



好望角·英语专业“十二五”规划教材

# 4S 大学英语 阅读教程 2

COLLEGE ENGLISH  
READING

主编 / 杨健梅 温宗全

本册主编 / 董兵

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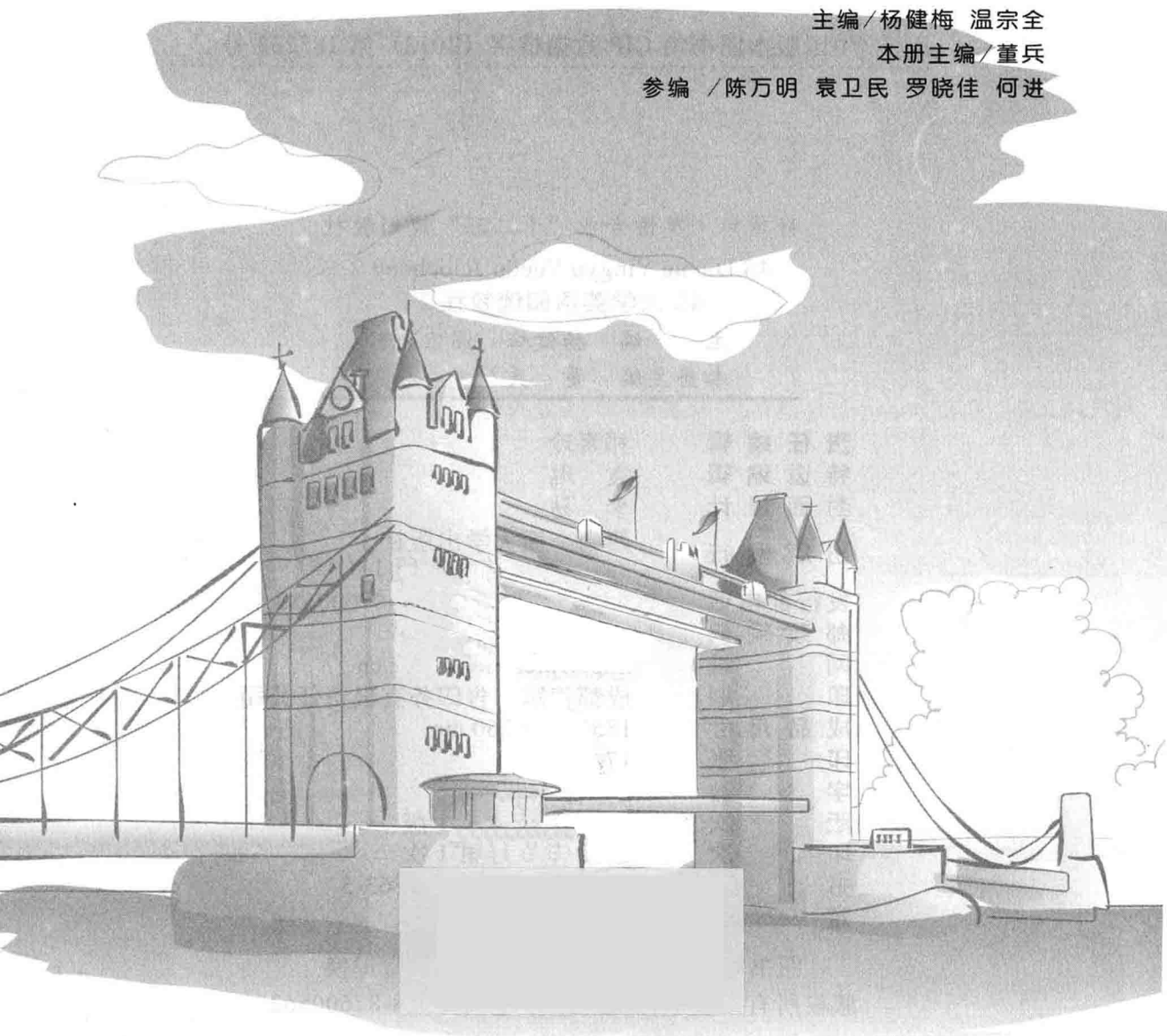
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# 前言

