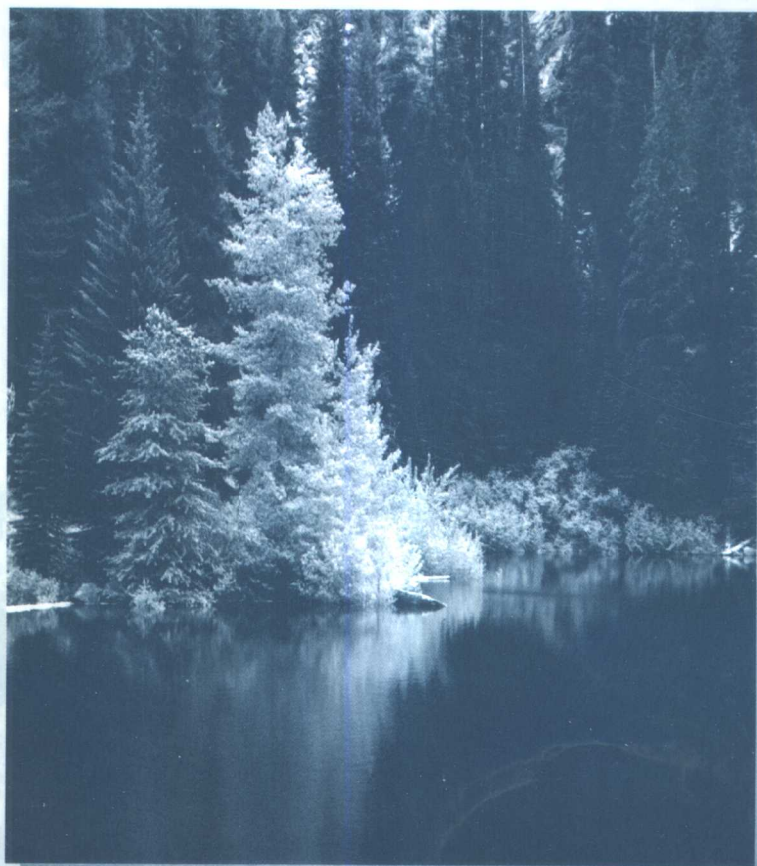




普通高等教育“十五”国家级规划教材  
教育部推荐使用大学外语类教材

# COLLEGE ENGLISH

*Reading Course 2*  
*Teacher's Book*



上海外语教育出版社

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

全新版

*New*

# 大学 英语

阅读教程

(高级本)

教师用书

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主编 董欣 宋海波 柯彦玢



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# 《大学英语》系列教材（全新版）

## 编写前言

### 1. 编写过程

《大学英语》系列教材自1986年的试用本问世以来，受到广大师生和英语学习者的青睐，先后被千余所院校采用，成为我国高校英语教学的首选教材，并荣获全国高等学校第二届优秀教材特等奖和国家教委高等学校第二届优秀教材一等奖。在这期间，教材曾数度修订，分别在1992年、1997年出版了正式本和修订本，以适应教学需要。然而，随着我国改革开放步伐的加快，社会各面对大学生的外语学习，尤其是他们的外语实用能力，提出了更高的要求，要求他们不仅应具有较好的阅读水平，而且还要有一定的听、说、写、译的能力。我国的大学英语教学面临着新的挑战。为此，《大学英语教学大纲》进行了修改并于1999年公布了修订本，从而推动了英语教改的进一步深化。人们纷纷探求更适合我国国情的新的教学路子。教材作为教改的一个重要方面，作为教学思想的一种载体，理应有新的作为。

正是在这种新的形势鼓舞下，上海外语教育出版社组织、策划了《大学英语》系列教材（全新版）的编写工作。在该社的全力支持、协调下，开展了广泛而深入的调研、论证工作，并在此基础上经过精心设计，认真编写出《综合教程》和《听说教程》的样课，于2000年秋季在复旦大学等院校部分班级试用，同时征询了二十多个省市，数百所院校的意见。历经近三年时间的准备后，我们决定从今秋起陆续推出全新版，更好地服务于我国的大学英语教学。

