

全国普通高等学校优秀教材一等奖 第一版

普通高等教育“十五”国家级规划教材

Integrated Skills of English

4

(Student's Book)
(学生用书)

综合英语教程 (第二版)

总主编 虞苏美 黄源深

主 编 邹为诚



高等教育出版社
HIGHER EDUCATION PRESS



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内 容 提 要

《综合英语教程》(第二版)是高等院校英语专业综合英语基础课教材,也可供师专、师范、教育学院及社会上英语自学者学习使用。全套书共分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)。听说训练部分综合性较强,语段较长;阅读部分重点训练语言知识和总结、归纳文章大意的技能;扩展部分通过读写活动扩展语法知识和词汇量,提高段落写作的能力。

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第一版前言

《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,是为我国师范院校英语专业学生编写的一本面向二十一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。全书共四册,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到的关键性的词语。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,掌握大量英美人士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。

本书为《综合英语教程》第四册。全册共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)(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。第四册的阅读理解和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。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

第二版前言

《综合英语教程》第一版问世以来,得到了全国上百所普通高等院校英语专业老师和学生的支持,为我国的英语专业基础阶段的教学做出了很大的贡献。随着社会的发展,我国的英语基础阶段的教学出现了许多新的变化,为了适应这些变化,编写组于2002年起对本教材进行了全面的修订。第二版充分反映了教师们开展教学实验的结果,修改和删除了部分项目,增加了课堂效果良好、有助于学生在语言和知识两方面发展的任务和内容,并根据课堂实验重新编写了教师用书。

编写组认为,教材的修订不应仅仅是课堂操作层面上的改进,还应反映出时代和学科的最新变化,以及当前外语教学领域必须开展的一些重要变革。

众所周知,在最近的五年里,教育界发生了巨大的变化,外语教育也不例外。传统的教学观念、教学手段、学习目的和学习方法都已产生了巨大的变化,其中最突出的是对学生主体的重新认识。教学界重新认识到教师必须根据学生的认知需要、情感需要和语言交流的需要来开展教学,这一原则在第二版教材中体现在如下几个方面:

1. 强调“以学生为中心,以教师为主导”的观念。第二版教材在教学活动的设计上,强调从学生已有知识出发,引导学生去探索未知的知识;教师在引导过程中,及时地给学生传授语言知识。

2. 第二版教材强调教材和教师在语言示范方面的共同作用。传统教材以教学材料为主要的语言示范工具,这对学习者的语言习得有极大的帮助。但是,这种静止式的语言示范有很大的局限性,它排斥了语言教师的动态语言示范作用,教师无法准确地把握学生语言发展和学生交际需要之间的关系。第二版教材采用“静止式示范(Single-mode Modeling)”与“动态式示范(Interactive Modeling)”相结合的模式,强调教师通过语言交流活动,发现学生的交际需要,采用有针对性的“动态语言示范”,创造一种让学生“顿悟”语言的机会。

3. 第二版教材同时强调语言的“正面”和“负面”输入(Positive and Negative Input)。语言的“正面输入”指的是教师、教材以及教学活动和环境向学生提供的正确的语言形式,“负面输入”指的是学生在语言活动中得到有关其语言错误的信息。近年来的研究已经证实,有些语言错误可以随着语言的发展而自行得到纠正,但也有许多语言错误必须得到及时的纠正,这种“负面”输入对学生的语言发展极为重要。

4. 第二版教材更加强调语言学习的自主性。语言教学要让学生获得语言知识,但是也要让学生学会发现语言知识。学生通常必须在有意义的思维活动的基础上,在真实性交际需要的驱动下才能寻找到能刺激语言发展的语言形式。第二版教材重新设计了许多符合当代青年学生特点的任务,鼓励他们将自己的生活经验与语言活动和语言学习联系起来,从而获得自主发现语言形式的机会。

5. 第二版教材增加了大量的任务型活动(Task-based Activities)和研究型活动(Enquiry-based Activities)。有的活动放在学生用书上,有的放在教师用书上。提供在学生用书上的活动一般来讲要求学生独立思考,锤炼语言,精心编排内容;安排在教师用书上的任务在开展活动时才发给学生,这样安排是为了更有利于教师组织课堂活动。编写组在实验中发现,语言学习的机会不仅产生于课前已经准备好的活动中,也产生于课堂活动的过程中。

第四册学生用书基本保留了第一版的内容;但是第二版教材增加了许多任务型和研究型的训练项目,放在教师用书的光盘中,由教师在教学中根据学生的情况选用。

参加第四册教师用书编写工作的学校有:华东师范大学外语学院,浙江教育学院外语系和曲阜师范大学外语学院的部分教师。其中课文的翻译工作由曲阜师范大学外语学院完成。

编写组特别感谢本册教材的英语语言顾问 Caroline L. Rowe 女士，她耐心、细致地修改了英语部分。教材中若还有谬误，则是编者的责任。

编写组抱着认真负责的态度开展修订工作，在修订中尽量考虑到我国英语专业基础阶段外语教学的情况、学生的常用学习策略和广大教师的教学习惯。但是百密一疏，第二版教材中一定还会有一些疏漏，我们恳请广大教师和学生向我们提出宝贵的批评意见。

《综合英语教程》编写组

于华东师范大学

2005年6月

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1

Package Design

P1

Listening and Speaking Activities

1 Brainstorming

Work with your group to think out about five to ten words / phrases / expressions 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, straight-edged

3. Expressions of material / texture:

silk, plastic, rough

4. Prepositional phrases of appearance:

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

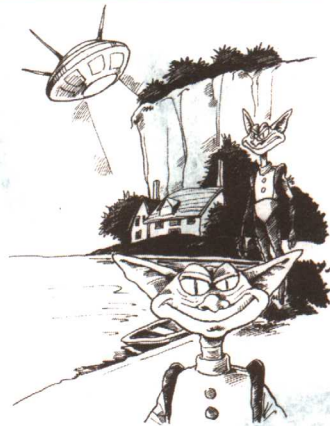


2 UFOs and aliens: fact or fiction?

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 repeatedly 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 but 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.

P2

Reading Comprehension and Language Activities

Pre-reading Task

Discussion

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?

Text



The art of selling, all wrapped up.

Package Design

Primo 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 of 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 folks 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 of 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. Describe Angeli’s studio in San Francisco.
2. Explain why the packaging is important according to Angeli and the author?
3. Explain the most challenging part of packaging design.
4. What are the research findings made by Masten?
5. What are the rules for the use of colors in packaging design?
6. How does an artist view the importance of packaging design?

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 in the following blanks with a word from the text which is closest in meaning to the words or expressions 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)