

高等学校教材

# A NEW ADVANCED ENGLISH READER

Book One

新编高级英语

上册

外语教学与研究出版社

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ENGLISH READER**

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张信威 张彦昌 欧阳筱苏  
陈传国 汪榕培 合编

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**XINBIAN GAOJI YINGYU**

张信威 张彦昌 欧阳筱芬

陈传国 汪榕培合编

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## 前 言

根据一九八四年高等院校英语专业高年级教学讨论会提出的教学试行方案的精神，高年级设阅读和写作课而不设传统的精读课。阅读课每周课时为2-4节，其教材内容要求题材广泛，并包括各种文体和语域。针对这一新情况，我们编写了本书，作为三年级阅读课教材，并希望本教材还能有助于提高学生写作各类文章的能力。

本书共三十二课，分上、下两册，按课文的类型分为叙事、说明、描写、议论四个部分。每个部分的开始有简单的引言，介绍这类文章的特点。每课包括课文、作者简介、注释、文章内容讨论题、写作技巧思考题和供选择的作文题。另外，每课后面还附有补充练习。

课文全部选自第二次世界大战后，尤其是当代的英、美出版物。每篇课文的篇幅为八百至一千五百词。

为培养学生使用工具书的能力，注释从简，主要提供有关文化背景方面的知识。讨论题和思考题在实际使用时可以增删。作文题则是为学生课后做模仿性的写作练习而提出的。考虑到各校情况不尽相同，我们编写了补充练习，供需要做这类练习的学生选用。

我们知道，根据教学试行方案编写本教材是一种尝试和探索。书中会有错误和缺点，我们热切希望使用者提出改进意见。

本书上册叙事部分由深圳大学张信威主编；说明部分由吉林大学张彦昌主编；下册描写部分由大连外语学院汪榕培主编；议论部分由黑龙江大学陈传国主编；全部补充练习由辽宁大学欧阳筏苏编写。

本书上册经牛津大学文学博士斯瓦米兰逊(S. R. Swaminathan)教授审阅，美国专家威斯康星大学贝依(V. Bahe)女士也曾给予大力协助。北京外国语学院丁往道教授、吴冰副教授审阅了全书，并提出了宝贵的修改意见，特此感谢。

编 者  
一九八五年十月

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## SECTION ONE

### NARRATION

Narration is extensively used in present-day writing to relate imaginary events, record the happenings of personal and collective histories, and illustrate or explain ideas. Some of the many forms it may take include popular fiction, diaries, anecdotes, biography and journalism. Much storytelling involves fictional events about imaginary characters told for the sake of the story itself. It increases our awareness and understanding of experiences outside our own. Frequently, however, narration serves an expository function: an actual story is told primarily in order to explain or to lead to an idea or a realization. In such writing, the story does not exist for its own sake, but instead serves the ideas the author wishes to present.

In narrative writing, several points should be kept in mind. First, select details carefully, giving just enough of the right kind to make your point. With overtelling, the point may be diminished or even lost. Of course, selection must be aimed at evoking interest. Perhaps even at creating the same kind of suspense as the fiction writer does. Even the briefest anecdote or narrative illustration should be lively and vivid. The details should help the reader identify with the characters and action, thereby sustaining interest and carrying the message at the same time.

Another important consideration is the choice of the point of view. A writer may choose to tell a story without intruding himself, while another may write about his own experience and so use the first person I. The first kind of viewpoint is most appropriate to objective and straightforward narration, while the second is best suited to subjective and impressionistic

stories. Whatever the form or length of the narration, the important thing is to maintain a consistent viewpoint in telling the story.

Probably the most important point in narration is to arrange events in clear order, giving sufficient links to guide the reader through the action. One kind of link, or transition, is the word or phrase that indicates time, such as "at first", "then", "at last", etc. As often as not, the sequence of verbs can also help to keep the events in order, whether the action is set in the past, the present, or the future.

