

# Roads & Ways

Reading

Writing

## to Better English

Teachers' Book

教师用书 · 第四册

4

高等师范院校英语专业教学参考书

北京外国语学院朱次榴主编

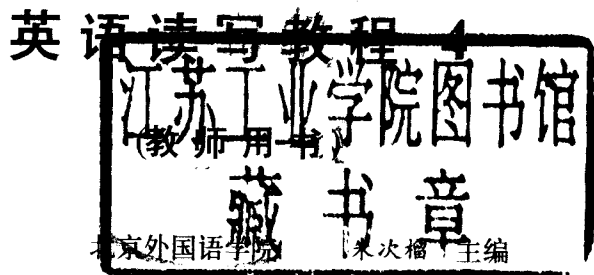
## 英语读写教程



Higher Education Press

*Roads & Ways to Better English 4*

*(Teachers' Book)*



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## FOREWORD

1. This book contains fourteen units. Each unit provides the following items:
  - Additional Background Material for Teachers' Reference
  - An Outline of the Text in Question Form with Answers Indicated in Note Form
  - Detailed Study of the Text
  - Key to Prep Work and Exercises
  - Learn to Teach
  - Learn to Write
2. The time to be spent on each unit is allocated like this:
  - 4 class hours for teaching the text
  - 1 or 2 class hours for covering the supplementary readings
  - 1 class hour for learning to teach
  - 1 or 2 class hours for learning to write under the guidance of the teacher in class
3. The focus of this book is on reading for information, on talking about the information learned, and on writing about or summarizing the information learned. To achieve this purpose, teachers using this book are urged to follow these steps:
  - Tell your students to preview the lesson thoroughly before class.
  - Use the questions in *Prep Work* to check how well your students have previewed the lesson.
  - Go over the lesson section by section according to the outline of the text, with the focus on reading for information and talking about the information learned.
  - Choose one or two sections either from the text or from the supplementary reading material for your students to sum up, first in spoken form, then in written form.
  - Take up the exercises on the lesson only after you have done all of the above.

4. The information given in *Additional Background Material for Teachers' Reference* and the explanations given in *Detailed Study of the Text* should be used selectively according to the English level of the students you teach. You, as a teacher, should decide what to include in or exclude from your teaching. You can also add whatever you think necessary.
5. In preparing this book the author had help from Professor Qian Yuan (钱媛) of Beijing Teachers' University, who, as the chief evaluator, offered many valuable suggestions and criticisms. The author also had help from teachers of the English departments of the colleges concerned in Beijing, Dalian, Yantai and Chengdu. To all of them the author here expresses his heartfelt thanks.
6. Finally, the author is indebted to Ms. Jane Watts (sent by the British Council) for her part in preparing the key to *Learn to Teach*, for which the author thanks her very much.

Zhu Ciliu

August, 1990

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# UNIT ONE

## Part One: Notes on the Text

### Additional Background Material for Teachers' Reference

1. Katherine Anne Porter (1890–1980): Born in Indian Creek, Texas, Porter worked on a newspaper in Denver, Colorado, and then lived in Mexico and Europe for a number of years. Her first collection of stories, *Flowering Judas and Other Stories*, was published in 1930. *Hacienda: A Story of Mexico* appeared in 1934. She received widespread critical acclaim for the volume *Pale Horse, Pale Rider* (1939), which consists of three short novels: *Old Mortality*; *Noon Wine*, which is set on a Texan ranch and had first been published as a volume in 1937; and the title piece, which tells of a short-lived love affair between a soldier and a young Southern newspaperwoman during the influenza epidemic of World War I.

