first critical triumph came in 1945 with *The Glass Menagerie*. *The Glass Menagerie* ran on Broadway for over a year and received the New York Drama Critics' Circle Award. Williams' next major play, *A Streetcar Named Desire* (1947), won the Pulitzer Prize, and established him as a major American dramatist. Williams also received the Pulitzer Prize for *Cat on a Hot Tin Roof* (1955), about the moral decay of a Southern family, and for *The Night of the Iguana* (1961). For more information about Williams, visit <http://www.tennesseewilliams.net>.
2. **Ernest Hemingway** (1899–1961) was one of the most famous American novelists, short story writers and essayists, whose deceptively simple prose style has influenced a wide range of writers. Hemingway was awarded the 1954 Nobel Prize for Literature.

Hemingway's first books, *Three Stories and Ten Poems* (1923) and *In Our Time* (1924), were published in Paris. *The Torrents of Spring* appeared in 1926 and Hemingway's first serious novel, *The Sun Also Rises*, in the same year. The novel deals with a group of expatriates in France and Spain, members of the disillusioned post-World War I Lost Generation. Hemingway wrote and rewrote the novel in various parts of Spain and France between 1924 and 1926. It became his first great success as a novelist. Although the novel's language is simple, Hemingway used understatement and omission, which make the text multilayered and rich in allusions.



After the publication of *Men Without Women* (1927), Hemingway returned to the United States, settling in Key West, Florida. In Florida he wrote *A Farewell to Arms*, which was published in 1929. In 1937 Hemingway observed the Spanish Civil war firsthand. As many writers did, he supported the cause of the Loyalists. In Madrid he met Martha Gellhorn, a writer and war correspondent, who became his third wife in 1940. In *For Whom the Bell Tolls* (1940) Hemingway returned again in Spain. He dedicated the book to Gellhorn—Maria in the story was partly modeled after her. They divorced in 1945.

The *Old Man and the Sea*, published first in *Life* magazine in 1952, again restored his fame. The 27,000 word novella told a story of an old Cuban fisherman named Santiago, who finally catches a giant marlin after weeks of not catching anything. As he returns to the harbor, the sharks eat the fish lashed to his boat.

On July 2, 1961, Hemingway committed suicide with his favorite shotgun at his home.

For more information about Hemingway, visit <http://www.kirjasto.sci.fi/hemingwa.htm> and <http://www.ernest.hemingway.com/>.

3. **Robert Frost** (1874–1963) was one of America's leading 20th-century poets and a four-time winner of the Pulitzer Prize. An essentially pastoral poet often associated with rural New England, Frost wrote poems whose philosophical dimensions transcend any region. His poetry is thus both traditional and experimental, regional and universal.

He unquestionably succeeded in realizing his life's ambition: to write "a few poems where they will be hard to get rid of."

Visit the websites <http://www.pro-net.co.uk/home/catalyst/RF/rfcover.html>, <http://www.ketzle.com/frost/> and http://www.english.uiuc.edu/maps/poets/a_f/frost/frost.htm for more information about Frost and his poems.

4. **T.S. Eliot** (1888–1965) was a poet, playwright, and critic. Born in St. Louis, after Harvard he studies in Europe, in 1927 becoming a British citizen. He won the 1948 Nobel Prize for Literature.

Eliot has been one of the most daring innovators of 20th-century poetry. Never compromising either with the public or indeed with language itself, he followed his belief that poetry should aim at a representation of the complexities of modern civilization in language and that such representation necessarily leads to difficult poetry. Despite this difficulty his influence on modern poetic diction has been immense.

For more information about Eliot, visit http://www.english.uiuc.edu/maps/poets/a_f/eliot/eliot.htm.

5. **Claude Monet** (1840–1926) was a French painter who was involved in starting Impressionism, best known for his pictures of the countryside in which he was concerned to



show the effects of light. To learn more about Monet, visit <http://www.academic.scranton.edu/student/KOSINSKIK2/Life.html> and <http://www.giverny.org/monet/biograph>.

6. **Pierre Auguste Renoir** (1841–1919) was a famous French painter, and one of the founders and exponents of the Impressionist Movement. His works are characterized by an extraordinary richness of feelings, warmth of response to the world and the people in it. Renoir once said: “Why shouldn’t art be pretty? There are enough unpleasant things in the world.” For more information about Renoir, visit <http://www.renoir.org.yu/> and <http://www.ibiblio.org/wm/paint/auth/renoir>.
7. **Salvador Dali** (1904–1989) was a Spanish surrealist painter known for his strange life and habits. He painted his dreams and bizarre moods in a precise illusionistic fashion. Visit <http://www.dalionline.com/dalilif2.htm> or <http://www.dali-gallery.com> to find more about Dali’s life and his works.
8. **Sir Alfred Hitchcock** (1899–1980) was a British filmmaker. He was essentially concerned with depicting the tenuous relations between people and objects and rendering the terror inherent in commonplace realities. Visit <http://www.imdb.com/name/nm0000033/> and <http://www.imdb.com/Name?Hitchcock,+Alfred> for more information.
9. **Federico Fellini** (1920–1993), Italian film director, began as an exponent of poetic Neorealism, and later became the cinema’s undisputed master of psychological Expressionism and surrealist fantasy. Visit the following websites to learn more about him: <http://www.italian.vassar.edu/fellini/fellinihome.htm>, <http://www.inblackandwhite.com/FedericoFelliniv2.0/> and <http://www.imdb.com/Name?Fellini,+Federico>.
10. **Steven Spielberg** (1946–) is perhaps Hollywood’s best-known director and one of the wealthiest filmmakers in the world, and also one of the most influential film personalities in the history of film. Spielberg has directed or produced many of the top-grossing films in Hollywood history, including *E.T.: The Extra-Terrestria*, *Schindler’s List*, *Saving Private Ryan*, etc. To get more information about Spielberg, please visit <http://www.imdb.com/name/nm0000229/> and <http://www.spielbergfilms.com>.
11. **Thomas Wolfe** (1900–1938) was one of the greatest writers of the 20th century. His opulent language and unique literary style have elevated his life to legendary status through his four autobiographical novels: *Look Homeward, Angel* (1929), *Of Time and the River* (1935), *From Death to Morning* (1935), *The Story of a Novel* (1936). These books, along with many short stories published in magazines, complete the works that appeared during his lifetime. For more information about him, visit <http://www.library.uncwil.edu/wolfe/wolfe.html>, <http://www.ah.dcr.state.nc.us/sections/hs/wolfe/wolfe.htm> and www.wolfememorial.com.
12. ***Look Homeward, Angel*** is Thomas Wolfe’s first novel. Published in 1929, it is slightly autobiographical, and Wolfe uses the main character, Eugene Gant, as a stand-in for himself.



