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# Literature

## UNIT ONE



### *Unit Walk-through*

#### **Mini-lecture**

从方到圆，由表及里——文章的编码与阅读的解码

#### **Guided Reading**

How to Read a Book

#### **Reflective Reading**

My First Article

#### **Self-access Reading**

1. An English Language Class
2. Another Obscure Nobel Prize Literature Winner
3. The Race Beat
4. Hemingway's Style

#### **Inquiry Reading**

Shakespeare's London: The City and the Court



## 从方到圆，由表及里——文章的编码与阅读的解码

英语阅读作为学习语言的主要输入方式，在听、说、读、写四项技能中占有重要地位，是人们获取知识的基本途径。阅读的过程是阅读者运用各种必要的技能完成解码的过程。所谓解码，是人通过眼睛和耳朵接受文字或话语的刺激，将蕴含其中的语言信息传入大脑，进行记忆、分析和判断的过程。解码可以分成局部解码和整体解码两类。局部解码也称字词解码，指从最小的语篇成分——词汇入手对文章进行分析、解码。但是在阅读中，如果只从词、句、语法这些语言的微观层面上对文章进行分析、解码，就只能孤立地认识词、句等语言知识，容易出现这样的情况：虽然文章中并没有生词，句子不存在语法难点，阅读者仍然对文章作出错误、片面的理解，甚至不知文章所云。这并不是真正意义上的理解。要真正理解文章及其深层含义，还必须从方到圆，由表及里，对文章进行整体解码。

所谓整体解码，就是从宏观层面上、从整体角度出发对文章的结构、信息等方面进行分、解码。阅读不是一个简单的解码过程，而是一个读者与作者相互交流的过程。读者不仅要在形式上解码作者的语言，更要运用现有的知识和能力去解读作者所传达的信息，而有些信息就隐藏在文章的宏观层面中。因此，除了从微观的词汇、语法角度出发，还必须对文章进行整体解读——分析文章的篇章结构、展开方式，判断文章的中心思想、段落大意，摸清作者的思想脉络和态度倾向，进而提高阅读理解能力和信息获取能力。（参看本系列教材《阅读教程2》第二至第四单元。）

对文章进行整体解码，需要：

1. 把握文章的整体结构。把握文章的整体结构对理解文章及解答阅读理解试题起着重要的作用。把握了文章的整体结构可以使读者对文章有一个整体的认识，对文章的主旨、主要内容有一个大体的了解，收到“一览众山小”的效果。在阅读一段材料时，通常首要的目的是找出各段的中心句，从而抓住作者的写作目的、写作脉络。

2. 主动阅读与广泛阅读。阅读也是读者与文章之间的互动和交流。要有效地理解文章，需要读者调动与文章主题及背景相关的已有知识。Ausubel在认知同化学习理论中提出“意义学习”这一概念，即意义“通过新信息和认知结构中已有的相关概念相互作用”而产生，“只有当读者将自己的信息获取与语篇承载的语言文字联系起来以后，意义才产生，理解才实现，阅读的人际功能才得以完成。”该理论运用到阅读过程中即要求读者主动地联系旧知与新知，在新知与旧知的相互作用中解析和获取新信息。此外，积累广泛的文化信息，丰富自身的知识结构，在阅读中注意联想和运用相关知识，均将有利于读者加强在阅读中解析和构建意义的能力，同时也减少了面对新知识时容易产生的陌生感，保证了阅读理解的准确性和效率。



3. 了解相应的文章写作知识。写作是作者用语言对思想进行文字编码，阅读是读者对文字进行解码从而获取作者所传达的信息。熟悉文章的编码方式是提高阅读理解能力的重要方面。这里所说的编码方式是指文章和段落展开的一些基本方式，如：因果分析法、例证法、对比法、分类法、定义法等。每一种展开方式都有其特定的信号词。比如，以因果分析法展开的文章，常使用because, as a result, therefore, consequently等词。

阅读理解的过程不是被动、单一的字词解码过程，而是读者在接受文字信息时，综合运用语法、语篇、阅读策略进行分析、推测和理解，并根据新信息印证并反复修正旧信息的过程，是对文章进行整体解码的过程。这一字词解码过程和整体解码过程要求读者不仅有扎实的词汇、语法等语言知识，还要有丰富的社会文化知识以及必要的阅读技巧。了解文章的编码与阅读的解码过程，也是培养和提高阅读理解能力的重要原则。

## 即学即练

阅读下面的短篇并回答问题。

The two most popular aerobic exercises are jogging and swimming. The latter is more enthusiastically recommended because it avoids the trauma to the legs and spine of jogging and utilizes the arms and chest muscles as well as the legs. It is done with the help, or buoyancy (浮力), of water. The gravitational force on your joints is not nearly so great as when standing out of water. Your weight in the water (with only your head and neck exposed) is only one-tenth what it is out of water.