Porter published two further collections of stories, *The Leaning Tower and Other Stories* (1944) and *The Old Order: Stories of the South* (1944), as well as two volumes of essays, *The Days Before* (1952) and *A Defence of Circe* (1954). Her best-known work, *Ship of Fools*, appeared in 1962 after 20 years in the writing. A bitterly ironic novel, it is set on a German passenger ship sailing from Mexico to Germany in 1931, and explores the origin and potential of human evil through the allegorical use of characters as almost one-dimensional representatives of various national and moral types. *The Collected Stories of Katherine Anne Porter* (1965) received both the Pulitzer Prize and the National Book Award. *Collected Essays and Occasional Writings* appeared in 1970. *The Never-Ending Wrong* (1977) is an account of the infamous Sacco-Vanzetti trial and execution. Her other works include *The Itching Parrot* (1942), *Holiday* (1962), and *A Christmas Story* (1967).

2. About the story: In "Theft" we find an underlying structure of con-

trast and tension, the paradoxical problems of definition, and a characteristic refusal by the author to indulge in "formula" writing.

The setting for "Theft" is New York City. The heroine is a writer and reviewer, like Porter herself. The time is the onset of the Great Depression of the 1930s. The stolen purse in the story symbolizes all property. Appropriately, it is made of gold cloth. Thus, the stealing of the purse represents the conflict between the "haves" and the "have-nots." But the conflict is never simple in Porter's stories, nor is it easy to arrive at a facile definition of the problem. The young woman who owns the purse has little else. She is in fact close to starving and may really be poorer than the janitress. But, like the purse, she is a symbol of those who possess things which other people do not have but want. And at the end of the story, by a brilliant reversal, the janitress has succeeded in making the heroine feel that she has stolen, if not from the janitress herself, then from the janitress's niece. The emotions running through this story are mixed, as are the sympathies of the reader. We cannot sympathize at all with Bill or Roger and perhaps only a little with Camilo. Paradoxically, both Porter's nameless heroine and the janitress seem to arouse our deepest feelings of empathy.

### **An Outline of the Text in Question Form with Answers Indicated in Note Form**

- I. (1) Introduction to the heroine's surveying of the immediate past when she came out of her bathroom by beginning the story from its middle
  1. What was the heroine of the story holding in her hand when she came into her room after she had taken a bath? (her purse)
  2. What was she doing when she stood in the middle of her room? (recalling what she had done in the immediate past)
- II. (2-5) The first incident: The heroine's walking to the station of the Elevated with Camilo through the rain after they had cocktails at Thora's
  1. What sort of person is Camilo? (a graceful Spanish young man



who has a complete set of small courtesies or ceremonies in his dealings with women, such as seeing his girl friend to the station even when it is raining, dropping a nickel in the machine, giving the turnstile a little push, and sending her through it with a bow )

2. What do you think his relationship to the heroine has been? (probably one of the heroine's admirers )
3. How can we tell that the heroine and Camilo are poor? (They walk to the station through the rain without calling a taxi; the heroine's purse is almost empty; Camilo tries to save his hat from being spoiled by the rain once he has left the station; etc. )

### III. (6 - 21 ) The second incident: Her going home in a taxi called by Roger

1. Whom did she hear calling her when she got off the train? (Roger )
2. How do we know that the heroine and Roger are in amiable relation? (from Roger's gesture of laying his arm around her shoulders, from their telling each other about the letters they each have just received, one from his wife, the other from her husband, and from Roger's telling her to take aspirin and have a hot bath, etc. )
3. Who do you think Stella is? (Roger's wife, perhaps )
4. What sort of person is Roger? (a playwright )
5. What did they see and hear when their taxi was waiting on the traffic at Fortieth Street and Sixth Avenue? (three drunken boys wobbling and talking nonsense in front of their car, and two girls talking about love while skittering across the street )

### IV. (22 - 30 ) The third incident: Her drinks in Bill's apartment

1. What sort of person is Bill? (a man whose wife is divorced or legally separated from him )
2. What seems to be his profession? (a playwright )
3. Why did Bill invite the heroine to his apartment for a drink at night? (to tell her, over a glass of cocktail, that his play had been rejected so that she would not ask him to give her the fifty dollars he had promised for the scene in the third act in which

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she had taken part )

4. Do you admire Bill? Why or why not? (No. He complains about sending money to his wife for the keep of their child; he tries to find an excuse for not giving the heroine the money he had promised to pay while he had received an advance of seven hundred dollars and had bought a rug. )

