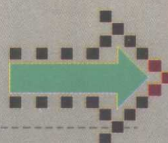
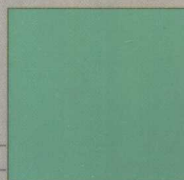
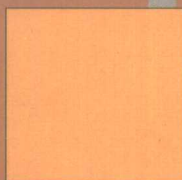


逆向英语丛书

High-level listening and speaking of English

高级英语听说



- 丛书主编 钟道隆 成才
- 组 编 北京逆向英语学校
- 编 者 黎思恺 韩满玲

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前 言

一、什么是“逆向英语”

钟道隆教授 45 岁自学英语口语，一年后成为翻译并总结出了“英语学习逆向法”（简称“逆向英语”）。逆向法主张踏踏实实学英语，适合不同层次的人使用。二十多年来，钟教授在全国做了 1 000 余场报告，很多人在他的鼓励下，运用逆向法学习英语，走上了成功之路。中央电视台、中央人民广播电台和中国青年报等几十家媒体对钟教授与逆向法作过报道。

二、本书的特点

为了使读者获得实实在在的英语交流能力，能听能说，本套教材在编写上有以下特点：

●所选材料都来源于近期原文资料，在编写过程中未作改动，以便读者能学到地道的英语。

●按照语言教学规律进行编写。语言交流是双向的，听与说相辅相成才能达到较好的效果。所以，练习中既有所力理解题，又有大量的口语练习题，即模仿所听材料中的句型、词语、语音、语调进行相关主题的表述及对话练习。

●本套教材包括初级、中级和高级三册，由易到难、由浅入深。本册为高级篇，起点是非英语专业专科毕业生及大学本科三年级结业水平，过渡到非英语专业硕士研究生及英语专业二年级结业时的水平。学完后能够满足受过良好教育的人际间的交流及高层次的工作需要。

三、听写说背想

逆向法是一种全面提高英语能力的方法，应用在“听”和“说”上，需要“听、写、说、背、想”五法并举。具体做法如下（详见《逆向法巧学英语》第三章，钟道隆著，清华大学出版社 1999 年 8 月出版）：

1. “听”与“写”

先把某一课录音内容从头到尾听几遍，听不懂也要硬着头皮听。先听懂其大意，分出段落和句子，然后再以一句话为单位反复地听。搞清楚一个句子由几个词组成，每个词在句子中起什么作用，主、谓、宾语都是哪些词等。每听一遍就把听懂的词一个一个按照顺序写在纸上，排列成句子，听不懂的生词先空着。

对于听不出的生词，要反复听到能模仿录音的声音正确地念出来，准确地抓住各个音节的发音，然后再从词典里找到相应的词并填写到记录中。

“听”与“写”两个步骤不是截然分开的，对于英语水平不高的初学者来说，一课录音的听写不是一次就能完成的，而是要经过多次的“听”与“写”互相促进，互相启发，交替前进才能完成。

2. “说”与“背”

整篇课文听写出来以后，就要学“说”。方法是：听一句播讲人的话，自己学说一句。学“说”时尽量使用能不断重复一段录音内容的电脑语言学习机，根据自己的水平确定学“说”的时间长度，尽量“说”完整的一句。

学“说”过程可以分两步走：首先是“比读”，即把自己学“说”的语音录下来，与录音带上标准的语音对比，看看什么地方学得不像，如此不断重复，直到能模仿出正确的语音为止；然后与录音带上的声音同步“说”。

学会“说”以后，就要“背”了。把一课录音的听写记录翻来覆去地高声朗读，达到基本会背诵的程度。

3. “想”

“想”就是要求在整个学习过程中做一个“有心人”，善于开动脑筋。“想”的内容有以下三个方面：

首先是想一想学习的进度是否合适，学到的知识是否扎实，本书提出的学习要求达到了没有。由于学习进度是自己掌握的，不知不觉地会加快学习进度。由于没有客观考核，即使学得不够深透也还自以为学得不错。所以在整个学习过程中，尤其是在起步阶段，要经常告诫自己“慢些，慢些，再慢些”，时时检查学到的知识是否扎实。如果不扎实则坚决重新学。

