

ENGLISH

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BOOK

师范院校英语专业用

5



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BOOK 5

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编 者 的 话

1985年在武汉召开的全国高等师范院校教学研究会上,与会代表都认为应当有一套适应高等师范院校教学需要的英语教材,并在《会议纪要》中提出,希望华东师范大学着手编写的高等师范院校高年级英语教材早日完成。经过一年左右的艰辛努力,我们编成了这套高年级英语教材的第一册,后来又经两轮试用,于1987年12月经高等学校外语专业教材编审委员会审定,现在正式把它奉献给读者。

本教材以师范性为其特点,主要体现在以下两个方面:

(一)强调语言基本功的训练。一位理想的英语教师必须具有全面、扎实的基本功,听、说、读、写、译任何一方面技能都不可偏废;同时,他还要有坚实的理论知识,对语言现象,不仅“知其然”,还“知其所以然”。本教材强调学好最基本的东西,宁肯少些,但要好些,学得扎实些。

(二)强调教师所应具备的能力的培养。一位英语教师不仅要有扎实的语言基本功,而且还必须懂得如何最有效地把自己的知识技能传授给学生。所以,本教材特别注意培养学生进行语言教学的基本技能,如课文编选能力;词汇、语法等练习的编写能力;选择语言重点的能力;纠误能力;造句能力;改写短文的能力;口头讲述故事的能力等等。

本书中的每一课由课文及课文中的词汇及短语表和注释、词

汇学习和练习三大部分组成。

(一) 课文

所选课文力求达到以下五条标准：

(1) 精确性：课文文字要求规范精美，写作技巧新颖独特，以便使它成为学生模仿的范本。本册课文的作者大都为久享盛名的作家，其余 40% 左右的作者知名度虽不很高，但由于他们的文字同样优美，所以也一并选入。

(2) 多样性：课文的编选特别注意了体裁的多样性，本册包括小说、故事、新闻报导、传记、散文、文学评论、科普、诗歌等体裁，以利于提高学生辨认文体和风格的能力。同时我们还力求题材有较宽的覆盖面，本册课文内容涉及到文学、英美文化、社会与历史背景、语言学、心理学、社会学、自然科学等方面，以便学生在掌握语言的同时，能进一步扩大知识面。

(3) 时代性：本册课文几乎全都选自本世纪作者的作品，其中 60 至 80 年代的作品约占 70%，从而反映了当代西方社会生活的内容、文化背景知识、社会科学和自然科学的信息和成果。

(4) 趣味性：本册课文内容力求生动、有趣和富有吸引力，以利于调动学生学习和教师教学的积极性。

(5) 适度性：为了有助于学生吸取有用的语言，课文的难易、长短必须适度。过难，会使学生疲于理解而无法吸收；过易，则令人兴味索然，不屑一读；过长，会使精读课名不符实；过短，则嫌份量不够。本册课文长度为 800—1000 词左右。

词汇及短语表

列出词汇表可以有利于学生有意识地注意词汇量的扩大和积累。本册词汇根据 Roland Hindmarsh 编写的 *Cambridge English Lexicon* 所列的基本词汇进行选择，排在五级与五级以下（约 5000 个基本词汇量）的词汇不列入词汇表内。短语及词汇的固定搭配另列一表，有利于突出课文中的重点词语，并便于学生记忆和活用。词汇表中的生词及另列的短语均未释义，以促进学

生勤查词典,及早学会使用工具书。

注释

课文的注释,除了包括作者小传、课文中出现的某些名词、典故、文化背景知识之外,还包括某些语法的难点,并结合课文介绍有关英语修辞手法。

(二) 词汇学习

本项列有从每篇课文中选出的四个词汇(以动词为主),并对这四个词及其派生词的意义与用法作了比较详细的介绍。其释义和例句力求简明,便于学生记忆和掌握。

(三) 练习

练习设计中突出了系统性和师范性。系统性主要体现在练习的前后呼应,语言现象的反复;师范性主要体现在对教师必备的技能培养上。

每篇课文的练习包括七个项目。

(1) 阅读理解练习:本项目含问答题及选择题等,以期训练和检查学生对课文的阅读理解能力。

(2) 词汇练习:通过填空、改写、翻译等形式,对课文中的重点词汇及短语进行反复练习,以达到巩固掌握词汇用法的目的。这一项目既结合课文中有关例词练习构词法,也复习以前课文中出现的词汇用法。

