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英语经典背诵文选

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Preface.

背诵范文是一种传统的语言学习方法。中国有句古话:"熟读唐诗三百首,不会作诗也会吟。"一方面强调要多读,注重积累;另一方面强调要熟读,熟到出口成章。古往今来,多少文人墨客都是在熟读、背诵了大量美文的基础上创作出了脍炙人口、流芳百世的作品。以此为鉴,英语学习者也应该将美文背诵作为提高英语水平的有效途径之一。

背诵美文有助于保证有效的语言输入量,这是语言学习的前提条件之一。依据美国语言学家克拉申(S. Krashen)教授提出的"语言输入说",要想促成语言习得的发生,语言学习者必须获得足够的可理解输入。精心挑选的美文不仅能集中提供富含人类智慧、值得传承的文章,也能充分考虑到学习者现有的英语水平,难度略高于其现有能力。不同水平层次的学习者可根据自己的情况选择性地背诵文章,由易到难、循序渐进地提高自己的英语水平。

背诵美文有助于提高语言理解力,为各层次语言要素的长期记忆提供有力保障。背诵不是简单的机械记忆,需要在理解意义的基础上,注意语言形式的使用。这不仅有利于实词的掌握,还有利于提高对功能词和词素的注意度。通过背诵来强化、内化语言知识,加强语感,为说、写、译等语言输出活动做好充分准备,解决英语学习者长期以来一说就错、一写就错的通病。背诵美文的过程中还可学到许多好的短语、句型、修辞、谋篇方式等,一旦学习者将其灵活应用于说、写之中,好的语言就变成了自己的语言。

背诵美文还有助于促进文化知识的积累,为语言运用和跨文化交际提供有力保障。语言中包含的众多文化信息在阅读过程中固然可以被理解,但只有通过背诵文章,语言和文化背景知识才能融为一体,才能真正地被学习者内化、掌握,帮助他们成为信息时代跨文化交际中的佼佼者。

鉴于此,编写一本适合本科阶段英语学习者的背诵文选显得尤为重要。经过深思熟虑、反复斟酌,《英语经典背诵文选》出炉了,其主要特点如下:

- 以话题为主线,思路清晰
- 语言规范、生动,适合学习\
- 题材丰富,知识性强,体现时代气息
- 体裁不拘一格,适合仿写
- 中英文对照,方便自学

本书可作为大学师生、广大英语学习爱好者理想的背诵文本。

在本书的编写过程中,编者们参考了众多国内外书籍及网络资源,在此谨向这些资源的提供者表示衷心的感谢。由于编者水平有限,书中不妥之处诚请同行专家和广大读者不吝指教,以便今后进一步完善。



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Reading and Education



美国的大学教育水平很高,但是它的发展也不是一蹴而就的,从与宗教密切相 关,到学习欧洲大学的教学模式;从学科知识传播,到研究与教学并重;从讲解式教 学,到讲解讨论并重;从培养高端人才,到培养公民的综合素质,美国的高等教育经 历了不短的发展时间。

Modern American Universities

Before the 1850s, the United States had a number of small colleges, most of which dating from colonial days. They were small, church-connected institutions whose primary concern was to shape the moral character of their students.

Throughout Europe, institutions of higher learning had developed, bearing the ancient name of university. In Germany a different kind of university had developed. The German university was concerned primarily with creating and spreading knowledge, not morals. Between midcentury and the end of the 1800s, more than nine thousand young Americans, dissatisfied with their training at home, went to Germany for advanced study.

Some of them returned to become presidents of venerable colleges-Harvard, Yale, Columbia—and transform them into modern universities. The new presidents broke all ties with the churches and brought in a new kind of faculty. Professors were hired for their knowledge of a subject, not because they were of the proper faith and had a strong arm for disciplining students. The new principle was that a university was to create knowledge as well as pass it on, and this called for a faculty composed of teacher-scholars.

Drilling and learning by rote were replaced by the German method of lecturing, in which the professor's own research was presented in class. Graduate training leading to the Ph. D., an ancient German degree signifying the highest level of advanced scholarly attainment, was introduced. With the establishment of the seminar system, graduate students learned to question, analyze, and conduct their own research.

