



新高职综合英语教程



综合英语教程 3

Integrated Skills of English

张九明 曾昭春 滕海 总主编



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新高职综合英语教程

综合英语教程 3

总主编：张九明 曾昭春 滕 海

主 编：王爱琴

副主编：马利萍

参 编：孙淑慧 郑 瑾 蔡 蓓
洪 萍 付利娟

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内 容 简 介

《新高职综合英语教程》系列教材是由全国各地有丰富教学经验的教师根据教育部高教司颁发的《高职高专教育英语课程教学基本要求》组织编写的。本套教材倡导现代外语教学理念,贯彻“听、说、读、写、译协调发展”和“实用性、实践性”的原则,在融合“主题教学”和“任务型教学”的基础上,注重培养语言技能和实际涉外交际能力。

本书为《综合英语教程》第三册,共10个单元,每个单元由“听说训练”、“阅读活动”和“综合技能训练”三部分组成,可作为高职高专院校非英语专业英语课程的教材,也可供社会上英语自学者学习使用。

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前 言

《新高职综合英语教程》是一套供高职高专非英语专业学生使用的教材。本教材编写以教育部高教司颁发的《高职高专教育英语课程教学基本要求》(以下简称《基本要求》)为依据,在研究和探讨近年来高职高专英语教学新特点的基础上,借鉴先进的英语教学理念,力求使教材的编写有所突破。在教材的编写过程中,我们始终坚持《基本要求》规定的教学目的:通过教学,使学生掌握一定的英语基础知识和基本技能,具有一定的读、写、听、说的能力,从而能借助词典阅读和翻译有关英语业务资料,在涉外交际的日常活动中进行简单的口头、书面交流,并为今后进一步提高英语的交际能力打下基础。这一教学目的在教材中的体现为:在加强英语语言基础知识和基本技能训练的同时,重视培养学生实际使用英语进行交际的能力,特别是培养学生的听说能力。

为体现上述教学目的,我们确定了《新高职综合英语教程》的几项编写原则:① 加强英语应用能力的教学,重视学生综合语言能力的培养,既让学生打好语言基础,提高语言技能,又使教学密切结合学生今后实际工作需要。② 以实用性、实践性为原则,组织课程结构;以“必需”和“够用”为度,突出语言基础知识、基本技能和应用能力的培养。③ 精心挑选教学内容。课文均选自英美原文,融时代性、知识性、趣味性于一体,使学生实现学习语言、增长知识、提高素质的目的。④ 合理安排教材结构。每单元围绕同一个主题进行循序渐进的技能训练。

《新高职综合英语教程》由主教材《综合英语教程》1~3 册、《综合英语教程学习指导》1~3 册、《综合英语教程教师参考用书》1~3 册组成。每册主教材均配有听力练习光盘和听力练习磁带,其中听力练习光盘随书附送;听力练习磁带和教师参考用书将对任课教师免费赠送(可通过<http://www.tupwk.com.cn/download/jcsq> 下载相应表格,填写后按照表格中提供的信息通过邮寄或传真的方式申请)。

本书为《综合英语教程》第三册,供第三学期使用。本册共 10 个单元,每单元基本安排简介如下。

听说训练(Listening and Speaking): 包括三部分内容,即听力欣赏、听力练习和口语训练。听力欣赏包括英语歌曲和英语诗歌,旨在激发学生的学习兴趣,使他们感受优美的英语语言;听力练习包括听力问答、对话、复合式听写等练习形式,其目的是培养学生的口语对话和语篇理解能力;口语训练包括模拟口语练习和情景口语练习等形式,目的是通过设定一定的语言练习环境,使学生在课内外进行口语练习。

阅读活动(Reading Activities): 包括两部分内容,即课文一和课文二。在两篇课文后分别安排朗读练习、阅读理解练习及词汇和语法结构练习等基础语言练习题。特别是在两篇课文之间设置的阅读技能训练,它既能提高学生的阅读技能,又能将两篇课文有机地结合起来,使之成为一体。

综合技能训练(Integrated Skills): 包括两部分内容, 即写作技能训练和实用英语技能训练。写作技能训练侧重段落水平的写作与操练; 实用英语技能训练旨在使学生通过学习, 掌握《基本要求》规定的《交际技能表》所涉及的实用英语语言技能。

