

New College English 新大学英语

综合教程 2

Integrated Course II



刘建达 总主编

刘爱军 本册主编
王笑施 编

教师用书

Integrated Course



WUHAN UNIVERSITY PRESS

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2

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藏书章

总主编 刘建达
主 编 刘爱军 王笑施
副主编 宋 嫚 蔡红霞
编 者 (按姓氏拼音序)
田 华 徐 玮
张 晴 郑春萍



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前言

教育部《关于进一步深化本科教学改革，全面提高教学质量的若干意见》强调充分运用优质教学软件和教学资源，深化大学英语教学内容和教学方法改革，推动高校建立网络环境下的英语教学新模式，切实促进大学生英语综合应用能力，尤其是听说能力的提高。2007年，教育部正式颁布了《大学英语课程教学要求》，明确提出“大学英语的教学目标是培养学生的英语综合应用能力，特别是听说能力，使他们在今后学习、工作和社会交往中能用英语有效地进行交际，同时增强其自主学习能力，提高综合文化素养，以适应我国社会发展和国际交流的需要”。

基于国家对大学英语教学改革提出的新要求，2008年，我们在全中国进行了广泛的调研，在调研的基础上总结了我国目前大学英语教学状况及教材的使用情况，并组织一批具有丰富大学英语教学经验的专家和教师对调研反映出的问题进行多次研讨，提出了适应新的形势和要求的大学英语教材编写方案。经过几年的反复研磨，这套大学英语教材得以和广大读者见面。

一、编写理念

Bachman (1990) 提出，交际语言能力应包括语言组织能力和语用能力：组织能力包括语法能力和语篇能力；语用能力包括言外能力和社会语言能力。也就是说，外语学习不仅是语言本身的学习，还包括恰当使用语言技能的学习。在外语教学中，这种交际语言能力理论可以粗略地概括为三部分：第一，语言相关知识的学习，包括语音、语法、词汇、短语、惯用法等；第二，使用语言的技能，包括接受性技能和产出性技能，具体表现为听、说、读、写、译等技能；第三，具体社会交际环境中正确使用语言的知识和技能，例如，在不同的场合中使用不同的语言，并且可以正确得体地使用。因此，外语学习无法脱离具体的语言使用环境，而长期以

来，中国的外语学习很多都是纯语言的学习，缺乏对学生语言交际能力的培养，这种交际能力包含书面交际和口头交际能力。

《大学英语课程教学要求》也强调了对学生语言交际能力的培养，指出大学英语的内容主要包括英语语言知识与应用技能、跨文化交际和学习策略，同时包括多种教学模式和教学手段。有鉴于此，我们的教材编写理念为：强调以现代语言交际能力理论为指导，在教授语言知识与应用技能的同时，更加注重对学生跨文化交际能力的培养，利用纸质、多媒体、网络等多种教学方法和手段，让学生打好较为扎实的英语语言基础，并在日常生活、工作和社会交往中能够恰当运用英语进行交际，进而在以后的学习、生活中能够自主地进行英语学习。

二、编写特色

根据目前我国大学生的实际英语水平和英语学习条件，本套大学英语教材冲破传统教学模式的局限性，在教学理念、教学内容、教学方法等方面坚持创新，力图培养出与时代同步、满足社会发展需求的英语人才。在编写过程中，我们力求体现如下特色：

■ 人本主义教育观，
素质与能力双培养

以学生为主体，教师为主导，注重人文教育和素质教育，以培养学生的语言综合运用能力、文化素养以及英语交际能力和实际应用能力为核心。

■ 尊重语言学习的规律，
激发学生深度思维的
思考方式，深入
探索语言学习策略

在培养学生扎实的语言基本功——听、说、读、写、译各种技能综合平衡发展的同时，着力培养学生的思维和思辨能力，注重思想教育、德育教育和人文熏陶，引导学生探索语言的学习方法，并养成良好的英语学习习惯。

