

首创“课文英汉对照互动全解”

# 全新版大学英语综合教程 课文辅导①

新题型 互动新课堂 新课辅

主 编 / 上海交通大学 白洁  
审 校 / Martin Green



不管白猫黑猫，能拿高分就是好猫！

新 华 出 版 社

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主 编 白 洁

副主编 胡艳玲 胡貽铸

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2005年,大学英语四、六级考试出现重大变革——取消单纯的词汇测试题,加大听力测试的比例,进一步将考试重点从单纯的语言知识考查转移到综合能力考查上来。

2005年,新的大学英语课程教学要求也进一步提高,将教学重心进一步放到“培养学生的英语综合应用能力,特别是听说能力,用英语有效地进行口头和书面的信息交流”上来。

那么,如何在我们平时的教材学习中贯彻新的教学目标、适应新的教学要求,既全面、系统地提高自己综合的语言能力,又能和以后的考试结合起来,同步提高自己的应试能力,真正学好课本、学活课本,全面升华、激活我们的大学英语学习?

我们力邀一批对大学英语教学改革、考试改革有着深刻理解并有着丰富教学经验的一线教师,潜心研究、科学设计,创新性的推出了这套以“互动式教学”为核心理念的“大学英语课文辅导”系列丛书。

本丛书是相应大学英语教材的同步课文辅导,在编写、设计上充分体现了四大互动特色:

### 1. 教材课文学习与人文知识学习的互动

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### 2. 阅读理解能力与写作赏析能力的互动

我们在讲解课文、提高您阅读能力的同时,从课文写作特点、写作风格等多个角度分析、评价,同步提高您的写作赏析能力。

### 3. 语言应用能力与应试能力的互动

我们在课文学习、讲解中全面提高学生综合语言应用能力的同时,注意和以后的四、六级考试结合起来,应用、应试同步提高。

### 4. 课后习题讲解与系统知识梳理的互动

课后习题给出权威、详细的答案解析的同时,举一反三,由此及彼,对相关的语言点、知识点系统梳理,互动提高。

本书是“大学英语课文辅导”系列丛书之一,是上海外语教育出版社的《全新版大学英语综合教程(一)》的同步课文辅导。每单元结构及特色如下:

❖ 双语文化背景阅读

本部分提供中英文两种文化背景拓展,对文章相关的风俗、作家作品、节日、相关人物等从中英文双重视角进行援引介绍,帮助学生更好的理解课文,同时拓宽知识面,积累信息,提升英美文化素养。

❖ 文章风格分析鉴赏

本部分对课文写作风格加以评析,并对课文内容进行分析提炼,对于提高学生的语篇、行文、结构整体理解能力和写作能力很有帮助。

❖ 英汉对照互动全解

本部分版式设计新颖,课文点拨独到,是全书的亮点所在。左页为课文原文,右页左边为课文译文、右边为课文生词表。课文原文与译文、注释双面对照排版,互动讲解,方便实用。每页底部还特设“疑难解析”,个性点拨,一语中的。原文、译文、生词、注解四重互动,真正让您轻松学习,愉快学习。

❖ 核心词汇短语学习

本部分改变了一些课文辅导书大量堆砌单词和短语的死记硬背单词的方法,强调通过“图文结合记单词,语境结合记单词”的“双结合”教学理念。对于课文中出现的常考核心词汇,我们通过图片助记、语境助记和妙语巧辨的方法帮助记忆,且根据四六级考试改革的变化,在词条下配有精选自历年四六级考试真题阅读及完形中出现频率较高的例句,在记忆中将词汇与语篇相结合,从而达到应试的需要。

❖ 课后习题权威讲解

本书编者是在大英教学一线工作多年的名师,在课后习题的讲解过程中,处处从学生的知识薄弱点进行点拨。真正指点迷津,鱼渔兼授。

## 读者意见反馈卡

亲爱的读者：

您好！非常感谢您对我们的信赖与支持。为了今后为您提供更优秀的英语图书，请您抽出宝贵的时间填写这份意见反馈卡，然后寄至：济南市二环东路中段 3966 号东环国际广场 D 座 15 层 易通读者服务部(收)。邮编：250100 电话：(0531) 83190580 传真：(0531)83530862 每月我们会抽取部分幸运读者寄送易通最新书目和奖品，快来参加，不要错过噢！