《大学英语》系列教材（全新版）（以下简称《全新版》）由复旦大学、北京大学、华东师范大学、中国科学技术大学、华南理工大学、南京大学、武汉大学、南开大学、中国人民大学、中山大学、西安交通大学、东南大学、华中科技大学和苏州大学的数十位资深教授、英语教学专家分工协作、集体编写而成。复旦大学李荫华担任总主编，董亚芬、杨惠中、杨治中担任顾问。

### 2. 编写原则

1) 《全新版》根据《大学英语教学大纲》（修订本）编写，供大学英语教学基础阶段使用。

2)《全新版》编写的指导方针是:立足本国,博采众长,即,充分吸取我国在外语教学中长期积累起来的行之有效的经验和方法,同时认真学习、借鉴国外的教学理论和方法,并根据我国当前的教学需要和现有条件,视其可行性,有选择地加以消化、改造、吸收。为此,本教材采用糅合中外多种教学法之长的折衷主义(eclecticism)的教学法。

我们提倡学生自主学习(autonomous learning),即学生应成为学习的主体,主动地、创造性地学习,同时又主张充分发挥教师的主导作用。在缺少外语语境而且学时又较少的情况下,我们认为组织好课堂教学是关键。在课堂,教师首先要讲好课、组织好学生对所学语言进行操练以及模拟真实的语境引导学生学以致用,同时,还应在学习方法上给学生以指导,使他们懂得如何自学并养成良好的自学习惯。

3)《全新版》旨在通过教师的“精讲”和学生的“多练”,通过读、听、说、写、译全方位的各种形式的课堂内外的实践,培养学生具有较扎实的英语语言基础和较强的英语综合应用能力。我们认为学生的操练,特别是说、写方面的实践活动,应以一定量的语言输入为前提。

4)《全新版》主张选用当代英语的常见语体或文体的典型样本作为素材。供阅读的主课文,不仅要语言规范而且应富有文采、引人入胜、给人以启迪;选文题材应广泛,以反映现实生活为主,科普内容的读物须占有一定比重;体裁应多样;语体兼顾书面语和口语以及正式语和非正式语。

5)《全新版》主干教程——《综合教程》——采用每一单元设一主题的形式。主题选自当代生活中的重大题材。这样可以将语言学习贯穿在了解、思考、探讨现实生活中的各种问题的过程中,充分体现交际法的教学原则。其他教程的相应单元与该主题亦有一定的呼应。

6)《全新版》的练习设计,一切从有利于学生打好语言基础和提高语言应用能力出发,针对我国学生的薄弱环节和实际需要,做到有的放矢;形式尽可能采用交互方式(interaction),如pair work、group discussion、debate等,或采用“任务”方式(task-based approach),如口头或书面就某个问题发表看法等。

7)考虑到学生在读完四、六级后参加大学英语四、六级考试的实际需要,《全新版》除了在各教程中均设有数量一定的类似四、六级考题形式的练习外,还特地将《综合教程》中的Test Yourself设计成四、六级考卷形式,以帮助学生逐步熟悉该考试形式,对其有所准备。

### 3. 全书框架

全书由下列几部分组成:

综合教程(1—6册)

(每册由8个单元组成)

**阅读教程(通用本)**(1—6册)

(每册由8个单元组成)

**阅读教程(高级本)**(1—6册)

(每册由8个单元组成)

**快速阅读** (活页)

(每册由8个单元组成)

**听说教程**(1—6册)

(每册由16单元组成)

另有供预备级使用的教材一套,组成与上述同,每种教程一册。

另编有**语法手册**一本,供学生课外参考使用。

除快速阅读外,各教程均配有**教师用书**;综合、听说教程配有相应的录音磁带和光盘。

#### **4. 使用说明**

建议每两周(8课时)处理系列教材的一个单元,即综合、泛读、快速阅读各一个单元和听说教程两个单元。其中,综合5课时,泛读和快速阅读1课时,听说教程2课时。

使用时,各校可根据具体情况灵活掌握。

编 者

2001年3月

# 关于《阅读教程》(高级本)教师用书的编写与使用

本书是《大学英语》系列教材(全新版)《阅读教程》(高级本)第二册的教师用书,按课文顺序编写,共8个单元24课。每课包括以下主要内容:

1. 背景资料:这一部分主要为教师提供与理解课文内容相关的背景信息,供教师在备课和课堂讲解时选择使用。

2. 课堂教学建议:这一部分主要包括阅读技能训练和课文理解两项内容。阅读技能训练可帮助学生领会本课讲述的阅读技能,从而更好地理解课文内容与写作方法;其中根据上下文猜测词义一项有助于学生扫除阅读障碍并扩大词汇量,教师可视具体情况或让学生单独练习,或将其融入课文讲解中加以解释。课文理解着重对课文中的重要细节逐个做出解释,教师通过有选择地提问和讲解可以使学生充分理解课文主要内容。

3. 供教师参考的资料:这一部分主要包括课文中的难句释义、一词多义辨析以及近义词辨析等三项内容。对于这些内容,教师可视课文难易程度和学生的学习情况选择使用。

4. 多项选择题的正确答案。

5. 英译汉练习的参考答案及难点释义。

在本书的编写过程中,张砚秋老师及时给与帮助和指导,英国专家Anthony J. Ward审阅了本书,并提出了许多宝贵的意见,谨在此一并表示深深的谢意。

由于编者水平与经验有限,本书难免有不少欠妥之处,希望各位读者批评指正。

编 者

2002年3月



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# UNIT ONE

## 1. How to Write a Personal Letter

### I. Information Related to the Text

#### 1. Garrison Keillor

Born in Anoka, Minnesota in 1942, Garrison Keillor became a writer and humorist after graduating from the University of Minnesota in 1966. In 1969, he began to work for Minnesota Public Radio. His famous radio program “A Prairie Home Companion”, which was broadcast on *National Public Radio* every Saturday evening from 1974 to 1987, won him national attention. His books include *Happy to Be Here*, *Lake Wobegon Days*, *Leaving Home: A Collection of Lake Wobegon Stories*, *We Are Still Married*, *WLT: A Radio Romance* and *1956 Lake Wobegon Summer*.

#### 2. International Paper

An American paper company established in 1898, starting as a pulp and paper company based in the northeastern part of the United States. During the 1980s and 1990s, with the popularity of computers, the need for typing-paper and duplicating paper rose sharply, the sales of IP increased by a wide margin. IP now has expanded into a successful global company.

#### 3. Henri Matisse

Henri Matisse (1869-1954) was a French painter, sculptor, and graphic artist. He was a law clerk when he became interested in art. He studied with G. Moreau and scored a triumph when the government bought his *Woman Reading* (1895). Self-confident and venturesome, he experimented with pointillism but eventually abandoned it in favor of the swirls of spontaneous brushwork and riots of color that became known as Fauvism. Though his subjects were largely domestic and figurative, his works exhibit a distinctive Mediterranean verve. In 1947, he published *Jazz*, a book of reflections on art and life with colored illustrations made by “drawing with

scissors.” His main works include *Joy of Life* (1906), *The Red Studio* (1915), *Piano Lesson* (1916) and *The Dance I and II* (1931-1933).

#### 4. Jiles Perry Richardson

Jiles Perry Richardson (1930-1959) was American pop singer who made the first music video in 1958. He was also known as The Big Bopper.

## II. Suggestions for Teaching

### Part I Developing Reading Skills

#### 1. How to Decide the Diction Level

Diction refers to the choice of words to suit different writing situations. Such elements as the purpose of the essay, the audience, and the author’s style combine to influence his choice of words and sentence patterns. When the level of the diction is familiar, it includes a lot of slang words and contractions. Slang refers to the novel and colorful expressions created by a certain group of people. When it has passed into the general vocabulary, it is considered vivid and effective. However, slang words are usually regarded as informal and impolite, hence rarely used in formal speech or writing. When the level of diction is informal, slang words are less used, yet, contractions and idioms are abundant. Informal writing usually employs words and expressions appropriate to everyday spoken language and produces a casual, colloquial effect. In formal writing, neutral words and well-woven sentences are used while slang words and contractions are rare.

