

Extensive Reading

阅读拓展

学生用书

Student Book

主 编
编著者

林莉兰
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任静明
庞学通

程家才
黄学静
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常州大学
藏书

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总 序

21 世纪是一个高度全球化的时代, 社会对英语人才的需求也已呈现多元化趋势。培养具有扎实的基本功、宽广的知识面、一定的专业知识、较强能力和较好素质的新型英语专业人才, 是我国目前对高等学校英语专业教学的迫切要求。与之相适应, 编写符合新的时代要求的英语专业教材自然也成为广大师生的必然需要。

根据高等学校外语教学指导委员会《关于外语专业面向 21 世纪本科教育改革的若干意见》, 21 世纪英语专业教材至少应具备以下几个基本特征: (1) 教学内容和语言能够反映快速变化的时代; (2) 要处理好专业知识、语言训练和相关学科知识间的关系; (3) 教材不仅仅着眼于知识的传授, 而且要有助于学生的鉴赏批评能力、思维能力、创新能力的培养; (4) 具有较强的实用性和针对性。

针对这些要求, 结合近几年高等学校英语专业教学改革的实践经验, 以及我省英语教学的实际需要, 安徽大学外语学院张红霞博士等主持设计了新教材的编写方案, 安徽大学出版社组织了数位省内英语教学专家, 对教材编写方案进行了多次研讨与论证, 在尽量吸取国内其他英语专业教材及公共英语教材、国外主要英语(外语)教材宝贵经验的基础上, 注意取其长并避缺、补短, 力求新教材科学、有效且有所突破与创新。

在科学论证、广泛讨论的基础上, 我们组织全省十几所高校英语专业院系的骨干力量, 编写了这套“新开端英语专业基础课系列教材”。作为安徽省自主编写的第一套英语专业基础课教材, 本套教材从一开始就受到安徽省教育厅的充分肯定、重视, 被列入安徽省高等学校“十一五”规划教材。

本套教材包括三种:《读写教程》、《视听说》及《阅读拓展》, 每种 4 册, 每册均有相配套的教师用书, 适合大学英语专业一、二年级的学生及相应水平的英语学习者使用。教师用书不仅附有学生用书练习答案, 还为教师提供了丰富的背景、专业知识介绍以及相应的教学建议, 方便教师使用。

本套教材具有以下主要特点:

1. 以整体语言理论为指导, 充分体现“同步发展”的编写理念。每种教材在突出自身重点的基础上, 又注重听、说、读、写、译技能的全面发展和提高。三种教材不同的课型间有着密切联系, 每种每册教材的相应单元都围绕同一主题, 从不同的角度加以编排, 内容互相关联, 便于学习互动、迁移。由此可以拓宽学生视野, 提高基础词汇、重点词汇的出现率, 扩大词汇量, 使重点语言知识、文化信息在不同的情境中反复出现, 得到强化, 加深记忆, 促进学生对语言的理解和接受, 有效地提高学习效果。可以说, 整套教材的“套”的概念名副其实, 不仅能够促进任课教师之间互相交流、统一进度, 而且能够提高学生的学习兴趣, 促进学生语言能力全面、均衡地发展。

2. 语言素材题材、体裁多样化。本套教材除《视听说》每册另增3个新闻单元外,均为12个单元,围绕12个主题展开教学。这12个主题涉及政治、经济、文化、历史、文学、教育、体育、医药卫生、科学技术等多个领域,涵盖记叙文、论说文、科学小品、新闻报道等不同体裁,避免以文学作品为主要素材,更加符合专业培养目标。所选素材贴近学生现实生活,并涉及社会热点问题,容易被学生理解和接受;选材力求语言真实、自然、有趣,保持原汁原味,让学生能够在原生态的英语语境中学习地道的英语。

3. 语言训练由易到难,循序渐进。本套教材根据“支架”(scaffolding)的认知原理,为学生提供可理解性语言输入,题材情景的呈现、语言功能的训练皆由近及远、由易到难,循序渐进。比如教材12个单元的主题设置皆从最接近学生现实生活,最容易被学生理解、接受的内容入手,逐渐深入和拓展。教材通过不断搭建并逐步拆除引导框架,为学生提供一步步攀登的阶梯,帮助学生稳步提高。

