

梅仁毅 王立礼

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教师用书

高级英语 *ADVANCED*
ENGLISH

(Revised Edition) Teacher's Book 1

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Foreword

Each text of this handbook consists of three parts. The first part is additional background material to the text. The material in this part supplements the background notes provided in the textbook. The material is mainly for teachers' reference and is therefore not required to be taught in class. If students are up to the level and if the necessary reference books are available, it might be advisable to have the students look up certain items and then report back to class. This will build up the confidence of the students and teach them how to go about solving some of these problems.

The second part deals with the explanation of the text. Detailed explanation is given on a point that may constitute a comprehension or language problem. Possible versions of a paraphrase are also offered for teachers' reference. In dealing with words and set phrases, only pertinent definitions and limited examples are given. Teachers, in handling this part, may turn the explanations into questions and ask students to answer them. If conditions permit, it might also be advisable to assign students certain words or phrases beforehand and ask them to find suitable definitions or to offer tentative suggestions for paraphrasing. This will avoid straight lecturing by a teacher in class.

The third part contains the key to the exercises. Only questions on the text, paraphrasing and summing up of vocabulary or figures of speech used in the text are not provided with answers. Since there are numerous exercises, teachers may, at their discretion, leave out

some of them. The amount of time at their disposal and the level of their students will probably decide their choices. But questions on the text and paraphrasing are specially designed to check students' understanding of the text, therefore they should not be cut out. On the contrary, teachers, if necessary, may elaborate on them. Exercises on figures of speech are designed to help students study and appreciate the writing techniques of different authors but considering the existence of various schools with differing viewpoints on this subject matter and the difficulty of avoiding some degree of overlapping between some figures, it is advisable not to go into details, nor to be too rigid on terminology.

At the end of the handbook are attached three appendixes: one on paraphrasing, one on word-formation and one on figures of speech. These appendixes are short surveys convenient for teachers' reference and will facilitate their handling of most of the exercises.

This handbook was written on the basis of the experience gained in using *Advanced English Book I* at the English Department, Beijing Foreign Studies University.

Here, we would particularly like to acknowledge our special indebtedness to Professor Zhang Hanxi of Beijing Foreign Studies University, chief compiler of *Advanced English*. This book was written under his guidance and the final manuscripts were read and approved by him.

We sincerely hope our colleagues using this book will kindly forward to us their criticisms and suggestions for improving this book.

Mei Renyi
Wang Lili

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Lesson One

The Middle Eastern Bazaar

Additional Background Material for Teachers' Reference

This piece is taken from the book *Advanced Comprehension and Appreciation Pieces for Overseas Students*. It was prepared by L. A. Hill and D. J. May and published by the Oxford University Press in 1962. This is the third book in the series which began with *Comprehension and Precis Pieces for Overseas Students* by L. A. Hill, and continued with *Further Comprehension and Precis Pieces* by R. D. S. Fielder and L. A. Hill. The author in his introduction states: "This third book is intended for students preparing for the Cambridge Certificate of Proficiency Examination, and for students in the top class of secondary schools or in the first year of a university course."

Detailed Study of the Text

1. The Middle Eastern bazaar takes you back . . . of years:

1) A bazaar is an oriental market-place where a variety of goods

is sold. The word perhaps comes from the Persian word *bazar*.

- 2) The bazaar takes you back hundreds —even thousands —of years because it was possibly built centuries ago, the architecture was ancient, the bricks and stones were aged and the economy was a handicraft economy which no longer existed in the West.
2. The one I am thinking of particularly is entered . . . :
 - 1) is entered . . . : The present tense used here is called “historical present”. It is used for vividness.
 - 2) *Gothic* : of a style of building in Western Europe between the 12th and 16th centuries, with pointed arches, arched roofs, tall thin pillars, and stained glass windows
 - 3) *aged* : having existed long; very old
3. You pass from the heat and glare of a big open square into a cool, dark cavern . . . :
 - 1) Here “the heat” is contrasted with “cool”, “glare” with “dark”, and “open square” with “cavern”.
 - 2) *glare* : strong, fierce, unpleasant light, not so agreeable and welcome as “bright sunlight”
 - 3) “*Cavern*” here does not really mean a cave or an underground chamber. From the text we can see it is a long, narrow, dark street of workshops and shops with some sort of a roof over them.
 - 4) In front of the gateway there is a big, open square. It is hot there and the brightness of the sunlight is most disagreeable. But when you enter the gateway, you come to a long, narrow, dark street with some sort of a roof over it and it is cool inside.

