



全国普通高等学校优秀教材一等奖 **第一版**  
普通高等教育“十一五”国家级规划教材

总主编 黄源深 虞苏美

# Extensive Reading

# 英语泛读教程

第三版

主编 刘乃银



# 2

Student's Book  
学生用书

 高等教育出版社  
HIGHER EDUCATION PRESS



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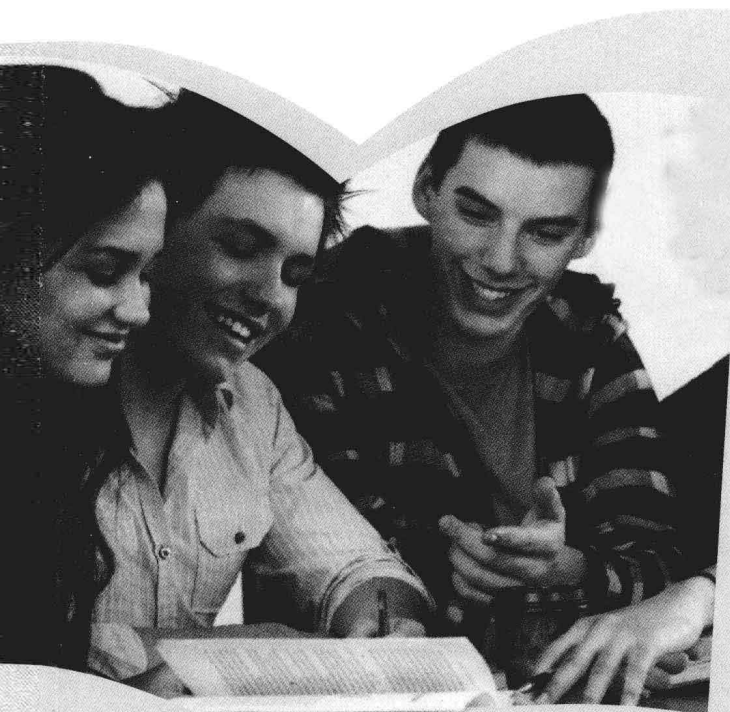
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# 2

Student's Book  
学生用书



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# 前 言

《英语泛读教程》(第三版)是普通高等教育“十一五”国家级规划教材,供高等学校英语专业一、二年级使用,也适用于同等程度的英语自学者。教材旨在提高学生英语阅读理解能力,扩大学生词汇量,介绍基本的阅读技巧。

本教材编写的主要特点:

- 一、阅读材料题材广泛,涉及英语国家社会、政治、经济、文化等方面;内容新颖,注意收入反映近年来社会进步和科学技术发展的文章;注重趣味性,文体多样。
- 二、突破传统教材课文篇幅太短的局限,阅读量明显加大。课文长度从第一册的1 200词增加到第四册的2 400词。学生通过阅读实践,可扩大英语词汇量,提高阅读速度和理解能力。
- 三、注重培养学生快速、准确、有效地获取信息的能力和把握文章中心思想的能力,训练学生见“树”又见“林”的能力。

本教材共4册,每册15个单元,按阅读材料的内容和难度进行编排。单元一般分为四部分。第一部分为阅读课文及练习,练习包括判断课文中心思想、阅读理解、词汇练习和课堂讨论题;第二部分为阅读技巧,重点介绍各种阅读技巧,并配有相应的练习;第三部分为快速阅读练习,提供3篇短文,要求在规定的时间内完成;第四部分为课外阅读,提供和课文长度相当的语言材料,配有阅读理解题和思考题。第3、6、9、12、15单元无“阅读技巧”部分。

本书是《英语泛读教程》(第三版)第二册。在本册第一、二版编写过程中曾有多位教师参加,在此谨表谢意。第一版中的一部分曾在华东师范大学英语系试用,有关教师和学生给予了热情的支持。Mr. Robert A. Mackie仔细阅读了教材,提出了修改意见,为保证教材质量作出了贡献。复旦大学孙骊教授、高等学校外语专业教学指导委员会委员华南理工大学秦秀白教授、大学英语专业课程指导委员会委员北京师范大学王蔷教授、湖北黄冈师范学院蓝葆春教授和河南新乡师范高等专科学校郭爱先教授也为教材提出了意见。

第一、二版教材自出版后,为全国多所高校选用,受到广大师生欢迎。许多教师也对教材提出了建设性意见,我们根据这些意见对其进行了修订。第三版在第二版的基础上,对内容进行增删调整,增加了新的阅读材料,以符合时代发展的需要。具体而言:第二册更换了第2单元的阅读课文、第3单元和第7单元的课外阅读文章、第9单元全部内容和第10单元除“阅读技巧”外的全部内容。由于编者的水平和经验的限制,错误和缺点在所难免,欢迎读者批评指正。

