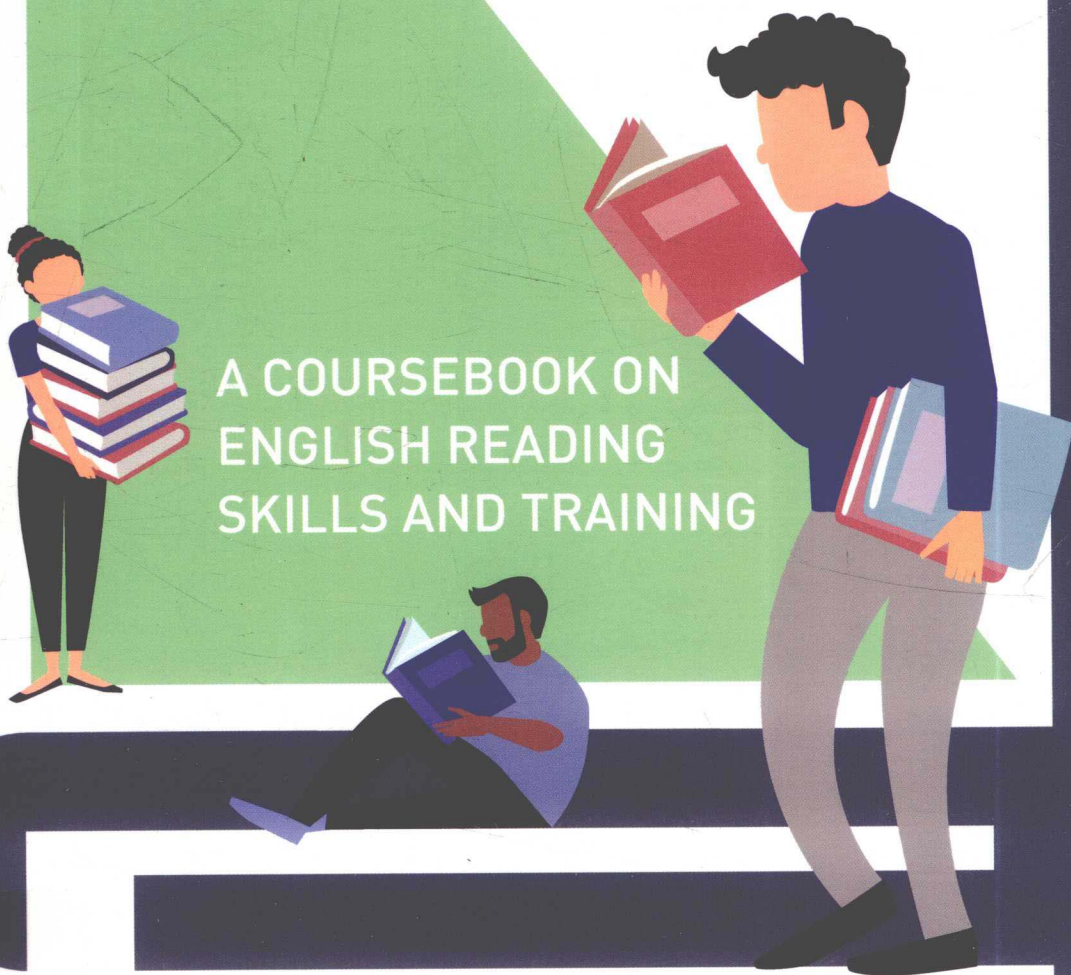


英语阅读技能 训练教程

张昌宋 编著




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英语阅读技能 训练教程

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A COURSEBOOK ON
ENGLISH READING
SKILLS AND TRAINING



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前言

《英语阅读技能训练教程》(*A Coursebook on English Reading Skills and Training*)是专门为大学本、专科英语类专业一年级学生编写的阅读教材。它也适用于业余大学、网络大学和成人高校英语专业的学员,也可供非英语专业的学生及广大英语爱好者使用。

本教材分 34 个单元,供两个学期使用。教材详细介绍英语阅读需要的各种技巧,比如:如何使用字典、扩大词汇量,如何根据上下文猜词义、找主旨,如何进行推论、判断,如何进行寻读、浏览,如何有效地阅读,如何阅读报刊标题,如何写纲要和读书报告,以及如何应试。

