

Integrated Skills  
of English

综合英语教程  
学生用书

4

总主编 虞苏美 黄源深  
主 编 邹为诚

高等教育出版社



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( Student's Book )

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*Student's Book*

## 综合英语教程

(学生用书)

主编 邹为诚

编者 张 健 王世静 陈 舒

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## 内 容 提 要

《综合英语教程》是高等学校英语专业综合英语基础课教材,也可供师专、教育学院及社会上英语自学者学习使用。基础阶段用书共分6册,均配有教师用书和录音磁带。

本书为第四册,共15个单元,每单元由三大部分组成:听说训练(Listening and Speaking Activities)、阅读理解和语言操练(Reading Comprehension and Language Activities)以及扩展性练习(Extended Activities)。其中扩展性练习新增了兴趣阅读一项内容,为学生提供了15篇形式、体裁、风格各异的文章以满足他们多样化的阅读需要。第四册在前三册的基础上加大了语言训练难度,对学生听说读写技能的发展提出了新的要求。

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# 前 言

《综合英语教程》为教育部委托编写的普通高等教育“九五”国家级重点教材出版项目，是为我国高等学校英语专业学生编写的一本面向21世纪的英语专业基础教材，也可供教育学院和社会自学者使用。全书共6册，由学生用书，教师用书和录音磁带组成。

本教材力图反映近年来国内外在应用语言学、心理学和英语教学研究方面的成果。编者认为，基础英语的教材应该处理好基础知识的掌握，能力培养和文化知识的学习三者之间的关系。

## 一、基础知识的掌握

基础知识指英语语言基础知识，具体地说，基础阶段的学生应该掌握下列内容：

### 1. 语言体系知识 (Knowledge of language system)

语言体系知识指语音、词汇和语法结构等方面的内容。基础阶段一般只有两年的时间，要在这么短的时间内完成大纲所规定的语言知识的传授，是一件十分艰巨的工作。这就要求教材提供严密、详细而又完整的训练项目，有效地覆盖和循环各个阶段的语言知识。本书编者力图通过循序渐进的方式，使学生逐步掌握系统的英语语言基础知识，为他们提高语言交际能力打下坚实的基础。

### 2. 话语知识 (Knowledge of discourse)

教材还必须向学生提供话语知识。语言教学必须努力创造交际气氛，在这种氛围中，学生和教师的语言要带有明确的交际目的。他们不仅用语言进行意义交流，还进行情感交流。唯有这样，语言才能真正发挥交际功能，学生才能真正从心理上感受到语言的力量。这样的语言学习就具有了高度的心理真实性。然而，一切具备这种氛围的语言活动都必须建立在连续的话语基础之上，学生必须学习种种话语交际所要求的知识，譬如，如何开始谈话，如何结束谈话，如何有效地组织信息，如何利用和处理对方的信息，如何掌握使用语言的分寸等等。系统地获取这些知识，不能仅仅依靠教师的讲解，必须以大量的在话语环境下进行的实践活动作保证。本教材的每一个单元都围绕一个话题展开，其目的就是为了给学生营造一个话语环境，使学生能将语言形式和话语情景紧密地结合在一起，以利于学生提高运用语言的“得体程度”(Appropriacy)。

### 3. “常用语”知识 (Knowledge of formulae)

大量的语言研究证实，语言交际并不完全依靠百分之百的创造性。“流利性”和“准确性”(Native-like fluency and native-like accuracy)都是有条件的。在交际者谈论熟悉的话题时，语言的流利性和准确性要明显高于谈论陌生的话题。所谓“熟悉”，事实上就是满足两个基本条件：(1)说话者知道要说什么，也就是说，说话者对谈话内容有大体上合适的知识范围；(2)说话者知道若干谈论此话题和内容所要用的关键性的词语。这种词语就是谈论该话题的“常用语”(Formulae 或 Routinized expressions)。研究还证实，一个人在自然的谈话(Spontaneous conversation)中，大部分语言是属于“常用语”范畴的。因此，掌握大量英美入日常生活中的常用语，并且懂得何时何地使用它们，是提高流利性和准确性的重要手段。本教材在这方面提供了大量的内容，并且有足够的练习以达到巩固的目的。