其次是总结和归纳学习方法方面的经验和教训。每个人所处的环境不同，学习过程中不同阶段碰到的困难不同，因此取得的经验和教训也不同，应该及时地进行归纳和总结。自己总结和归纳出来的经验和教训，适合自己的情况，用来指导自己学习，效果特别好，可以收到事半功倍的效果。

最后是总结和归纳学到的英语知识，使之系统化，记忆深刻化。实践证明，通过分析自己的差错进行学习，效果特别好。

四、如何用逆向法学习本书

读者可以按照自己的水平，灵活选用以下两种方法学习本书。

1. 先“正向”后“逆向”

这种方法适合水平较低的初学者。学习初期采用“正向”学习方式，边看课文边听录音。随着水平的提高，逐步增加“逆向”的份量，直到最后完全采用逆向法。具体实施方法如下：

(1) 预习。先要把听的某一课文看一遍，把不认得和不会读的词搞清楚，每句话的文法关系搞懂，对话内容搞明白，直到看着书能从头到尾正确朗读出来为止。

(2) 不断背诵课文和听录音，直到能听懂录音和快速背诵课文为止。

(3) 按以上方法学会五六课以后，转入独立作战，“听、写、说、背、想”五法并举，学习本书的其他课文，不到万不得已不看听写记录。

由于这种方法是拄着课文这个“拐棍”走的，因而入门较快，比较适合英语基础较差的人。但是也正因为有课文这个“拐棍”，听写中遇到的难点没有经过自己的努力就找到了答案，因此独立作战的能力没有得到锻炼，当转入独立听写其他课文，没有“拐棍”可以拄时，就会感到有些困难，个别人甚至有重新起步之感。这是正常现象，不要

泄气。

2. 纯逆向法

纯逆向法就是严格按照逆向法的要求，“听、写、说、背、想”五法并举，独立听写出每一课录音的内容，不到万不得已不看课文。

这种方法适合于英语程度比较高，基础英语知识比较扎实的人。这样做也许初期入门的速度慢一些，但是听写中的难点是自己攻克，独立作战的能力可以得到锻炼，入门以后口语能力可以快速提高。

不论采用哪种学习方法，独立听写出一课内容以后，要进行总结，分析听写记录中的差错（错在什么地方、什么原因、怎样避免等等）。

3. 检查学习效果的课文

逆向法的特点之一是听写只有声音没有文字记录的录音带，只要真正这样做，英语水平就能快速提高。但是不少运用逆向法学习的人碰到问题时急切地想知道答案，常常情不自禁地去看文字记录，从而降低了学习效果。为了彻底防止这种现象，本书特要求读者不看课文听写几课。读者如能把这几课的内容逐词逐句正确无误地听写出来（注意：不是听懂大意！），说明学得很扎实，已经完满完成了本书的学习任务。

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Unit One Clothes and Fashions

Section One

First Part

1. A: This is Dorothy Fuller from Southampton. I have big feet and can never find fashionable shoes that fit—I've even had to resort to the men's shoe department. I wouldn't mind paying a bit more for shoes I really like, but where can I find them?
B: The British Footwear Manufacturers Federation produces a booklet which lists specialist shoe shops and manufacturers around the country. As well as helping people find extra large or small sizes, they can also help those with narrow or wide feet, or with one foot larger than the other. Some companies even let you design your own shoes, like Hanna Goldman Shoes. Choose dark shoes which are matte not shiny—they'll help make your feet look smaller.
2. A: I have long hair and I'm thinking about having it cut into one of the new short, wispy styles. But I'm nervous of taking the plunge because I don't know if it's going to suit me. How can I tell?
B: Don't worry about it, Miss Val Muster. The best way to tell whether a new cut or color is going to suit you is to try on a wig. Some hairdressers keep a selection of the latest cuts for customers to try, and many department stores have wig sections. Specialist wig company Trendco, based in London, has a huge selection. A consultation costs £10 and includes a set of photos which you can take to your hairdresser.
3. A: I'm Anne Parkinson in Luton. I love all the velvet and lace that's around at the moment and the glamorous sparkly jewellery you can wear with it. Unfortunately, my lifestyle does not include that many glamorous evenings out! How can I wear these fabrics in the daytime without feeling overdressed?
B: The way to wear feminine fabrics like lace, velvet and sheers during the day is to combine them with 'ordinary' fabrics like linen, wool, cotton and denim. A tailored lightweight wool suit, for example, is perfect with a lacy body, or a crisp cotton shirt can be worn with a velvet waistcoat. The same goes for jewellery; combine crystal, diamanté or pearls with gold or silver chains or colored beads to tone down the high-glam factor.
4. A: This is Avril Pearce from Newcastle. I'm 40-something and my grown-up chil-