4. 任务驱动型语言教学。高等学校英语专业英语教学大纲明确提出在教学中要多开展以任务为中心的、形式多样的教学活动。本套教材向学生提出了明确的关于语言活动结果的目标要求,每一课都设置了“任务前(pre-)”、“任务中(while-)”、“任务后(post-)”三个教学阶段,采用启发式、讨论式、发现式和研究式等各种方法,将语言学习、运用系统地融于任务前、任务中、任务后的各种交际活动中,并配置科学的、新颖的多元测试任务,从而促进学生对语言的有效习得。每单元后还附有“学习反思”及“拓展学习”等,充分调动学生学习的主动性、积极性,激发学生的学习动机,最大限度地让学生参与学习的全过程,并引导学生主动积极地利用现有图书资料和网上信息,获取知识、提高能力。

5. 符合记忆规律。本套教材在为学生提供可理解性语言输入的同时,通过文字、图片、视频、音频等多种形式提高学生的注意程度。在相关知识进入短期记忆后,通过各种精细复述的手段,帮助学生将新近所学的知识转存到长期记忆中,补充、重构已有的知识库,从而强化学习效果。

6. 注重跨文化交际能力的培养。针对目前英语专业教学中存在的忽略中国文化元素、把外语教育与本土文化人为割裂开来等现象,本套教材的话题、情景设计皆以全球多元文化(包括我们中华文化及社会发展的内容)为背景,置英语学习于世界文化语境之中,以使我们的学生努力成长为符合全球化时代发展要求的人才。

教材的编写是一项任务艰巨而又非常有意义的工作,其中的每一个参与者都为此付出了大量的时间和辛苦的劳动。我们希求完美,却难能做到尽善尽美,疏漏之处在所难免,惟愿我们这套书能够得到广大师生的认可和喜欢,并在使用中提出宝贵的意见和建议,以便我们不断完善。

安徽大学外语学院

陈正发

前 言

在知识爆炸、信息量膨胀的今天,阅读能力的培养显得尤为重要。因此,在目前的英语教学中,阅读受到前所未有的重视,这对阅读教材的编写提出了更高的要求。作为英语专业的泛读教材,必须克服过去那种文字陈旧、选材不宽、起点偏低、练习单一、课堂操作性差等一系列缺陷,以便更好更快地提高英语专业学生的阅读能力,培养高质量的复合型、实用型英语人才。“新开端英语专业基础课系列教材”之《阅读拓展》就是在这一指导思想下编写完成的。

“新开端英语专业基础课系列教材”是安徽大学外语学院陈正发教授主持的安徽省“十一五”规划教材项目。《阅读拓展》是本系列教材的其中一套。本套教材共分4册,取材广泛,内容丰富,文体多样,由浅入深。文章大都选自英语国家近年来出版的正规纸质图书和网络材料,其中很大一部分来自 *Reader's Digest*, *The Economist*, *www. nytimes. com*, *Time* 等知名杂志和网站。题材涉及教育、科学、体育、文学、文化等诸多领域,体裁涵盖报告文学、新闻通讯、科学小品、回忆录、说明文、记叙文、议论文、散文、小说、传记、演讲等。所选文章经过精挑细选,长度适中,难度相宜,少数地方做了必要的改写和删减,适合英语专业第一至第四学期教学使用,每学期一册。

材料编排上,每个单元围绕一个题材和一个阅读技巧,提供三篇阅读材料,按照通行的阅读课模式把 Lesson A 和 Lesson B 分别分成 Pre-reading, While-reading, Post-reading 和 Extension Activity 四大模块,合理设计课堂练习和课外活动,有针对性地训练学生的阅读技能,而 Lesson C 则作为学生课后阅读材料。值得一提的是,练习中安排了一定的口语和写作活动,目的是整合学生语言能力,激发学生学习兴趣,提高课堂教学效果。为了便于教学,与该书配套的教师用书为授课教师提供了较好的教学参考,使课堂教学易于组织和操作。

许有江教授担任《阅读拓展》的总主编,林莉兰、程家才教授担任本套教材第二册的主编,全面负责第二册教材的材料收集、筛选和最后选定,阅读技巧编写的把握,练习题型和题量的敲定,以及定稿前的主审工作。第二册编写分工如下:林莉兰教授负责第1单元的编写工作,任静明老师负责第2、3单元的编写工作,庞学通老师负责第4、5、6单元的编写工作,黄学静老师负责第7、8、9单元的编写工作,王炎老师负责第10、11、12单

元的编写工作。另外,陈正发教授、许有江教授、朱跃教授、周乾教授也校阅了全书,提出了很多宝贵的修改意见和建议,在此一并表示衷心感谢!

