



世纪英语专业系列教材

普通高等教育“十一五”国家级规划教材

教师用书·第二册

英语综合教程



刘世铸 / 主编

English Intensive Reading



北京大学出版社
PEKING UNIVERSITY PRESS



北京市高等教育精品教材立项项目

总主编 胡壮麟

英语综合教程

第2册

(教师用书)

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北京大学出版社
PEKING UNIVERSITY PRESS

图书在版编目(CIP)数据

英语综合教程.第2册(教师用书)/刘世铸主编. —北京:北京大学出版社, 2009.1

(21世纪英语专业系列教材)

ISBN 978-7-301-12968-5

I. 英… II. 刘… III. 英语-高等学校-教学参考资料 IV. H31

中国版本图书馆CIP数据核字(2007)第192291号

书 名: 英语综合教程.第2册(教师用书)

总 策 划: 张 冰

著作责任者: 刘世铸 主编

责任编辑: 姜 军

标准书号: ISBN 978-7-301-12968-5/H·1879

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路205号 100871

网 址: <http://www.pup.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62767315 出版部 62754962

电子邮箱: jj_bd2003@yahoo.com.cn

印 刷 者: 北京宏伟双华印刷有限公司

经 销 者: 新华书店

787毫米×1092毫米 16开本 21.5印张 500千字

2009年1月第1版 2009年1月第1次印刷

定 价: 39.00元

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。

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总序

北京大学出版社自 2005 年以来已出版《语言与应用语言学知识系列读本》多种,为了配合第十一个五年计划,现又策划陆续出版《21 世纪英语专业系列教材》。这个重大举措势必受到英语专业广大教师和学生的欢迎。

作为英语教师,最让人揪心的莫过于听人说英语不是一个专业,只是一个工具。说这些话的领导和教师的用心是好的,为英语专业的毕业生将来找工作着想,因此要为英语专业的学生多多开设诸如新闻、法律、国际商务、经济、旅游等其他专业的课程。但事与愿违,英语专业的教师们很快发现,学生投入英语学习的时间少了,掌握英语专业课程知识甚微,即使对四个技能的掌握也并不比大学英语学生高明多少,而那个所谓的第二专业在有关专家的眼中只是学到些皮毛而已。

英语专业的路在何方?有没有其他路可走?这是需要我们英语专业教师思索的问题。中央领导关于创新是一个民族的灵魂和要培养创新人才等的指示精神,让我们在层层迷雾中找到了航向。显然,培养学生具有自主学习能力和能进行创造性思维是我们更为重要的战略目标,使英语专业的人才更能适应 21 世纪的需要,迎接 21 世纪的挑战。

如今,北京大学出版社外语部的领导和编辑同志们,也从教材出版的视角探索英语专业的教材问题,从而为贯彻英语专业教学大纲做些有益的工作,为教师们开设大纲中所规定的必修、选修课程提供各种教材。《21 世纪英语专业系列教材》是普通高等教育“十一五”国家级规划教材和国家“十一五”重点出版规划项目《面向新世纪的立体化网络化英语学科建设丛书》的重要组成部分。这套系列教材要体现新世纪英语教学的自主化、协作化、模块化和超文本化,结合外语教材的具体情况,既要解决语言、教学内容、教学方法和教育技术的时代化,也要坚持弘扬以爱国主义为核心的民族精神。因此,今天北京大学出版社在大力提倡专业英语教学改革的基础上,编辑出版各种英语专业技能、英语专业知识和相关专业课程知识的教材,以培养具有创新性思维的和具有实际工作能力的学生,充分体现了时代精神。

北京大学出版社的远见卓识,也反映了英语专业广大师生盼望已久的心愿。由北京大学等全国几十所院校具体组织力量,积极编写相关教材。这就是

说,这套教材是由一些高等院校有水平有经验的第一线教师们制定编写大纲,反复讨论,特别是考虑到在不同层次、不同背景学校之间取得平衡,避免了先前的教材或偏难或偏易的弊病。与此同时,一批知名专家教授参与策划和教材审定工作,保证了教材质量。

当然,这套系列教材出版只是初步实现了出版社和编者们的预期目标。为了获得更大效果,希望使用本系列教材的教师和同学不吝指教,及时将意见反馈给我们,使教材更加完善。

航道已经开通,我们有决心乘风破浪,奋勇前进!