Since the water, and not your body, bears much of your weight, swimming is an excellent exercise for those suffering from arthritis. At the same time the buoyancy also spares your knees, ankles, and lower back from the constant pounding associated with jogging. In fact swimming is often prescribed for those people who have suffered from joint injuries caused by other sports or exercise activities. It strengthens the muscles of your abdomen and has been prescribed as the one exercise program for those with chronic back problems.

1. Which statement best describes the main idea of the passage?

- A. The two most popular aerobic exercises are jogging and swimming.
- B. Jogging is better than swimming.
- C. Swimming is more popular than jogging.
- D. Swimming is recommended over jogging.

2. The writing pattern most used in this passage is \_\_\_\_\_.

- A. definition
- B. comparison and contrast
- C. cause and effect
- D. both B and C







Read carefully the following passage and the explanations.

## How to Read a Book

### Passage

It is **simple enough to say**<sup>①</sup> that since books have classes—fiction, biography, poetry—we should separate them and take from each what it is right. **Yet**<sup>②</sup> few people ask from books what books can give us. Most **commonly**<sup>③</sup> we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we **could**<sup>④</sup> banish (消除) all such preconceptions (偏见) when we read, that would be an admirable beginning. **Do not dictate to your author; try to become him.**<sup>⑤</sup> Be his fellow worker and accomplice. If you hang back, and reserve and criticize at first, you are preventing yourself from getting the fullest possible value from what you read. **But**<sup>⑥</sup> if you open your mind as wide as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to

### Explanations

- ① simple enough字面意思是“足够容易”，但我们要能够联想到It is easier said than done这句话，利用已有知识来体会作者的意图，作者暗示了读书的难度所在。
- ② yet表示转折，通常用于陈述事实和提出不同的观点，此类信号词能帮助我们区别主次信息。
- ③ 使用commonly和首句中使用simple的意图相同，根据上下文可以推断出本句与下一句之间仍将是一个转折关系。
- ④ 虚拟语气从语法角度陈述与事实相反的内容，在语篇中，这一语法现象被赋予了更丰富的含义。此处作者委婉地表明了对preconception的否定态度。
- ⑤ 这两个祈使句是本文的主题句，揭示了文章的主旨，抓住它们我们会对作者的写作意图更加明确。
- ⑥ But连接的前后两句是作者采取对比法探讨两种读书方式带来的截然不同的结果，内容上与主题句一一对应，强化了文章的主题。



give you something far more definite. **The thirty-two chapters of a novel**<sup>7</sup> —if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building; but are more impalpable (难琢磨的) than bricks; reading is a longer and more complicated process than seeing. **Perhaps**<sup>8</sup> the quickest way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you—how at the corner of the street, **perhaps**<sup>9</sup>, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic but also tragic; a whole vision, an entire conception, seemed contained at that moment.

**To read a novel is a difficult and complex art.**<sup>10</sup> You must be capable not only of great finesse of perception, but of great boldness of imagination if you are going to make use of all that the novelist—the great artist—gives you.<sup>11</sup>

7 作者此处采用了例证法，文章由一般性论述转入细节讨论。理解本句也需结合常识和已有知识，不能从字面上理解，认为只有一部32章节的小说才符合作者的观点。

8 perhaps 含义是“也许”，孤立地理解是用来表达作者不确定的态度。但从上下文看，作者实际上是用该词来舒缓自己的语气，以婉转的方式进入另一个观点的阐述。我们应透过现象看本质，明白作者是在提出观点，并非探讨可能性。

9 同样是perhaps一词，此处其含义更接近于for example 或 for instance.

10 该句简单扼要，从语篇角度看，是一个总结性的句子。此句呼应前文，重申阅读小说之不易。

11 这里作者总结了自己对阅读小说的看法：要想充分领会到小说的魅力，需要读者擅于感知，大胆想象。





Read the following passage and answer the questions.

### My First Article

#### Passage

When I was sixteen I was already writing articles and offering them to any kind of editor whose address I could discover.<sup>①</sup> These articles were of two kinds. The first<sup>②</sup>, which I signed portentously (自命不凡地) “J. Boynton Priestley”, were serious, very serious indeed, and were full of words like “renaissance<sup>③</sup>” and “significance<sup>④</sup>” and “aftermath (余殃)<sup>⑤</sup>”, and suggested that their author was about a hundred and fifty years old. And nobody wanted them. They could not be given away. No editor had a body of readers old enough for such articles. The other kind were skits (幽默短文) and burlesques (滑稽讽刺作品) and general funny work, written from the grimly determined humorous standpoint of the school magazine<sup>⑥</sup>. One of these was accepted, printed and paid for by a London humorous weekly. I had arrived.<sup>⑦</sup> (And my father, not to be found wanting on such an occasion, presented me with one of his four-penny cigars, with which, as I fancy he guessed, I had been secretly experimenting for some months.) The issue of the weekly containing my article burst upon the world. Riding inside a tram (有轨电车) from Duckworth Lane to

