

高等学校试用教材

# 大学英语

(文理科本科用)

泛读

EXTENSIVE READING

3

上海外语教育出版社

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第 三 册

张砚秋 主编

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# 前 言

《大学英语(文理科本科用)试用教材》是根据国家教育委员会审定批准的《大学英语教学大纲(文理科本科用)》编写的一套系列教材,分精读、泛读、听力、快速阅读、语法与练习五种教程。

本教材重视英语语言基础教学,从各方面保证文、理科的通用性,适用于综合大学、师范院校和文科院校。

本教材的精读、泛读、快速阅读和听力教程各按分级教学的要求编写六册,每级一册,语法与练习编写四册,供1—4级使用。精读与听力教程均配有教师用书和录音磁带。

上述五种教程根据各自的课型特点自成体系,但又相互配合,形成整体,以贯彻大纲所提出的三个层次的要求:“培养学生具有较强的阅读能力、一定的听的能力、初步的写和说的能力。”全套教材由复旦大学、北京大学、华东师范大学和中国人民大学合作编写,复旦大学董亚芬教授审订,同时还聘请两名专职外籍专家参加编写和文字审定工作。

《大学英语(文理科本科用)》泛读教程由北京大学英语系公共外语教研室负责编写。张砚秋副教授担任主编,王岷源教授担任主审。

本书为泛读教程第三册,由胡之珪、朱 荔、解又明、吕钰凡等同志参加编写,供大学英语三级学生使用。

由于时间仓促,编者水平与经验有限,教材中不妥之处在所难免。希望广大读者批评指正。

编 者

一九八六年三月

# 使用说明

本教程按以下指导思想编写:

1. 通过一定量的阅读增强学生的语感, 提高学生的阅读速度, 使之掌握阅读技巧, 学会以英语为工具获取所需信息的能力。

2. 在编写多项选择和思考题时, 注意逐步培养学生在阅读过程中的分析、归纳、综合和推断的能力, 以配合精读教程在阅读技能方面的教学。

3. 选材较浅于相应的精读课文, 并加必要的注释, 以便于学生顺利阅读。

4. 教材绝大多数选自原文, 一般不删节、不改写, 足以保证语言文字的规范化。

5. 选材力求内容新颖、题材广泛、体裁多样、知识性与趣味性并重。

6. 考虑到学生阅读能力上的差异, 每册的阅读量大略高于大纲所规定的指标。

本教程目前只有学生用书。每册选编短文三十课, 每课编有少量注释, 配有若干多项选择题和思考题。以测试学生对文章的理解能力。为了配合精读教程, 每册按十个单元编写, 三课为一个单元。每单元的前两课为必读部分, 第三课可视具体情况灵活掌握。

编 者

一九八六年三月

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1. THE MOST UNFORGETTABLE CHARACTER I'VE MET<sup>1</sup>

Henry Schindall

I remember vividly that first English class in the last term of high school. We boys (there were no girls in the school) were waiting expectantly for the new teacher to appear. Before long, through the door came a tall, unimpressive-looking man of about 40. He said shyly, "Good afternoon, gentlemen." 5

His voice had a surprising tone of respect, almost as if he were addressing the Supreme Court instead of a group of youngsters. He wrote his name on the blackboard---Wilmer T. Stone---then sat on the front of his desk, drew one long leg up and grasped his bony knee. 10

"Gentlemen," he began, "we are here this semester ---your last---to continue your study of English. I know we shall enjoy learning with---and from---one another. We are going to learn something about journalism and how to get out your weekly school paper. Most important, we are going to try to feel the joy of good literature. Maybe some of us will really get interested in reading and writing. Those who do, I venture to say, will lead far richer, fuller lives than they would otherwise." 15 20

He went on like that, speaking without condescension<sup>2</sup>, voicing a welcome message of friendliness and understanding. An unexpected feeling of excitement stirred in me. 25

During the term that followed, his enthusiasm spread through us like a contagion. He would read one of Keats's<sup>3</sup> poems, for instance, and then say musingly,<sup>4</sup> "I wonder whether we can say that bet- 30



ter. Let's see." Then we'd all chip in,<sup>5</sup> and voices would grow high-pitched in the melee of<sup>6</sup> thoughts and phrases. Soon would come a glow of wonderment as we began to discover that there was no better way of  
35 saying it. By such devices he led us to an appreciation of the beauty and perfection of language and literature.