为了扩大读者的阅读量,我们编写了一定量的阅读练习。Part One 是与每单元的技能相匹配的练习,Part Two 则为综合性阅读材料,文章全部为当代英美作家作品,语言规范,题材广泛,涉及生活、科普、异域风情、习俗礼仪和轶闻趣事,且兼顾知识性、趣味性、科学性和思想性。

本书在编写过程中,得到福建师范大学协和学院和外语学院领导的支持,也得到同行的关心与帮助。外语学院李玲老师参与多个单元的编写,外语学院吴萍、叶辛以及协和学院的廖晓丹三位老师也参与了部分单元的编写。在此,本人表示诚挚的谢意。

由于各方面的原因,书中错误在所难免,欢迎使用本书的师生们不吝赐教,以便再版时订正。

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2018 年 5 月于福州

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The Reading Process

Unit

In order to arrive at your maximum reading rate, you need to understand the physical factors involved in the reading process and how these factors affect the rate at which you read.

Eye Movements

The visual symbols you see on the printed page are the means by which your mind interprets what you read. In other words, reading is a visual as well as a mental process. This section is intended to explain the visual role in the total reading process.

Fixations. In reading, a fixation is made when the eyes stop to focus on a word or a group of words. Very slow readers fixate or focus, on each word in the sentence. Some slow readers may even fixate on each syllable. The duration of the fixation is as important as the number of fixations. The eyes usually remain on a word until the mind perceives the meaning; therefore, if the number of fixations is large and the duration long, the reading process will be exceedingly slow. The fewer and shorter the fixations, the faster the reading rate.

Recognition Span. The number of words you recognize and perceive during one fixation is called your recognition span (or eye span). Many studies have been made to determine the number of words the eyes are capable of seeing at one time. The results of these studies indicate that the eyes can actually see no more than two to three words per fixation. However, with the use of your peripheral vision you can see more words at one fixation. Generally speaking, the longer the recognition span, the better the reader.

Later in this unit, the section “Phrasing” will explain a simple way to reduce the number of fixations and lengthen the recognition span.

Regressions. In the reading process, you regress when you go back and reread what you have just read. Some regressions are normal, even necessary, in order to gain complete understanding of what you read. However, habitual regressions not only decrease your speed but lower your level of comprehension as well. Often, regressions are a signal that you are not concentrating or that you feel insecure in handling the material. Ideally, if you develop good habits of concentration, improve your comprehension and vocabulary, phrase read, and adjust your reading rate to your purpose, the need to regress will lessen.

Lip Movements

As mentioned earlier, reading is both a visual and a mental process. The mind is capable of perceiving the message directly from the eye contact with the printed page. Therefore, lip movements are seldom necessary and, in fact, will interfere with your rate of reading.

Vocalizations. If you move your lips or whisper each word as you read, you are vocalizing. This indicates that you are fixating on each word and pronouncing the word as if you were reading orally.

This practice will limit your reading rate to your speaking rate. The rate at which a person can speak varies with the individual but is seldom over 200 words per minute.

Subvocalizations. Although you might not actually whisper or move your lips while reading, you might “say” the words to yourself. In other words, you subvocalize. Since thinking is essential to the reading process, you cannot successfully eliminate all subvocalizations. They are undesirable when you “say” each word rather than “think” each idea.

Phrasing

In order to comprehend what you read, you must read for ideas. An idea is seldom contained in a single word, but rather in a group of words. When you speak, you do not distinctly say each individual word. Instead, you speak in phrases. Everything you read is something someone has said. Therefore, when you read in phrases, you increase not only your speed but your comprehension as well.

Saying each word, read the following passage. Notice that the material is boring and the meaning unclear when you read words rather than ideas.

Our point is really very simple. Many books are hardly worth even skimming; some should be read quickly; and a few should be read at a

rate, usually quite slow, that allows for complete comprehension. It is wasteful to read a book slowly that deserves only a fast reading; speed reading skills can help you solve that problem. But this is only one reading problem. The obstacles that stand in the way of comprehension of a difficult book are not ordinarily, and perhaps never primarily, physiological or psychological. They arise because the reader simply does not know what to do when approaching a difficult and rewarding book. He does not know how to marshal his intellectual resources for the task. No matter how quickly he reads, he will be no better off if, as is too often true, he does not know what he is looking for and does not know when he has found it.

Reread the same passage using phrase reading rather than reading word for word. Notice how the ideas are clear and the passage carries an important message.