V. (31 - 33) The fourth incident: Her taking the letter out of her purse, before spreading it out to dry, and her tearing the letter into strips after reading it

1. Where did she lay the purse after she came in from her bath-room? (in her room )
2. What did she remember doing before spreading it out to dry? (taking the letter out )
3. What do you think made her tear the letter? (the contents of some phrases in the letter accusing her of having the heart to destroy their marriage, love or friendship.)
4. Does the rain add anything to the mood of the story? Explain. (Yes. The rain reinforces the gloominess and wretchedness of the characters in the story who lived in the 1930s when the Great Depression swept the United States. )

#### Detailed Study of the Text

1. She had the purse in her hand when she came in:
  - 1) when she came in; when she came into her room from her bathroom
  - 2) Notice that the author begins her story in the middle.
2. Standing ... she surveyed the immediate past and remembered everything clearly:
  - 1) bathrobe: a long, loose-fitting garment with sleeves, used either as a dressing gown or as a robe before and after the bath
  - 2) trailing a damp towel in one hand; dragging ... in one hand trail: *vt.* drag or let drag behind one, especially on the ground, etc.; bring along behind

Examples:

Everywhere the old man went, he always had a crowd of children *trailing behind* (him). (= following him slowly)

Compared with other nations, we seem to be *trailing behind* in our efforts to improve conditions for education. (= falling behind; failing to remain level with)

Production is *trailing behind* last year's total.

At half time, our team *were trailing by* twelve points, but were able to win in the end. (= were losing by having ... points less than the other team)

The crowd began to *trail off* when the speaker continued for over an hour. (= move away in an aimless way)

When he saw who had entered the room, his voice *trailed off* in fear. (= lost strength gradually)

The long line of climbers *trailed on and on* over the mountain pass to the gold mines. (= continued moving slowly)

Her long hair *trailed over* her shoulders. (= lay stretching across)

These plants have roots that *trail over* the ground, ready to reroot and form a new plant.

- 3) surveyed the immediate past: overlooked, inspected, or examined the nearest past; went over in her mind what she had done in the nearest past

3. flap: the flap of the purse

4. the Elevated: the elevated railway in New York City used as public transportation at the time the story took place. It has since been torn down.

Elevated railway: a railway elevated (raised) above a street on a framework so that the street is left free for traffic

5. Camilo: /kæ'mi:ləu/ the heroine's boy friend

6. turnstile: a post supporting two revolving horizontal crossed bars, placed in an entrance to allow the passage of persons; a similar mechanical apparatus, used at entrances to subways, theatres, etc. to admit persons one at a time; it is often coin operated.

7. Camilo by a series of compromises ... more troublesome ones:

1) compromise: something midway between different things; here

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something not too expensive or too cheap

2) courtesy: a polite or considerate act or remark

3) make effective: Notice that the object of "make" is "a fairly complete set of smaller courtesies".

4) effective: having an effect; producing a result; efficient; impressive

5) The implication of this sentence is: Camilo was poor, but he was very polite, very considerate. In courting his girl friend, he couldn't afford things expensive; so he compromised by doing things not too expensive or cheap. The effect or result was the same.

8. a new hat of a pretty biscuit shade:

1) shade: colour

2) biscuit: light brown; tan

9. ... and the rain was spoiling it:

spoil: mar or impair the quality or functioning of

10. "... where will he get another?": "... where will he get or find the money to buy another hat?"

11. Eddie: / 'edi /

12. ... and yet they set with a careless and incidental rightness on Eddie:

1) incidental: happening or likely to happen as a result of or in connection with something more important; casual

2) set: hang, fit, or suit in a certain way; as the jacket sets well:

3) No matter how old or how spoiled Eddie's hats might look, they always suited him perfectly, with a careless and casual correctness.

13. ... and he would lose his spirit over it:

1) over: in connection with

2) He himself would also look shabby while wearing it.

14. If she had not feared... "... by myself,":

1) take it badly: treat or regard it in a bad way. The word "it" refers to what she would say, or her refusal of his offering to see her to the station.

