

复旦博学·21世纪 研究生英语系列教材



研究生 综合英语

教师用书

Teacher' Book

雍 毅 谢晓燕 黄 莺 主编

1



復旦大學 出版社

复旦博学·21世纪研究生英语系列教材

翟象俊 主审

研究生综合英语 1

教师用书

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前 言

我国高等院校的研究生教育在21世纪之初有了较大规模的发展,对研究生英语教学也提出了更高的要求。为了使研究生英语能够更好地适应新世纪高素质人才培养的需要,我们在总结多年教材编写和教学经验的基础上,根据教育部颁布的《非英语专业研究生英语教学大纲》,编写了这一套研究生综合英语教材。

本套教材由五个系列组成,包括:《研究生综合英语》四册及配套的教学参考书、《研究生英语听力》两册、《研究生英语写作》、《研究生英语翻译》和《研究生英语文学欣赏》。

本书为《研究生综合英语1》的教学参考书。

本系列参考书为教师及学生提供与《研究生综合英语》相关的知识点,包括:预备活动(Warming-up Activities)、背景材料(Additional Information for the Teacher's Reference)、课文内容概要(Main Idea of the Text)、课文注释(Notes to the Text)、难句释义(Paraphrase of Difficult Sentences)、语言点应用分析(Language Points)、练习答案(Key to Exercises)以及参考译文(Translation of the Text)。本书提供的背景文化介绍包括作者简介、与文章话题相关的文化知识注释,在阐述背景的同时兼顾了趣味性和知识性的结合;本书的练习答案附上了所有相关英文习语及谚语的参考译文,使学生加深了解,从而更生动地掌握相关用法。

本系列参考书由复旦大学大学英语教学部研究生教研室编写。第一、二册由雍毅、谢晓燕、黄莺主编,第三、四册由刘雯、赵蓉、何静主编。

本套教材在编写的过程中,得到了复旦大学研究生院领导及培养处负责同志的大力支持,并获得研究生项目经费的资助,在此表示衷心的感谢。

由于编写人员教学任务重、时间紧,同时限于水平,教材中的错误及不妥之处在所难免,敬请读者提出宝贵意见。

编 者

2004年12月

使用说明

本书是《研究生综合英语》第一册的教师用书,供非英语专业硕士研究生教学的英语教师参考使用,内容包括《研究生综合英语》第一册课文的教案、练习答案以及参考译文等。各单元的教案分成课文(Text)和补充阅读(Further Reading)两部分编写。

课文的教案由以下八部分组成:

1. 预备活动(Warm-up Activities),主要是小组讨论,旨在引导学生熟悉课文内容并为他们提供用英语进行口头交流的机会。

2. 背景材料(Additional Information for the Teacher's Reference),包括作者介绍、与课文内容相关的英语国家文化、社会生活和风土人情等背景知识。

3. 课文大意(Main Idea of the Text),用大约 200 个左右的单词,概括课文的主题思想。

4. 课文注释(Notes to the Text),主要针对课文中所出现的、一般词典无法查阅的、难以理解的单词或短语以及外来语进行注解。

5. 难句释义(Paraphrase of Difficult Sentences),用简易的英语解释课文中出现的长句、难句。

6. 语言点(Language Points),对课文中所出现的、要求学生掌握的生词和习语的用法进行举例说明。

7. 练习答案(Key to Exercises),提供教材中部分练习题的参考答案。

8. 课文译文(Translation of the Text),为了帮助学生理解课文,主要采取直译的办法,对个别无法直译的句子则采取意译。

补充阅读的教案由六部分组成:

1. 补充阅读大意(Main Idea of Further Reading),用 100 个左右的单词,概括补充阅读材料的主题思想。

2. 补充阅读注释(Notes to Further Reading),主要针对补充阅读材料中所出现的、一般词典无法查阅的、难以理解的单词或短语以及外来语进行解释说明,其中包括对作者和背景知识的简单介绍。

3. 难句释义(Paraphrase of Difficult Sentences),用简易的英语解释补充阅读材料中出现的长句、难句。

4. 惯用语学习(Idiom Studies), 提供补充练习中有关惯用语的英汉释义, 为补充练习一做准备。

5. 补充练习答案(Key to Additional Work), 提供补充练习的全部答案。

6. 补充阅读译文(Translation of Further Reading), 为了帮助学生理解补充阅读材料, 主要采取直译的办法, 对个别无法直译的句子则采取意译。

此外, 对于教材中每个单元后面的谚语, 本书也提供了参考译文, 旨在帮助学生理解谚语的意义。在每个单元的最后, 本书还提供了与单元内容相关的2-3篇听写材料, 供教师选用。

在具体安排教学活动时, 教师可根据教学实际情况筛选使用上述内容。

本书的练习答案由《研究生综合英语》第一册的编写人员提供, 课文及补充阅读的翻译者则在译文后注明, 各单元的编写人员为:

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在本书编写过程中, 我们得到复旦大学出版社施胜今同志的热情关怀和大力支持。复旦大学外文学院曾道明、陆效用两位教授及研究生教研室的其他教师对部分译文提出了修改意见, 我们在此表示衷心的感谢。

由于编写人员时间紧、任务重, 仓促成书, 水平有限, 错误和不妥之处在所难免, 敬请使用本书的教师提出宝贵的意见。

编 者

2004年12月

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UNIT ONE

Text

Coping with the Compliment

Warm-up Activities

The teacher may ask the students the following questions before presenting the text:

1. Have you ever received any compliment? How do you respond to it?
2. Do you know how Chinese people usually cope with compliments? How are the Chinese reactions to compliments different from the Americans'?
3. Do you know the top nine expressions of compliments in the English-speaking countries? And how do you respond to them?