(3) 词汇学习:通过翻译练习,使学生掌握 WORD STUDY 中介绍的四个重点词汇,并巩固前几课 WORD STUDY 中的词汇(配有复习题)。

(4) 语法练习:以学生一、二年级时所获得的语法知识为基点,通过本练习系统地复习语法。每课练习都含一个语法重点,并有一定难度,以加深学生的理解。

(5) 写作:练习形式包括根据课文内容译意、改写、编写、写提纲、回答问题以及命题作文等。并要求尽可能运用课文中学过的词组进行写作,以期更熟练地掌握课文中的句型和词组的用法,掌

握教师应具有的造句、译意和改写短文等语言教学的基本技能。

(6) 口头讨论: 每篇课文后都附有若干口头讨论题。要求学生通过口头讨论, 加深对课文的理解, 提高口语表达能力。

(7) 综合练习: 本练习包括一项专门培养学生语言教学基本技能的训练, 特别是编写能力, 如怎样根据课文提问、编写选择题、是非题、完形填空以及词汇与语法练习, 怎样归纳大意, 找语言点等。另一项包括阅读理解、填词、完形填空等练习, 以培养学生读、写等综合能力。

关于复习, 本册每八课安排一次复习, 全书共有两次复习, 内容包括复习课文内容、词组用法、词汇学习以及语法项目等。

在编写本书过程中, 承华东师范大学戴天佑同志协助做了部分工作, 华东师范大学外语系资料室和打字室提供了不少方便, 承澳大利亚专家 Rodney Hall 先生校阅了全书。

本书由北京师范大学钱瑗教授任主审, 四川大学、北京师范大学、西南师范大学、华东师范大学出版社等单位参加了审稿会, 提出了许多宝贵的意见。我们在此一并表示感谢。

编 者

1987 年 12 月

于华东师范大学

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Lesson One

TEXT

Salvation

By Langston Hughes

I was saved from sin when I was going on thirteen. But not really saved. It happened like this. There was a big revival at my Auntie Reed's church. Every night for weeks there had been much preaching, singing, praying, and shouting, and some very hardened sinners had been brought to Christ, and the membership of the church had grown by leaps and bounds. Then just before the revival ended, they held a special meeting for children, "to bring the young lambs to the fold." My aunt spoke of it for days ahead. That night I was escorted to the front row and placed on the mourners' bench with all the other young sinners, who had not yet been brought to Jesus.

My aunt told me that when you were saved you saw a light, and something happened to you inside! And Jesus came into your life! And God was with you from then on! She said you could see and hear and feel Jesus in your soul. I believed her. I had heard a great many old people say the same thing and it seemed to me they ought to know. So I sat there calmly in the hot, crowded church, waiting for Jesus to come to me.

The preacher preached a wonderful rhythmical sermon, all moans and shouts and lonely cries and dire pictures of hell, and then he sang a song about the ninety and nine safe in the fold, but one little lamb was left out in the cold. Then he said: "Won't you come ? Won't you come to Jesus ? Young lambs, won't you come ?" And he held out his arms to all us young sinners there on the mourners' bench. And the little girls cried. And some of them jumped up and went to Jesus right away. But most of us just sat there.

A great many old people came and knelt around us and prayed, old women with jet-black faces and braided hair, old men with work-gnarled hands. And the church sang a song about the lower lights are burning, some poor sinners to be saved. And the whole building rocked with prayer and song.

Still I kept waiting to see Jesus.

Finally all the young people had gone to the altar and were saved, but one boy and me. He was a rounder's son named Westley. Westley and I were surrounded by sisters and deacons praying. It was very hot in the church, and getting late now. Finally Westley said to me in a whisper: "God damn! I'm tired o' sitting here. Let's get up and be saved." So he got up and was saved.

Then I was left all alone on the mourners' bench. My aunt came and knelt at my knees and cried, while prayers and songs swirled all around me in the little church. The whole congregation prayed for me alone, in a mighty wail of moans and voices. And I kept waiting serenely for Jesus, waiting, waiting—but he didn't come. I wanted to see him,

but nothing happened to me. Nothing! I wanted something to happen to me, but nothing happened.

I heard the songs and the minister saying: "Why don't you come? My dear child, why don't you come to Jesus? Jesus is waiting for you. He wants you. Why don't you come? Sister Reed, what is this child's name?"

"Langston," my aunt sobbed.

"Langston, why don't you come? Why don't you come and be saved? Oh, Lamb of God! Why don't you come?"

