



英语专业系列教材

**Torrent** (Student's Book)

# 湍流英语

(学生用书)

主 编：田 野

副主编：郭文鹏

综合教程

总主编：林伟杰

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田 野 主 编

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## 《湍流英语(综合教程)》编写委员会

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## 《湍流英语(综合教程)6》

主 编 田 野

副主编 郭文鹏

# 前言

2008年,第一批“90后”走进了大学校园,高校由此步入“90后”时代。随着现代信息技术的迅猛发展以及国际经济文化交流的日益频繁,“90后”大学生获取信息的渠道更加多样化,视野更加开阔,接受新知的能力更强,因此他们的学习方式、阅读习惯、思维模式和表达方式也在发生着变化。相对于传统的单模态英语学习环境,现如今的大学生从文本、音频、视频等共同构建的多模态英语学习环境中获得了更多的学习自主权、体现了更大的学习自主性,同时参与意识也较以往明显增强。这无疑对高校英语教学的发展和创新形成了巨大冲击。如何在新媒介时代通过技术识读、信息识读、文化识读等构建新时代大学生的多元识读能力,已经成为中国高校英语教师面临的新挑战和新任务。

有鉴于此,我们倾情推出这套耗时四年编写而就的《湍流英语(综合教程)》。四年间,我们不断转变教学理念。根据21世纪大学生的英语学习特点,并结合多年的教学实践以及学生在各类教材使用过程中所给予的反馈,再经教师和学生课堂内外的多方论证,在实践中摸索前行,最终确立了教材的编写理念,即“以大量输入带动有效输出”,“以内容的拓展启动思维的拓展”,“以多模态化的学习方式推动多元识读能力的培养”,从而实现“学以致用”的目标。

该教程突破了传统教材的编写模式,旨在以英语语言与文化为媒介,培养学生的自主学习能力,激发学生的学习潜力,拓展学生的探究意识和探究思维,为英语学习者打开一扇前所未有的、通向更广阔世界的窗口,使之可以用一种全新的视角去观察世界、感知世界。

此外,传统的英语教材尤为重视语言的学习,而忽视了语言的习得,但是学习与习得并非二元对立关系,而是相互依存、相辅相成、相得益彰的。该教程的突出特点便是将学习和习得结合起来,也就是让有意识地掌握语言语法规则的过程和无意识地形成识读能力的过程结合起来。同时,该教程注重体现语言知识与“人文专业知识”的相互渗透关系,选材内容涉及文学、社会、科学、技术、哲学、教育、政治、经济、艺术、法律等多个领域,既为学生搭建语言实训的平台,也为学生提供专业知识发展的契机。

该教程适用于我国高等院校英语专业本科学生、非英语专业高年级学生及英语学习爱好者,具有符合现代大学生英语学习规律、利于开发学生潜能与创新思维的特色。其体例的设计与内容的甄选充分体现了它的独特性和创新性,同时不乏对英语学习方法的有益指导和对人文素养的深切关怀。

《湍流英语(综合教程)》共6册,每册包含由10个不同话题组成的10个单元,每单元分为3个板块(4个部分),需8—9课时完成一个单元的学习。全书以主题阅读为线索,以启发性提问为突破口,再辅之以相关学习资源的推介,力求全方位激发学习者的英语学习热情及文化感知能力,进而领悟英语学习的真谛之所在。部分阅读内容可留作学生课后自学,或让学生以小组为单位开展合作性学习,必要时可要求学生撰写自主学习报告。

## 板块一 核心阅读和扩展阅读(Parallel Readings)

综合教程的每个单元包含3—4篇由不同时代的不同作家所撰写的不同题材、不同文体、不同风格或不同观点的主题文章。阅读的目的旨在提高学生对思想美、逻辑美、意境美、情感美、语言美、修辞美和趣味美的各类文章的赏析能力和品鉴能力,为学生良好的批判性意识和思维的养成创造条件。所有文章均选自英文原版读物,且不做擅自改编,但会根据其难易程度适当给出中文或英文注释,以便学生更好地消化文章的“意”与“美”。

作为主题文章的第一部分,单元核心阅读文章文前有热身问题(Warm-Up Questions),文内有注释,文末有阅读理解思考题(After Reading),这使阅读过程更加具有针对性和目的性。