At the same time, the new university greatly expanded in size and course offerings, breaking completely out of the old, constricted curriculum of mathematics, classics, rhetoric, and music. The president of Harvard pioneered the elective system, by which students were able to choose their own courses of study. The notion of major fields of study emerged. The new goal was to make the university relevant to the real pursuits of the world. Paying close heed to the practical needs of society, the new universities trained men and women to work at its tasks, with engineering students being the most characteristic of the new *regime*. Students were also trained as economists, architects, agriculturalists, social welfare workers, and teachers.

http://www.en8848.com.cn/tingli/program/tingvoa/277070.html



EXPLANATIONS OF WORDS AND EXPRESSIONS

| date from | | to be traced since; to begin from |
|-------------------|------|--|
| shape | v. | to influence and determine the course and form of sth. |
| venerable | adj. | of an old person or a thing, considered to deserve great respect or honour, because of character, religious or historical importance |
| faculty | n. | all the teachers in a university |
| by rote | | by heart; from memory, without thinking of the meaning |
| attainment | n. | sth. successfully reached or learnt |
| seminar | n. | a course or some sections of a course given in the form of discussion and exchange of ideas |
| pay close heed to | | to pay close attention to |
| regime | n. | a particular type of government |

参考译文

砚代美国大学

19世纪50年代以前,美国有一些小的学院,它们大多数成立于殖民时期,是与教会紧密联系的小型教学机构,其主要目的是培养学生的道德品质。

当时在欧洲各地,高等教育机构已经发展起来了,沿用了一个古老的名称——大学。然而德国发展的大学与其他不同,这种大学的主要目的是创造知识和传播知识,而不是道德教育。从19世纪中叶到19世纪末,9000多名美国青年因对国内所受的教育不满而赴德深造。

他们中有人回国后成为一些知名学府——哈佛、耶鲁、哥伦比亚大学——的校长,并把这些学府转变成了现代意义的大学。新校长们切断了与教会的关系,引进了新的教职员,以学科知识为聘用教授的标准,而不是看他们是否具有正确的信仰和约束学生的强硬手段。办校的新原则是大学既要传播知识也要创造知识,这就需要由学者型教师组成教学力量。

德国式研究型授课方式——教师在课堂上讲解自己的研究——取代了死记硬背和机械练习的学习方法。同时,象征最高学术造诣的古老的德国学位——博士学位被引入大学,学生可以通过研究性质的学习获得博士学位。随着讨论课制度的建立,研究生们学会了提问、分析及开展他们自己的研究。

同时,新式大学的学校规模和课程设置完全突破了过去只限于数学、经典著作、美学和音乐的狭隘的课程表。哈佛大学的校长推出选课制度,这样学生们就能自主选择课程。由此,主修专业的概念也出现了。新式大学的目标是使大学对社会更有用。新式大学密切关注社会的实际需求,培养了学生解决问题的能力,以工程系学生最为典型。此外,学生们还被培养成了经济学家、建筑师、农学家、社会福利工作人员及教师。





如果说 20 年前上大学还是一种荣誉,那么如今上大学已经成了一种趋势。大学里到底学什么?大学这四年应该怎样度过?这大概是每个大学新生都会问自己的问题。那么就读读下面这篇文章吧,作者建议我们探索未知,开发潜能,全心投入,为发展职业作准备,这不失为一种积极的态度。

The College Experience

Going to college! What a thrill! It's a trip that you have everything great that has seen and heard about, if you make it so. It also is very serious business. To a great extent, you will be on your own. True, there are an awful lot of people ready to help you, but generally you must take the *initiative* and seek them out.

Most of you have decided on a career. Even though many of you will change your minds later, the *initial* decision allows you to set class goals and *pursue* them step by step toward the final objective of graduation. Such goals are essential for success. In advising students, I always tell them to discipline themselves, to be prepared to study hard and keep up from day one.

