

2018

# SUMMER READING LIST - APPENDIX

复旦附中海外基金会暑期推荐阅读书目

2018 暑期书单编委会：复旦附中海外基金会

左琳 '16 | 陈圣欣 '16 陈晓桐 '15 马雪乐 '09

唐颖祺 '11 翁其钊 '09 余劼 '06

排版设计：夏磊 '08

## 附录一 引言

**各位附中的学弟学妹，大家暑期愉快！**

自 2014 年开始，每年暑假，复旦附中海外基金会都会联系对各个学科有独到见解的学长学姐们，为复旦附中学生推荐优秀英文书籍，以充实暑假的生活。同时，海外基金会鼓励同学们把阅读过程中得到观点和启发用英文记录下来，参加读后感征文比赛，赢取丰厚的奖品。

为了给同学们更多探索的空间，今年的书籍比起往年，在题材、体裁、写作风格和阅读难度方面更为多样化。书单中包含小说、科幻、史诗、自传、历史、地理、商业、科技、哲学等主题。即使只是翻阅书单，希望大家也能享受英语阅读的乐趣，和推荐人产生思想的碰撞。

我们保留了往年较受同学们欢迎的书：《Frankenstein》。对广受追捧的《Animal Farm》，换成了当下正火的《The Handmaid's Tale》（《使女的故事》）。在小说类别中还有描述美国“垮掉的一代”的小说《On the Road》，供同学们选择。历史类中有简明有趣的《A Short History of Nearly Everything》，也有视角新颖的《Cod: A biography of the fish that changed the world》。自传类中有人权运动的倡导者的生平（《I Know Why the Caged Bird Sings》），也有与自身癌症作斗争的医生的故事（《When Breath Becomes Air》）。今年的书单加入了科技类的《How Google Works》，对科技、创业感兴趣的同学们不妨一读。此外，今年我们还加入了史诗《The Odyssey》、罗素的《The Conquest of Happiness》这两部经典，希望同学们能静下心来细细品读一本好书，抓住暑假这个看书的大好时光。

按照惯例，在每一本书的书名下面，我们都标注了类别（Category），同学们可以选择自己感兴趣的题材进行阅读；难度（Difficulty）标签让同学们对书本的语言难度有一个大致的概念。但是，请大家记住，“**兴趣是最好的老师**”。所有难度的标签并不是绝对的，如果你对某个题材更感兴趣，读相关内容书籍的时候便会变得更容易。

关于读后感的写作，我们不希望同学们过多的复述原文，而是能在阅读后能形成自己的观点，结合自己经历或者自己查询到的资料，摆事实讲道理，来论证自己的观点。另外，我们希望同学们注意引用格式，在引述原文或者其他人的观点的时候，一定要注明出处。这种论文的写作方式，在国内外的各高校中都被广泛采用，很多外国学生从小都接受类似的训练，但是相对来说，在中国的中等教育中还比较少见的。基金会希望通过暑期阅读项目，让附中的同学们得到这种写作训练的机会。**在书单最后，我们也附上了两篇历年的优秀作品，供大家参考。**更多的范文我们会发布到复旦附中海外基金会的微信号中，同学们可以关注查阅。

最后，希望暑期书单项目不仅能够鼓励附中同学与校友利用好暑期时间进行阅读，更能为他们与附中提供交流互动的平台。欢迎大家扫描左下角的二维码关注我们。另外，你还可以通过复旦附中海外基金会主页和邮箱与我们联系。大家一起读书，一起思考，无论何时何地，愿良好的阅读习惯伴附中人一路成长。

复旦附中海外基金会

2015年6月10日

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复旦附中海外基金会  
微信公众平台

## 附录二 如何写好书评?

为了方便没有阅读英文原著或者用英语写读后感经验的同学们，基金会为大家准备了以下小贴士。和任何模版一样，得心应手后就可以按照自己的阅读习惯加以灵活运用。

### 选择哪一本书？从喜欢的内容入手！

首先，书单上每一页里书名下面的**分类(Category)**，能够帮你了解这本书是关于什么内容的。选择一本和你感兴趣的内容相关的书，不要被书的长度所欺骗。众所周知，哈利波特那么长，但翻起来也非常快，而论语那么短，读起来也不容易。**选择你喜欢的内容**会相对不易因为阅读过程中的词汇和语法瓶颈导致读不下去的窘境。