经过一年多的努力,反复推敲与修订,在编写老师们的通力合作下,由重庆师范大学涉外商贸学院外国语学院组织编写的这套《4S 大学英语阅读教程》终于呱呱坠地了。

一套好的教材,除了有正确的教学理念、有效的知识覆盖面、全面的教学功能,更重要的还是能适合受众的需求,得到相关学生群体的欢迎,英语专业的阅读教材概莫能外,如不能受到学生的喜爱,纵然是周身经典,也无法成功地实现教学的目的。作为应用型本科院校,我们培养学生的重点在于让学生能说、能做、能用。相比于重点院校的学生,我们的学生整体成绩与之尚有差异,但成绩的差异并非因为先天素质,更多的是后天教育的结果。先知先觉固然是一种优势,可后知后觉也往往能后来居上。目前,不少出版社出版的阅读教材有许多优势,但主要是针对重点院校的学生。我们的学生多数基础不牢固,学习习惯有待改善,面对一本本“伟岸的”教科书,往往视之为畏途,一筹莫展。正是基于这样的现状,我们萌生了为应用型本科院校的学生编一套阅读教材的想法,希望通过我们编写老师们的努力,调动起学生求知的欲望,激发出他们心中智慧的火花。

我们设定了几个基点,体现为几个关键词,作为编撰这套教材的基本理念。首先,泛读就是要大量阅读,要求提高阅读速度,是为“Speed”。其次,阅读的目的不仅是语言学习,更需要拓展知识范围,是为“Spread”。学生具有了一定的知识与能力后,需要挖掘他们智能与情商的潜力,以品位和热点激发他们的深层次理解以及探求这个世界的兴趣,是为“Stimulation”。而学习的最高境界应该是独立思考,培养思维能力至关重要,有了思考能力,方能进入学术层面,故此终结阶段为“Speculation”。这就是我们这套教材“4S”的编写理念。

本教材的编写特色定位在体现青春活力,充满动感以及对眼球和思维的刺激和引导上。除所选文章体现知性、趣味、文化层面的广度与深度外,还以丰富多彩的插图画面、趣味性练习板块、任务引导型的思维训练等丰富的内容和有趣的形式来吸引学生,以达到快乐学习的目的。

这是本套教材的第2册,关键词是 Spread——知识拓展。本册教材共12单元,生词量约600个。本册教材教学的主旨就是在文化层面拓展学生的知识面,从历史、名胜、影视、体育、教育等方面选材,既注重知识性、文化性,也注重趣味性与流行性,力图以学生喜闻乐见的形式与内容展现丰富多彩的文化画卷。本册的内容板块基本沿袭第1册的模式:每单元3篇主课文,但每篇篇幅较第1册要长一些,达到1000词左右,每篇课文后都有相关的练习;一项阅读技巧,本册技巧偏重于词语及句意的理解;一组实战型阅读练习,其程度相

当于大学英语 4 级水平；此外，还有一个趣味性、益智性练习板块。

本册教材执行主编为董兵老师，除负责全册编写的协调、管理、统稿外，还负责阅读技巧、趣味阅读、真题实战等板块内容的具体编写。本册 12 个单元分别由陈万明老师、袁卫民老师、罗晓佳老师和何进老师负责编写，每人 3 个单元。

在本书的编写过程中，我们参考了相关网站和国内外出版的有关书刊，使用了一些图片和人物照片，以满足教学需要。除此之外，我们还邀请了英语界若干知名专家和老师参与本书的评审与校阅，他们对本教材的编撰与修订提出了许多宝贵的建设性意见。在此，一并表示衷心的感谢。

温宗全

2012 年 2 月

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# Unit 1



## Focus

### 1. Reading Skills

Understanding Figurative Language

### 2. Critical Thinking

Why do you think vampire stories like *Twilight* are so popular around the world?

### 3. Sentence Processing

1) I let my hair fall over my right shoulder, making a dark curtain between us, and tried to pay attention to the teacher.

2) A low oath made me aware that someone was with me, and the voice was impossible not to recognize.

3) I watched the headlights twist with the curves of the road. They moved too fast; it didn't look real, it looked like a video game.

