大学英语 阅读教程

Reading 3

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《大学英语阅读教程》是专门为非英语专业的大学生编写的，可用作大学英语课程的补充阅读教材，全书共四册。

《大学英语阅读教程》编写独特，主要特点为：

1. 教材设计针对阅读过程。本书注意培养学生的阅读技巧和能力，专注于在阅读过程中激发学生的动机，培养兴趣；

2. 教材强调快乐阅读的理念。因此，从文章的篇章安排、文章长度、教学建议等各方面都作了较好处理；

3. 阶梯式训练阅读技巧。本书的阅读技巧部分由9个单元组成，分别介绍了9种阅读技巧，通过大量的由易到难的阶梯式操练，帮助学生理解并掌握所涉及的具体阅读技巧；

4. 培养学生的思维能力。阅读过程即是思考过程，为了提高理解能力，学生要逐步学会用英语思考，本书通过系列练习，培养学生理解英语句子的能力，帮助学生了解英语思维的逻辑性、连贯性和一致性；

5. 本教材还重视学生间的互动，通过一对一活动或小组讨论，进一步加强学生对阅读和思维过程的认识。在互动交流中，学生能更加准确地形成和表达思想并且获得对一篇课文进行讨论和思考的新方法。同时，鼓励学生写作，分享彼此的读写成果，认识阅读与写作之间的密切关系。

教师在使用《大学英语阅读教程》时，要注意以下几个方面：

- ❑ 给学生提供一个低焦虑的环境，使其轻松地尝试各种新的阅读技巧。
- ❑ 给予学生充分的练习机会，帮助他们运用并掌握新的阅读策略。
- ❑ 通过引导和计时给学生以适当的压力。
- ❑ 利用典型例证引导学生更好地处理文本。
- ❑ 提供一个有效阅读所需的思维模式。
- ❑ 帮助学生体验逐步成长为出色的读者的进步过程。

学生在学习过程中要：

- ❑ 学会用英语进行思考。
- ❑ 积极扩展英语词汇。
- ❑ 勤于练习。
- ❑ 努力为在英语语言国家生活或学习做好准备。
- ❑ 尽可能发现并了解新观点和新事实。

最后，有必要再次提醒广大教师和学生，《大学英语阅读教程》是以提高阅读技能为目的编写而成的，希望在教学和学习时始终抓住这个关键。

本教材在中国外语网上提供配套的教师用书，详细阐明如何有效使用各部分的练习。

由于编者水平与经验有限，教材中难免有不妥之处，敬请广大读者批评指正。

编　者

2009年5月

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Extensive Reading

Introduction to Extensive Reading

Questionnaire

Answer the questions below on your own. Then compare your answers with a group of two to four students.

1. Looking back at your childhood, what do you remember as your first reading experiences?
2. What kinds of reading material did your parents have in the house when you were young?
3. Do you remember having books or other materials read to you as a child? If so, what did you like best?
4. When you were able to read on your own, what did you enjoy reading?
5. Did your parents or other family members like to read? If so, what did they read?
6. What kind of reading is important in your life today? For example, do you read a lot for school or for your job?
7. About how many hours a week do you usually read materials of your own choice (magazines, newspapers, novels, nonfiction)?
8. Do you have a favorite writer in your first language? A favorite book?
9. What books have you read in English?
10. If you could easily read anything in English, what would you like to read?

Would you like to...

... read English faster with good comprehension?

... increase your vocabulary in English?

... improve your grammar in English?

... improve your writing skills in English?

... succeed in academic courses in English?

... gain broad knowledge of the world?

If you answered *yes* to these questions, then extensive reading is for you.

What Is Extensive Reading?

- reading **a lot**—at least one book every two or three weeks;
- choosing a book that is interesting to you;
- no tests on comprehension or vocabulary.

You will benefit most from extensive reading if you follow these three essential rules:

Rule 1: Enjoy!

Rule 2: Enjoy!

Rule 3: Enjoy!

