

中国广播电视出版社

# RADIO ENGLISH ON SUNDAY

星期日 广播英语 选编 2

中央人民广播电台英语教学组编

Radio English on Sunday

# 星期日广播英语选编

(二)

中央人民广播电台英语教学组  
《星期日广播英语》主持人申葆青<sup>编</sup>

中国广播电视出版社

## 星期日广播英语选编

### (二)

中央人民广播电台英语教学组 编  
《星期日广播英语》主持人申葆青

\*

中国广播电视出版社出版  
八九九二〇部队印刷厂印刷  
新华书店北京发行所发行

\*

787×1093 毫米 32 开 6.125 印张 156 (千) 字

1985年2月第1版 1985年2月第1次印刷

印数: 1—20,000册

统一书号: 9230·047 定价: 0.90元

## 编者的话

中央人民广播电台举办的、由申葆青同志担任节目主持人的《星期日广播英语》(Radio English on Sunday)节目,是特为具有中等或中等以上英语程度的听众举办的,旨在进一步提高他们的听、说、阅读能力,帮助听众了解英语国家的社会生活和文化背景。本书收录了这一节目的稿件二十篇,作为第二册出版。以后还将陆续选编,分册出版。

此书内容广泛——有论述英语教学改革,有介绍美国的戏剧、体育和美国人的业余爱好的,有评介英国著名作家的,有谈论美国的家庭制度和社会生活的,还有欧美文学中堪称精萃的短篇小说、文学故事等等。英文原稿的作者,许多是具有丰富教学经验的外籍专家,如大卫·柯鲁克教授(Prof. David Crook)、菲比·赵博士(Dr. Phebe Chao)等。语言生动活泼,浅显易懂,适合我国读者、听众阅读。每篇文章均附有参考译文。

本书的参考译文是中央人民广播电台英语教学组根据申葆青同志的讲稿整理的,编后已经葆青同志审订。

收入本书的部分稿件,将在《星期日广播英语》节目中重播。另外,为方便读者,本书还配制了三盒录音磁带,亦由中国广播电视出版社出版。

# Contents

## 目 录

1. Still More Random Thoughts on Teaching  
and Studying English  
漫谈学习和讲授英语..... ( 1 )
2. An American Theatergoer  
一位爱看戏的美国人..... ( 8 )
3. Helping Hands and Sympathetic Ears  
助人的手, 同情的耳朵..... ( 15 )
4. Mama and Her Bank Account  
妈妈的银行存款..... ( 22 )
5. The American Family System  
美国的家庭制度..... ( 31 )
6. Stereotypes  
带着框框看问题..... ( 39 )
7. American Sports  
美国的体育运动..... ( 48 )
8. Friendliness and Friendships (1)  
友好和友谊 (上) ..... ( 57 )
9. Friendliness and Friendships (2)  
友好和友谊 (下) ..... ( 68 )
10. Thomas Hardy

托马斯·哈代.....	( 79 )
11. Parents' Headache: the Video Game 使家长们头疼的电子游戏.....	( 90 )
12. The Story of a Chinese-American 一个美籍华人的话.....	( 99 )
13. Flocks of Birders 一群观察鸟的人.....	( 109 )
14. D. H. Lawrence D·H·劳伦斯 .....	( 118 )
15. Top Soloist or "Trained Seal"? 是一位最优秀的独奏家还是一只“受过训练 的海豹”?.....	( 130 )
16. A Question of Insight 一个有关洞察力的问题.....	( 138 )
17. Steinmetz: Electrical Genius 斯坦麦茨——电力科学的天才.....	( 148 )
18. The American Attitude toward Manual Labor 美国人对体力劳动的态度.....	( 157 )
19. Up in Smoke 烟消云散.....	( 164 )
20. The Last Lesson 最后一课.....	( 176 )

# 1. Still More Random Thoughts on Teaching and Studying English

by Professor Cavid Crook

"In our school Intensive Reading (I. R.) is known as the super-power course." That's what a Chinese teacher from Central China said to me not long ago.

