



普通高等教育“十五”国家级规划教材

CONTEMPORARY

Listening

COLLEGE ENGLISH

现代大学英语

● 总主编：杨立民

● **听力** **4**

● 教师用书

● 主 编：金 莉

● 副主编：梁 泓 宋 颖

● 编 者：陈兰芳 邓小文

王展鹏 张笑一

赵秀英



外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



普通高等教育“十五”国家级规划教材



北京市高等教育精品教材立项项目

Contemporary College English

现代大学英语

总主编：杨立民

Listening

听力 4

教师用书

主 编：金 莉

副主编：梁 泓 宋 颖

编 者：陈兰芳 邓小文

王展鹏 张笑一

赵秀英

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

北京 BEIJING

图书在版编目(CIP)数据

现代大学英语 = Contemporary College English: 听力. 4. 教师用书 / 杨立民总主编; 金莉主编. —北京: 外语教学与研究出版社, 2006. 5

(现代大学英语 = Contemporary College English)

ISBN 7-5600-5561-3

I. 现… II. ①杨… ②金… III. 英语—听说教学—高等学校—教学参考资料
IV. H319.9

中国版本图书馆 CIP 数据核字 (2006) 第 040898 号

出版人: 李朋义

选题策划: 雷航

项目负责: 胡伟春

责任编辑: 刘琦榕

封面设计: 高瓦 韩晓梦

版式设计: 路丽佳 付玉梅

出版发行: 外语教学与研究出版社

社址: 北京市西三环北路 19 号 (100089)

网址: <http://www.fltrp.com>

印刷: 北京密云红光印刷厂

开本: 787×1092 1/16

印张: 20.5

版次: 2006 年 6 月第 1 版 2006 年 6 月第 1 次印刷

书号: ISBN 7-5600-5561-3

定价: 29.90 元(附赠 MP3 光盘一张)

* * *

如有印刷、装订质量问题出版社负责调换

制售盗版必究 举报查实奖励

版权保护办公室举报电话: (010)88817519

编者说明

《现代大学英语听力》为杨立民教授担任总主编的“现代大学英语”系列教材中的配套听力教材，全套四册，供高等院校英语专业本科一至二年级学生及其他水平相当的英语学习者使用。

听力作为英语学习的基本技能之一，是学习者在基础阶段一项具有相当难度和挑战性的任务。因此，在这一阶段，重视和加强听力训练十分必要。本教材的编写旨在提高学生的听力水平，帮助他们学会各种听力技巧，从而提高他们的英语综合能力，为他们真正掌握英语打下坚实的基础。

一、编写原则

1. 努力体现新教学大纲的精神，狠抓基本功的训练。
2. 教材内容具有合理的坡度，由浅入深，循序渐进，帮助学生逐步提高听力水平。
3. 充分考虑到中国学生学习外语的特点，并注意汲取国外语言教学的先进方法。
4. 兼顾语言技巧的训练与文化内容的传输，在帮助学生掌握听力基本技能的同时，提高学生的人文修养。
5. 精心设计，严格把关，力求编写一套融功能性、知识性、思想性和趣味性为一体的精品教材。

二、具体安排

1. 教材的难度设计

- 1) 参照教学大纲的要求和《现代大学英语精读》第一册的难度，本套教材的起点定为2,000词左右的词汇量。
- 2) 听力教材每学期一册，难易程度大致与《现代大学英语精读》同步。
- 3) 提供丰富多彩的语言材料，重点在于活用语言；不单纯以词汇数量的多少为追求目标，而侧重于内容的理解和掌握。
- 4) 帮助学生适应和熟悉有声语言的特点，听懂规定语言难度之内、以正常语速朗读的较规范的英美口音的语言材料。
- 5) 合理设计教材坡度，体现为题材和体裁由易到难，录音语速由慢到快。同时教材在题材上采用了滚动式前进的办法，以保证合理的重复。
- 6) 学生在完成四册学习之后应能达到通过英语专业四级考试中听力部分的水平。



