

NEW NORMAL
A General English Course
for College Students

新常态
大学通用英语

主编 林俊伟

读写教程

分册主编 林俊伟
分册副主编 丁笑君 王连芬

第2册
(第2版)

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江苏省教学改革重点课题成果

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前言

大学英语是教育部规定的几乎所有非外语类专业的必修课程,足见其重要性。大学英语课程不依附于任何名目的英语水平考试。学生进入大学前已有将近十年的英语学习经历,已经具备比较系统的英语语言知识和一定的英语应用能力。因此,大学阶段的英语学习什么、如何学、预期达到什么学习效果,这三者学生和教师都要仔细思量。《新常态大学通用英语读写教程》、《新常态大学通用英语综合训练》系列教材为学生和教师提供一套大学英语课程学习内容、学习方法以及学习效果评估的新方案。

一、大学阶段英语课程学习什么?

本书编者们认为大学阶段英语课程的教学目标是:学生通过 250~300 课时的课堂学习,进一步完善英语语言知识体系;以大量口头和书面练习为形式提升英语应用能力;初步养成以英语作为交流工具和思维载体的习惯与能力;通过大量有效和有意义的阅读拓展视野,帮助形成文明进步的价值观取向。

本教材各单元的文章都精选自国内外具有广泛影响力的杂志、文摘及名作,每篇文章都是原作。尽管文中有的词汇对于学生非常陌生,但为了保持文章原味以及作者用词的习惯和用心,编者未敢擅自削足适履。个别文章由于篇幅较长,编者集体研究后删除了若干段落。但愿学习者不会有断章取义之感。

所选文章话题涉及大学教育、励志心得、亦师亦友、工作娱乐、个性抑扬、修身养性、自信自爱、思考魅力、文化探索以及人文比较。编者希望学生们在研读这些文章时既能提升英语语言水平,更能培养良好的英语欣赏能力和理性的思考能力。

二、大学阶段英语课如何教与学?

本书编者们一致认为,大学英语学习是以班级为组织的集体学习行为,明显区别于课外的个性化自学行为。因此,统一的学习材料,也就是学生们手中的教材,是必不可少的。同时,本书编者们更加相信,一如每个个体,每个班级也有独特的个性与特质。在兴趣爱好、文化取向、思维经纬以及学习习惯等诸方面,同一学校、同一年级,甚至同一专业的不同班级都有各自的趋势同一性。再者,授课教师也是个性有别,特点分明。基于上述观察,编者们在每个单元提供了三篇话题相近、风格不同的文章。学生和教师可以根据自身偏好和学习能力,自由选择文章学习,不必拘泥于 Text A、Text B、Text C 的顺序,甚至不必拘泥于某一篇文章是否一定要学完。

有必要在此说明的是:每个单元都提供了一堂有效而成功的大学英语课必备的教与学的环节。尤其是课文前的 Warm-up Activity 为学生提供了团队合作、思考与口语表达等学习体验。词汇的英语注释有助于培养英语思维习惯与能力。



三、大学英语课堂学习效果如何评估?

练习是课堂学习效果评估的方法之一。本教材提供了比较合理的练习题量,练习形式主要以句型练习为主,包括句型改写、汉英互译、写作,旨在使学生能够在第一学年的大学英语学习过程中“establish patterns as habits”。词汇练习和构词法练习有助于学生提高英语应用的准确性,以及扩大词汇量。

四、本教程提供什么学习新方案?

本教程提供基于二维码技术的英语学习开放式互动平台。该平台除了提供练习参考答案、课文参考译文、课文朗读音频外,还提供了与学习内容关联的音频视频资料或链接、拓展学习材料或链接。该平台还将提供英语水平测试、学习答疑、出国留学咨询等服务。这些内容会定期更新,以体现教师最新的教研成果与时代发展实况,不断改善学生们的英语学习体验。

金陵学院、南京理工大学紫金学院、南京工业大学浦江学院、江苏大学京江学院、江西财经大学现代经济管理学院、中国传媒大学南广学院等院校承担了本套教材的编写工作。

本书的编者们特别感谢南京大学出版社社长金鑫荣先生、副总编薛志红女士、高校教材中心主任蔡文彬先生、编辑裴维维小姐。他们的远见卓识、踏实勤勉以及对大学英语教育的担当给了全体编者极大支持和鞭策,使得本教材顺利付梓。

林俊伟

2016年2月2日于日本立命馆大学

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Unit

1

• Text A •



Answer the following questions.