"The super-power course? Why?" I asked.

He gave many reasons:

"First, college entrance exams are based largely on the I. R. approach. So unless or until this is changed, middle school teachers and students will be forced to memorize long lists of rules and words. And they'll be taught to analyze passages without learning how to read, write, speak or understand living English at a reasonable speed. Then if the teachers have stuffed them enough, and the students have swallowed enough undigested vocabulary and grammar, they'll pass the English entrance exam."

"After that, will they be liberated from the 'I. R. Super-Power'?" I asked.

"Far from it," said my friend. "In college the process goes on, because the leaders and older teachers generally stress I. R. They give it so many class and homework hours that it

dominates the timetable. If they are too busy to do all their preparation and review, the last thing the students are willing to give up is I. R. Even if they are unwell and get written permission from the doctor for a few days rest, they'll cut other courses but still stagger into the I. R. class.

"This is not hard to understand," he went on. "The older teachers may have excellent English and they say I. R. is most important. So the students think, if we do as they say, we'll have excellent English, too. And some teachers, it seems, think: 'I learnt my English mainly through I. R. Why shouldn't the students do the same?' "

The question is, did these teachers learn their English because of I. R. or in spite of I. R.? If they had used another method, might they not have learnt twice as much in half the time? The saying goes: 'No pains, no gains'. There is something in that. But if you can learn something easily instead of painfully, why learn it the hard way? The Chinese slogan *duo kuai hao sheng* may not be so fashionable now. It's hard to translate into English as pithy as the Chinese. "Much, fast, good" —what next? Economically? The word is too long. Anyway, if one can learn much, fast and well, why learn a little, slowly, and at great cost? After all, there has been a revolution in the science of language teaching and studying in recent years. China is stressing modernization in other respects, why not in this one too?

Another obstacle my teacher friend spoke of was this.

After you get into college, you have to get out again and go to work. And when schools, government organizations and offices have jobs to offer, they offer them to graduates with — among other things — good study records. What counts most in your English study record? Why, the marks you got in I. R. That's another thing that makes students, teachers and school leaders so keen on it and which makes it a super-power.

Well, one divides into two. That law applies to everything. So perhaps there is some good in I. R.? Yes, perhaps there is. In an article I wrote (*Yingyu Xuexi* Number 5, 1982) I said: "Perhaps in China today a little I. R. may be unavoidable ... because for the moment we haven't enough Extensive Reading (E. R.) books." Since then I have sought advice not only from the teacher quoted above, but from some twenty others teaching in many parts of China. Most of them think that a small amount of I. R. is not only unavoidable but necessary at certain stages and within certain limits after students enter college. This may help them pay attention to set phrases (such as the phrase 'pay attention to'), to verb patterns and grammatical structure and to solve problems independently, using reference books. It can also ensure that students coming from different middle schools gain the same language skills and have the same foundation and approach. But I. R. must not be allowed to become a super-power taking up so much time that it dominates the curriculum and the timetable. It must

be used as a means to the end of accurate communication in reading, writing, speaking and understanding the spoken language and ensuring accuracy in translation. But it must not be allowed to run riot. We must make sure that I. R. doesn't become an unbreakable habit, which is carried over into reading which is called extensive but actually is not. By the start of the third year at college students should be able to read much and fast — and to use their training in I. R. mainly as an aid to appreciate good writing, to distinguish good writing from bad and have an elementary grasp of style and different types or levels of language. This will make I. R. not a super-power but a respectable member of the family of language courses.