#### Questions

- ① 结合文章标题和首句，预测本文的主要内容。
- ② 根据 first 你能预测本文的展开方式吗？
- ③ 你了解 renaissance 吗？作者用该词和后文的 significance 和 aftermath 来举例，为了说明什么？
- ④ the school magazine 暗示了文章的质量如何？
- ⑤ 这个短句简短有力，除表示“我成功了”的字面意义外，还有什么功能？



Godwin Street, Bradford, I saw a middle-aged woman opening this very copy of the weekly, little knowing, as I **made haste**<sup>6</sup> to tell myself, that one of its group of brilliant contributors was not two yards away. I watched her turn the pages. She came to **the page**<sup>7</sup>; she hesitated; she stopped, she began to read my article. Ah—what delight! But mine, of course, not hers. And not mine for long, not more than a second, for then there settled on her face an expression I have noticed ten thousand times since, and have for years now tried not to notice—the typical expression of the reader, the audience, the customer, the patron. How shall I describe this curious look? There is in it a kind of innocence—and otherwise I think I would have stopped writing years ago—but mixed with this admirable innocence is a flavoring of wariness (谨慎), perhaps a touch of suspicion itself. “**Well, what have we here?**”<sup>8</sup> It inquires dubiously. And then the proud and smirking (自鸣得意地) Poet and Maker falls ten thousand feet into dubiety (怀疑). So ever since that tram ride I have **never**<sup>9</sup> caught a glimpse of the reader, the audience, the customer, the patron, without instantly trying to wedge myself into the rocks of doubt. As I do this, there is the flash of **a blue wing**<sup>10</sup>—and the bird of delight has flown.

6 made haste 是“匆忙”之意。这个词组对故事的结局是否有所暗示？如果有，是什么暗示？

7 根据上下文，the page 指什么？

8 这是不是个特殊疑问句？它暗示了什么？

9 never 与其后的without连用有什么特殊表达效果？

10 联想英语中bluebird的含义，试猜测a blue wing的所指。





## 1. An English Language Class

### This Is Just to Say

*I have eaten  
the plums  
that were in  
the icebox*

*and which  
you were probably  
saving  
for breakfast.*

*Forgive me  
they were delicious  
so sweet and  
so cold.*

① When students enter the classroom, this poem is already on the board. They sit in a semicircle, quietly reading. A student teacher sits among them. “Is this a poem?” a student asks. “Some people think this is a lovely poem,” responds the teacher, “but others don’t think it is a poem at all.” “Yes, my roommate says all poetry must rhyme,” offers a Brazilian student. “It looks like haiku (俳句),” observes a Japanese student approvingly. “What is the poem about?” asks another student. “This is the question,” the instructor agrees. She reads the poem aloud slowly.

② There is silence. As the teacher wonders whether to repeat the question, the student from Kuwait offers, “This is a note.” “It looks like a poem,” says another student. “But it sounds like a note,” the Kuwaiti explains.

③ Again there is silence. “But a poem is never what it seems,” contributes the student from Thailand. Many heads nod. “Hidden meaning,” whispers one student to herself. She smiles at the teacher. Several students repeat, “Hidden meaning.”

④ Students are silent as they repeat the poem looking for something beneath the obvious. “It looks like a note,” agrees the student from Mexico. “The person is sorry he ate the plums. The person writes, ‘Forgive me.’” “‘Forgive me’ seems too polite. Do you say ‘forgive me’?” asks the Egyptian student to the teacher. “It is somewhat formal or serious,” the instructor agrees.

⑤ Suddenly the student from Argentina is animated, “This is a letter.” “Why does it not say ‘Dear



William’?” “This is not a letter; it is a note,” counters one of his classmates. “Yes?” he is not persuaded. “Well, maybe the person knows the other person very well,” explains his classmate. “They live in the same house,” contributes a student from Saudi Arabia. “Maybe they are sisters,” offers a Japanese student. “No, they are husband and wife, or lovers,” counters the German. “Maybe brothers,” offers another. Eyes turn toward the instructor, hoping for mediation. “But what is the poem about?” she asks once again. “Hidden meaning,” repeats a student.

6 There is silence again as the students reread the poem to themselves. They begin to look carefully at the language. “This word ‘just’, does it mean ‘only’?” the Chinese student has turned to the student teacher sitting nearby. She wants some confirmation from a native speaker. “I’ve been thinking about this, too,” he responds with a twinkle in his eye. “When people say ‘just’ to me, I think they mean just the opposite: like when a salesperson says to me, ‘I don’t mean to say that you’re fat, I just think you should try a larger size!’” Everyone laughs. Class members suspend their concentration as they take a few moments to shift in their seats.

