

双语文化背景拓展 文章风格分析鉴赏  
英汉对照疑难全解 课后习题权威讲解

# 全新版大学英语综合教程 课文辅导②

主 编 / 上海交通大学 白洁  
审 校 / Martin Green



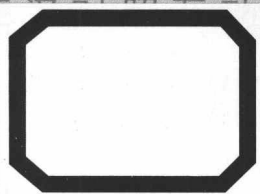
不管白猫黑猫，  
能拿高分就是好猫！

**710分**

新题型 新课辅

新 华 出 版 社

首创“课文英...全



# 大学英语综合教程

# 课文辅导 2

主 编 上海交通大学 白洁  
副主编 ~~胡艳玲~~ 宋雪梅  
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2005年,大学英语四、六级考试出现重大变革——取消单纯的词汇测试题,加大听力测试的比例,进一步将考试重点从单纯的语言知识考查转移到综合能力考查上来。

2005年,新的大学英语课程教学要求也进一步提高,将教学重心进一步放到“培养学生的英语综合应用能力,特别是听说能力,用英语有效地进行口头和书面的信息交流”上来。

那么,如何在我们平时的教材学习中贯彻新的教学目标、适应新的教学要求,既全面、系统地提高自己综合的语言能力,又能和以后的考试结合起来,同步提高自己的应试能力,真正学好课本、学活课本,全面升华、激活我们的大学英语学习?

为此,我们力邀一批对大学英语教学改革、考试改革有深刻理解并有着丰富教学经验的一线教师,潜心研究、科学设计,创新性地推出了这套以“互动式教学”为核心理念的“大学英语课文辅导”系列丛书。本丛书是相应大学英语教材的同步课文辅导,在编写、设计上充分体现了四大特色:

### 1. 教材课文学习与人文知识学习紧密结合

每单元提供与本单元课文主题相关的多篇文化背景知识,让您在学习课文的同时,开阔视野、丰富知识、提高自身人文素养,从而将课本学习拓展成一个全面的人文知识学习。

### 2. 阅读理解能力与写作赏析能力相互促进

我们在讲解课文、提高您阅读能力的同时,从课文写作特点、写作风格等多个角度分析、评价,同步提高您的写作赏析能力。

### 3. 语言应用能力与应试能力同步提高

我们在课文学习、讲解中注重全面提高学生综合语言应用能力的同时,注意和四、六级考试结合起来,应用、应试同步提高。

### 4. 课后习题讲解与系统知识梳理全面兼顾

课后习题给出权威、详细的答案解析的同时,举一反三,由此及彼,对相关的语言点、知识点系统梳理,互动提高。

本书是“大学英语课文辅导”系列丛书之一,是上海外语教育出版社出版的

《全新版大学英语综合教程(二)》的同步课文辅导。每单元结构及特色如下:

#### ❖ 双语文化背景阅读

本部分提供中英文两种文化背景拓展,对文章相关的风俗、作家作品、节日、相关人物等从中英文双重视角进行援引介绍,帮助学生更好地理解课文,同时拓宽知识面,积累信息,提升英美文化素养。

#### ❖ 文章风格分析鉴赏

本部分对课文写作风格加以评析,并对课文内容进行分析提炼,对于提高学生的语篇、行文、结构整体理解能力和写作能力很有帮助。

#### ❖ 英汉对照疑难全解

本部分版式设计新颖,课文点拨独到,是全书的亮点所在。左页为课文原文,右页左边为课文译文、右边为课文生词表。课文原文与译文、注释双面对照排版,互动讲解,方便实用。每页底部还特设“疑难解析”,个性点拨,一语中的。原文、译文、生词、注解四重互动,真正让您轻松学习,愉快学习。

#### ❖ 核心词汇短语学习

本部分改变了一些课文辅导书大量堆砌单词和短语的死记硬背单词的方法,强调通过“图文结合记单词,语境结合记单词”的“双结合”教学理念。对于课文中出现的常考核心词汇,我们通过图片助记、语境助记和妙语巧辨的方法帮助记忆,且根据四六级考试改革的变化,在词条下配有精选自历年四六级考试真题阅读及完形中出现频率较高的例句,在记忆中将词汇与语篇相结合,从而达到应试的需要。