编写工作虽历时两年,编者皆为从教多年的老教师,但书中不妥之处仍在所难免,欢迎同行专家不吝赐教!

编者
2010年1月

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We are deeply indebted to all the authors, journals, publishers, institutions and specialized websites for the texts we have chosen for this textbook. We are also greatly grateful to both the gifted amateurs and professional artists for the bright images and fine paintings.

We have the utmost respect for intellectual property rights; however, sadly lacking in correct contact information, we cannot approach every rights-holder for permission to copy or alter the related material. We apologize for this. Meanwhile, we plead for kind and generous consideration for granting us permission to use the material for teaching and learning purposes.

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Unit 1

Parents and Home

Learning Objectives

	Lesson A	Lesson B
Topic	Cultural Conflicts at Home	Remarkable Power of Family Values
Reading Skill	Identifying the Main Idea	



Raising Awareness: Identifying the main idea

The main idea of a passage or reading is the central thought or message. In contrast to the term *topic*, which refers to the subject under discussion, the term *main idea* refers to the point or thought being expressed. The following are some tips on how to locate the main idea.

It is easy to identify a main idea that is directly expressed in the text. You can:

1. *Read the title of the selection carefully*: The title may provide clues which will help you identify the main ideas which are covered. There may be clue words which suggest how the material is arranged. For example, words like “cause”, “versus” suggest a kind of argument that the author may be making. “Kinds” or “types” often suggest definitions or lists.
2. *Check to see if there are headings and subheadings in the text*: If there are headings and subheadings, the author may have already told you the main points. These headings and subheadings suggest the outline or structure of the article.
3. *Check to see if there are italicized words or phrases in the text*: Usually an author puts words which are important or need emphasis in italics.
4. *Find any lists of points that are set off with numbers or paragraphs that begin with “first,” “second,” and so forth*: These points may be the most important part of the selection.
5. *Sometimes the same idea is repeated*: If an idea is repeated in a different form, the author may be trying to reinforce the main or important idea.
6. *Read the first and last paragraph of the selection*: Because main ideas are generalizations, the author may begin and end with a statement which generalizes or summarizes the ideas.
7. *Read the first or last sentence of each paragraph if the main ideas are still unclear*: Often the author states the main idea in what is called a “topic sentence” at the beginning of the paragraph, although the sentence is sometimes found at the end or in the middle of the paragraph. Sometimes there are paragraphs with no topic sentence. In those cases, you must read the entire paragraph.

However, the main idea is not always clearly stated. It is more difficult to identify a main idea when it is inferred or implied. It can be implied through other words in the paragraph. An implied main idea can be found in several ways.

1. Several sentences in a paragraph can imply the main idea by introducing facts about the topic before actually stating the topic.
2. Implied ideas can be drawn from facts, reasons, or examples that give hints or suggestions concerning the main idea. These hints will be clues leading you to discover the main idea in the selected text.

Lesson A

A Question of Blood

I Pre-reading

Brainstorming

Explain the proverb "Blood is thicker than water" and make comments on the proverb.

--

Pre-reading Questions

1. Read the title of the following passage and guess its possible theme.
2. Do you think it is easy for a husband and a wife who come from different cultures to get along well? If not, what might be their problems?
3. What problems might exist when it comes to the education of children in a mixed marriage?

--

II While-reading

Write down your starting time and ending time, and then calculate your own reading rate.

Starting Time: _____ Ending Time: _____

A Question of Blood

By Ernest Haycox

1 That fall of 1864 when Frank Isabel settled in the Yellow Hills, the nearest town was a four-

day ride to the north and his closest white neighbour lived at the newly established Hat ranch, seventy miles over to Two Dance Valley. The Indians were on reservation but it was still risky for a man to be alone in the country.

2 It made no difference to Isabel. He was young and **self-willed** and raised in that impoverished and faction-torn part of Missouri where manhood came to a male child almost as soon as he could lift a gun. He had a backwoodsman's lank loose height, his eyes were almost black and though he kept a smooth-shaven face there was always a clay-blue cast to the long sides of his jaw. The land was free, well grassed and watered and ideal for a poor man who had ambition. This was why he had come.

3 Yet self-sufficient as he was he had made no calculation for the **imperious** hungers that soon or late come to a lonely man. And presently, seeing no hope of a white woman in the land for many years, he went down to the reservation and took unto himself a **Crow**^① girl, the bargain being sealed by payment to her father of one horse and one quart of whisky.