## 二、能力的培养

本书着重培养学生以下几方面的能力：

### 1. 学习者的学习策略能力 (Learner's strategies)

本教材吸收了近年来心理语言学研究方面的若干成果。编者在关心语言内容的同时，也十分关心学习

者学习策略和学习能力的培养。心理学家认为,学习效果与学习者的心理准备状态(Preparedness)有着密切的关系,准备状态越好,学习效率就越高。其次,第二语言的习得与语言学习者的语言意识程度(Language awareness)有密切的关系,良好的语言意识能促进语言习得。第三,在语言学习中,语言活动的过程比语言活动的结果更为重要。因此如何提高学习者对语言学习的准备程度和对语言形式的意识程度,同时又能将其吸引到参与语言活动中来,这是编者十分关心的问题。为了培养学生正确的学习策略,本教材采用了两种方法:(1)提高学生有意识的准备程度;(2)为学生创造“隐性准备”的条件。前者通过大量的自主学习项目来实现,这些活动项目要求学生通过自我发现、独立工作和自由活动来完成(Self-discovery, autonomous study and uninhibited practice)。而“隐性准备”的条件主要是通过重复话题来创造。教材中的每一个单元为一个话题,每一个话题虽然在本册中只出现一次,但在全套教材中反复出现。编者通过控制语言练习的项目和难度,使得前面的单元成为后续单元的“隐性准备”,而后续单元又成为前面单元的复习。

## 2. 语言尝试能力(The ability to experiment with language)

“语言冒险”(Linguistic adventure)精神与语言发展速度有着直接的关系。为学生创造“语言冒险”的机会是一本好教材必须具备的条件。学生的这种能力并不是自动产生的,而是需要语言教师的培养和教材提供机会。因此编者在设计语言练习时,充分考虑到学生所关心的话题,设计了大量的学生可以自由发挥的训练项目,为他们思想的飞翔开辟广阔的空间。

## 3. 语言思维能力(Higher-order thinking ability)

语言学习的最高境界是学习者能完全用目标语进行符合交际要求的思维活动。但是我们的外语教学长期以来重视记忆、背诵,忽视语言学习过程中所发生的认知活动。没有思想的语言是无用的语言,长久依赖背诵而获得的语言是苍白空洞的,用这种方法培养出来的人必定是“流利准确”的废话制造者(Fluent fool)。同时,近年来的一些研究报告也认为,语言活动与认知活动的结合是获得语言交际能力的必经之路。因此,本教材的编者在编写过程中,十分重视那些有助于开拓学生认知能力,促进思维能力发展的语言训练项目。

## 4. 语言教师的职业能力(Professionalism)

由于《综合英语教程》是我国师范类院校的教材,我们是在为未来培养教师,因而如何把职业特点体现在语言学习中也是我们重点考虑的一个问题。我们通过大量的与师范职业有关的语言活动,使学生在在学习语言的同时能够接受初步的职业训练。因此,书中的许多练习既有语言训练的价值,又有职业训练的作用。

## 三、文化知识的学习

语言是文化的载体,文化又是语言的土壤。现代语言学认为,无论语言理解(Understanding)还是语言使用(Production)都必须依赖使用语言的人所具有的社会、文化和语言等方面的知识。语言使用者在语言活动中,不断地将其自身的社会经历、文化背景和文化知识作为其思维活动的重要依据。缺乏这些知识,语言理解就会变得异常困难或是错误百出。倘若学生在初级阶段尚能应付过关,而他们在中级和高级阶段的学习将难以为继。文化学习的另一个特殊意义是可以使人开拓视野,避免采用母语文化的框架去阐释异邦文化,从而加深文化间的隔阂。因而,本教材的编者认为,学生在学习英语的同时,必须高度重视英语国家的社会文化知识。在这方面,本教材做了大量的工作,每一单元之后列出了英语国家的文化背景专栏,使学生能够接受到比较系统的文化知识的熏陶。