#### ❖ 课后习题权威讲解

本书编者是在大英教学一线工作多年的名师,在课后习题的讲解过程中,处处从学生的知识薄弱点进行点拨,真正指点迷津,鱼渔兼授。

#### ❖ 最新四级模拟试题

为帮助同学们将课本学习和过级考试结合起来,为即将到来的四级考试做好热身和准备,我们按照最新四级考试题型精心设计了 two 套融合本书重点、考点、知识点的新题型四级模拟题,让您在仿真、高效的实战环境中自我检测、自我提高、升华自己的课本学习。

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# Unit 1

## 文化背景阅读

### 1. Howard Gardner(霍华德·加德纳)

Howard Gardner, born in Scranton, Pennsylvania in 1943, is a cognitive and educational psychologist based at Harvard University best known for his theory of multiple intelligences. Howard Gardner's work around multiple intelligences has had a profound impact on thinking and practice in education — especially in the United States. He has expanded our observations through the writing of *Frames of Mind*, *Theories of Multi-Intelligence* (1983) which is probably his most famous book.

霍华德·加德纳于1943年出生于宾夕法尼亚州东北部城市斯克兰顿。现在在美国哈佛大学的认知学和教育心理学专家。1983年,他出版了著名的《心智架构》一书,提出了著名的多元智能理论,该理论认为智力是在真实生活中解决问题的能力 and 提出新问题的能力。这一理论对美国的教育理念和实践产生了深远的影响。

### 2. Education in the West(西方的教育)

There is no common agreement in the West concerning the best method of education. Much of the current debate over education surrounds the extent to which learning should be teacher-based or student-based. Which of the two should decide what should be learned, how it should be learned and when it should be learned? Comparing Western and Asian methods of learning, it is generally true that western methods are more student-centred, expecting students to discover things for themselves rather than relying on their teachers to tell them.

在西方教育中,关于教育的最佳方法一直没有定论,最近的争论是围绕着教育应该是以教师为中心还是以学生为中心展开的。比较一下东西方的教育方法,人们普遍认为西方教育方法更倾向于以学生为中心,强调在学习过程中,由学生们自己去探索而不是一味依赖教师的讲解。



### 3. David Owen(大卫·欧文)

David Owen was born in Kansas City, Missouri, in 1955. He, the author of a dozen books, is now a staff writer for *The New Yorker*, for which he began writing in 1990, and a contributing editor and monthly columnist for *Golf Digest*. David Owen, the father of two children, created a way to help his own kids learn the value of saving money. He has devised a revolutionary new way to teach kids about money. In *The First National Bank of Dad*, he explained how to give children real experience with all kinds of investments, how to make them more helpful around the house, how to set their allowances, and how to help them acquire a sense of value that goes far beyond money.

大卫·欧文于1955年出生于密苏里州的堪萨斯城。从1990年开始为《纽约客》撰稿,他还是《高尔夫文摘》的特约编辑。他著有多本畅销书,包括《成功之道》(*The making of the Masters*)、《我家老爸是银行》(*The First National Bank of Dad*)等。作为两个孩子的父亲,在《我家老爸是银行》一书中,欧文解释了自己如何教孩子们进行各种各样的投资、如何分配自己的零用钱以及如何帮助孩子们认识金钱的价值。

### 4. Children and Money(孩子与金钱)

The life-long benefits of teaching children good money habits make it well worth the effort. Many people feel and express a concern for helping their children develop healthy, positive attitudes about money and their financial responsibility. Attitudes and habits about money are learned at early age in most American families. However, some parents do more harm than good when they try to teach their children about money. They make saving seem like a punishment. In fact, even very young children have an understanding of elementary economics. The first step in making children financially responsible is to take advantage of human nature rather than ignoring it or trying to change it.

