
College Core English

• Reading and Writing •

大学核心英语

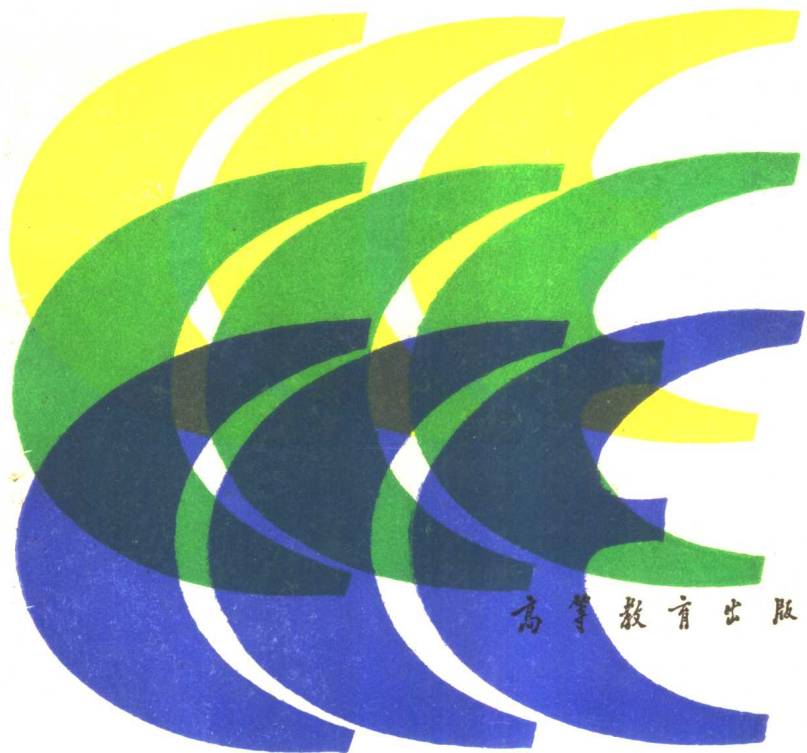
读写教程

第三册

杨惠中 张彦斌 主编

杨惠中 郑树棠 徐云珠
编写

Pamela Brelsforth



高等教育出版社

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内 容 提 要

《大学核心英语》是根据1985年国家教育委员会颁发的《大学英语教学大纲(理工科适用)》编写的系列教材。读写教程第三册按照书面语言的特点培养学生的阅读技能,提高阅读能力,和帮助学生打下写作段落的基础。本书共有十五单元,每一单元由三部分组成:阅读材料(Reading Texts)、阅读技能(Reading Skills)和写作技能(Writing Skills)。

本书材料均选自原文,题材广泛,语言规范,内容生动,知识性强,练习丰富。书后附有词汇表、词组表和专名表。适用于《大纲》规定的第三级教学,也可供同等程度的英语学习者使用。

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第 三 册

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前 言

《大学核心英语》是一套供理工科大学使用的英语教材。本教材的编写以国家教育委员会颁发的《大学英语教学大纲(理工科适用)》为依据。该《大纲》规定:大学英语的教学目标是“培养学生具有较强的阅读能力,一定的听和译的能力以及初步的说和写的的能力,使学生能以英语为工具,获取专业所需要的信息。”根据这一指导思想,本教材分为读写教程与听说教程两条主线,供基础阶段英语教学使用。

《大学核心英语》读写教程第三册适合高等学校大学英语第三级使用。读写教程包括三大部分:阅读材料(Reading Texts)、阅读技能(Reading Skills)和写作技能(Writing Skills)。

阅读材料是读写教程的中心部分。阅读材料在选材时遵循的标准是:语言规范化、语言现代化、内容具有知识性和趣味性、文章有真实性、题材广泛、体裁多样。阅读材料是学生语言学习的主要输入,因此要保证足够的阅读量。阅读教程第三册有十五单元。除第五、十、十五为复习单元,只有A、B两篇阅读材料外,其他各单元都有A、B、C三篇阅读材料。因此全书有42篇阅读材料。按规定第三册每篇阅读材料的平均长度为750词,因此阅读量为31500词,符合教学大纲规定的要求。此外,对生词密度也有一定控制,大约在3~4生词/100词的范围内。

