

Book Two

For First- & Second-Year
Students of English

CLOSE READING



· 精 · 读 · 英 · 语 · 教 · 程 ·

主 编 单 位 · 复 旦 大 学

英语专业一、二年级用

(第二册)

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前 言

《精读英语教程》(英语专业一、二年级用)为大学英语专业本科的精读课本,以一、二年级学生为主要对象。全书共有四册,每一册供一学期使用,另配单独成册的练习答案。

我们根据中国学生的需求,采用博采众长的方法,既不一概否定传统的英语教材,也不盲目推崇时尚热点。通过分析英语教学理论和实践的发展,我们试图在教材中汲取各种有效的教学理论和方法。如从第二册起,我们开始借鉴当代认知心理学的理论,尝试培养学生观察文化、思维与语言之间的关系(详见“使用说明”中有关 Expression & Structure 的部分)。

全套教材按专题编排,每册由五个专题组成,每个专题为一单元,全书所涵盖的范围包括人文、社会及自然科学,多为青年学生所喜闻乐见的内容。有些重要的专题在教材中反复出现,如“科学与技术”在第二与第四册中出现两次,而除了集中编排以外,有些科技文章还穿插编排在其他单元;又如全书编排四个单元探讨英语语言,如第一册的“The English Language”,第二册的“English Usage”,第三册的“Communication”,及第四册的“Reading & Writing”。我们还在一些单元内穿插现当代文学精品,以帮助学生提高人文素养和审美情趣。除少数经典篇目外,绝大部分课文是从二十世纪八、九十年代的英文出版物中精选出来的,有一部分是从美国大学一年级的作文课阅读课本中筛选出来的,作者中不乏有名望的作家及各学科的带头人,课文的语言风格大多具有简洁明快的现代特点。为适合教材的难易坡度和总体结构,第一册的选材大多经过编者的删改,从第二册起,删改逐步减少。

每个单元由围绕同一主题的三篇课文组成,不同选文既体现大体一致的看法,亦有不同的观点,除起互补作用外,更重要的是为启发学生的深入思考提供了充裕的空间,促使学生和课文/作者进行多方位的对话。每单元内课文的体裁呈多样化,故事和非故事性的多种样式往往并存,以同时训练形象思维与逻辑思维,拓宽学生的视界。

《精读英语教程》的练习部分重在培养学生的创新精神,同时也不偏废对基本技能的训练。练习的项目基本固定,但形式灵活多变,趣味性较强。课前讨论的问题一般与理解课文的问题相呼应,而且还和论坛中的某些问题相

关联,起层层推进的作用。课文的注释不仅顾及语言现象,还兼顾人名、地名、机构、风俗等文化现象。但有些课文作者的生平资料无法从参考书或网络查获,只得付诸阙如。词汇、结构部分属基本概念、基本技能的训练,通过训练要求学生掌握课文中出现的要点。论坛部分为综合性最强的练习,集锻炼学生的独立思考能力、收集处理信息能力、分析解决问题能力和口头表达能力于一体。翻译练习旨在扩展课文的内容,多为真实语篇的翻译,课文中某些精彩段落常被选为英译汉的材料,有些篇章则选自英文名篇或名著,还有的选自英文名著的中译本,学生通过练习对照原文后能发现自己在表达方面存在的问题,仰望高手大家,逐渐摆脱稚嫩。写作练习围绕课文的内容组织写作基本技能的训练,从段落逐步过渡到完整的篇章。

《精读英语教程》得以编成发行实属不易。本书的编写小组是在师生痛感现用教材陈旧落后,并由时任复旦大学外文系系主任的陆谷孙教授多次大声疾呼后才成立的。编写小组几乎是“白手起家”,属“民间的草台班子”,幸好外文系和校领导始终不渝地支持关心我们,又有复旦大学出版社给我们以鼓励,我们才能在重重困难面前戮力同心,走出一条路来。

在编写过程中,国内知名教授胡文仲、胡壮麟、李观仪、黄源深、虞苏美、黄国文、任绍曾、翟象俊等曾对本书的第一册进行过评阅,提出了宝贵意见与建议,为提高教材的质量起了不可低估的作用。