Because extensive reading is enjoyable, you will read faster and more, which makes it more enjoyable, so you will read even faster and more. This is the cycle of positive reinforcement that leads to the positive effects on comprehension and general language skills.

What Do the Experts Say About Extensive Reading?

"Extensive reading is the most efficient way to help students change old habits and become confident second language readers." Prof. Mary Lee Field, Wayne State University, Michigan

"... reading for pleasure [extensive reading] is the major source of our reading competence, our vocabulary and our ability to handle complex grammatical constructions." Prof. Stephen Krashen, University of Southern California

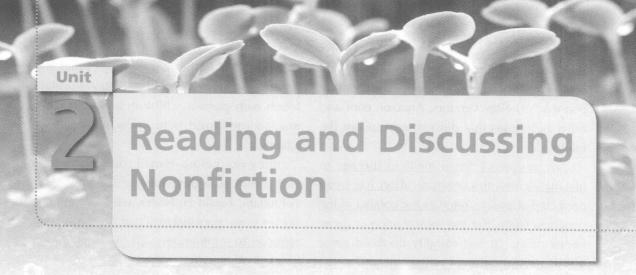*"Extensive reading may play a role in developing the capacity for critical thinking so important for success in higher education."* Prof. Richard R. Day, University of Hawaii and Prof. Julian Bamford, Bunkyo University, Japan

"It is clear from these studies that extensive reading can be a major factor in success in learning another language." Prof. I. S. P. Nation, Victoria University of Wellington, New Zealand

Choosing a Book for Extensive Reading

How to Choose a Book?

1. Choose a book that interests *you*. Your teacher and classmates may have good suggestions, but choose the book that is best for you, not for them.

2. Choose a full-length book, not a collection of articles or stories. Reading a whole book by a single author allows you to become comfortable with the writer's style and vocabulary.

3. Avoid a book whose story you are already familiar with because you have read it in another language or have seen the movie made from it. Knowing what will happen may make it less interesting for you.

4. Evaluate the book. Find out about the author and the genre (type of book), read the front and back covers. Read the first few pages, find out about the style and the subject.

5. Check the level of difficulty. If a book is too easy, it may be boring; if it is too difficult, you may become discouraged and stop reading. Find out how difficult the book is for you, count the number of unknown key words on a typical page. (A key word is a word you must know in order to follow the general meaning.) Five unknown key words on one page means the book is difficult for you. No unknown key words means the book is easy.

Hints for Success in Extensive Reading

❑ Set a goal for yourself. Decide how many books you would like to read during the semester.

❑ Make reading a part of your daily routine. Set a time for reading. Read for at least thirty minutes at a time so that you can become involved in your book.

❑ Carry your book wherever you go and read it whenever you have time.

❑ Keep a journal. Write about your reactions to the book or any thoughts that are stimulated by your reading.

Reading and Discussing Nonfiction

In this unit, you will practice reading and discussing nonfiction with an article from the *New York Times*, "Why the Internet Isn't the Death of the Post Office."

Before you read the article, preview it.

1. Read the first paragraph. Can you tell what the article will be about?
2. Scan the article for names, dates, numbers, and **boldface** type.
3. Read the last paragraph.

Now read the article all the way to the end. As you read, underline any unfamiliar words with a pencil but do not look them up in a dictionary now. (You can do that later.)

Why the Internet Isn't the Death of the Post Office

by James Fallows

Millions of people now rent their movies the **Netflix** way. They fill out a wish list from the 50,009 titles on the company's website and receive the first few DVDs in the mail; when they mail each one back, the next one on the list is sent.

The Netflix model has been exhaustively analyzed for its disruptive, new-economy implications. What will it mean for video stores like **Blockbuster**, which has, in fact, started a similar service? What will it mean for movie studios and theaters? What does it show about "long tail" businesses—ones that amalgamate many niche markets, like those for Dutch movies or classic musicals, into a single target audience?