胡壮麟
北京大学蓝旗营

前 言

《英语综合教程》是根据《高等学校英语专业英语教学大纲》编写,致力于培养学生具有扎实的语言基本功、宽广的知识面、一定的相关专业知识、较强的能力和较高的人文素质。本套教材为基础英语课程教材,共四册,可供高等院校英语专业一、二年级学生使用。本册为第二册,适用于一年级第二学期。本册基本遵循第一册的编写原则,主要有以下特点:

- 重视学生自主学习能力的培养。要求学生通过自己查词典、参考书和网络资源解决大部分语言问题和掌握课文相关的背景知识。
- 启发学生独立思考问题,发展批评性思维。通过比较、对照、提示和归纳等方法启发学生思考问题。
- 通过构词扩大词汇量。简要介绍构词知识,通过构词法扩大词汇量。
- 阅读理解和语言练习强调综合运用语言知识,使学生的语言能力得到全面发展。
- 培养学生的探究性学习能力。

本册共 15 个单元,选材以扩大学生知识面、培养学生的综合素质为主要原则,内容涉及童话、爱情、友谊、幸福、教育、社会问题、网络、名人传记、理想、科技、经济、体育等 15 个主题。每单元包括八个主要部分。

- 📖 **Unit Goals:** 明确本单元的学习目标,使学生对所学知识做到心中有数。
- 📖 **Before Reading:** 要求学生在阅读课文前通过查阅与本单元主题相关的背景知识,自己动手,独立思考,培养自主学习的能力。本部分有三项内容:
 - ◇ **Hands-on Activities:** 提供可供查阅的参考资料和网站,旨在培养学生的自主学习能力。
 - ◇ **Brainstorming:** 提出与单元主题相关的问题,旨在培养学生独立思考和批判性思维能力。通过寻求问题的答案,了解本单元的文化背景知识。
 - ◇ **A Glimpse at Words and Expressions:** 通过上下文和查字典熟悉本单元 Text A 中出现的部分重点词汇和表达方式。
- 📖 **Text A:** 课文按主题编排,长度在 1000 字左右,所有课文均选自原文。

每篇课文后有两项内容:

- ◇ **Better Know More:** 对课文中出现的文化背景知识提供必要的解释。
- ◇ **Check Your Understanding:** 课文后提供了数量不等的问答题或多项选择题,旨在帮助学生更好地理解课文。
- ☞ **A Sip of Word Formation:** 介绍部分构词规则,本册主要介绍前缀和后缀,并配有针对性的词汇练习,通过练习扩大学生的认知词汇量。
- ☞ **You'd Like to Be:** 该部分是针对 Text A 的练习,练习形式不拘一格,这部分练习较适合于课堂由教师掌握使用,更多的自主性练习将另册出版。课后练习分五项内容:
 - ◇ **A Skilled Text Weaver:** 强化主课文中出现的词汇、短语和主要语言难点。
 - ◇ **A Sharp Interpreter:** 检验学生对课文中的重点句子的理解和活用。
 - ◇ **A Careful Writer:** 对课文中出现的常用词汇进行同义词辨析,进一步理解词汇意义和用法的细微差异。
 - ◇ **A Solid Sentence Constructor:** 训练学生对课文中重点句型和新词语的运用能力,理解句子和语篇的结构机制。
 - ◇ **A Superb Bilingualist:** 对课文中的常用词汇和短语通过汉译英进一步强化,了解两种语言表达的异同。
- ☞ **Text B:** 与主课文的主题一致,通过阅读使学生对同一主题作更深入的了解。课文后有必要的注释和阅读理解问答题。
- ☞ **Writing Practice:** 要求学生围绕本单元主题书面表达自己的阅读心得,写作形式不拘一格。
- ☞ **Further Study:** 向学生提供进一步探究本单元主题的资源,要求学生通过查阅相关资料,更深入理解主题,逐步培养学生独立进行研究的能力以及通过研究获取知识的能力。

本册由山东大学主持编写,刘世铸负责教材的总体设计和编写,参加编写的有马文、姜晓梅、靳锁、张丽、程洪梅、徐荣娟等。在本书的编写过程中,总主编胡壮麟教授在总体思路给予了精心的指导,责任编辑姜军和北京大学出版社外语编辑部的编辑们为本书的编辑出版付出了艰辛的劳动,在此向他们表示诚挚的感谢。

由于编者水平有限,书中难免有疏漏和不当,诚望使用本书的教师和学生提出批评。

编者

2007年5月

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Fairy Tale

Unit Goals

After completing the lessons in this unit, students will be able to:

- ☞ **identify some typical characteristics of a fairy tale using literary terms such as character, setting, and plot;**

This unit will help students develop their skills in analyzing and understanding textual representations of human experience. We will consider some typical characteristics of a fairy tale using literary terms such as character, setting, and plot. We will consider the form—for example, the various styles or genres—of textual communication; study various interpretive strategies and problems; examine dynamic relations among author, reader, and text; and explore whether—and if so, in what ways—texts embody cultural values.