2) for he insisted on the practice of his little ceremonies up to the

point he had fixed for them: "His little ceremonies" refer to the little things he did for his girl friend, such as seeing her to the station, dropping a nickel in the machine, giving the turnstile a little push, and sending her through with a bow.

3) insisted on the practice of ... to the point he had fixed for them; insisted on doing everything he had planned to do

4) to the point (that): to the extent (that)

5) Camilo always insisted on doing what he had planned for her. If she had refused to accept his help, he would have felt very much hurt.

15. Thora: / 'θɔ:rə /

16. "so let it be together": "so let us be rained upon together"

17. stagger: reel, totter, or sway, as from drunkenness

18. they were both nicely set up on Thora's cocktails: they were both quite intoxicated or exhilarated

19. soberly: in a sober manner; in a manner of being not intoxicated or drunk

20. soggy: wet; filled with water; soft and heavy with moisture

21. associate her with his misery: connect her in his mind with his misery

Examples of "associate with":

I won't have my son *associating with* known criminals. (= being seen in public often with)

I always *associate* the smell of those flowers *with* my childhood. (= find a connection between ... and ...)

22. humiliate: humble; lower the pride or dignity of; hurt the feelings of by causing to be or seem foolish or contemptible; mortify

23. suspected him of trying to save his hat:

suspect: believe (someone) to be guilty of something specified on little or no evidence

Examples:

Which of these people do you *suspect of* the murder? (= consider to be guilty of)

The police *suspect him of* having a part in the jewel robbery.

24. clang: a loud, sharp, ringing sound, especially that produced by the collision of metallic bodies; here, the sound of the rain falling

on the stairway shed made of metal

25. take herself for a duck: suppose herself wrongly to be a duck

More examples:

I'm sorry, I *took* you *for* your brother, you're so much alike.

The traveller *took* the house *for* a hotel, and the owner's daughter *for* a servant.

Do you *take* me *for* a fool?

I've *often been taken for* my daughter, to my delight.

Other uses of "take for":

Which of us is going to *take* the dog *for* a walk? (= lead the dog out on a walk)

May I *take* your sister *for* a ride in my new car?

It'll do Mother good *to be taken for* a drive in the country.

How much will you *take for* the painting? (= accept a price in exchange for)

The old lady *was taken for* all her money. (= was robbed or cheated of all her money)

We should be able to *take* the old man *for* \$1,000. (= rob or cheat him of ...)

26. imperturbable; that cannot be disconcerted, disturbed, or agitated; impassive

27. a bulging spot: a spot swelling out, bending outward, or protruding bulge: v. (cause to) swell beyond the usual size, curve outwards

Examples:

He *bulged* his pockets *with* apples.

His pockets *were bulging with* apples.

He *bulged* his cheeks.

28. dodged in and out between the pillars of the Elevated: avoided the pillars of the Elevated by moving quickly between them

29. skidding slightly on every curve: sliding or slipping a little every time the taxi turned or changed its direction

30. "This bird is a homicidal maniac ...":

1) bird: referring to the taxi that was dodging and skidding

2) homicidal: / .hɒmi'saɪdɪ / having the nature of, characterized

by, or pertaining to homicide (the killing of one human being by another); murderous; having a tendency to homicide