### 4. Useful Words and Expressions

stumble over	no-nonsense	clench	burly	loosen	revulsion
tear duct	cringe	tousled	gist	swirl	stiffen

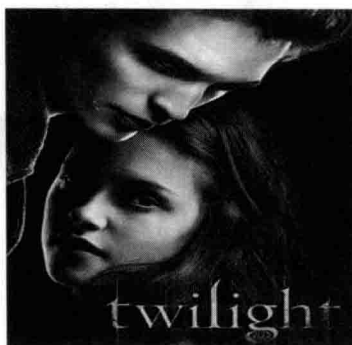


## Text A

### I. Pre-class Activities

#### 1. Warm-up

What does this picture remind you of?



## 2. Pre-questions

- 1) Do you believe there is a vampire in real world?
- 2) Are you afraid when you watch a vampire movie?

## II. Text

### First Sight

By Stephenie Meyer<sup>[1]</sup>

As I walked down the aisle to introduce myself to the teacher and get my paper signed, I was watching him secretly. Just as I passed, he suddenly went rigid in his seat. He stared at me again, meeting my eyes with the strangest expression on his face — it was hostile, furious. I looked away quickly, shocked, going red again. I stumbled over a book in the walkway and had to catch myself on the edge of a table. The girl sitting there giggled.

I'd noticed that his eyes were black — coal black.

Mr. Banner signed my paper and handed me a book with no-nonsense about introductions. I could tell we were going to get along. Of course, he had no choice but to send me to the one open seat in the middle of the room. I kept my eyes down as I went to sit by him, confused by the unfriendly stare he'd given me.

I didn't look up as I set my book on the table and took my seat, but I saw his posture change from the corner of my eye. He was leaning away from me, sitting on the extreme edge of his chair and averting his face like he smelled something bad. Inconspicuously, I sniffed my hair. It smelled like strawberries, the scent of my favorite shampoo. It seemed an innocent enough odor. I let my hair fall over my right shoulder, making a dark curtain between us, and tried to pay attention to the teacher.

Unfortunately the lecture was on cellular anatomy, something I'd already studied. I took notes carefully anyway, always looking down. I couldn't stop myself from peeking occasionally through the screen of my hair at the strange boy next to me. During the whole class, he never relaxed his stiff position on the edge of his chair, sitting as far from me as possible. I could see his hand on his left leg

was clenched into a fist, tendons standing out under his pale skin. This, too, he never relaxed. He had the long sleeves of his white shirt pushed up to his elbows, and his forearm was surprisingly hard and muscular beneath his light skin. He wasn't nearly as slight as he'd looked next to his burly brother.

The class seemed to drag on longer than the others. Was it because the day was finally coming to a close, or because I was waiting for his tight fist to loosen? It never did; he continued to sit so still it looked like he wasn't breathing. What was wrong with him? Was this his normal behavior? I questioned my judgment on Jessica's bitterness at lunch today. Maybe she was not as resentful as I'd thought.

It couldn't have anything to do with me. He didn't know me from Eve. I peeked up at him one more time, and regretted it. He was glaring down at me again, his black eyes full of revulsion. As I flinched away from him, shrinking against my chair, the phrase *if looks could kill* suddenly ran through my mind.

At that moment, the bell rang loudly, making me jump, and Edward Cullen was out of his seat. Fluidly he rose — he was much taller than I'd thought — his back to me, and he was out the door before anyone else was out of their seat.

I sat frozen in my seat, staring blankly after him. He was so mean. It wasn't fair. I began gathering up my things slowly, trying to block the anger that filled me, for fear my eyes would tear up. For some reason, my temper was hardwired to my tear ducts. I usually cried when I was angry, a humiliating tendency.

"Aren't you Isabella Swan?" a male voice asked.

I looked up to see a cute, baby-faced boy; his pale blond hair carefully gelled into orderly spikes, smiling at me in a friendly way. He obviously didn't think I smelled bad.

"Bella," I corrected him, with a smile.

"I'm Mike."

"Hi, Mike."

"Do you need any help finding your next class?"

"I'm headed to the gym, actually. I think I can find it."

"That's my next class, too." He seemed thrilled, though it wasn't that big of a coincidence in a school this small.

We walked to class together; he was a chatterer — he supplied most of the conversation, which made it easy for me. He'd lived in California till he was ten, so he knew how I felt about the sun. It turned out he was in my English class also. He was the nicest person I'd met today.

