

開明第二英文讀本



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開明第二

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作者简介

林语堂（1895—1976），中国现代著名学者、文学家、语言学家。福建龙溪人（今漳州市）。美国哈佛大学文学硕士，德国莱比锡大学语言学博士，曾任北京大学教授、北京女子师范大学教务长和英文系主任、厦门大学文学院院长、联合国教科文组织美术与文学主任等职。其文化著作及长篇小说《吾国与吾民》、《风声鹤唳》、《孔子的智慧》、《生活的艺术》、《京华烟云》皆用英文写成，是我国现代兼具深厚中国古典文学功底与很高英文造诣的大家。

丰子恺（1898—1975），汉族，浙江崇德（今桐乡）人。中国现代画家、散文家、美术教育家、音乐教育家、漫画家和翻译家，是一位卓有成就的文艺大师，是中国引进“漫画”概念的第一人。

出版说明

《开明英文读本》共三册，是民国时期极为畅销的一套英文教材，林语堂编，丰子恺绘插图，1928年开明书店初版，畅销二十几年，与《开明活页文选》、《开明算学教本》并称“开明三大教本”。

作者林语堂深谙中英文，熟稔中西文化，因此这套教材的编写与众不同。教材自第一册到第三册难度递增，从最基础的字母、音标开始，进入对话、单句、短文，最后是长篇故事，其中穿插词汇、语法的讲解运用，是一套较为全面的英语教材。教授方法也别具一格，从简单日常生活入手，但并不是日常生活的简单演绎，而是通过联想、想象拓展英语的运用，很符合孩子的思维习惯，又能锻炼孩子想象力与创造力。第二、第三读本则以短、长篇文章为主，内容多选自中外经典故事，如《论语》、《史记》、《安徒生童话》、《希腊神话》等，使得这套教材有着非同一般的文化含量。

原书三册采用音标并不统一，今都按现行国际音标改正，采用英式发音。

本套教材适合小学高年级及初中学生使用。



Phoebus Apollo

INTRODUCTION

This is a series of readers intended to supply a great need in the field of textbooks for learning English in Chinese schools. It is the result of the author's years of study in this special line and actual teaching experience in Tsing Hua College and the Peking National University.

Following are the features of this series:

(1) Use of Rhymes, Folk Tales and Classical Stories. In the first two books, an attempt has been made to incorporate, perhaps for the first time in China, English nursery rhymes as well as folk tales in the readers. Such rhymes, which have been successfully used in the Baker and Thorndike readers, should provide excellent drills on pronunciation, owing to their constant repetition of phrases, while the tales and Greek stories have a charm of imagination which appeals to healthy students of all ages.

(2) Systematic Drills on Idioms. Such drills form, not only the exercises attached to the lessons, but the main part of a great majority of the lessons themselves. Only through such sledge-hammer drills, and not by means of a few stray illustrations, can the student be taught a practical command of the language.

(3) Practical Vocabulary. The material chosen for the lessons in this book practically all bears on the student's life and immediate surroundings, so that the student will be induced, from the very beginning, to *use what he learns* in this book, which will considerably hasten the rate of progress.

(4) A Simple System of Pronunciation Marks. For the first time, the phonetic system of the *Pocket Oxford Dictionary* has been applied to a series of readers. The extreme simplicity of the system will recommend itself to every teacher. Complicated systems tend more to bewilder and puzzle, than to enlighten, the student regarding the pronunciation of words.

(5) Interesting Reading Lessons. The author has taken special pains to make the process of learning the practical vocabulary easy and interesting by introducing songs and vivid stories, instead of handing it out in the usual dress of disconnected sentences. See, e. g., the treatment in Book I of numbers (L. 9), the week (L. 33), parts of the body (LL. 68, 69), colours (LL. 82, 83), the contrast between past and present perfect (LL. 109, 110), etc.

(6) Full Illustrations. No pains have been spared to make this series as attractive as possible to the student by providing good, artistic illustrations throughout the lessons.

(7) Real Oral Work. The lessons throughout this series are so constructed as to make the student feel that he is really using the English language, instead of doing exercises for the teacher. It encourages discussion by the student by placing him in a proper *milieu* wherein he may feel pleasure in joining the talk. No such impossible situations as a sojourn in a foreign country are required of the student's imagination.