Reference:

The top nine expressions for compliment are:

- 1) Your blouse is really beautiful. Your hair looks great!
- 2) I really like your dress. I love your new apartment.
- 3) That's a really nice rug. That's a great looking car.
- 4) You have such beautiful hair.
- 5) What a lovely baby you have!
- 6) Isn't your ring beautiful!
- 7) You (really) did a good job!
- 8) You (really) handled that situation well!
- 9) Nice game!

Responses to compliments are:

1) A: That's a nice shirt you are wearing!

B: Well, I just got it. It was pretty cheap.

2) A: You did an excellent job yesterday, Jim! I really enjoyed your presentation.

B: Do you really think so?

A: Oh, yeah, it was fabulous.

3) A: I love your clock. It looks great in your living room!

B: Thanks. A friend of mine brought it to me from Oregon.

4) A: You're looking well!

B: Thanks. So are you!

Additional Information for the Teacher's Reference

1. Harry Allen Smith

Harry Allen Smith (1906—1976) was a well-known journalist, author and humorist. He was born on December 19, 1907, in McLeansboro, Illinois and commenced his career as a newspaper reporter in 1922. He authorized his first book — a commissioned biography of industrialist Robert Gair in 1939 at the age of thirty-two, thus commencing his career as a full-time writer. His next attempt, a book entitled *Low Man on a Totem Pole*, published in 1941, became a best seller and established Smith's fame as a humorist. The majority of his books were published during the 1940's, 50's and 60's and he was for many years the best-selling humorist author in the United States.

2. Greta Garbo

Greta Garbo (1905—1990) was a Swedish-American film actress, born Greta Louisa Gustafsson in Stockholm, Sweden on September 18, 1905. While in school, she was discovered by Maurice Stiller, one of the great directors of Sweden's golden age of film and went with Stiller to Hollywood. She became a talented actress known for her aura of glamour and mystery. Her 24 films include *Anna Christie* (1930), *Camille* (1937), *Ninotchka* (1939). In 1954 the Academy awarded her with an award "for her unforgettable screen performances". She retired at the height of her career in 1941. This, paired with her aloof mysteriousness, made the

public crave to know more about her. Although seldom in the public eye she remained in the public's mind a woman of beauty and mystery, a legend.

3. Dorothy Parker

Dorothy Parker (1893—1967) was one of the most successful and influential women writers of her era. Dorothy Rothschild was born on August 22, 1893 in West End, N.J. At the age of 21 she began submitting her writing to various magazines and papers. Her poem was accepted and published by *Vanity Fair* and a few months later she was hired by *Vogue*, a sister publication of *Vanity Fair*. In 1917 she married Edwin Parker, a stock broker. The marriage only lasted a brief time, but now she was Mrs. Dorothy Parker. At *Vanity Fair* she became New York's only female drama critic at the time. She continued to write short stories, satirical verses and newspaper columns and became a celebrated conversationalist. Her tone is poignant, ironical and often cruelly witty and cynical. Her works include *After Such Pleasures* (1933), *The Lady Next Door* (1924) and *Business Is Business* (1925).

4. George S. Kaufman

George S. Kaufman (1889—1961) was an American novelist, playwright, director, producer, and drama critic, whose work, critical, theoretical, fictional, mixes professionalism with intelligence. Among his works are *Beggar on Horseback* (1924), *You Can't Take It With You* (1936) and *The King of Proxy Street* (1941).

Kaufman was also a noted director of many of his own plays as well as those of other writers, and his drama criticism was known for its wit. Of one comedy he wrote "There was laughter at the back of the theatre, leading to the belief that someone was telling jokes back there."

5. paradox

Paradox is a statement which seems to be foolish or opposite to common sense or the truth, but which may contain a truth. For example, More haste, less speed.

6. Flattery will get you everywhere.

This statement derives from a well-known saying "Flattery will get you no-

where” but expresses the opposite value or philosophy. “Flattery will get you nowhere” means mere flattery is of no use while “Flattery will get you everywhere” implies flattery is always welcome.

7. assembly line

Assembly line is a group of work areas, called stations, arranged in a certain order to make a product. Each station performs a given task on a unit of a product—such as inserting, tightening, or inspecting a part—and then passes it to the next station. When a unit reaches the end of the line, it has passed all the stations and has become a finished product. Each station consists of the machines, workers, tools, and parts required to do its assigned task.