But as we were entering the gym, he asked, "So, did you stab Edward Cullen with a pencil or what? I've never seen him act like that."

I cringed. So I wasn't the only one who had noticed. And, apparently, that wasn't Edward Cullen's usual behavior. I decided to play dumb.

"Was that the boy I sat next to in Biology?" I asked artlessly.

"Yes," he said. "He looked like he was in pain or something."

"I don't know," I responded. "I never spoke to him."  
 "He's a weird guy." Mike lingered by me instead of heading to the dressing room. "If I were lucky enough to sit by you, I would have talked to you."

I smiled at him before walking through the girls' locker room door. He was friendly and clearly admiring. But it wasn't enough to ease my irritation.

The final bell rang at last. I walked slowly to the office to return my paperwork. The rain had drifted away, but the wind was strong, and colder. I wrapped my arms around myself. When I walked into the warm office, I almost turned around and walked back out. Edward Cullen stood at the desk in front of me. I recognized again that tousled bronze hair. He didn't appear to notice the sound of my entrance.

I stood pressed against the back wall, waiting for the receptionist to be free. He was arguing with her in a low, attractive voice. I quickly picked up the gist of the argument. He was trying to trade from sixth-hour Biology to another time — any other time.

I just couldn't believe that this was about me. It had to be something else, something that happened before I entered the Biology room. The look on his face must have been about another aggravation entirely. It was impossible that this stranger could take such a sudden, intense dislike to me.

The door opened again, and the cold wind suddenly gusted through the room, rustling the papers on the desk, swirling my hair around my face. The girl who came in merely stepped to the desk, placed a note in the wire basket, and walked out again. But Edward Cullen's back stiffened, and he turned slowly to glare at me — his face was absurdly handsome — with piercing, hate-filled eyes. For an instant, I felt a thrill of genuine fear, raising the hair on my arms. The look only lasted a second, but it chilled me more than the freezing wind.

(1,193 words)



## Notes

[1] All the three texts of this unit are excerpted from *Twilight*, which is a series of four vampire-themed fantasy romance novels by American author Stephenie Meyer. Since their release in 2005, the books have gained immense popularity and commercial success around the world, with multiple awards.



## Vocabulary

rigid *adj.* stiff and not moving or bending

stumble over to hit your foot against something or put your foot down awkwardly while you are walking or running, so that you almost fall

avert	<i>v.</i> [T] to prevent something unpleasant from happening
sniff	<i>v.</i> [I, T] to breathe air in through your nose in order to smell something
inconspicuous	<i>adj.</i> not easily seen or noticed
anatomy	<i>n.</i> [U] the scientific study of the structure of human or animal bodies
clench	<i>v.</i> [T] to hold hands, teeth, etc. together tightly, usually because you feel angry or determined
tendon	<i>n.</i> [C] a thick strong string-like part of the body that connects a muscle to a bone
burly	<i>adj.</i> A burly man is big, strong and healthy.
resentful	<i>adj.</i> feeling angry and upset about something that you think is unfair
revulsion	<i>n.</i> [U] a strong feeling of shock and very strong dislike
flinch	<i>v.</i> [I] to make a sudden small backward movement with your face or body as a result of pain, fear, surprise, etc.
fluid	<i>adj.</i> Fluid movements are relaxed and graceful.
tear ducts	any of several small ducts that carry tear from the lacrimal glands 泪腺
gel	<i>v.</i> If a liquid gels, it becomes firmer or thicker.
spikes	<i>n.</i> [pl.] metal points on the bottom of a shoe used for running, or the shoe itself
stab	<i>v.</i> [I, T] to make quick pushing movements with your finger or something pointed
cringe	<i>v.</i> [I] to feel embarrassed by something that seems stupid
linger	<i>v.</i> [I] to stay somewhere a little longer, especially because you do not want to leave
tousled	<i>adj.</i> Tousled hair or a tousled appearance looks untidy.
gist	<i>n.</i> the main idea and meaning of what someone has said or written
aggravation	<i>n.</i> exasperation
gust	<i>v.</i> [I] If the wind gusts, it blows strongly with sudden short movements.
swirl	<i>v.</i> [I,T] to move with a twisting or whirling motion; eddy
stiffen	<i>v.</i> [I] to suddenly become unfriendly, angry, or anxious