其次，可以从推荐这本书的校友的背景入手，看看这是不是你以后兴趣发展的方向；也可以从校友写的推荐入手，看看他们对于这本书的理解，为什么要推荐它呢？调查一下这个作者的背景，他是在什么情况下、为怎样的读者写的这本书？这本书是什么年代出版的？收集这些信息亦有助于帮你判断从什么角度来理解这本书。

### 如何阅读？不要让生词难句成为你的障碍！

你需要了解“我要读什么”和“我已经读了什么”。翻一下目录，大致**了解每一章主题**。读的时候记得**记笔记**和**做小结**。“记笔记”指的不仅是不懂的生词，语法或难句，更包括了喜欢的语句，作者的论点论据和章节主题。“做小结”则是说每段读完后概括一下段落大意，这样有助于区分有效信息和不必要的细节，更能帮助联系前后文加深理解。如果生词和难句显著地影响了你对于阅读的理解，那么在查阅字典之后再温故一遍也是有帮助的。

我们读外语书的时候，常常会读了一大段却不知所云——这很正常。遇到实在读不懂的怎么办？不要紧张，找一个（或者一群）小伙伴一起互相打气，读完一章后把意思讲给对方听，看大家是否理解得一致。在海外读大学时，大家一起形成 **Study Group** 来完成作业是常有的事，但最重要的是，大家一起理解了以后，每个人**要形成自己的思考**。

### 如何写作？把你的思想表达出来！

首先，确定行文的结构。就内容结构而言，这和中文写作是比较相似的。但有几大注意事项：一是英文写作中，**每段的首句一般会提纲挈领地概括段落主旨**。二是英文写作非常注重对原文的引述。如果你用别人的话来反驳作者的观点，那你必须要提供脚注或者附注。

虽然第一次写英文书评不简单，但最重要的是，**不要因为你的英文能力还无法表达出你的思想而灰心！不要放弃！**要知道并非所有美丽的文字都一定要用复杂的词汇或者句式来表达。有时候简单的语句也可以表达出你的想法，仔细想一想，理清思路，你一定可以做到的。

1. 简要介绍这本书及其作者

2. 你对这本书的看法

3. 你为什么这么看？

4. 举例论证

5. 重复步骤2-4

6. 总结

最后，通读一遍你的文章，是否有单词或者语法的错误？修改完以后再看看，你已经做到了！

附录三 获奖作品选读

# The Kite Runner

李佳盈 2016 届

Holding the string in one hand, staring at the kite floating in the clear blue sky, an innocent boy spends his childhood flying kites with his best friend and takes it as his favorite.

The writer describes a story that happens in Afghanistan between two boys. They belong with distinct social classes and have totally different background, whereas they share an extremely close relationship which is defined as friendship, but later it turns out to be the kinship. The story is a process of Amir's redemption for the sin, his cowardliness and his growth of being a mature man. It is set against the Soviet military intervention, the territorial attack of Taliban and a backdrop of tumultuous events.

It isn't a book that only tells a simple story between main characters. Instead, like other works of great literature, it is a reflection of that time, of the humanity. It shows the enormous power of love, the genuine love between friends, while beyond friendship.