许多父母意识到帮助孩子培养正确的金钱观会让他们终生收益,因此,父母们都十分关心这一问题。在美国,许多父母在孩子很小的时候就开始教育他们节约用钱,树立正确的消费观。可是,有些父母使用的方法却让让孩子们觉得“节约”是在受惩罚,因为大多数孩子对节省下来的钱没有自由支配权。实际上,即使是很小的孩子对金钱也有自己的认识。因此,正确的方法应该是给予孩子足够的自由支配权,对孩子已有的金钱观加以引导,而不是对其置之不理或试图加以改变。

## Section A

## Learning, Chinese-Style

## 课文赏析



## 写作风格赏析

本文是美国哈佛大学认知学和教育心理学专家霍华德·加德纳教授所作的一篇带有学术性质的报告。文章开头叙述了在看到自己 18 个月大的儿子探索如何将宾馆房间的钥匙插入槽口后中国人、美国人采取了不同的态度,由此引出了作者要讨论的主题,是典型的故事开头法。文章的选材贴近生活——文章开头叙述了作者 18 个月大的儿子探索如何将宾馆房间的钥匙插入槽口一事,能够立刻吸引读者的注意力。结构分明——在第六至第十三自然段对中西方学习方式差异的分析中,作者使用了三个小标题(TWO DIFFERENT WAYS TO LEARN, TEACHING BY HOLDING HIS HAND, CREATIVITY FIRST?)把分析内容分成了三部分,条理清晰,各部分内容一目了然。另外,该部分还使用了比较和对照的写作手法把中国人和美国人在学习方法和对创造力以及技巧的态度这两方面的差异进行了分析。

## 课文内容概要

In the hotel, our 18-month-old son couldn't place the key into the slot. My wife and I were happy to allow him to bang the key near the slot instead of assisting him while any Chinese staff nearby would attempt to help him on seeing his first failure. I soon realized the different attitudes lied in the difference of learning style in China and the West. Chinese like to show a child how to do something or teach them by holding their hands while Americans teach children that they should rely on themselves for solutions to problems. Chinese give greater priority to developing skills at an early age, believing creativity can be promoted over time while Americans put more emphasis on fostering creativity in young children, thinking skills can be picked up later. It will be better if we gather a superior way to approach education from the Chinese and American ways.



## Text

For a month in the spring of 1987, my wife Ellen and I lived in the bustling eastern Chinese city of Nanjing with our 18-month-old son Benjamin while studying arts education in Chinese kindergartens and elementary schools. But one of the most telling lessons Ellen and I got in the difference between Chinese and American ideas of education came not in the classroom but in the lobby of the Jinling Hotel where we stayed in Nanjing.

The key to our room was attached to a large plastic block with the room number on it. When leaving the hotel, a guest was encouraged to turn in the key, either by handing it to an attendant or by dropping it through a slot into a box. Because the key slot was narrow, the key had to be positioned carefully to fit into it.

Benjamin loved to carry the key around, shaking it vigorously. He also liked to try to place it into the slot. Because of his tender age and incomplete understanding of the need to position the key just so, he would usually fail. Benjamin was not bothered in the least. 'He probably got as much pleasure out of the sounds the key made as he did those few times when the key actually found its way into the slot.'

Now both Ellen and I were perfectly happy to allow Benjamin to bang the key near the key slot. His exploratory behavior seemed harmless enough. But I soon observed an interesting phenomenon. Any Chinese staff member nearby would come over to watch Benjamin and, noting his lack of initial success, attempt to assist. He or she would hold onto Benjamin's hand and, gently but firmly, guide it directly toward the slot, reposition it as necessary, and help him to insert it. 'The "teacher" would then smile somewhat expectantly at Ellen or me, as if awaiting a thank you—and on occasion would frown slightly, as if considering us to be neglecting our parental duties.'