### III. Practice

#### 1. Choose the best answer.

- The author describes the posture change of Edward Cullen to illustrate \_\_\_\_\_.  
 A. that he tried to avoid something  
 B. his instinctive reaction when he felt something bad  
 C. that he was not feeling well  
 D. that he wanted to make room for the new classmate
- By saying "It smelled like strawberries", the author means that \_\_\_\_\_.  
 A. Edward behaved oddly not because Bella smelled bad  
 B. Bella wanted to attract other people's attention by smelling good

- C. Bella paid much more attention to her hair  
D. Edward did not care about whether her hair smelled good or not
- 3) Why did Mike seem thrilled when he found that he had the same class with Bella?
- A. Because he was eager to spend time with Bella.  
B. Because he wanted to help her with her homework.  
C. Because he admired her a lot.  
D. Because he tried to avoid other girls in class.
- 4) Why wasn't Mike's friendly manner enough to ease Bella's irritation?
- A. Because she felt that Mike was not as good as she thought.  
B. Because she felt so angry with Edward's strange behavior that nothing could please her now.  
C. Because she hated to be with Mike when he showed good manners.  
D. Because the thing she was mad at had nothing to do with Mike.
- 5) Edward Cullen tried to trade from sixth-hour Biology to another time because \_\_\_\_.
- A. he did not like Biology at all  
B. he thought the Biology class was large  
C. he hated to share the same class with Bella  
D. he could not get along with Biology teacher

**2. Make a judgment.**

- 1) \_\_\_\_\_ Bella could tell that she was going to get along with Edward Cullen.  
2) \_\_\_\_\_ Edward didn't like me for he sat on the extreme edge of his chair, leaning away from me.  
3) \_\_\_\_\_ Bella could focus on the lecture in the Biology class.  
4) \_\_\_\_\_ It was unusual for Edward acting like he was today.  
5) \_\_\_\_\_ It was terrible to have Biology class because nobody liked Bella at school.  
6) \_\_\_\_\_ Edward did not really want trade from sixth-hour Biology to another time.

**3. Understand the text.**

- 1) What was the attitude of Edward towards Bella's joining to the class?  
2) How did Bella react to Edward's weird behavior?  
3) What did it imply by saying that Bella's hair smelt just good?  
4) Why did Edward's tight fist never loosen?  
5) Why did Edward show his intense dislike when he met Bella for the first time?  
6) Was it possible that Edward disliked Bella just because her hair smelt bad?

**4. Translate the sentences.**

- 1) Just as I passed, he suddenly went rigid in his seat.  
2) It seemed an innocent enough odor.

- 3) He didn't know me from Eve.
- 4) His pale blond hair carefully gelled into orderly spikes.
- 5) The look on his face must have been about another aggravation entirely.

#### 5. Retell the text.

go rigid, stare, strangest expression, posture change, sniff, stiff position, clench, flinch away, tear duct, baby-faced, play dumb, locker room, tousled, gist, aggravation, dislike, gust, rustle, swirl



## Reading Skills

### Understanding Figurative Language

To make language clearer, more interesting, and more striking, writers often use expressions that are not literally true, making comparisons in their writing. Figurative language — language that compares — paints a picture for the reader. When we use words in other than their ordinary or literal senses to lend force to an idea, to heighten effect, or to create suggestive imagery, we are said to be speaking or writing figuratively.

**In order to fully analyze the figurative language, students must LIST them.**

- L—Label (What type of figurative language did you find?)
- I—Identify (Quote the actual figurative language written in the text.)
- S—So what? (So what's the big deal with this language?)
- What makes this language effective in this ad?
- Why not choose a different type of figurative language?/ Why wouldn't something else work better?
- Who is the intended audience?
- What effect would this figurative language have on the audience?
- Is this an appropriate effect?
- What is the author's overall purpose of this ad?
- How does using the device help or hurt the author's overall purpose?
- T—Talk (Share your analysis with the others in the class in order to model analytical thinking.)