Now it was really getting late. I began to be ashamed of myself, holding everything up so long. I began to wonder what God thought about Westley, who certainly hadn't seen Jesus either, but who was now sitting proudly on the platform, swinging his knickerbockered legs and grinning down at me, surrounded by deacons and old women on their knees praying. God had not struck Westley dead for taking his name in vain or for lying in the temple. So I decided that maybe to save further trouble, I'd better lie, too, and say that Jesus had come, and get up and be saved.

So I got up.

Suddenly the whole room broke into a sea of shouting, as they saw me rise. Waves of rejoicing swept the place. Women leaped in the air. My aunt threw her arms around me. The minister took me by the hand and led me to the platform.

When things quieted down, in a hushed silence, punctuated by a few ecstatic "Amens," all the new young lambs were blessed in the name of God. Then joyous singing filled the room.

That night, for the last time in my life but one—for I was

a big boy twelve years old—I cried. I cried, in bed alone, and couldn't stop. I buried my head under the quilts, but my aunt heard me. She woke up and told my uncle I was crying because the Holy Ghost had come into my life, and because I had seen Jesus. But I was really crying because I couldn't bear to tell her that I had lied, that I had deceived everybody in the church, and I hadn't seen Jesus, and that now I didn't believe there was a Jesus any more, since he didn't come to help me.

Word List

salvation

revival

sinner

rhythmical

moan

braid

rounder

swirl

wail

minister

hush

ecstatic

save

hardened

escort

sermon

dire

altar

deacon

congregation

serenely

knickerbocker

punctuate

Idioms and Expressions

by leaps and bounds

leave out

hold up

take somebody's name in

vain

quiet down

a great many

hold out

on one's knees

break into

in the name of

Notes to the Text

1. Langston Hughes (1902—1967), modern American black poet and writer, was born in Joplin, Missouri on February 1, 1902 and died on May 22, 1967 in New York City. He worked at a variety of jobs and lived in several countries, including Mexico and France, before Vachel Lindsay discovered his poetry in 1925. The publication of *The Weary Blues* (1926), his first volume of poetry, enabled Hughes to attend Lincoln University in Pennsylvania, from which he graduated in 1929. His writing is largely concerned with depicting American Negro life, particularly the experience of the urban Negro. "Salvation" is taken from his autobiography, *The Big Sea* (1940).

2. **Sin** has an exclusively religious connotation, referring to any act specifically proscribed by religious doctrine.

Crime refers to an act committed in violation of a law prohibiting it.

eg: This sect considers going to the cinema a sin.

Murder is a crime.

3. to bring the young lambs to the fold: According to Christianity, Jesus is the Lamb of God, any Christian is a lamb, and the preacher is a shepherd. In the text, the young lambs refer to children. "Fold" literally means an enclosure for sheep. Here it means the community of people who are Christians. So "to bring the young lambs to the fold" means to bring the children into the Christian community.

4. mourners' bench: a front row of seats at a revival meeting, reserved for those who are to make professions of penitence.

5. "My aunt told me that when *you* were saved *you* saw a light, and something happened to *you* inside!": Normally, when a sentence is turned into reported speech, the pronoun "you" is replaced by a first person or third person pronoun (according

to the context) if the reporter is the actual referent. *eg*:

1) "You must finish it in one hour", the teacher said to me.

—The teacher said that I must finish it in one hour.

2) "You are not to watch TV until you've finished your homework," Mummy said to us.

—Mummy said that we were not to watch TV until we had finished our homework.

In neither of the above sentences is a second person pronoun legitimate. In the sentence taken from the text, however, the pronoun "you" is quite acceptable, because it actually does not refer to "I" or "we", rather it refers to people in general. In other words, it has generic, not specific, reference. A formal substitution of "you" here is the pronoun "one":

3) My aunt told me that when one was saved one saw a light, and something happened to him inside!

6. And the church sang a song about the lower lights are burning, some poor sinners to be saved: Here "the lower lights are burning, some poor sinners to be saved" are the words in the song. They are treated as an equivalent to a noun phrase. Hence the preposition *about* before them.

The *church* means "all the people in the church". Rhetorically, it is a metonymy, which consists in the substitution of the name of an attribute for that of the thing meant. *eg*:

1) The pen (power of literature) is mightier than the sword (physical violence).

2) Can gray hairs (old age) make folly venerable?

3) The kettle (the water in the kettle) is boiling.

4) The hearth (fire) burns brightly.

5) His pen (writings) sways the whole nation.

6) He is a scholar who does not know Darwin and Marx (the theories represented by them, i.e., evolution and Marxism).

7. jet-black: Jet means a compact black coal that takes a good