

新编 高级英语教程

高等学校英语专业

A NEW ADVANCED ENGLISH COURSE

2

桑思民 朱传枝 葛玲芬 陈世丹 编著
汪榕培 Jack Wortman 审校

辽宁人民出版社

高等学校英语专业

A New Advanced English Course

Book 2

新编高级英语教程

第二册

桑思民 朱传枝 葛玲芬 陈世丹 编著
汪榕培 Jack Wortman 审校

辽宁人民出版社

图书在版编目(CIP)数据

新编高级英语教程/桑思民等主编·沈阳:辽宁人民出版社,1996.7

ISBN7-205-03669-0

I. 新… I. 桑… II. 英语—高级—教材 IV. H31

中国版本图书馆 CIP 数据核字(96)第 10236 号

辽宁人民出版社出版发行
(沈阳市和平区北一马路 108 号 110001)
大连铁道学院印刷厂印刷

字数:850 千字 开本:787×1092 1/16 印张:38.7

印数:1—1,000

1996 年 6 月第 1 版 1996 年 6 月第 1 次印刷

责任编辑:李文章 任长利
封面设计:乾鼎 责任校对:尚珠

定价:40.00 元

前 言

《新编高级英语教程》(A New Advanced English Course) 分一、二两册,供高等学校(四年制)英语专业三年级学生使用。其目的是在基础阶段(一、二年级)之后,提高学生的阅读能力,并进一步强化学生的英语综合技能,使学生学完本教材后达到国家教委规定的英语专业学生在交际和意念方面的要求。

提高学生的交际能力(communicative competence)是外语教学的重要目标,美国外语教学协会(American Foreign Language Teaching Association)把交际能力概括为听、说、读、写和社会-文化能力。本教材意在提高学生的交际能力。

《新编高级英语教程》(A New Advanced English Course) 具有以下特点:

1. **选材广泛。**Text A 涉及语言、文学、社会、文化、政治、经济、科技等。课文既有经典的范文,又有当代的作品,而且体裁多样,有记叙文、论说文、诗歌等。通过对这些课文的学习,学生可以了解西方社会的各个方面。

2. **练习多样。**为了巩固课文,以及使学生熟悉“八级”统考的题目,我们编写了大量的练习,其中有:synonyms, figures of speech, paraphrase, missing words, proofreading and error correction, translation, reading comprehension 和 speed reading 等。这些形式多样的练习,对于培养学生的英语综合交际能力,尤其是阅读能力是大有益处的。因为技能是练出来的,正如一句英文谚语所道出的哲理那样: Practice makes perfect.

3. **输入量大。**根据语言学习规律,听和读属 receiver 或 input,说和写属 producer 或 output。要想使学生能大量的 output,必须加大语言的 input。三年级是四年制大学中非常关键的一年,起着承上启下的作用。在三年级,学校为了保证学生的质量,更好地培养应用型、外向型和复合型的外语人材,开设了较多的选修课。但就阅读课本身,也必须有较大的语言输入量,为此,每个 Unit 除了有 TEXT A 之外,还有 TEXT B,供学生扩大阅读量,拓宽知识面。只有这样,才能使我们的学生“有扎实的基本功、较宽阔的知识面和较强的适应性。”

本书编写者水平有限,加之时间紧迫,书中缺点和错误在所难免,望老师及同学批评指正。但是我们欣慰的是,著名的英语教育家汪榕培教授及两位美国教授 Robert Pennison 和 Jack Wortman 为我们的教材审校,对此,我们深表感谢。另外我们还要感谢辽宁人民出版社的李文章同志和大连外国语学院任长利同志。