To these ends, we will focus on one of the major literary fairy tales in the European tradition—*Beauty and the Beast*. We will examine the ways that narratives may transmit culturally specific values through elements such as plot, characterization, and language. We will also attend to the theme of beauty and love.

- ☞ **develop the ability to read narratives critically;**

The ultimate end of analysis is a deeper understanding and a fuller appreciation of the literature—you learn to see more, to uncover or create richer, denser, more interesting meanings.

As literature uses language, images, the essential processes of meaning-making, analysis can lead to a more astute and powerful use of the tools of meaning on the reader's part. Analysis should also teach us to be aware of the cultural delineations of a work, its ideological aspects. An analysis is to help us, through close reading and through reflection, understand the way ideas and feelings are talked about in a particular culture. Fairy tales can give us access to the symbolic worlds of communities: not only to the kinds of ideas they have about life, but also to the way they feel about them, to the way they imagine them, to the ways they relate them to other aspects of their lives.

☞ **extend vocabulary through recognition of negative prefixes.**

In this section, the instructor should explain to the students knowledge of roots and affixes to comprehend the meaning of unfamiliar or difficult words, terms, or phrases.

Before Reading

Hands-on Activities

The following may help students get a better understanding of the nature of fairy tales.

Definition

A fairy tale, or wonder tale, is a kind of folktale or fable. In these stories we meet witches and queens, giants and elves, princes, dragons, talking animals, ogres, princesses, and sometimes even fairies. Marvelous and magical things happen to characters in fairy tales. A boy may become a bird. A princess may sleep for a hundred years. A seal may become a girl. Objects too can be enchanted—mirrors talk, pumpkins become carriages, and a lamp may be home to a genie.

The oldest fairy tales were told and retold for generations before they were written down. French fairy tales were the first to be collected and written down, but now we can read fairy tales from almost any culture. When these stories were studied together, something amazing was discovered. From countries as distant and different as Egypt and Iceland similar fairy tales are told. Both Egypt and Iceland have “Cinderella” stories, as do China, England, Korea, Siberia, France, and Vietnam. There may be a thousand versions of the Cinderella story, each with a unique telling which carries cultural information about the time and place the story was told. One thing is for sure: people everywhere like stories in which truth prevails over deception, generosity is ultimately rewarded, hard work overcomes obstacles, and love, mercy and kindness are the greatest powers of all.

Common Elements of Fairy Tales

- Set in the past—usually significantly long ago. May be presented as historical fact from the past.
- Include fantasy, supernatural or make-believe aspects.
- Typically incorporate clearly defined good characters and evil characters.
- Involves magic elements, which may be magical people, animals, or objects. Magic may be positive or negative.
- It often takes three tries to solve the problem.

- Focus the plot on a problem or conflict that needs to be solved.
- Often have happy endings, based on the resolution of the conflict or problem.
- Usually teach a lesson or demonstrate values important to the culture.

Plot: The plot is the structure of the play. It is the action/events which make up the story.

The plot has five parts:

Exposition: The presentation of information that the audience needs to enter the play's action.

Rising action: Central part of the story during which various problems and complications arise, which cause the characters to take action.

Climax: The highest point or turning point in the action, which pits protagonist and antagonist against each other in a final confrontation that settles all their difficulties.

Falling action: Contains the action or dialogue necessary to lead the story to a resolution or ending.

Resolution: The end of the story in which the problems are solved and the story is finished.

Setting: The time and place of the story are called settings. Geography, social eras and political events are all influential to a story's setting.

Brainstorming

Questions in this section will help students understand the theme of this fairy tale.

Theme

The theme is the central idea, thought or meaning of the play. Sometimes it is referred to as the spine of the story, since like the spine of the body, it is the central core uniting and controlling all of the parts into a cohesive whole. It answers the question, "What is the story about?"

Beauty and the Beast explores the idea of **what is beauty**. It also explores the idea that love is learned. The most obvious message of the story is that beauty is but skin deep, and that one should look beneath the surface to search for the true meaning of beauty within.

