

<<三维英语阅读>>

图书基本信息

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作者：龚亚夫 编

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## <<三维英语阅读>>

### 内容概要

《红魔英语·三维英语阅读：高1年级（上）（黑白版）》所谓三维，即阅读技能，词汇运用和书面表达。

我们以阅读技能为基础，通过合理的设题，强调阅读技能的综合运用，并按照英美等英语国家公认的阅读技能点进行整理，总结出22项必备的阅读技能。

《红魔英语·三维英语阅读：高1年级（上）（黑白版）》编者根据我国学生的学习特点和现有的课程标准，将这些技能在各种题型中重复出现，力求使读者灵活掌握、灵活运用，真正地学懂英语，学好英语。

此外，每个单元的习题和讲解，兼顾了功能性的阅读技能点和历年中考、高考真题中的精华和疑难题目，学生既可以通过系统地学习本丛书获得实用阅读技能，也可以通过其中的习题进行有针对性的应考复习。

书籍目录

UNIT 1 FriendshipUNIT 2 Language and CommunicationUNIT 3 Tourist AttractionsUNIT 4 The Power of Nature  
UNIT 5 Heroes and Role ModelsUNIT 6 Cultural DifferencesUNIT 7 SportsUNIT 8 Technology  
InnovationUNIT 9 AnimalsUNIT 10 Music, Art, and LiteratureAnswer Keys

## 章节摘录

I am a writer. I spend a great deal of my time thinking about the power of language—the way it can evoke (唤起) an emotion, a visual image, a complex idea, or a simple truth. Language is the tool of my trade. And I use them all—the Englishes I grew up with. Born into a Chinese family that had recently arrived in California, I've been giving more thought to the kind of English my mother speaks. Like others, I have described it to people as "broken" English. But I feel embarrassed to say that. It has always bothered me that I can think of no way to describe it other than "broken", as if it were damaged and needed to be fixed, as if it lacked a certain wholeness. I've heard other terms used, "limited English", for example. But they seem just as bad, as if everything is limited, including people's perceptions (认识) of the limited English speaker. I know this for a fact, because when I was growing up, my mother's "limited" English limited my perception of her. I was ashamed of her English. I believed that her English reflected the quality of what she had to say. That is, because she expressed them imperfectly her thoughts were imperfect. And I had plenty of evidence to support me: the fact that people in department stores, at banks, and at restaurants did not take her seriously, did not give her good service, pretended not to understand her, or even acted as if they did not hear her. I started writing fiction in 1985. And for reasons I won't get into today, I began to write stories using all the Englishes I grew up with: the English she used with me, which for lack of a better term might be described as "broken", and what I imagine to be her translation of her Chinese, her internal (内在的) language, and for that I sought to preserve the essence, but neither an English nor a Chinese structure: I wanted to catch what language ability tests can never show: her intention, her feelings, the rhythms of her speech and the nature of her thoughts. &hellip;&hellip;

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