本书是《综合英语教程》学生用书第四册,全书共15个单元,每单元由三大部分组成:听说训练(Listening and Speaking Activities)、阅读理解和语言操练(Reading Comprehension and Language Activities)以及扩展性练习(Extended Activities)(包括新增加的“兴趣阅读”)。

第四册的听说训练目的与第三册相同，要求学生能就某一话题开展全面的语言活动，但是语言控制和引导比第三册少，提高了对创造性和话语连贯性的要求。学生在进行听说训练时，应以讨论活动为主，努力提高听说的交际效率。第四册的阅读理解 and 语言操练对阅读提出了新的要求。讨论题虽然减少了数量，但增加了问题的归纳性和开放性。对于开放性问题，希望学生能事先准备，最好落笔成文。第四册的扩展性练习部分在前三册的基础上，加大了语言活动范围，对学生综合使用语言的能力提出了新要求。第四册还增加了一个新栏目——“兴趣阅读”。该栏目内的文章大都取自英、美两国青少年通俗读物，选材富有趣味，语言风格丰富多彩，目的是激发学生的阅读兴趣，拓宽他们的视野，提高他们的语言感悟能力。

第四册的词汇表增加了听说部分所涉及的词汇，其中许多超出了大纲的范围。列出它们是为了帮助学生更好地理解这些词语，而不是要求学生一定要掌握。

本教材的前期编写工作共有十多位人员参与，其中有华东师范大学外语系的朱钟毅教授、张春柏教授、戴天佑副教授、王世静副教授以及镇江师专的贾德霖教授和原山西师专的白世俊副教授。上海外国语大学的李观仪教授和美国圣奥洛夫大学 (St. Olaf College) 的 Richard C. Buckstead 教授在本教材的设计和成书过程中给予了不少指点和帮助。全国十余所院校承担了本教材的试用工作，他们为本书贡献了不少宝贵的意见和建议。我们在此向他们表示诚挚的感谢。

复旦大学孙骊教授（主审）、教育部高等学校外语专业教学指导委员会委员华南理工大学秦秀白教授（主审）、教育部高等学校外语专业教学指导委员会委员北京师范大学王蔷教授、北京师范大学武尊民教授、湖北黄冈师范学院蓝葆春教授和河南新乡师专郭爱先副教授审阅了本书，在此深表谢意。作者同时欢迎读者提出宝贵的意见和批评。

编者  
1999年9月  
于华东师范大学



<b>Grammar</b>	<b>Cultural Information</b>	<b>Reading for Interest</b>
<i>Wh-ever, what</i> -clause	Do They Look Smart and Natural?	Classified Ads
Special uses of the historical present & the present progressive tenses	Recreation in the USA and Britain	Secret World of a Pond
Statement + comment clause	Buffalo in the USA	The Space Story Omnibus
Cleft sentences; <i>it</i> as formal object	D. H. Lawrence	Sonia Plays a Record
<i>That</i> -clause as apposition to NP & other related structures	The Civil Rights Movement in America	Fabric Crafts
V-ed / v-ing as non-finite clauses	British Folk Heroes	Bali
Constructions with <i>while / as / when ...</i> clause	Sorry! I'm Late!	The British Museum Is Falling Down
Inversion for emphasis	The Cowboy and Cattle Drives	Tom Edison's Shaggy Dog
Further infinitive structures	Come to Dinner!	What's for Dinner
Articles	New York City	In Tune with the Times
Further passive structures; infinite as real subject	Thomas Alva Edison	Teeth
Conditional with special tenses ( <i>would / should</i> )	Dracula the Vampire	The "All Singing, All Dancing" Phone
Reporting essential points	Pubs	A Talk in the Park
Further usage of <i>should</i>	Police Force in Britain	Ancient Rome: Republic to Empire (509BC – 180AD)
Unfulfilled or suspended intentions, wishes, hopes	The New England Yankee	When Silence Is Not Golden

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# 1

# Package Design



## Listening and Speaking Activities

### 1 Brainstorming

Work with your group to think out as many words / phrases / expressions as possible about the appearance of objects, goods, animals or human beings. Write them down in the blanks below.