编 者

一九九六年五月于大连

CONTENTS

Unit 1	TEXT A	Never	<i>H. E. Bates</i>	1
	TEXT B	The Changing Year	<i>Rachel Carson</i>	17
Unit 2	TEXT A	The Whirligig of Life	<i>O. Henry</i>	24
	TEXT B	A Summer's Reading	<i>Bernard Malamud</i>	46
Unit 3	TEXT A	What Good Is A Tree	<i>Lowell Ponte</i>	54
	TEXT B	Economy	<i>Henry David Thoreau</i>	72
Unit 4	TEXT A	Inaugural Address	<i>John Kennedy</i>	76
	TEXT B	A Strong President	<i>Bruce Catton</i>	93
Unit 5	TEXT A	The Catbird Seat	<i>James Thurber</i>	98
	TEXT B	Aes Triplex	<i>Robert Louis Stevenson</i>	120
Unit 6	TEXT A	Making Hay While the Sun Shines	<i>Jack Leigh</i>	128
	TEXT B	Expressive Language	<i>Amiri Baraka</i>	147
Unit 7	TEXT A	Parson's Pleasure	<i>Roald Dahl</i>	152
	TEXT B	The Art of Writing	<i>Benjamin Franklin</i>	174
Unit 8	TEXT A	"Highbrow" and "Lowbrow"	<i>Van Wyck Brooks</i>	178
	TEXT B	Why I Dislike Western Civilization	<i>Arnold Toynbee</i>	200
Unit 9	TEXT A	When Silence Is Not Golden	<i>William N. Brown</i>	208
	TEXT B	Home for Christmas	<i>Carson McCullers</i>	227
Unit 10	TEXT A	Caves	<i>Edward Forster</i>	232
	TEXT B	The Old Venerable	<i>A. E. Coppard</i>	261
Unit 11	TEXT A	The Bear	<i>William Faulkner</i>	268
	TEXT B	The Killers	<i>Ernest Hemingway</i>	294
Unit 12	TEXT A	The Bear (Continued)	<i>William Faulkner</i>	304
	TEXT B	Why the Novel Matters	<i>D. H. Lawrence</i>	330

Unit 1

TEXT A

NEVER

H. E. Bates

(1) It was afternoon; great clouds stumbled across the sky. In the drowsy, half-dark room the young girl sat in a heap near the window, scarcely moving herself, as if she expected a certain timed happening, such as a visit, sunset, a command. Slowly she would draw the fingers of one hand across the back of the other, in the little hollows between the guides, and move her lips in the same sad, vexed way in which her brows came together. And like this too, her eyes would shift about, from the near, shadowed fields, to the west hills, where the sun had dropped a strip of light, and to the woods between, looking like black scars one minute, and like friendly sanctuaries the next. It was all confused. There was the room, too. The white keys of the piano would now and then exercise a fascination over her which would keep her whole body perfectly still for perhaps a minute. But when this passed, full of hesitation, her fingers would recommence the slow exploration of her hands, and the restlessness took her again.

(2) It was all confused. She was going away: already she had said a hundred times during the afternoon — "I am going away, I am going away. I can't stand it any longer." But she had made no attempt to go. In this same position, hour after hour had passed her and all she could think was: "Today I'm going away. I'm tired here. I never do anything. It's dead, rotten."

(3) She said, or thought it all without the slightest trace of exultation and was sometimes even methodical when she began to consider: "What shall I take? The blue dress with the rosette? Yes. What else? What else?" And then it would all begin again: "Today I'm going away. I never do anything."

(4) It was true; she never did anything. In the mornings she got up late, was slow over her breakfast, over everything — her reading, her mending, her eating, her playing the piano, cards in the evening, going to bed. It was all slow — purposely done, to fill up the day. And it was true, day succeeded day, and she never did anything different.

(5) But today something was about to happen; no more cards in the evening, every evening the same, with her father declaring: "I never have a decent hand, I thought the ace of trumps had gone! It's too bad!!" and no more: "Nellie, it's ten o'clock — Bed!"

and the slow unimaginative climb of the stairs. Today she was going away; no one knew, but it was so. She was catching the evening train to London.

"I'm going away. What shall I take? The blue dress with the rosette? What else?"

(6) She crept upstairs with difficulty, her body stiff after sitting. The years she must have sat, figuratively speaking, and grown stiff! And as if in order to secure some violent reaction against it all she threw herself into the packing of her things with a nervous vigour, throwing in the blue dress first and after it a score of things she had just remembered. She fastened her bag; it was not heavy. She counted her money a dozen times. It was all right! It was all right. She was going away!

(7) She descended into the now dark room for the last time. In the dining-room someone was rattling tea-cups, an unbearable, horribly domestic sound! She wasn't hungry; she would be in London by eight — eating now meant making her sick. It was easy to wait. The train went at 6.18. She looked it up again: "Elden 6.13, Olde 6.18, London 7.53."