Today's world is full of precious knowledge, whether it be in the arts, literature, a profession, or a vocational skill. College is your chance of a lifetime to explore these areas. Each *facet* can be as exciting when discovered by you as it was when discovered by the original author or explorer. Let yourself explore beyond your immediate career objectives. A student in auto mechanics in most schools also can take courses in history, philosophy, music, or art. There is no reason why a craftsman can't be a great thinker, or an explorer into the vast areas of unlimited knowledge. For a rich full life he or she should make the most of the opportunities at hand.

I hope that you have gathered by now that going to college means a lot more than earning a grade. To limit your college experience will be a waste to you and to all of the people, past and present, who have invested their pennies, dimes and dollars—often at great personal sacrifice—to make educational opportunities open for you. Putting it bluntly, college is a place to be greedy—a place where you take all you can get and then some more.

Also consider this: Are you going to take a course to learn or are you going to take it only to have it on your record? I talk to far too many students going to school just to get the *credentials* to "get a job". Again, they are cheating themselves. Get into the subjects in great depth to gain a true understanding. Don't be content to just skim over courses with "only to pass". By taking the indepth approach you will be exploring many of the disciplines you will enjoy the rest of your life.

Let me share with you a final observation. The person doing an honest piece of work, the work one can be proud of, is the truly happy person. This is true of the plumber, *veterinarian*, teacher, whatever. *The agony of just getting by* will eventually tear one *asunder*. The habit of honest work and pride in your work can be established to a great extent in college.

Thus, as you stand on the *threshold* of your college career, *commit yourself* and stand by that commitment. From the first day in class, *discipline yourself* to make learning fun, not a *chore*, and to get the most from the educational opportunities open to you.



EXPLANATIONS OF WORDS AND EXPRESSIONS

| initiative | n. | the first of a series of actions |
|--------------------|------------|--|
| initial | adj. | occurring in the beginning |
| pursue | v. | to make an effort to realize dreams or goals |
| facet | n. | a distinct feature or element in a problem |
| credentials | n. | (pl.) documents showing that a person is what he |
| 化弹铁砂油干燥机 | | claims to be, is trustworthy, etc. |
| veterinarian | n. | a doctor who practices veterinary medicine |
| the agony of just | getting by | 得过且过混日子所带来的精神痛苦 |
| asunder | adv. | into parts or pieces |
| threshold | n | the starting point of a new state or experience |
| commit oneself | | to make a promise to take up some work or responsibility |
| discipline oneself | | to regulate one's behavior under some rules |
| chore | n. | an unpleasant or tiring task |



上大学之经验

上大学! 多么令人激动的事啊! 如果你付出了努力,上大学的过程就犹如一次旅游,途中有各种有趣有益的见闻。上大学又是一件十分严肃的事情。在很大程度上,你得靠自己。的确,有很多人会乐于帮助你,但总体说来,你必须积极地去寻找乐意帮助你的人。

你们大多数人已经对职业有了初步的规划。尽管许多人将来会改变主意,但这种初步的决定可以让你们确定学业的目标,并逐渐向这些目标努力,一步步迈向毕业。要想成功,这些目标是必不可少的。指导学生时,我总是告诉他们,从第一天起就要严格要求自己,做好刻苦学习、坚持不懈的准备。

当今世界,不论是在艺术、文学、专业性行业还是某种职业技能中,都有许多宝贵的知识存在。大学就是你探索这些领域的最佳时机。每一方面的知识,在你发现它时,都可能像原作者或最初的探索者发现它时一样令人激动。不要被职业目标所限,探索吧!在大多数学校里,学汽车机械学的学生也可以选修历史、哲学、音乐或艺术方面的课程。没有理由能阻止一个工匠同时或者成为一位伟大的思想家,或者成为一位遨游在无边无际知识海洋里的探索者。为了丰富精彩的人生,大学生,不论男女,都应该充分利用大学里睡手可得的各种机会。

我希望你们现在已经意识到,上大学绝不仅仅意味着挣学分。限制自己的大学生活,对你,对所有过去和现在的人都是一种浪费,因为他们把自己的每一分血汗钱都拿出来用于教育事业——还常常以巨大的个人牺牲为代价——以向你提供教育机会。直截了当地讲,大学是一个令人"贪心"的地方——在这里你收获所需要的一切,超出你的预期。