There was little formality about our sessions, but he never had to discipline us. Since he treated us  
40 with unfailing courtesy, we couldn't very well do anything except return it; approached as adults, we could not show ourselves childish. Besides, we were much too interested and too anxious to participate in the discussion to have time for foolishness.

45 We would point things out to one another, each contributing an idea, a view-point. We examined the subject as a child studies a new toy, turning it over in our hands, peering underneath, feeling its shape and finding out what made it go.

50 "Don't be afraid to disagree with me," he used to say. "It shows you are thinking for yourselves, and that's what you are here for." Warming to such confidence, we felt we had to justify it by giving more than our best.<sup>7</sup> And we did.

55 Mr. Stone abhorred sloppy speech<sup>8</sup> and lazy writing. I remember a book review in which I wrote, "At the tender age of 17, he..." Back came a sharp note: "'Tender age' was a good phrase when first used, but now it's like a worn-out sock. Mint new coins---your  
60 own coins."

Mr. Stone gave us the greatest gift a teacher can bestow---an awakening of a passion for learning. He had a way of dangling before us part of a story, a literary character or idea, until we were curious and  
65 eager for more; then he would cut himself short and

say, "But I suppose you have read so-and-so." When we shook our heads, he would write the title of a book on the blackboard, then turn to us, "There are some books like this one I almost wish I had never read. Many doors to pleasure are closed to me now, 70 but they are all open for you!"

He was a great believer in wide reading outside class. "You know," he said once, "if I had to put all my advice into a single word, it would be: browse. In any library you will find awaiting you the best 75 that has been thought and felt and said in all the ages. Taste it, sample it. Peek into many books, read a bit here and there, range widely. Then take home and read the books that speak to you, that are suited to your interests. 80

"How would you like to live in another century, or another country?" he went on. "Why not for a while live in France at the time of the French Revolution?" He paused and wrote on the blackboard: A Tale of Two Cities---Dickens<sup>9</sup> "Or how would you like to take 85 part in 14th-century battles?" He wrote: The White Company---Dovle.<sup>10</sup> "Or live for a spell<sup>11</sup> in the Roman Empire?" Ben-Hur---Wallace.<sup>12</sup> He put the chalk down. "A man who reads lives many lives. A man who doesn't, walks this earth with a blindfold." 90

The end of the term came much too soon. The morning before graduation day the class suddenly and spontaneously decided to give Mr. Stone a literary send-off that afternoon---a good-bye party with poems and songs concocted for the occasion. 95

Bernie Stamm started a poem called "Farewell." We cudgeled our brains<sup>13</sup> and each put in a line here and there. Then Herb Galen suggested a parody, and we went to work on Gilbert and Sullivan's<sup>14</sup> "A Policeman's Lot Is Not a Happy One,"<sup>15</sup> changing it to "Poor Wil- 100

mer's Lot Is Not a Happy One." After we finished the verses Larry Hinds sang it in his premature baritone, and we howled in glee<sup>16</sup>.

That afternoon when Mr. Stone walked slowly into  
105 Room 318 we made him take a seat in the first row. Do you remember those old-fashioned school desks that you had to inch into<sup>17</sup> from the side, with a small seat and a slightly sloping top? Mr. Stone, a tall, big-boned man, sat with his gawky legs spread out in-  
110 to the aisles and waited to see what would happen.