1. Is there any person around you who is creative?
2. How can we develop our creative potential?
3. Do you think American students are more creative than Chinese students? State your point.
4. Have you ever had a great idea? How do you get it?

Artists and inventors aren't really more creative than the rest of us. They just know ...

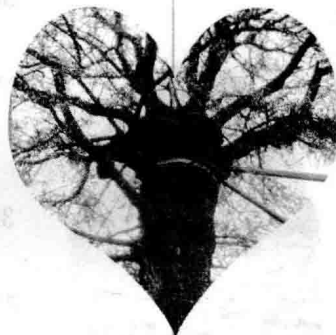
How to Get a Great Idea

By Robert Epstein

THE guests had arrived, and the wine was warm. Once again, I'd forgotten to refrigerate it. "Don't worry," a friend said. "I can chill it for you right away."

Five minutes later she emerged from the kitchen with the wine perfectly cooled. She was reluctant to reveal her secret, but when we threatened to report her for witchcraft, she relented.

"Easy," she said. "I poured the wine in a plastic bag and then dipped it in ice water." After a few swished, the wine was cold. The hard part was getting it back into the bottle. I couldn't find a



0001



10 funnel, so I made a cone with wax paper." My guests applauded
"How wonderful if we could all be that clever." One remarked.

A decade of research has convinced me we can. What
separates the average person from Edison, Picasso or even
Shakespeare isn't creative capacity—it's the ability to tap that
15 capacity by encouraging creative impulses and then acting upon
them. Most of us seldom achieve our creative potential. I think I
know why, and that I can help unlock this reservoir of ideas hiding
within every one of us.

I saw this at its most basic in laboratory research with
20 pigeons. In experiments a few years ago, I rewarded pigeons with
food for climbing onto a small box and pecking a toy banana
suspended above their heads. Then I taught them to push the box
on the ground. Finally I confronted each pigeon with a problem.
The banana was suspended out of reach, and the box was placed
25 about 18 inches from a point directly beneath it.

In this situation a pigeon behaves much as we would. At first
it looks confused, walking back and forth and stretching toward
the banana. After a minute or two, it starts to push the box,
stopping at just the right spot, then climbs on the box and peck
30 the banana.

If a pigeon can do that, just think of the possibilities for the
rest of us. One puzzle I've watched students tackle is retrieving a
pingpong ball that has fallen to the bottom of a sealed, vertical
drainpipe. The tools at their disposal are either too short to reach
35 the ball or too wide to fit into the pipe, which is also too narrow
to reach into by hand. At last, some students make the
connection: drainpipe-water-floating. They pour water down the
hole, and the ball floats to the top.

These and many other experiments with both pigeons and
40 people suggest concrete ways of enhancing creativity in all of us.
Here are the best techniques:

Capture the fleeing. A good idea is like a rabbit. It runs by
so fast that sometimes you see only its ears or tail. To capture it,
you must be ready. Creative people are always poised, and that
45 may be the only difference between us and them.

In a letter to a friend in 1821, Ludwig van Beethoven
recounted how he thought of a beautiful canon while dozing in a





carriage. "But scarcely did I awake when away flew the canon," he wrote, "and I could not recall any part of it." Fortunately—
for Beethoven and for us—the next day in the same carriage, the
canon came back to him, and this time he captured it in writing.

When a good idea comes your way, jot it down—on your arm if necessary. Not every idea will have value, of course. The point is to capture first and evaluate later.

Daydream. Surrealist painter Salvador Dali tapped his creative potential by lying on a sofa, holding a spoon. Just as he drifted off to sleep, Dali would drop the spoon onto a plate on the floor. The sound startled him awake, and he would immediately sketch the images he had envisioned in that fertile world of semi-sleep.

Everyone experiences this strange transitional state, and everyone can take advantage of it. Try Dali's trick, or just allow yourself to daydream. For many, the "three b's"—bed, bath and bus—are conducive. There, and anywhere else you can be with your thoughts undisturbed, you'll find that ideas bubble to the surface almost unbidden.

Seek challenges. When you're stuck behind a locked door, every behaviour that's ever gotten your free turns up quickly: you may push or pull on the knob, bang the door—even shout for help. Scientists call the recurrence of old behaviours in a challenging situation resurgence. The more behaviours that resurge, the greater the number of possible interconnections, and the more likely that new ideas will occur.