本书为《精读英语教程》的第二册,来自美国 Indiana University of Pennsylvania 的 Gene Thibadeau 教授对第二册作了认真的审阅,我们对他表示由衷的感谢。潘霞萍、姜琴为本书提供了很多选材。刘春妹、张萍为教材的复印打字提供了优良的服务,在此,也一并深表谢意。

编 者

2000 年 10 月

使用说明

《精读英语教程》第二册为英语专业主课精读教程的教材,主要供一年级学生在第二学期使用。全书共有五个主题单元: English Usage, Sports & Recreation, The Natural World, Ethics & Values, Science & Technology。

每个主题单元包括三篇课文,其观点、体裁各不相同,通常起互补的作用,以激发学生开阔思路,从不同的侧面观察思考问题。每篇课文均附注释,对其难点,特别是文化背景方面的难点,作浅显的注释,以期学生能在理解课文的同时获得文化知识。

课文的练习包括七部分: Pre-Reading Discussion, Understanding the Text, Vocabulary Development, Expression & Structure, Discussion Forum, Translation, Writing Practice。

Pre-Reading Discussion 安排在课文前,起“热身”的作用,学生通过讨论可训练表达能力,还能互通有无,取长补短。

Understanding the Text 分两个部分,即帮助理解课文的问题与解释课文的难句。问题大多不拘泥于具体的事实,而旨在探讨文章的主题思想,因此,在回答问题前,需深入地理解课文;在第二部分中,要求学生解释的难句多含语法或用法方面的难点,这一练习从另一侧面培养学生的理解能力。

Vocabulary Development 包括四个部分,所编配的练习均围绕课文中典型常见的词汇展开,形式呈多样化,包括填空、改写、改错等。大多数题目需经若干步骤才能完成,如填空一项就要求学生首先找出合适的词或词组,然后再根据上下文填入其合适的形态。

在第二册中我们安排了 Expression & Structure 这一项目。这是我们汲取当代认知心理学的理论,在二语习得方面所作的尝试。和第一册中的 Grammar & Structure 相比, Expression & Structure 不再偏重语法,开始注重文化、思维和语言之间的有机联系。除了一般的句法练习, Expression & Structure 还针对课文中典型常见的语言现象,训练学生挖掘其中的基本概念,以帮助他们逐步掌握统领英语的基本思维机制。

Discussion Forum 为讨论形式的综合练习,分班级、小组和对子三个层次进行。练习首先要求学生利用课外时间查找资料,为课堂讨论做充分的准

备。在讨论中，学生应多动脑、多动嘴，不要轻易满足所获得的答案，要不断向问题的纵深推进。在不同层次的讨论中，学生还需逐步学会相互配合等团队合作的技能。

Translation 包括英汉互译练习，其中的一部分练习有范本（包括课文）可循，学生可通过对照范本知晓自己的长处与短处，不断明确自己下一步努力的方向。就无范本的练习而言，编者鼓励学生在独立完成翻译后，和同学交换心得体会，以取长补短。

Writing Practice 在第二册中均以段落的练习形式出现，为写作基础的正规训练。每个单元的写作练习自成一个练习专题，前后呼应，循序渐进。每项练习中均含指导原则，既要求学生遵循写作原则，又为学生留出创新的空间。

每个单元之后均附一份阅读自测表，让学生独立检测阅读中存在的问题，促使他们学会有效的阅读方法。每一单元内还配有推荐书目，目的在于增加学生的阅读量，并扩展他们的视野，学生可酌情作出自己的选择。

使用本书的教师可弹性安排课时，编者希望教师能在一周内完成一篇课文的教学，以避免拖沓。除了翻译、写作练习需在课外完成，有些词汇、语法练习同样也可由学生在课外完成。对理解课文与论坛中的问题，教师需保证相应的课时用来讨论，以逐步培养学生思辨与讨论的能力，让他们早日摆脱应试教育模式的负面影响。

编 者

2000 年 10 月

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Unit One English Usage

Text 1

Pre-Reading Discussion

1. How did you understand the title when you first saw it?
2. Can you think of any other word that occurs in duplication?