7 The Egyptian student brings the class back into focus, “So this is not just a note?” “It asks for forgiveness,” says another student, “He ate the plums, he says, ‘Forgive me.’” “But the person will not be angry, really,” a Saudi Arabian student observes. “Maybe he just wants to say the plums are wonderful,” adds his Mexican classmate. “The person is not angry, so he just says thank you for the delicious plums.”

8 “I think it is a love letter,” the German student proposes. Other students begin to agree. “The writer shares a delicious experience,” offers the Kuwaiti student. “It is just between two sisters who live together,” volunteers a Japanese student. “Two sisters cannot write a love letter,” the German student responds. “Yes they can,” chorus the Thai and Japanese students. The bell rings.

### I. Choose the best answer for each question below.

1. Which of the following best states the author’s purpose of writing this article?
  - A. To show a piece of writing that is extremely mysterious.
  - B. To fully reveal the hidden meaning of a piece of writing.
  - C. To show that a piece of writing can sometimes be interpreted differently.
  - D. To show that the international students are quite active in class.
2. What is implied by the Brazilian student about the poem in paragraph 1?
  - A. He considers it a poem.
  - B. He considers it not a poem.
  - C. His roommate considers it a poem.
  - D. His roommate considers it not a poem.
3. Which of the following is the closest in meaning to “counter” (Line 2, Para. 5)?
  - A. oppose
  - B. respond
  - C. defeat
  - D. approve
4. Based on the salesperson’s words in paragraph 6, what is the meaning of “just”?
  - A. It means “only”.
  - B. It means “exactly”.
  - C. It means the opposite.
  - D. It means “equally”.
5. According to the passage, what does the Thai student think of the relationship between the person who writes and the person who receives *This Is Just to Say*?
  - A. Husband and wife.
  - B. Two people sharing the same house.
  - C. Two brothers.
  - D. Two sisters.



## II. Answer the following questions briefly.

1. The text entitled *This Is Just to Say* can be interpreted multi-dimensionally. How do you interpret it? Explain why.
2. Where do the Mexican student and the Egyptian student differ in their interpretations?
3. What do you think of the instructor's way of teaching English literature?

## 2. Another Obscure Nobel Prize Literature Winner

① Once again, the Swedish Academy has selected a virtual unknown as its 2009 Nobel laureate (得主) in literature, Romanian-born German novelist/poet Herta Müller. “Herta, who?” you ask. You’re not alone. Müller is a writer who ranked far, far down the list at the bookmakers (at least until the last few days, when she became a virtual co-favorite with Amos Oz, as Michael Orthofer at the Literary Saloon noted). Only a handful of her books have been translated into English, and most of those appear to be semi-autobiographical novels about erudite (博学的) young women of German origin who grew up in, and struggled against, the now-fallen Communist regime in late-20th-century Romania.

② The books themselves sound, um, daunting (令人怯步的). Take *The Appointment*, a 1997 novel that was published in the US in 2001 (and seems to be the most recent Müller work to appear in English). “*The Appointment* is more a test of endurance than pleasure,” Peter Filkins wrote in his review in *The New York Times*, adding that it’s “the kind of novel you might be glad you finished, but sorry that you started, no matter the bleak complexity within it”. Kind of makes you want to click over to Amazon right about now and order a copy for rush delivery, doesn’t it?

③ I am, admittedly, a myopic (缺乏远见的) American who’s poorly read in non-English-language literature (and only spottily read in English-language classics for that matter). But does the Nobel imprimatur (认可) really compel me to pore (钻研) through the works of Müller—or previous year’s comparably unfamiliar laureate, Jean-Marie Gustave Le Clézio? I think not. The Nobel ranks are cluttered with writers who’ve sunk into obscurity and irrelevance, sometimes deservedly so. Do Swedes still read the work of 1916 laureate Verner von Heidenstam? Does anyone think 1938 winner Pearl Buck was one of the top 100 writers of the 20th century?

④ At its best, the Nobel Prize shines a spotlight on a truly great writer—and sometimes the literature of an entire nation—that’s unfamiliar to readers outside of the writer’s country. It challenges us to think (and read) outside our America-centric comfort zone. Without the Nobel, for instance, I would never have discovered the witty and insightful poetry of Poland’s 1996 laureate Wislawa Szymborska. And the 2006 Nobel for Turkey’s Orhan Pamuk cemented his growing status as a lit phenom (杰出人才) (which had been building since the 2004 US publication of his novel *Snow*).