本教材的编写得到了清华大学出版社和有关高职高专院校的大力支持。为了使本教材进一步完善, 编者希望使用本书的教师和学生提出宝贵意见。服务邮箱: wkservice@tup.tsinghua.edu.cn。

编 者
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CONTENTS

Unit 1	Charming of Music	1
Part I	Listening and Speaking	1
Part II	Reading Activities	4
	Section A Detailed Reading	4
	Passage 1 Stay for the Music	4
	Section B Reading Skills	10
	Using Context Clues for Word Meanings (1)	10
	Passage 2 The Red Mahogany Piano	10
Part III	Integrated Skills	15
	Section A Writing Skills	15
	Giving Examples (1) — True Examples	15
	Section B Practical English	16
	Resume	16
Unit 2	Surfing the Internet	19
Part I	Listening and Speaking	19
Part II	Reading Activities	22
	Section A Detailed Reading	22
	Passage 1 Mother's Mad About the Internuts	22
	Section B Reading Skills	28
	Using Context Clues for Word Meanings (2)	28
	Passage 2 Senior Surfers	28
Part III	Integrated Skills	33
	Section A Writing Skills	33
	Giving Examples (2) — Assumed Examples	33
	Section B Practical English	34
	E-mails	34
Unit 3	Love of Parents	36
Part I	Listening and Speaking	36

Part II	Reading Activities	39
Section A	Detailed Reading	39
	Passage 1 He Never Missed a Game	39
Section B	Reading Skills	44
	Reading Beyond the Lines	44
	Passage 2 Mom with Me Always	45
Part III	Integrated Skills	49
Section A	Writing Skills	49
	Giving Examples (3) —Famous Persons	49
Section B	Practical English	50
	Notarized Certificate(公证书)	50
Unit 4	A Glimpse of American Culture	52
Part I	Listening and Speaking	52
Part II	Reading Activities	56
Section A	Detailed Reading	56
	Passage 1 Hollywood	56
Section B	Reading Skills	62
	Reading for Implied Meanings	62
	Passage 2 The Disney Company	63
Part III	Integrated Skills	68
Section A	Writing Skills	68
	Giving Facts (1) —Statistics	68
Section B	Practical English	69
	Product Manual	69
Unit 5	Human Connection	71
Part I	Listening and Speaking	71
Part II	Reading Activities	74
Section A	Detailed Reading	74
	Passage 1 Severing the Human Connection	74
Section B	Reading Skills	80
	Understanding Figurative Language	80
	Passage 2 Who Saw Murder Didn't Call the Police	80
Part III	Integrated Skills	85
Section A	Writing Skills	85
	Giving Facts (2) —Surveys	85
Section B	Practical English	86
	Welcoming Speeches (欢迎词)	86

Unit 6	Truth About Happiness	88
Part I	Listening and Speaking	88
Part II	Reading Activities	91
	Section A Detailed Reading	91
	Passage 1 A Simple Truth About Happiness	91
	Section B Reading Skills	97
	Scanning (1)	97
	Passage 2 A Happy Choice	97
Part III	Integrated Skills	102
	Section A Writing Skills	102
	Presenting a Contrast	102
	Section B Practical English	103
	Speeches of Thanks (答谢词)	103
Unit 7	Power of Hope	105
Part I	Listening and Speaking	105
Part II	Reading Activities	108
	Section A Detailed Reading	108
	Passage 1 Give a Miracle a Chance to Happen	108
	Section B Reading Skills	114
	Scanning (2)	114
	Passage 2 An Extraordinary Person	114
Part III	Integrated Skills	118
	Section A Writing Skills	118
	Making Analysis (1) —by Inference	118
	Section B Practical English	119
	Send-off Speeches (欢送词)	119
Unit 8	Spirits of Olympics	121
Part I	Listening and Speaking	121
Part II	Reading Activities	124
	Section A Detailed Reading	124
	Passage 1 What Makes Olympic Champions? (1)	124
	Section B Reading Skills	130
	Recognizing Word Chains	130
	Passage 2 What Makes Olympic Champions? (2)	130