Edwin Land, one of America's most prolific inventors, credited his three-year-old daughter with the idea that led to the Polaroid camera. On a visit to Santa Fe in 1943, she asked why she couldn't see the picture he had just taken. During the next hour, as Land walked around Santa Fe, all he had learned about chemistry came together, with amazing results. Said Land: "The camera and the film became clear to me. In my mind they were so real that I spent several hours describing them."

Expand your world. Many breakthroughs in science, engineering and the arts blend ideas from different fields. Consider "The Two-String Problem." Two widely separated strings hang from a ceiling. Even though you can't reach both at once, is it



possible to tie their ends together, using only a pair of pliers?

One college student found the solution almost immediately. He tied the pliers to one string and set it in motion like a pendulum. As it swung back and forth, he walked quickly to the other string and drew it as far forward as it would reach. Then he caught the swinging string when it passed near him and tied the two ends.

Asked how he had solved the problem, the student explained he had just come from a physics class on pendulum motion. What he had learned in one context transferred to a completely different one.

This principle works outside the lab as well. A friend told me how she gets her two boys to divide a cupcake exactly in half. "I tell them that one will do the cutting and the other will select whichever half he wants. The first child always cuts straight down the middle so he won't get cheated."

I asked how she came up with this wonderful idea. "I saw a TV program on international negotiation," she said.

To enhance your creativity, learn something new. If you're a banker, take up tap dancing. If you are a nurse, try a course in mythology. Read a book on a subject you know little about. Change your daily newspaper. The new will interconnect with the old in novel and potentially fascinating ways. Becoming more creative is really just a matter of paying attention to that endless flow of ideas you generate, and learning to capture and act upon the new that's within you.



1. refrigerate [rɪ'frɪdʒəreɪt] *vt.* (*formal*) to make food, etc. cold in order to keep it fresh or preserve it
2. chill [tʃɪl] *v.* when food or a drink chills or when somebody chills it, it is made very cold but it does not freeze; to make someone very cold
a. (*formal*) (especially of weather and the wind) cold, in an unpleasant way
3. witchcraft ['wɪtʃ,kɹɑ:ft] *n.* the use of magic powers, especially evil ones



4. **relent** [rɪˈlent] *vi.* (*formal*) to finally agree to something after refusing; to become less determined, strong, etc.
5. **swish** [swɪʃ] *v.* to move quickly through the air in a way that makes a soft sound(在空中)刷刷地移动
6. **funnel** [ˈfʌnl] *n.* a device that is wide at the top and narrow at the bottom, used for pouring liquids or powders into a small opening 漏斗
7. **cone** [kəʊn] *n.* a solid or hollow object with a round flat base and sides that slope up to a point 圆锥; a solid or hollow object that is shaped like a cone
8. **wax** [wæks] *n.* a solid substance that is made from beeswax or from various fats and oils and used for making candles, polish, models, etc. It becomes soft when it is heated 蜡
9. **applaud** [əˈplɔːd] *v.* to show your approval of somebody or something by clapping your hands; (*formal*) to express praise for somebody or something because you approve of them or it
10. **impulse** [ˈɪmpʌls] *n.* a sudden strong wish or need to do something, without stopping to think about the results; (*formal*) something that causes somebody/something to do something or to develop and make progress
11. **potential** [pəˈtenʃl] *n.* qualities that exist and can be developed; the possibility of something happening or being developed or used
a. (*only before noun*) that can develop into something or be developed in the future
12. **reservoir** [ˈrezəvwaː(r)] *n.* (*formal*) a large amount of something that is available to be used; a natural or artificial lake where water is stored before it is taken by pipes to houses, etc.
13. **peck** [pek] *v.* (of birds) to move the beak forward quickly and hit or bite something
14. **suspend** [səˈspend] *vt.* (*formal*) to hang something from something else; (*formal*) to hang something from something else
15. **confront** [kənˈfrʌnt] *vt.* (~ **sb. with sth.**) to make somebody face or deal with an unpleasant or difficult person or situation; (of problems or a difficult situation) to appear and need to be dealt with by somebody