## 1. 漫谈学习和讲授英语

**这是北京外国语学院顾问、英国专家大卫·柯鲁克教授有关英语教学问题的第三次讲话。**

不久前一个从华中来的中国教师对我说，“在我们的学校里，精读被人称为‘超级大国’课程”。

“超级大国课程？为什么？”我问道。

他谈了好几点理由：

第一，大学的入学考试主要是根据精读的教学路子出题的。所以，如果精读的方法不改变，或者是在这个方法有所改变以前，中学的老师和学生就不得不去死背一大堆的规则和单词，去学着分析一段段的文章，而不是去学习如何用一个合理的速度去听、说、写、读活生生的英语。等到老师把学生填满了这些东西，而学生也灌饱了这些消化不了的词汇和语法的时候，他们就会通过英语入学考试了。”

我问：“这以后他们是否能脱离精读的‘超级大国’得到解放了呢？”

我的朋友说：“还早着呢。到了大学，这一套办法还在继续，因为一般来说，领导和老教师都强调精读。给精读课安排那么多课上和课外作业的时间，以致精读霸占了时间表。即使学生太忙，没有时间准备和复习，他们也还是不愿意放

弃精读；即使是生了病，大夫开了病体的假条，他们不去上别的课，但还是要硬撑着去上精读课。”

他又说：“这个不难理解，老教师可能英文水平很高，他们说精读是非常重要的。所以学生认为，如果照他们说的去做，自己的英语也会达到很高的水平。而有些教师可能会想，‘我学英语主要是通过精读，为什么学生不能用同样的办法学好英语呢？’”

问题是，这些老师是由于有了精读才学好了英语呢；还是不仅仅只因为有了精读，才学好了英语呢？如果他们用了另外一种方法来学习，是不是可能事半功倍呢？俗话说，“不吃苦哪来甜？”这话有一定的道理。但如果你能轻松愉快而不必苦苦地学，那为什么一定要走那条苦难的道路呢？

“多快好省”这个口号现在也许不那么时兴了，很难把它翻译成和中文一样简炼的英文，叫它“much, fast, good”，还有，“economically”。“economically”这个字太长了。但是，如果一个人能学得又多又快又好，那么为什么一定要学得了少又慢又费事呢？近几年来在语言教学这门学科方面进行了一场革命。中国在其它方面注重现代化，为什么不在这方面也注重一下呢？

我那当教师的朋友提到了另外一个阻力，就是：进了大学后还得毕业出来去工作。当学校、国家机关在分配工作的时候，他们挑选的条件之一是学习成绩好。在英语学习的成績方面是什么最重要呢？那就是精读得多少分。这就是使学生、教师和学校领导对精读那么重视，使它成为“超级大国”的另一个原因。

看来，凡事要一分为二，这条规律适用于一切事物。所

以精读也许还是有它的优点的。是的，我曾写了一篇文章登在1982年第五期的《英语学习》上，我说：“也许在今天的中国，不可避免地，要有一点精读，……因为目前我们没有足够的泛读书籍。”在这以后，我不但征求了上面所提到的那位老师的意见，而且征求了其他地区的二十几位老师的意见，他们当中大部分人认为，学生进了大学后，在一定的阶段，一定的限度内，进行少量的精读，不但是不可避免的，而且是必要的。这有助于他们注意特定的短语、动词类型、语法结构，和使用参考书独立解决问题，而且可以确保使从不同中学来的学生比较扎实地获得同样的语言技能、语言基础和方法。但一定不能让精读成为“超级大国”，占去那么多时间，以致在全部课程和时间表中占统治地位。应该把它当作一个达到目的的手段，目的是要正确无误地用听、说、写、读来交流思想和正确地翻译。但不应该放任，使其失去控制。我们一定要注意不要使精读成为一个改不掉的习惯，不要把精读的习惯带到阅读中去，而使泛读不成其为泛读。到了第三年开始，大学生应该能又多又快地阅读。从精读中学得的本事，应该主要用来帮助自己欣赏好的文章，分清什么叫好的文章，什么是坏的文章，能初步掌握文章的风格，文章不同的类型或文字的语域，这样就能使精读不成为“超级大国”，而成为语言课程大家庭中受人尊敬的一分子。

## 2. An American Theatergoer

by Doctor Phebe Chao

Last term I gave a lecture course on American drama in the Fulbright program at Beijing University, I taught drama as literature. I thought your listeners might be interested in hearing something about the American theater in its relationship to the public, namely the general theatergoer.

