

“十一五”国家重点出版规划项目

根据教育部《大学英语课程教学要求》编写

4

College English Reading

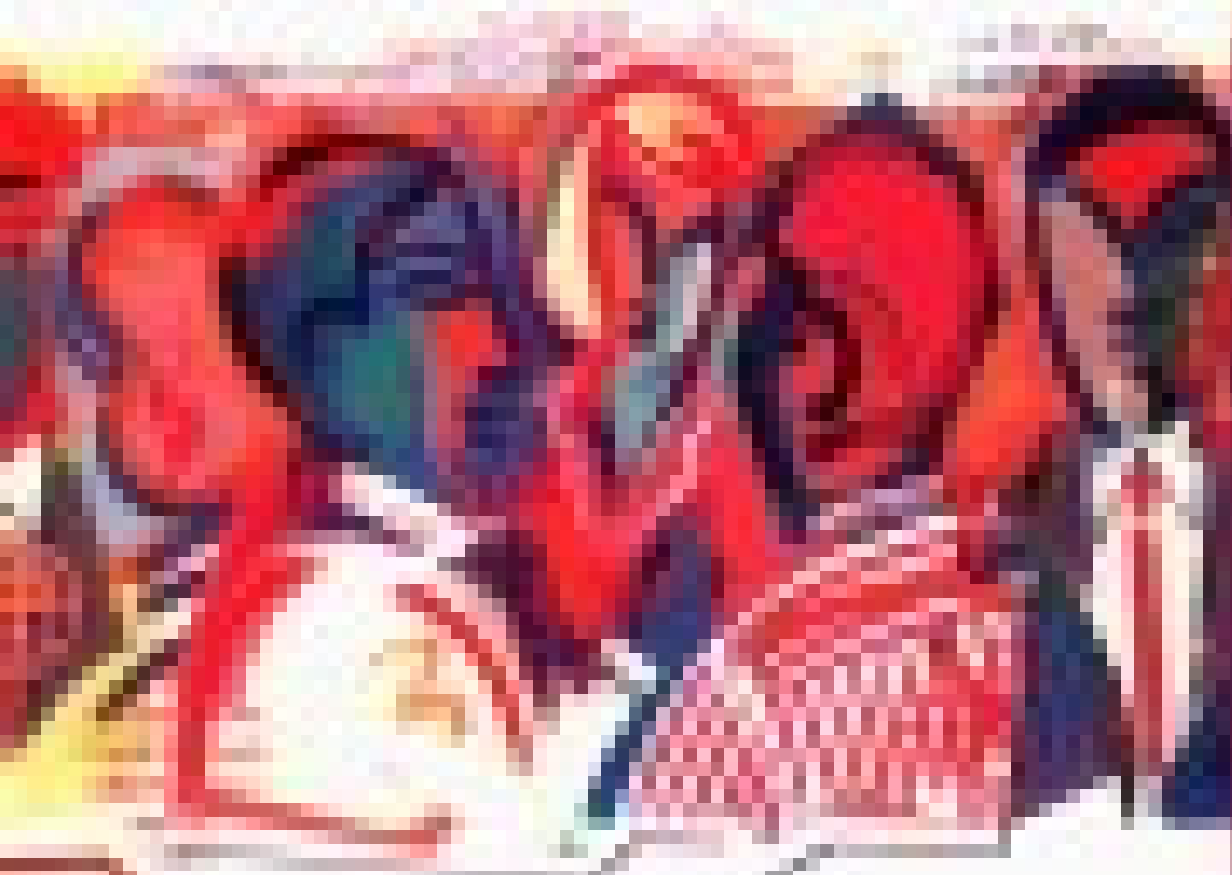
大学英语 阅读教程



北京大学出版社
PEKING UNIVERSITY PRESS

Contemporary English Reading

大学英语 阅读教程



中国大学外语教学研究会 2008 年学术年会论文集

大学英语 **阅读** 教程 4

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北京大学出版社
PEKING UNIVERSITY PRESS

图书在版编目(CIP)数据

大学英语阅读教程 4/ 张丽主编. —北京: 北京大学出版社, 2007.7
(大学英语立体化网络化系列教材)

ISBN 978-7-301-08288-1

I. 大… II. 张… III. 英语-阅读教学-高等学校-教材 IV. H319.4

中国版本图书馆 CIP 数据核字(2006)第 016671 号

书 名: 大学英语阅读教程 4

著作责任者: 张 丽 主编

责任编辑: 姜 军

标准书号: ISBN 978-7-301-08288-1/H·1348

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路 205 号 100871

网 址: <http://www.pup.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62767315 出版部 62754962