I soon realized that this incident was directly relevant to our assigned tasks in China: to investigate the ways of early childhood education (especially in the arts), and to throw light on Chinese attitudes toward creativity. And so before long I began

① 比较结构 as...as 作了 got 的宾语, 其中第二个 as 是连词, 常常连接从句表示比较, 如:

—He recited as much of the poem as he could remember. 他把诗歌中记得住的内容都背诵出来了。

—She is as good as actress as she is a singer. 她当演员和歌手一样出色。as 后面的从句可以省略某些成分, 有时省略主语、谓语部分, 只保留修饰成分(状语), 有时省去实意动词保留主语和助动词, 有时只保留主语, 等等, 如:

—Run as fast as you can. 尽快跑。

1987年春,我和妻子埃伦带着我们18个月大的儿子本杰明在喧闹的中国东部城市——南京——住了一个月,在此期间我们研究了中国幼儿园和小学的艺术教育情况。然而,我和埃伦获得的有关中美教育观念差异的最难忘的体验并非来自课堂,而是来自我们在南京期间寓居的金陵酒店的大堂。

我们的房门钥匙系在一块标有房间号的大塑料板上。酒店鼓励客人外出时留下钥匙,可以交给服务员,也可以从一个槽口塞入钥匙箱。由于槽口狭小,你得留神将钥匙放准位置才塞得进去。

本杰明爱拿着钥匙走来走去,边走边用力摇晃着。他还喜欢试着把钥匙往槽口里塞。由于他还小,不太明白得把钥匙放准位置才行,因此总塞不进去。本杰明一点也不在意。他从钥匙声响中得到的乐趣大概跟他偶尔把钥匙成功地塞进槽口而获得的乐趣一样多。

我和埃伦欣然允许,任由本杰明拿着钥匙在槽口弄出声响。他的试探行为似乎并无任何害处。但我很快就观察到一个有趣的现象。饭店里任何一个中国工作人员若在近旁,都会走过来看着本杰明,见他初试失败,就会来帮忙。他们会轻轻握紧本杰明的手,直接把它引向钥匙的槽口,进行必要的重新定位,并帮他把钥匙插进去。然后那位“老师”会有所期待地对着我或埃伦微笑,仿佛在等我们说声“谢谢”——偶尔会微微皱眉,似乎觉得我俩没有尽到当父母的责任。

我很快意识到,这件小事与我们在中国要做的工作直接相关:考察儿童早期教育(尤其是艺术教育)的方式,揭示

elementary [ˈeliˈmentəri]

a. 初级的

attach [əˈtætʃ]

vt. 系,贴

attendant [əˈtendənt]

n. 服务员

vigorously [ˈvɪɡərəsli]

ad. 用力地

tender [ˈtendə]

a. 年幼的

phenomenon [fɪˈnɒmɪnən]

n. 现象

initial [ɪˈniʃəl]

a. 开始的

assist [əˈsɪst]

v. 帮助

insert [ɪnˈsɜ:t]

vt. 插入

await [əˈweɪt]

vt. 等待

occasion [əˈkeɪʒən]

n. 时刻

frown [fraʊn]

vt. 皱眉

relevant [ˈrelɪvənt]

a. 有关的

investigate [ɪnˈvestɪgeɪt]

v. 考察

## 疑难解析

④ 当从句和主句的主语一致(为同一人)时,少数连词后面的从句可以省略一些成分,一般省略从句的主语和助动词,只保留分词,本句中短语结构 as if awaiting a thank you 和 as if considering us to be neglecting our parental duties 就相当于状语从句 as he was awaiting a thank you 和 as he was considering us to be neglecting our parental duties, 如:

—One should never lose one's heart when confronted with temporary difficulties. 当面对暂时性的困难的时候,我们不应该丧失信心。



to introduce the key-slot **anecdote** into my discussions with Chinese educators.