而作为主题文章第二部分的扩展阅读当中的所有文章均是针对学生自主学习而设计的。其中第一篇扩展阅读篇目(Passage A)的设计也是别具匠心的。与传统教材不同,该教程并未将单元中所有相关主题文章一一直接呈现给学习者,而是通过“说明”(Directions)的方式引导学生自主查找指定阅读的文章,有意识地培养学生的资料查找意识和能力;同时,编者精心设计了引导学生有的放矢地完成文章阅读任务的“导读”(Reading Orientation)以及便于学生厘清文章脉络的“结构图”(Passage Structure),这些都是对于学习策略进行的优化与指导。紧随其后的便是一方面帮助学生夯实英语语言文化知识,另一方面(也是最重要的方面)帮助学生检验个人阅读理解效果、赏析能力和思辨能力的“识读能力考核”(Testing Your Comprehension)环节,是学生进行自学能力自检自查的必要和重要手段。扩展阅读第一篇目的设计与编写是本教程的亮点之一,充分体现了她的原创性特点,也体现了编者的良苦用心。该部分其他文章只配有文内注释和文末阅读理解思考题,旨在深化学生对相关主题文章的深入理解,提高阅读水平,提升人文修养,开阔视野,增长见识,同时也使阅读过程更具开放性和可持续性。

### 板块二 拓展学习部分(Study Extension)

为达到夯实语言文化知识和拓展思维的目的,综合教程的每个单元都会有针对性地围绕其主题文章提供若干有关学习策略的跟踪与指导,如介绍拓展性阅读书目、电影、诗歌、歌曲、隽语、网址链接等,为学生自主学习和拓展性学习提供方向性的指引。

### 板块三 趣味英语部分(I Love English)

该部分并非完全以单元主题内容为核心而编写,而是有意识地培养与训练学习者思维的发散性与跳跃性,增强英语学习的灵活性与趣味性。其内容包罗万象,不拘一格,涉及英语活学活用的方方面面,有助于学生将书本知识与日常生活有机地结合,寓学于乐。

编者设计板块二和板块三的初衷在于为学习者尽可能多地提供足够量的语言与文化信息,使学习者能够根据自己的阅读需求和情感需要等选择适当的信息输入,在丰富的语言环境中得到知识与语言的渲染和熏陶,获得愉悦的英语学习体验,最终实现知识内化的目的。这在国内目前的教材中是十分新颖的内容,相信学习者和教师均能够从中大受裨益。这是本教程的另一个亮点。

参与《湍流英语(综合教程)》编写的13位教师均系黑龙江大学西语学院英语系具备本科教学与研究经验的一线骨干教师。总主编林伟杰负责全书的总体设计及终稿审阅,田野(第3、5、6、7、8单元)和郭文鹏(第1、2、4、9、10单元)承担了该教程第6册10个单元的编写与校对工作。

本教程在编写过程中参考了大量国内外原版资料和素材,在此我们谨对相关作者、出版社及网站表示感谢。客观原因使然,某些资料和素材在编入教程时尚未获得相关作者或机构的同意,在此一并表示歉意。

感谢美国专家Evan Branson和Chris Inouye承担这套教材的部分审校工作。感谢黑龙江大学西语学院院长尹铁超、黑龙江大学出版社总编辑任海天的亲切关怀、精心组织,感谢编辑张慧的耐心协调。感谢以直接或间接方式帮助我们完成这套教程编写和出版的所有同人和朋友。

希望《湍流英语(综合教程)》这部时代感鲜明、动态感十足教程会像她的书名一样,给已经进入改革湍流期的中国高等学校的英语“教”与“学”带来一场思维的变革。同时我们也真挚地期待来自同行、热爱英语教育事业和关注中国英语教育教学的热心人士的建设性意见,期待我们的共同进步与成长。我们愿意倾听不一样的声音,因为我们听得出它是改革者梦想律动的最强音,因为我们听得出它是教育者人格律动的最强音,因为我们听得出它是学习者生命律动的最强音。

《湍流英语(综合教程)》编写委员会

2014年4月

## Acknowledgement

We would like to thank the various authors, publishers and websites whose work we have cited as teaching materials but were unable to contact. We had hoped to show personally our gratitude for their permission of their craft for this educational endeavor.