(8) She began to play a waltz. It was a slow, dreamy tune, tatum, tum, ta-tum, tum, ta-tum, tum, of which the notes slipped out in mournful, sentimental succession. The room was quite dark, she could scarcely see the keys, and into the tune itself kept insinuating: "Elden 6.13, Olde 6.18," impossible to mistake or forget.

(9) As she played on she thought: "I'll never play this waltz again. It has the atmosphere of this room. It's the last time!" The waltz slid dreamily to an end; for a minute she sat in utter silence, the room dark and mysterious, the air of the waltz quite dead, then the tea-cups rattled again and the thought came back to her: "I'm going away!"

(10) She rose and went out quietly. The grass on the roadside moved under the evening wind, sounding like many pairs of hands rubbed softly together. But there was no other sound, her feet were light, no one heard her, and as she went down the road she told herself: "It's going to happen! It's come at last!"

(11) "Elden 6.13. Olde 6.18."

Should she go to Elden or Olde? At the crossroads she stood to consider, thinking that if she went to Elden no one would know her. But at Olde someone would doubtless notice her and prattle about it. To Elden, then, not that it mattered. Nothing mattered now. She was going, was as good as gone!

(12) Her breast, tremulously warm, began to rise and fall as her excitement increased. She tried to run over the things in her bag and could remember only "the blue dress with the rosette", which she had thrown in first and had since covered over. But it didn't matter. Her money was safe, everything was safe, and with that thought she dropped into a strange quietness, deepening as she went on, in which she had a hundred emotions and convictions. She was never going to strum that waltz again, she had played

cards for the last, horrible time, the loneliness, the slowness, the oppression were ended, all ended.

"I'm going away!"

(13) She felt warm, her body tingled with a light delicious thrill that was like the caress of a soft night-wind. There were no fears now. A certain indignation, approaching fury even, sprang up instead, as she thought: "No one will believe I've gone. But it's true — I'm going at last."

(14) Her bag grew heavy. Setting it down in the grass she sat on it for a brief while, in something like her attitude in the dark room during the afternoon, and indeed actually began to rub her gloved fingers over the backs of her hands. A phrase or two of the waltz came back to her. . . . That silly piano! Its bottom G was flat, had always been flat! How ridiculous. She tried to conjure up some sort of vision of London, but it was difficult and in the end she gave way again to the old cry: "I'm going away." And she was pleased more than ever deeply.

(15) On the station a single lamp burned, radiating fitful yellowness that only increased the gloom. And worse, she saw no one and in the cold emptiness traced and re-traced her footsteps without the friendly assurance of another sound. In the black distance all the signals showed hard circles of red, looking as if they could never change. But she nevertheless told herself over and over again: "I'm going away — I'm going away." And later: "I hate everyone. I've changed until I hardly know myself."

(16) Impatiently she looked for the train. It was strange. For the first time it occurred to her to know the time and she pulled back the sleeve of her coat. Nearly six-thirty! She felt cold. Up the line every signal displayed its red ring, mocking her. "Six-thirty, of course, of course." She tried to be careless. "Of course, it's late, the train is late," but the coldness, in reality her fear, increased rapidly, until she could no longer believe those words. . . .

(17) Great clouds, lower and more than ever depressing, floated above her head as she walked back. The wind had a deep note that was sad too. These things had not troubled her before, now they, also, spoke failure and foretold misery and dejection. She had no spirit, it was cold, and she was too tired even to shudder.

(18) In the absolutely dark, drowsy room she sat down, telling herself: "This isn't the only day. Some day I shall go. Some day."

(19) She was silent. In the next room they were playing cards and her father suddenly moaned: "I thought the ace had gone." Somebody laughed. Her father's voice came again: "I never have a decent hand! I never have a decent hand! Never!"

(20) It was too horrible! She couldn't stand it! She must do something to stop it! It was too much. She began to play the waltz again and the dreamy, sentimental arrange-

ment made her cry.

(21) "This isn't the only day," she reassured herself. "I shall go. Some day!"

(22) And again and again as she played the waltz, bent her head and cried, she would tell herself that same thing:

"Some day! Some day!"