在阅读技能方面,第三册的重点是逐步过渡到段层次以上的阅读技能,着重培养学生通过阅读英语获取信息的能力,写作技能方面,逐步由句层次向段层次过渡。阅读技能与写作技能主要是通过练习进行,教程中理论解释部分尽量少。凡Reading Skills、Discourse Features和Writing Skills的解释性文字都用花边标出,以求醒目,区别于教程中的其它部分。

EAE 01/04

阅读材料中的生词,凡要求学生复用式掌握的,都已编进了练习,凡要求领会式掌握的,在教程中不注,要求学生自己查字典,但在教师参考书中注明;凡学生可以通过各种解词技能从上下文中猜出词义的生词,在教师参考书中也加以注明,教师可在课堂上灵活掌握。

练习是读写教程的有机组成部分,是课内课外组织学生进行学习的主要手段。读写教程第三册对练习部分作了仔细设计。每一单元都有十个练习,每一练习的任务和目的是固定的,但形式是变化的。这些练习的分工如下:

Ex. 1 Focus

Text A

Ex. 2 Comprehension

Ex. 3 Information Processing

Ex. 4 Understanding Words & Phrases in Context

*

Reading Skills

Discourse Features

*

Ex. 5 Reading Skills

Text B

Ex. 6 Discourse Features

Ex. 7 Understanding Words & Phrases in Context

*

Writing Skills

*

Ex. 8 Writing Skills

Ex. 9 Reading Practice

Text C

Ex. 10 Integrative Skills

Ex. 1 Focus 是提示 Text A 的内容大意的预期 (Prediction) 练习, 引起学生思索, 以便能带着问题有目的地阅读。这对培养阅读能力来说是十分重要的。这一练习有 3~5 题, 采用提问或陈述句方式。本练习一定要在阅读 Text A 之前做, 但不一定要求学生书面做出答案, 目的是引导学生思考。

然后是阅读材料 Text A。

Ex. 2 Comprehension 是针对 Text A 的理解练习, 通常有 10 道题, 采用 True or False、Same or Different 以及多项选择题等形式, 目的是帮助学生理解文章内容。这类题目通常环绕着文章中较难理解或可能引起误解的地方设计。本练习可要求学生生在课外做, 在课内检查。

Ex. 3 Information Processing 完全是针对 Text A 文章中所包含的信息而设计的练习, 重点在于文章的内容而不是语言形式, 目的是帮助学生掌握文章基本内容, 掌握作者思路的展开, 即培养学生通过英语获取信息的能力, 以避免逐词阅读、阅读理解中“见树不见林”、读完全篇文章后仍对其内容不甚了解的现象。这一练习常采用列举关键词、列提纲、列表格等形式, 因此可能分为 A、B、C 等若干部分, 用 3A、3B、3C 等标明。这类练习形式比较新颖, 因此最好在课内由教师指导进行。实际上在学生熟悉练习形式后, 本练习并不需要花很多时间。这时, 可将部分练习放在课外完成, 而在课内检查。要注意的是, 本练习的重点是信息而不是语言形式, 例如第一单元 Ex. 3A 给定 12 个关键词(组), 都是从文章中摘出来的, 要求从中挑选 6 个最能概括现代博物馆特征的关键词。这只有在理解阅读材料并掌握了有关

主要信息后才可能回答，从而训练了学生获取信息的能力。列提纲和列表格等练习开始做时比较容易，基本上只要找到文章中相应的词句即可，属 Word-matching 性质，以后难度逐步增加。这类练习有利于帮助学生把握文章大意，综观全貌。