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*Once upon a time, in a land near near by, there were fairy tales. Brave princes slew dragons and saved fair damsels. The good were pretty, the evil ugly, the morals absolute.*

## Is Shrek Bad for Kids?

—How Shrek Changed Fairy Tales

James Poniewozik<sup>①</sup>



### Warm-Up Questions

1. Can you tell from which original fairy tale Shrek derives? Could you name more of the similar type?
2. Do you agree with “parodies of classic fairytales have become bigger than the originals”? Why?
3. Can you accept the changes done to classics? Why?
4. If you were a father or mother, would you like to recommend the classics or the parody versions to your child? Why?



### In Reading

Once upon a time, in a land near near by, there were fairy tales. Brave princes slew dragons and saved fair damsels<sup>②</sup>. Princesses and scullery<sup>③</sup> maids waited for brave knights and true love. The good were pretty, the evil ugly, the morals absolute. And lo, it was good. If you liked that sort of thing.

Then a hideous green monster appeared and threw the realm into chaos. Handsome princes were mocked, damsels saved themselves, and ogres<sup>④</sup> and dragons were shown to be decent folks once you got to know them.

<sup>①</sup> James Poniewozik, a native of Monroe, Michigan, joined TIME as media and television critic in July 1999. He has written in-depth stories, essays, features and reviews on books, movies, comic books, the news media and pop culture in general.

<sup>②</sup> damsel: n. (joc. 谚) woman who needs help

<sup>③</sup> scullery: n. small room (usu. in a large house) beside the kitchen, where dishes, etc. are washed up

<sup>④</sup> ogre: n. (female: ogress) (in legends and fairy stories) cruel and frightening giant who eats people (传说和童话中的) 吃人巨妖

And lo, it was even better—particularly for the movie industry. The first two *Shrek* movies, which upended every fairy-tale cliché they could get their meaty chartreuse<sup>①</sup> paws on, grossed more than \$700 million in the U.S. alone; there's little reason to believe that *Shrek the Third* won't fill its hungry Scottish maw<sup>②</sup> with hundreds of millions more after it is released May 18.

*Shrek* consciously rebelled against the sentimental Disney hegemony of fairy-tale movies. But today the outlaw is king: parodying fairy tales has become the default<sup>③</sup> mode of telling them. 2005's *Hoodwinked!*<sup>④</sup> reimagined Little Red Riding Hood as a crime *Rashomon*<sup>⑤</sup>, while this year's *Happily N'Ever After* sent up *Cinderella*.

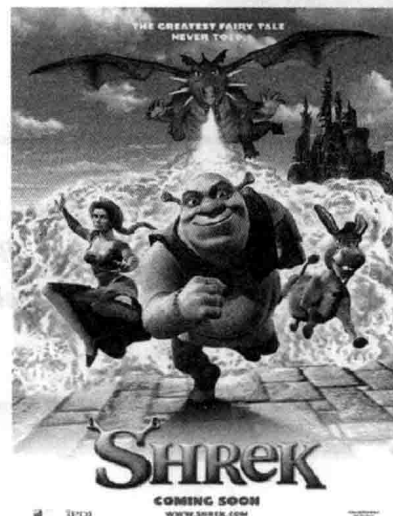


Figure-VI-1-1  
Shrek 1 (2001)

Broadway smash *Wicked*<sup>⑥</sup> posits<sup>⑦</sup> that the *Wicked Witch of the West* was misunderstood. This fall Disney (et tu, Mickey?) releases *Enchanted*, in which a princess (Amy Adams) is magically banished by an evil queen to modern New York City, where she must fend for herself, parodying her princess foremothers as she goes. (Snow-White's-Whistle-While-You-Work scene is re-enacted with vermin and roaches.)

All this has been a welcome change from generations of hokey<sup>⑧</sup> fairy tales with stultifying<sup>⑨</sup> lessons: Be nice and wait for your prince; be obedient and don't stray off the path; bad people are just plain evil and ugly and deserve no mercy. But palace revolutions can have their own excesses. Are the rules of fairy-tale snark<sup>⑩</sup> becoming as rigid as the ones they overthrew? Are we losing a sense of wonder along with all the illusions?