请再考虑这样一个问题:你学一门课程是为了知识,还是仅仅为了让它进入你的成绩单?我和许多抱着"上大学仅仅是为了拿张文凭,以便找份工作"想法的学生谈过话。他们是在自欺欺人。我希望他们深入地钻研各个科目,以求得到真知,而不要只满足于对功课浅尝辄止,"只求及格"。采取深入钻研的学习方法,你将能探索许多你一生都很喜爱的知识。



我最后想与你们谈谈的是:踏踏实实把一件工作干好,做个以自己为荣的人,才是真正幸福的人。这条原则适用于各行各业的人:管道工、兽医、教师,等等。敷衍了事、得过且过所带来的精神痛苦,最终将把你毁掉。而踏实的工作作风和对工作的自豪感,多可以在大学期间形成。

因此,在你们即将开始大学生活之际,请对自己许下诺言,并信守自己的诺言:从上课的第一 天起,就要训练自己,把学习变成一种乐趣,而不是一件苦差事,并从向你敞开的教育机会中获得 最多的知识。

http://www.english-corner.com.cn/mode.php?id =25gm = cmsgq = view 有改动



无论作为学生还是作为个人,阅读都是生活中重要的部分。如果你拿看书作为消遣,那另当别论,但如果你想从书中汲取营养,方法就很重要。弗吉尼亚·伍尔夫不仅是个小说创作者,在文学评论和教育方面也很有造诣。本文选自她的论文集《普通读者》第二辑。她关于如何读书的经验和建议对语言学习者和文学欣赏者来说很有启发。

How We Should Read a Book

By Virginia Woolf

It is simple enough to say that since books have classes—fiction, biography, poetry—we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly 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 *banish* all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. 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 if you open your mind as widely 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 give you, something far more definite. The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building; but words are far more impalpable than bricks; reading is a longer and more complicated process than seeing. Perhaps 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 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 in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be *subdued*; others emphasized; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist—Defoe, Jane Austen, Hardy. Now you will be better able

to appreciate their *mastery*. It is not merely that you are in the presence of a different person— Defoe, Jane Awsten, or Thomas Hardy—but that we are living in a different world. Here, in Robinson Crusoe, we are trudging a plain high road; one thing happens after another; the fact and the order of the fact is enough. But if the open air and adventure mean everything to Defoe, they mean nothing to Jane Austen. Hers is the drawing-room, and people talking, and by the many mirrors of their talk revealing their characteristics. And if, when we have accustomed ourselves to the drawing-room and its reflections, we turn to Hardy, we are once more spun around. The moors are around us and the stars are above our heads. The other side of the mind is now exposed—the dark side that comes uppermost in solitude, \not the light side that shows in company. Our relations are not towards people, but towards Nature and destiny. Yet different as these worlds are, each is consistent with itself. The maker of each is careful to observe the laws of his own perspective, and however great a strain they may put upon us, they will never confuse us, as lesser writers so frequently do, by introducing two different kinds of reality into the same book. Thus to go from one great novelist to another—from Jane Austen to Hardy, from Peacock to Trollope, from Scott to Meredith—is to be wrenched and uprooted; to be thrown this way and then that. To read a novel is a difficult and complex art. You must be capable not only of great fineness 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.

The Second Common Reader



EXPLANATIONS OF WORDS AND EXPRESSIONS

| blurred | adj. | unclear, indistinct in form or expression |
|------------------------|-------------|---|
| with blurred an | d divided n | ninds 怀着模糊杂乱的想法 |
| flattering | adj. | showing or giving praise dishonestly |
| enforce | v. | to compel to behave in a certain way |
| banish | v. | to expel, to ban from a place, as a punishment |
| preconception | n. | an opinion formed beforehand with adequate evidence |
| accomplice | n. | a person who joins with another in carrying out a plan |
| | | (especially an unethical or illegal plan) |
| reserve | v. | to keep, to store |
| imperceptible fineness | | 精细入微;感觉不到的细腻 |
| steep oneself in | | to devote oneself fully into |
| impalpable | adj. | incapable of being perceived by the senses especially the |
| | | sense of touch |
| subdued | adj. | not very bright or harsh |
| mastery | n. | great skillfulness or knowledge of some subject or activity |
| trudge | v. | to walk heavily but firmly |
| uppermost | adj. | at or nearest to the top |
| | | |



be consistent with itself 与自身相符合,与自身浑然一体

strain wrench n.