First of all, in the United States as in China, where you live makes a big difference. There are more plays in New York City as there are more plays in Beijing. For one thing, these cities are the artistic capitals of their respective countries, and there are many theaters that are in operation. New York has Broadway, a term that stands for the commercial theater. Most of the commercial theaters are in the vicinity of the street named Broadway, especially those clustered in the mid-town blocks, say from 42nd St. to 53rd St. New York also has Off-Broadway, a term that describes the geographic location of theaters away from the area I just mentioned, but applies even more to a non-commercial development in American theater, aimed at bringing new and experimental plays before the public as well as reviving neglected classics. There is even Off-Off-Broadway. A good seat at the commer-

cial theater costs 20 to 25 dollars. This fall Nicholas Nickleby, brought from London to New York, which began at 1:30 in the afternoon, broke for dinner, and continued in the evening, 9 or 10 hours in all, charged 100 dollars per seat. Off-Off-Broadway can cost as little as 4 dollars.

Tours of plays from other cities, and indeed from foreign countries, also make their stops in New York as they do in Beijing. You call them *difangxi* and we call them regional theater. Interestingly enough, regional theater is a movement to decentralize theater in the U.S. away from New York, City. For example, to name a few, San Francisco, Seattle, San Diego in the Far West; Chicago, St. Louis, Minneapolis, and Milwaukee in the Midwest; Providence and Boston in New England all have their own repertory companies, resident companies that put on maybe four to six plays each year. My friend, the director Philip Minor, who just gave a talk at *Beida*, during one theater season, directed a Feydeau farce in Portsmouth, New Hampshire, went to New York to mount a Gilbert and Sullivan operetta and a medieval Christmas pageant at the Metropolitan Museum of Art, then to Providence, Rhode Island, where he directed an excellent production of Eugene O'Neill's *The Iceman Cometh*, ending his season in Long Island with Chekhov's *Uncle Vanya*. We were able to attend all of them.

Now let us take me for a sample American theatergoer — not typical, just a sample. I teach at *Bennington College* in

Vermont, a liberal arts college that was founded with John Dewey's educational philosophy in mind: "Learn by doing." Bennington has always included the performing arts. We have an active theater department. I see many student productions every semester. A few are full-scale productions; most are small workshop showings. Students have the opportunity to try plays that commercial theater couldn't hope to do.

I go to New York several times a year, to keep myself *au courant*, up-to-date. In order to teach drama, I must know what is happening. Very typically, I might go to a straight play on Broadway Friday night, maybe an opera at the Metropolitan Opera House Saturday afternoon, matinee performance: then perhaps an early off-Broadway in the West Village (Greenwich Village) Saturday evening; then occasionally I have been known to go to another late performance Off-Off-Broadway in the East Village. Sunday afternoons and evenings many Off-Broadway houses and Off-Off give performances also. A very full and very expensive weekend!

Sometimes I hear there is an interesting play in some other city nearby. For example, I made a special trip to New Haven, Connecticut, to see an adaptation of *The House of Mirth*, a fine novel by Edith Wharton. As it turned out, the play wasn't worth my efforts. But often, I can't know in advance, or even if I do know, I might feel I ought to see how and why the play failed. Sometimes, a play is so seldom performed, one feels one must see it at any cost. I went

regularly to Stratford, Ontario, in Canada, far as it was, because there was a time I thought it was the best repertory theater in the Western Hemisphere. I've seen plays in England, in France, in China. But I have to admit that here I find the best *jingju*, like Ye Shao Lan as Lu Bu, more vital and interesting than contemporary theater. The potential is here, I know, and I'm looking forward to more theatergoing in Beijing this year.