2. 教材的整体设计

- 1) 本教材的一个特色是为学生同时提供了课堂听力(Intensive Listening)和自主听力(Extensive Listening)两部分材料。它们每册各15单元,每单元的课堂听力和自主听力的材料各长15—20分钟左右。
- 2) 课堂听力在教师的指导下完成,突出一个“精”字,强调听的“质量”。要求学生通过学习和使用不同的听力技巧掌握所听材料并完成各种课内练习。自主听力由学生在课外完成,它是课堂听力材料的扩充,强调听的“数量”。要求学生自行安排听力时间,通过反复练习,提高听力水平。课堂听力与自主听力材料在主题上大致相同,两者相辅相成,相得益彰。精和泛、质与量的有机结合将帮助学生加深对课堂听力内容的印象,巩固新学到的知识,有效提高学习效率,使听力水平得到大幅度提高。
- 3) 教材按不同主题安排单元,每单元供一周(3—4课时)使用。

3. 教材的选材

- 1) 本教材在选材上努力体现功能性、实用性和人文性材料的兼顾。教材既包括学习与生活的一般内容,也包括文化、社会、时政、科技、历史和文学等方面的内容。在第一、二册中两者的比例向前者倾斜,在第三、四册中向后者倾斜。
- 2) 在文体上兼顾口头语言和一般较正式的文体。教材中既有具有时效性的日常生活对话和讨论,也有较正式的辩论、演讲、短文等内容;在第一、二册中两者比例向前者倾斜,在第三、四册中两者比例向后者倾斜。
- 3) 在体裁和题材上充分体现多样性,同时兼顾实用性和趣味性。教材的选篇内容丰富、范围广泛,涵盖了几十个不同主题,也包括了不同体裁的内容。使学生在提高水平、学习知识的同时,也确实享受到收听这些材料所带来的乐趣。

4. 单元的构成

1) 课堂听力

学生用书

- | | |
|---------------------|---------------|
| (1) Objectives: | 每一单元的基本要求 |
| (2) Listening Aids: | 以中文或英文注释的生词表 |
| (3) Tasks: | 形式多样的听力片断 |
| (4) Exercises: | 根据选篇内容设计的各种练习 |

教师用书

- | | |
|-----------------|-----------|
| (1) Objectives: | 每一单元的基本要求 |
| (2) Script: | 有声资料的书面材料 |



(3) Key: 练习答案

(4) Note(s): 选篇的背景介绍或教学提示

2) 自主听力

(1) Questions: 为帮助学生理解录音内容而设计的问题

(2) Script: 有声资料的书面材料

5. 练习的设计

- 1) 目的在于使学生在教师的指导和帮助下通过不断练习提高对有声语言的理解水平。
- 2) 在为学生提供生词注释的基础上, 为了使学生真正听懂录音, 并巩固所学内容, 教材中由易到难、由浅入深地安排了各种目的明确的单项和综合听力练习, 如: 填空、回答问题、选择题、是非题、记笔记、听写、总结等等。
- 3) 从第一册开始介绍一些听力技巧: 如何抓住核心内容词, 如何借助语法词汇理解内容, 如何通过篇章结构帮助理解, 如何抓住大意, 如何预测与推断等等, 帮助学生突破听力难关。
- 4) 为解决学生在听英语时经常遇到的语言难点, 如: 数字的表达方式、口语中的各种缩写形式以及一些语法现象, 设计了专项听力练习。
- 5) 为了提高学生听力的精确性, 从第一册起, 每一单元都系统安排了听写技能训练, 如: 填空、句子听写、段落听写等, 并在教材的后两册中逐步利用听力材料进行一些初步的口译练习, 为高年级的听译课与口译课做准备。
- 6) 针对英语专业四级考试设计了类似的练习。

《现代大学英语听力》主编为北京外国语大学金莉教授, 参与编写的其他人员全部为北京外国语大学英语学院教师。第一册的副主编为宋颖、王展鹏, 第二册的副主编为王展鹏、张笑一, 第三册的副主编为陈兰芳、邓小文, 第四册的副主编为梁泓、宋颖。

编者衷心希望这套教材能够得到使用者的认可, 诚恳期望同行和朋友们不吝赐教。

编者感谢北京外国语大学领导和英语学院对于教材编写工作的大力支持, 感谢外语教学与研究出版社在整套教材编写过程中所做的大量工作。Pat Adler 女士审阅了全部书稿, 我们在此也一并致谢。

编者谨向为本教材的编写提供过帮助的所有同事和朋友们致以衷心的感谢。

编者

2005年9月



Acknowledgements

We are extremely grateful to the authors and publishing houses of all the articles we have chosen as the texts for this textbook. We apologize for the insufficient information in some cases due to lack of resources. We intend to show every respect for intellectual property rights, but we hope our pleading for the permission to use the related articles for teaching purposes will receive kind and generous consideration.