4 She was quick and small and neat, with enormous eyes looking out of a round smooth face. The price paid was small and that hurt her pride for a little while, yet it was a white man who wanted her and the hurt died and she moved quietly into Frank Isabel's log house and settled down to the long, lonesome days without murmur.

5 She was more than he had expected in an Indian woman; quick to perceive the way his mind ran, showing him sudden **streaks** of mischief-making **gaiety**, and sometimes a flash of affection. Before the boy baby was born he drove her three hundred miles to Cheyenne and married her in the white way.

6 It was a sense of justice in him that **impelled** him to do this rather than any need in her eyes. For he was learning that the horse and bottle of whisky were as binding as any ceremony on earth; and he was also learning that though an Indian woman was a dutiful woman, **immemorial** customs guided her in a way he could not hope to touch or change. A man's work was a man's; a woman's work was hers and the line was hard and clear. In the beginning he had shocked her by cutting the firewood and by dressing down the game he brought in. It had shamed her for a while that he should descend to those things; and only by angry command had he established the habit of eating at table instead of cross-legged on a floor blanket. She was faithful to the discharge of the duty she owed him, but behind that girlish face was an **adamant** will. The ways of a thousand generations were **ingrained** in her.

7 Often at night, smoking before the fire and watching his boy crawl so awkwardly across the floor, he felt a strangeness at seeing her darkly crouched in a corner, lost in thoughts he could never reach. Sometimes the colour and the sound of his early days in Missouri came strongly to him and he wished that she might know what was in his head. But he talked her tongue poorly and she would speak no English; and so silence lay between them.

① Crow: A Native American people formerly inhabiting an area of the northern Great Plains between the Platte and Yellowstone rivers, now located in southeast Montana.

- 8 Meanwhile Two Dance town was born on the empty prairie sixty miles away and the valley below him began to fill up with cattlemen long before he had thought they would come. Looking down from the **ramparts** of the Yellows he could see houses far off under the sun and dust **spiral** up along the Two Dance road, signals of a vanishing wildness. His own people had finally caught up with him. And then he knew he had become a **squaw** man.
- 9 One by one the few trappers who had pioneered the Yellows began to send their squaws and their half-breed children back to the reservation as a shamefaced gesture of a mistake that had to be righted. He said nothing of this to the Crow woman, yet when fear showed its luminous shadow in her eyes he knew she had heard. He said then: "Those men are fools. I am not ashamed of you." And was happy to see the fear die.
- 10 This was why he took her to Two Dance. It pleased him to have her be seen in that lively little cattle town for she was a pretty woman with her black hair **braided** and her clothes neat and colourful under the sun. But he had forgotten her customs and when they walked up the street she followed behind him, as a squaw always did, obediently and with her head faintly lowered. He knew how Two Dance would see that and anger coloured his talk to her on the way home. "A white man's wife walks beside him, not behind."
- 11 He saw that dark fear in her eyes again, and had no way of softening it. Never afterwards did she come to town.
- 12 He knew then how it was to be. At hay time when he went down to help out on Hat he could feel that faint line drawn between him and the others; at the round-up fire he sat apart, with the strangeness there—a white man who was yet not quite white. One fall night at town he stepped in to watch the weekly dance and felt all the loose bitterness of his position rise and grow to be a hard lump in his chest. Once he would have had a part in this, but the odour of the blanket was upon him now and those fair, pleasant girls went wheeling by and he saw their eyes touch him and pass on. Over the whisky bottle in Faro Charley's saloon later he understood how fatal his mistake had been; and how everlastingly long its penalty would be.
- 13 He went home late that night quite drunk. In the morning the Crow girl was gone with her boy.
- 14 He didn't follow, for he knew that either she would return or she wouldn't, and that nothing he did could change her mind. Late in the third day she came back without a word. When he went in to supper that night he sat down to a single plate on the table. Her own plate and the boy's were on a floor blanket in a corner of the room.
- 15 There was a kindness in Frank Isabel that governed the strongest of his emotions and this was what held him still as the days went on. He was remembering back to the horse and bottle of whisky and to the time when her lips had been warm with humour. In those days the Yellows had been wild and his world had not caught up with him, but he could see the depth and the length of his mistake now. He had committed it and could stand it. Yet it passed beyond him and touched the Crow girl and the boy who was neither Crow nor white. For himself, Frank Isabel thought, there was no help. For the girl, none. It was the boy he kept weighing in his