Selecting details, maintaining a consistent point of view and providing links to keep the sequence clear should lead to effective narration. But as with other types of writing, narration depends ultimately upon experience and observation. They are the source of the material for creating the moving pictures that both illustrate and carry your ideas.

In the following 8 units of this section, you will find samples of writing which represent different types of narration and illustrate the points mentioned above.



## Unit One

### THE PERFECT PICTURE

by James Alexander Thom

It was early in the spring about 15 years ago — a day of pale sunlight and trees just beginning to bud. I was a young police reporter, driving to a scene I didn't want to see. A man, the police-dispatcher's broadcast said, had accidentally backed his pickup truck over his baby granddaughter in the driveway of the family home. It was a fatality.

As I parked among police cars and TV-news cruisers, I saw a stocky, white-haired man in cotton work clothes standing near a pickup. Cameras were trained on him, and reporters were sticking microphones in his face. Looking totally bewildered, he was trying to answer their questions. Mostly he was only moving his lips, blinking and choking up.

After a while the reporters gave up on him and followed the police into the small white house. I can still see in my mind's eye that devastated old man looking down at the place in the driveway where the child had been. Beside the house was a freshly spaded flower bed, and nearby a pile of dark, rich earth.

"I was just backing up there to spread that good dirt," he said to me, though I had not asked him anything. "I didn't even know she was outdoors." He stretched his hand toward the flower bed, then let it flop to his side. He lapsed back into his thoughts, and I, like a good reporter, went into the house to find someone who could provide a recent photo of the toddler.

A few minutes later, with all the details in my notebook and a three-by-five studio portrait of the cherubic child tucked in my jacket pocket, I went toward the kitchen where the police had said the body was.

I had brought a camera in with me — the big, bulky Speed Graphic which used to be the newspaper reporter's trademark. Everybody had drifted back out of the house together — family, police, reporters and photographers. Entering the kitchen, I came upon this scene.

On a Formica-topped table, backlighting by a frilly curtained window, lay the tiny body, wrapped in a clean white sheet. Somehow the grandfather had managed to stay away from the crowd. He was sitting on a chair beside the table, in profile to me and unaware of my presence, looking uncomprehendingly at the swaddled corpse.

The house was very quiet. A clock ticked. As I watched, the grandfather slowly leaned forward, curved his arms like parentheses around the head and feet of the little form, then pressed his face to the shroud and remained motionless.

In that hushed moment I recognized the makings of a prize-winning news photograph. I appraised the light, adjusted the lens setting and distance, locked a bulb in the flashgun, raised the camera and composed the scene in the viewfinder.

Every element of the picture was perfect: the grandfather in his plain work clothes, his white hair backlit by sunshine, the child's form wrapped in the sheet, the atmosphere of the simple home suggested by black iron trivets and World's Fair souvenir plates on the walls flanking the window. Outside, the police could be seen inspecting the fatal rear wheel of the pickup while the child's mother and father leaned in each other's arms.

I don't know how many seconds I stood there, unable to

snap that shutter. I was keenly aware of the powerful story-telling value that photo would have, and my professional conscience told me to take it. Yet I couldn't make my hand fire that flashbulb and intrude on the poor man's island of grief.

At length I lowered the camera and crept away, shaken with doubt about my suitability for the journalistic profession. Of course I never told the city editor or any fellow reporters about that missed opportunity for a perfect news picture.

Every day, on the newscasts and in the papers, we see pictures of people in extreme conditions of grief and despair. Human suffering has become a spectator sport. And sometimes, as I'm watching news film, I remember that day.

I still feel right about what I did.

## ABOUT THE AUTHOR

James Alexander Thom, a native of Indiana and a graduate of Butler University (Indianapolis), has been a police reporter, feature writer, and financial editor for the *Indianapolis Star* and an editor of the revived *Saturday Evening Post*. Now a free-lance writer, he has been a contributor to *Reader's Digest*, *National Geographic* and *The Country Gentleman*. In 1978, he published his novel *Spectator Sport*. At present he is a lecturer in the school of journalism at Indiana University.