Beauty learns that when she has the opportunity to look below the surface of the Beast's appearance, she only then truly discovers what he is like. Looking deeper into another person leads to self-discovery and sometimes change as well.

A Glimpse at Words and Expressions

Please read the following sentences. Pay attention to the underlined part in each sentence and see how these expressions are used in context, and then write down their meanings in the blanks provided.

- | | |
|---|-------------------------------------|
| 1. They gave themselves ridiculous airs, and would not <u>keep company with</u> any but persons of quality. | (associate with; make friends with) |
| 2. This news had liked to have <u>turned the heads of</u> the two eldest daughters, who immediately flattered themselves with the hopes of returning to town. | (make sb. conceited) |
| 3. ...they <u>went to law with</u> him about the merchandise. | (went to legal proceedings against) |
| 4. If your daughter refuse to die <u>in your stead</u> , you will return within three months. | (in stead of you; in your place) |
| 5. Will you <u>give me leave</u> to see you sup? | (give me permission) |
| 6. ...her newly found happiness and material <u>comfort</u> with the Beast. | (give comfort to) |

Text A

Introduction to the text

The Story

The rich merchant not only has three daughters but also three sons who have little to do with the story. All the girls are good looking, particularly the youngest who becomes known as Little Beauty. The sisters are vain and jealous of Beauty who is by contrast modest and charming and wishes to stay with her father.

All of a sudden the family loses its money and is forced into a poorer lifestyle which makes life more difficult all around and exaggerates the differences between Beauty and her sisters. Beauty and the three brothers throw themselves into working for their new life while the sisters are bored. The father takes a trip in the hopes of regaining his wealth, and the older sisters demand he bring them expensive garments. Beauty asks simply for a rose.

The father is unsuccessful in his attempt to regain his wealth and in despair, wandering in the forest, is trapped in a snow storm. He comes upon a seemingly deserted palace where he finds food and shelter for the night. In the morning he wanders into the garden where he

sees the perfect rose for Beauty. Upon plucking it, a hideous Beast appears and says that for his thievery he must die. The father begs for his life and, the Beast agrees to let him go if one of his daughters will take his place. If she refuses, then he must return to die himself. The Beast gives him a chest filled with gold and sends him home. This treasure enables the older daughters to make fashionable marriages. On giving Beauty the rose, her father cannot help but tell her what happened. The brothers offer to slay the Beast but the father knows that they would die in the process. Beauty insists on taking her father's place, and so she returns with him to the Beast's palace where he reluctantly leaves her.

In a dream Beauty sees a beautiful lady who thanks her for her sacrifice and says that she will not go unrewarded. The Beast treats her well; all her wishes are met by magic. He visits her every evening for supper and gradually Beauty grows to look forwards to these meetings as a break to the monotony of her life. At the end of each visit the Beast asks Beauty to be his wife, which she refuses although agreeing never to leave the palace. Beauty sees in the magic mirror that her father is desperately missing her and asks that she might return to visit him. The Beast assents on the condition that she return in seven days, lest he die.

The next morning she is at home. Her father is overjoyed to see her but the sisters are once again jealous of Beauty, her newly found happiness and material comfort with the Beast. They persuade Beauty to stay longer, which she does, but on the tenth night she dreams of the Beast who is dying. Wishing herself back with him, she is transported back to the castle where she finds the Beast dying of a broken heart. She realizes that she is desperately in love with the Beast and says that she would gladly marry him. At this the Beast is transformed into a prince, the Father joins them at the palace and the sisters are turned into statues until they own up to their own faults.

The Author

The story of *Beauty and the Beast* has been around for centuries in both written and oral form, and more recently in film and video. Many experts trace similarities back to the stories of Cupid and *Psyche*, Oedipus and Apuleius' *The Golden Ass* of the second century A.D.

The tale of *Beauty and the Beast* was first collected in Gianfrancesco Straparola's *Le piacevoli notti* (*The Nights of Straparola*) (1550—1553). The earliest French version is an ancient Basque tale where the father was a king and the beast a serpent. Charles Perrault popularized the fairy tale with his collection *Contes de ma mere l'oye* (*Tales of Mother Goose*) in 1697. The 17th century *Pentamerone* is also said to include similar tales.