① chartreuse: n. yellowish-green color

② maw: n. (fml.) animal's stomach or throat

③ default: n. failure to do sth. because or in case sth./sb. is absent

④ *Hoodwinked!* is a 2005 computer-animated family comedy produced by Blue Yonder Films with Kanbar Entertainment. It was written and directed by Cory Edwards, Todd Edwards, and Tony Leech. An alternate title of the film was *Hoodwinked! The True Story of Red Riding Hood*. Based on the *Little Red Riding Hood* folktale, structurally, it borrows from the films *Rashomon* and *The Usual Suspects*, as well as frequently intertwining various plots. The film's setting uses the same type of anachronistic and satirical mixing of modern and fantasy culture as the *Shrek* films.

⑤ *Rashomon* (罗生门) is a 1950 Japanese film directed by Akira Kurosawa. The film is based on two stories by Ryūnosuke Akutagawa ("Rashomon" provides the setting, while "In a Grove" provides the characters and plot). *Rashomon* can be said to have introduced Kurosawa and Japanese cinema to Western audiences, and is considered one of his masterpieces. The film depicts the rape of a woman and the apparent murder of her husband through the widely differing accounts of four witnesses, including the rapist and, through a medium, the dead man. The stories are mutually contradictory, leaving the viewer to determine which, if any, is the truth. The story unfolds in flashback.

⑥ *Wicked* is a musical based on the best-selling novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire, a parallel novel of L. Frank Baum's classic story *The Wonderful Wizard of Oz* from the perspective of the witches of the Land of Oz.

⑦ posit: v. (fml.) suggest or assume (sth.) as a fact; postulate 断定, 假设

⑧ hokey: adj. (slang) fake

⑨ stultify: v. cause (sb.) to feel dull, bored, etc.

⑩ the snark is a fictional animal species created by Lewis Carroll in his nonsense poem *The Hunting of the Snark*. His descriptions of the creature were, in his own words, unimaginable, and he wanted that to remain so.

Shrek didn't remake fairy tales single-handed; it captured, and monetized<sup>①</sup>, a long-simmering cultural trend. TV's *Fractured Fairy Tales* parodied Grimm classics, as have movies like *The Princess Bride and Ever After* and the books on which *Shrek* and *Wicked* were based. And highbrow postmodern and feminist writers, such as Donald Barthelme and Angela Carter, Robert Coover and Margaret Atwood, used the raw material of fairy stories to subvert traditions of storytelling that were as ingrained in us as breathing or to critique social messages that their readers had been fed along with their strained peas.

But those parodies had a dominant fairy-tale tradition to rebel against. The strange side effect of today's meta-stories is that kids get exposed to the parodies before, or instead of, the originals. My two sons (aged 2 and 5) love *The Three Pigs*, a storybook by David Wiesner in which the pigs escape the big bad wolf by physically fleeing their story (they fold a page into a paper airplane to fly off in). It's a gorgeous, fanciful book. It's also a kind of recursive meta-fiction that I didn't encounter before reading John Barth in college. Someday the kids will read the original tale and wonder why the stupid straw-house pig doesn't just hop onto the next bookshelf. Likewise, *Shrek* reimagines *Puss in Boots* as a Latin tomcat—but what kid today even reads *Puss in Boots* in the original?

This is the new world of fairy tales: parodied, ironized, meta-fictionalized, politically adjusted and pop-culture saturated. (Yes, the original stories are still out there, but they don't have the same marketing force behind them: the Happy Meals, action figures, books, games and other ancillary<sup>②</sup>-revenue projects.) All of which appeals to the grownups who chaperone<sup>③</sup> the movie trips and endure the repeated DVD viewings. Old-school fairy tales, after all, are boring to us, not the kids. *The Shrek* movies have a nigh<sup>④</sup>-scientific formula for the ratio of fart jokes to ask-your-mother jokes; *Shrek the Third* includes a visit to a fairy-tale high school where there's a Just Say Nay rally and a stoner-sounding kid stumbles out of a coach trailed by a cloud of "frankincense and myrrh"<sup>⑤</sup> smoke. More broadly, each movie gives Shrek and Fiona an adult challenge: in the first, to find love and see beyond appearances; in *Shrek 2*, to meet the in-laws; in *Shrek the Third*, to take on adult responsibility and parenthood (Shrek has to find a new heir to the throne of *Far Far Away*, or he will have to succeed the king).