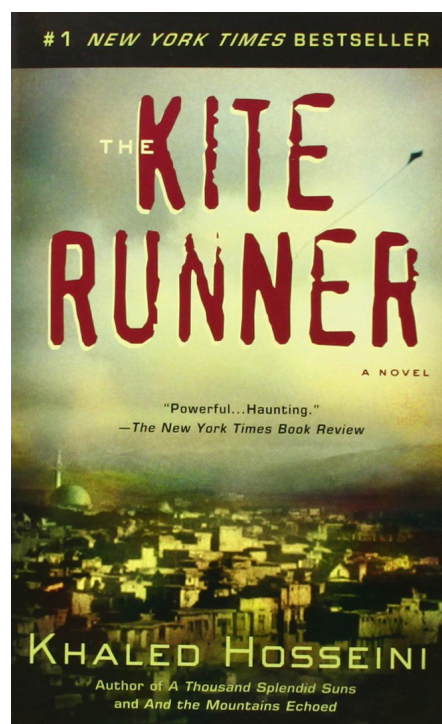
The writer presents to us what is the meaning of friends. Hassan is Amir's servant, playmate, best friend and brother. Although they are in fact bonded with blood relation, neither of them knows the truth until Amir grows up and is told by Rahim Khan, a loyal friend of his father after his father's death. Different status exerts no impact on their relation. The disparity of being an Agha and servant doesn't ruin the intimate friendship. I consider that only between children can such relation exist, regardless of profit, status, property, which is the most precious and admiring, especially when we grow up, in a complicated adulthood. Hassan is willing to protect Amir by being bullied terribly. They exchange presents during each other's birthday and always manage to find the perfect one, whether it is cheap or expensive.

Amir is a lucky guy for the reason that he succeeds in making up for the fault made several years ago that he forced Hassan to leave by accusing him of stealing because of his cowardliness. There is a way, waiting for him, to be good again. He finds the way, and goes through it, no matter what it takes, being ready for the danger he might face. Rescuing the son of Hassan is his way of repaying Hassan for his love, and it's also a redemption made for his father. Not everyone that can find the way of smoothing the fault, and not everyone that can seize the opportunity and make it. Amir did it. Kites fly in the sky again with the company of Hassan's son.

The kite is not only a simple stuff as a kite, but a hope of surviving, a chance for redemption, and the humanity of kindness and love. May all be the kite runner, running for the hope and the love.

For you, a thousand times over.

(On *The Kite Runner* recommended by Qizhao WenG '08)



# Art on Focus

袁嘉仪 2016 届

I have been hooked, by art.

Just having survived my five weeks in the sea of art, I feel the blood of art is galloping in my vessels. And the referrer's footprint even reinforces my determination to pursue the core of art, which is also the secret of beauty, the enigma of the human and the world.

'The Story of Art' is quite a gigantic 1044-page work. Her author, Sir Ernest Hans Gombrich, is unquestionably a giant among art historians. As a vivid history of visual art originally published in 1950 and currently in her 16<sup>th</sup> edition, aimed mainly at the adolescences, she breaks the barrier between connoisseur and common readers. Starting with the Wound Bison in Lascaux Cave with ritual purpose for more chances of a harvest of hunting, followed by the practical appliance of showing off the authority and domination from the gadget like Palette of King Narmer to the tremendous work like Pyramid of Khafre, then with the idealized body and symmetrical temples in Greece and Rome, the accessible introduction discusses comprehensively about the origin of art-making. And then comes the Age of Religion—Middle Age when religious artworks, from rose windows to the towering Gothic cathedrals, while zeitgeist changes along with the purposes of art-making, which are greatly transited from representing as the tool of the divine dominator whoever named Pharaoh or Pope, the art finally turns its way to serve the human beings. Discussing Renaissance Age as a transition and a turning point with the emergence of spectacular masterpieces, Gombrich put emphasis on the artists and the significance of every single works. Symbolism of Renaissance, dynamism and drama of Baroque, genre painting of Netherland and exquisiteness of Rococo are combined together to form a monarchy era. The relative peace was interpreted by the revolutions all throughout Europe and America, one right to the next, during which time the changes accompanied the changing of arts, Neoclassicism and Romanticism, Realism and Impressionism, Pre-Raphealism and Post-Impressionism. The new artists

who inspired by the former artists treated their works in a trendy ways.