Ex. 4 Understanding Words & Phrases in Context 是针对 Text A 的语言点练习，重点是理解词的意义和用法。凡要求复用式掌握的生词都编进了练习。由于学时有限，教师不必再补充词汇练习，或脱离课文对某一或某些单词作全面介绍。这一部分练习学生都可在课外独立完成，课内作检查。

接下去是关于 Reading Skills 和 Discourse Features 的理论介绍。这一部分简明扼要，文字不多，并用花边括出，以求醒目。其设计目的是帮助学生提高段层次的阅读能力。教师在课堂上可提纲挈领地作一些讲解。阅读技能与语篇特征的讲解都是针对阅读材料 Text B 的。编写读写教程时既考虑了体现教学大纲所规定的微技能与功能要求，又结合了阅读材料 Text B 的实际。请教师使用时注意。

Ex. 5 Reading Skills 既体现了前面介绍的有关阅读技能的知识，又结合阅读材料 Text B，因此 Ex. 5 的一部分，如 5A，可能在文章之前，而另一部分，如 5B，则在文章之后。

然后是阅读材料 Text B。

Ex. 6 Discourse Features 也是针对阅读材料 Text B 的。**Ex. 5** 和 **6** 的重点是通过识别各种言语表达特征，去正确理解文章所传递的信息。根据文章的内容及语言特点，对练习的编排力求从易到难，由浅入深，便于学生系统地加以消化运用。这两个练习最好在课内进行。

Ex. 7 Understanding Words & Phrases in Context 也是语言点练习，要求跟 Ex. 4 一样，不过 Ex. 7 是针对阅读材料 Text B 的。

关于 Writing Skills 的知识介绍也用花边括出，以区别于一般练习。读写教程第三册逐步把写作技能从句层次提高到段层次，并尽量结合阅读技能的教学来进行。Ex. 8 Writing Skills 不一定紧密结合某一阅读材料。

Ex. 9 Reading Practice 基本上是复习前面所学阅读技能的有关知识。本练习的设计针对阅读材料 Text C，因此可能其中一部分在文章之前，一部分在文章之后。

然后是为学生课外阅读而设计的阅读材料 Text C。

Ex. 10 Integrative Skills 为综合技能练习，主要针对阅读材料 Texts A 和 B 中要求复用式掌握的生词。

由以上简单介绍可以看出 A 篇和 B 篇都是主要阅读材料，都应在课内使用。教学重点是提高学生阅读理解能力，但同时也注意语言点的训练。C 篇及 Ex. 9 可由学生在课外进行。Ex. 10 是针对 A、B 篇的，学生可在课外做，但要在课内检查。

《大学核心英语》读写教程第三册由杨惠中(上海交通大学)、郑树棠(上海第二工业大学)、徐云珠(上海交通大学)和英语教材专家 Pamela Brelsforth 编写。在编写过程中得到了上海交通大学科技外语系冯玉柱、谢善祿以及计算机房竺骏、沈丽新等同志的帮助，对此编者表示衷心感谢。

《大学核心英语》的编写是一种新的尝试，是否有利于达到教学大纲所规定的教学目标，是否便于组织课堂教学，还有待实践的检验。我们热诚希望使用本书的教师和学生提出宝贵意见。

编 者

一九八七年四月

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UNIT 1

Ex. 1 Focus

Before reading the text study these questions:

1. What is a museum?
2. Who usually visits museums?
3. What is the modern trend of museum development?

TEXT A

Museums in the Modern World

Museums have changed. They are no longer places for the privileged few or for bored vacationers to visit on rainy days. Action and democracy are words used in descriptions of museums now.

- 5 At a science museum in Ontario, Canada, you can feel your hair stand on end as harmless electricity passes through your body. At the Metropolitan Museum of Art in New York City, you can look at seventeenth century



instruments while listening to their music. At the Modern
10 Museum in Sweden, you can put on costumes provided by
the Stockholm Opera. At New York's American Mu-
seum of Natural History recently, you could have helped

make a bone-by-bone reproduction of the museum's stegosaurus, a beast that lived 200 million years ago.