⑤ But what do you think? Do prizes like the Nobel matter when you decide to read a book? Are



you tempted to check out Herta Müller? Do works in translation seem too off-putting (令人厌恶的), like a book-length game of telephone?

**I. Choose the best answer for each question or statement below.**

1. Which of the following is NOT the reason why Müller is a virtual unknown?
  - A. She is a Romanian-born German novelist/poet.
  - B. She is ranked far, far down the list at the bookmakers.
  - C. She became a co-favorite with Amos Oz not long before she was selected the 2009 Nobel laureate in literature.
  - D. Only a handful of her books have been translated into English.
2. By “more a test of endurance than pleasure” (Line 3, Para. 2), Peter Filkins means that \_\_\_\_\_.
  - A. *The Appointment* offers no pleasure
  - B. *The Appointment* is a book worth reading
  - C. *The Appointment* will endure with the passage of time
  - D. readers will find it difficult to carry on reading *The Appointment*
3. In paragraph 3, which is NOT implied by the author about Nobel laureates?
  - A. Many are top 100 writers of the 20th century.
  - B. Some are unfamiliar to Americans.
  - C. Many have become obscure and irrelevant.
  - D. Some are no longer read by Swedes.
4. According to paragraph 4, what is the significance of the Nobel Prize?
  - A. It selects the best writer in the world.
  - B. It enables the readers outside of the writer’s country to get familiar with them.
  - C. It discovers the most witty and insightful poetry of Poland.
  - D. It brings fame to those unfamiliar writers.
5. Which of the following is the closest in meaning to the word “cemented” (Line 5, Para. 4)?
  - A. covered
  - B. established
  - C. joined
  - D. attached

**II. Match the following Nobel laureates in literature (Column A) with the years in which the honor was given (Column B).**

Column A
1. Pearl Buck
2. Wislawa Szymborska
3. Orhan Pamuk
4. Herta Müller
5. Jean-Marie Gustave Le Clézio
6. Verner von Heidenstam

Column B
A. 2009
B. 1916
C. 2008
D. 1938
E. 2006
F. 1996





### 3. The Race Beat

- ① This is the story of how America awakened to its race problem, of how a nation that longed for unity after World War II came instead to see, hear, and learn about the shocking indignities and injustices of racial segregation in the South—and the brutality used to enforce it.
- ② It is the story of how the nation's press, after decades of ignoring the problem, came to recognize the importance of the civil rights struggle and turned it into the most significant domestic news event of the twentieth century.
- ③ Drawing on private correspondence, notes from secret meetings, unpublished articles, and interviews, veteran journalists Gene Roberts and Hank Klibanoff go behind the headlines and datelines to show how a dedicated cadre of newsmen—first black reporters, then liberal Southern editors, then reporters and photographers from the national press and the broadcast media—revealed to a nation its most shameful shortcomings and propelled its citizens to act.
- ④ We watch the black press move bravely into the front row of the confrontation, only to be attacked and kept away from the action. Following the Supreme Court's 1954 decision of striking down school segregation and the South's mobilization against it, we see a growing number of white reporters venture South to cover the Emmett Till murder trial, the Montgomery bus boycott, and the integration of the University of Alabama.
- ⑤ We witness some Southern editors joining the call for massive resistance and working with segregationist organizations to thwart (反对) compliance (顺从). But we also see a handful of other Southern editors write forcefully and daringly for obedience to federal mandates (命令), signaling to the nation that moderate forces were prepared to push the region into the mainstream.
- ⑥ The pace quickens in Little Rock, where reporters test the boundaries of journalistic integrity, then gain momentum as they cover shuttered schools in Virginia, sit-ins in North Carolina, mob-led riots in Mississippi, Freedom Ride buses being set afire, fire hoses (消防水带) and dogs in Birmingham, and long, tense marches through the rural South.
- ⑦ For many journalists, the conditions they found, the fear they felt, and the violence they saw were transforming. Their growing disgust matched the mounting countrywide outrage as *The New York Times*, *Newsweek*, and other major news organizations, many of them headed by southerners, turned a regional story into a national drama.
- ⑧ Meticulously (一丝不苟地) researched and vividly rendered, *The Race Beat* is an unprecedented account of one of the most volatile (急剧波动的) periods in our nation's history, as told by those who covered it.

#### I. Choose the best answer for each question below.

1. According to the author, which is NOT the purpose of *The Race Beat*?
  - A. To describe a nation that longed for unity.