NOTES

1. In the drowsy, half-dark room the young girl sat in a heap near the window, ...
— sat in a heap; sat in a huddling way or (she) huddled herself up
2. ... as if she expected a certain timed happening, such as a visit, sunset, a command. — a certain timed happening; something happened on schedule
3. ... her eyes would shift about, from the near, shadowed fields, to the west hills, where the sun had dropped a strip of light, and to the woods between, ...
— "Between" here is used as an adverb.
4. ... looking like black scars one minute, ... — black scars; hills which were scarred and looked terrible
5. She tried to run over the things in her bag and ... — run over sth.; check sth.
6. The wind had a deep note that was sad too. — note: a continuous sound

EXERCISES

I. Questions on the text:

1. Who was the young girl sitting in a heap near the window?
2. What mood was she in at that time?
3. What was she going to do?
4. Why was she going away?
5. What did she usually do in the mornings and in the evenings?
6. Why was she slow over everything?
7. What did she do on that particular evening?
8. Did anyone in her family know that she was going away?
9. Where was she going?
10. How did she pack her things?
11. What did she do after packing and before going away?
12. What did she think as she played on?
13. How did she feel at the crossroads?

14. What did she see at the station?
15. Why did she walk back home instead of going away?
16. What did the clouds and wind mean to her now?
17. What were the other members in the family doing in the next room when she got home?
18. What did she tell herself while she was playing the waltz?

I. Paraphrase:

1. It was all confused. There was the room, too. The keys of the piano would now and then exercise a fascination over her which would keep her whole body perfectly still for perhaps a minute.
2. It was all slow-purposely done, to fill up the day.
3. She was going, was as good as gone!
4. She tried to conjure up some sort of vision of London, but it was difficult and in the end she gave way again to the old cry: "I'm going away."
5. And worse, she saw no one and in the cold emptiness traced and retraced her footsteps without the friendly assurance of another sound.
6. These things had not troubled her before, now they, also, spoke failure and foretold misery and dejection.

II. Explain how the meaning of the following sentences is affected when the italicized words are replaced with the words in brackets. Pay attention to the shades of meaning of the words.

1. But when this passed, full of hesitation, her fingers would *recommence* the slow exploration of her hands, and the restlessness took her again. (start)
2. She said, or thought it all without the slightest trace of *exultation*. . . (excitement)
3. I never have a *decent* hand, I thought the ace of trumps had gone! (satisfactory)
4. She *descended* into the now dark room for the last time. (came down)
5. But at Olde someone would doubtless notice her and *prattle* about it. (talk)
6. She tried to *run over* the things in her bag and could remember only "the blue dress with the rosette", which she had thrown in first and had since covered over. (check)
7. She felt warm, her body tingled with a light delicious thrill that was like the *caress* of a soft night-wind. (fondle)
8. On the station a single lamp burned, radiating a fitful *yellowness* that only in-

creased the gloom. (yellow light)

9. She was never going to *strum* that waltz again, ... (play)

10. In the black distance all the signals showed *hard* circles of red, looking as if they could never change. (bright)

IV. Figure of speech: repetition

Repetition is a figure of speech that is saying the same thing again for the purpose of emphasis — though perhaps with a difference, e. g. "I never have a decent hand! I never have a decent hand! Never!" "Some day! Some day!"

There are dozens of forms of repetition. The more frequent are listed below:

1. Ploce; repetition of the same word in a different sense. (异义重复)
2. Gemination; an immediate repetition of the same emphatic word; "a doubling". (同义重复)
3. Anaphora (or Epanaphora); repetition of a word at the beginning of successive clauses. (句首词重复)
4. Conversion (or Epiphora); repetition of a word at the end of successive clauses. (句尾词重复)
5. Symploce; use of the same words at the beginning and at the end of successive clauses. (句首句尾词重复)
6. Anadiplosis; use of the same word at the end of one clause and at the beginning of another. (一句尾词在另一句首重复)
7. Epidiplosis; use of the same word at the beginning and at the end of a sentence. (句首词在同一句尾重复)
8. Regression (or Epanodos); the repetition of a word or words in an inverted order. (倒装重复)
9. Paregmenon; the use of several words of similar origin close together. (同词源重复)
10. Echo; repetition of sound, as if reflected from its source. (同声重复)

Recognize the specific form of repetition in each sentence or each group of sentences, then put each into Chinese.