dren are forever telling me I'm too old to wear jeans. Having worn them since my teens, I feel they are not only an indispensable part of my wardrobe, but also a part of me! Do you think there is an age at which we should give up jeans?

B: Age is no barrier to fashion—what matters is wearing jeans that are the right style and cut for your shape. What you probably shouldn't be doing is wearing the same style of jeans that you wore in your teens! Find jeans that flatter: large hips and bottoms, for example, are often minimized by man's-cut jeans. Women's cuts, though they tend to fit the waist better, can shorten and add weight to petite figures as they tend to have a wider thigh and taper below the knee. Straight leg, western-style jeans with 'pointed-base' back pockets set fairly close together slenderise the rear view.

Section Two

First Part

Reporter: What is your favourite item of clothing?

Amanda: This huge sheepskin coat. It's like a monster bathrobe and it's so long that it practically grazes the ground. You can put it on over jeans and it looks a million dollars or wear it over a long evening dress and it looks modern and luxurious. I live in it.

Reporter: How many outfits do you have?

Amanda: About 10 or 12. I tend to turf clothes out every season, only keeping real favourites. All my clothes have to fit into an old linen press, which was my grandmother's, and it's a good discipline. I find masses of clothes confusing. That's when you feel you haven't anything to wear.

Reporter: Where do you shop?

Amanda: I only wear my own designs so I tend to work out what I want for a season and order the lot. I never really have time to shop except when I'm on holiday—which is invariably the South of France.

Reporter: Who would you like to look like?

Amanda: I don't honestly crave to look like anyone else. You are how you are, and there's not a heck of a lot you can do about it, except for making the most of what you've got. It's a rather sad waste of time wishing you were someone else.

Reporter: What clothes do you find attractive on a man?

Amanda: A well-cut dark suit, or a pair of jeans and a big cashmere sweater—prefer-

ably one of mine!

Reporter: What was your biggest fashion mistake?

Amanda: When I was about 10 years old I went off and bought some platform lace-up shoes, which were promptly returned to the shop by my mother. It was probably the only time I had a yearning for platforms.

Reporter: What was your most extravagant fashion buy?

Amanda: When I first got a monthly allowance, I blew the lot on a string bikini. I was 13. My parents had a fit! But I thought it was a great buy because I was due to go on holiday and it was practically the only thing I wore for the entire fortnight.

Reporter: Your favourite pair of shoes?

Amanda: A style of flat mule that's made by Jimmy Choo. I have to admit that I've got it in about 10 different colours and fabrics. They are just heavenly.

Section Three

First Part

Superb soft black leather jacket, only £135. Journal's leather jacket could be the best investment you'll ever make. It looks great with everything from Jeans to the smartest of skirts—you'll wear it for years. Exclusive to Journal, this double-breasted, semi-fitted jacket has a wide collar that also fastens at the side of the neck, slant pockets and is available in sizes 10-16. Fully lined, the jacket has sleeve tabs with button trim and should be specialist dry-cleaned only. To order and for details of our 10 per cent Discount Bonus Scheme turn to page 125. Journal guarantees a refund if you are not satisfied.

Second Part

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The Wellington Hospital is the only acute private hospital in Britain with a centre dedicated solely to Plastic and Reconstructive surgery.

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For more information on Plastic and Reconstructive surgery, please call us on 071-5865959 or, if you prefer, write to: The Plastic Surgery Centre at the address below:

The Wellington Hospital

Wellington Place

London NW8 9LE

Unit Two Food and Drinks

Section One

First Part

Recipe for Cooking Eggs and Peppers

Materials used:

1 small red pepper, 1 small green pepper, 1 small yellow straightneck squash, 1 small garlic clove, 1 tablespoon salad oil, 1/4 teaspoon salt, 3 tablespoons bottled mild or hot taco sauce (optional), 3 pitted ripe olives, each cut in half, 2 large eggs.