Part III	Integrated Skills	135
	Section A Writing Skills.....	135
	Making Analysis (2) — Giving Reasons	135
	Section B Practical English.....	136
	Farewell Speeches (告别词)	136
Unit 9	Pleasure of Books	138
Part I	Listening and Speaking	138
Part II	Reading Activities	141
	Section A Detailed Reading	141
	Passage 1 Books	141
	Section B Reading Skills.....	147
	Increasing Word Power	147
	Passage 2 Owning Books	148
Part III	Integrated Skills	152
	Section A Writing Skills.....	152
	Presenting an Argument	152
	Section B Practical English.....	153
	Party Speeches (晚会致词).....	153
Unit 10	Secrets to Successful Career	155
Part I	Listening and Speaking	155
Part II	Reading Activities	158
	Section A Detailed Reading	158
	Passage 1 The Way to Successful Career	158
	Section B Reading Skills.....	164
	Predicting	164
	Passage 2 What Employers Will Want from You	165
Part III	Integrated Skills	170
	Section A Writing Skills.....	170
	Making a Classification.....	170
	Section B Practical English.....	171
	Opening and Closing Speeches (开幕词及闭幕词)	171
	Glossary	175
	New Words	175
	Phrases and Expressions	190
	Proper Names	194

Unit 1

Charming of Music

Part I

Listening and Speaking



Section A Listen and Enjoy



I. Listen and enjoy the English song Melody Fair and think over the following questions.

1. What do you think life will be without music?
2. Who are your favorite singers?

Section B Listen and Practice



II. Listen to the dialogues carefully and choose the right answer to each question.

1. A. Go shopping. B. Go to a concert. C. Go to a lecture. D. Go sightseeing.
2. A. May 28th. B. May 18th. C. June 18th. D. June 28th.
3. A. He doesn't know much about Jazz. B. He likes Jazz better than country music.
C. He thinks Jazz is as enjoyable as country music. D. He thinks country music is better than Jazz.
4. A. 7:00. B. 5:00. C. 8:00. D. 6:00.
5. A. Go to the concert. B. Watch her neighbor's children.
C. Go to a military dinner. D. Visit her neighbor.

III. Listen to the conversations carefully and choose the right answer to each question.

Questions 6-7 are based on Conversation A.

6. A. A performance. B. A pop group. C. The name of a theater. D. The name of a dancer.
7. A. They are not going to see the performance together.
B. The man will see the performance alone.
C. They are going to see the performance together.

D. The woman will see the performance alone.

Questions 8-10 are based on Conversation B.

8. A. She's impressed with the ticket sellers.

C. She's uncertain about the change in plans.

9. A. By writing a personal check.

C. By paying in cash.

10. A. Stay where he is.

C. Try to get the tickets elsewhere.

B. She's pleased about the man's purchase.

D. She's resigned to the situation.

B. By telephone order.

D. By using a credit card.

B. Go home to telephone the order.

D. Return after lunch.

IV. Listen to the short passage and complete the answer to each question with a word or a short phrase (in no more than 3 words).

11. Who is Vanessa-Mae?

She is _____.

12. Which kinds of music did she bring together?

She brought _____ and classical music together.

13. Where was Vanessa-Mae born?

She was born in _____.

14. What did she do when she was eight years old?

She went to Beijing to _____.

15. What is the important thing Vanessa-mae has done?

She has brought _____ to classical music.

V. Listen to the dialogues and fill in the blanks.

Dialogue 1



A: Do you like music?

B: Well, _____ 1 _____.

A: Do you think the music is _____ 2 _____?

B: No. I think the music is too fast.

A: How about the words of the song?

B: Sounds nice.

A: I like it. Naturally they can _____ 3 _____.

B: Yes, I think so. It's very emotional.

A: Of course, and I also like the rhythms.

B: _____ 4 _____.

A: Really? It's worth listening to and enjoying.

B: Certainly it is. It's worth _____ 5 _____.

Dialogue 2

A: Do you like listening to music?

B: Of course! What about you?

A: Me too. What do you listen to music for?

B: Me? Er, sometimes I think music can help me _____ 1 _____ stress from surroundings.

Also, it is a good way for our English learning, when you listen to some foreign songs, such as those from _____ 2 _____.

A: I agree.

B: How do you listen to music?

A: You mean?