difficulty that causes worries or emotional tension

to twist or pull violently or suddenly, especially so as to remove

(sth.) from that to which it is attached or from where

it originates

be thrown this way and then that 被抛来抛去



如何读书 弗吉尼亚·伍尔夫

书既然有小说、传记、诗歌之分,就应区别对待,从各类书中汲取其不同的营养。这话说来很简单。然而,很少有人主动从书中获得知识。我们拿起书时往往怀着模糊而又杂乱的想法,觉得小说总是真实的,诗歌总是虚假的,传记总是充斥着吹捧,而史书不够客观,会加强我们的偏见。读书时如能抛开这些先入为主的偏见,便是极好的开端。不要对作者指手画脚,而要尽力与作者融为一体,共同创作,共同策划。如果你不参与,不投入,一开始读书就百般挑剔,那你就无缘从书中获得最大益处。但你若敞开心扉,虚怀若谷,那么书中精妙而又难以捕捉的寓意和暗示便会把你从开头那些让人摸不着头脑的句子中带出来,会把你带到一个独特的人物面前。走进书本,与它交心,你很快就会发现,作者展示给你的,或想要展示给你的,是比原先更明确的东西。先来谈谈如何读小说吧。将一部长篇小说分成32章,是作者的良苦用心,想把它建成一座布局合理、引人入胜的建筑。可是词语比砖块更难捉摸,阅读比观看更费时、更复杂。了解作家创作的个中滋味,最有效的途径恐怕不是读而是写;通过写作,你可以亲自体验一下文字工作的艰难。回想一件记忆犹新的事吧,比方说,在街道的拐弯处可能遇到正在聊天的两个人。树影婆娑,灯光摇曳,谈话的调子喜中有悲,这一瞬间似乎包含了一种完整的意境、一个全面的构思。

可是当你打算用文字来重构此情此景时,它却化作千头万绪相互冲突的线索。有的必须淡 化,有的则应加以突出。写着写着,你可能根本把握不住整个意境了。这时,还是把你那些写得 含糊杂乱的一页页书稿搁置一边,翻开某位小说大师,如笛福、简・奥斯汀或哈代的作品,从头开 始读吧。这时候你就能更深刻地领略大师们驾驭文字的技巧了。因为我们不仅面对一个个不同 的人物——笛福、简·奥斯汀或托马斯·哈代而且置身于不同的世界。阅读《鲁滨孙漂流记》 时,我们仿佛跋涉在旷野大道上,事件接二连三发生,安排好故事情节的发展就足够了。如果说 旷野和历险对笛福来说就是一切,它们对奥斯汀就毫无意义了。客厅和客厅中闲聊的人们是她 笔下的世界。这些人的言谈像一面面镜子,反映出他们的性格特征。当我们熟悉了奥斯汀的客 厅及其反映出来的事物以后再去读哈代的作品,又得转向另一个世界。周围茫茫荒野,头顶一片 星空。此时,心灵的另一面显示出来——不是与朋友相伴时轻松的一面,而是孤独时最容易萌生 的忧郁阴沉的一面。和我们打交道的不是人,而是自然与命运。虽然这些世界截然不同,它们自 身却始终协调统一。每一个世界的创造者都小心翼翼地遵循自己观察事物的法则,尽管他们的 作品读起来可能很费力,却不会像蹩脚的作家那样,把格格不入的两种现实塞进一部作品中,使 人感到不知所云。因此,读完一位伟大作家的小说再去读另一位的,比如说从奥斯汀到哈代,从 皮科克到特罗洛普,从司各特到梅瑞狄斯,就好像意识被猛地扭动,连根拔起,一时被抛到这边, 一时被抛向那处。说实在的,读小说是一门困难而又复杂的艺术。要想充分享用作者——伟大