Our point/is really very simple./ Many books/are hardly worth even skimming;/some should be read quickly;/and a few/should be read at a rate,/usually quite slow,/that allows/for complete comprehension./It is wasteful/to read a book slowly/that deserves only a fast reading;/speed reading skills/can help you solve that problem./But this/is only one reading problem./The obstacles/that stand in the way/of comprehension of a difficult book/are not ordinarily,/and perhaps never primarily,/physiological or psychological./They arise because the reader/simply does not know/what to do/when approaching a difficult/and rewarding book./He does not know/the rules of reading;/he does not know/...

Therefore, phrasing is a necessary skill if you are to become the efficient reader college studies demand. By reading for ideas, you gradually decrease the number of fixations and lengthen your recognition span. Phrase reading also eliminates unnecessary regressions and vocalizations. By reading in phrases, you “see an idea” and then automatically “think the idea”. With practice, reading for ideas will begin to come naturally and undesirable habits will subside.

Reading Skill:

Broadening Eye Span

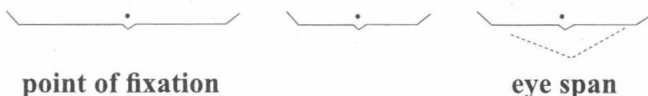
Unit

2

Reading is composed of a series of fixations which the eye makes while viewing a printed line. During these fixation pauses, the material observed is interpreted into meanings by the brain. A good reader will make three to four fixations for an ordinary line of print; the poor reader ten to twelve or more. Let's take an example for comparison between these two different readers.

The Efficient Reader

Books are important for a person who longs to study.



The Inefficient Reader

Books are important for a person who longs to study.



Obviously, the efficient reader can save much time by covering a wider part of the line at one fixation. The inefficient reader, however, moves slowly along the line and he is actually a word-by-word reader. The meaning of the sentence comes to him in a disconnected way, and thinking is made difficult, for normal thought does not occur by words, but by phrases and images. An image is far more quickly presented in the mind by several combined words than by individual ones. So the efficient reader can not only read more quickly, but understand better.

Now we are going to do an experiment in fixations. The same line is given below.

Books are important for a person who longs to study.

Step 1

First, focus at the beginning of the line as you normally would in starting to read.

What did you see? Perhaps two words—“**Books are**”. You made the first fixation by focusing your eyes at a point approximately in the middle of the space occupied by the two words, and quickly you read the print on both sides of that point. This was accomplished not by sweeping from the “B” in “Books” through to the “e” in “are”, but by taking a single, immediate picture of the entire space.

Step 2

Now start the line again. Make your initial fixation as you did before, then move your eyes to make a second fixation until you have finished the last word. Mark off each of your eye spans with a slanting line as you move from the beginning to the end of the line.

It may be like this:

Books are/important/for a person/who longs to study./

If so, you made five fixations to the line—or perhaps you made more or fewer fixations. It doesn't matter. What is important is that as you increase your reading efficiency, your fixations will be fewer on a line of print, and your eye spans will be broader.

Step 3

The line has been broken up below into longer portions. Try to read each portion in one fixation by consciously focusing your eyes above the black dot in the centre of the phrase.

Books are important

.

for a person

.

who longs to study.

.

What did you discover? By consciously fixating at the black dot, you were able to read the entire phrase without moving your eyes.

The above experiment shows that one can increase the eye span by consciously controlling his fixations. To be an efficient reader, one has to practice continuously until the coordination between eye and mind becomes habitual and automatic.

EXERCISES

Part One

As you begin to read the following passage, try to broaden your eye span and make fixations in phrase units rather than in one word units. Then do exercise that comes after.

I have a phenomenal memory for faces. There is no doubt about that. The only snag is that I can never remember the names that go with them. Why, only the other day, I raised my hat to one fellow, quite distinguished-looking he was, and I thought: "my bank manager... my broker?"

I had to go and ask him. "I'm Rankin, your next-door neighbour, Mr Peabody." he said, rather acidly. It was through my awful memory for names that something unpleasant befell me not too long ago.

It was a Friday morning and I was in the train on my way home. It was not my regular train, for I had been kept late at work, and when we got to Ruislip, three stops before mine, there were only two of us in the compartment. I could tell straight away that he was an Uxbridge man. I'm an Uxbridge man, and had definitely seen this fellow's face there. But his name completely eluded me. It was most irritating. Who the devil was he? I thought he might be one of the newcomers to the pretty little estate recently completed near to where I live.

