



普通高等教育“十五”国家级规划教材
教育部推荐使用大学外语类教材

COLLEGE ENGLISH

*Integrated Course 2
Student's Book*



外教社

上海外语教育出版社

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

全新版

New

大学
英语

综合教程

学生用书

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Integrated Course 2 *Student's Book*

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《大学英语》系列教材（全新版）

编写前言

1. 编写过程

《大学英语》系列教材自1986年的试用本问世以来，受到广大师生和英语学习者的青睐，先后被千余所院校采用，成为我国高校英语教学的首选教材，并荣获全国高等学校第二届优秀教材特等奖和国家教委高等学校第二届优秀教材一等奖。在这期间，教材曾数度修订，分别在1992年、1997年出版了正式本和修订本，以适应教学需要。然而，随着我国改革开放步伐的加快，社会各方面对大学生的外语学习，尤其是他们的外语实用能力，提出了更高的要求，要求他们不仅应具有较好的阅读水平，而且还要有一定的听、说、写、译的能力。我国的大学英语教学面临着新的挑战。为此，《大学英语教学大纲》进行了修改并于1999年公布了修订本，从而推动了英语教改的进一步深化。人们纷纷探求更适合我国国情的新的教学路子。教材作为教改的一个重要方面，作为教学思想的一种载体，理应有新的作为。

正是在这种新的形势鼓舞下，上海外语教育出版社组织、策划了《大学英语》系列教材（全新版）的编写工作。在该社的全力支持、协调下，开展了广泛而深入的调研、论证工作，并在此基础上经过精心设计，认真编写出《综合教程》和《听说教程》的样课，于2000年秋季在复旦大学等院校部分班级试用，同时征询了二十多个省市，数百所院校的意见。历经近三年时间的准备后，我们决定从今秋起陆续推出全新版，更好地服务于我国的大学英语教学。

《大学英语》系列教材（全新版）（以下简称《全新版》）由复旦大学、北京大学、华东师范大学、中国科学技术大学、华南理工大学、南京大学、武汉大学、南开大学、中国人民大学、中山大学、西安交通大学、东南大学、华中科技大学和苏州大学的数十位资深教授、英语教学专家分工协作、集体编写而成。复旦大学李荫华担任总主编，董亚芬、杨惠中、杨治中担任顾问。

2. 编写原则

1)《全新版》根据《大学英语教学大纲》（修订本）编写，供大学英语教学基础阶段使用。

2)《全新版》编写的指导方针是:立足本国,博采众长,即,充分吸取我国在外语教学中长期积累起来的行之有效的经验和方法,同时认真学习、借鉴国外的教学理论和方法,并根据我国当前的教学需要和现有条件,视其可行性,有选择地加以消化、改造、吸收。为此,本教材采用糅合中外多种教学法之长的折衷主义(eclecticism)的教学法。

我们提倡学生自主学习(autonomous learning),即学生应成为学习的主体,主动地、创造性地学习,同时又主张充分发挥教师的主导作用。在缺少外语语境而且学时又较少的情况下,我们认为组织好课堂教学是关键。在课堂,教师首先要讲好课、组织好学生对所学语言进行操练以及模拟真实的语境引导学生学以致用,同时,还应在学习方法上给学生以指导,使他们懂得如何自学并养成良好的自学习惯。

3)《全新版》旨在通过教师的“精讲”和学生的“多练”,通过读、听、说、写、译全方位的各种形式的课堂内外的实践,培养学生具有较扎实的英语语言基础和较强的英语综合应用能力。我们认为学生的操练,特别是说、写方面的实践活动,应以一定量的语言输入为前提。

4)《全新版》主张选用当代英语的常见语体或文体的典型样本作为素材。供阅读的主课文,不仅要语言规范而且应富有文采、引人入胜、给人以启迪;选文题材应广泛,以反映现实生活为主,科普内容的读物须占有一定比重;体裁应多样;语体兼顾书面语和口语以及正式语和非正式语。