16. **tackle** ['tækəl] *vt.* to make a determined effort to deal with a difficult problem or situation; to speak to somebody about a problem or difficult situation
17. **retrieve** [rɪ'tri:v] *v.* (*formal*) to bring or get something back, especially from a place where it should not be; recover
18. **seal** [si:l] *v.* (*often passive*) to close a container tightly or fill a crack, etc., especially so that air, liquid, etc. cannot get in or out; to close an envelope, etc. by sticking the edges of the opening together
19. **vertical** ['vɜ:tɪkəl] *a.* (of a line, pole, etc.) going straight up or down from a level surface or from top to bottom in a picture, etc.
20. **drainpipe** ['dreɪnpaɪp] *n.* a pipe that carries rainwater from the roof of a building to a drain; a pipe that carries dirty water or other liquid waste away from a building
21. **poised** [pɔɪzd] *a.* (*not before noun*) completely ready for something or to do something; in a position that is completely still but is ready to move at any moment
22. **recount** [rɪ'kaʊnt] *v.* to tell somebody about something, especially something that you have experienced
23. **canon** ['kænən] *n.* 卡农(曲)
24. **doze** [dəʊz] *vi.* to sleep lightly for a short time
25. **surrealist** [sə'reɪəlɪst] *a.* (*usually before noun*) 超现实主义的
26. **sketch** [sketʃ] *v.* to make a quick drawing of somebody or something; (~ **sth. out**) to give a general description of something, giving only the basic facts
n. a simple picture that is drawn quickly and does not have many details
27. **envision** [ɪn'vɪʒn] *vt.* (*formal*) to imagine what a situation will be like in the future, especially a situation you intend to work towards
28. **fertile** ['fɜ:təl] *a.* (of land or soil) that plants grow well in; (of people, animals or plants) that can produce babies, young animals, fruit or new plants
29. **transitional** [træn'zɪʃənəl] *a.* connected with the process of changing from one state or condition to another
30. **conducive** [kən'dju:sɪv] *a.* (~ **to sth.**) making it easy, possible or likely for something to happen
31. **unbidden** [ʌn'bɪdn] *a.* (*usually used after the verb*) without





- being asked, invited or expected
32. **recurrence** [rɪ'kʌrəns] *n.* (*formal*) an occasion when something that has happened before happens again
 33. **resurgence** [rɪ'sɜːdʒəns] *n.* the return and growth of an activity that had stopped
 34. **prolific** [prə'lifɪk] *a.* (of an artist, a writer, etc.) producing many works, etc. ; (of plants, animals, etc.) producing a lot of fruit, flowers, young, etc.
 35. **blend** [blend] *v.* to mix two or more substances together; to combine with something in an attractive or effective way; to combine something in this way
 36. **pliers** ['plaɪəz] *n.* (*pl.*) 钳子, 老虎钳
 37. **pendulum** ['pendjələm] *n.* a long straight part with a weight at the end that moves regularly from side to side to control the movement of a clock
 38. **mythology** [mɪ'θɒlədʒɪ] *n.* ancient myths in general; the ancient myths of a particular culture, society, etc. ; ideas that many people think are true but that do not exist or are false
 39. **generate** ['dʒenəreɪt] *vt.* to produce or create something
 40. **jot down** to write something quickly
 41. **drift off** to fall asleep



1. **Robert Epstein** (1953—) is an author, editor, radio talk-show host, and longtime psychology researcher and professor. His popular writings have appeared in *Reader's Digest*, *The Washington Post*, *The Sunday Times* (London), *Good Housekeeping*, *Parenting*, and other magazines and newspapers.
2. **Thomas Alva Edison** (1847—1931) was an American inventor and businessman (also known as the Wizard of Menlo Park)
3. **Pablo Picasso** (1881—1973) was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright.
4. **Ludwig van Beethoven** (1770—1827) was a German composer and pianist, a crucial figure in the transition between the Classical and Romantic eras in Western art music.
5. **Salvador Dali** (1904—1989) was a prominent Spanish surrealist painter born in Figueres, Catalonia, Spain.

6. **Edwin Land** (1909—1991) was an American physicist and inventor who developed the instant photography process (the Polaroid camera). Land established the Polaroid Corp. in 1937.
7. **Polaroid camera** (宝丽来相机) is an instant film camera invented by Edwin Land inspired by his daughter's question why the family camera couldn't produce a picture immediately. The first Polaroid camera—called the Polaroid Land Camera—was sold to the public in November, 1948.

• Text B •



Answer the following questions.

1. When you are in a dead end, how can you find a way out?
2. Do you believe every cloud has a silver lining? Cite an example to illustrate it.
3. Do you think lateral thinking can be learned?