- Abbs, B. and Freebairn I., *Building Strategy*, Teacher's Book/Strategy 2, Longman Group Limited
- Abbs, Brian and Freebairn I., *Discoveries*, Students' Book 3, Longman Group UK Limited
- Alexander, L. G., *For and Against*, Longman Group Limited
- Allen, Virginia French, *Progressive Reading Series*, US Information Agency
- Bennett, Matthew, *Points Overheard*, Macmillan Press Limited
- Blundell, Lesley and Jackie Stokes, *Task Listening*, Cambridge University Press
- Broughton, Geoffrey, *Expressions*, Collins ELT
- Broughton, Geoffrey, *Success with English*, Penguin Books Limited
- Byrne, Donn, *Listening Comprehension, Teacher's Book*, Longman Group Limited
- Doff, Adrian, Christopher Jones, and Keith Mitchell, *Meaning into Words*, Cambridge University Press
- Dunn, Viviane and Diann Gruber, *Listening, Intermediate*, Oxford University Press
- Ellis, Mark and Printha Ellis, *Counterpoint*, Nelson House
- Ellis, Rod and Brian Tomlinson, *Speaking Intermediate*, Oxford University Press
- Falk, Randee, *Spotlight on the USA*, Oxford University Press
- Foley, B. H., *Now Hear This! Listening Comprehension for High Beginners and Intermediates*, Newbury House Publishers
- Gattegno, Caleb, *Short Passages*, Educational Explorers Limited
- Geddes, Marion, and Gill Sturtridge, *Listening Links, Teacher's Book*, Heinemann Educational Books
- Gray, Joanna, *Discovering English, A Pre-intermediate Course, Book 2*, Cassell Limited
- Harmer, Jeremy, *Meridian, Teacher's Guide*, Longman Group Limited
- Hill, L. A., *Advanced Stories for Reproduction*, Oxford University Press
- Hinton, Michael and Robert Marsden, *Options: Advanced English*, Nelson House: Thomas Nelson and Sons Ltd
- Jones, Leo, *Functions of English, New Edition*, Cambridge University Press
- Loader, Mandy and Shane Wilkinson, *Making Waves, Second Wave Teacher's Book 2*, Penguin English
- Maley, Alan and Alan Duff, *Beyond Words: Teacher's Book*, Cambridge University Press
- Martin, M. H. Combe, *Listening and Comprehending*, Macmillan



Matteoni, Louise, et al, *First Watch*, The Economy Company
Matteoni, Louise, et al, *Worldwind*, The Economy Company
Matteoni, Louise, et al, *Lasttrain*, The Economy Company
McDowell, John, and Christopher Hart, *Listening Plus*, Teacher's Book, Edward Arnold
Nolasco, Rob, *Listening, Elementary*, Oxford University Press
O'Connell, Sue, *Focus on First Certificate*, Collins ELT
O'Neill, Robert, *Kernel, Book Two*, Longman Group Limited
O'Neill, Robert, *Kernel Lessons Plus: A Post-Intermediate Course*, Student's Book, Longman Group Limited
O'Neill, and Robert Patricia Mugglestone, *The Fourth Dimension*, Longman Group Limited
Palmer, Michael and Donn Byrne, *Track 3*, Longman Group Limited *
Russell, Michael, *Listen In, Speak Out*, Teacher's Book, Heinemann Education Press Books
Scarbrogh, David, *Reason for Listening*, Cambridge University Press
Slager, William R., et al, *English for Today*, Book Four, McGraw-Hill Book Company
Smith, Bradford, *A Dangerous Freedom*, Dell Publishing Co.
Stein, M. L., *How to Be a Journalist*, Pyramid Books
Stockton, James, *Forerunners*, The Economy Company
Thorn, Michael, *Exploring English*, Book 3, Cassell Publishers Limited
Tillitt, Bruce, and Mary Newton Bruder, *Speaking Naturally*, Cambridge University Press
Vincent, Monica, and David Foll, *Time for English*, Book 1, Collins ELT
Vincent, Monica, and Jan Keane, *Time for English*, Book 2, Collins ELT
Walker, Mellgren, *New Horizons in English 4: Teachers' Guide*, Addison-Wesley Publishing Company
Willis, Jane, *Television English 6*, BBC English