5)《全新版》主干教程——《综合教程》——采用每一单元设一主题的形式。主题选自当代生活中的重大题材。这样可以将语言学习贯穿在了解、思考、探讨现实生活中的各种问题的过程中,充分体现交际法的教学原则。其他教程的相应单元与该主题亦有一定的呼应。

6)《全新版》的练习设计,一切从有利于学生打好语言基础和提高语言应用能力出发,针对我国学生的薄弱环节和实际需要,做到有的放矢;形式尽可能采用交互方式(interaction),如pair work、group discussion、debate等,或采用“任务”方式(task-based approach),如口头或书面就某个问题发表看法等。

7)考虑到学生在读完四、六级后参加大学英语四、六级考试的实际需要,《全新版》除了在各教程中均设有一定数量的类似四、六级考题形式的练习外,还特地将《综合教程》中的Test Yourself设计成四、六级考卷形式,以帮助学生逐步熟悉该考试形式,对其有所准备。

3. 全书框架

全书由下列几部分组成:

综合教程(1—6册)

(每册由8个单元组成)

阅读教程(通用本)(1—6册)

(每册由8个单元组成)

阅读教程(高级本)(1—6册)

(每册由8个单元组成)

快速阅读(活页)

(每册由8个单元组成)

听说教程(1—6册)

(每册由16单元组成)

另有供预备级使用的教材一套,组成与上述同,每种教程一册。

另编有**语法手册**一本,供学生课外参考使用。

除快速阅读外,各教程均配有**教师用书**;综合、听说教程配有相应的录音磁带和光盘。

4. 使用说明

建议每两周(8课时)处理系列教材的一个单元,即综合、泛读、快速阅读各一个单元和听说教程两个单元。其中,综合5课时,泛读和快速阅读1课时,听说教程2课时。

使用时,各校可根据具体情况灵活掌握。

编者
2001年3月

关于《综合教程》的编写和使用

1. 编写宗旨

本教程是整个系列教材的主干教程,旨在指导学生在深入学习课文的基础上,从词、句、语篇等角度进行读、听、说、写、译多方面的语言操练,着重培养学生的英语语言能力和综合应用能力,尤其是读和写的能力。

2. 全书框架

全教程共分6册(预备级另有1册)。每册配有相应的教师参考书。

每册分8个单元。

每单元设一主题(theme),含同一主题的课文两篇(正副各一篇)。

每单元由4部分组成:

Part I 读前准备活动(pre-reading task)

Part II 正课文(Text A)

Part III 副课文(Text B)(for home reading)

Part IV 与主题相关的语言操练(theme-related language learning tasks)

3. 使用说明

每个单元四个部分组成一个有机的整体。Part I 和Part III 供学生课外自学(Part I 的录音连同Text A的录音磁带将随书供应),老师只需做适当检查;教师堂上主要讲授、操练Part II和Part IV。

建议每5课时处理一个单元。但使用时,各校可根据具体情况灵活掌握。

4. 本书简介

本书为《综合教程》的第二册,供修读大学英语二级的学生使用。现将书内各

单元的四个部分分别简介如下:

Part I为每单元提供了一段与该单元主题紧密相关的录音(形式有歌曲、小故事、短文等),要求学生上课前预习时听。该录音的文字稿附在书后以供参考。这一活动旨在激活学生已有的知识图式、引导学生进入主题并为学习课文做好准备。

Part II由正课文、词表和练习三部分组成。课文注释采用脚注。练习部分主要包括下列几方面:

课文理解 (Comprehension)

含课文内容提问(Content Questions)、思考讨论题(Points for Discussion)

课文结构 (Text Organization)

语感培养 (Language Sense Enhancement)

含课文背诵、诗、格言集锦、幽默故事

语言操练 (Language Focus)

每单元挑选出30-40个常用的四级词和短语(Words and Phrases to Drill)作为重点操练的复用词,这一部分练习主要围绕它们来进行。下分词汇(Vocabulary)、结构(Structure)、综合性的语篇练习(Comprehensive Exercises)等部分。