■ 选材内涵丰富，练
习活动与文本及单元
目标技能环环相扣，
为课堂教学留足空间

放眼全球，选材具有多样性、经典性和教学中的可拓展性，为教与学预留足够的思考空间，练习形式随单元主题有效变化，并与目标技能紧密结合。

■ 在跨文化交流中培养多重文化能力

■ “综合教程”与“视听说教程”单元主题一致，强调综合应用能力的全面培养

■ 语言素材真实丰富，充分体现语言的交际性与实用性

语言与文化密不可分，了解和学习中西方文化差异可以消除误解、有效交流。本套大学英语教材在选材、注释和练习活动设计中都潜移默化地融入了世界各国的文化知识和价值观念，教师在教学的过程中可以引导学生思考、探讨和鉴别，进而培养学生的多重文化交流能力。

在内容设计上，采用每一单元设一主题的形式，并保持“综合教程”和“视听说教程”主题一致。不仅将语言学习贯穿在听、说、读、写、译各种技能之中，而且贯穿在当代社会的重要题材与现实生活之中。“综合教程”在课堂教学活动和课后学习活动的设计上强调语言综合应用能力的培养，在教授语言知识与应用技能的同时，兼顾学习策略和文化素质的培养。

“视听说教程”全四册学习光盘覆盖近三百个声像素材。在视频资料采集与教学情境的设计中，合理控制语速，同时，教师在课堂教学中可以根据材料的语言难度和学生的实际需求切换视频字幕。“视听说教程”在高质量的语言素材和地道的语境中为学习者呈现优美的画面和纯正的语音。本教程以标准的英音和美音为主，适当引入其他口音，如亚洲英语口音、印度英语口音、澳洲英语口音、拉美英语口音等。这种设计为学生和教师营造了一种真实、自然的教學语境，同时，带领学习者“走出”课堂，“走进”真实语言世界。

三、教学测评学习平台

本教材配备的网络教学系统主要包括三个部分：教学平台、学习平台和测评平台。教学平台，主要体现教师和学生的交流功能，为教师提供更多的课文背景材料，教师可以通过平台布置和批改作业。学习平台，主要为学生提供课外学习材

料，包括学生用书的拓展材料和各种技能的扩展练习和训练。测评平台，主要由形成性评估和终结性评估两部分构成：形成性评估包括每单元的评测、学生每次练习和作业的评测以及自主学习的评测等；终结性评估主要由期中和期末考试组成。学生最后的课程得分由形成性评估结果和终结性评估结果按一定比例组成。

四、“新大学英语”系列教程构成

■ 教材

“新大学英语”系列教程由四个级别组成，每级设有“综合教程”和“视听说教程”两部分（含学生用书和教师用书），两部分内容相互补充。“综合教程”主要讲授语言基本技能，包括听、说、读、写、译各个方面，每单元涵盖词汇、构词法、句法、阅读技巧、写作技巧、翻译技巧等内容；“视听说教程”主要讲授听说技巧和语言交际技巧，着重培养学生的语用能力和跨文化交际能力。通过一个单元的两部分的完整学习，学生能够针对单元涉及的话题用英语进行恰当的互动和交流。

■ 学习光盘

“视听说教程”中，每级配有两张音、视频学习光盘。

■ 学习平台

“新大学英语”系列教程还配有一套网络教学系统，内含大量与纸质教材相关的补充材料，与纸质版教材及其附赠的多媒体学习光盘有机结合、相互促进，联合实现教、学、测、评。

五、教学建议

“新大学英语”系列教程包括4个级别，针对大学英语“一般要求”设计，供大学1—4学期使用。每级包括8个单元，每单元涉及1个话题，设计授课时间为2周学时，话题按照学生在大学学习和生活场景出现的顺序以及话题的难易度进行编排。教师可以根据本校教学条件和所教授班级学生的英语水平选择合适的教学模式和教学内容。