I am not a diffident person, so I began to talk in a very chatty manner. He was somewhat uncommunicative, and certainly gave nothing away. I was utterly stumped. I could see that he was rather worn out, as if he had had a hard day, and I put his reluctance to talk down to this.

"Is this your regular train?" I asked, hopefully. It usually works in my experience. "Not as a rule," he said. That was all. Well, that certainly told me a lot. I was getting nowhere. I started to complain about the railways, then the hooliganism at football matches, inflation and a host of other topics. He condescended to say "yes" or "no" now and then. Even my comments on the weather had no effect. I told him quite a lot about myself, how my ship had come home that day (a friend had repaid a loan of £200—in cash, too), and sundry other details. He showed a flicker of interest, nothing more. I thought what a frightful bore this fellow must be, and in the end I gave up. I opened my paper, and when next I glanced at him, he had fallen asleep.

As we were coming into Uxbridge, he was still snoozing. Now I'm not a spiteful fellow, so I gave him a pat. "Uxbridge, old chap." "thanks," he said with a smile. Outside the station it was pelting with rain and the wind was blowing hard. It was freezing cold, too.

"Listen," I said to him, "Why don't I give you a lift home if you live on the new estate?" "I'd appreciate that very much," he replied. I fetched my car from the parking lot and he got in with "Many thanks." he said no more till we were across the heath. Then, all of a sudden, he turned to me and said, "Okay. Pull up here." "Here?" I queried. There was not a house in sight, and the weather was shocking. Anyway, I pulled up. The only thing I could remember after that was something thumping down hard on my head. I passed out. When I came to, I was sprawled in the ditch, soaked to the skin, my head pounding, my car gone and my pockets empty.

I staggered off and eventually tumbled into the police station to make a report. There was a light shining on the station wall and there, lit up, was a picture of my assailant. I had walked past it for the last seven days. I knew I had seen the face before. He was wanted by the police for armed robbery. I thanked my lucky stars it was not for murder. I looked at the name underneath the face, the face I will never forget. It was—er—it was—Oh, bother! I can never remember names.

1. Mr Rankin spoke to Mr Peabody rather acidly because
 - a. Mr Rankin did not care to be considered a broker.
 - b. one would expect Mr Peabody to know his next-door neighbor.
 - c. Mr Peabody had no memory for faces.
 - d. that was how he normally spoke.
2. There were only two people in the compartment because
 - a. everyone else had left the train.
 - b. it was a Friday evening.
 - c. it was long past the rush hour.
 - d. they were both going to Uxbridge.
3. The man Mr Peabody spoke to
 - a. wore old clothes
 - b. had been working all day.
 - c. lived on a new estate in Uxbridge.
 - d. did not originally intend robbing him.
4. Mr Peabody
 - a. was a ship owner.
 - b. condescended to say "yes" or "no" now and then.
 - c. was a frightful bore.
 - d. had recovered £ 200 that day.
5. Mr Peabody should first have suspected the stranger when
 - a. he fell asleep just before Uxbridge.
 - b. he asked Mr Peabody all about the £ 200.
 - c. he asked Mr Peabody to stop the car in the middle of nowhere.
 - d. Mr Peabody saw his picture on reporting the robbery.

6. The moral of this story could be:
- a. Always take your regular train home.
 - b. Give lifts to nobody.
 - c. Never trust anyone.
 - d. A fool and his money are soon parted.