- B. To reveal the indignities and injustices of racial segregation.
  - C. To disclose the brutality used to enforce racial segregation.
  - D. To show the importance of the civil rights struggle.
2. Which of the following is NOT the information source of the book?
- A. Private correspondence.
  - B. Notes from secret meetings.
  - C. Unpublished articles.
  - D. Veteran journalists' report.
3. Which of the following is the closest in meaning to "cover" (Line 4, Para. 4)?
- A. hide
  - B. report on
  - C. pay for
  - D. protect
4. According to the passage, what have the Southern editors been doing against racial segregation?
- A. Joining the massive resistance.
  - B. Working with segregational organizations to thwart compliance.
  - C. Writing forcefully and daringly for obedience to federal mandates.
  - D. A and B.
5. According to the passage, what is the theme of *The Race Beat*?
- A. The boundaries of journalistic integrity.
  - B. An account of the most unstable period of national history.
  - C. News reports about racial segregation.
  - D. A regional story of the South.

**II. Complete the card below with the information from the passage.**

**Title of the book:** 1. \_\_\_\_\_

**Author(s):** 2. \_\_\_\_\_ and 3. \_\_\_\_\_

**Identity of the author(s):** 4. \_\_\_\_\_

**The major issue concerned:** 5. \_\_\_\_\_

**Purpose of the book:**  
to 6. \_\_\_\_\_ and to 7. \_\_\_\_\_

**The function of the book:**  
for the nation: 8. \_\_\_\_\_  
for the nation's press: 9. \_\_\_\_\_



## 4. Hemingway's Style

① As a novelist, Ernest Hemingway is often assigned a place among the writers of “the Lost Generation”, along with William Faulkner, F. Scott Fitzgerald, John Dos Passos and Sinclair Lewis. These writers, including Ernest Hemingway, tried to show the loss the First World War had caused in the social, moral and psychological spheres of human life. They also reveal the horror, the fear and the futility (徒劳) of human existence. True, Hemingway has echoed the longings and frustrations that are typical of these writers, but his works are distinctly different from theirs in his philosophy of life. In his novels a metaphysical (形而上学的) interest in man and his relation to nature can be discerned.

② Hemingway has been remembered by the individuality of his style. Short and solid sentences, delightful dialogues, and a painstaking hunt for an apt word or phrase to express the exact truth, are the distinguishing features of his style. He evokes an emotional awareness in the reader by a highly selective use of suggestive pictorial (形象化的) detail, and has done for prose what T. S. Eliot has done for poetry. In his accurate rendering of sensuous experience, Hemingway is a realist. As he himself has stated in *Death in the Afternoon*, his main concern was “to put down what really happened in action; what the actual things were that produced the emotion you experienced”. This surface realism of his works often tends to obscure the ultimate aim of his fiction. This has often resulted in the charge that there is a lack of moral vision in his novels. Leon Edel has attacked Hemingway for his “lack of substance” as he called it. According to him, Hemingway’s fiction is deficient in serious subject matter. It is a world of superficial action and almost wholly without reflection—such reflection as there is tends to be on a rather crude and simplified level.

③ But such a casual dismissal as this, presenting Hemingway as a writer without “high seriousness”, is not justified. Though Hemingway is apparently a realist who has a preference for physical action, he is essentially a philosophical writer. His works should be read and interpreted in the light of his famous “iceberg theory”: the dignity of the movement of an iceberg is due to only one-eighth of it being above the water. This statement throws light on the symbolic implications of his art. He makes use of physical action to provide a symbolical interpretation of the nature of man’s existence. It can be convincingly proved that while representing human life through fictional forms, he has consistently set man against the background of his world and universe to examine the human situation from various points of view.

### I. Choose the best answer for each question or statement below.

1. According to the passage, who seems to differ most greatly from Ernest Hemingway?
- |                         |                    |
|-------------------------|--------------------|
| A. F. Scott Fitzgerald. | B. Sinclair Lewis. |
| C. T. S. Eliot.         | D. Leon Edel.      |



2. Hemingway can be singled out from the writers of “the Lost Generation” for \_\_\_\_\_.
  - A. showing the loss in social, moral and psychological aspects of human life
  - B. the distinctive philosophy of life in his works
  - C. the longings and frustrations in his works
  - D. revealing the horror, the fear and the futility of human existence
3. What is implied in Hemingway’s statement in *Death in the Afternoon* that his main concern was “to put down what really happened in action; what the actual things were that produced the emotion you experienced”? (Lines 6–7, Para. 2)
  - A. The physical actions are the sole important thing in his writing.
  - B. The moral vision is not Hemingway’s concern.
  - C. A philosophy of life needs to be drawn from the physical actions.
  - D. There is no ultimate aim of Hemingway’s fiction.
4. Which of the following is the closest in meaning to “charge” (Line 9, Para. 2)?
  - A. criticism
  - B. supervision
  - C. command
  - D. instruction
5. Which of the following is true according to Hemingway’s famous “iceberg theory”?
  - A. The seven-eighths of an iceberg underwater determines its movement.
  - B. It is a theory that prefers the physical action to the philosophy of life.
  - C. An interpretation of the meaning of actions will lead to the nature of man’s existence.
  - D. The mere purpose of a novel is to represent human life through fictional forms.