B: I mean _____ 3 _____ you can listen to it? Walkman, CD player or MP4?

A: Oh, usually from TV program.

B: TV program?

A: Yes. You know many TV programs have such a part about music. And I like every kind of music, including _____ 4 _____, blues, Jazz and so on.

B: I see. How can I find music from the 1960s?

A: You can read these books. They have nearly written down _____ 5 _____. You can find any kinds of music in them and some classic examples.

B: Oh. I see. Thank you very much!

A: My pleasure.

Section C Listen and Talk



VI. Listen to Dialogue 2 again and discuss the following topic with the help of the words and expressions given below. You may add your own words and ideas if necessary.

Topic: What can you gain from music?

enjoy

Jazz

Rock and Roll

stimulating

relaxation

the truth of life

happy

ups and downs

VII. Make a dialogue with your partners on going to a concert.

Part II

Reading Activities



Section A Detailed Reading

Warming-Up



Consider the following questions before reading the passage.

1. What's your favorite music, classical music or pop music?
2. List all the musical instruments you know.
3. What do you think music can bring you?



Passage 1

Stay for the Music

1 In a camp in Poland, there was once a young violinist named Salek. He had been in the camp for two years, and in all that time he had never ceased practicing his music. He had no violin and he had no bow, but he practiced nonetheless. In the long hours of pain and boredom, he dangled his legs over the edge of the platform, held his chin just so and his hands out, and fingered through Schumann, and Brahms, and Mozart.

2 One day a new group of souls were marched into the barracks. And across from Salek on the upper platform, unbelievably, was the Master Violinist he had heard in Prague. He looked as though he were at the rim of the Sheol.

3 Salek stared across at him. How often had he listened to this man's music! How often had his soul breathed on every tone that shimmered, or danced, or thundered, or struck from his strings! Salek shook his head at the thought.

4 The next night, Salek sat on the edge of his platform and called across, "Master!" But the Master did not stir. "Master," Salek called again. "Master!"

5 Nothing.

6 The next night, he tried again, but the head of the Master was drooped even lower than it had been the first night.

7 The third night, Salek did not call. He began to play. With his bow of air he drew through a long and trembling *adagio* from Schumann, then spurted to a quick *rondo* from Brahms. His eyes closed with the beauty of the music. And when he opened them again, finishing with a short, quick *presto* from Mozart, the Master was looking at him.

8 He had heard. He had heard the music.

9 The next night, the Master and Salek sat across from each other. They dangled their legs over the edge of the platform, held their chins just so and their hands out, and played a Corelli duet. The Master tapped the air with his foot for the rhythm, and Salek took the second line. The music from the two of them interlaced like two rosy vines until they reached a perfect bloom of a note that they held and held — a little longer than Corelli might have wished, but neither Salek nor the Master wanted the duet to end.

10 And those around them heard. They heard the music, too.

11 After that night, the Master and Salek played the Corelli duet, their bows waving in thin air, just thin air. All those in the barracks held their breath with the astonishment of it. They all closed their eyes to the wonder of it. Their hearts forgot to beat with the joy of it.

12 One night, the guards burst into the barracks, bristling with flashlights and bayoneted rifles. One by one the guards called the numbers, and the prisoners looked at their tattooed arms to see if theirs was the one called. The barracks filled with silent weeping as the dreadful march of numbers drummed on and on.

13 And when the last number was called, Salek looked across at the Master and saw that it was his.

14 With a sigh, the Master looked to heaven and then began to climb down from his platform. But Salek was quicker. He slid down first and stood beneath the Master, looking at the hands that had held themselves just so to make such music.

15 “Stay,” he whispered. “Stay for the music. Stay for its joy.”

16 The Master’s eyes widened, but he shook his head.

17 “Hold him,” said Salek, and though the Master struggled, hands grabbed him and pinned him to his bunk. Salek walked out of the barracks and into the cold night, his soul rising to heaven — if not higher.