## NOTES

- 1) The police-dispatcher's broadcast: news of crimes and accidents relayed over the VHF radios of patrolling police cars.

- 2) Pickup truck: a small, open truck with low sides, for hauling light loads.
- 3) TV-news cruisers: large vehicles containing television equipment ready at a moment's notice to leave headquarters in order to film a local news story.
- 4) World's Fair: any of various expositions of the arts, crafts, industrial and agricultural products, scientific advances, etc. of various countries of the world.

## TOPICS FOR DISCUSSION

- 1) How would you describe the tone set in the opening paragraph?
- 2) Why did the reporters "give up on" the white-haired man?
- 3) What do we learn of the narrator's assignment and his feelings about it and the old man? What words indicate the writer's sympathy and emotional involvement?
- 4) What switches your focus from the "Perfect Picture" to the photographer? In what sense does the adjective "perfect" describe his behavior? Character? Sense of ethics?
- 5) What is the point the writer tries to make in the story? Summarize it in one sentence. Where in the article is it presented? How is the reader prepared for it?
- 6) What stopped the author from taking the "perfect" picture? Do you think the narrator did right in not taking the picture as his job demanded him to do? Discuss.

## **RHETORICAL CONSIDERATIONS**

- 1) How is the story organized? Point out the devices the writer uses to indicate the time sequence.
- 2) What advantage can you see in the writer using very little dialogue in the narrative?
- 3) Find examples of description in the anecdote which you think have strong photographic characteristics and analyse how that effect is achieved.
- 4) Explain the meaning of the phrase "island of grief" and comment on its effectiveness in supporting the message of the story.

## **SUGGESTIONS FOR WRITING**

- 1) Tell or write about an incident in your life that involved a moral decision. Indicate how you feel today about the decision you made.
- 2) Tell or write about a time when the demands of a job, sport, or other activity conflicted with your personal ethics.
- 3) Tell or write about an episode in which you observed unethical behavior.
- 4) Write a narrative essay that teaches your reader a main point about a perfect party, vacation, exercise, place to eat, etc. Tell what happened, taking care to indicate the time sequence.

## **SUPPLEMENTARY EXERCISES**

### **I. Paraphrase the following sentences:**

- 1) Mostly he was only moving his lips, blinking and choking up.
- 2) The reporters gave up on him.
- 3) I was just backing there to spread that good dirt.

- 4) I was keenly aware of the powerful story-telling value that photo would have, and my professional conscience told me to take it.
- 5) Yet I couldn't make my hand fire that flashbulb and intrude on the poor man's island of grief.
- 6) At length I lowered the camera and crept away, shaken with doubt about my suitability for the journalistic profession.
- 7) Human suffering has become a spectator sport.

II. Explain the meaning of the italicized word (s) or expression (s):

- 1) a day of *pale* sunlight
- 2) Cameras were *trained* on him.
- 3) looking *bewildered*
- 4) I can still see *in my mind's eye* that *devastated* old man...
- 5) the *cherubic* child
- 6) the grandfather... curved his arms *like parentheses* around... the little *form*.
- 7) I *appraised* the light...
- 8) the *fatal* rear wheel
- 9) He was sitting... *in profile to me*.

III. Study how the following compound nouns are formed, and give a few examples of each:

Model: sunlight (n+n), darkroom (a+n),  
rainfall (n+v), go-between (v+prep),  
income (prep+v)

- 1) flashgun, trademark
- 2) prize-winning, book-keeping
- 3) earthquake, headache
- 4) viewfinder, lie-detector

- 5) broadcast, granddaughter
- 6) flying-machine
- 7) reading-room, sleeping-car
- 8) afterthought, underclothes
- 9) onflow, bypass
- 10) breakfast, pickpocket
- 11) hearsay
- 12) feedback, take-off
- 13) outbreak, newly-wed
- 14) standby, takein

IV. Recast the following sentences by inverting sentence parts.

Model: A freshly spaded flower bed was beside the house.