Then there are the messages aimed at kids. What parent today wants to raise an entitled prince or a helpless damsel? Seeing Snow White turn from cream puff into kick-ass fury in *Shrek the Third*—launching an army of bluebirds and bunnies at the bad guys to the tune of Led Zeppelin's *Immigrant*

① Cf. money; v. to convert into money

② ancillary: adj. helping in a subsidiary way 辅助的

③ chaperon: v. act as a an older woman in former times who went out with a young unmarried woman on social occasions and was responsible for her behavior 当(某人的)年长女伴

④ nigh: adv. (-er, -est) (arch.) near (to)

⑤ Frankincense and myrrh have had spiritual significance since ancient times and they also were adopted as medicines for physical ailments. When referring to this pair of herbs, Westerners might immediately think of their historic importance in religion. The herbs are best known through the story of the *Three Wise Men* (Magi) delivering gold, frankincense, and myrrh for the baby Jesus; myrrh was also used to anoint Jesus' body after the crucifixion. These herbs, valued like gold, were mentioned repeatedly in the Old Testament, in instructions to Moses about making incense and anointing oil.

*Song*<sup>①</sup>—is more than a brilliant sight gag<sup>②</sup>. It's a relief to parents of girls, with Disney's princess legacy in their rearview mirrors and Bratz dolls and Britney up ahead. It goes hand in hand with a vast genre of empowered-princess books (*Princess Smartypants*, *The Princess Knight*) for parents who'd rather their daughters dream of soccer balls than royal balls. As for the boys? Jocks have a rough time of it (a handsome prince is the villain of *Shrek the Third* and the buffoon<sup>③</sup> in *N'Ever After*), supplanted<sup>④</sup> by gangly emo<sup>⑤</sup> types—fairyland Adam Brodys. "Charming" is redefined rather than repealed—Justin Timberlake voices Third's cute-boy hero Arthur—but at least that's some progress.

Tweaking fairy tales also allows moviemakers to tell stories about themselves without boring us. The *Shrek* movies are full of inside jokes (the kingdom of *Far Far Away* is essentially Beverly Hills; the first villain was widely seen as a stand-in for then Disney chief Michael Eisner). Fairy-tale parodies are safe rebellions, spoofing<sup>⑥</sup> formulas and feel-good endings while still providing the ride into the sunset that pays the bills. In *Happily N'Ever After*, a wizard runs a "Department of Fairy-tale-land Security," seeing to it that each story—*Rapunzel*<sup>⑦</sup>, *Rumpelstiltskin*<sup>⑧</sup>, etc.—hews<sup>⑨</sup> to the book. His bored apprentice Mambo articulates the strategy of his movie and its peers: "I just wish we could mix it up a little. Make it a little edgier! Then let 'em have their happy ending."

Sound like a formula to you? What these stories are reacting against is not so much fairy tales in general as the specific, saccharine<sup>⑩</sup> Disney kind, which sanitized the far-darker originals. (As did *Shrek*, by the way. In the William Steig's book, the ogre is way more brutal, scary and ... ogreish.) But the puncturing of the Disney style is in danger of becoming a cliché itself. The pattern—set up, then puncture, set up, then puncture—is so relentless that it inoculates the audience against being spellbound, training them to wait for the other shoe to drop whenever they see a moment of sentiment or magic. Every detail argues against seeing fairyland as something special, like the constant disposable-culture gags in *Shrek*, in which characters shop in chain stores like Versarchery and Ye Olde Foot Locker.

I feel like a traitor to my fellow parents for even saying this. These movies are made in part for me: a

① "Immigrant Song" is the opening track on English rock band Led Zeppelin's third album, *Led Zeppelin III*, written and released in 1970.

② gag: n. joke or funny story, esp. as part of a comedian's act

③ buffoon: n. ridiculous but amusing person; clown

④ supplant: v. (fml.) take the place of (sb./sth.); replace

⑤ Emo is a genre of music that originated from hardcore punk and later adopted pop punk influences when it became mainstream in the United States. It has since come to describe several variations of music with common roots and associated fashion and stereotypes.

⑥ spoof: v. (infml.) trick or swindle (sb.)

⑦ Rapunzel is a German fairy tale in the collection assembled by the Brothers Grimm, and first published in 1812 as part of *Children's and Household Tales*. It is one of the best known fairy tales, and its plot has been used and parodied by many cartoonists and comedians, its best known line ("Rapunzel, Rapunzel, let down your hair") having entered popular culture.