How to Change Your Point of View

By Caroline Seeborn

THE famous Dr. Edward Jenner was busy trying to solve the problem of **smallpox**. After studying case after case, he still found no possible cure. He had reached an **impasse** in his thinking. At this point, he changed his **tactics**. Instead of focusing on people who had smallpox, he switched his attention to people who did not have smallpox. It turned out that **dairymaids** apparently never got the disease. From the discovery that harmless **cowpox** gave protection against deadly smallpox came **vaccination** and the end of smallpox as a scourge in the Western world.

- 5 We often reach an **impasse** in our thinking. We are looking at a problem and trying to solve it and it seems there is a deadend, an "aporia" [the technical term in logic meaning "no opening"]. It is on these occasions that we become tense, we feel pressured, **overwhelmed**, in a state of stress. We struggle vainly, fighting to
- 10 solve the problem.



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Dr. Jenner, however, did something about this situation. He stopped fighting the problem and simply changed his point of view—from patients to dairymaids, picture the process going something like this: Suppose the brain is a computer. This computer has absorbed into its memory bank all your history, your experiences, your training, your information received, through life, and it is programmed according to all this data. To change your point of view, you must reprogram your computer, thus freeing yourself to take in new ideas and develop new ways of looking at things. Dr. Jenner, in effect, by reprogramming his computer, erased the old way of looking at his smallpox problem and was free to receive new alternatives.

That's all very well, you may say, but how do we actually do that?

Doctor and philosopher Edward de Bono has come up with a technique for changing our point of view, and he calls it Lateral Thinking.

The normal Western approach to a problem is to fight it. The saying, "When the going gets tough, the tough get going," epitomizes this aggressive, combat-ready attitude toward problem-solving. No matter what the problem is, or the techniques available for solving it, the framework produced by our Western way of thinking is fight. Dr. de Bono calls this vertical thinking; the traditional, sequential Aristotelian thinking of logic, moving firmly from one step to the next, like toy blocks being built one on top of the other. The flaw is, of course, that if at any point one of the steps is not reached, or one of the toy blocks is incorrectly placed, then the whole structure collapses. Impasse is reached, and frustration, tension, feelings of fight take over.

Lateral thinking, Dr. de Bono says, is a new technique of thinking about things—a technique that avoids this fight altogether, and solves the problem in an entirely unexpected fashion.

In one of Sherlock Holmes's cases, his assistant, Dr. Watson, pointed out that a certain dog was of no importance to the case because it did not appear to have done anything. Sherlock Holmes took the opposite point of view and maintained that the fact the dog had done nothing was of the utmost significance, for it should have been expected to do something, and on this basis he



solved the case. This, and the Dr. Jenner example, come from
55 Dr. de Bono's book, *New Think* [Basic Books].

There is a Japanese parable about a jackass tied to a pole by a rope. The rope rubs tight against his neck. The more the jackass fights and pulls on the rope, the tighter and tighter it gets round his throat—until he winds up dead as a doornail. On the other
60 hand, as soon as he stops fighting, he finds that the rope gets slack, he can walk around, maybe find some grass to eat... That's the same principle: The more you fight something, the more anxious you become—the more you're involved in a bad pattern, the more difficult it is to escape pain.

65 Lateral thinking, in short, is most valuable in those problem situations where vertical thinking has been unable to provide a solution. When you reach that impasse, and feel the fight upon you, quickly reprogram your thinking.

1. Is there any other way the problem can be expressed?
- 70 2. What random ideas come to mind when you relax and think about it?
3. Can you turn the problem upside down?
3. Can you invent another problem to take its place?
5. Can you shift the emphasis from one part of the problem to
75 another?

These are difficult questions, and it takes imagination to ask and to answer them. But that is how we change our point of view—by being imaginative enough to think up new ideas, find new ways of looking at our problems, invent new methods for
80 dealing with old patterns. Think laterally instead of vertically. Take the fight out of our lives. Move eastward in our attitudes.

"I think the answer lies in that direction," affirms Dr. Bridger. "Take the situation where someone is in a crisis. The Chinese word for crisis is divided into two characters, one
85 meaning danger and the other meaning opportunity. We in the Western world focus only upon the danger aspect of crisis. Crisis in Western civilization has come to mean danger period. And yet the word can also mean opportunity. Let us now suggest to the person in crisis that he cease concentrating so upon the dangers
90 involved and the difficulties, and concentrate instead upon the opportunity—for there is always opportunity in crisis. Looking at