编者  
2011年3月

## 内 容 提 要

《英语泛读教程》(第三版)是普通高等教育“十一五”国家级规划教材,供高等学校英语专业一、二年级使用,也适用于同等程度的英语自学者。全套教材共4册。本书为第二册,共15个单元。单元一般分为四部分:第一部分为阅读课文及练习,练习包括判断课文中心思想、阅读理解、词汇练习和课堂讨论题;第二部分为阅读技巧,重点介绍各种阅读技巧,并配有相应的练习;第三部分为快速阅读练习,提供3篇短文,要求在规定的时间内完成;第四部分为课外阅读,提供和课文长度相当的语言材料,配有阅读理解题和思考题。

本教材第三版更换了第二版的部分内容,并根据难易程度调整了单元顺序,使阅读文章题材更加广泛,更具有时代感。

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# Unit 1

## 1 Text

# The Shadowland of Dreams

by Alex Haley<sup>1</sup>

Many people cherish the fond dream of becoming a writer but not many are able to see their dream come true. Alex Haley also wanted to be a writer and he succeeded. Read the following for reasons of his success.

Many a young person tells me he wants to be a writer. I always encourage such people, but I also explain that there's a big difference between "being a writer" and writing. In most cases these individuals are dreaming of wealth and fame, not the long hours alone at a typewriter. "You've got to want to write," I say to them, "not want to be a writer."

The reality is that writing is a lonely, private and poor-paying affair. For every writer kissed by fortune there are thousands more whose longing is never requited. Even those who succeed often know long periods of neglect and poverty. I did.

When I left a 20-year-career in the Coast Guard to become a freelance writer<sup>2</sup>, I had no prospects at all. What I did have was a friend in New York City, George Sims, with whom I'd grown up in Henning, Tenn. George found me my home, a cleaned-out storage room in the Greenwich Village apartment building where he worked as superintendent. It didn't even matter that it was cold and had no bathroom. I immediately bought a used manual typewriter and felt like a genuine writer.

After a year or so, however, I still hadn't gotten a break and began to doubt myself. It was so hard to sell a story that I barely made enough to eat. But I knew I wanted to write. I had dreamed about it for years. I wasn't going to be one of those people who die wondering, "What if?". I would keep putting my dream to the test — even though it meant living with uncertainty and fear of failure. This is the Shadowland of hope, and anyone with a dream must learn to live there.

Then one day I got a call that changed my life. It wasn't an agent or editor offering a big contract. It was the opposite — a kind of siren call tempting me to give up my dream. On the phone was an old acquaintance from the Coast Guard, now stationed in San



Francisco. He had once lent me a few bucks and liked to egg<sup>3</sup> me about it. “When am I going to get that \$15, Alex?” he teased.

“Next time I make a sale.”

“I have a better idea,” he said. “We need a new public-information assistant out here, and we’re paying \$6 000 a year. If you want it, you can have it.”

Six thousand a year! That was real money in 1960. I could get a nice apartment, a used car, pay off debts and maybe save a little something. What’s more, I could write on the side.

As the dollars were dancing in my head, something cleared my senses. From deep inside a bull-headed resolution welled up. I had dreamed of being a writer — full time. And that’s what I was going to be. “Thanks, but no,” I heard myself saying. “I’m going to stick it out and write.”

Afterward, as I paced around my little room, I started to feel like a fool. Reaching into my cupboard — an orange crate nailed to the wall — I pulled out all that was there: two cans of sardines. Plunging my hands into my pockets, I came up with 18 cents. I took the cans and coins and jammed them into a crumpled paper bag. There, Alex, I said to myself. *There’s everything you’ve made of yourself so far.* I’m not sure I’ve ever felt so low.

I wish I could say things started getting better right away. But they didn’t. Thank goodness I had George to help me over the rough spots.

Through him I met other struggling artists like Joe Delaney, a veteran painter from Knoxville, Tenn. Often Joe lacked food money, so he’d visit a neighborhood butcher who would give him big bones with morsels of meat and a grocer who would hand him some wilted vegetables. That’s all Joe needed to make down-home soup.

Another Village neighbor was a handsome young singer who ran a struggling restaurant. Rumor had it that if a customer ordered steak the singer would dash to a supermarket across the street to buy one. His name was Harry Belafonte<sup>4</sup>.

People like Delaney and Belafonte became role models for me. I learned that you had to make sacrifices and live creatively to keep working at your dream. That’s what living in the Shadowland is all about.

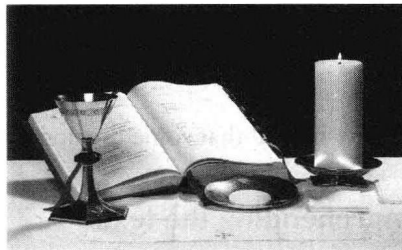
As I absorbed the lesson, I gradually began to sell my articles. I was writing about what many people were talking about then: civil rights, black Americans and Africa.