### 《大学英语综合教程(一)》课文辅导

#### 读者个人资料

姓名：\_\_\_\_\_ 性 别：☐男 ☐女 年 级：\_\_\_\_\_

职业：\_\_\_\_\_ 文化程度：\_\_\_\_\_ 电 话：\_\_\_\_\_

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其他建议或要求：

## Unit One

文化背景阅读 .....	1
Section A Writing for Myself	
一、课文赏析 .....	3
二、英汉对照 互动全解 .....	4
三、核心词汇与短语 .....	8
四、练习答案与详解 .....	14
Section B Summer Reading	
一、课文赏析 .....	19
二、英汉对照 互动全解 .....	20
三、核心词汇与短语 .....	24
四、练习答案与详解 .....	27

## Unit Two

文化背景阅读 .....	29
Section A All the Cabbie Had Was a Letter	
一、课文赏析 .....	31
二、英汉对照 互动全解 .....	32
三、核心词汇与短语 .....	38
四、练习答案与详解 .....	42
Section B Never Let a Friend Down	
一、课文赏析 .....	47
二、英汉对照 互动全解 .....	48
三、核心词汇与短语 .....	53
四、练习答案与详解 .....	55



## Unit Three

文化背景阅读 .....	57
Section A Public Attitudes toward Science	
一、课文赏析 .....	59
二、英汉对照 互动全解 .....	60
三、核心词汇与短语 .....	64
四、练习答案与详解 .....	71
Section B How to Make Sense out of Science	
一、课文赏析 .....	75
二、英汉对照 互动全解 .....	76
三、核心词汇与短语 .....	79
四、练习答案与详解 .....	81

## Unit Four

文化背景阅读 .....	83
Section A Tony Trivisonno's American Dream	
一、课文赏析 .....	85
二、英汉对照 互动全解 .....	86
三、核心词汇与短语 .....	92
四、练习答案与详解 .....	98
Section B Ben Carson: Man of Miracles	
一、课文赏析 .....	103
二、英汉对照 互动全解 .....	104
三、核心词汇与短语 .....	109
四、练习答案与详解 .....	111

## Unit Five

文化背景阅读 .....	113
Section A A Valentine Story	
一、课文赏析 .....	115
二、英汉对照 互动全解 .....	116
三、核心词汇与短语 .....	120
四、练习答案与详解 .....	126
Section B The Wallet	
一、课文赏析 .....	133
二、英汉对照 互动全解 .....	134
三、核心词汇与短语 .....	139
四、练习答案与详解 .....	141

## Unit Six

文化背景阅读 .....	143
Section A What Animals Really Think	
一、课文赏析 .....	145
二、英汉对照 互动全解 .....	146
三、核心词汇与短语 .....	151
四、练习答案与详解 .....	158
Section B Do Animals Fall in Love?	
一、课文赏析 .....	163
二、英汉对照 互动全解 .....	164
三、核心词汇与短语 .....	168
四、练习答案与详解 .....	171

**Unit Seven**

文化背景阅读 .....	172
Section A "Kids on the Track!"	
一、课文赏析 .....	173
二、英汉对照 互动全解 .....	174
三、核心词汇与短语 .....	180
四、练习答案与详解 .....	186
Section B The Night the River Came in	
一、课文赏析 .....	193
二、英汉对照 互动全解 .....	194
三、核心词汇与短语 .....	200
四、练习答案与详解 .....	202

**Unit Eight**

文化背景阅读 .....	203
Section A Fable of the Lazy Teenager	
一、课文赏析 .....	205
二、英汉对照 互动全解 .....	206
三、核心词汇与短语 .....	212
四、练习答案与详解 .....	219
Section B Ditch the Calculator	
一、课文赏析 .....	225
二、英汉对照 互动全解 .....	226
三、核心词汇与短语 .....	231
四、练习答案与详解 .....	233

# Unit 1

## 文化背景阅读

### 1. Russell Baker(拉塞尔·贝克)

Russell Baker, American newspaper columnist, author, and humorist, was born in Loudoun County, Virginia on August 14, 1925. He joined the *New York Times* in 1954 and began to write *The Observer* column for the *New York Times* from 1962 to 1998. Baker received his first Pulitzer Prize for distinguished commentary in 1979. He also won a Pulitzer Prize in 1982 for his brilliant, bittersweet autobiography *Growing Up*, about his childhood during the Great Depression. This text is taken from the book. In 1993, he became the regular host of the PBS television series, *Masterpiece Theatre*. Russell Baker is also a member of the American Academy of Arts and Letters.