电子邮箱: jiangjun@pup.pku.edu.cn

印 刷 者: 北京宏伟双华印刷有限公司

经 销 者: 新华书店

787 毫米×1092 毫米 16 开本 17.5 印张 400 千字

2007 年 7 月第 1 版 2007 年 7 月第 1 次印刷

定 价: 26.50 元

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前言

随着中国改革开放步伐的加快,英语作为信息传播和国际交流的载体在中国走向世界的过程中起着越来越重要的作用。切实掌握这门语言已是众多学习者的迫切愿望。一部优秀的英语教材往往对学习者起着难以估量的巨大作用。它不仅能使学习者在语言文化方面得到良好的熏陶,而且能够帮助学习者树立正确的人生观、世界观和价值观。

新世纪的到来,给我国高等院校的英语教学带来了一片新的生机。我国高校英语教学改革步伐也随着改革开放的步伐与时俱进,突飞猛进。英语教材的建设和不断更新历来都是促进大学英语教学改革,提高教学质量的先行任务。目前,国家教委和全国高校外语教学指导委员会正坚定不移地推行大学英语教学改革,并制订颁布了新时期的《大学英语课程教学要求》,这为新的大学英语教材的编写提供了指导依据,同时新的教学要求亦使我们意识到了编写新的大学英语教材的必要性和紧迫性。在此情势下,北京大学教材建设委员会将“大学英语”教材建设列为重点项目,由北京大学出版社具体组织、策划大学英语系列教材的编写和出版工作。并被列入“十一五”国家重点出版规划项目《面向新世纪的立体化网络化英语学科建设丛书》。

2004年,北京大学出版社推出了《大学英语教程》(包括1—6册学生用书和教师用书,共12册)。同时还出版了新型大学英语听说系列教材——《必胜英语——大学英语实用听说教程》(1—4册学生用书和教师用书,共8册),以及《大学英语视听说教程》(1—4册)、《大学英语实用听力教程》(1—4册)、《大学英语快速阅读》(1—4册)、《大学英语阅读教程》(1—4册)、《高级英语阅读教程》等教材。我国陆续有多所高校开始启用该套教材,并对该套教材给予了肯定的评价和极高的赞誉。

《大学英语阅读教程》是整个《大学英语立体化网络化系列教材》的一个重要组成部分。它旨在为学习者提供丰富多彩的英文阅读素材,帮助学习者掌握英语阅读策略,培养学习者的英语阅读技能。同时它还可以帮助学习者开阔视野、改善思维、提高素质以及增强跨文化意识。

《大学英语阅读教程》共分四册,每册有24课。每册的选材与《大学英语教程》1—4册相对应,主题广泛,思考深刻。其中既有贴近大学生校园生活的话题,如大学生的学习、生活、成长过程、自我意识、亲情友情等,也有人们广泛关注的历史、文化、教育、环境等方面的话题。每课编排体例及说明如下:

1. 课文导读:主课文之前有一段简短的中英文导读,目的在于暗示主课文将涉及的主

题、激活学习者的相关知识并增强其阅读兴趣。

2. **主课文**：主课文与《大学英语教程》中相应文章的话题一致，难度略大，长度在 1000 单词左右。

3. **生词旁注**：主课文的左面是生词旁注，配有中文注解，便于学习者排除生词障碍，进行透彻的字面理解。

4. **问题旁注**：主课文的右面设计了许多与文章内容紧密相关的问题以及启发学习者进行积极思考的问题，以帮助学习者更好地理解文章内容。

5. **阅读理解练习**：主课文之后是阅读理解练习题，既有选择题，也有填空题，目的在于检验学生的阅读效果。

6. **阅读策略**：阅读策略是高效率学习者必须具备的能力，它不仅能提高学习者的阅读速度，也能使读者加深对阅读材料的理解。为了强化学习者的阅读策略意识，在阅读策略分析之后设有相关练习题。

7. **读后思考题**：读后思考题与主课文既相关又有突破，目的在于让学习者把视线从主课文中转移出来，放飞其想象力。

8. **快速阅读**：快速阅读为一篇实效性较强的短文，长度为 350 单词左右。短文之后设计了填空、判断正误和选择三种检测阅读理解效果的练习题。填空题主要用来检查阅读者的快速识别能力，因此主要是考察最基本的信息。判断题重点考察对主题和重要细节的理解。选择题主要考察阅读者识别细节、猜测字义、识别篇章承转启合的能力。快速阅读部分还要求学生自测阅读速度和理解程度。

为了鼓励学习者课后自学，提高自主学习能力、自我检测能力和自学效果跟踪能力，每册书后附有以下内容：

1. 主课文及阅读策略练习答案；
2. 快速阅读练习答案表；
3. 主课文阅读速度查对表；
4. 阅读理解准确率查对表；
5. 阅读进度记录表。

编者

2005 年 12 月

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Lesson 1



Lesson Tips

浩瀚无垠的太空,是人类永恒的梦想。随着科技的发展,越来越多的卫星与太空飞船,载着我们的梦想深入太空。然而,人类进军宇宙的过程并不是一帆风顺的。2003年2月,美国“哥伦比亚”号航天飞机在返回途中爆炸解体,机上7名宇航员全部遇难。这一灾难事件震惊了全世界。此时,国际空间站中坚守岗位的航天员引起了人们的关注。航天飞机失事给他们带来重大的心理压力。除了对死亡的恐惧,还有更实际的问题。失去了原定载他们回家的飞行器,他们怎样重返地球?何时才能重返地球?他们能否在有限空间内长期一起工作与生活?