Part Two

A Boy and His Father Become Partners

- 1 I like all kinds of chocolate. Best of all, though, I like bitter baking chocolate. Mother had bought a bar of it, and somehow I couldn't stop thinking about it.
- 2 I was helping Father on the winnower. It was right then I got the idea. I could whack a chunk off the end of that bar of chocolate. Mother would be sure to miss it, but before she had any idea who had done it, I could confess I'd taken it. Probably I would not even get a spanking.
- 3 I waited until Mother was out feeding the chickens. Then I told Father I thought I'd go in for a drink of water. I got the bar down, but I heard Mother coming just when I had the knife ready to whack. So I slipped the chocolate into the front of my shirt and left quickly. Before I went back to help Father, I went to the barn and hid the chocolate there.
- 4 All the rest of the afternoon, I didn't like to look at Father. Every time he spoke it made me jump. My hands began shaking so much that he asked me what was the matter. I told him it was just that my hands were cold. I knew he didn't believe me, and every time he looked my way my heart started pounding. I didn't want the chocolate any more. I just wanted chance to put it back without being caught.
- 5 On the way out for the cows, I calmed down a little and could think better. I told myself that I hadn't really stolen the whole bar of chocolate, because I meant to take only a little piece. That's as much as I would have taken, too, if Mother hadn't come along when she did. If I put back the whole bar, I wouldn't have done anything wrong at all.
- 6 I nearly decided to put it all back. But just thinking so much about chocolate made my tongue almost taste the smooth bitterness of it. I got thinking that if I sliced about half an inch off the end with a sharp knife, Mother might never notice it.
- 7 I was nearly out to where the cows were when I remembered what Father had said once—some of the family money was mine because I had helped to earn it. Why wouldn't it be all right to figure the bar of chocolate had been bought with my own money? That seemed to fix everything.

- 8 But by the time I had the cows headed home, I had begun to worry again. We were nearly to the railroad tracks when I decided to leave the whole matter to the Lord. I picked up a dried soapweed stalk with seedpods on it and decided I would throw it up into the air and take my orders from the way it landed. If it landed west, I'd take the whole bar back. If it pointed south, I'd take half an inch off the end. If it pointed east, I'd buy the bar with my own money and it wouldn't be stealing to keep it.
- 9 I swung the pod stalk as high as I could. When it came down, it pointed mostly west—but a little south.
- 10 That night I couldn't sleep. I kept trying to remember how much that stalk had really been pointing to the south. At last I got up, slipped out into the yard, and took the axe from the chopping block. Then I went into the barn and got the chocolate. I took it outside and laid it on the lower rail of the corral fence. The moon gave enough light for me to see what I was doing.
- 11 Just as I was starting to cut, Father said: "Son!"
- 12 I couldn't think of a thing to say. I grabbed up the bar of chocolate and hid it next to my chest before I turned around. Father picked me up by the shoulder straps of my overalls and took me over to the wood-pile. I didn't know anybody could spank as hard as he did!
- 13 Then he stood me on my feet and asked if I thought I had deserved it. He said it wasn't so much that I'd taken the chocolate, but that I'd tried to hide it from him.
- 14 "Son," he said, "I know you help to earn the family money. We might say the chocolate was yours in the first place. You could have had it if you'd asked for it, but I won't have you being sneaky about things. Now, do you want to keep your money separate from mine or are we partners?"
- 15 I never knew till then how much I wanted my money to go in with Father's. When I went to sleep my hand was still hurting—from where he squeezed it when we shook hands.

Multiple Choice/True or False

- The boy took the whole bar of chocolate because he was
 - too hungry to resist.
 - sure he was doing right.
 - surprised by his mother.
- After he had taken the chocolate, the boy's hands shook because he
 - was cold.
 - felt guilty.
 - was tired.

3. The boy felt that some of the family grocery money might be his because
 - a. he had helped with the farm work.
 - b. his father owed him some money.
 - c. he had given money to his mother to hold.
4. The boy decided that if the stalk pointed south he would
 - a. keep the whole bar.
 - b. slice half an inch off the end of the bar.
 - c. return the whole bar.
5. The boy lay awake thinking about how
 - a. angry his father would be.
 - b. wrong it was to take the chocolate.
 - c. much he wanted some chocolate.
6. The father probably learned that the boy had done something wrong by watching the boy throughout the day.
7. The boy finally realized that his parents wanted to pay him higher wages.
8. The father was very angry because his son had taken the whole bar of chocolate.

Vocabulary

Directions: Read the three meanings for each word. Look back to the passage to see how the word is used in the story.

1. **miss**(Para. 2)

a. fail to see	b. notice the absence of	c. escape; avoid
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2. **chance**(Para. 4)

a. risk	b. opportunity	c. accident
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3. **matter**(Para. 8)

a. importance	b. substance	c. thing; affair
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4. **stalk**(Para. 8)

a. plant stem	b. proud, stiff walk	c. hidden pursuit of game
---------------	----------------------	---------------------------
5. **chest**(Para. 12)

a. box with a lid	b. piece of furniture with drawers	
c. part of the body enclosed by ribs		