Apart from *Growing Up*, he is also the author of many other books, including *An American in Washington* (1961), *Poor Russell's Almanac* (1982), *The Norton Book of Light Verse* (1986), *The Good Times* (1989) and *Russell Baker's Book of American Humor* (1993).

拉塞尔·贝克, 美国作家,《纽约时报》长期专栏作家,1925 年生于弗吉尼亚。1954 年,他开始进入《纽约时报》工作,并从 1962 年开始为其撰写“观察家”专栏,一直到 1998 年退休。1979 年,因其杰出的评论文章获得普利策奖。1982 年,其自传《成长》使他再次获得该奖项。该书追忆了大萧条时期作者和母亲在弗吉尼亚度过的艰苦岁月,语言中充满了幽默和心酸。该书最大的成功之处在于作者对他母亲的描写,成功地刻画了一个虽被艰辛生活困扰但仍将儿子未来记挂心头的母亲形象。本文便是节选自该书。

### 2. Grade schools in the U. S. (美国的中小学教育)

#### (1) Primary school

American children start school at the age of five years. The first year at school



is called kindergarten. It is required of all American children enrolled in the American education system. The second year at school is considered the first year of primary school and is referred to as first grade. Primary school most commonly consists of five years of education, referred to as first through fifth grades.

### (2) Secondary school

Upon completion of fifth grade (the last year of primary school), American children advance to secondary school. Secondary school most commonly consists of a total of seven years, referred to as sixth through twelfth grades. The ninth through twelfth grades are most commonly referred to as high school. Upon completion of twelfth grade, American students are awarded a certificate called the high school diploma.

在美国小孩子5岁入学,第1年是幼儿园阶段,从第2年开始进入小学阶段,称为1年级。这一阶段通常为5年,即从1年级到5年级。从6年级开始进入中学阶段,一直到12年级。其中从9年级到12年级就是通常所说的高中阶段。因此,本文中提到的11年级和高中3年级指的是同一年级。

### 3. Spaghetti(意大利式细面条)

Spaghetti, one of the widely known Italian pastas(意大利面), is made in long thin rods, cooked in boiling water until soft and usually served with a sauce. Other pastas include macaroni(通心粉), rigatoni(贝壳状通心粉), ravioli(方形饺子), lasagna(宽面条), vermicelli(米粉), etc.

When eating the spaghetti, you're supposed to suck. It's proper to put a fork into a plate of spaghetti, turn the fork several times so that spaghetti will wind around the fork, then place the fork into your mouth.

意大利面是意大利食品中除了比萨之外,最值得意大利人骄傲的一项美食,品种繁多,花色各异。意大利面原来指的是“经过搓揉的面团”,最早的意大利面大约成形于公元13至14世纪,到文艺复兴时期,意大利面的种类和酱汁也随着社会的发展逐渐丰富起来。吃意大利面时要特别注意其中的礼节:先用勺子和叉子将面挑起和调料拌匀,再用叉子将面挑起放在勺子里面卷,(转叉子柄)记住不要挑得太高,不要和勺子碰出响声,然后叉子尖向里送入嘴中。特别注意要用最后一叉子的面把盘子里的汁擦干净再吃。吃食物时发出声音,在西餐中是很忌讳的,所以在吃意大利面时,不要发出“啧啧”的嘬面声。



## Section A

## Writing for Myself

## 课文赏析



## 写作风格赏析

本文是一篇记叙文,作者着重记叙了自己一段难忘的经历。通过这段经历,作者明白了自己对写作的真正要求其实就是“为自己而写”。

在叙述中作者运用了多种写作手法。首先是对细节的选取,以第2段为例,作者通过对 Mr. Fleagle 眼镜、发型、衣着、下巴、鼻子、说话方式等方面的描写,形象地刻画出了一个拘谨刻板,完全落后于时代的教师形象。从第2段还可以明显地看出,作者使用了“重复”(repetition)的修辞手法:3 句话中总共出现了多达 9 次的“prim”或者“primly”。这样,Mr. Fleagle 的形象就会很容易地浮现在读者的脑海中,给读者留下深刻印象。再看文章的第5段,作者共使用了 5 次“I wanted”,强调了他是多么渴望为自己写下一些东西。另一方面,作者又刻意使用近义词和近义词组来避免一味的重复所造成的单调,从而使文章语言变得生动多样。

## 课文内容概要

Although having wanted to become a writer since my childhood, I was bored by everything associated with English courses, including essay writing. Things were not changed until my third year in high school when our class was assigned to Mr. Fleagle, a formal rigid teacher. Late in the year, he offered us some topics for informal essay writing. I was attracted by one of them, “The Art of Eating Spaghetti”, which brought back the warmth and good feeling of a night I spent with my family. Therefore, I decided to write about it for my own joy, regardless of the possible failing grade. To my great surprise, Mr. Fleagle thought highly of my essay and read it out loud to the entire class. My classmates, as well as Mr. Fleagle, enjoyed it very much, which was the happiest moment of my entire school career. This experience helped me discover my talent for writing and realize what I wished to do in life was to write for myself.