And the following Internet resources:

<http://scijinks.jpl.nasa.gov>

<http://www.ucar.edu>

<http://www.spainexchange.com>

<http://www.npr.org>

<http://www.hyperhistory.com>

<http://www.worldhistory.com>

<http://www.bbc.co.uk/worldservice>



Contents

Unit 1	People	1
Unit 2	Environmental Protection	23
Unit 3	Entertainment.....	45
Unit 4	Cultural Heritage	69
Unit 5	Industry	87
Unit 6	Political Institutions	107
Unit 7	Architecture	125
Unit 8	News (I)	139
Unit 9	World Affairs	163
Unit 10	Literature	183
Unit 11	Law and Crime	207
Unit 12	Media	229
Unit 13	Business and Economy	255
Unit 14	Science and Technology	273
Unit 15	News (II)	297

Objectives:

- ◇ Develop the ability to note down and analyze statistics.
- ◇ Develop the ability to understand the implied meaning.
- ◇ Develop the ability to listen for the gist of arguments.

Task 1

Script

Saxophonist Kenny G is now the world's most successful jazz musician. He was born in 1956 as Kenny Gorelick in Seattle, USA, and he learned to play the saxophone at an early age. When he was just 15 years old, he toured Europe with his High School band. After studying at Washington University he started his career as a musician. In 1982 he signed for Arista Records and made his first solo album *Kenny G*.

Success came slowly at first, but during the 1990s Kenny became well-known on the international scene. He released *Breathless*, his most successful album so far in 1993, and in 1994 won the Best Artist Award at the 21st American Music Awards held in Los Angeles.

As well as making records, he also found time to play in front of another famous saxophone player—US President Bill Clinton—at the “Gala for the President” concert in Washington, and to break the world record for playing a single note (45 minutes and 47 seconds!) at the J & R Music World Store in New York in 1997.

During the last 20 years, Kenny G has played with superstars like Aretha Franklin, Michael Bolton and Whitney Houston, and he has sold more than 36 million albums worldwide... and he hasn't sung a note!

Key

A. Fill in the following chart.

Event	Year
Kenny G was born.	1956
He toured Europe with his High School band.	1971
He made his first solo album.	1982
He released his <u>most successful album</u> .	1993
He won the Best Artist Award.	1994
He broke the world record for playing a single note.	1997

B. Decide whether the following statements are true (T) or false (F).

- 1) After he signed for Arista records, Kenny G achieved immediate success. [F]
- 2) Kenny G has sold more than 36,000 albums throughout the world. [F]
- 3) Kenny G has never sung in public. [T]

Task 2

Script

Senn: Everybody always has this misconception that policewomen don't do the same thing as men do, you know. I've worked...

Interviewer: That's not true?

Senn: That is not true! I've worked my share of graveyard shifts, and, you know, split shifts, and double-backs and no days off, and...

Interviewer: Uh-huh.

Senn: ... as much as the next guy. There's no distinction used if there's a male or female officer on duty. Two men on duty—I'll refer to as two men, 'cause in my field there's no difference between the genders. We're still the same. Okay, if there are two men on duty—just because one is a female, she still gets in on the same type of call. If there's

a bar disturbance downtown, then we go too. There've been many times where being the only officer on duty—that's it! It's just me and whoever else is on duty in the county. They can come to back me up if I need assistance. And it does get a little hairy. You go in there, and you have these great big, huge monster-guys, and they are just drunk as skunks, and can't see three feet in front of them. And when they see you, they see 15 people, and you know... But, still, there's enough.

Interviewer: That's where the uniform is important, I should imagine.

Senn: Sometimes, you know. If somebody is going to..., or has a bad day, and they are out to get a cop, you know. It doesn't matter if you're, you know, boy, girl, infant or anything! When you've got that cop uniform on, they'll still take it out on you.

Interviewer: Yeah.

Senn: But I think there's one advantage being a female police officer. And that is the fact that most men still have a little respect, and they won't smack you as easy as they would one of the guys.

Interviewer: Uh-huh.

Senn: But I'll tell you one thing I've learned—I'd rather deal with ten drunk men than one drunk woman any day of the week!

Interviewer: Well, why is that?

Senn: Because women are so unpredictable. You cannot ever predict what a woman's going to do.

Interviewer: Hmm.

Senn: Especially, if she's agitated, you know.

Interviewer: Emotionally upset.