But one other major implication has barely been mentioned: what this and similar Internet-based businesses mean for that stalwart of the old economy, the **United States Postal Service**.

Every day, some two million Netflix envelopes

come and go as first-class mail. They are joined by millions of other shipments from online pharmacies, **eBay** vendors, **Amazon.com** and other businesses that did not exist before the Internet.

The eclipse of "snail mail" in the age of instant electronic communication has been predicted at least as often as the coming of the paperless office. But the consumption of paper keeps rising. (It has roughly doubled since 1980, with less use of newsprint and much more of ordinary office paper.) And so, with some nuances and internal changes, does the flow of material carried by mail. On average, an American household receives twice as many pieces of mail a day, as it did in the 1970s.

"Is the Internet hurting the mail, or helping?" asks Michael J. Critelli, a co-chairman of the public-private Mail Industry Task Force. "It's doing both." Mr.Critelli's day job is chief executive of **Pitney Bowes**—yes, that Pitney Bowes, once known for its postage meters and now a "mail and document management" company. In the last few years, it has also functioned as a research group for the mail industry, commissioning a series of studies, available free at PostInsight@PB.com, that contain startling findings about the economic, technological and cultural forces that affect use of mail.

The harmful side of the Internet's impact is obvious but statistically less important than many would guess. People naturally write fewer letters when they can send e-mail messages. To leaf through a box of old paper correspondence is to know what has been lost in this shift: the pretty stamps, the varying look and feel of handwritten and typed correspondence, the tangible object that was once in the sender's hands. To stay in instant touch with parents, children and colleagues around the world is to know what's been gained.

But even before e-mail, personal letters had shrunk to a tiny share of the flow. As a consultant, Fouad H. Nader, wrote in a Pitney Bowes study, personal mail had "long ago been reduced to a minimum with the proliferation of telephone services in the last 50 years."

Personal letters of all sorts, called "household to household" correspondence, account for less than 1 percent of the 100 billion pieces of first-class mail that the Postal Service handles each year. Most of that personal mail consists of greeting cards, invitations, announcements, and other mail with "emotional content," a category that is generally holding its own.

The same higher-income households that rely the most on e-mail correspondence also send and receive the most letters. Whatever shrinkage email has caused in personal correspondence, it is not likely to do much more.

The Internet and allied technologies, meanwhile, are increasing the volume of old-fashioned mail in three ways.

The first follows the Netflix example: Postal Service fulfillment of transactions made on the Internet. About two million prescriptions a day—roughly one-fifth of the total—are delivered by first-class mail. EBay's vendors list five million new items daily, and those that are sold ship mainly by mail. One Pitney Bowes study found that online retailers were increasingly using paper catalogs sent through the mail to steer people to their sites.

The second force also involves finance.

Many studies conclude that people are more and more willing to make payments online, but that they strongly prefer to receive the original bills on paper, by mail.

Since the late 1980s, mail to households from credit card companies has risen about 10 percent a year. Americans' financial lives have become more complicated, in part because of choices created by the Internet. In turn, banks, telecommunication companies, insurance companies and investment houses send more mail.

The third is the sleeper: the increasing sophistication of the Postal Service's own technology. Everyone takes for granted that **FedEx** and the **United Parcel Service** can track the movement of each item through their systems. The Postal Service has now installed similar scanning equipment, and in principle it can bar-code and scan every envelope or postcard and know where it is at any time. In reality, it does this mainly for a fee, for businesses that want to know their material has reached the right audience at the right time— for instance, the Thursday before a weekend sale at a local store.

In Internet terms, this and related improvements are intended to make advertising mail less like spam—unwanted and discarded—and more like embedded ads, tied to the content of a particular website.

"Over time, there is an increasing ability to send you only what's interesting to you, at a time when you're interested in it," Mr. Critelli says. If you have just moved, for example, that may mean mail from your new area's window-cleaning or handyman services. He says response rates to these targeted mailings are better than the dismal rates for the usual direct-mail campaigns.

