



“十一五”普通高等教育“十一五”国家级规划教材

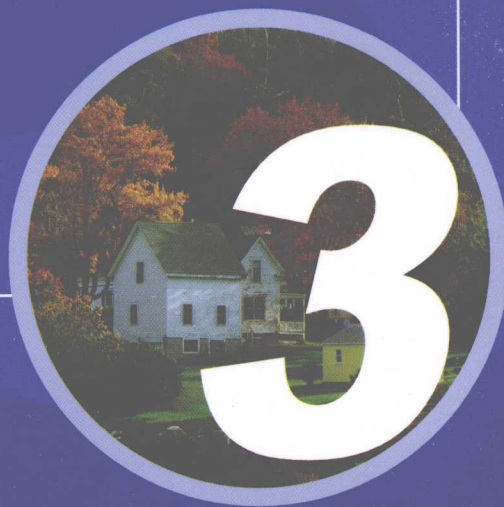
21 世纪大学新英语系列

# 21世纪大学新英语

## 读写译教程

邹申 总主编

邱东林 本册主编





普通高等教育“十一五”国家级规划教材

21 世纪大学新英语系列

# 21世纪大学新英语

## 读写译教程



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# 总序

2007年出版的《大学英语课程教学要求》(以下简称《课程要求》)是指导我国大学英语教学的一个纲领性文件。《课程要求》对大学英语教学的定位是:“大学英语是以外语教学理论为指导,以英语语言知识与应用技能、跨文化交际和学习策略为主要内容,并集多种教学模式和教学手段为一体的教学体系”。大学英语的教学目标是“培养学生的英语综合应用能力,……同时增强其自主学习能力,提高综合文化素养,以适应我国社会发展和国际交流的需要”。

鉴于我国幅员辽阔,地区与地区之间、高校与高校之间客观上存在较大差异,《课程要求》提出了“分类指导、因材施教”的原则。其具体体现为大学英语教学分为三个层次:一般要求、较高要求和更高要求。其中的一般要求为高等学校非英语专业本科毕业生应达到的基本要求;较高要求或更高要求适用于对办学定位、类型和人才培养目标定位较高的学校。

《课程要求》提出构建大学英语课程体系。该课程体系既包括必修课程和选修课程,也涵盖不同课程类别:综合英语类、语言技能类、英语应用类、语言文化类和专业英语类。

《课程要求》提出一种综合教学模式,即采用基于计算机和课堂的英语教学模式;在充分利用现代信息技术的同时,继承和发扬传统课堂教学的优势。

《21世纪大学新英语》系列教材力求体现《课程要求》的原则和精神,在编写宗旨、单元设计、材料选择、课堂活动和课堂练习的设计上力图忠实地诠释《课程要求》的各项指标。本系列教材为综合英语类的必修课程教材。

## 一、编写总则

本系列教材以《大学英语课程教学要求》为准则,以先进的外语教学理论为指导。教材的总体设计体现“以人为本”的人文主义教育观,注重培养学生的人文素质。教材编写坚持做到“四个结合”:语言知识与语言技能相结合、单项技能与综合应用能力相结合、语言教学与文化传授相结合、课堂教学与自主学习相结合。教材编写注重对学生的“多维度”“一体化”培养:即语言能力、学习策略、文化素养的同步培养。在教学模式上本系列教材着重构建多层次、立体化教学模式。

## 二、选材要求

在编写过程中我们力图使内容具有时代性、趣味性、可思性和人文性;既要反映时代潮流,又要具有思想深度和弘扬积极的人生态度。语言难度适中,同时具有可教性。体裁和题材要体现多样性。

### 三、练习特点

我们在设计教材练习形式时既考虑到大学英语班级规模，也兼顾不同层次院校的学习需求。在形式上练习做到多样化、有新意；难度呈坡度状；提倡课堂互动；鼓励学生“learn to do”和“do to learn”。