■ 教材 + 光盘

■ 教材 + 光盘 + 学习平台

六、编写队伍

“新大学英语”系列教程由广东外语外贸大学刘建达教授担任总主编，并对教材框架结构和教学内容进行全程学术指导。参与教材策划并负责教材编写的人员包括广东外语外贸大学、中山大学、中南大学、华中科技大学、南昌大学、南昌航空大学、东华理工大学、北京邮电大学、首都师范大学、沈阳师范大学、黑龙江大学等多所院校的英语教学专家与骨干教师。在本教程的编校过程中，还得到了外籍教师Debbie Mason的大力帮助，在此一并表示感谢！

编者

《新大学英语 综合教程》

编写与使用说明

单元结构	教学模块	任务特色
Learning Objectives	明确本单元的知识点及语言技能发展目标	
Pre-class Activities	课前利用图书馆及网络等多种手段自主学习，为单元内容学习做准备	
Part I Active Reading	Pre-reading Activities	启发学生积极思维，激发课堂学习积极性，导入课文学习
	Text A	学习和欣赏经典性、人文性与可思性的优美语篇，主题丰富、选材广泛、体裁多样，在提高语言技能的同时，还有助于提升人文素质、道德修养和社会责任意识
	Post-reading Activities	集口语、词汇、语法、阅读和写作知识练习与技能训练于一体，在知识点的学习掌握和技能培养并重的基础上，着重培养综合应用能力
Part II Further Reading	Text B	选取经典、耐读的语篇作为泛读材料，以补充和拓展本单元的话题和文化知识
Part III Language Skills	Word Formation	使学生了解和掌握构词法，尤其是前缀和后缀的应用
	Reading Skills & Practice	学习各种阅读技巧，提升阅读能力
	Writing Skills & Practice	利用一些基本的写作技巧训练以及一些思辨性的问题拓展学生的思维和知识
Project Design	培养较高要求的语用能力，目的是激发学生的创造性和批判性思维能力	
Self-assessment	对本单元知识点和语言技能发展的自我评测	

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UNIT 1

Education



Text A In a Class by Himself

Text B Do Schools Kill Creativity?



Teaching is a special calling. A teacher is someone who sees what his students can accomplish, not what they cannot. Even if not every student will succeed in a class, this fact should not keep a teacher from believing

that every student has the potential for success. This potential is so exciting — it drives both the students and the teacher to meet new challenges and achieve new successes.

Learning Objectives

After finishing this unit, you should be able to:

- use the words and expressions learned in this unit to discuss education and related topics
- understand the usage of the prefixes — *anti-*, *contra-*, *counter-*, *dis-*, *in-*, *il-*, *im-*, *ir-*, *mal-*, *non-*, *un-*, and *mis-*
- identify the writer's purpose, attitude and tone
- learn to write the topic sentence in a paragraph

Pre-class Activities

Step 1

Search for proverbs or sayings about education both in Chinese and English on the Internet or in library resources and select one in each language.

e.g.

师也者，教之以事而喻诸德也。

——《礼记》

Children require guidance and sympathy far more than instruction.

— *Annie Sullivan*

Step 2

Share with the class how you understand the proverbs or sayings. Are there any differences between education in China and the West reflected in the proverbs?

Teaching Objectives

In this unit, the teacher should help the students to:

- use the words and expressions learned in this unit to discuss education and related topics
- understand the usage of the prefixes — *anti-*, *contra-*, *counter-*, *dis-*, *in-*, *il-*, *im-*, *ir-*, *mal-*, *non-*, *un-*, and *mis-*
- identify the writer's purpose, attitude and tone
- learn to write the topic sentence in a paragraph

Time Allocation

Total Time: 180 minutes

Script:

Dead Poets Society

INT. TODD'S ROOM — NIGHT

Todd is pacing circles about his room as he reads his poem. His pacing slows and then he tears the poem up.

INT. KEATING'S CLASSROOM — DAY

Knox stands at the front of the room with his poem in hand.

Knox: (quietly) "To Chris."

Charlie looks up from his desk with a grin.

Boy 1: Who's Chris?

Boy 2: Mmm, Chris.

Knox: I see a sweetness in her smile.

Bright light shines from her eyes.

But life is complete, contentment is mine,

Just knowing that...