1. Expressions of size:

*colossal, miniature*

2. Expressions of shape:

*crooked, oval, undulating*

3. Expressions of material/texture:

*silk, plastic, rough*

4. Prepositional phrases of appearances:

*like velvet, in yellow, on the crooked path*

5. Figurative language:

*(The con-man was) as smooth as silk, (His ego was) colossal,*

*(He ate) like a horse*



### 2 UFOs and aliens: facts or fiction?

Listen to the recording and complete the following tasks.

1. Answer the following questions.

- Where do aliens and UFOs come from according to some people?
- Describe one of the aliens referred to in the recording.
- What did the fairy-like alien reportedly say about the appearance of the human being?
- What did the aliens in the UFO that landed in American Samoa see when they landed?
- What does one of the UFOs mentioned in the recording look like?



2. Listen to the recording again and this time draw a picture of the Snake Mound.

### 3 UFOs, aliens, and you

Discuss with your partner your thoughts concerning UFOs and aliens. To help the discussion you may ask the following questions.

1. Have you ever seen a UFO / alien or has anyone you know seen one? Do you believe they exist?
2. If you had to create from your imagination a UFO / alien, what would they look like?
3. Describe the site where your imagined UFO would land.
4. Why do you think people are interested in UFO / alien stories?

The following expressions may be useful during your discussion:

The UFO landed in / on / near...

The alien looked like ...

It is unlikely ...

I believe in ...

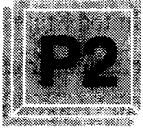
It is difficult to describe ...

### 4 What do they look like?

Describe to your partner the appearance of your best friend, your favorite animal, your dream house, your ideal boyfriend or girlfriend.

### 5 Appearances are deceptive

Very often we are deceived by our eyes. Have you had such an experience? Share your story with your partners and teacher and ask if they have experienced the same.



## Reading Comprehension and Language Activities

### Pre-reading Task

Discuss

1. Some people claim that the package of a product not only gives customers visual pleasure, but is also part of the commodity, while others insist that it is a sort of waste, even a deception. What is your opinion?
2. Do you like things, for example, the soap you buy, packed in a plain package or a colorful or even a fancy package? And why?



*The art of selling, all wrapped up.*

### Package Design

**P**rimo Angeli's studio in a fashionable district of San Francisco has the look of a pop art joke. A five-foot sausage gazes at you from a wall-painting. A huge granite rests on a tower of stale doughnuts. I wonder how the doughnuts bear up. Angeli explains: The rock is not granite but papier-mâché.

Like so many things in this place, the doughnut tower is mostly metaphor, not so much a work of art as the idea of one. On the walls behind us are samples of Angeli's creations and those of his staff — row upon row of empty boxes, bottles, cartons and tins.

"There is a relationship between consumers and packages," Angeli declares. Packages are sometimes called "silent salesmen," but what they really do is seduce. They transform ordinary things — like soap or hair spray or baby powder or muffin mix — into objects of desire. They make us hungry for things we don't need, even for things we don't want.

In the eight seconds or so that it takes to choose a laundry detergent or frozen pizza, the package must scream or whine or purr or whisper its message of good taste or cheapness or strength or luxury loud and clear enough to grab our interest. No wonder, then, that designing, producing and marketing packages has grown into such an enterprise, a business of equal parts art and artifice, science and deception.

To truly grasp the impact of packaging, one might first consider a world without it. Imagine an entire supermarket filled with similar items: toothpaste in sterile white tubes, breakfast cereal in wax paper sacks. The goods in this store may be equal to or even better than goods elsewhere, the prices competitive, the sales clerks sharp. Yet its success among retailers today would be unlikely.