- 3) maniac: / 'meiniæk / *n*, a madman; lunatic
- 4) Notice the figure of speech used by Roger, who called the dodging and skidding taxi a bird, and compared it to a madman threatening to kill them.
31. They waited on the traffic at Fortieth Street and Sixth Avenue: The traffic lights changed when the taxi reached Fortieth Street and Sixth Avenue, and so they had to wait there.
32. Fortieth Street and Sixth Avenue: The streets in New York are all regular and planned. The streets running north and south are called "Avenues" and are numbered. The streets going east and west are called "Streets" and are also numbered. So Fortieth Street and Sixth Avenue refer to the place where the Fortieth Street (running east and west) crosses the Sixth Avenue (running north and south).
33. the globes of lights: the headlights of the taxi
34. scarecrow: anything set up in a field to scare crows, etc. away from crops, usually a crude figure of a man roughly dressed; a person dressed in very old and ragged clothes
35. seedy snappycut suits: shabby stylishly-cut or smartly-cut suits
36. wobbling: moving unsteadily from side to side, as in walking
37. jus': just
38. I'm gonna marry: I'm going to marry
39. Aw: / ɔ: / *interj.* a sound of protest, dislike, disgust
40. gwan: (colloq.) go on
41. tell that stuff to *her*, why n't yuh? : tell what you're going to marry for to her (referring perhaps to the woman in the taxi), why don't you?
42. dis: this
43. Wot the hell's he got? : What the hell has he got?
44. Aaah: ah / ɑ: / , an exclamation expressive of surprise, pity, complaint, contempt, dislike, joy, exultation, etc. , according to the manner of utterance
45. shurruup yuh mush: (slang) shut up your mouth.

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- 46. squealed: uttered or made a loud, sharp, high-pitched cry or sound
- 47. scrambled: struggled roughly with others
- 48. nuts: (slang) crazy
- 49. went skittering by: went skipping over water  
skitter: skip or move quickly and lightly, especially over water
- 50. pelican: a water bird, with completely webbed feet and a distensible pouch to scoop up fish (鸕鶿; 塘鵝)
- 51. backed up suddenly: here, braked suddenly
- 52. dime: a silver coin of the United States and Canada equal to ten cents or one-tenth of a dollar
- 53. still hanging on: still continuing in spite of difficulties  
hang on: (informal) continue in spite of difficulties,

Examples:

Painting the house is tiring, but if you *hang on*, the results are worth the effort.

The town was surrounded by the enemy and the citizens did not know if they could *hang on* until help arrived.

Other uses of "hang on":

The climber had to *hang on* while his companions went to find a rope. (= continue holding)

*Hang on*, I shan't be a minute. (= wait on the telephone)

Given proper treatment, a cold can be cured in seven days; but left to itself, it will *hang on* for a week. (= last when not wanted)

- 54. I'm through with the argument: I have finished with the argument.  
be through (with): have finished (with someone, something, or doing something,

Examples:

I don't want anything more to do with you, we're *through*.

When you're *through with* that book, will you lend it to me?

I'm through with living in this cold place!

You're *through* (to London) now, caller. (= You're connected by phone with London...)

- 55. a matter of holding out: a matter of continuing in spite of difficulties; a matter of perseverance
- 56. poked his head out: thrust or put his head out



## Examples:

We knew the animal was in there because it left its tail *poking out*. (= sticking out)

*Poke* your nose *out* (of the window) and see if it's still raining.  
(= put ... out)

Mind where you put your elbow, you nearly *poked* my eye *out*!  
(= pushed my eye out with a sharp blow)

## Other uses of "poke":

That policeman had no business *poking around* in our garage without a court order. (= searching in ... by examining other people's business)

Why was he *poking round* among our things?

The cows were *poking along*, holding up the traffic. (= moving slowly and lazily)

He *poked at* the meat with his fork, but it seemed undercooked.  
(gave a quick sharp push to ... with his fork)

The tops of his shoes had worn so thin that his toes were *poking through* (the leather). (pushing sharply through)

57. with his hair *tumbled*: with his hair in great disorder  
tumble: put into a state of disorder

## Other uses of "tumble":

That old building could *tumble down* any day now. (= fall down in ruin)

His plan *tumbled down* when it proved too costly. (= failed)  
(informal)

The child *tumbled into* the lake and had to be pulled out. (= fell awkwardly into)

She was so tired after the concert that she just *tumbled into* bed.  
(= allowed herself to get carelessly or helplessly into...)

When you are learning to ride a bicycle, you often *tumble off*, but this teaches you how to keep your balance. (= come off... by falling carelessly, heavily or helplessly)

The wind blew so strongly that the nest turned upside down and three baby birds *tumbled out*. (= fell carelessly, heavily, or helplessly out)