One of the boys, sitting in the teacher's chair, started off with a speech; the rest of us were grouped around him. Mr. Stone sat tight-lipped, until toward the end when he slowly turned to the right and then to  
115 the left, looking at each of us in turn as if he wanted to register the picture on his mind.

When we got to the last chorus of the parody, we saw tears rolling down Mr. Stone's high cheekbones. He didn't brush them off but just blinked hard once  
120 or twice. We sang louder so that nobody would seem to be noticing. As we came to the end, every throat had a lump in it<sup>18</sup> that made singing difficult.

Mr. Stone got up and pulled out a handkerchief and blew his nose and wiped his face. "Boys," he began,  
125 and no one even noticed that he wasn't calling us "men" any more, "we're not very good, we Americans, at expressing sentiment. But I want to tell you you have given me something I shall never forget."

As we waited, hushed, he spoke again in the gentle  
130 musing voice of the natural-born teacher. "That is one of the secrets of life---giving; and maybe it is a fitting thought to leave you with. We are truly happy only when we give. The great writers we have been studying were great because they gave of themselves fully and  
135 honestly. We are big or small according to the size of

our helping hand."

He stopped and shook hands with each of us. His parting words were: "Sometimes I think teaching is a heartbreaking way of making a living." Then as he glanced down the line and saw the boys looking at him 140 reverently, he added with a wistful smile,<sup>19</sup> "But I wouldn't give it up for all the world."

Part of Wilmer Stone, I know, stays in the hearts of all of us who once faced him across the desks of Room 318. 145

Approximately 1330 words

#### NOTES

1. This essay is taken from "The Reader's Digest", October, 1949.
2. without condescension: without showing superiority
3. Keats: John Keats (1795-1821), English poet whose well-known works are "Ode to a Nightingale", "The Eve of St. Agnes", "To Autumn", "Hyperion", etc. He believed that 'truth is beauty and beauty truth'.
4. musingly: thoughtfully
5. chip in: contribute with ideas in a group effort
6. in the melee of: in the disorder of
7. Warming to such confidence, ... by giving more than our best.: His words encouraged us so much that we felt it necessary to do more than our best so as to prove ourselves worthy of his encouragement.
8. sloppy speech: careless speech

9. Dickens: Charles Dickens (1812-1870), English novelist whose works are characterized by humor , idealism, directness and a deep sympathy for the downtrodden. Principal works include "Oliver Twist", "David Copperfield", "Great Expectations", and "A Tale of Two Cities".
10. Doyle: Sir Arthur Conan Doyle (1859-1930), English novelist, creator of fictional detective Sherlock Holmes. introduced in "A Study in Scarlet" (1887). His novel "The White Company" was published in 1890.
11. live for a spell: live for a period of time
12. Wallace: Lewis Wallace (1827-1905), American writer whose second novel "Ben-Hur: A Tale of the Christ" (1880) is a pageant of primitive Christianity in the world of pagan Rome.
13. cudgeled our brains: thought hard.
14. Gilbert and Sullivan: Sir William Schwenck Gilbert (1836-1911), English librettist, and Sir Arthur Seymour Sullivan (1842-1900), English composer. Together they produced a series of comic operas.
15. "A Policeman's Lot Is Not a Happy One": probably a song taken from one of Gilbert and Sullivan's comic operas
16. in glee: in lively joy
17. inch into: move slowly and with difficulty into
18. every throat had a lump in it: we were all choked up with emotion
19. with a wistful smile: with a smile that shows unfulfilled longing or desire