In the text, there are a lot of colloquial words and expressions so its level of diction is informal. We can find many examples such as *Big Bopper here — what’s shakin’, babes?, Uh-huh, lit’ry style.*

Another thing to be noted is that the author often combines formal language with colloquial or informal words and expressions quoted from people’s everyday conversation and informal letters.

Here are some examples:

- 1) ...we lack the confidence to thrust our faces forward and say, “Hi, I’m Heather Hooten, let me tell you about my week.” Mostly we say “Uh-huh” and “Oh really.” (L.16) (注: heather: 乱草, hooten(hootenanny): 叫不上名的新玩意儿)
- 2) ...and we want to say a few things that might not get said in casual conversation: *thank you*



*for what you've meant to me, I am very happy right now. (L. 29)*

- 3) Few letters are obligatory, and they are *Thanks for the wonderful gift and I am terribly sorry to hear about George's death and Yes, you're welcome to stay with us next month*, and not many more than that. Write those promptly if you want to keep your friends. (L. 37)
- 4) When your true love writes *Dear Light of My Life, Joy of My Heart, O Lovely Pulsating Core of My Sensate Life*, some response is called for. (L. 42)
- 5) ...so keep your writing stuff in one place where you can sit down for a few minutes and *Dear Roy, I am in the middle of an essay for International Paper but thought I'd drop you a line. Hi to your sweetie too dash off a note to a pal.* (L. 46)

## 2. How to Identify the Audience of the Text

Audience here refers to the potential readers of your writing. Your audience may influence your choice of topic, tone, and diction. The following questions will help your students identify the audience of the text.

- 1) What kind of topic is the author's choice? Is it familiar?

*The topic is quite familiar to people.*

- 2) What is the tone and diction of the text?

*The tone is casual and the diction is informal.*

- 3) What is the purpose of the author?

*He wants to encourage people to write letters more often.*

Then, you can come to your conclusion that the audience is ordinary people who will be encouraged to write more letters and consequently consume more paper after reading the essay.

## 3. How to Detect the Meanings of the Following with the Help of the Context Clues

- 1) **out of the woods** clear of danger or difficulty, out of trouble

(A shy person may feel embarrassed when having to face other people, so the telephone is a means to relieve them of this difficulty.)

- 2) **among wahoos and savages** in a fiercely competitive society; in the workplace, where life is hard

(It stands in contrast to *home*.)

- 3) **look over our shoulder** look at someone or something behind you

("looking for someone else to talk to" is the further explanation, meaning that people are not interested in what you've said. )

4) **moves** causes (a person) to act

(In the context, we know that the desire to be known causes the rock star “to sing his heart out” and causes us to write a letter.)

5) **get over** overcome

(The context tells us that we cannot write a good letter if we are guilty of not writing so we have to overcome it. )

6) **obligatory** necessary

(The following examples show that it is necessary to answer these kinds of letters.)

7) **when the pen is hot** when you are eager to write

(That is, you write “in a burst of inspiration.”)

8) **on the front** on the forward part (of a note card)

(Generally speaking, there is a picture on the front side of a note card and a blank side for people to write on.)

9) **declarative** (a statement) that makes a declaration; a declarative sentence: 陈述句

(It's the adjective of *declaration*.)

10) **Take it easy.** Don't worry about it.

(In the context, we know that we don't have to worry about our brilliance at all.)

11) **cook along** move along

(The phrase *cook along* means perform well; here, it means move along because the author advises his readers not to bother about their mistakes in writing.)

12) **improve** become more valuable

(From the context, we know that the letter will become “a sweet and precious relic”, which is certainly more valuable.)

## Part II General Comprehension of the Text

In modern times, when people tend to telephone to contact one another, the use of a letter written on paper has declined, but a letter still has unique qualities.

Before explaining the text, you can warm up your students by asking the following questions:

- 1) How often do you write to your parents and friends?
- 2) Do you think a letter is still useful or important? Why or why not?
- 3) If you write letters frequently, what advantages make you do so? If you don't, what disadvantages of letters have you found compared with other means of communication?