**II. Check (✓) the statements that indicate the individuality of Hemingway’s style.**

- \_\_\_\_\_ 1. His writing shows the loss caused by the First World War.
- \_\_\_\_\_ 2. His writing takes the longings and frustrations as the content.
- \_\_\_\_\_ 3. His writing contains a distinctly different philosophy of life.
- \_\_\_\_\_ 4. The sentences are short and solid.
- \_\_\_\_\_ 5. His writing is made up of delightful dialogues.
- \_\_\_\_\_ 6. The truth is expressed via a painstaking choice of words.
- \_\_\_\_\_ 7. The use of suggestive pictorial detail is highly selective.
- \_\_\_\_\_ 8. He is a realist in rendering sensuous experience.
- \_\_\_\_\_ 9. There is a lack of moral vision.
- \_\_\_\_\_ 10. He is a writer without “high seriousness”.
- \_\_\_\_\_ 11. He has a preference for physical action.
- \_\_\_\_\_ 12. His novels are essentially philosophical.
- \_\_\_\_\_ 13. The ultimate aim of his fiction is seldom obscured.





## Inquiry Reading

### 信息获取阅读

Skim and scan the given passage to answer the following questions. Some multiple choice questions may have more than one answer.

The accuracy rate of your comprehension: \_\_\_\_\_%

- Except for only a few references to London, most of the Shakespearean comedies and tragedies are set in \_\_\_\_\_.
- The rapid expansion of population in London within the 50 years before Elizabeth's death was due to \_\_\_\_\_.
- Which of the following description of London at the time of Elizabeth's death is NOT correct?
  - A city of wealth and spectacle.
  - A dirty, disease-ridden metropolis.
  - A city well-equipped with sewage systems.
  - A city periodically haunted by the plague.
- From as early as 1567, a substantial playhouse was established as a venue for traveling players, and it was converted from \_\_\_\_\_.
- During the last two decades of the 16th century, \_\_\_\_\_ became the location of famous playhouses of Elizabethan times, such as the Rose and the Globe.
- For over a hundred years, Westminster, with its palace and the Abbey, had been the \_\_\_\_\_.
  - economic centre
  - political centre
  - cultural centre
  - educational centre
  - administrative centre
- Despite King James I's lack of enthusiasm for the theatre, Shakespeare's company was granted \_\_\_\_\_ several weeks after James I was proclaimed king.
- In 1604, Shakespeare and other members of the King's Men were given the title \_\_\_\_\_.
- According to the author, direct references to Elizabeth can not only be seen in plays, including *Henry V*, *Henry VIII*, and *A Midsummer Night's Dream*, but also in \_\_\_\_\_.
- Although the wickedness and corruption of earlier times and the folly of individuals are depicted in his play, Shakespeare seldom employs \_\_\_\_\_ on the court.

Time your reading.

Start time: \_\_\_\_\_

Finish time: \_\_\_\_\_

Your reading rate: \_\_\_\_\_ wpm.

### Shakespeare's London: The City and the Court

① London plays a central role in Shakespeare's history plays. The comedies and tragedies are set mostly in imaginary or distant foreign lands, and contain only a handful of references, including *Twelfth Night's* acknowledgement of an inn called the Elephant "in the south suburbs". Yet London was where the playwright spent almost all of his working life. His world was the mercantile (商业



的) city and the related but separate royal court at Westminster two miles or so up the river. London provided his audiences, his livelihood and his daily environment.

### **A City of Wealth and Spectacle**

② London at the time of Elizabeth's death in 1603 was a thriving commercial metropolis, with an estimated population of 140,000 or more inside its medieval walls. The figure just fifty years before is thought to have been only 50,000, immigration—both from other parts of England and from abroad—accounting for the rapid expansion. With these numbers, London was the equal of the other leading European cities, such as Paris and Naples. It was also far larger than any other English city, the nearest rival being Norwich with only some 15,000 inhabitants.

③ The city walls with their ten gates enclosed the city itself, an area of about two square miles with a civic structure largely autonomous from the Crown. A lord mayor, elected annually, presided over an administrative corporation dominated by the guilds (行会) or livery companies (同业公会) into which the mercantile classes had been organized for centuries.

④ London was unquestionably a city of wealth and spectacle, but it was also a dirty, disease-ridden metropolis, with inadequate light and air thanks to the increasing numbers of tenement (租屋) blocks built with upper stories jutting out (向外伸) over the street. The city's grossly inadequate system of sewers deposited only a small part of the population's waste into the Thames. Periodic visitations of the plague were one of the more serious consequences. Nonetheless, it was the river, crossed by London Bridge and by hundreds of rowing boats available for hire, which was the centre of the city's life.