It shows his maturing from birth to the age of 18 in the fictional town and state of Altamont, Catawba, which many believe to be a not-so-subtle mirror of his hometown, Asheville, North Carolina. Many of the characters of *Look Homeward, Angel* were also strongly based on real people from Asheville, and were often not portrayed in a pleasing manner. This resulted in a certain estrangement between Wolfe and his hometown, and it is speculated that this formed some of the basis for his later work *You Can't Go Home Again*.

13. **Ludwig van Beethoven** (1770–1827) was a German composer. He is universally recognized as one of the greatest composers of the Western European music tradition. Beethoven's works crowned the classical period and also effectively initiated the romantic era in music. His astonishing *Third Symphony* (1803) was the thunderclap that announced the romantic century, and it embodies the titanic but rigorously controlled energy that was the hallmark of his style. He began to lose his hearing from c. 1795; by c. 1819 he was totally deaf. For his last 15 years he was unrivaled as the world's most famous composer. In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and string quartet. His greatest achievement was to raise instrumental music, hitherto considered inferior to vocal, to the highest plane of art. The websites <http://www.lucare.com/immortal/> and <http://www.madaboutbeethoven.com> provide more information about him and his works.
14. **Oscar Wilde** (1854–1900) was an Irish playwright, novelist, poet, and short story writer. Known for his wit and flamboyance, he was one of the most successful playwrights of late Victorian London, and one of the greatest celebrities of his day. As the result of a famous trial, he suffered a dramatic downfall and was imprisoned for two years of hard labor after being convicted of the homosexual offences. The following websites contain the information about Oscar Wilde's biography, career highlights, photos and quotes: <http://www.cmgww.com/historic/wilde/>, <http://www.victorianweb.org/authors/wilde/wildeov.html> and <http://www.ucc.ie/celt/wilde.html>.
15. **Johann Heinrich Pestalozzi** (1746–1827) was a Swiss educational reformer. Between 1805 and 1825 he directed the Yverdon Institute, which drew pupils and educators from all over Europe. His teaching method emphasized group rather than individual recitation and focused on such participatory activities as drawing, writing, singing, physical exercise, model making, collecting, mapmaking, and field trips. Among his ideas, considered radically innovative at the time, were making allowances for individual differences, grouping students by ability rather than age, and encouraging formal teacher training. The following websites have more information about Pestalozzi: <http://www.heinrich-pestalozzi.de/en/zurbiographie/kurzbiographie> and <http://www.ibe.unesco.org/publications/ThinkersPdf/pestaloe.PDF>.



● Detailed Study of the Text

1. An artist who seeks fame is like a dog **chasing** its own tail who, when he captures it, does not know what else to do but to continue chasing it. (Para. 1)

Meaning: An artist who tries to achieve fame will not stop doing so even when he succeeds in getting it, just as a dog tries to get its own tail.

- ★ **chase:** *vt.* run after someone or something in order to catch them

Police **chased** the thief and eventually recovered the missing money. 警察紧追小偷，最后把丢失的钱找了回来。

The kids **chased** each other in the garden. 孩子们在花园里相互追逐。

2. The cruelty of success is that it often leads those who seek such success to **participate in** their own destruction. (Para. 1)

Meaning: The harsh reality of success is that it often destroys those who try hard to achieve it.


- ★ **participate in:** take part in or become involved in an activity

Everyone in the class is expected to **participate** actively **in** these discussions. 班里的每个人都应该积极参加这些讨论。

They wanted opportunities to **participate in** the decision-making process. 他们希望有机会参与决策制定。

3. “Don’t quit your day job!” is advice frequently given by understandably **pessimistic** family members and friends to a budding artist who is trying hard to succeed. (Para. 2)

Meaning: The budding artist’s family and friends frequently advise him against giving up his day job. Their feeling that the artist might fail in his pursuit is understandable.

 A “day job” refers to the normal job where one earns most of their money. A “budding artist” is one who is beginning to develop or show signs of future success in a particular area.

- ★ **pessimistic:** *a.* expecting that bad things will happen in the future or that something will have a bad result

I am deeply **pessimistic** about the future. 我对未来感到极其悲观。

This may sound like putting the cart before the horse and being unnecessarily **pessimistic**. 这听起来像是本末倒置，是不必要的悲观。

4. The conquest of fame is difficult **at best**, and many **end up** emotionally if not financially **bankrupt**. (Para. 2)

Meaning: Even under the most favorable circumstances, gaining fame is difficult, and in the end many artists fail emotionally even if they do not fail financially.