### 四、教学目标

教学目标设计体现教学的层次性，目标进度呈阶梯状：一般要求、较高要求和更高要求。教学起始目标为一般要求，最终目标是更高要求。其中第一、第二册的教学目标为一般要求，即达到大学英语4级要求；第三、第四册的教学目标为较高要求，即达到大学英语6级要求；第五册为分级教学选修课用。

### 五、单元框架：

本系列教材的单元包括以下部分：

#### 第一部分：Lead-in

该部分旨在激发学生的学习兴趣，拓展相关知识和培养阅读技巧。

1. 通过问卷、图片讨论等活动形式激活学生已有背景知识，培养学生阅读技巧（如何根据题目预测主题内容等）；
2. 通过与单元主题相关的听力活动，增加语言输入或拓展知识面。

#### 第二部分：Reading Focus

该部分主要培养学生的阅读技巧及语言应用能力。教学载体为两篇课文：Text A 和 Text B。

#### Text A

要求学生阅读课文后对其有较为全面并有一定深度的理解。课文教学主要围绕阅读策略，阅读技能的培养，同时挖掘单词字面意义和深层意义。课文教学采用分步法：First Reading 和 Second Reading。First Reading 的阅读问题出现在课文左边的对应位置。这部分的问题侧重培养学生阅读策略及技巧，以细节题为主。

Second Reading 侧重检查不同层次的阅读理解，采用多种形式，如正误判断题、选择题、填空题、简答题等形式。

#### Text B

Text B 是 Text A 的补充和拓展，旨在强化学生阅读策略及技巧。Text B 的体裁更多样化，有广告、表格等，以体现语言实用性。练习侧重阅读技巧训练、词汇及翻译能力的拓展。



### 第三部分: Integrated Exercises

本部分为单元练习, 侧重培养学生的英语综合应用能力和自主学习能力。

#### TASK 1: Reading Aloud

目的: 培养学生正确的语音、语调。材料来自 Text A。

第一册: 着重单词、短语和单句跟读

第二、三、四册: 着重段落跟读

第五册: 着重演讲技巧训练

#### TASK 2: Text Organization

目的: a) 培养学生的阅读/鉴赏能力: 即能对多篇文章进行分析、归纳等;

b) 培养学生对体裁类别的意识及分析能力;

c) 培养学生对文章整体结构的把握能力。

#### TASK 3: Vocabulary Study

目的: 提高词汇运用能力。练习着重操练课文中出现的词汇; 同时练习形式力图多样化。

采用循环往复法操练词汇。

#### TASK 4: Structure

目的: 提高学生的英语句式意识及句子组合能力。

#### TASK 5: Translation

目的: 提高句子翻译能力

第一、二册: 中译英和英译中均为半句翻译

第三、四册: 中译英和英译中均为全句翻译

第五册: 中译英和英译中均为短文翻译

该部分还包括课文译文句子点评; 点评内容选自Text A或Text B。

#### TASK 6: Presentation

目的: 培养学生口语表达能力及跨文化交际能力。

#### TASK 7: Writing Focus

目的: 采用循序渐进的方式培养学生的一般英语写作能力和学术英语写作能力。

第一册: 句子写作

第二册: 段落写作

第三册: 应用文写作(包括便条、卡片、信函、简历、广告等)

第四册: 各类体裁短文写作(记叙文、说明文、论说文)

第五册: 论文撰写技巧

第四部分：

TASK 8. Intranet Assignments

目的：借助网络教学模式，扩大学生阅读量，提高学生阅读能力以及自主学习能力。  
该部分的阅读材料体裁多样，题材新颖。

本系列教材包括学生用书（附学习者光盘），教师用书（附电子教案）和练习册。电子教案还包含课堂教学建议，为教师提供教学基本构想，同时在教学设计中兼顾不同水平的学生。每单元包括 Text A 和 Text B 的课文译文。

本系列教程的编者分别来自复旦大学、上海交通大学、上海外国语大学和南京解放军国际关系学院。他们具备深厚的语言学、二语习得及外语教学理论功底，同时长期在大学英语教学一线工作，有着丰富的教学经历。历经几度寒暑，集全体编者智慧和心血的《21世纪大学新英语读写译》系列教程即将问世。愿本系列教程能以其时代性、趣味性和实用性，为推动我国大学英语教改助一臂之力。