About 20 minutes before serving:

1. Cut red and green peppers into thin strips; cut squash into thin slices; mince garlic.
2. In 8-inch skillet over medium heat, in hot salad oil, cook peppers, squash, garlic, and salt until vegetables are tender-crisp, stirring occasionally. If you like, stir in taco sauce; add olives.
3. Push vegetable mixture around side of skillet leaving space in center. One at a time, break eggs into saucer and slip into space in center of vegetable mixture. Cover skillet and cook until eggs are set throughout. Makes 1 main-dish serving.

Each serving without taco sauce; about 355 calories, 26g fat, 426mg cholesterol, 780mg sodium.

Section Two

First Part

The name Martini & Rossi is universally associated with Vermouth, a fine blend of wine and aromatic herb extracts that is enjoyed the world over. In fact, Martini & Rossi today stands for an international group that markets a whole range of top-quality alcoholic beverages. These range from sparkling wines to French cognac, from liqueurs to Scotch whisky and, of course, some of the world's most popular wine-based aperitifs.

The Martini & Rossi success story began in Turin, Italy, in the last century. Turin had long been a centre for the production of medicinal wines and liqueurs when Alessan-

dro Martini & Luigi Rossi set up a factory there to make Vermouth in 1863. Martini & Rossi were resourceful men who probably would have succeeded in anything they tried. While using traditional ingredients and distilling secrets, they incorporated the most efficient and hygienic methods in their new factory.

Exports of Vermouth began almost immediately and soon the Martini & Rossi name was well known in the United States, Brazil, Argentina, Egypt, Turkey, and the countries in Europe.

One of the company's achievements was the establishment of the Martini Museum, which is devoted to preserving the history of winemaking through the ages.

While Martini & Rossi is a progressive international company, it has a great respect for quality and tradition.

Section Three

First Part

I'd heard about Japanese Sushi, but I'd never been brave enough to try it. I'm sure lots of you feeling the same way. So it was with trepidation and a little curiosity that I went for lunch at Matsuri St James's, one of London's newest and smartest Japanese restaurants and sushi bars.

Sushi means little sandwich and originated as a method of preserving fish with fermented rice by pressing them together. It's a very traditional Japanese street food, with a history that goes back at least 2,000 years. Today's sushi is made with firm, meaty fresh fish with lots of flavour and texture.

In most sushi restaurants you sit on stools at a long bar, on which the food is prepared in front of you. A sushi chef is a master of presentation. Half the fun is watching the performance—the shaping, slicing, and cutting of an intricate little garnish. My guide at Matsuri's was Masashi Yamashita. He gave me a choice of fish—there was mullet, turbot, tuna, salmon, squid, sea bass, plus others that I didn't recognize. All were raw, except mackerel, which is pickled, and big, sweet prawns, which are cooked.

You are given your own sushi plate and a little heap of delicious, fresh young ginger, pickled in sweet rice vinegar, called gari. This is to clean the palate. Then comes the sushi proper: a walnut-sized mound of delicately flavoured rice, pressed tightly with thinly sliced raw fish of your choice and a little green Japanese horse radish relish called wasabi to take away any strong, fishy taste. The fish versions are picked up with fingers and dipped into a saucer of Japanese soy sauce—fish-side down, otherwise the rice

might fall away—and popped straight into the mouth.

I loved the little sushi rolls that came next. There's egg sushi, too—like strips of cold and very tasty omelette. Sushi rolls and egg sushi are picked up with chopsticks, then dipped in soy sauce.

Towards the end of my meal, I was presented with a bowl of miso soup and instructed to sip the liquid and pick out the pieces of tofu floating in it with my chopsticks. It had a wonderful, meaty flavour, but it was easier said than done!