Which Which

James Thurber¹

James Thurber's advice on the use of "which" is far more practical than what rigid grammars offer. The compact essay, crisp and humorous in turn of phrase, is replete with impressive illustrations. The writer's rule of thumb concerning "which which" is likely to take root in the reader's mind.

- T**he relative pronoun "which" can cause more trouble than any other word, if recklessly used. Foolhardy persons sometimes get lost in which-clauses and are never heard of again. My distinguished contemporary, Fowler², cites several tragic cases, of which the following is one: "It was rumored that Beaconsfield³ intended opening the Conference with a speech in French, his pronunciation of which language leaving everything to be desired..." That's as much as Mr. Fowler quotes because, at his age, he was afraid to go any farther. The young man who originally got into that sentence was never found. His fate, however, was not as terrible as that of another adventurer who became involved in a remarkable which-mire. Fowler has followed his devious course as far as he safely could on foot: "Surely what applies to games should also apply to racing, the leaders of which being the very people from whom an example might well be looked for..." Not even Henry James⁴ would have successfully
- ⑤
- ⑩

emerged from a sentence with “which,” “whom,” and “being” in it. The safest way to avoid such things is to follow in the path of the American author, Ernest Hemingway⁵. In his youth he was trapped in a which-clause one time and barely escaped with his mind. He was going along on solid ground until he got into this: “It was the one thing of which, being very much afraid—for whom has not been warned to fear such things—he...” Being a young and powerfully built man, Hemingway was able to fight his way back to where he had started, and begin again. This time he skirted the treacherous morass in this way: “He was afraid of one thing. This was the one thing. He had been warned to fear such things. Everybody has been warned to fear such things.” Today Hemingway is alive and well, and many happy writers are following along the trail he blazed.

² What most people don't realize is that one “which” leads to another. Trying to cross a paragraph by leaping from “which” to “which” is like Eliza crossing the ice⁶. The danger is in missing a “which” and falling in. A case in point is this: “He went up to a pew which was in the gallery, which brought him under a colored window which he loved and always quieted his spirit.” The writer, worn out, missed the last “which” — the one that should come just before “always” in that sentence. But supposing he had got it in! We would have: “He went up to a pew which was in the gallery, which brought him under a colored window which he loved and which always quieted his spirit.” Your inveterate whicher in this way gives the effect of tweeting like a bird or walking with a crutch, and is not welcome in the best company.

³ It is well to remember that one “which” leads to two and that two “whiches” multiply like rabbits. You should never start out with the idea that you can get by with one “which.” Suddenly they are all around you. Take a sentence like this: “It imposes a problem which we either solve, or perish.” On a hot night, or after a hard day's work, a man often lets himself get by with a monstrosity like that,



- but suppose he dictates that sentence bright and early in the morning. It comes to him typed out by his stenographer and he instantly senses that
- ⑤0 something is the matter with it. He tries to reconstruct the sentence, still clinging to the “which,” and gets something like this: “It imposes a problem which we either solve, or which, failing to solve, we must perish on account of.” He goes to the water-cooler, gets a drink, sharpens his pencil, and grimly tries again. “It imposes a problem which we either solve or which
- ⑤5 we don’t solve and ...” He begins once more: “It imposes a problem which we either solve, or which we do not solve, and from which ...” The more times he does it the more “whiches” he gets. The way out is simple: “We must either solve this problem, or perish.” Never monkey with “which”. Nothing except getting tangled up in a typewriter ribbon is worse.