## TWO DIFFERENT WAYS TO LEARN

With a few **exceptions** my Chinese **colleagues** displayed the same attitude as the staff at the Jinling Hotel. Since adults know how to place the key in the key slot, which is the ultimate purpose of approaching the slot, and since the child is neither old enough nor clever enough to realize the desired action on his own, what possible gain is achieved by having him struggle? He may well get frustrated and angry—certainly not a **desirable** outcome. Why not show him what to do? 『He will be happy, he will learn how to accomplish the task sooner, and then he can proceed to more complex activities, like opening the door or asking for the key—both of which accomplishments can (and should) in due course be modeled for him as well.』<sup>③</sup>

We listened to such explanations **sympathetically** and explained that, first of all, we did not much care whether Benjamin succeeded in inserting the key into the slot. He was having a good time and was exploring, two activities that did matter to us. But the **critical** point was that, in the process, we were trying to teach Benjamin that one can solve a problem **effectively** by oneself. Such self-reliance is a **principal** value of child **rearing** in middle-class America. So long as the child is shown exactly how to do something—whether it be placing a key in a key slot, drawing a hen or making up for a misdeed—he is less likely to figure out himself how to accomplish such a task. 『And, more generally, he is less likely to view life—as Americans do—as a series of situations in which one has to learn to think for oneself, to solve problems on one's own and even to discover new problems for which **creative solutions** are wanted.』<sup>④</sup>

## TEACHING BY HOLDING HIS HAND

In retrospect, it became clear to me that this incident was indeed key—and key in more than one sense. It pointed to important differences in the educational and **artistic** practices in our two countries.

When our well-**intentioned** Chinese **observers** came to Benjamin's rescue, they did not simply push his hand down clumsily or uncertainly, as I might have done. Instead, they guided him with **extreme facility** and gentleness in precisely the desired direction. I came to realize that these Chinese were not just molding and shaping

③ 句中 both of which accomplishments can in due course be modeled for him as well 属于非限制性定语从句中介词同关系代词连用的几种结构之一:代词 + of + which/whom。其他类似的结构还有:数词 + of + which, 名词 + of + which, 形容词最高级 + of + which, 介词 + which/whose + 名词, 等等, 如:

—There are two spare rooms in the building, neither of which has been provided with modern facilities. 这座楼内有两个空房间, 都没有现代化的设备。

—An element is a substance the nature of which cannot be changed by an ordinary method of division. 单质是一种不能用普通的分离方法改变其性质的物质。

中国人对创造性活动的态度。因此,不久我就在与中国教育工作者讨论时谈起了钥匙槽口一事。

### 两种不同的学习方式

我的中国同行,除了少数几个人外,对此事的态度与金陵饭店的工作人员一致。既然大人知道怎么把钥匙塞进槽口——这是接近槽口的最终目的,既然孩子还很年幼,还没有灵巧到可以独立完成要做的动作,让他自己瞎折腾会有什么好处呢?他很有可能会灰心丧气,会发脾气——这当然不是所希望的结果。为什么不教他怎么做呢?他会高兴,他还能早些学会做这件事,进而去学做更复杂的事,如开门,或索要钥匙——这两件事到时候同样可以(也应该)示范给他看。

我俩颇为同情地听着这一番道理并解释道,首先,我们并不在意本杰明能不能把钥匙塞进钥匙的槽口。他玩得开心,而且在探索,这两点才是我们真正看重的。但关键在于,在这个过程中,我们试图让本杰明懂得,一个人是能够很好地自行解决问题的。这种自力更生的精神是美国中产阶级最重要的一条育儿观。只要我们向孩子演示该如何做某件事——把钥匙塞进钥匙的槽口也好,画只小鸡或是弥补某种错误行为也好——那他就不太可能自行想方设法去完成这件事。并且从更广泛的意义上说,他就不太可能——如美国人那样——将人生视为一系列的情境,在这些情境中,一个人必须学会独立思考,学会独立解决问题,进而学会发现需要创造性地加以解决的新问题。

### 把着手教

回想起来,当时我就清楚地意识到,这件事正是体现了问题的关键之所在——而且不仅仅是一种意义上的关键之所在。这件事表明了我们两国在教育 and 艺术实践上的重要差异。

那些善意的中国旁观者前来帮助本杰明时,他们不是简单地像我可能会做的那样笨拙地或是犹犹豫豫地把他的手往下推。相反,他们极其熟练地、温和地把他引向所要到达

anecdote ['ænikdəʊt]