⑧ Rumpelstiltskin is a character in a fairy tale of the same name that originated in Germany. The tale was collected by the Brothers Grimm. The story has been retold in other countries, sometimes with the main character's name changing completely; *Tom Tit Tot* in England, *Päronskaft* (meaning "pear stalk") in Sweden and *Martinko Klingó* in Slovakia.

⑨ hew: v. chop or cut (sth./sb.) with an axe, sword, etc.

⑩ saccharine: adj. (esp. derog.) very sweet; too sweet



socially progressive, irony-friendly Gen Xer<sup>①</sup> with Rugrats<sup>②</sup>. I thought *Hoodwinked!* and most of the *Shrek* series were hilarious<sup>③</sup>, and God knows I don't want to go back to the days of suffering with my kids through a long, slow pour of Uncle Walt's wholesome syrup. But even if you ultimately reject their messages, old-school fairy tales are part of our cultural vocabulary. There's something a little sad about kids growing up in a culture where their fairy tales come pre-satirized, the skepticism, critique and revision having been done for them by the mama birds of Hollywood. Isn't irony supposed to derive from having something to rebel against? Isn't there a value in learning, for yourself, that life doesn't play out as simply as it does in fairy tales? Is there room for an original, nonparodic fairy story that's earnest without being cloying, that's enlightened without saying wonder is for suckers?

In fact, the strongest moments in *Shrek the Third* come when it steps back from the frantic pop-culture name dropping of *Shrek 2* and you realize that its Grimm parodies have become fleshed-out characters in their own right. In August, Paramount releases *Stardust*, an adaptation of a Neil Gaiman novel about a nerdy 19<sup>th</sup> century lad who ventures from England to a magical land to retrieve a fallen star. The live-action movie covers many of the same themes as the ubiquitous cartoon parodies—be yourself, don't trust appearances, women can be heroic too. But it creates its own fantastic settings (a seedy witches' bazaar, a sky pirate's dirigible<sup>④</sup> ship). There's a kind of surprise and unembarrassed majesty that come from minting original characters and imagery rather than simply riffing on our cartoon patrimony<sup>⑤</sup>. In the end, that's how you make magic.

(SOURCE: *Time*. Thursday, May 10, 2007.)



### After Reading

1. Discuss with your group members: Has this article aroused your feelings for the childhood tales? Why?
2. Why does the author say “fairy-tale parodies are safe rebellions”?
3. How do you comprehend “There's something a little sad about kids growing up in a culture where their fairy tales come pre-satirized”?
4. Are we losing a sense of wonder along with all the illusions of fairy tales? Give reasons and examples.
5. How many of the classics-parody films mentioned in the above passage have you ever seen? What's your impression on them?

① Gen Xer = Generation X + er. Generation X is a term used to identify people born after the post-World War II increase in birth rates (the Baby Boom). The term has been used in demography, the social sciences, and marketing, though it is most often used in popular culture.

② *Rugrats* is an American animated television series aired from August 11, 1991 to June 8, 2004. The show originally revolved around a group of toddlers who communicate with each other through baby speak, although viewers can understand them, because it is translated. Often, they mispronounce words or use poor grammar and their speaking is full of malapropisms and they always get tricked by Angelica. An example of this is using the word “poopetrator” instead of “perpetrator.”

③ hilarious: adj. extremely amusing; very funny; noisily merry

④ dirigible: n. old-fashioned air balloon 旧式充气飞艇

⑤ patrimony: n. property inherited from one's father or ancestors

## Parallel Readings



### Passage A

Directions: Find Anwar F. Accawi's article "The Telephone," read it and then test your reading ability.



### Reading Orientation

**After a close reading of the passage "The Telephone," you should be able to:**

**Know about** the invention of telephone.

**Describe** how the village people recorded time.

**Create** a picture of the village women and children fetching water.

**Explain** the function of the Im Kaleem's house before the telephone came.

**Discuss** how the decision to install a telephone was made in the village.

**Analyze** the symbolic meaning of "my" role as a messenger boy.

**Evaluate** the impacts left by the "telephone" on the village people and their life.

**Imagine** how the ending of the story would further develop.

**Identify** the author's humorous way of narration and unique presentation of cultural differences.

**List** the information on the Arabian customs.