The author himself is a Jewish and was born in a family with a sophisticated social and musical background. Influenced by his mother who was a distinguished pianist and his family's friends such as Arnold Schoenberg, Gustav Mahler, Hugo Wolf and Johannes Brahms, he grew up in an ideal atmosphere for artists. Gombrich is a psychologist as well as an art critic. The sensible and critical ways of thinking inherited from his lawyer father allowed him to interpret art in an unprecedented way.

The highlight of this book is the appliance of perception psychology in art interpretation. Unlike the mainstream point of view that art is a product of a certain era and is usually sympathetic and perpetual, I have long believed that the psychological turbulence caused is in fact a chemistry reaction in human brain and the artists are the chemist on the earth. Whereas the book provides a new perspective of explaining Art that the art appreciation is after all a perception procedure. Unlike the previous theory describing viewing art as moving 'from what ancient artists "knew" to what later artists "saw"', he regarded the appliance of science and psychology is the key to understand how the individual art makers 'saw', and how they absorbed the knowledge of the ancient time. Gombrich sought to down-to-earth artistic development on more universal truths, closer to those of science, than on what he regarded as fashionable or vacuous terms such as 'zeitgeist' and other 'abstractions'. Take one of the Impressionism works, Luncheon on the Grass by Manet as an example, the daring look of the nude woman is always a controversial topic among experts. Textbook always says that the 19th century when the noble society places much emphasis on the overelaborated formalities, this painting was a torpedo against the conservative convention. While for Gombrich, the unidealized nudity which itself is a visual shock, suggesting seduction or aggression, contrasts with the two well-dressed gentlemen sit next to her, rise the suspension and mystery of the whole painting. Their posture are static, which referred to the engraving of Rapheal and the subject was adopted from the Tempest by Giorgione, which were two masters of female body in High Renaissance, which suggested Manet's looking back to the antiquity and as well as his innovation to stir



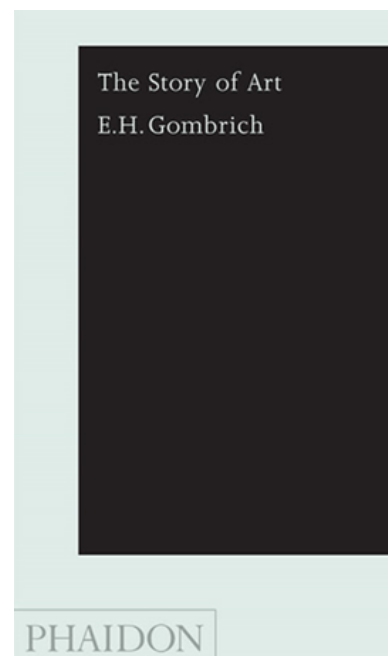
the perception of the modern brains. The unfinished quality of middle ground depicting the grass and pond behind add to the mystery and the purposeful confusion of time and space. The painting itself is an enigma by all means, but the sense of enigma is a sophisticated perception process coming from every elements of the painting. Since the science at Gombrich's time was not so advanced, he did not explain it thoroughly in a totally scientific way. Whereas today we have so highly developed neuroscience that we can detect every noisy point in the human brain, the decipherment of mental movement when art appreciation is likely to be settled in a sooner future.

Another attraction of the book is the relation between art and propaganda. Gombrich once worked in the BBC World Service during the World War II, which is the one of main fields of propaganda battle, and he was in charge of German radio broadcasts, which was closely observed by both sides. This working experience probably changed his view of art and inspired him to put art in a calm way, just like the war. It reminds me of the Neoclassic works of Jacques-Louis David, which largely served to the propaganda that the state is over the individual. The Oath of Horatii, the Death of Marat, both are holding a slogan that individual should put the state ahead of themselves and both are instigating and efficient. Nowadays, many people still enjoy collecting the propaganda painting designed and distributed by the both sides. The viewers are simple and vulnerable while the artists are wily and byzantine. As for me, I did not regard these booklet pictures as 'art' before, but the book has changed my prejudice. Those exaggerated art works may be more complicated than some so-called 'Fine Art' due to they require more persuasive capability. At the class during the summer session, the professor sometimes showed some posters and advertisement with the element of Fine Arts. I cannot think of a better example than the reaching hands in 'The Creation of Adam' in Sistine Chapel by Michelangelo, which deserves 'the most adoptable gesture' in the history of art. Now we can see the two hands in the advertisement boards hand the energy bar, apple or even, tissue paper. These applications in the modern day even prove the everlasting charm of the classics.