Several students begin to snicker.

Knox: Just knowing that she's alive.

Knox crumples his poem and walks back to his desk.

Knox: Sorry, Captain. It's stupid.

Keating: No, no. It's not stupid. It's a good effort. It touched on one of the major themes, love. A major theme not only in poetry but life. Mr Hopkins, you were laughing. You're up.

Hopkins slowly walks to the front of the class and unfolds his piece of paper.

Hopkins: "The cat sat on the mat."

Keating: Congratulations, Mr Hopkins. Yours is the first poem to ever have a negative score on the Pritchard scale. We're not laughing at you, we're laughing near you. I don't mind that your poem had a simple theme. Sometimes the most beautiful poetry can be about simple things, like a cat, or a flower or rain. You see, poetry can come from anything with the stuff of revelation in it. Just don't let your poems be ordinary. Now, who's next?

Keating approaches Todd's desk.

Keating: Mr Anderson, I see you sitting there in agony. Come on, Todd, step up. Let's put you out of your misery.

Todd: I, I didn't do it. I didn't write a poem.

Keating: Mr Anderson thinks that everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear? Well, I think you're wrong. I think you have something inside of you that is worth a great deal.

Keating walks up to the blackboard and begins to write.

Keating: "I sound my barbaric yawp over the rooftops of the world." W. W. Uncle Walt again. Now, for those of you who don't know, a yawp is a loud cry or yell. Now, Todd, I would like you to give us a demonstration of a barbaric "yawp". Come on. You can't yawp sitting down. Let's go. Come on. Up.

Todd reluctantly stands and follows Keating to the front.

Keating: You gotta get in "yawping" stance.

Todd: A, a yawp?

Keating: No, not just a yawp. A barbaric yawp.

Todd: (*quietly*) Yawp.

Keating: Come on, louder.

Todd: (*quietly*) Yawp.

Keating: No, that's a mouse. Come on. Louder.

Todd: Yawp.

Keating: Oh, good God, boy. Yell like a man!

Todd: (*shouting*) Yawp!

Keating: There it is. You see, you have a barbarian in you, after all.

Todd goes to return to his seat but Keating stops him.

Keating: Now, you don't get away that easy.

Keating turns Todd around and points out a picture on the wall.

Keating: The picture of Uncle Walt up there. What does he remind you of? Don't think. Answer. Go on.

Keating begins to circle around Todd.

Todd: A m-m-madman.

Keating: What kind of madman? Don't think about it. Just answer again.

Todd: A c-crazy madman.

Keating: No, you can do better than that. Free up your mind. Use your imagination. Say the first thing that pops into your head, even if it's total gibberish. Go on, go on.

Todd: Uh, uh, a sweaty-toothed madman.

Keating: Good God, boy, there's a poet in you, after all. There, close your eyes. Close your eyes. Close 'em. Now, describe what you see.

Keating puts his hands over Todd's eyes and they begin to slowly spin around.

Todd: Uh, I-I close my eyes.

Keating: Yes?

Todd: Uh, and this image floats beside me.

Keating: A sweaty-toothed madman?

Todd: A sweaty-toothed madman with a stare that pounds my brain.

Keating: Oh, that's excellent. Now, give him action. Make him do something.

Todd: H-His hands reach out and choke me.

Keating: That's it. Wonderful. Wonderful.

Keating removes his hands from Todd but Todd keeps his eyes closed.

Todd: And, and all the time he's mumbling.

Keating: What's he mumbling?

Todd: M-Mumbling, "Truth. Truth is like, like a blanket that always leaves your feet cold."

The students begin to laugh and Todd opens his eyes. Keating quickly gestures for him to close them again.

Keating: Forget them, forget them. Stay with the blanket. Tell me about that blanket.

Todd: Y...Y...Y... You push it, stretch it, it'll never be enough. You kick at it, beat it, it'll never cover any of us. From the moment we enter crying to the moment we leave dying, it will just cover your face as you wail and cry and scream.

Todd opens his eyes. The class is silent. Then they begin to clap and cheer.