4. which extends as far as the eye can see:

The words *eye* and *ear* are used in the singular not to mean the concrete organ of sight or hearing but something abstract; they are often used figuratively. Here *the eye* means man's power of seeing or eyesight. e. g.

- 1) She has an eye for beauty. (She is capable of recognizing and appreciating beautiful things.)
- 2) She has an ear for music. (She is sensitive to music.)
- 3) The boy has a sharp eye. (He overlooks nothing.)
- 4) The big poster caught my eye. (my attention)
- 5) Keep an eye on that mischievous boy. (Keep a watch on him.)
- 6) to turn a blind eye to sth or sb
- 7) to turn a deaf ear to sth or sb
- 8) His words are unpleasant to the ear.
- 9) The view was pleasing to the eye.

5. losing itself in the shadowy distance:

- 1) The place is dark, so when the street is long, objects in the distance become unclear and indistinct.
- 2) *Shadowy* suggests shifting illumination and indistinct vision.

6. Little donkeys . . . entering and leaving the bazaar:

- 1) *thread their way*: The donkeys went in and out among the people and from one side to another.
- 2) The words "entering" and "leaving" go with the word "thongs" which differs from "crowds" in that it carries a stronger implication of movement and of pushing and a weaker implication of density. e. g.

The crowd jammed the hall.

Thongs circulated through the street, or thongs gath-

ered.

7. The roadway is about twelve feet wide, but it is narrowed every few yards by little stalls where goods of every conceivable kind are sold:

1) *roadway*: (the roadway) the middle part of a road where vehicles drive e. g.

Don't stop on the roadway; go to the side.

2) *stall*: small, open-fronted shop, table etc. used by a trader in a market, on a street. e. g.

a book-stall; a flower-stall

3) The small shops lining the street try to expand their shop space by encroaching on the street, so the street becomes narrow every few yards.

4) *goods of every conceivable kind*: goods of every kind you can think of e. g.

people of every conceivable age, nationality; buildings of every conceivable shape

Note the spelling of the word conceivable: it is formed in accordance with the old rule: "i" before "e" except after "c".

8. The din . . . and makes you dizzy:

1) *din*: loud, confused noise that continues, e. g. The blaze of light and the appalling din of the orchestra had almost dazed Elizabeth.

As Crawford raised his gavel, the din from below increased to a "baying roar".

2) The noun "din" is followed by three "of" phrases.

3) The expression "crying one's ware" is now considered old fashioned.

wares: rather literary, meaning articles for sale, usu. not in

a shop. e. g.

The baker travelled round the town selling his wares.

- 4) *clear a way*: to remove from (as a space) all that occupies or encumbers, or that impedes or restricts use, passage or action
 - 5) *would-be*: likely, possible
 - 6) the loud, confused noise of . . . continues without interruption and makes you feel mentally confused.
9. Then as you penetrate . . . muted cloth-market:
- 1) *penetrate*: to pierce or pass into or through. The word *penetrate* is used here to indicate that you have to pass through a big crowd in order to go deeper into the market.
 - 2) the noise of the entrance fades away:
fade away: go slowly out of hearing, gradually disappear
 - 3) the muted cloth-market: It is muted because the earthen floor deadens the sound of footsteps and people in the market speak in low, soft tones.
10. The earthen floor . . . any sounds to echo:
- 1) *earthen*: made of earth, e. g.
an earthen jar
 - 2) beaten hard by countless feet: flattened by treading; which becomes flat and hard because it is much travelled
 - 3) *deaden*: to lessen or dull the sound of (footsteps)
 - 4) the vaulted mud-brick walls and roof: Moslem style of architecture
11. The shopkeepers speak in slow . . . follow suit:
- 1) *measured*: steady, slow and deliberate; rhythmical
 - 2) *sepulchral*: suggestive of the grave of burial; dismal, gloomy
 - 3) *follow suit*: to do the same as someone else has done

- 4) The buyers overcome by the grave-like atmosphere, also speak in slow, measured tones.
12. One of the peculiarities . . . persecution:
- 1) *peculiarities*: characteristics
 - 2) Shopkeepers dealing in the same kind of goods usually scatter themselves over the bazaar so as to avoid competition. (It would then be more difficult for customers to compare goods and prices.) But in the Middle Eastern Bazaar they come together in the same area in order to form a closely-knit guild against injustice or persecution (coming from, perhaps, the tax collectors and government officials).
 - 3) *collect*: come together; gather; e. g.
water (dust) collects
 - 4) *knit*: unite firmly and closely
 - 5) *guild*: society of persons for helping one another, forwarding common interests
13. each open-fronted shop . . . for storage:
- 1) *open-fronted shop*: the goods are displayed at the front of the shop, without any window or doorway blocking the view
 - 2) a trestle table for display: One displays anything that one spreads out for others to view or puts in a position where it can be seen to advantage or with great clearness so as to strike the eye. e. g.

The exhibition of pictures was criticized because the best paintings were not well *displayed*. (They were perhaps put in a dark corner or some other place with insufficient light where people could not see them properly.)

The peacock *displayed* its fine feathers. cf. *exhibit*:
One exhibits anything which he puts forward promi-

nently or openly, either with the express intention or with the result of attracting other's attention. When we exhibit flowers, animals, children's drawings, unearthed relics, etc., we want to bring their inherent properties to light. e. g.

The host took us through his stable to show us his horses. He *exhibited* with particular pride two snow white mares. He himself led them out of the stable, in order to *display* to advantage their sleek coats.

14. Bargaining is the order of the day: bargaining is the normal way of doing things

(the) order of the day: that which is of the greatest general interest at a particular time; prevailing state of things, e. g.

They failed to act since confusion was the order of the day at the headquarters.

His period was a building age, when competition was the order of the day.

15. veiled women . . . beating the price down:

1) veiled women: according to Moslem custom women have to wear veils when they go out.

2) *to price*: (colloquial) to ask the price of, e. g.

Before buying the coat, why not price it in a number of shops?

3) narrow down their choice: reduce the number of their choice

4) *beat down*: bargain with (seller), causing seller to lower (price)

16. It is a point of honour . . . the last moment:

1) a point of honour: something considered important for one's self-respect

2) what it is: "what it is" means "which (thing) in particular".

The words "it is" are added to show emphasis.

17. yield little: refuse to reduce the price by any significant amount

18. The seller . . . makes a point of protesting that . . . :

1) Here *protesting* can be replaced by *insisting*, meaning affirming strongly.

2) to make a point of doing sth: regard or treat it as necessary.

e. g.

To realize our goal of the four modernizations, we make a great point of learning the strong points of all nations and all countries, learning all that is genuinely good in the political, economic, scientific and technological fields and in art and literature.

The teachers make a point of setting strict demands on the students.

Tourists to Beijing make a point of visiting the Great Wall.

While helping the young workers develop political consciousness, the veteran workers made a special point of upgrading their cultural levels and professional skills.

3) The seller thinks it is necessary for him to declare that the price he is asking makes it impossible for him to gain any profit.

19. and that he is sacrificing this because of his personal regard for the customer: He is selling the thing at less than its cost because he respects the customer.

20. with the customer coming and going at intervals: the customer bargains for some time, then leaves (hoping to frighten the seller that he might lose the customer) and comes back again after

- a period of time and carries on the bargaining
21. One of the most . . . copper-smiths' market:
- 1) *picturesque*: striking, vivid
 - 2) *impressive*: deeply impressing mind or senses, esp. so as to cause approval or admiration
22. As you approach it . . . on your ear:
- 1) *tinkling*: a succession of light, ringing sounds (e. g. of a small bell)
 - 2) *banging*: hit violently, to make a loud noise (e. g. to bang a door)
 - 3) *clashing*: make a loud, broken, confused noise (as when metal objects strike together) (e. g. swords clash, the clashing of cymbals)
 - 4) *impinge (on)*: have an effect (on); strike
23. It grows louder and more distinct:
- 1) *it*: the tinkling and banging and clashing
 - 2) *distinct*: not only clear, but easily heard, clearly marked, distinguished apart from other sounds
24. until you round a corner . . . lamps and braziers:
- 1) *round*: make a turn about
 - 2) dancing flashes: quick bright lights moving up and down
 - 3) catch the light of: intercept and reflect the light of . . .
 - 4) The dancing flashes are reflections of the (unsteady) lights from the lamps and braziers thrown on the polished copper.
25. hammering away at copper vessels of all shapes and sizes:
- away*: continuously, constantly
- e. g. working, laughing, muttering away
26. the shop-owner . . . sometimes takes a hand with a hammer himself . . . :

take a hand. (in sth.): help, play a part (in sth.) e.g.
Don't fool around, come and take a hand in the cleaning.

The leading cadres also took a hand in the digging.

27. the red of the live coals . . . to the strokes of the bellows:

1) *live*: adj. burnig or glowing

live embers (small pieces of burning wood or coal in a dying fire; ashes of dying fire); a live shell; cartridge; bomb (unexploded)

Also: It was a live broadcast, not a recording.

2) *red*: refers to the red light (of the burning coals)

3) *to*: along with; accompanied by; as an accompaniment for

4) The light of the burning coal becomes alternately bright and dim as the coals burn and die down, burn again, along with the repeated movements of the bellows.

28. Here you can find . . . and strictly functional:

1) *intricate*: a specific word, meaning the designs are of interwinding or interlacing parts

2) *functional*: designed to serve practical purposes; its opposite is "ornamental"

3) Here you can find beautiful pots and bowls with fine, complicated and traditional designs; you can also get simple household utensils for daily use, which are pleasant to look at but do not have any decoration on them and are strictly designed to serve useful purposes.

29. Elsewhere . . . and yet harmonious:

1) *profusion*: plenty; great or too great amount

2) *rich*: (color) deep, strong and beautiful

3) *varied*: it implies more than "different"; it stresses the idea of full of changes of variety, having numerous forms or types

- 4) *texture*: arrangement of threads etc. in textile fabric, characteristic feel due to this
- 5) *bold*: strongly marked; clearly formed
- 6) You have a whole variety of carpets with vivid color, woven in different ways, having designs typical of different regions. Some of the designs are clear-cut, well-marked and simple; while others are very complicated, showing all the details yet having all the different parts combined in a pleasing and satisfactory arrangement.
30. exotic smells: *Exotic* means not only foreign, but also out of the ordinary, strikingly or excitingly different or unusual. It is used to describe something which is very pleasing either to the mind or senses.
31. 1) "Sumptuous dinner" is contrasted with "humble meal".
- 2) *sumptuous*: rich and costly, suggesting lavish expenditure
e.g. a sumptuous banquet; sumptuous furnishing
- 3) *humble*: (of things) poor, mean
32. in the maze . . . which honey-comb this bazaar:
- 1) *maze*: a set of intricate windings
- 2) *honey-comb*: v. to fill with holes, cells, or cavities
- 3) The streets that pierce the bazaar from all directions and lead towards all directions cut the bazaar into small sections like the honeycomb.
33. every here and there: every now and again; at one place or another
34. a doorway gives a glimpse of a sunlit courtyard:
- 1) *glimpse*: a quick, imperfect view of sth.
e.g. to get, catch a glimpse of sb. or sth from a train
- 2) Now and again through a doorway you'll be able to catch a