Soon, like birds flying south, my thoughts were drawn back to my childhood. In the silence of my room, I heard the voices of Grandma, Cousin Georgia, Aunt Plus, Aunt Liz and Aunt Till as they told stories about our family and slavery.

These were stories that black Americans had tended to avoid before, and so I mostly kept them to myself. But one day at lunch with editors of *Reader’s Digest* I told these stories of my grandmother and aunts and cousins; and I said that I had a dream to trace my family’s history to the first African brought to these shores in chains. I left that lunch with a contract that would help support my research and writing for nine years.

It was a long, slow climb out of the shadows. Yet in 1976, 17 years after I left the

Coast Guard, *Roots* was published. Instantly I had the kind of fame and success that few writers ever experience. The shadows had turned into dazzling limelight.



For the first time I had money and open doors everywhere. The phone rang all the time with new friends and new deals. I packed up and moved to Los Angeles, where I could help in the making of the *Roots* TV mini-series. It was a confusing, exhilarating time, and in a sense I was blinded by the light of my success.

Then one day, while unpacking, I came across a box filled with things I had owned years before in the Village. Inside was a brown paper bag.

I opened it, and there were two corroded sardine cans, a nickel, a dime and three pennies. Suddenly the past came flooding in like a riptide. I could picture myself once again huddled over the typewriter in that cold, bleak, one-room apartment. And I said to myself, *The things in this bag are part of my roots too.* I can't ever forget that.

I sent them out to be framed in Lucite. I keep that clear plastic case where I can see it every day. I can see it now above my office desk in Knoxville, along with the Pulitzer Prize; a portrait of nine Emmys awarded the TV production of *Roots*; and the Spingarn medal — the NAACP's highest honor. I'd be hard pressed to say which means the most to me. But only one reminds me of the courage and persistence it takes to stay the course in the Shadowland.

It's a lesson anyone with a dream should learn.

1 182 words

### Notes

1. Alex Haley (1921-1992), black American writer, author of *Roots*
2. freelance writer: a writer who is self-employed and is not committed to a particular employer long term
3. egg: urge persistently
4. Harry Belafonte: American singer and actor who became a popular folk-music star in the 1950's

## Exercises

### A. Determining the main idea.

Choose the best answer. Do not refer to the text.

The main idea of the story is that \_\_\_\_\_.

- a. Haley didn't accept a job with a high pay and finally became a successful writer

- b. Haley recalled how his past experiences helped him to produce his masterpiece
- c. Haley recalled how he kept writing in spite of setbacks and poverty and succeeded in becoming a writer at last
- d. Haley showed that some dreams could come true while others could not

## B. Comprehending the text.

Choose the best answer.

1. According to Haley, there is a difference between “being a writer” and writing and the latter means \_\_\_\_\_.
  - a. a dream you cherish
  - b. spending hours at the typewriter writing
  - c. expecting the fame and wealth of a writer
  - d. mistaking “writing” for wealth and fame
2. Haley thinks that \_\_\_\_\_.
  - a. writing is in fact a lonely, private and poor-paying affair
  - b. only those who succeed in writing know neglect and poverty
  - c. as long as you work hard at writing your works will achieve recognition
  - d. only those whose longing is never requited know long periods of neglect and poverty
3. Which of the following is TRUE about Haley?
  - a. When Haley decided to work as a freelance writer, he was 20 years old.
  - b. When Haley began writing full time, he lived in a room with modern facilities.
  - c. A year after Haley began writing full time, he found that he could hardly support himself by writing.
  - d. When Haley began writing, he thought that he was a great writer.
4. The call that changed Haley’s life was from \_\_\_\_\_.
  - a. an agent who offered to make a big contract with him
  - b. an editor who was quite interested in one of the books Haley was writing
  - c. an old acquaintance who made an offer tempting him to give up his dream
  - d. a friend who demanded him to pay back some debt
5. Haley didn’t accept the job with \$6 000 a year because \_\_\_\_\_.
  - a. he wanted a nice apartment and a used car
  - b. the money was too easy
  - c. he couldn’t have any time for writing
  - d. he wanted to be a full time writer
6. Haley cited the examples of Joe Delaney and Harry Belafonte to show that \_\_\_\_\_.
  - a. some people never succeed despite their hard work
  - b. people who have dreams have to suffer

- c. people have to make sacrifices to live creatively
  - d. successful artists always have dreams
7. What project put Haley in the spotlight of fame?
    - a. He wrote articles that began to sell.
    - b. He wrote essays about civil rights .
    - c. He went south and wrote about his childhood.
    - d. He researched and traced his family's history in his book, *Roots*.
  8. When Haley rediscovered his sardine cans and eighteen cents years later, \_\_\_\_\_.
    - a. he could hardly believe that they once belonged to him
    - b. he felt sad and cold, thinking of his past years as a lonely writer
    - c. he had them framed because they won him a lot of awards
    - d. he thought that they were part of his roots and important to him

### C. Understanding vocabulary.

Choose the correct definition according to the context.