Beside the house was a freshly spaded flower bed.

- 1) They didn't assess the damage until the floods had subsided.
- 2) I had never before heard such an exciting story.
- 3) You may not return after midnight on any account.
- 4) He had hardly arrived before he started grumbling.
- 5) He stays in bed only when he is seriously ill.
- 6) Mr. Littlejohn was hardly inside the office door before his boss summoned him.
- 7) Fishermen have to be very patient. Their wives do too.
- 8) We rarely have such a stormy summer.
- 9) Most politicians think about fulfilling their earlier promises only in an election year.
- 10) He realised the danger he had been in only after he had read the newspaper the following morning.
- 11) She walked through the High Street quickly.
- 12) The news will be published soon.

- 13) The policeman came yesterday at seven o'clock in the evening.
- 14) Nathan Hale would not betray his motherland under any circumstances.

V. Study the figures of speech in the following sentences:

- 1) The grandfather curved his arms like parentheses around the head of the little form.
- 2) Kindness is the golden chain by which society is bound.
- 3) he has long been in his grave, but last night I saw him again as in life.
- 4) Spare moments are the gold dust of time.
- 5) Miss Temple passed her handkerchief over her lips, as if to smooth away the involuntary smile that curled them.
- 6) His present hunger awoke and gnawed at him.
- 7) True, he had the manifest sympathy of the house — but he had the house's silence, too, which is even worse than its sympathy.
- 8) The man who has not any thing to boast of, but his illustrious ancestors, is like a potato — the only good belonging to him is underground.

VI. Fill in the blanks with appropriate prepositions and adverbs:

\_\_\_\_\_ July 20, 1969, \_\_\_\_\_ least a half billion people \_\_\_\_\_ 49 countries kept their eyes fixed \_\_\_\_\_ television screens. Three American astronauts were waiting \_\_\_\_\_ a spaceship, Apollo II, sitting \_\_\_\_\_ top \_\_\_\_\_ a rocket that was 36 stories high. Their destination: the moon.

All those who watched knew that the landing \_\_\_\_\_ men



\_\_\_\_\_ the moon was a tremendous achievement. They knew also that something might go wrong \_\_\_\_\_ any time. When the men got to the moon, would they be able to land? Would the surface be smooth enough? Would they be able to walk \_\_\_\_\_ the moon? If so, what would they find there?

The final count down (逆计数) had come. Five ... four ... three ... two ... one ... fire rockets! The three astronauts blasted \_\_\_\_\_ outer space \_\_\_\_\_ one \_\_\_\_\_ the most exciting adventures \_\_\_\_\_ history.

Just 76 hours \_\_\_\_\_ they left the earth's surface, they orbited the moon. A short time \_\_\_\_\_ two \_\_\_\_\_ the astronauts left their spaceship \_\_\_\_\_ a lunar landing craft and were preparing to land \_\_\_\_\_ the desolate surface \_\_\_\_\_ the moon. \_\_\_\_\_ millions \_\_\_\_\_ anxious people back \_\_\_\_\_ earth were watching \_\_\_\_\_ television, the first astronaut cautiously climbed \_\_\_\_\_ the landing craft and stepped \_\_\_\_\_. \_\_\_\_\_ his left foot touched the dusty surface, he said "That's one small step \_\_\_\_\_ a man, one giant leap \_\_\_\_\_ mankind." \_\_\_\_\_ last man is walking \_\_\_\_\_ the moon.

VII. Change one of the two sentences in each of the following pairs into an adverbial participial phrase:

- 1) The director walked back to his office. He was relieved that the storm had done no damage to the crops.
- 2) Henry Wilson was sent to the hospital. He was accompanied by two of his colleagues.
- 3) The slogan was written in bold letters on the wall. It was visible to all that passed by.
- 4) He quietly left the room. He was not at all noticed