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大学英语阅读 1 教程

(第二版)

College English Reading

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前言

新世纪的到来,给我国高等院校的英语教学带来了一片新的生机。我国高校英语教学改革步伐也随着改革开放的步伐与时俱进、突飞猛进。英语教材的建设和不断更新历来都是促进大学英语教学改革,提高教学质量的先行任务。目前,国家教委和全国高校外语教学指导委员会正坚定不移地推行大学英语教学改革,并制订、颁布了新时期的大学英语课程教学要求,这为新的大学英语教材的编写提供了指导依据,同时新的教学要求亦使我们意识到了编写新的大学英语教材的必要性和紧迫性。在此情势下,北京大学教材建设委员会将“大学英语”教材建设列为重点项目,并由北京大学出版社具体组织、策划大学英语系列教材的编写和出版工作。

《大学英语阅读教程》(南方版)旨在为学习者提供丰富多彩的英文阅读素材,帮助学习者掌握英语阅读策略,培养学习者的英语阅读技能。同时,它还可以帮助学习者开阔视野、改善思维、提高素质以及增强跨文化意识等积极作用。

《大学英语阅读教程》(南方版)共分四册,每册有24课。每册的选材主题广泛,思考深刻。其中既有贴近大学生校园生活的话题,如大学生的学习、生活、成长过程、自我意识、亲情友情等,也有人们广泛关注的历史、文化、教育、环境等方面的话题。每课编排体例及说明如下:

1. 课文导读:主课文之前有一段简短的中英文导读,目的在于暗示主课文将涉及的主题、激活学习者的相关知识并增强其阅读兴趣。

2. 主课文:主课文既有一些经典原著选段,也有最新热点话题,重在培养学生人文素养。

3. 生词标注:主课文的左面是生词旁注,配有中文注解,便于学习者排除生词障碍,进行透彻的字面理解;同时对四、六级词汇进行标注,加强学生对这些词汇的记忆。

4. 问题旁注:主课文的右面设计了许多与文章内容紧密相关的问题以及启发学习者进行积极思考的问题,以帮助学习者更好地理解文章内容。

5. 阅读理解练习:主课文之后是阅读理解练习题,目的在于检验学生的阅读效果。题型的设计与四、六级考试一致,能在一定程度上提高学生的应试能力。

6. 阅读策略:阅读策略是高效率学习者必须具备的能力,它不仅能提高学习者的阅读速度,也能使读者加深对阅读材料的理解。为了强化学习者的阅读策略意识,在阅读策略分析之后设有相关练习题。

7. 读后思考题: 读后思考题与主课文既相关又有突破, 目的在于让学习者把视线从主课文中转移出来, 放飞其想象力。

第二版在修订过程中, 删除了原书中一些难度较大、话题过时的文章, 增加了一些时尚热点话题, 更贴近学生的日常生活及其关注点, 能在更大程度上激发学生阅读的兴趣。同时在部分课文中增加 Blank Filling 及 Crossword Puzzle 等两个新的练习题型, 旨在刺激学生学习的热情。

为方便授课教师测评, 我们特向使用本教材的教师免费赠送课后练习参考答案。您可将您的(1)供职学校, (2)所在院系, (3)学校地址, (4)所教科目及年级, (5)班级人数, (6)通讯地址及邮编, (7)联系电话等详细信息发至以下邮箱, 我们将及时与您联系。

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Lesson 1

Lesson Tips

人有很大的创造力。人类世代都在谱写着自己的辉煌创造史。无论是古代人类文明的产生,抑或是现代科技的飞跃,无不昭示着人类旺盛的创造力。然而,在现实生活中,并非人人都在积极开发自身的创造潜能。著名企业领导专业教授,被誉为当今世界“最伟大的商业成功学导师”的科林·特纳先生认为:几乎每个人都拥有成功的素质,即使世界上最大的计算机之一——克雷以每秒钟运算四亿次的速度运算100年,也只完成了你的大脑一分钟就可以完成的运算,你拥有如此卓越的思维网络,如果仅仅开发和利用自身的生理功能,那是一种多么不可想象的浪费。在他看来,每个人来到这个世界的使命就是:“Release your unlimited potential.”因为他认为,成功是自然界赋予人的本能——自然得就像我们的呼吸。只要我们不断开发与生俱来的创造潜质,就能享受无穷的人生乐趣,而不至于沦入平庸乃至失败的汪洋大海。

READING: MEANING NEGOTIATION

Now read the following text. The reading notes on the right margin may be of help to you in your reading process. If you prefer reading the text straight through without referring to these notes, just ignore them. Or you may want to turn to them for better reading comprehension in your re-readings.

TEXT

The Urge to Create

Bill Moyers

Are you a creative person? I think you might be—and not know it.

Not for a minute am I suggesting that you may be the next Picasso, Bach, Shakespeare or Einstein. But after completing a television series about creativity in America, I believe that each of us is born creative and, with effort and **discipline**, can open that private

The writer begins the essay with a question, why?

*discipline n.
训练;纪律;
学科;符合行为
准则的行为

*reservoir *n.*
 储蓄器

reservoir of creativity to improve our daily lives.

But first: What is creativity? Perhaps the simplest definition comes from scholar Herbert Fox, who wrote that “the creative process is any thinking process which solves a problem in an original and useful way.” I like that because it brings creativity down—from the heights where only the genius can work—to my level and yours. It means that we do not have to be a Michelangelo or a Mozart to exercise our creative powers. Who among us is not constantly coping with challenges that require us to think in original ways? Scientists have only begun to explore those steps that occur in the brain in the highest **realms** of creative activity, but there’s no need to wait for an explanation of genius for us to become more aware of our own creativity and to use it every day.

Why does the writer like the definition by Herbert Fox?

Do scientists know how human brains work?

What is the first thing to do if we want to release our creativity?

What is the second thing to do to release our creativity?

What is not easy?

What experience happens to writers all the time?

*realm *n.* 领域

*shield *n.*
 保护物

be open to
 接受, 欢迎

*institution *n.*
 机构

*stimulate *vt.*
 激发, 刺激

△conform to
 符合, 遵照

*settle for
 将就, 甘心

scribble *vi.*
 潦草地写

slate *n.* 石板
 imprint *n.* 烙印

*program *vt.*
 编程序

continuity *n.*
 连续性

*slip *vt.*
 轻轻塞入

*instinct *n.*
 直觉

But how to release our creativity? Begin by “letting down your **shield**.” Stop being afraid of playing the fool and **be open to** experience. All of us live behind a shield. It’s an important part of our equipment, for it protects us against personal, social and political information that might damage our relationships with family, colleagues and **institutions**. But sometimes the shield shuts out experiences that could **stimulate** our creative powers. We **conform to** things as they are instead of taking risks to change them. We **settle for** less when there is more.

Next, “erase your blackboard.” We all have blackboards, too—**scribbled** upon by other people. No one comes into the world a blank **slate**; there are messages in the unconscious from far back in time, **imprints** from ancestors and from our own parents. In such a way are we **programmed** by our culture to provide **continuity** for the race. But to be creative, we have to “erase” some of what others have written upon us and “reinvent” ourselves.

It is not easy. You have to pay attention—to your unconscious, which **slips** messages to you much as a note is slipped under the door, to your own **instinct** and intelligence, and to the world around you.

Creativity, then, is first about paying attention to the unexpected. One artist told me, “If you know what you are looking for, you will never see what you do not expect to find.” To pay attention means to expect without knowing what to expect. Writers say this experience happens to them all the time. “I have no idea where this **tide** comes, or where it goes,” author Dorothy Canfield once explained, “but

*tide *n.*
 潮, 潮汐

when it begins to rise in my heart, I know that a story is to come soon.”

It also happens to scientists. Physicist Charles Townes has told of the time he was **frustrated** in solving a huge problem on which he and others had worked long and hard. One Sunday morning he went to the park to sit on a bench, “and there in the early spring morning enjoyed the freshness and beauty of the flowers, wondering why we had so far failed. Suddenly I recognized what was wrong with my **previous** thinking and that of others.”

How did the physicist realize his mistakes in his previous thinking?

Famed Hollywood director John Huston told me that when he had a **mental block** while **on location**, he was careful not to **panic**. Instead, he relaxed and waited. “When the right idea comes along,” he said, “you’ll recognize it.”

Why is a famous director mentioned?

No one, of course, can pay attention to everything. All of us are surrounded daily with stimuli pouring in from society around us. Creativity requires that we stop paying general attention to everything in order to pay particular attention to something. Then we can see what previously we missed. We can look at the **commonplace** in a new way and discover the surprising in the familiar. In the words of one student of creativity, “If most of us tend to keep on going through the same old familiar **motion**, this is not because we are short on creativity but because we **suppress** it. Creativity demands certain **leaps** that we consider too **daring**.”

What happens if we look at the ordinary things in a brand-new way?

How do we break the **mould**, climb out of the **rut** and overcome the routine? Well, there are as many creative processes as there are creative people; no universal **ingredient** will produce creativity on demand. However, I have a suggestion, though you will have to **apply** it in your own way to your own life. Aristotle said that philosophy begins in wonder. Jesus of Nazareth said that to see the Kingdom of Heaven we must become as little children. To **approach** life with the curiosity of a child is to open our creative energies to the happy **circumstance** of discovery.

What does “mold” actually mean here?

There is no exact **formula**, but you might try this: First, focus— if by changing or solving one **dilemma** in your life you could most likely climb out of the rut, which dilemma would that be? How are you looking at that dilemma now? Consider the complete opposite way of looking at it. Go back to the dilemma as if for the first time and ask the simplest questions about it—as a child’s poem asks of a rose: “Where did you get that red?” Approach a dilemma **humbly**, as

Which one is more creative, a child or an adult?

What is the writer suggesting?

△frustrate vt.
使受挫

*previous adj.
早先的, 先前的

*mental block
思维堵塞
on △location
当场

△panic vi.
十分惊慌

commonplace
n. 寻常的事物, 常见的事物

*motion n.
动作, 运动

△suppress vt.
抑制

*leap n.
跳跃, 飞跃

*daring adj.
大胆的

*mould n. 模式
rut n. 常轨, 惯例

△ingredient n.
成分

*apply vt. 应用

*approach vt.
应对

*circumstance
n. 境况

*formula n.
公式

dilemma n.
进退两难

*humbly adv.
谦恭地

playwright n.

剧作家

*film vt. 拍摄

the child looks at the world in wonder.

Samson Raphaelson, the 85-year-old **playwright** who taught at Columbia University, summed it up as we were **filming** one of his classes: "Imagination," he told his students, "is the ability to see what's there."

But sometimes you have to look twice.

Why does the writer quote the definition for imagination?

(973 words)

(打*的为四级词汇, 打△的为六级词汇)

POST-READING: SKILL DEVELOPMENT

A

Reading Comprehension Check

Choose the best answer from the three options given or fill in the blanks wherever required.

- In this article, the writer is mainly concerned with _____.
A. how to define creativity
B. what creativity can bring us
C. how to release one's creativity
- The writer mentions Picasso, Bach, Shakespeare and Einstein to show that _____.
A. we can be as creative as they are
B. they are much more creative than us
C. we can never match them in terms of creativity
- When talking about how to release our creativity, the writer suggests that first we let down our (1) _____ and stop being afraid of (2) _____ the fool. We all live behind a (3) _____, and it protects us against (4) _____, (5) _____ and (6) _____ information that might damage our relationships with (7) _____, (8) _____ and institutions. But sometimes the shield shuts out experiences that could (9) _____ our creative powers.
- The next step to release our creativity is to erase our (1) _____. When we come into this world, there are messages in the (2) _____ from far back in (3) _____, imprints from (4) _____ and from our own (5) _____. To be creative, we have to (6) _____ ourselves.
- What kind of experience happens to writers all the time?
A. Expecting without knowing what to expect.
B. Paying attention to the expected.
C. Seeing what they expect to find.
- Physicist Charles Townes' story indicates that _____.
A. scientists are often frustrated when trying to solve a huge problem
B. scientists have to work long and hard to find a solution
C. scientists sometimes come up with a solution unexpectedly

7. To which of the following statements would the writer agree?
- A. Since we are short on creativity, we look at everything in the old way.
 - B. If we pay special attention to something, we can discover something new.
 - C. If we pay general attention to everything, we can become very creative.
8. The writer mentions little children in this article because children _____.
- A. look at everything in an original way
 - B. are very curious about things around
 - C. only ask simple questions

B Reading Strategies

Vocabulary Skill: Word Formation (I)

Roots

Description

Many words in the English language are made up of word parts called *prefix*, *root*, and *suffix* (for the introduction of *prefix* and *suffix*, see the following lessons). In this lesson, we are going to look at *roots*, the basic part of the word. They will help you increase your word power. Now look at these words:

rewrite	bookish	international
workable	lookout	unfinished

The roots of these words are obvious, aren't they? Let's take some words from the text as examples: *overcome*, *children* and *sometimes*. Clearly their roots are **come**, **child** and **time**, respectively. What does each of these words mean?

The roots of other words in the text may be more hidden. You may find it difficult to locate the root of the word *relationship* as **lat** (take out) and *curiosity* as **cur** (care). You may totally get messed up when you come across the word *philosophy* in the text. What is the root of this strange word? Difficult, isn't it? But never mind. Your roots will grow as you go on plowing this way. Listed below are some important roots that give some commonest meanings in English.

Root	Meaning	Word Example
cede, ceed, ces	go	proceed, succeed
ceive, cept	take	except, concept
duc, duct	lead, make	introduction, induce
fac, fact	do, make	factory
mit, miss	send	permit, admit
pel, pul	push	compel, repel
port	carry	import, porter
pose	put	compose, impose
tract	pull	tractor, attract

Exercise

Read each of the following sentences and with the help of your knowledge of root, find a word or expression from the three options given to explain the general meaning of the underlined word.

1. The professor's lecture is inductive; it leads me to many interesting fields of knowledge.
A. simple and short B. difficult and long C. a good beginning
2. The country suffers from the worse economic recession this year.
A. going back B. pushing forward C. going upward
3. Portable TV sets sell well in the market because people can take them around easily.
A. big and heavy B. small and movable C. nice-looking
4. After graduation from high school, Lisa got a job as a receptionist in a hotel.
A. a person who greets guests in a hotel
B. a person who takes guests to their rooms in a hotel
C. a person who goes with guests to the hotel
5. Don't compel me to tell the truth; you'd better not know what really happened.
A. put B. push C. lead
6. His thoughts were distracted from this painful topic by the sudden arrival of a neighbor.
A. taken away B. turned up C. broken down
7. Some people proposed that restrictions should be imposed on the purchase of private cars.
A. drawn up B. done away with C. forced to accept
8. The committee members were asked to submit proposals on this matter.
A. send in B. give in C. take in
9. If media can manufacture stories like this, who are we supposed to believe?
A. turn up B. make up C. set up
10. Let's dismiss the subject and talk of something else.
A. stop talking about B. finish talking about C. go on talking about

C

Reading Afterthoughts

Think of the following questions. If possible, discuss them with your classmates and instructor.

1. The author believes that everybody is innately creative. Do you agree? And who do you think is the most creative person in the world? Why?
2. In the text, the author talks about some ways to release our creativity. What do you think you can do to bring your creative potential to better play?
3. Can you make a list of reasons why people do not use their creativity?
4. In your view, what kind of job requires the greatest creativity? What kind of job requires the least creativity?