READING: MEANING NEGOTIATION

Now read the following text. The reading notes on the right margin may be of help to you in your reading process. If you prefer reading the text straight through without referring to these notes, just ignore them. Or you may want to turn to them for better reading comprehension in your re-readings.

TEXT



Home



Chris Jones

The coffee, he thinks. The coffee's a concern.

Only one hundred single-serving **pouches** of **instant** were allotted for him on Expedition Six, **stowed** in the **galley** in a metal drawer with a black net stretched over its mouth to make sure the pouches wouldn't float away. But for all the care in the universe, it's been more than two

pouch 小袋
instant
速溶(咖啡)
stow 装载
galley
船上厨房

Who is "he"?
Why does coffee
matter so much
to him?

Endeavour
奋进号
International
Space Station
国际太空站
orbital 轨道的

anchor 固定

quarter
(特定)区
Destiny
宿命号 (国际
太空站的控制
中心)
module 舱
propel 推进
stroke
(运动)一次动
作

straw 吸管

vapor trail
(飞机的)水气
尾记

shroud 遮蔽

Greenwich
mean time
国际标准时间
Houston
休斯顿 (美国
太空总署约翰
逊宇航中心所
在地)

months since the shuttle **Endeavour** delivered him and his coffee to the **International Space Station**, and there aren't one hundred pouches in that drawer anymore.

Looking out his window at the **orbital** sunrise, Donald Pettit, the mission's science officer, puts on his glasses, pulls himself out of the sleeping bag that he's **anchored** to the wall, pushes his way out of his private **quarters**—about the size of a phone booth, in **Destiny**, the last link in the station's chain of **modules**—and finds his center of gravity. With it, he **propels** himself in clean, practiced movements, like a swimmer who's found his **stroke**, toward the other end of the station, a couple of modules and a little less than 150 feet away. There, his commander, Captain Kenneth Bowersox, and the Russian flight engineer, Nikolai Budarin, are still asleep. Pettit opens the metal drawer and takes out a pouch, a silver bag with powder packed hard into the bottom of it. He fills it with hot water and begins hunting for a **straw**.

Pettit takes a sip and watches the sun rise for the second time. It comes and goes every forty-five minutes, good for sixteen dawns and dusks a day. Even after ten weeks in space, it's the sort of thing that draws you close to the window. There are the **vapor trails**, too, laid on top of the United States each day like a quilt, New York to Los Angeles, Boston to San Francisco; they're Pettit's way of catching a glimpse of home even when it's **shrouded** in storms. But today the horizon is clear and the sun is bright, so bright that he won't notice the finger of white smoke in the wide Texas sky.

Each Saturday, at about two o'clock in the afternoon, **Greenwich mean time**—the official time zone of the station—there's a ground conference with **Houston** to plan the upcoming week. Usually, the voice coming out of the radio tells the crew what they already know, and they

Why does the author give such a detailed description of the life in the Space Station? What knowledge does the author assume that the audience possesses about the life in the space?

How many astronauts are there in the Space Station?

What is described in this paragraph? Why does the author choose to describe these views instead of other scene they can see in the universe? What information does the author hope to convey?

What strategy does the author use here? Why does the author choose to use the strategy?

putter 闲荡

float around, **puttering**, keeping their ears half open for news or drama. This time is different. This time, the voice tells Expedition Six to **stand by**.

stand by
保持待命状态

console 控制台

Inside Mission Control, where the space station's orbit is tracked on a giant screen at the front of the room and technicians sit behind **consoles** and a dozen other things, a debate is unfolding. No one is sure how to tell the crew that Columbia, a shuttle that Bowersox has twice piloted, just came apart in the thin blue-green **envelope** beneath them. No one is sure how to tell them that seven friends—including Ilan Ramon, who only a few days earlier told Bowersox that he'd give his three children a hug for him, and Willie McCool, with whom Pettit had been playing e-mail chess—are probably gone, too.

envelope
大气层

Why are these two spacemen mentioned?

plainspoken
直言不讳的

Jefferson Howell, the **plainspoken** director of the Johnson Space Center, ends the debate when he sits down at the radio, considers his words, and bounces his voice off a satellite into the space station's dry, recycled air.

"I have some bad news," Howell says, and because it's Howell who's delivering it, Pettit and Bowersox know exactly how bad before he gets it out: "We've lost the vehicle."