15 As these examples show, museums are reaching out to new audiences, particularly the young, the poor, and the less educated members of the population. As a result, attendance is increasing.

20 Many museums have changed in appearance. Some of the old, gray museums have been rebuilt, and the newer ones are open and modern in their architecture. Inside, there is modern lighting, color, and sound. Instead of displaying everything they own, museum directors show fewer objects and leave open spaces where visitors can
25 gather and sit down. They also bring together in one display a group of objects drawn from various parts of the museum in an effort to represent the whole life-style of a region or a historical period. In one room, for instance, you may find materials, clothing, tools, cooking pots,
30 furniture, and art works of a particular place and time.

More and more museum directors are realizing that people learn best when they can somehow become part of what they are seeing. In many science museums, for example,
35 there are no guided tours. The visitor is encouraged to touch, listen, operate, and experiment so as to discover scientific principles for himself. He can have the experience of operating a spaceship or a computer. He can experiment with glass blowing and paper making. The purpose is not only to provide fun but also to help people feel at

40 home in the world of science. The theory is that people who do not understand science will probably fear it, and those who fear science will not use it to best advantage.

Many museums now provide educational services and children's departments. In addition to the usual displays, 45 they also offer film showings and dance programs. Instead of being places that one "should" visit, they are places to enjoy.

One cause of all these changes is the increase in wealth and leisure time. Another cause is the rising percentage of 50 young people in the population. Many of these young people are college students or college graduates. They are better educated than their parents. In the words of Leon F. Twigg, a young black professor of art, "They see things in a new and different way. They are not content to stand and look at works of art; they want art they can 55 participate in." The same is true of science and history.

The effect of all this has been to change existing museums and to encourage the building of new ones. In the United States and Canada alone, there are now more than 6,000 60 museums, almost twice as many as there were twenty-five years ago. About half of them are devoted to history, and the rest are evenly divided between the arts and sciences. The number of visitors, according to the American Association of Museums, has risen to more than 700 million 65 a year.

The problem is how museums can continue to serve as

storehouses for treasures while encouraging the general public to enjoy visiting them. Somehow museums must learn to do both. In the meantime, they are a major educational force. It has been said that it would take you eighty-seven years to visit all the museums now existing in North America if you could visit one each day. Furthermore, eighteen years from now there will be at least 4,680 new museums. About five new ones are opening every week.

Ex. 2 Comprehension

Say whether the following statements are the same (S) as or different (D) from the statements in the text. Use the given line reference to locate the relevant statements. }

e.g. (S) *Instead of "Hands Off" warnings, visitors in modern science museums are encouraged to touch, operate and experiment. (L. 34-36)*

- () 1. Museums today are places for vacationers to visit on sunny days. (L. 1-3)
- () 2. Museums are now places for political action. (L. 4-5)
- () 3. Young, poor and less educated people are the main visitors of museums today. (L. 15-17)
- () 4. Modern museums are often different from older ones in appearance, architecture, and inside decoration. (L. 19-22)
- () 5. Museum directors now display fewer objects

to the audience because they don't want to show everything they own. (L. 22-25)

- () 6. More museum directors are beginning to understand that if visitors become part of the museum they will be able to discover scientific principles for themselves. (L. 31-36)
- () 7. Visitors to science museums are allowed to experiment with glass blowing and paper making so that they can learn to produce glass ware and paper at home. (L. 37-40)
- () 8. It is thought that only if people understand science can they make use of it to best advantage. (L. 40-42)
- () 9. Modern museums have become more or less a place of entertainment, partly because people are richer and have more free time. (L. 45-47)
- () 10. There are far more museums in North America than you could ever visit, even if you visited one each day. (L. 70-72)

Ex. 3 Information Processing

3A. Choose 6 expressions that can best summarize the features of modern museums.

- action and democracy
- seventeenth century instruments
- bored vacationers