词汇项下,除对重点词语操练的常设项目外,还视各课的具体情况分别设有Collocation、Usage、Synonyms、Confusable Words、Word Family、Word Formation等分项。

综合性的语篇练习项下又分Cloze A(根据课文内容写成)、Cloze B和成段翻译(中译英)。

Part III由副课文、词表和练习三部分组成。课文的注释同样采用脚注形式。每课词表列出20个四级词和短语(Words and Phrases to Learn)作为复用词供操练,其余的生词和短语可查找书后的词汇表。练习包括有关课文内容的多项选择题、课文句子翻译(英译中)和词语填充。练习答案亦附于书后。

Part IV是一项进一步深化的综合性口、笔实践活动。它是在学生经过了正、副课文的学习和一系列的语言操练后,对相关主题的内容和语言表述已有所掌握的前提下进行的。主要由小组讨论和课堂写作两部分构成。后者以前者为基础。书后练习答案附录中,有一篇写好的作文供学生参考。

这一部分对于培养学生的综合能力至关重要,建议安排1课时。

书内按四单元为一组设计了两份试卷,供学生阶段性复习用。试卷按照大学英语四、六级考试题型设计,以便让学生逐步熟悉其形式,为今后参加大学英语四、六级考试作好准备。

书末附有五个附录供参考。

《综合教程》由复旦大学大学英语教学部负责编写。李荫华、王德明、夏国佐、余建中担任主编,孙骊担任主审。英国专家Anthony Ward协助编写和审阅。

本书的编写从内容到形式都有不少新的尝试，加之编者水平所限，不妥之处，敬请读者批评指正。

编 者
2001年3月

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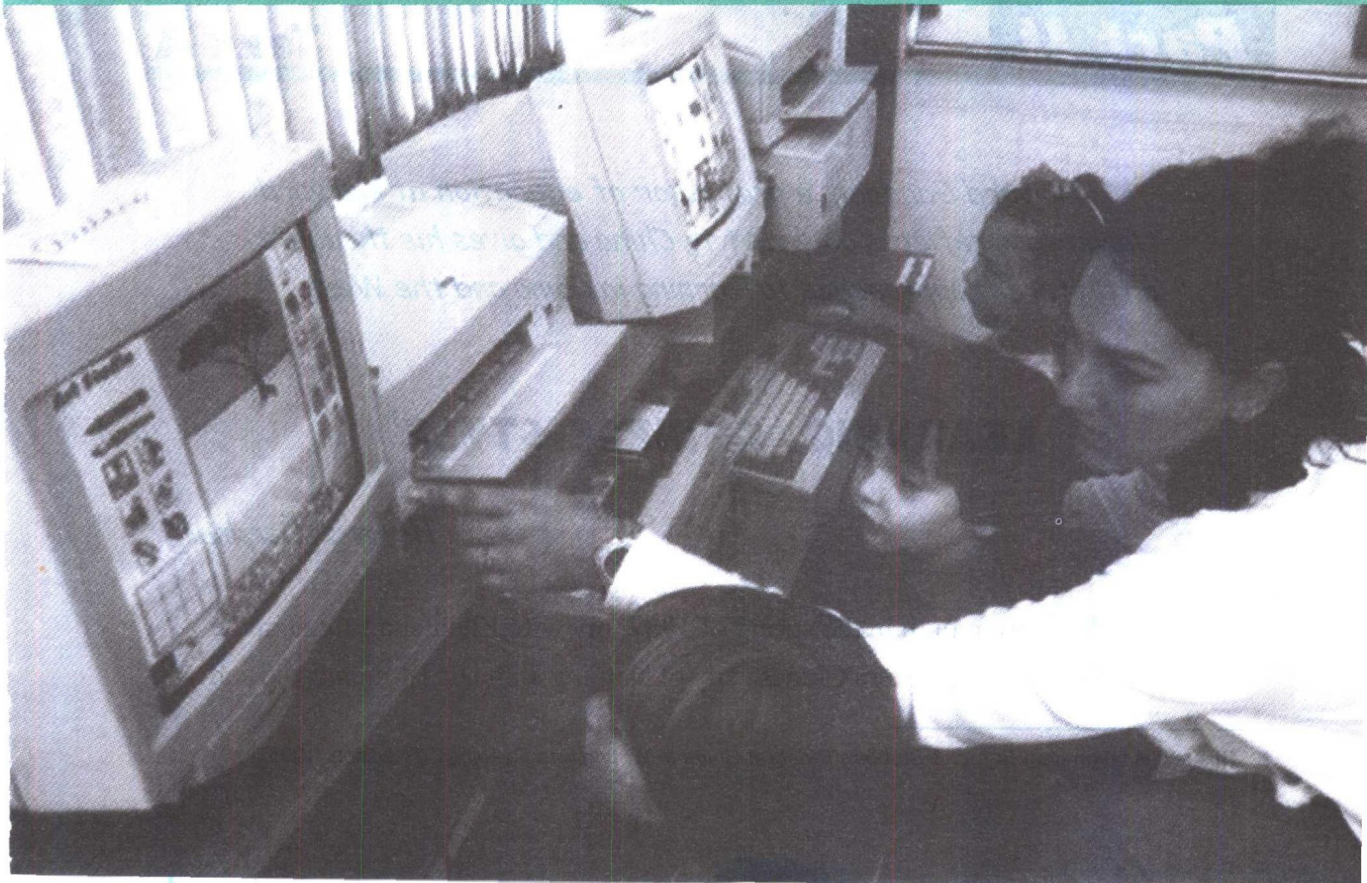
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UNIT 1