Senn: Yeah. I saw a lady one time just get mad at the guy she was with because he wouldn't buy her another drink—take off her high heel and lay his head wide open. Yuch! They can be so vicious, you know.

Key

Choose the best answer.

- 1) According to Senn, female policemen _____ . [← **C**]
- a) don't do the same thing as men do b) mostly work the graveyard shifts
- c) work as hard as the male policemen d) can enjoy more days off

- 2) Which of the following is correct? [← **d**]
- a) In the field, there's no difference between the generations.
 - b) If Senn needs an assistant, other policemen can come to back her up.
 - c) When there is a disturbance, 15 policemen will immediately arrive.
 - d) Some people would vent their anger on the uniformed police officers.
- 3) The advantage of being a female police officer is that _____. [← **c**]
- a) most men have little respect for women
 - b) most men won't thank you as easy as one of the guys
 - c) most men won't hit you as easily as they would hit a man
 - d) it is easier to deal with ten drunk men than one drunk woman

Task 3

Script

You are watching a film in which two men are having a fight. They hit one another hard. At the start they merely fight with their fists. But soon they begin hitting one another over the heads with chairs. And so it goes on until one of the men crashes through a window—and falls 30 feet to the ground below. He is dead!

Of course he isn't really dead. With any luck he isn't even hurt. Why? Because the men who fall out of high windows or jump from fast-moving trains, who crash cars or even catch fire, are professionals. They do this for a living. These men are called "stunt men". That is to say, they perform "tricks".

There are two sides to their work. They actually do most of the things you see on the screen. For example, they fall from a high building. However, they do not fall onto hard ground but onto empty cardboard boxes covered with a mattress. Again, when they hit one another with chairs, the chairs are made of soft wood; and when they crash through windows, the "glass" is made of sugar!

But although their work depends on tricks of this sort, it also requires a high degree of skill and training. Often a stunt man's success depends on precise timing. For example, when he is "blown up" in a battle scene, he has to jump out of the way of the explosion just at the right moment.

Naturally stunt men are well-paid for their work, but they lead dangerous lives. They often get seriously injured—and sometimes killed. A Norwegian stunt man, for example, skied over the edge of

a precipice 1,000 feet high. His parachute failed to open—and he was killed.

In spite of all the risks, this is no longer a profession for “men only”. Men no longer dress up as women when actresses have to perform some dangerous action. For nowadays there are “stunt girls” too!

Key

Choose the best answer.

- 1) Which of the following is NOT among the stunts by professional stunt men? [← **d**]
a) Falling out of high buildings. b) Jumping from fast-moving trains.
c) Crashing cars or even catching fire. d) Performing magic tricks.
- 2) When the stunt men fall from high above, they in fact fall onto _____. [← **b**]
a) hard ground b) empty cardboard boxes covered with a mattress
c) a pile of chairs made of soft wood d) glass windows made of sugar
- 3) Often a stunt man’s success depends on all of the following except _____. [← **b**]
a) different kinds of tricks b) the audience
c) precise timing d) a high degree of skill and training
- 4) The case of the Norwegian stunt man proves all of the following except _____.
[← **b**]
a) stunt men lead dangerous lives b) stunt men are well-paid for their work
c) stunt men often get seriously injured d) stunt men can be killed if something goes wrong

Task 4

Script

Interviewer: Tell me Rob, when did you start writing poetry?

Robert: Well, I started when I was about 14 or 15. Everybody in my house wrote. My parents wrote short stories; my twin sister wrote poetry probably two or three years before I did. I started, perhaps from their influence, at the age of 14 or 15.

Interviewer: How easy was it to get your first book of poems published? You’ve published four now, haven’t you?

Robert: Yes, that's right. Well, the first one came out when I was about 26, if I think...

Interviewer: 26?

Robert: Yeah, it comprises poetry that I wrote when I was in my early 20s. Of course probably everybody who starts to post away their poems to... to magazines and journals and newspapers has got to be prepared to plaster the wall with rejection slips.

Interviewer: Mmm.

Robert: So I got a lot of my work rejected. I got told to start again, tear it up, try again, so it isn't easy ever, I don't think, to get your poetry published, especially in book form. So it took me three or four years of trying, I suppose, to do that.

Interviewer: In your early poems you write a lot about nature.

Robert: Well, I was brought up in a small village called Penyfae, in mid-Glamorgan.