Notes:

1. James Thurber: US humorist and cartoonist (1894-1961). Since 1927, he published many of his essays, stories, and sketches in the *New Yorker* magazine.
2. Fowler: Henry Watson Fowler, British lexicographer (1858-1933), the compiler of *A Dictionary of Modern English Usage* (1926).
3. Beaconsfield: Benjamin Disraeli (1804-1881), 1st Earl of Beaconsfield, British statesman, novelist, and prime minister (1868 and 1874-1880).
4. Henry James: US novelist (1843-1916). American by birth, he became a naturalized British citizen in 1915. His works are distinguished for the exploration of human behavior. His important novels include *The Portrait of a Lady* (1881), *The Wings of the Dove* (1902), and *The Ambassadors* (1903). James is particularly capable of manipulating long sentences.
5. Ernest Hemingway: US novelist (1898-1961), Nobel Prize winner for literature (1954). His works include *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), and *For Whom the Bell Tolls* (1940). His terse style has a tremendous influence on modern American canons of writing.
6. Eliza crossing the ice: To escape from slavery, Eliza crossed the ice to get freedom in Ohio. Worse than that, she also had blood-hounds pursuing her. These are thrilling scenes from Jay Rial’s play, *Uncle Tom’s Cabin*, adapted from Harriet Stowe’s

successful novel. In the late 19th century, many companies playing *Uncle Tom's Cabin* were rivaled in popularity only by circus.

Understanding the Text

I. Answer the following questions:

1. What does Thurber want to say about "which" in the essay?
2. Can you disentangle the "whiches" in the examples?
3. In what ways are Ernest Hemingway and Henry James relevant to the essay?
4. How seriously does Thurber want readers to take his advice?
5. In your opinion, is it good advice? Why/why not?
6. What techniques contribute to the humor of the essay?

II. Explain the following underlined parts:

1. Foolhardy persons sometimes get lost in which-clauses and are never heard of again.
2. His fate, however, was not as terrible as that of another adventurer who became involved in a remarkable which-mire.
3. Not even Henry James would have successfully emerged from a sentence with "which," "whom," and "being" in it.
4. In his youth he was trapped in a which-clause one time and barely escaped with his mind.
5. Trying to cross a paragraph by leaping from "which" to "which" is like Eliza crossing the ice.
6. Your inveterate whicher in this way gives the effect of tweeting like a bird or walking with a crutch, and is not welcome in the best company.

Vocabulary Development

I. Examine the following suffixes, and then expand the lists as extensively as possible:

1. -ous: humorous, murderous, treacherous
2. -ity: clarity, continuity, monstrosity

Unit One

II. Fill in the blanks with the appropriate forms of the given words:

reckless	foolhardy	treacherous	blaze
contemporary	perish	monstrosity	
devious	grimly	idiosyncratic	

1. The murderer who killed a dozen of kids in the neighborhood is still at large. The community feels there is no safety to talk about if the _____ is around all the time.
2. The investigation on the world's worst _____ act of cybervandalism, the "love Bug," has resulted in identifying a possible suspect.
3. _____ food like milk and fruit should be kept in the refrigerator.
4. Henry always gets up late and rushes _____ to work.
5. It's said in a local paper that a risk-taking man made a(n) _____ attempt to go over Niagara Falls in a barrel.
6. Elvis Presley _____ a trail in pop music.
7. The _____ reaper is a symbol for death in Western culture. The reaper is thought as a skeleton in a hooded cloak who gathers his crop, the dead, with a sharp scythe.
8. Is it possible to consider Descartes as a(n) _____ with Newton? If so, what is the significance of the point?
9. We took a(n) _____ route through side streets to avoid the traffic jam.
10. Keeping dried flowers is a(n) _____ of hers.

III. Fill in the blanks with the appropriate forms of the given expressions:

leave everything to be desired	get lost	emerge from	apply to
fight one's way	start out	get by	monkey with

1. That student would always _____ with sloppy typing. It's just unbelievable to me.
2. Never ever _____ the regulation. It is a no-nonsense regulation.
3. I have to say your essay is not good. In fact, it _____.

4. How many schools have you _____ so far?
5. He _____ as a high school teacher, and wound up as a doorman.
6. The patterns _____ the research project were basically unpredictable.
7. The writer _____ in his discussion of English history, confusing the English Revolution with the Glorious Revolution.
8. For years, the diplomats _____ to achieve the last-stitch settlement.