1. The bells! The bells! ()
2. Government of the people, by the people, for the people. ()
3. Oliver Cromwell, who astonished mankind by his intelligence, did not derive it from spies in the cabinet of every prince in Europe; he drew it from the cabinet of his sagacious mind. ()
4. Where is the wise? Where is the scribe? Where is the disputer of the world? ()

5. Still he thought for fame — fame, that last infirmity of a noble mind. ()
6. Spring clothes the trees; Spring leads back the birds to the trees. ()
7. Woe to them who call evil good and good evil. ()
8. Justice took no note of Joe; and he paid the same tribute to Justice. ()
9. He believes the best defence is to be offensive. ()
10. Still the wood is dim and lonely;
 Still the flashing fountains play;
 But the past and all its beauty,
 Whither has it fled away?
 Hark! the mournful echoes say —
 Fled away! ()

V. Put in the missing words:

Some boys taught me to _____ football. This was fine _____. You thought up a new strategy for _____ play and whispered it to the _____. You went out for a pass, _____ everyone. Best, you got to throw yourself mightily _____ someone's running legs. Either you brought him down _____ you hit the ground flat out on your chin, with your arms empty _____ you. It was all or nothing. if you hesitated _____ fear, you would miss and get hurt; you would take a hard _____ while the kid got away, or you would get kicked _____ the face while the kid got away. But if you flung yourself wholeheartedly at the _____ of his knees — if you gathered and joined body and _____ and pointed them diving fearlessly — then you likely wouldn't get hurt, and you'd stop the _____. Your fate, and your team's score, depended on your concentration and _____. Nothing girls did could compare _____ it.

Boys welcomed me at baseball, too, _____ I had, through enthusiastic practice, what was weirdly known as a boy's arm. In winter, _____ the snow, there was neither baseball nor football, so the boys and I threw _____ at passing cars. I got in trouble _____ snowballs, and have seldom been happier since.

VI. Proofreading and error correction:

The following passage contains 17 errors. Each line contains a maximum of one error, and three are free from error. You should proofread the passage and correct it in the following way:

- | | |
|----------------------------|---|
| For a <u>wrong</u> word, | underline the wrong word and write the correct one in the blank provided at the end of the line. |
| For a <u>missing</u> word, | mark the position of the missing word with a " ^ " sign and write the word you believe to be missing in the |

blank provided at the end of the line.

For an unnecessary word, cross out the unnecessary word with a slash "/" and put the word in the blank provided at the end of the line.

If the line is correct, place a tick "✓" in the blank provided at the end of the line.

EXAMPLE

When A art museum wants a new exhibit,	1. <u>an</u>
it never buys things in finished form and hangs	2. <u>never</u>
them on the wall. When a natural history museum	3. <u>✓</u>
wants an <u>exhibition</u> , it must often build it.	4. <u>exhibit</u>

- | | |
|--|-----------|
| 1. When the Titanic hit an iceberg and sink more | 1. _____ |
| 2. than 81 years ago, only about the third of the | 2. _____ |
| 3. great ship's passengers were survived. Most were | 3. _____ |
| 4. women and children. Several man passengers | 4. _____ |
| 5. refused entering lifeboats because they weren't | 5. _____ |
| 6. sure all the women were safe aboard. | 6. _____ |
| 7. When a surviving ship's officer was late | 7. _____ |
| 8. asked whether "women and children first" was | 8. _____ |
| 9. the captain's rule or the rule of the sea, he | 9. _____ |
| 10. replied that it was rule of human nature. | 10. _____ |
| 11. The men who lived on that rule would be | 11. _____ |
| 12. appalled to learn that today the fair sex was | 12. _____ |
| 13. routinely verbally assaulted and that even | 13. _____ |
| 14. obviously pregnant women denied seats on | 14. _____ |
| 15. trains. They would wonder how we could fight to | 15. _____ |
| 16. put few women on the Supreme Court and in | 16. _____ |
| 17. corporate towers while strip all women of | 17. _____ |
| 18. the freedom to walk our streets safety. | 18. _____ |
| 19. This erosion of civility is owing in part to | 19. _____ |
| 20. feminists whom saw chivalry as tyranny. But that's | 20. _____ |
| not the only reason. | |