#### COMPREHENSION QUESTIONS

1. The teacher stirred their imagination by asking them how they would like to live in

- a. England during the reign of Elizabeth.
  - b. Italy during the Renaissance.
  - c. Greece at the height of its glory.
  - d. France at the time of the French Revolution.
2. For the good-bye party the boys prepared a
- a. eulogy.
  - b. gift.
  - c. parody.
  - d. play.
3. The teacher's comment on the phrase "tender age" (1.58 was
- a. one of approval.
  - b. not given.
  - c. one suggesting lazy writing.
  - d. one suggesting a specific revision.
4. His attempts to get them to see if they could improve on a poem were intended to lead to
- a. a better understanding of the poem.
  - b. a better appreciation of literature.
  - c. an improvement in writing and speaking.
  - d. an improvement of discussion technique.
5. The purpose of this article is to
- a. tell about an unusual character.
  - b. describe how he taught English.
  - c. suggest the importance of wide reading.
  - d. help us feel an appreciation of this character.
6. The essay implies that we should read things of
- a. personal interest.
  - b. recognized merit.
  - c. current interest.
  - d. literary worth.

## QUESTIONS FOR DISCUSSION

1. What was the teacher's most important piece of advice to the students?
2. What did the teacher mean when he said "Mint new coins ---your own coins"?
3. The teacher said: "There are some books like this one I almost wish I had never read". Explain.
4. Why did the teacher think teaching was a heartbreaking way of making a living?
5. In what way do you think the teacher is unforgettable?

## 2. READING FOR A'S<sup>1</sup>

Gregory Cowan and Elizabeth McPherson

Where and when and what you study are all important. But the neatest desk and the best desk light, the world's most regular schedule, the best leather-covered notebook and the most expensive textbooks you can buy will do you no good unless you know how to study. And how 5 to study, if you don't already have some clue, is probably the hardest thing you will have to learn in college. Some students can master the entire system of imaginary numbers<sup>2</sup> more easily than other students can discover how to study the first chapter in the algebra 10 book. Methods of studying vary; what works well for some students doesn't work at all for others. The only thing you can do is experiment until you find a system that does work for you. But two things are sure: nobody else can do your studying for you, and unless you 15 do find a system that works, you won't get through college.<sup>3</sup>

Meantime, there are a few rules that work for everybody. The first is don't get behind. The problem of studying, hard enough to start with, becomes almost 20 impossible when you are trying to do three week's work in one weekend. Even the fastest readers have trouble doing that. And if you are behind in written work that must be turned in, the teacher who accepts it that late will probably not give you full credit.<sup>4</sup> Perhaps he 25 may not accept it at all.

Getting behind in one class because you are spending so much time on another is really no excuse. Feeling pretty virtuous about<sup>5</sup> the seven hours you spend on chemistry won't help one bit if the history teacher 30



pops a quiz.<sup>6</sup> And many freshmen do get into trouble by spending too much time on one class at the expense of<sup>7</sup> the others, either because they like one class much better or because they find it so much harder that they think they should devote all their time to it. Whatever the reason, going whole hog for<sup>8</sup> one class and neglecting the rest of them is a mistake. If you face this temptation, begin with the shortest and easiest assignments. Get them out of the way and then go on to the more difficult, time-consuming work.<sup>9</sup> Unless you do the easy work first, you are likely to spend so much time on the long, hard work that when midnight comes, you'll say to yourself, "Oh, that English assignment was so easy, I can do it any time," and go on to bed. The English assignment, easy as it was, won't get done.

If everything seems equally easy (or equally hard), leave whatever you like best until the end. There will be more incentive<sup>10</sup> at half past eleven to read a political science article that sounded really interesting than to begin memorizing French irregular verbs, a necessary task that strikes you as pretty dull.<sup>11</sup>

In spite of the noblest efforts, however, everybody does get a little behind in something some time. When this happens to you, catch up. Don't skip the parts you missed and try to go ahead with the rest of the class while there is still a big gap showing. What you missed may make it impossible, or at least difficult, to understand what the rest of the class is doing now. If you are behind, lengthen your study periods for a few days until you catch up. Skip the movie you meant to see or the nap you planned to take. Stay up a little later, if you have to. But catch up....

The second rule that works for everybody is don't be afraid to mark in textbooks. A good student's books don't finish the term looking as fresh and clean as the