1. For every writer kissed by fortune there are thousands more whose longing is never required.
  - a. reconsidered      b. realized      c. required      d. rewarded
2. When I left a 20-year-career in the Coast Guard to become a freelance writer, I had no prospects at all.
  - a. chances of future success      b. financial support
  - c. social connections      d. permanent job
3. On the phone was an old acquaintance from the Coast Guard, now stationed in San Francisco.
  - a. working      b. found      c. busy      d. resting
4. What's more, I could write on the side.
  - a. full time      b. as a secondary occupation
  - c. with more concentration      d. with enough time
5. From deep inside a bull-headed resolution welled up.
  - a. rose like water      b. took shape      c. came into sight      d. overwhelmed
6. Through him I met other struggling artists like Joe Delaney, a veteran painter from Knoxville, Tenn.
  - a. poorly paid      b. practical      c. senior      d. experienced
7. Often Joe lacked food money, so he'd visit a neighborhood butcher who would give him big bones with morsels of meat and a grocer who would hand him some wilted vegetables.
  - a. less than fresh      b. cheap      c. edible      d. less nutritious
8. The shadows had turned into dazzling limelight.
  - a. substantial success      b. center of public attention
  - c. places without shadow      d. full daylight

9. It was a confusing, *exhilarating* time, and in a sense I was blinded by the light of my success.
- a. entertaining and interesting                      b. urgent and decisive  
c. delighting and exciting                              d. critical and rare
10. I opened it, and there were two *corroded* sardine cans, a nickel, a dime and three pennies.
- a. rusted                      b. used                      c. corrupted                      d. salted

### D. Discussing topics.

Discuss the following topics in groups.

- ① Why did the phone call change Haley's life? If you were in the same situation, would you accept the offer?
- ② What lesson did Haley learn in the end?

## 2

## Reading Skills

### Using the Dictionary

Understanding the meanings of new words is important. One way you can find the meanings of new words is to look up new words in a dictionary. For a student of English, an English-English dictionary is indispensable. Dictionaries provide much information about the entry word.

Look at the following example from *The Random House College Dictionary*:

**re-call** (*v.* rɪ'kɔ:l; rɪ'kɔ:l / *n.* 'rɪ,kɔ:l; 'rɪ:kɔ:l) *v.t.* 1. to bring back to conscious memory; recollect; remember. 2. to call back; summon to return. 3. to bring (one's thoughts, attention, etc.) back to matters previously considered. 4. to revoke or withdraw. 5. (of a manufacturer) to call back (esp. an automobile) for inspection or repair of a defective part. — *n.* 6. an act of recalling. 7. recollection; remembrance. 8. the act or possibility of revoking something. 9. the removal or the right of removal of a public official from office by a vote of the people upon petition. 10. the act of calling back (esp. of an automobile) of inspection or repair of a defective part. — **recall'able**, *adj.* — **syn.** 1. see **remember**. 4. rescind, retract, recant, repeal; annul. 7. memory. 8. revocation, retraction, repeal; nullification. — **ant.** 1. forget.

From the above entry you can find much information about the word "recall":



- **the different meanings of the word** (It has ten different meanings, five as a verb and five as a noun.)
- **how to spell the word**
- **how to break down the word into syllables** (syllables separated by “-”)
- **how to pronounce the word**
- **how the word fits into the English system of grammar** (what part of speech it is: the word can be used both as a verb and a noun)
- **synonyms of the word**
- **an antonym of the word**
- **another word that derived from the word** (recallable)

Knowing how a word is used in a sentence, that is, what its part of speech is, can help you pick in the dictionary the exact meaning of the word in that sentence. Dictionaries use abbreviations for parts of speech. The following are some abbreviations. You can find a complete list of parts of speech at the beginning of most dictionaries.

Part of speech	Dictionary Abbreviation
Adjective	<i>adj.</i>
Adverb	<i>adv.</i>
Noun	<i>n.</i>
Pronoun	<i>pron.</i>
Verb	<i>v.</i>

### Practice

Read each sentence below and determine the part of speech of the underlined word. Then, choose the dictionary meaning that best defines the word and write its part of speech and meaning number in the blanks.

- As she relived the suffering, fear and humiliation of the past 30 years, tears rolled down her cheeks.  
Part of speech \_\_\_\_\_  
Meaning number \_\_\_\_\_
- I'd say I wanted to go to the toilet, or pretend to cry.  
Part of speech \_\_\_\_\_  
Meaning number \_\_\_\_\_