VI. Translate the following into English (using the following words and expressions: *to slip out*, *to insinuate*, *as good as*, *to prattle*, *to run over*, *to tingle with*, *to conjure up*, *to occur to*, *to recommence*, *with vigour*):

1. 父亲让杰克把老师讲给他的故事扼要复述一遍。
2. 姑娘们一回到卧室就不停地絮叨她们在服装节上所看到的时装。
3. 这台旧电视机维修得很好,看上去像新的一样。
4. 他暗暗地挤进人群,将鼓动暴动的传单在人们中散发开来。
5. 他的坦率的谈话流露出他对生活现状的不满。
6. 父亲的话使他更有信心了,于是他又精神饱满地投入了入学考试的准备工作。
7. 妻子劝他在劳改农场好好改造,努力争取尽早重新开始有意义的生活。
8. 我刚刚想起,如果我们今晚要去看戏,最好预先订座。
9. 看着家乡的巨大变化,他感慨万千,不禁追忆起童年时代的景象。
10. 听说马戏团今晚要来村子里演出,孩子们大为兴奋。

VII. Reading comprehension:

Questions 1—5

The involved relation between the spelling of English words and their sounds has led to frequent suggestions for modifying the alphabet or for rationalizing the spelling system. To some extent both these intentions share the same misconceptions and difficulties. A number of contemporary linguists would deny that there is anything wrong with the way most words are spelled; they argue that a good deal of information would be lost if spelling were touched.

Most of the apparent inconsistencies in English have some historical basis; the spelling system may be complex, but it is not arbitrary — it has become what it is for quite systematic reasons. And because spelling is systematic and reflects something of the history of words, much more information is available to the reader than we normally realize.

Spelling reform might seem to make English words easier to pronounce, but only at the cost of other information about the way words are related to each other, so that rationalizing words at the phonological level might make reading more difficult at syntactic and semantic levels. As just one example, consider the silent *b* in words like *bomb*, *bombing*, *bombed*, which would be an almost certain candidate for extinction if spelling reformers had their way. But the *b* is something more than a pointless appendage; it relates the previous words to others like *bombard*, *bombardier*, *bombardment*, in which the *b* is pronounced.

1. The writer of this passage probably supports _____.
 (A) a modification of the alphabet for English
 (B) the phonetic systemization of English spelling
 (C) a rationalized English system of spelling
 (D) the retention of present English spelling

2. Which of the following features of language does the author NOT mention?
 - (A) Rhetoric
 - (B) Syntax
 - (C) Phonology
 - (D) Semantics
3. The author believes which of the following?
 - (A) Inconsistent spelling systems should be reformed.
 - (B) Historical vestiges in modern English spelling can mislead the reader.
 - (C) The spelling of words can embody more than simply phonetic information.
 - (D) The spelling of English is essentially arbitrary.
4. What does the passage mainly discuss?
 - (A) The history of English spelling
 - (B) The interrelationships of sound and meaning in English spelling
 - (C) The uselessness of silent letters in English spelling
 - (D) The importance of phonetics in English spelling
5. In Line 16, the word "which" refers to _____.
 - (A) words
 - (B) semantic levels
 - (C) the silent *b*
 - (D) bombed

Questions 6—10

Turtles lay their eggs in sand, loose soil or in piles of organic debris. They may lay up to more than 100 eggs, depending on the species. The snapping turtle is known to lay as many as seventy-five eggs at a time, although the average number is probably nearer two dozen. The common painted turtle lays only a half-dozen or so at a time. The gopher tortoise that lives in the arid United States Southwest may lay even fewer eggs. One African turtle is said to lay a single egg.

When a female has mated and is ready to lay eggs, she selects a sandy spot, or one that suits her and proceeds to dig a shallow hole with her hind legs. Sometimes she moistens the soil with fluid from her bladder, either to make digging easier or to moisten the soil around the eggs.

Into the cavity she slowly drops the eggs, one at a time, arranging each with a hind leg as it falls. After the eggs are laid, she covers them with soil, using her hind feet again. When the eggs are covered, she wanders away and leaves them to hatch when they are ready — usually in about two or three months, although some pass the winter underground.