(8) Easy Grammar. The students are taught the proper forms and usage of words, in the form of systematic drills at evenly distributed intervals, without, however, being encumbered with unnecessary technical phraseology. Formal grammar will be taught in the later stages.

(9) Phonic Drills. A carefully prepared series of phonic drills, formerly used by Dr. Lin at the Peking National University, have been distributed throughout the books, with special emphasis on the distinction of similar sounds, e.g., [i:] and [i], [u:] and [u], [ei] and [e]. It is the author's opinion that the real nature of a living sound can be fully understood only by such contrasts and comparisons.

The author hardly needs introduction to the Chinese educational world. It is our sincere hope that with the introduction of this series, the teaching of English in China can be placed on a thoroughly up-to-date and scientific basis.

THE PUBLISHERS

GENERAL PREFACE

The present work had its inception a few years ago in connection with my course on Modern Language Teaching in the Peking National University. While engaged in the discussion on the teaching of English in Chinese schools, I was forced to direct my attention to the reading material available or in use in this country, and it was my conviction that all the fine discussion of principles and methods would serve no purpose, unless the teacher in class were provided with a concrete book in hand more or less in conformity with the present ideals of modern language teaching methods.

Perhaps it is time to raise a little voice against the use, at the initial stage of language learning, of English and American textbooks intended for the reading course of English children, but now given to the Chinese students for the learning of a foreign tongue. With a totally different mental background and no command of the spoken vocabulary, which the English children bring with them, the students are at once plunged into an entirely new plexus of speech habits and ways of thinking and expression. It is but natural that the results have been disappointing as the students have no chance for systematic drills even on elementary idioms.* The one great advantage these foreign readers have over textbooks published in China is that they are so much better printed and illustrated, besides being above suspicion in their English.

The prevalence of foreign readers in many of the better

* *E.g.*, in expressions of time. In the entrance examinations of the Peking National University, such expressions as "before three years" and "five minutes after" keep on continually cropping up for what should be idiomatically expressed by "three years ago" and "in five minutes."

schools is an indication of the scarcity of adequate native efforts to meet this great problem. With one singular exception, notable for its emphasis on thoroughness, most of these show a slipshod treatment that is really disheartening to the discerning teacher. While some continue on the old road of grammar readers, with a goodly show of grammatical paradigms and definitions, others confine themselves to the dry bones of direct-method material, purged of all imaginative elements, and very nearly degenerating into a *Langenscheidt* for English conversation.

The present series will provide, for the first time among English textbooks in China, (1) some of the standard classical stories, such as foreign children all learn and love in their childhood days, instead of haphazard selections which may, or may not, have the standard cultural value, (2) conversations bearing on the student's life and immediate surroundings, and answering to his immediate needs for expression, and (3) systematic drills on idioms. It should be possible, with the right emphasis on such idiomatic drills, for the student to develop a workable conversational ability after his course of middle school English training, which is by no means the case today. At the same time the more imaginative material will help both to sustain interest in reading and to give the foreign language course that right tone and stimulating value so often lacking in "conversational" methods.

The First Book includes about a dozen English nursery rhymes which, it is hoped, will give the Chinese students a glimpse of a part of the intimate background of English children. The Second and Third Books include, among other things, more folk tales, tales of Andersen, Greek and Roman classical stories and other standard stories for English children. The "Stories from English Literature," with standard selections and

anecdotes from English literary history, will give the students a foretaste, as it were, of English literature, while the “Kaiming English Grammar” is designed as a new handbook of English grammar and usage, based on new grammatical principles, and obviating many of the psychological difficulties of the Chinese students.

A new feature is the use of the Phonetic Scheme of the *Pocket Oxford Dictionary* for the transcription of sounds. There need be but one reason given for this, and that is the great urgent need of some simple and yet phonetically exact system of transcription that will help the students to visualize for themselves the sound-values of a word. The great simplicity of the system used by the Fowler brothers (practically requiring only the “long” and “short” marks) is the reason for adopting it in this series. To tell the students that “other” and “mother” have an (ö) (Webster) is to land them nowhere, because the students do not know, and the teachers frequently do not tell them, that “ö” and “ü” are identical, with the result that “mother,” “money,” “month,” etc. are persistently pronounced with (ö) or even (aw). Half of such pronunciation troubles are gone when the students can have some very simple notation which will make the thing clear to them. The simplest way is of course to write (mũn’i) and (mũnth), as in the *Pocket Oxford* system.