A crazy artistic dream has always been rooted my deep mind. My grandfather is an amateur artist of calligraphy and Chinese painting, who taught me

Chinese calligraphy when I was in the 2<sup>nd</sup> year of elementary school. I covered the wall in my grandparents' old house with my 'Post-Modernism' graffiti, added an elephant on the Chinese ink and water landscape by my grandfather and was proud of it for a long time. My mom fed me with the biographies and albums of Renaissance Giants even when I was too young to tell the fresco from the oil painting. I prefer Da Vinci due to his idea of flying wings cater my temporary dream to travel to whatever place without practicing piano. I also watched the albums of many artists after Renaissance, and gained the sense of achievement by guessing the painter of a totally strange painting in the bookstore, which built a basement and an obstacle of my further study of art history: I can identify the artist at the first sight but it is a kind of instinct without any reasons. As a matter of fact, every serious study relies more on reasons than 'instinct'. This book itself opens a split new thinking of the reasons of art, the relation of art and science. Art is not just a passion but a matter of sense.

(On *The Story of Art* recommended by Tianyuan Deng '08)



For more award-winning essays please click [here](#).

#### 附录四 关于“基金会”

复旦附中海外基金会于 2006 年由五位附中毕业在海外工作的校友们联合创办。我们致力于支持母校的高中教育，并同时加强在北美的附中校友间的联系。

我们通过了一系列在附中设立助学金奖学金的形式来推广校友的一些理念。例如，我们在附中推出了王家琏助学金来推广不按照成绩好坏但根据家庭不足来给同学提供平等补助的概念。同时，我们通过社会贡献奖来推广积极回馈社会的意识，也通过表演艺术奖来给那些有艺术特长并坚持表演和学习的同学们一定鼓励。2012 年，我们推出了 HWeek 项目来支持每年选取的两位附中学生前往哈佛大学进行交流访问。

即使在高中毕业后，复旦附中海外基金会始终连接着天涯附中人。通过每年在纽约举办的春季午餐会，夏季野餐会等项目，基金会在铸造校友网络的同时，也为校友们的人生和职业发展提供着支持。

以位于旦华楼三楼的知缘阁为原点，我们正继续践行着回报母校的使命。复旦附中海外基金会欢迎各位校友的加入。

想要进一步了解我们，敬请访问我们的网站，或在社交网络上关注我们。

Founded in 2006 by five FDFZ alumni, Fudan Fuzhong Overseas Foundation (FFOF) is a non-profit organization based in New York. Dedicated to supporting high school education in China and fostering overseas alumni network, FFOF has been known for its various projects benefitting FDFZ students on and beyond campus. Among them are “Give a Hand” need-based scholarship, Social Contribution Award and Performing Arts Award given annually to support students financially in their course of study. In 2012, FFOF launched HWeek to sponsor two selected students to visit Harvard University each year. Recently, FFOF has initiated the Summer Reading List project to enlarge the students’ exposure to inspiring books written in English.

FFOF continues to connect FDFZers after their graduation. Featuring a wide range of social events including the annual spring luncheon and summer picnic hosted in New York, FFOF aims at strengthening the alumni community and providing support for the alumni in their life and career development.

With the Student Resource Center located on the third floor of Danhua Building, we strive to continue the mission of giving back to our alma mater. FFOF welcomes all alumni to join the cause.

To learn more about us, please see our website or follow us on social networks.

Website: [www.fdfzalumni.org](http://www.fdfzalumni.org)

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