The first truly similar tale to the one we know today was published in 1740 by Madame Gabrielle-Suzanne Barbot de Gallon de Villeneuve as part of a collection of stories *La jeune amé riquaine, et les contes marins* (told by an old woman during a long sea voyage). Mme. de Villeneuve wrote fairy tale romances drawn from earlier literature and folk tales for the entertainment of her salon friends.

Almost half of the Villeneuve story revolves around warring fairies and the lengthy history of the parentage of both Beauty and the Prince. Beauty is one of 12 children, her stepfather is a merchant, her real father being the King of the Happy Isles. The Queen of the Happy Isles is both Beauty's mother and the Dream Fairy Sister. Villeneuve also made various digs at the many enforced marriages that women had to submit to, and her Beauty ponders that many women are made to marry men far more beastly than her Beast. The story was 362 pages long.

French aristocrat Madame Jeanne-Marie Le Prince de Beaumont (1711—1780) emigrated to England in 1745 where she established herself as a tutor and writer of books on education and morals. She took Mme. de Villeneuve's tale and shortened it, publishing it in 1756 as part of a collection entitled *Magasin des enfants*. Although taking all the key elements from the Mme. de Villeneuve story, Mme. de Beaumont omits some dream sequences and the fact that in the original the transformation to handsome prince takes place after the wedding night. Intended as a lesson for her students, some of the subversive edges were polished off the story. It is pretty well the version we consider traditional today. Mme. Le Prince de Beaumont's story was translated into English as *The Young Misses Magazine, Containing Dialogues between a Governess and Several Young Ladies of Quality, Her Scholars* (1757).

Suggested Explanations on Text A

1. There was once a very rich merchant, who had six children, three sons, and three daughters.

Fairy tale is story for children about fairies, or about magic and enchantment. It usually begins with "There was once..." or "Once upon a time there was..."

2. They gave themselves ridiculous airs, and would not keep company with any but persons of quality.

► air (*n.*): personal bearing, appearance, or manner

e.g. "an air of mystery"; "the house had a neglected air"

► to give airs: to show the quality of being false or artificial (as to impress others)

e.g. Etiquette in the dojo is not designed to give airs and graces to senior members.

Synonyms: affectation, pose, air, mannerism

These nouns refer to personal behavior assumed for effect.

An *affectation* is artificial behavior, often adopted in imitation of someone, that is perceived as being unnatural.

e.g. "His [Arthur Rubinstein's] playing stripped away ...the affectations and exaggerations that characterized Chopin interpretation before his arrival." (Michael Kimmelman)

Pose denotes an attitude adopted to call favorable attention to oneself.

e.g. His humility is only a pose.

Air, meaning a distinctive but intangible quality, does not always imply sham.

e.g. The director had an air of authority.

In the plural, however, it suggests affectation and self-importance.

e.g. The movie star was putting on airs.

Mannerism denotes an idiosyncratic trait or quirk, often one that others find obtrusive and distracting.

e.g. His mannerism of closing his eyes as he talked made it seem as if he were deep in thought.

► keep company with: to socialize or associate with

e.g. The cats depended on us, kept company with us, and brought so much fun to us.

Synonymous phrases: to hang out with...; to associate with...; to affiliate with...

► quality (*n.*): high social status

e.g. Let him, upon his removes from one place to another, procure recommendation to some person of quality, residing in the place whither he removeth; that he may use his favor, in those things he desireth to see or know. (*Of Travel* by Francis Bacon)

3. All at once the merchant lost his whole fortune, excepting a small country house at a great distance from town, and told his children with tears in his eyes, they must go there and work for their living.

► *excepting* (*prep.*): with the exception of

except, *except for* 和 *excepting* 都有“除……外”的意思,但在用法上却有所不同。*excepting* 是由动词转化而来的分词介词,用法较正式,含有较强的动态意味,意为“把……除外”,与 *except* 在用法上有不同之处:

(1) 可用于句首,或用于 *not*, *without*, *always* 等词后;

(2) 其后常常用名词或代词。如:

Excepting Sundays, the library is open daily.

I think we must keep improving our English *not excepting* those who have mastered it.

4. The family had lived about a year in retirement, when the merchant received a letter with an account that a vessel, on board of which he had effects, was safely arrived.

► *account* (*n.*): a narrative or record of events

e.g. Other parties hinted that it was Becky's habit to levy contributions on all her husband's friends: going to this one in tears with an account that there was an execution in the house. (*Vanity Fair* by William Makepeace Thackeray)

► *effect* (*n.*): any adverse and unwanted result