The alphabet of the International Phonetic Association has not been used, owing to practical reasons. A comparative table of this alphabet and the *Pocket Oxford* phonetic scheme is given, however, at the rear of this book. By means of this table, teachers who care to do so can at any time transcribe the Fowler notation into the international phonetic alphabet, *with absolute exactness and certainty.*

For the adoption of (ə) for slurred vowels and (i) for unaccented (ĩ) in this scheme, however, I am responsible (*Pocket*

Oxford uses italics—or no marks—and “é” respectively, instead). The addition of the linking mark has proved to be of great value in teaching the linking of stops with following vowels, a common defect with Chinese students. The placing of accent marks according to the phonetic principle of open and closed syllables, (lě'ver) but (něv'er), is entirely original. It is not intended to be orthographic in nature, but is purely a phonetic necessity in drills.

The author will always be glad to receive suggestions or opinions concerning the improvement of the series.

West End Gardens, Shanghai.

Jan. 1, 1928.

TO THE TEACHER

Teaching is an art, and its success must necessarily depend more on the teacher's methods and personality than on the choice of a textbook. Obviously, the writer of a textbook can do no more than undertake the choice, grading and arrangement of reading and drill material, and broadly determine certain lines of emphasis and types of drills. The oral treatment and handling of this mass of material in class must vary with the individual teachers. While, however, the experienced teacher has developed his or her methods and devices, often the most valuable part of the teaching technique, there are certain general principles which lie at the back of all good modern language teaching and which are not affected by personal differences of method. The author suggests the following points for consideration.

1. Oral Work. It is assumed at the outset that language is primarily something spoken, and to teach it only as a combination of certain written signs and symbols is to miss some very essential element of the language. No student can be said truly to know a language until he knows it in its living form, and is acquainted with the ways in which the words and phrases are tumbled about in everyday conversation.

Furthermore, oral work must not be regarded as something opposed to reading, but as something very vitally helping it. The time spent upon oral work is not taken away from reading, but may be counted upon to return profits, so to speak. It is generally agreed now that the quickest way to ensure the student's gaining a correct and firm foothold on the language material is to let the student daily hear it and speak it, as well as see it and write it on paper. This multiple approach strengthens the memory by building up auditory and muscular, as well as merely

visual, association. Oral practice further forces the student to handle and become familiar with the stock phrases of the language, and in this way develops that indefinable linguistic sense or "instinct" which, after all, is what distinguishes pure, idiomatic English from the impossible outlandish linguistic atrocities, so commonly seen as the result of wrong methods of instruction. It further makes abundant practice possible. When one comes to think of it, the written sentences a student may be expected to hand in as exercise during a whole semester's time hardly exceed one or two hundred, and therefore give no "exercise" at all (see Book II, L. 25).

2. Reading. The fastest way to make students progress in reading is to make reading interesting to them. An interesting though difficult lesson will give the students less actual difficulty than a lesson with less difficult words, but in itself repellent to the learner. The selections given in this book have been chosen with this point in mind, and while the author believes there must always be enough difficulty for the student to overcome as a matter of educational principle, the teacher should help to arouse the student's interest in the lessons. As will be easily seen, the stories are all so much common heritage of the West, of which the student of English has a right to be told. One characteristic is that they are all "just-so stories," with no morals to teach.