New Words

camp	/kæmp/	<i>n.</i> 集中营；军营，营地
cease	/si:s/	<i>v.</i> 停止
bow	/bau/	<i>n.</i> 琴弓
nonetheless	/ˌnʌndə'les/	<i>ad.</i> 尽管如此(仍然)

boredom	/'bɔ:dəm/	<i>n.</i> 厌倦, 厌烦
dangle	/'dæŋɡl/	<i>v.</i> 悬吊着
platform	/'plætfɔ:m/	<i>n.</i> (集中营中囚犯睡的)平台式床
soul	/səul/	<i>n.</i> 人; 灵魂
barrack	/'bærək/	<i>n.</i> 兵营, 营房
rim	/rɪm/	<i>n.</i> 边缘
Sheol	/'ʃi:əul/	<i>n.</i> 地狱
shimmer	/'ʃɪmə /	<i>v.</i> 闪光, 闪烁
string	/strɪŋ/	<i>n.</i> 琴弦
stir	/stə:/	<i>v.</i> 动, 移动
droop	/dru:p/	<i>v.</i> 低垂
trembling	/'tremblɪŋ/	<i>a.</i> 跌宕的
adagio	/ə'dɑ:dʒɪəu/	<i>n.</i> [音] 慢板
spurt	/spɜ:t/	<i>v.</i> 迸发, 突然加速行进
rondo	/'rɒndəu/	<i>n.</i> [音] 回旋曲
presto	/'prestəu/	<i>n.</i> [音] 急板
duet	/dju:'et/	<i>n.</i> [音] 二重奏
interlace	/,ɪntə'leɪs /	<i>v.</i> (使)交织, (使)交错
rosy	/'rəʊzɪ/	<i>a.</i> 玫瑰的
vine	/vaɪn/	<i>n.</i> 藤, 蔓
astonishment	/ə'stɒnɪʃmənt/	<i>n.</i> 惊讶
bristle	/'brɪsəl/	<i>v.</i> 充满, 布满
flashlight	/'flæʃlaɪt/	<i>n.</i> 手电筒
bayonet	/'beɪənɪt/	<i>n.</i> 刺刀
rifle	/'raɪfl/	<i>n.</i> 来复枪, 步枪
tattoo	/tə'tu:/	<i>v.</i> 纹身
beneath	/bɪ'ni:θ/	<i>prep.</i> 在……下面
pin	/pɪn/	<i>v.</i> 按住, 按在
bunk	/bʌŋk/	<i>n.</i> 床铺

Phrases and Expressions

just so	正是如此
at the rim of the Sheol	绝望的
the second line	[音]第二切分节
hold one's breath	屏住呼吸
burst into	冲入; 闯入

Proper Names

Salek	赛勒克
Poland	波兰
Schumann	舒曼(1810 — 1856, 德国作曲家)
Brahms	勃拉姆斯(1833 — 1897, 德国钢琴家、作曲家)
Mozart	莫扎特(1756 — 1791, 奥地利作曲家, 维也纳古典乐派的代表人物)
Prague	布拉格(前捷克斯洛伐克首都)
Corelli	科莱利(1653 — 1713, 意大利小提琴家、作曲家)



Exercises



Reading Aloud

I. Reading the following paragraph until you learn it by heart.

The next night, the Master and Salek sat across from each other. They dangled their legs over the edge of the platform, held their chins just so and their hands out, and played a Corelli duet. The Master tapped the air with his foot for the rhythm, and Salek took the second line. The music from the two of them interlaced like two rosy vines until they reached a perfect bloom of a note that they held and held — a little longer than Corelli might have wished, but neither Salek nor the Master wanted the duet to end.



Reading Comprehension

II. Answer the following questions according to the passage.

1. Why did Salek continue practicing his music even though he had no violin and no bow?
2. What's Salek's reaction when he saw the Master Violinist in the camp?
3. Why didn't the Master Violinist respond to Salek's calling?
4. What did Salek do at the third night?
5. What happened when the guards broke into the camp?

III. Choose the best answers according to the passage.

1. According to the passage, the story took place in _____.
A. an army camp B. a refugee camp C. a battle field D. a prison camp
2. Which of the following is not true according to the text?
A. Salek enjoyed playing the violin very much.

- ## Vocabulary and Structure

Vocabulary and Structure

cease nonetheless stir spurt beneath
interlace hold one's breath astonishment droop bristle

7. Complete the following passage by using appropriate words listed below. Be sure to use singular or plural forms for nouns, and appropriate forms for verbs.