Interviewer: That's in Wales.

Robert: Yes, in Wales. And at the time that I was growing up it was a very small place. It was quite an intimate place in that I knew everybody, and they knew me; and it was a place which was fairly rural in its aspect, and a very small village with a lot of streams and woods and fields around it; and it was quite easy for me after school or on holidays to go out in the fields and the woods and to have a very quiet experience there, and to observe the nature of those areas.

Interviewer: Is it easy to be a poet and earn a living in Britain?

Robert: Only a handful of people can earn enough to live on in Britain as poets. You've got to combine your career as a poet with other work. And although you can do a fair amount of work from poetry readings and workshops, personally I am not able to pay all the bills by writing poetry or by reading poems, unless I've got other things to do.

Interviewer: What's the British reaction to poetry?

Robert: They're embarrassed by it, or at least the English are. They're embarrassed by people who reveal personal feelings, and emotions, and thoughts, and wishes, and half the time I believe they would prefer it if they shut up.

Interviewer: And there's a difference between the English and the Welsh in this respect?

Robert: I believe in Wales, yes there is, because you do have the tradition of... of people who wrote in Welsh and who still do write in Welsh, and in Wales the writer was far more a part of his own area, society as well. Yes, he didn't stand apart from it; he was a part of it himself.



Key

Answer the following questions.

1) When did Robert start writing poetry?

Key: He started writing poetry when he was about 14 or 15.

2) How many books of poems has Robert published so far?

Key: He has published four books.

3) When did he get his first book of poems published? Was it easy?

Key: His first book came out when he was about 26. It wasn't easy. He got a lot of his work rejected at first.

4) What's the British reaction to poetry?

Key: The British, or at least the English, are embarrassed by it. They're embarrassed by people who reveal personal feelings, emotions, thoughts and wishes.

Task 5

Script

Thousands of people came to American cities before Blacks and Puerto Ricans did. Between 1815 and 1914, more than 35 million Europeans crossed the ocean to find new homes in the United States.

Most of these immigrants were ordinary people. Few were famous when they arrived. Few became famous afterward. Most had lived in small villages. Few had ever been far outside them. Most of them faced the same kinds of problems getting to America: the hardship of going from their villages to a seaport, the unpleasantness—even danger—of the long ocean voyage, the strangeness of a new land, and of a new language, the problem of finding a place to live, of finding work in a new, strange country.

Every immigrant had his own reasons for coming to America. But nearly all shared one reason: They hoped for a better life. They considered America a special place, a land of opportunity, a land of freedom.

Immigrants came from many different countries: England, Germany, Denmark, Finland, Russia, Italy, Hungary and many others.

They came with many different religions: Roman Catholic, Jewish, Quaker, Greek Orthodox. They brought many different customs and many languages.

Some people have called the United States a “melting pot”. After immigrants were here awhile—in the melting pot—they became Americanized. Differences were “melted down”. They gradually disappeared.

Some people say no. America isn’t a melting pot. It’s more like a salad bowl. Important differences between groups of people haven’t disappeared. Many groups have kept their own ways, their customs, their identities, and this has given America great strength.

Melting pot? Salad bowl? Perhaps there’s some truth to both ideas.

In any case, life in America was hard for most immigrants—especially at first. Often they were cheated. Often they met with prejudice. They were often laughed at, even mistreated, by people who themselves had been immigrants.

Most of them soon found that the streets of America weren’t paved with gold. They usually got the hardest jobs, and those that paid the least, the dirtiest places to live in, the most overcrowded tenements.

They came to be citizens of a new country, but often they felt like people without a country. They had given up their own, but they didn’t understand their new one. They didn’t really feel a part of it. And the people of the new one didn’t always welcome them.

They came for the sake of their children, but in America their children often rejected them. To the children, their parents seemed old-fashioned. They didn’t learn the new language quickly. Some didn’t learn it at all. Their parents’ customs made children ashamed.

Gradually, however, problems were overcome. For most immigrants, life in America was better. It certainly was better for their children, and for their grandchildren.

K

Complete the following notes of the passage.

Between 1815 and 1914, more than 35 million Europeans crossed the ocean to find new homes in the United States.

- I. The problems the immigrants faced getting to America:
 - A. The hardship of going from their villages to a seaport.
 - B. The unpleasantness—even danger—of the long ocean voyage.
 - C. The strangeness of a new land and of a new language.