### **London's Playhouses**

⑤ From as early as 1567, at least one substantial playhouse—John Brayne's Red Lion, a converted farmhouse just outside the city walls, in Whitechapel—was established as a venue for travelling players. Brayne was also a partner, along with James Burbage, in London's second public playhouse, known as the Theatre, about half a mile outside the city, and the following year another playhouse, called the Curtain, was constructed nearby.

⑥ The Theatre and the Curtain were outside the jurisdiction of the lord mayor and the corporation, an example followed by later playhouses including the Rose, completed in 1587. The Rose was located on Bankside in Southwark, on the south side of the river where the city's claimed control was disputed and ineffective. Southwark was also the location after 1599 of the most famous of the Elizabethan theatres, the Globe, the frame of which was taken from the materials of the Theatre after its closure. A second Globe was built on the foundations of the earlier theatre after the original burnt down in a fire which started during a performance of Shakespeare and Fletcher's *Henry VIII*.

⑦ “Southwark,” according to Peter Thomson, “had, for centuries, been known as the resort of criminals and prostitutes. The brothels (妓院), or ‘stews’, so called because of the vapor baths through which clients tried to steam themselves free of venereal (性病的) disease, had been officially suppressed in 1546, but they had soon reestablished themselves in the liberties and manors (庄园) of the Bankside. When Philip Henslowe, the prime mover in the playhouse project, took out his lease on the Rose, it was a brothel.” And indeed “Rose” was a common street name for prostitutes.

### **The Court at Westminster**

⑧ For more than a century, Westminster—with its palace begun at the end of the eleventh century and the Abbey—had been the centre of government and administration. In the 1520s Cardinal



Wolsey had built a mansion which Henry VIII converted into the palace. Amongst the grandest of the rooms in this complex were the Great Chamber and the Hall, and alongside them was the Banqueting House.

⑨ Plays and masques (假面剧) were mounted in these rooms at Court during the holiday seasons. Shakespeare's company was granted a royal patent a few weeks after James I was proclaimed king and, as the King's Men, his company would have performed plays from their repertory (轮演剧目). Shakespeare and his colleagues may also have taken roles in the court masques.

⑩ Although Queen Anne and their children are known to have loved the theatre, James I was unenthusiastic. Shakespeare nonetheless acknowledged his patron on a number of occasions. The playwright, Anne Barton writes, "may have intended *Macbeth* to compliment James as a descendant of Banquo, the Duke's reluctance in *Measure for Measure* to 'stage' himself to the eyes of the populace (民众) as a flattering allusion to James's well-known aversion (厌恶) to making large-scale public appearances, and Prospero's renunciation (放弃) even of 'white' magic at the end of *The Tempest* as a concession to the monarch's uncompromising views about necromancy (巫术)".

### Plays and Politics

⑪ Whilst Shakespeare, together with other members of the King's Men, was honoured with the title "Groom of the Chamber" in 1604, there is no evidence that the playwright, unlike his contemporary Ben Jonson, had any direct dealings with James I. The links with Elizabeth—such as the story that she asked Shakespeare to write *The Merry Wives of Windsor* because she wished to see a play about Falstaff in love—are also based more on legend than documentary evidence. There are, however, clear references to Elizabeth in a number of the plays, including *Henry V*, *Henry VIII*, and *A Midsummer Night's Dream*, as well as in the sonnets.

⑫ One occasion on which Shakespeare's company, then known as the Lord Chamberlain's Men, are known to have performed before Elizabeth was February 24, 1601. This was at the Queen's express command and was a consequence of an earlier performance. Just over a fortnight beforehand, the company had staged a private presentation of Shakespeare's drama of the forced overthrow of a king, Richard II. The audience was composed of supporters of the Earl of Essex who, following a failed campaign in Ireland, had fallen from Elizabeth's favor. The next day the discontented Essex led an armed uprising which ended in farcical (滑稽的) defeat. Essex was thrown in the Tower of London and executed on February 25. Elizabeth clearly decided that if the company had played to Essex on the day before his revolt, they could play to her on the day before his death.

⑬ Unlike many of other dramatists of the time, Shakespeare largely avoided satirical commentary on the court. The history plays depict the wickedness and corruption of earlier times but, despite the folly of individuals, the royal households in, for example, *Cymbeline* and *The Winter's Tale* are depicted in a benign (温和的) manner. "As with the city of London in which he lived," Anne Barton further reflects, "Shakespeare seems to have been determined in his plays to reflect only sporadically (个别地), and at a distance, the two very different Elizabethan and Jacobean courts whose patronage he came to enjoy, and to do all this with a lack of social detail or animosity (仇恨) that was singular in his time."

(1,218 words)