### Strategies for Identifying and Analyzing the Use of Figurative Language

- Creating the foundation. It is important to first pre-test students to determine which terms they know, which they have heard before, and which are completely new. Once this has been determined, review and/or introduce the following figurative language terms: alliteration, allusion, apostrophe, hyperbole, metaphor, onomatopoeia, oxymoron, personification, pun, and simile, and so on.
- Practicing for comprehension. To help students become more proficient with terms, teachers



can introduce quick Concentration (or Matching) games, which can be both fun and productive. Three levels add incentive for increasing skills:

- Level I: Using blank note cards, write each term on a card and each definition on a card. Have a group of 3-4 students shuffle the cards and then place them face down (and spread out) on a table. Students take turns drawing two cards. The cards must match correctly (term & definition) in order for the student to keep the “match”.

- Level II: Using blank note cards, write each term on a card and an example of each term on a card. Play the game as in Level I.

- Level III: Give students blank note cards. Have them write each term on a card and create an example of each term on another card. Play the game as in Level I, this time teams rotate the decks of cards that each student has made in order to view numerous examples.

- Analyzing “everyday text”. In order to take figurative language to the analytical level, students must be given the opportunity to determine the reason for an author’s choice of figurative language and its effect on the audience.

- Give students a variety of magazines from which to choose so that they may explore advertisements and cut them out.

- Explain to students that figurative language is not just used in fictional stories. In fact, it is used frequently in the copy of advertisements. Have students find a pre-determined number of examples of figurative language in a copy of advertising text.

### The Top 20 Figures

A figure of speech is a rhetorical device that achieves a special effect by using words in distinctive ways. Figurative language is often associated with literature — and with poetry in particular. But the fact is, whether we’re conscious of it or not, we use figures of speech every day in our own writing and conversations.

1. Alliteration: The repetition of an initial consonant sound.
2. Anaphora: The repetition of the same word or phrase at the beginning of successive clauses or verses. (Contrast with epiphora and epistrophe.)
3. Antithesis: The juxtaposition of contrasting ideas in balanced phrases.
4. Apostrophe: Breaking off discourse to address some absent person or thing, some abstract quality, an inanimate object, or a nonexistent character.
5. Assonance: Identity or similarity in sound between internal vowels in neighboring words.
6. Chiasmus: A verbal pattern in which the second half of an expression is balanced against the first but with the parts reversed.
7. Euphemism: The substitution of an inoffensive term for one considered offensively explicit.
8. Hyperbole: An extravagant statement; the use of exaggerated terms for the purpose of emphasis or heightened effect.
9. Irony: The use of words to convey the opposite of their literal meaning. A statement or situation where the meaning is contradicted by the appearance or presentation of the idea.

10. Litotes: A figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.
11. Metaphor: An implied comparison between two unlike things that actually have something important in common.
12. Metonymy: A figure of speech in which one word or phrase is substituted for another with which it is closely associated; also, the rhetorical strategy of describing something indirectly by referring to things around it.
13. Onomatopoeia: The use of words that imitate the sounds associated with the objects or actions they refer to.
14. Oxymoron: A figure of speech in which incongruous or contradictory terms appear side by side.
15. Paradox: A statement that appears to contradict itself.
16. Personification: A figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities.
17. Pun: A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words.
18. Simile: A stated comparison (usually formed with “like” or “as”) between two fundamentally dissimilar things that have certain qualities in common.
19. Synecdoche: A figure of speech in which a part is used to represent the whole (for example, ABCs for alphabet) or the whole for a part.
20. Understatement: A figure of speech in which a writer or a speaker deliberately makes a situation seem less important or serious than it is.



## Text B

### Phenomenon

By Stephenie Meyer

Edward Cullen was standing four cars down from me, staring at me in horror. His face stood out from a sea of faces, all frozen in the same mask of shock. But of more immediate importance was the dark blue van that was skidding, tires locked and squealing against the brakes, spinning wildly across the ice of the parking lot. It was going to hit the back corner of my truck, and I was standing between them. I didn't even have time to close my eyes.

Just before I heard the shattering crunch of the van folding around the truck bed, something hit me, hard, but not from the direction I was expecting. My head cracked against the icy blacktop, and I felt something solid and cold pinning me to the ground. I was lying on the pavement behind the tan