How do people usually react to this kind of news?

hang on
握住不放
for good 永远
evacuation
疏散
trigger 触发

Nine words. That's all. Everything else is left unspoken, and in the quiet, the blanks are left for each of them to fill in on his own. In the way the parents of missing children **hang on** to the faintest hope that their loved ones are just lost, not lost **for good**, Pettit and Bowersox wonder whether any of Columbia's **evacuation** systems **triggered**, and whether any of their friends are floating down to a cloudless earth under parachutes.

What comparison does the author employ to give the readers a better understanding of Pettit and Bowersox's reaction to the tragic news?

remain 遗体
helmet 头盔

Discovery of the crew's **remains** and a **helmet** on the grass later in the afternoon will push aside that faint hope for sadness.

Every so often on station, you're allowed to call

Who does "you" refer to

ground 接地

groceries
食品杂货

home on the satellite phone, on closed channels, with the tape recorders turned off. These conversations keep you **grounded**. When no one is home—when it's time for her to get the **groceries** or for the kids to go to soccer practice—you have to leave a message on the machine: "Hey, honey, it's me, in space." Sometimes these messages are saved and listened to in the still of the night, again and again. Nowadays, these messages are almost always saved, because she never knows when they might become all she has left.

here? Why does the author shift from the third person to the second person?

fridge 冰箱

pillow 枕头

permanent
永久的

In that way, your family has finally caught up. You've learned already that the everyday interactions of life on earth—the messages left on machines, but also the smiles and waves from school buses and the notes left on **fridges** and **pillows**—are the things you need to carry. You make room for them in your memory's **permanent** collection, just as you learn to forget about the things that maybe you used to keep too close: what's on TV tonight, who's going to win the American League West. You come to understand the true order of things, because you know how the universe works. Some astronauts become the first men to walk on the moon, and others burn to death sitting on the launch pad, or seventy-three seconds after leaving it, or sixteen minutes from returning to it.

Why does the author mention these tragedies in such a detail?

pipe in
用电讯设备传
送

mount 安放
bracket 托架

After the Columbia memorial service is **pipd in** from the ground—after you hear President Bush say, "Their mission was almost complete, and we lost them so close to home," and you can't help thinking that they weren't very close at all—you ring the ship's bell, **mounted** on a **bracket** in Destiny, seven times for seven astronauts. The ringing still echoing in your ears, each of you finds a corner in which to try to come out the other side of your grief. A few of the things you usually do are left undone. In the meantime, your new reality begins to

What consequence does the

sink in 被了解
Challenger
挑战者号 (航
天飞机)

sink in: You remember **Challenger**, almost twenty years ago now, and you know, in your heart, that your ride home isn't coming anytime soon.

You tell Mission Control that you're all right, that you've trained a lifetime for this, that you can hold on to your memories for another year. Maybe longer if you have to. Part of you might even believe it.

As the days pass, you can feel yourself changing. Not so much in the density of your bones or the fiber of your muscles—although those are **deteriorating**, you have already proved that, physically, men can last long enough to make it to Mars—but more in the **wearing away** of the **calluses** life has given you. It's as though all your skin has been stripped off and replaced with a fresh pink layer, except it runs deeper than that.

deteriorate
恶化

wear away
磨损
callus 老茧

resist 抗拒

You decide to watch a movie. You've **resisted** until now, because there was always something better on outside your window, but sunrises and sunsets can get old after a few thousand ups and downs, and frankly, there just isn't much new to do anymore. Movie night it is. There are a bunch of DVDs on station. On this night, the three of you decide to flip on **Tank Girl**, a **cult** hit among women astronauts, who have told you that if you do nothing else in space, you must watch this.

Tank Girl
电影名
cult
风靡一时之喜
好

might as well
不妨
crawl
起鸡皮疙瘩
nauseatingly
厌恶地

It **might as well** be playing in fast-forward. A man walks across broken glass, and the idea of it makes your fresh pink skin **crawl**. There are explosions that make you jump. There are **nauseatingly** bright colors and painful flashes of light; people shout too loud and fight too hard.

gallop
急速进行

You look down at your hands, and they are shaking. Your mouth has gone dry. Your heart rate is **galloping**. Even after you've shut off the movie and pulled yourself into your sleeping bag, you tremble, like kids who've been told ghost stories around a campfire before lights-out.

*accident bring
about to the
astronauts in
the Space
Station?
What do the
spacemen
promise to do
after the
tragedy?
Do you think
that they really
want to say
that?
What sufferings
do "you"
have?*

*Do "you"
really have
skin problem?*

*Why didn't
"you" watch
movies in the
past? Why do
"you" decide
to watch a
movie now?*

*Do "you"
really enjoy the
movie?*

*Why do "you"
tremble after
the movie?*