Market researcher Davis Masten says that the challenge of packaging is to create an identity to which the buyer aspires, not to reflect the buyer's true identity. When

Primo Angeli designed packaging for an Italian coffee imported to the United States, for instance, he didn't put frumpy-looking Americans in bathrobes on the label. True, Americans drink an awful lot of coffee in ratty bathrobes, but why rub it in? Angeli's label pictures an elegant Italian couple fully dressed in flowing white and sitting cheek-to-cheek in a romantic terra-cotta setting.



Masten has been involved in many studies that prove that a product will actually taste different or be more effective because of the motivating force of the package. Packaging can motivate people to buy just about anything. Liquid laundry detergent, for example, was at first a hard sell. But when manufacturers put it into easy-pour containers with a built-in spout and a cap that doubles as a measuring cup, the stuff flew off the shelves. That's because the package gave the product what business folk call "added value" — it seemed to lighten the load of laundry day.

Most designers regard color as perhaps the most important element of a package. It is said that people react to color emotionally rather than intellectually, and that this gives color subliminal power. It's no secret that red is a standout, and mass marketers love it — everything from cereal to shaving cream to cola comes dressed in red. Blue, with its link to water, sky and royalty, can be either bold or soothing, depending on its tone, and is rarely used for food other than seafood.

Yellow, when golden, connotes quality, but in its more garish shades evokes the cut-rate, not always an undesirable effect. Kids like primary colors, while the affluent often prefer muted earth tones and black.

But a quick rummage through one's cupboards reveals that these color "rules" were made to be broken: Peanut butter decked out in blue or an expensive watch in a yellow box is not unheard of.

For some, packaging is everything. "If, as the industry says, 'the package is the product,' why not turn things around?" asks Angeli. "When you look at a beautiful car, do you think of the engine? When you look at a wonderful piece of clothing, do you wonder about the material? When you first look at a beautiful package, you're not really thinking about what's inside. Creating a dream, an image, that is what packaging is all about." And for some, maybe for many, the dream is enough.

#### Notes



1. ... has the look of a pop art joke: Pop art is a modern art movement that appeared in the US and Britain in the late 1950s. It is influenced greatly by television, advertising, comics, etc.. Artists in this school used objects of mass-culture, such as soup cans, food, machines, or pictures of film stars, as subject matter of their

- paintings, which were often brightly-colored. Some of the best known pop artists are Jasper Johns in the US and Andy Warhol in England.
2. bear up: stand up to; support.
  3. ... the doughnut tower is mostly metaphor, not so much a work of art as the idea of one: The doughnut tower is not good enough for the work of art, just an idea for a work of popular art. It is symbolic.
  4. ... what they really do is seduce: Packages and packaging are aimed at coaxing, enticing people into buying products.
  5. a business of equal parts art and artifice, science and deception: designing, producing and marketing packages are both art and a clever trick, both science and an act of cheating.
  6. grasp the impact of packaging: understand the effect and influence of packaging.
  7. toothpaste in sterile white tubes: toothpaste in germfree but unimaginative white tubes that lack emotive appeal or aesthetic force.
  8. competitive: (prices) low enough to compete with those of rival traders.
  9. the sales clerks sharp: A sharp sales clerk is quick thinking and fast acting and probably dressed stylishly.
  10. ... the challenge of packaging is to create an identity to which the buyer aspires ... the buyer's true identity: Successful packaging creates an ideal image that the buyer wants and is eager to identify himself with.
  11. frumpy-looking Americans: unattractive and old-fashioned Americans.
  12. ratty bathrobes: old, worn out bathrobes.
  13. ... why rub it in?: *Rub it in* means emphasizing or repeating an embarrassing fact or situation. The writer means that the embarrassing fact that many Americans drink their coffee in ratty bathrobes should not be portrayed in the packaging of coffee products.
  14. pictures: presents a picture of something.
  15. fully dressed in flowing white: dressed comfortably in white.
  16. sitting cheek-to-cheek in a romantic terra-cotta setting: sitting intimately together against a sentimental, brownish-red background.
  17. with a built-in spout and a cap ... flew off the shelves: When they introduced a cap that served also as a measuring cup, the liquid laundry detergent sold very well.
  18. lighten the load of laundry day: reduce the amount of work involved in doing laundry.
  19. emotionally rather than intellectually: (People react to colors) through feelings or emotions rather than reasoning.
  20. gives color subliminal power: enables color to influence people at an unconscious level.
  21. ... mass marketers love it: Those involved in mass marketed products love red.
  22. depending on its tone: depending on the tint or shade of a color.