## Text

The idea of becoming a writer had come to me off and on since my childhood in Belleville, but it wasn't until my third year in high school that the **possibility** took hold. ① Until then I'd been **bored** by everything **associated** with English courses. I found English grammar dull and difficult. I hated the **assignments** to turn out long, lifeless paragraphs that were **agony** for teachers to read and for me to write.

When our class was **assigned** to Mr. Fleagle for third-year English I **anticipated** another cheerless year in that most **tedious** of subjects. Mr. Fleagle had a reputation among students for dullness and inability to **inspire**. He was said to be very **formal**, **rigid** and hopelessly out of date. To me he looked to be sixty or seventy and excessively prim. He wore primly **severe** eyeglasses, his wavy hair was primly cut and primly combed. 『He wore prim suits with neckties set primly against the collar buttons of his white shirts.』② He had a primly pointed jaw, a primly straight nose, and a prim manner of speaking that was so correct, so gentlemanly, that he seemed a comic antique.

I prepared for an unfruitful year with Mr. Fleagle and for a long time was not disappointed. Late in the year we **tackled** the informal essay. Mr. Fleagle distributed a homework sheet offering us a choice of topics. None was quite so simple-minded as “What I Did on My Summer Vacation,” but most seemed to be almost as dull. I took the list home and did nothing until the night before the essay was due. Lying on the sofa, I finally faced up to the unwelcome task, took the list out of my notebook, and scanned it. The topic on which my eye stopped was “The Art of Eating Spaghetti.”

This title produced an extraordinary sequence of mental images. Vivid memories came flooding back of a night in Belleville when all of us were seated around the supper table—Uncle Allen, my mother, Uncle Charlie, Doris, Uncle Hal—and Aunt Pat served spaghetti for supper. Spaghetti was still a little known foreign dish in those days.

### 疑难解析

① 本句主干结构为 **but** 连接的两个并列句。**but** 前的并列句中的介词结构“of becoming a writer”用来修饰 **idea**。**but** 后的并列句是一个对 **not...until** 结构进行强调的强调句。**until** 之后可跟名词(短语)、介词短语或从句,意为“直到...为止,直到...才”,这是四级考试常考的一种句式结构。我们可把 **not...until** 用于强调句的句式变为非强调句,以本句为例:

—It wasn't until my third year in high school that the possibility took hold(确立).

—The possibility didn't take hold until my third year in high school.

—Not until my third year in high school did the possibility take hold. (not until 置于句首,句子用倒装结构。)

从儿童时代,我还住在贝尔维尔时,我的脑子里就断断续续地转着当一名作家的念头,但一直等到我高中三年级,这一想法才有了实现的可能。在这之前,我对所有与英文课相关的事都感到厌烦。我觉得英语语法枯燥难懂。我痛恨那些冗长乏味的段落写作,老师读起来受累,我写起来痛苦。

弗利格尔先生接我们高三英文课时,我就准备着在这门最单调乏味的课上再捱上不快乐的一年。弗利格尔先生在学生中以说话干巴不会激励学生而出名。据说他拘谨刻板,完全跟不上时代的步伐。我看他有六七十岁了,非常古板。他戴着古板的不加任何装饰的眼镜,微微卷曲的头发剪得很齐,梳得纹丝不乱。他身穿古板的套装,白衬衣领扣外的领带打得一丝不苟。他长着古板的尖下巴,古板的直鼻梁,说起话来一本正经,咬文嚼字,彬彬有礼,活脱脱一个滑稽的老古董。

我做好准备,打算在弗利格尔先生的班上毫无收获地混上一年。不少日子过去了,果然如我所料。下半学期我们学写随笔小品文。弗利格尔先生给我们发了一张家庭作业纸,上面有不少题目供选择。像“暑假记事”那样愚蠢的题目倒是一个也没有,但绝大多数却像它一样没意思。我把题目带回家,一直没动笔,直到要交作业的前一天晚上。我躺在沙发上,最终不得不面对这一讨厌的功课,就从笔记本里抽出作文题目单粗略一看。我的目光停留在“吃意大利细面条的艺术”这个题目上。