IV. Fill in the blanks with the appropriate forms of farther or further, and then tell the differences between them:

1. Which of these cities is _____ away from New York?
2. I'll stay for 15 minutes more, but I can't afford to go any _____.
3. After getting an AA (Associate in Arts) from the community college, Bill was determined to _____ his education at the Graduate School of UCLA.
4. For _____ information, please go to our homepage.
5. On the _____ side of the square there is a parking lot.
6. People say "college of _____ education" in British English, and "college of continuing education" in American English.
7. It is pretty dark and rainy. We shan't go any _____.
8. The authorities will go _____ into the investigation of the incident.

Expression & Structure

I. Place the given expressions in the appropriate blanks:

except	excepted	excepting
except for	except that	exception

1. They told nothing _____ they would pick us up at seven.
2. Everything in the apartment he rented was in a good shape _____ the bathroom.
3. You have to read every chapter of the book without _____.
4. The store normally opens at 9:00, Saturdays and Sundays _____.
5. He wondered why he was _____ from the punishment.
6. The youngest child sweet-talked her mother into _____ him from sharing the

Unit One

household chores.

7. The essay reads nice and fresh the concluding remarks.
8. With the of Mary, all the students joined the party.

II. Find out the central metaphor that gets extended in the following sentences. Then write a brief sentence to sum up the conceptual gist of the extended metaphor. You may start the sentence with Using which-clauses is (like)

1. Foolhardy persons sometimes get lost in which-clauses and are never heard of again.
2. The young man who originally got into that sentence was never found.
3. Fowler has followed his devious course as far as he safely could on foot.
4. The safest way to avoid such things is to follow in the path of the American author, Ernest Hemingway. In his youth he was trapped in a which-clause one time and barely escaped with his mind.
5. This time he skirted the treacherous morass in this way.
6. Today Hemingway is alive and well, and many happy writers are following along the trail he blazed.
7. The danger is in missing a “which” and falling in.
8. The writer, worn out, missed the last “which” — the one that should come just before “always” in that sentence.

III. Examine the as ... as structure used in ***Fowler has followed his devious course as far as he safely could on foot.*** Rewrite the following sentences using the as + adverb + as structure to combine them. Employ elliptical structures if possible.

1. Tony knew his brother's whereabouts. Tony knew nothing else about his brother.
2. The images do not gleam in this recent poem. Images have gleamed in other poems written by the poet.
3. He cheated in the exam. He had always behaved scandalously.
4. The sportsmen train themselves very hard. The amateurs' training is also very hard.
5. He sings beautifully. Even the pop singer can do no better than he.
6. He did the job half-heartedly. He handled other things in the same manner.
7. The CEO's son uttered an excuse in a haughty way. Only his father would have done it that way.

8. Dos 6.2 runs fast with an outdated computer. Windows 2000 runs fast with a P III computer, too.

IV. Follow Hemingway's example to rewrite the following sentences:

Example: *It was the one thing of which, being very much afraid — for whom has not been warned to fear such things — he ...*

→ *He was afraid of one thing. This was the one thing. He had been warned to fear such things. Everybody has been warned to fear such things.*

1. It was rumored that Beaconsfield intended opening the Conference with a speech in French, his pronunciation of which language leaving everything to be desired ...
2. Surely what applies to games should also apply to racing, the leaders of which being the very people from whom an example might well be looked for ...
3. He went up to a pew which was in the gallery, which brought him under colored window which he loved and which always quieted his spirit.
4. It imposes a problem which we either solve, or which we do not solve, and from which ...
5. I asked the usual questions, which got unusual answers, which set my head spin.
6. The mobile phone which is lying on the coffee table belongs to Linda, which was left here yesterday afternoon.
7. His first impression of the town, which he visited ten years ago, a time which was full of disorder, should be rounded out.
8. Maggie preferred the color of powder blue, which reminded her of the wallpaper of her childhood room, which felt silky and soft.

Discussion Forum

I. Questions

1. Metaphor and simile are frequently used in writing. Could you tell their difference and give some supporting examples?
2. Hyperbole (exaggeration) is another figurative device. How is it related to humor?

II. Pair Work

Search for a sample passage written by Henry James to have a foretaste of his