23. garish shades: very bright shades of a color, often in bad taste.
24. cut-rate: selling or sold at a discount.
25. muted earth tones: softened or subdued tint or shade.
26. ... these color “rules” were made to be broken: There are exceptions to those rules; rules are not always followed.
27. turn things around: to see the relationship between product and package in a completely different way. What Angeli means is that we don’t need to care much about what is inside a package as long as the packaging itself attracts us.

## 1 Comprehension work

### A Probe the story

Discuss the following questions.

1. What does Primo Angeli’s studio look like?
2. How does Angeli comment on the relationship between customers and package?
3. What does the coffee package example intend to illustrate?
4. What is meant by the “added value” of a product?
5. Why do package designers attach so much importance to colors?
6. Why does the industry say “the package is the product”?

### B Essay questions

Discuss the following questions and then write your opinions down.

1. Comment on the statement: designing, producing and marketing packages has grown into such ... a business of equal parts art and artifice, science and deception. When does packaging qualify for art and science and when for artifice and deception?
2. The package is said to add extra value (commercially termed as “added value”) to a product, but what kind of value is actually added? Think of some examples in real life to support your opinion, e.g. a tube of toothpaste, a packet of cigarettes and a gold watch, etc.. Do we attach so much importance to packages when we buy things?
3. Do you or do you not believe that the package is everything?

## 2 Language work

### A In other words

Fill out the following blanks with a word from the text which is closest in meaning to the word or expression in the brackets.

1. The Statue of Liberty in New York harbor will immediately \_\_\_\_\_ the attention of tourists visiting the Liberty Island. (attract, seize)
2. The big words “sale” and “bargain” will never fail to \_\_\_\_\_ some people to buy things they don’t need. (tempt, lure)



3. Most dogs are able to respond appropriately to simple human commands, and some can even use a/an \_\_\_\_\_ to win the favour of their masters. (a clever trick)
4. His decision to quit the job was \_\_\_\_\_ by his simple desire to leave this crowded and noisy city. (inspired)
5. For most city-dwellers, rural life \_\_\_\_\_ closeness to nature. (suggest)
6. The Martyrs' Monument in the town centre always \_\_\_\_\_ people's bitter memories of the Second World War. (arouse, bring forth)
7. It is hard to predict the \_\_\_\_\_ of automation on people's life in the future. (effect, influence).
8. Egyptian pyramids are viewed as \_\_\_\_\_ in the history of architecture. (conspicuous or superior)
9. Television commercials are believed to exert a \_\_\_\_\_ influence on people's decision to purchase. (subconscious)
10. To make his office neat and clean, the manager insisted that all \_\_\_\_\_ ornaments be removed. (unpleasantly bright, showy)

### B Work with sentences

Rewrite the following sentences with the expressions in the box.

rub it in	aspire to	deck out	react to
not so much ... as ...	have the look of	no wonder	grow into

1. After twenty years' effort, the couple's small grocery store has developed a great deal and has become a locally famous supermarket.
2. The debate over test tube babies is largely a legal issue, rather than a moral one.
3. "I know it's my fault," the husband said, "but you don't need to mention this all the time."
4. My father is a little vain like most actors and actresses. He seeks for fame and success as the goal of his life.
5. It is not surprising that the candidate failed to win the election. Look at his scandal.
6. The veg section was made more attractive with colorful fruits from all over the world.
7. The submarine looks like a huge grey fish.
8. The demonstrators responded furiously to the police's attempt to arrest them.

### C Word study

- a. Give the meanings of the following words or expressions used in the text. You may use an English-English dictionary. Then write a sentence to illustrate its meaning and usage.
  1. have the look of ...
  2. make somebody hungry for ...