Keating: (*whispering to Todd*) Don't you forget this.



In a Class by Himself

Background Information

I

1. *The Ron Clark Story*

It is a 2006 television film, starring Matthew Perry. Based on the real educator Ron Clark, it centers on a white teacher from a small town, who moves to New York City and tries to make a difference in the lives of his minority students despite nobody, including the students themselves, believing in them. The film was sponsored by Johnson & Johnson.

2. **The Ron Clark Academy**

Atlanta became home to the Ron Clark Academy in 2007. Combining state-of-the-art facilities, innovative instruction, and creative, dynamic teachers, the Academy offers a world-class education to not only inner-city kids, but also to visiting teachers from around the world. Educators learn new methods as kids from all ability levels and economic backgrounds get a one-of-a-kind school experience. And the learning experience extends beyond the brightly-colored walls of the Academy; before the students leave the school in eighth grade, they will have pursued a global education that takes them to six of the seven continents.

Cultural Notes

II

1. **Spanish Harlem**

Spanish Harlem, also known as East Harlem, is a section in Harlem in the northeastern part of the New York City borough of Manhattan. Spanish Harlem is one of the largest predominantly Latino communities in New York City.

Spanish Harlem has significantly higher drop-out rates and incidents of violence in its schools. Other problems in local schools include low test scores and high truancy rates. Social problems associated with poverty from crime to drug addiction have also affected the area for some time. Crime rates have dropped significantly — more than 70% since 1990 in the two police precincts covering Spanish Harlem.

2. *The Phantom of the Opera*

The Phantom of the Opera is a musical by Andrew Lloyd Webber, based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux. *The Phantom of the Opera* opened in the West End in 1986, and on Broadway in 1988. It is the longest-running musical in Broadway history after overtaking *Cats* in 2006, and the second-longest-running West End musical. It won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford (as the phantom) won the 1986 Olivier and 1988 Tony for Best Performance by an Actor in a Musical. The show has been seen in 145 cities in 27 countries by 2011, and has played to more than 100 million people.

III

Text Structure

1. Outline

Part I (Paras. 1 — 3): Mr Clark went to a school in Spanish Harlem. The students treated him badly at first.

Para. 1: The author thought Mr Clark was a complete joke.

Para. 2: The author thought Mr Clark was going to give up on the author, like other teachers.

Para. 3: Mr Clark encouraged the author and told her that she could do better.

Part II (Paras. 4 — 12): All the students made progress because of Mr Clark's efforts and Mr Clark was elected as Disney's 2000 Teacher of the Year.

Para. 4: The class recognized that Mr Clark was no ordinary teacher.

Para. 5: His special teaching methods.

Para. 6: Setting rules for the students.

Para. 7: Becoming friends with the students.

Para. 8: Mr Clark's ambition of becoming a qualified teacher.

Para. 9: It was because of mom and Mr Clark's efforts that the author didn't follow in the footsteps of most other girls in Spanish Harlem.

Para. 10: Her grades rose.

Para. 11: The whole class learned to be well-behaved people.

Para. 12: Mr Clark cared for everyone of them and managed to take them all to get his award.

Part III (Paras. 13 — 15): Mr Clark was a constant for his students.

Para. 13: He showed up at the author's new junior high the first week of school.

Para. 14: The author had her own dream of setting up a women's club one day to help every woman in need.

Para. 15: Mr Clark is setting a higher goal to help more kids.

2. Detailed Analysis of the Structure

Part I consists of the first three paragraphs. It talks about when Mr Ron Clark came to the school in Spanish Harlem, the author, as a naughty girl, didn't think highly of him.

Part II consists of 9 paragraphs from Para. 4 to Para. 12. This is the body of the essay. In this part, the author introduces Mr Clark's teaching methods, his love and care for the students. Under his teaching, all the students made progress and Mr Clark was elected as Disney's 2000 Teacher of the Year.

Part III consists of the last three paragraphs. It talks about that the author is setting her own goal in life under the influence of Mr Clark and she's working hard to achieve it.