邹 申

2010.3.20

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# Unit 1 Teaching and Learning

## Proverbs and Quotations

**It's not what is poured into a student that counts, but what is planted.**

[Am.] Linda Conway

重要的不是往学生的头脑里输入了什么，而是培养了什么。

[美]琳达·康威

**Tell me and I'll forget. Show me, and I may not remember. Involve me, and I'll understand.**

(Native American Saying)

告诉我，我会忘记。演示给我看，我也不一定能记住。让我参与，我才能理解。

(美国谚语)

## Lead-in

**A. Look at the picture and discuss with your partner the following questions.**

1. What do you think will be the topic of this unit?
2. Describe and comment on the cartoon.



## B. Listening Practice

Listen to the short passage about teaching style.

### Pre-listening Task

List teaching styles as many as possible, according to your experience in high schools and colleges.

### Post-listening Task

Answer the following questions.

1. Why should a good teacher develop a variety of teaching styles?
2. Why do teachers need to help students to link what they are learning to daily living experiences?
3. Do teachers have to stick to one particular teaching method in a single class period?
4. What effect will you get if you vary the style used?
5. What's the conclusion of this talk?

## Reading Focus

### Text A

#### First Reading

Read the text and then answer the questions in the left margin.

#### Excuses

Frank McCourt<sup>1</sup>

*My students forged the notes. I turned them into a lesson plan.*

**1** I was in my third year of teaching creative writing at Ralph McKee Vocational School in Staten Island<sup>2</sup>, New York, when one of my students, 16-year-old Mikey, gave me a note from his mother. It explained his absence from class the day before:

**2** “Dear Mr. McCourt, Mikey’s grandmother who is eighty years of age fell down the stairs from too much coffee and I kept Mikey at home to take care of her and his baby sister so I could go to my job at the ferry terminal. Please excuse Mikey and he’ll do his best in the future. P.S. His grandmother is ok.”

Why didn't the author scold Mikey when he caught him forging an excuse note?

**3** I had seen Mikey writing the note at his desk, using his left hand to disguise his handwriting. I said nothing. Most parental-excuse notes I received back in those days were penned by my students.<sup>3</sup> They'd been forging excuse notes since they learned to write, and if I were to confront each forger I'd be busy 24 hours a day.

**4** I threw Mikey's note into a desk drawer along with dozens of other notes. While my classes took a test, I decided to read all the notes I'd only glanced at before. I made two piles, one for the genuine ones written by mothers, the other for forgeries. The second was the larger pile, with writing that ranged from imaginative to lunatic.

**5** I was having an epiphany.<sup>4</sup>

After the author read the forged excuse notes he'd only glanced at before, what did he think of them?

**6** Isn't it remarkable, I thought, how the students whined and said it was hard putting 200 words together on any subject? But when they forged excuse notes, they were brilliant. The notes I had could be turned into an anthology of *Great American Excuses*. They were samples of talent never mentioned in song, story or study.

**7** How could I have ignored these gems of fiction and fantasy? Here was American high school writing at its best<sup>5</sup> — raw, real, urgent, brief, and lying. I read:

**8** *The stove caught fire and the wallpaper went up and the fire department kept us out of the house all night.*

**9** *Arnold was getting off the train and door closed on his school bag and the train took it away. He yelled to the conductor who said very vulgar things as the train drove away.*

**10** *His sister's dog ate his homework and I hope it chokes him.*

**11** *We were evicted from our apartment and the mean sheriff said if my son kept yelling for his notebook he'd have us all arrested.*

**12** The writers of these notes didn't realize that honest excuse notes were usually dull: "Peter was late because the alarm clock didn't go off."

**13** One day I typed out a dozen excuse notes and distributed them to my senior classes. The students read them silently, intently. "Mr. McCourt, who wrote these?" asked one boy.

**14** “You did,” I said. “I omitted names to protect the guilty. They’re supposed to be written by parents, but you and I know the real authors. Yes, Mikey?”