Often a turtle is so intent on the egg-laying process that it is hardly disturbed by on-lookers. It is said that natives can approach some sea turtles while they are laying eggs and can actually catch the eggs in their hands without disturbing the turtles. These eggs are so highly prized as food that collecting them has seriously reduced the numbers of

some species.

6. What is this passage about?
 - (A) The reproduction of turtles
 - (B) Turtle grass and eggs
 - (C) Turtle shells
 - (D) Different kinds of turtles
7. The gopher turtle lives in _____.
 - (A) the Maritime Provinces
 - (B) British Columbia
 - (C) New England
 - (D) the United States Southwest
8. Some natives _____.
 - (A) think the turtle is sacred
 - (B) find turtle eggs quite tasty
 - (C) refuse to eat turtle meat
 - (D) raise turtles for their meat
9. The first paragraph tells us _____.
 - (A) where to find most turtles
 - (B) how many eggs various turtles lay
 - (C) what turtles eat
 - (D) why turtles are slow
10. A shallow hole is _____.
 - (A) a type of cave
 - (B) well hidden
 - (C) filled with water
 - (D) not very deep

Questions 11—20

Security and commodity exchanges are trading posts where people meet who wish to buy or sell. The exchanges themselves do no trading; they merely provide a place where prospective buyers and sellers can meet and conduct their business.

Wall Street, although the best known, is not the only home of exchanges in the United States. There are the cotton exchanges in New Orleans and Chicago; the Mercantile Exchange, which deals in many farm products, in Chicago; and grain exchanges in many of the large cities of the Midwest. Some exchanges, like the Chicago Board of Trade, provide market services for several kinds of products. These trading posts where products may be bought or sold are called *commodity exchanges*.

The *security exchanges*, on the other hand, are meeting places where stocks and bonds are traded. Like the commodity exchanges, they help serve the economic life of the country. But when their operations get out of hand, they may become very dangerous. In 1929, the security exchanges, or stock market, contributed to a crash — a sudden, sharp decline in the value of securities. Many people lost fortunes; many corporations were bankrupted; many workers lost their jobs. The Crash of 1929 has been attributed to many causes, among them wild and unwise speculation by many people and dishonest practices on the part of some businessmen and of some members of the exchanges.

Today, however, investing through security exchanges and trading on commodity exchanges has been made safer by regulations set up by the exchanges themselves and by regulations of the United States government. In 1922, the government instituted the Commodity Exchange Commission which operates through the Department of Agricul-

ture, and in 1934, the Securities and Exchange Commission, to protect investors and the public against dishonest practices on the exchanges.

11. The best-known exchanges are located _____.
 - (A) on Wall Street
 - (B) in Chicago
 - (C) in New Orleans
 - (D) in the Department of Agriculture
12. Security and commodity exchanges are meeting places for buyers and sellers of _____.
 - (A) stocks
 - (B) grain
 - (C) securities
 - (D) all of these
13. Commodity exchanges handle _____.
 - (A) securities
 - (B) grain
 - (C) bonds
 - (D) both A and C
14. Security exchanges handle _____.
 - (A) securities
 - (B) grain
 - (C) bonds
 - (D) both A and C
15. A sudden, sharp decline in the value of securities is called _____.
 - (A) a trade
 - (B) a speculation
 - (C) investing
 - (D) a crash
16. A crash in the security exchanges occurred in _____.
 - (A) 1922
 - (B) 1934
 - (C) 1929
 - (D) not mentioned
17. Among the reasons for the Crash of 1929 were _____.
 - (A) unwise speculation by many people
 - (B) dishonest practices by some businessmen
 - (C) strict regulations of the Commodity Exchange Commission
 - (D) both A and B
18. Investing in securities has been made safer by the _____.
 - (A) Securities and Exchange Commission
 - (B) Commodity Exchange Commission
 - (C) Chicago Board of Trade
 - (D) Chicago Mercantile Exchange
19. The Commodity Exchange Commission works through the _____.
 - (A) Securities Exchange Commission
 - (B) Department of Agriculture
 - (C) Chicago Board of Trade
 - (D) Chicago Mercantile Exchange
20. Implied but not stated: _____.
 - (A) Some exchanges provide market services for several kinds of products
 - (B) The role of the government has been an important factor in curbing dishonest practices on the exchanges
 - (C) Investing in securities is unwise
 - (D) Buying and selling grain is dishonest