3. Grammar. The teaching of grammar is the part generally least understood. The author has assumed throughout that grammar is *the correct and accurate observation of the forms and usage of words*. To be truly effective, therefore, the teaching of grammar must always involve a certain amount of "botanizing" on the part of the student. A grammatical rule is generally a formula to answer certain doubts and difficulties of the student, a solution to a certain problem, and before the doubts and difficulties are felt, the rule has no actual meaning for him, and will be forgotten as soon as it is learned. This

involves certain changes in the method of presenting grammatical facts and terminology. There are today grammar-readers which begin by calling "a" and "the" indefinite and definite articles in the first lesson, although it is a known fact that the use or omission of a word like "the" is probably the last thing a person who has studied English for twenty years can be sure about. Another book tells the students such learned nonsense as "*the personal pronouns are thirty-two in number.*" The teaching who goes in for comprehensive formulas and systematic terminology defeats his own ends. Let the student observe accurately the changes of word-forms and formal elements, let the rules come only as clearing-up of the student's doubts, and let the terms themselves come only as enlightening economies of expression, slowly arrived at, it is true, but pregnant with life and meaning when they arrive.

Another implication of the theory is that the observation must be kept on even after the terms are found and definitions given, and is not to be discontinued once they have been dealt with, as in the old method, in which we speak entirely in the pluperfect one week, and change over completely to the gerund in the next.

4. Pronunciation. It is the teacher's duty to recognize pronunciation defects and correct them, and to give the students a vivid and accurate idea of the normal sound values of the vowels, diphthongs and consonants. The best way to do this, in my opinion, is to take the phonetic scheme offered in this book as the basis, and drill students upon them one by one as they proceed with the lessons, preferably by means of contrast and comparison. It would be a good idea to let the students practise phonetic analysis by making them transcribe given words according to the Oxford notation, with the phonetic scheme in hand, as given in the rear part of this book. In this way, the students get pretty definite notions about the sound-values.

The teacher has no right to bother the students with techni-

cal terms of phonetics. He should, however, have an elementary knowledge of phonetic facts and principles, such as given in Walter Ripman's *Sounds of Spoken English* (Dent, 2/6), and Daniel Jones's *English Pronouncing Dictionary* (Dent, 6 s).

The style of pronunciation taught should be the conversational, rather than the declamatory, style. Also, the actual pronunciation of an Englishman's speech, such as is recorded in Jones' *Dictionary* or, more simply in the *Pocket Oxford Dictionary* should be taught, and not any imaginary, ideal pronunciation standard. This implies the teaching of proper phrasing, slurring, linking, and the actual changes involved in the natural flow of speech, as distinct from the pronunciation of isolated words.

5. Division of Time. Some points are offered here by way of suggestion as to probably the ideal way in which to spend the time in class. The book is intended for one year's work, with forty lessons to each semester. With the regulation five periods per week allotted to English, just about two lessons may be taken for each week, thus giving slightly more than two periods for each lesson, with allowance for reviews. The work of these two periods may be roughly divided into (a) reading proper, (b) oral development of the reading material, and (c) special exercises for any time left. In the reading proper, no more than a sufficiently clear understanding of the text and an awakened interest in the story should be aimed at, while the real mastery of the language material involved must come from the oral development by means of questions and answers, etc.

(A) *Reading Proper:*

1. Going over the lesson with class before assigning it; if possible, preceded by—
2. Telling the story orally to class in language that the students can understand.
3. Reading individually, as "recitation."

4. Reading in unison to give everybody a chance.
5. Brief remarks on words, phrases, idioms and grammar.
6. Correction of pronunciation defects.

(B) Oral Development:

7. Teacher asks questions. Make students give *complete sentences* by way of answers. This more in the spirit of assisting students to express themselves than as more “quiz.”
8. Students ask one another questions. Should students feel like formulating new questions, help them along.
9. Developing the use of words and idioms.
10. Free development of new vocabulary not in text, as occasion arises.

(C) Special Exercises:

11. Teacher says sentences for students to translate, to practise hearing and test understanding (oral dictation).
12. Written dictation to test accuracy of hearing and spelling.
13. Spelling exercises.
14. Memory work. Some sentences or rhymes as given in this book may be assigned as memory work each week. To ensure correct pronunciation, smooth phrasing, proper intonation and instil correct models of sentence structure.
15. Finding parts of speech, and other forms of “botanizing” (collecting samples) in grammar.
16. Phonic drills, as given in this book.
17. Finding given sounds in text, and phonetic analysis of given words (transcription into Oxford notation).
18. Sentence-making on blackboard.

6. Some General Principles.

1. Build a sound oral foundation. To this end, any means employed would seem justified.
2. Insist on the students’ active participation in the discus-