这个题目在我脑海里唤起了一连串不同寻常的图像。贝尔维尔之夜的清晰的回忆如潮水般涌来,当时,我们大家一起围坐在晚餐桌旁——艾伦舅舅、我母亲、查理舅舅、多丽丝,哈尔舅舅——帕特舅妈晚饭做的是意大利细面条。那时意大利细面条还是不太为人所知的异国食品。

possibility [ˌpɒsəˈbɪlɪti]

*n.* 可能性

bore [bɔː]

*vt.* 使人厌烦

associate [əˈsəʊʃieɪt]

*vt.* 使联系起来

assignment [əˈsainmənt]

*n.* 作业,任务

agony [ˈæɡəni]

*n.* 身心的极度痛苦

assign [əˈsain]

*vt.* 分配,分派

anticipate [ænˈtɪsɪpeɪt]

*vt.* 预期,期望

tedious [ˈtiːdiəs]

*a.* 乏味的,冗长的

inspire [ɪnˈspaɪə]

*vt.* 激励,鼓舞

formal [ˈfɔːml]

*a.* 刻板的,拘谨的

rigid [ˈrɪdʒɪd]

*a.* 一成不变的

severe [siˈviə]

*a.* 朴素的

tackle [ˈtækl]

*vt.* 处理,应付

## 疑难解析

② with neckties set primly 为“介词 with + 名词(短语) + 过去分词”的独立主格结构,作全句的状语。如:

—She felt nervous with so many eyes fixed on her. 这么多双眼睛盯着她,她觉得很紧张。

另外,with 引导的独立主格结构还可以下列形式出现:

—Last night he was so tired that he fell asleep with the lamp burning. (with + 名词 + 现在分词) 昨天夜里他累极了,开着灯就睡着了。

—He stared at his friend with his mouth open. (with + 名词 + 形容词) 他张着嘴盯着朋友。



Neither Doris nor I had ever eaten spaghetti, and none of the adults had enough experience to be good at it. All the good **humor** of Uncle Allen's house reawoke in my mind as I **recalled** the laughing **arguments** we had that night about the socially respectable method for moving spaghetti from plate to mouth.

Suddenly I wanted to write about that, about the warmth and good feeling of it, but I wanted to put it down simply for my own joy, not for Mr. Fleagle. It was a moment I wanted to recapture and hold for myself. I wanted to relive the pleasure of that evening. To write it as I wanted, however, would **violate** all the rules of formal composition I'd learned in school, and Mr. Fleagle would surely give it a failing grade. Never mind. I would write something else for Mr. Fleagle after I had written this thing for myself.

When I finished it the night was half gone and there was no time left to **compose** a proper, respectable essay for Mr. Fleagle. There was no choice next morning but to turn in my tale of the Belleville supper. Two days passed before Mr. Fleagle returned the graded papers, and he returned everyone's but mine. I was preparing myself for a **command** to report to Mr. Fleagle immediately after school for **discipline** when I saw him lift my paper from his desk and knock for the class's attention.

"Now, boys," he said. "I want to read you an essay. This is titled, 'The Art of Eating Spaghetti'".

And he started to read. My words! He was reading my words out loud to the entire class. What's more, the entire class was listening. Listening attentively. Then somebody laughed, then the entire class was laughing, and not in **content** and ridicule, but with open-hearted enjoyment. Even Mr. Fleagle stopped two or three times to hold back a small prim smile.

"I did my best to **avoid** showing pleasure, but what I was feeling was pure delight at this demonstration that my words had the power to make people laugh." In the eleventh grade, at the eleventh hour as it were, I had discovered a calling. It was the happiest moment of my entire school **career**. When Mr. Fleagle finished he put the final **seal** on my happiness by saying, "Now that, boys, is an essay, don't you see, it's—don't you see—it's of the very **essence** of the essay, don't you see. **Congratulations**, Mr. Baker."

## 疑难解析

—Tom stood before his teacher with his head down. (with + 名词 + 副词) 汤姆低着头站在老师面前。

—With him to give us a lead, our team is bound to turn out well. (with + 代词 + 动词不定式) 有他给我们带头, 我们队一定能搞好。

—The man was walking on the street with a book under his arm. (with + 名词 + 介词短语) 这人胳膊底下夹着一本书走在大街上。

—He died with his daughter yet a schoolgirl. (with + 名词 + 名词) 他去世时他的女儿还在上学。