Ways of Learning

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Part I

Pre-Reading Task

Listen to the recording two or three times and then think over the following questions:

1. Who should teach whom? Is learning a one-way street?
2. Should we share our dreams for a better life with our parents or keep them to ourselves?
3. Can children ever understand their parents completely?
4. From the song can you guess what the theme of the unit, way of learning, chiefly refers to?

Part II

Text A

Howard Gardner, a professor of education at Harvard University, reflects on a visit to China and gives his thoughts on different approaches to learning in China and the West.

LEARNING, CHINESE-STYLE¹

Howard Gardner

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

¹ This text is taken from *Barnet & Stubbs's Practical Guide to Writing with Readings*, 7th edition, 1995.

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. 5

2 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 10 carefully to fit into it.

3 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 15 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.

4 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 20 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 occa- 25 sion would frown slightly, as if considering us to be neglecting our parental duties.

5 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. 30 And so before long I began to introduce the key-slot anecdote into my discussions with Chinese educators.

TWO DIFFERENT WAYS TO LEARN

6 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 angry¹ — 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. 35 40

7 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 America². So long as the child is shown exactly how to do something — whether it be placing a key in a key slot³, 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 45 50 55

1 He may well get frustrated and angry: He is likely to get frustrated and angry. (You use “may well” when you are saying what you think is likely to happen, e.g. It may well rain tonight.)

2 middle-class America: In America, the middle class refers to the class of people between the very wealthy class and the class of unskilled laborers and unemployed people. It includes business people, professional people, office workers, and many skilled workers.

3 whether it be placing a key in a key slot: In formal English, the subjunctive mood is used occasionally in whether-clause.

solve problems on one's own and even to discover new problems for which creative solutions are wanted.

TEACHING BY HOLDING HIS HAND

8 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. 60

9 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 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 that¹ he would happily come back for more. 65

10 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. 70 75

CREATIVITY FIRST?

11 In terms of attitudes to creativity there seems to be a reversal of priorities: young Westerners making their boldest departures first and then gradually 80

¹ so much so that: to such an extent that, e.g. He was very weak, so much so that he could not walk.