The most touching artifact among these e-mail studies is a survey conducted by the Postal Service called "The Mail Moment."
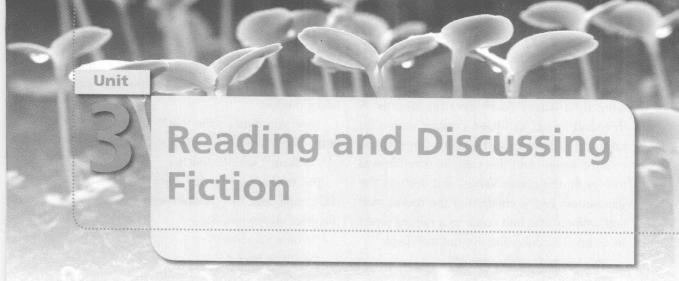
"Two-thirds of all consumers do not expect to receive personal mail, but when they do, it makes their day," it concluded. "This 'hope' keeps them coming back each day." Even in this age of technology, according to the survey, 55 percent of Americans said they looked forward to discovering what each day's mail might hold.

Now I'll confess my bias. My first real job was at the post office. On the day when I was paroled from the sorting floor to substitute for an absent letter carrier, I felt as if I were bringing "the mail moment" to people along the route. It's nice to think that such moments will survive the Internet.

A. Write any unfamiliar words that made comprehension difficult and write their dictionary definitions. Compare your words with those of another student. Do you have any of the same words?

B. Discuss the article with another student. Consider these questions.

1. Where does the writer tell you what this article is about?
2. What do you already know about this?
3. Were there any parts of the article that you did not understand?

C. Read the article again. Then discuss these questions with a group of three or four students.

1. Why does the writer believe that the Internet is not the death of the post office?
2. Do you agree with the writer? Why or why not?
3. What evidence does the writer give to support his ideas?
4. How do you use the post office?
5. Do you ever buy things over the Internet?

D. Translation.

1. 去年这家跨国公司的网上交易额占其交易总额的 60%。(account for)

2. 无论经济危机引发了什么样的不利影响，许多 IT 公司依然重视技术的改良。(whatever…, sophistication)

3. The eclipse of "snail mail" in the age of instant electronic communication has been predicted at least as often as the coming of the paperless office.

4. Personal mail had "long ago been reduced to a minimum with the proliferation of telephone services in the late 50 years."

5. The most touching artifact among these e-mail studies is a survey conducted by the Postal Service called "The Mail Movement."

Reading and Discussing Fiction

In this unit you will practice reading and discussing fiction with a short story titled "All Summer in a Day," by Ray Bradbury.

Before you read, discuss these questions with another student.

1. Have you ever heard of this author? Have you read any of his stories or books or seen movies made from them?
2. Ray Bradbury's other books include *Fahrenheit 451* and *The Martian Chronicles*. Do these titles help you to guess what kind of fiction Bradbury writes?
3. Think about the title of this story, "All Summer in a Day," and try to imagine what the title might refer to. Guess what type of story this will be.

Read the story all the way to the end. As you read, underline any unfamiliar words with a pencil but do not look them up in a dictionary now. Mark any confusing parts of the story with a question mark (?). Make notes in the margin about your reactions. Then complete the exercises that follow.

All Summer in a Day

"Ready."

"Now?"

"Soon."

"Do the scientists really know? Will it happen today, will it?"

"Look, look; see for yourself!"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of

water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

"It's stopping, it's stopping!"

"Yes, yes!"

Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall.

Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmness, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tatting drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun, about how like a lemon it was, and how hot. And they had written small stories or essays or poems about it:

I think the sun is a flower,
That blooms for just one hour.

That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys. "I did," said Margot. "I did."

"William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

"Where's teacher?"

"She'll be back."

"She'd better hurry, we'll miss it!"

They turned on themselves, like a feverish wheel, all tumbling spokes.

Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

"What're *you* looking at?" said William.

Margot said nothing.

"Speak when you're spoken to." He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else.

They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely