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1

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大学英语 *阅读* 教程 1

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前言

随着中国改革开放步伐的加快,英语作为信息传播和国际交流的载体在中国走向世界的过程中起着越来越重要的作用。切实掌握这门语言已是众多学习者的迫切愿望。一部优秀的英语教材往往对学习起着难以估量的巨大作用。它不仅能使学习者在语言文化方面得到良好的熏陶,而且能够帮助学习者树立正确的人生观、世界观和价值观。

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。

2004年,北京大学出版社推出了《大学英语教程》(包括1~6册学生用书和教师用书,共12册)。同时还出版了新型大学英语听说系列教材——《必胜英语——大学英语实用听说教程》(1~4册学生用书和教师用书,共8册),以及《大学英语视听说教程》(1~4册)、《大学英语实用听力教程》(1~4册)、《大学英语快速阅读》(1~4册)、《大学英语阅读教程》(1~4册)、《高级英语阅读教程》等教材。我国陆续有多所高校开始启用这套教材,并对该套教材给予了肯定的评价和极高的赞誉。

《大学英语阅读教程》是整个大学英语立体化网络化系列教材的一个重要组成部分。它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》共分四册,每册有24课。每册的选材与《大学英语教程》1~4册相对应,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**：主课文与《大学英语教程》中相应文章的话题一致，难度略大，长度在 1000 单词左右。

3. **生词旁注**：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。

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，既有选择题，也有填空题，目的在于检验学生的阅读效果。

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。

8. **快速阅读**：快速阅读为一篇实效性较强的短文，长度为 350 单词左右。短文之后设计了填空、判断正误和选择三种检测阅读理解效果的练习题。填空题主要用来检查阅读者的快速识别能力，因此主要是考察最基本的信息。判断题重点考察对主题和重要细节的理解。选择题主要考察阅读者识别细节、猜测字义、识别篇章承转启合的能力。快速阅读部分还要求学生自测阅读速度和理解程度。

为了鼓励学习者课后自学，提高自主学习能力、自我检测能力和自学效果跟踪能力，每册书后附有以下内容：

1. 主课文及阅读策略练习答案；
2. 快速阅读练习答案表；
3. 主课文阅读速度查对表；
4. 阅读理解准确率查对表；
5. 阅读进度记录表。

编者

2005 年 12 月

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Lesson 1



Lesson Tips

人有很大的创造力。人类世世代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,都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,如果仅仅只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.



Bill Moyers

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

The writer begins the essay with a question, why?

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 **reservoir** of creativity to improve our daily lives.

discipline *n.*

训练

reservoir *n.*

储蓄器

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?

realm *n.* 领域

Do scientists know how human brains work?

shield *n.* 保护物

be open to
接受, 欢迎

institution *n.*
机构

stimulate *vt.*
激发, 刺激

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

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

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
intuition n. 直觉

tide n. 潮,潮汐

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

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 **intuition** 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 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.”

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

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

What is not easy?

What experience happens to writers all the time?

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

Why is a famous director mentioned?

recognize it.”

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 **stifle** it. Creativity demands certain **leaps** that we consider too **daring**.”

How do we break the **mold**, 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.

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 the child looks at the world in wonder.

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

What does “mold” actually mean here?

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

What is the writer suggesting?

commonplace
n. 寻常的事物, 常见的事

motion *n.*
动作, 运动

stifle *vt.* 抑制

leap *n.*
跳跃, 飞跃

daring *adj.*
大胆的

mold *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

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?

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. how to discover one's creativity
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 belong to the most creative group of people
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.
6. 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. Because 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 impor-