Unit Three Houses and Shelters

Section One

First Part

Six years ago Kathie Lee and her husband Frank Gifford bought a farmhouse that had started its Connecticut life way back in the 1760s. Since then, rooms have been added with such care that today it is almost impossible to tell the old from the new. The Gifford additions have included areas for their son Cody. Decorated by Kathie herself, the home has her warm personality. The couple also has an apartment in New York City which they want to sell, even though city living makes it easier for Kathie to get to her morning TV show. Says Kathie, “ I prefer to live in the country even though it means getting up earlier. ”

The music room, here, is easily the prettiest room in the house. It is in this room that Kathie works on her music, her records, and her nightclub act, often with her sister, who is one of her backup singers.

This is the large, bright kitchen which is used not only by the help but by Kathie and Frank. “ My husband is a much better cook than I am, ” Kathie often says, “ because he likes to experiment. ”

Cody’s bedroom is adorable. He sleeps in an ark with a real wood roof built by Ted Kessler. Mr. Kessler and his wife have been the Giffords’ housekeepers since Cody was born in 1993.

A painting of the Giffords’ dogs, Chablis and Chardonnay on the lawn in front of the house, hangs over an antique pine sideboard in the dining room. The handmade pine table is quite new.

Section Two

First Part

Q: Ms. Mary Emmerling, what are the best rooms in which to use blue and white?

A: Bathrooms and kitchens are great because they typically have a lot of white in them

already. For the color in the bathroom, display blue-and-white plaid, checked or striped towels, or hang a shower curtain that features this crisp combination. In the kitchen, place a collection of blue-and-white crockery on open shelves or in a corner of the counter. You can also set out plate mats, napkins or table clothes in blue and white. The bedroom is another easy candidate for these colors—just focus on the bed. Try blue-and-white linens in simple mattress-ticking stripes, soft checks or plaids. Add touches of white lace on pillow borders or sheets for a more romantic feeling. Then pull the room together with a blue-and-white wallpaper border.

Q: Can blue and white work with an existing color scheme?

A: That's the beauty of decorating with blue and white. With only one or two exceptions, this pair can blend with the colors already in a room. For example, you can add plenty of blue to a sunny-yellow room. Start by painting a chair a soft blue, or put down an inexpensive cotton throw rug in blue and white. In a light-green room you can build on its gardenlike effect by gently working blue-and-white notes into the color scheme, as part of a pattern on pillows, for instance. Decorate rooms where gray or beige dominates with a chair done in white-and-navy stripes or checks. Where blue and white don't work very well: rooms with a lot of red, forest green or deep gold.

Section Three

Seventeenth-century houses in colonial North America were simple structures that were primarily functional, carrying over traditional designs that went back to the Middle Ages. During the first half of the eighteenth century, however, houses began to show a new elegance. As wealth increased, more and more colonists built fine houses.

Since architecture was not yet a specialized profession in the colonies, the design of buildings was left either to amateur designers or to carpenters who undertook to interpret architectural manuals imported from England. Inventories of colonial libraries show an astonishing number of these handbooks for builders, and the houses erected during the eighteenth century show their influence. Nevertheless, most domestic architecture of the first three-quarters of the eighteenth century displays a wide divergence of taste and freedom of application of the rules laid down in these books.

Increasing wealth and growing sophistication throughout the colonies resulted in houses of improved design, whether the material was wood, stone, or brick. New England still favored wood, though brick houses became common in Boston and other towns, where the danger of fire gave an impetus to the use of more durable material. A

few houses in New England were built of stone, but only in Pennsylvania and adjacent areas was stone widely used in dwellings. An increased use of brick in houses and outbuildings is noticeable in Virginia and Maryland, but wood remained the most popular material even in houses built by wealthy landowners. In the Carolinas, even in closely packed Charleston, wooden houses were much more common than brick houses.

Eighteenth-century houses showed great interior improvements over their predecessors. Windows were made larger and shutters removed. Large, clear panes replaced the small leaded glass of the seventeenth century. Doorways were larger and more decorative.

Fireplaces became decorative features of rooms. Walls were made of plaster or wood, sometimes elaborately paneled. White paint began to take the place of blues, yellows, greens, and lead colors, which had been popular for walls in the earlier years. After about 1730, advertisements for wallpaper styles in scenic patterns began to appear in colonial newspapers.