**15** “So what are we supposed to do?”

**16** “This is the first class to study the art of the excuse note — the first class, ever, to practice writing them. You’re so lucky to have a teacher like me who has taken your best writing and turned it into a subject worthy of study.”

What was the author’s purpose in asking his students to write excuse notes for their future children? What was the students’ reaction?

**17** Everyone smiled as I went on, “You didn’t settle for the old alarm clock story. You used your imaginations.<sup>6</sup> One day you might be writing excuses for your own children when they’re late or absent or up to some devilment. So try it now. Imagine you have a 15-year-old child who needs an excuse for falling behind in English. Let it rip.”<sup>7</sup>

**18** The students produced different excuses, ranging from a 16-wheeler crashing into a house to a severe case of food poisoning blamed on the school cafeteria. They said, “More, more. Can we do more?”

**19** So I said, “I’d like you to write —” And I finished, “ ‘An Excuse Note from Adam to God’ or ‘An Excuse Note from Eve to God.’ ” Heads went down. Pens raced across paper.

**20** Before long the bell rang. For the first time ever I saw students so immersed in their writing they had to be urged to go to lunch by their friends:

**21** “Yo, Lenny. Come on. Finish it later.”

**22** Next day everyone had excuse notes, not only from Adam and Eve<sup>8</sup> but from God and Lucifer<sup>9</sup>. One girl defended the seduction of Adam on the grounds that Eve was tired of lying around Paradise doing nothing, day in and day out. She was also tired of God sticking his nose into their business.

**23** Heated discussions followed about the relative guilt and sinfulness of Adam and Eve. No one said anything negative about God, though there were hints. He could have been more understanding of the plight of the first man and woman, said someone.

**24** I asked the class to think about anyone in history who could use a good excuse note. I wrote suggestions on the board: Eva Braun<sup>10</sup>, Hitler’s<sup>11</sup> girlfriend.



**25** “Yo, Mr. McCourt, could you put teachers up there?” said a student.

**26** And then I heard, “Mr. McCourt, the principal is at the door.”

**27** My heart sank as the principal entered, along with the superintendent of schools. Neither acknowledged me. They walked up and down, peering at papers. The superintendent picked one up, showed it to the principal.

**28** The superintendent frowned. The principal pursed his lips. On their way out, the principal said the superintendent would like to see me.

Did the superintendent of schools approve of the author’s approach to teaching writing? How do you know that? **29** Here it comes, I thought. The reckoning.<sup>12</sup> The principal was sitting at his desk; the superintendent was standing. “Come in,” said the superintendent. “I just want to tell you that that lesson, that project, whatever the hell you were doing, was excellent.<sup>13</sup> Those kids were writing on the college level.”

**30** He turned to the principal and said, “I just want to shake your hand,” he said, turning back to me. “There might be a letter in your file attesting to your energetic and imaginative teaching. Thank you.”

**31** God in heaven. High praise from an important person. Should I dance down the hallway, or lift and fly? Next day in class, I just started singing.

**32** The kids laughed. They said, “Man, school should be like this every day, us writing excuse notes and teachers singing all of a sudden.<sup>14</sup>” Sooner or later, I figured, everyone needed an excuse. Also, if we sang today we could sing tomorrow, and why not? You don’t need an excuse for singing.

(1096 words)

## New Words and Expressions

(标注\*的为四级词汇；标注▲的为六级词汇，其余为超纲词汇。)

\*absence /'æbsəns/ *n.*

not being in a place, being away 缺席；离开

P.S. *n.*

(*abbr*) postscript (信末签名后的) 附笔，又及

\*disguise /dɪs'gaɪz/ *v.*

to make sb./sth. look or sound different from normal; give sb./sth. a false appearance 掩饰；假装

\*pen /pen/ *v.*

(*fm*) to write (a letter, etc.) 写 (信等)

▲forge /fɔ:dʒ/ *v.*

to make an imitation or copy of (sth.) in order to deceive people 伪造

▲confront /kən'frʌnt/ *v.*

to make sb. face or consider sb./sth. unpleasant, difficult, etc. 使面对，正视