*n.* 轶事

exception [ik'septʃən]

*n.* 例外

colleague ['kɒli:g]

*n.* 同事

desirable [di'zaiərəbl]

*a.* 称心的

sympathetic [sɪmpə'tetɪk]

*a.* 同情的

critical ['krɪtɪkəl]

*a.* 至关重要的

effective [ɪ'fektɪv]

*a.* 有效的

principal ['prɪnsəpəl]

*a.* 首要的

rear [rɪə]

*vt.* 抚养

creative [kri'eɪtɪv]

*a.* 创造(性)的

solution [sə'lu:ʃən]

*n.* 解决

artistic [ɑ:'tɪstɪk]

*a.* 艺术的

intention [ɪn'tenʃən]

*n.* 意图

observer [əb'zə:və]

*n.* 观察者

extreme [ɪk'stri:m]

*a.* 极度的

facility [fə'sɪlɪti]

*n.* 熟练

### 疑难解析

④ 句的主体结构是 *he is less likely to view life as a series of situations*, 此处的 *as* 引出了 *view* 的宾语补足语, 而破折号中间的 *as* 则是连词, 表示方式, 意为“如同, 像”, 相当于 *in the way in which*, 如:

—Leave it as it is. 保持原状, 不要动它。 *in which* 引起的定语从句修饰 *situations*, 由于 *which* 在从句中作了介词 *in* 的逻辑宾语, 把介词 *in* 提前, 构成了“介词 + *which*”的结构, 此处只能用关系代词 *which*, 如:

—This is the ring on which she spent 100 dollars. 这就是那只她花了 100 美元购买的戒指。





Benjamin's performance in any old manner; In the best Chinese tradition, they were *ba zhe shou jiao*—"teaching by holding his hand"—so much so that he would happily come back for more.

『The idea that learning should take place by continual careful shaping and molding applies equally to the arts.』●Watching children at work in a classroom setting, we were astonished by their facility. Children as young as 5 or 6 were painting flowers, fish and animals with the skill and confidence of an adult; calligraphers 9 and 10 years old were producing works that could have been displayed in a museum. In a visit to the homes of two of the young artists, we learned from their parents that they worked on perfecting their craft for several hours a day.

#### CREATIVITY FIRST?

In terms of attitudes to creativity there seems to be a reversal of **priorities**; young Westerners making their **boldest departures** first and then gradually mastering the tradition; and young Chinese being almost inseparable from the tradition, but, over time, possibly **evolving** to a point equally original.

One way of **summarizing** the American position is to state that we value originality and independence more than the Chinese do. The **contrast** between our two **cultures** can also be seen in terms of the fears we both harbor. Chinese teachers are fearful that if skills are not acquired early, they may never be acquired; there is, on the other hand, no **comparable** hurry to **promote** creativity. American educators fear that unless creativity has been acquired early, it may never emerge; on the other hand, skills can be picked up later.

However, I do not want to overstate my case. There is **enormous** creativity to be found in Chinese scientific, technological and artistic **innovations** past and present. And there is a danger of **exaggerating** creative **breakthroughs** in the West. When any innovation is examined closely, its **reliance** on previous achievements is all too apparent (the "standing on the shoulders of giants" phenomenon).

But assuming that the contrast I have developed is **valid**, and that the **fostering** of skills and creativity are both **worthwhile** goals, the important question becomes this: 『Can we gather, from the Chinese and American extremes, a superior way to approach education, perhaps striking a better balance between the poles of creativity and basic skills?』●

#### 疑难解析

⑤ 句中 idea 后面是 that 引导的同位语从句, that 只起连接作用, 在从句中不作任何语法成分, 但一般不能省略, 同位语从句与被修饰名词是对等关系, 是对被修饰名词的解释和说明, 下列名词后面常常接同位语从句: belief, fact, decision, order, conclusion, doubt, evidence, proof, information, knowledge, opinion, possibility, rumor, probability, proposal, suggestion, question, result, truth, guarantee, assumption, likelihood, announcement, explanation, etc. .