8. sonnet

Sonnet is a 14-line poem with a fixed pattern of meter and rhyme. Its name is an Italian word meaning a little song. In the Italian sonnet, the octave (first eight lines) states a theme or experience and the sestet (final six lines) responds to or comments on the theme. The octave rhyme scheme is abbaabba (lines one, four, five, and eight rhyme; and lines two, three, six, and seven rhyme). The sestet rhyme scheme is often cdecde.

For example:

On His Blindness

John Milton

When I consider how my light is spent
 Ere half my days in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest He, returning, chide,
 “Doth God exact day-labour, light denied?”
 I fondly ask. But Patience, to prevent
 That murmur, soon replies, “God doth not need
 Either man’s work or his own gift. Who best

Bear his mild yoke, they serve him best. His state
Is kingly: thousands at his bidding speed
And post o'er land and ocean without rest;
They also serve who only stand and wait."

But the English sonnet, also called the Shakespearean sonnet, has a rhyme scheme of abab cdcd efef gg.

For example:

Sonnet 130

William Shakespeare

My mistress' eyes are nothing like the sun—
Coral is far more red than her lips' red—
If snow be white, why then her breasts are dun—
If hairs be wires, black wires grow on her head:
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet by heaven I think my love as rare
As any she belied with false compare.

Main Idea of the Text

In the text, Harry Allen Smith offers some ideas about how to deal with compliments. By his own experiences when receiving a compliment, he asserts that in social intercourse a compliment is much harder to respond to than an insult. In searching for a technique to cope with compliments, he turns to children and the Spanish-speaking people who are said to be the most conversationally adroit on earth, but they are of no help. Finally he concludes that poise is the basis of all graceful social intercourse. So

the only sensible response to a compliment is: Thank You.

Notes to the Text

1. **My!:** an exclamation used to express surprise or pleasure
2. **Macy's:** the name of an American store, which usually sells expensive clothing

Paraphrase of Difficult Sentences

1. **...though I'm sure one would enhance my distinguished looks...**
— though I'm sure if I had a mustache, I would look even more handsome
2. **It invites compliments.**
— It encourages others to pay me compliments.
3. **I might be thrown into such a panic that I'd blurt out...**
— I might feel great panic suddenly so that I would say without hesitation.
4. **It is one of the paradoxes of social intercourse that a compliment is harder to respond to than an insult.**
— The fact that it is harder to respond to a compliment than an insult seems to be foolish or impossible in social communication but it has some truth in it.
5. **Here is an area of small talk that most of us act awkwardly.**
— Compliment is often made in conversations about everyday matters but most of us don't know how to respond to it properly.
6. **Someone utters a pleasing, praiseful remark in our direction...**
— Someone pays a compliment to us...
7. **I didn't do it.**
— I didn't create the beautiful valley.
8. **The nearest I ever came to downright acceptance of this particular compliment was the time I said, "Well, we like it."**
— I ever came nearest to complete acceptance of this particular compliment when I said, "Well, we like it".
9. **...carried away by the vastness of his complimentary remark...**
— too excited by the empty complimentary remark
10. **I think we make a mistake when we react to a compliment with denial and derogation.**
— I think it improper to say "no" to a compliment or to lessen a compliment.

11. I know a man who has put his mind to this problem and come up with a technique for brushing off praise.

— I know a man who gives all his thoughts and attention to this problem and thinks of a way to remove praise.

12. He employs a sort of unreasonable realism.

— He adopts a very realistic but quite unreasonable approach.

13. I don't think this fellow is on the right track.

— I don't think his fellow acts in a right way.

14. This sort of thing, the witty reply, ought to be placed under government regulation.

— The clever reply of this kind should be discouraged from being overused.

15. That one, I thought, was more than passable.

— I thought that reply was fairly good.

16. But for every genuinely clever retort there are a thousand that fall flat.

— Out of a thousand replies that fail to produce the desired effect, only one is really clever.

17. It takes a Dorothy Parker or a George S. Kaufman to handle the quip come-back with skill.

— Only a person like Dorothy Parker or George S. Kaufman can manage a clever reply skillfully.

18. I worked like a dog to get it written.

— I worked very hard to write it.

19. ...the unwritten code of authorhood...

—the convention that authors have to follow

20. ...with immeasurably lovely egg on your face...

— with your feeling extremely embarrassed

21. There is no point in trying to play the game back at them—they'll top you in the end, no matter what.

— It is no use trying to make a clever retort—they'll eventually surpass you in all situations.

22. ...at the bottom of all graceful social intercourse lies poise.

— keeping dignified and confident is the most important in all decent social intercourse

23. ...a lady of quality...

— a lady of high social position

24. He said, with superb calmness and gravity, "Madam, I will thank you for that goose."

— He said, very calmly and seriously, "Madam, I will thank you if you give me back the goose." (The man cleverly shifts the embarrassment by deliberating talking down to her in a formal and dignified way.)

25. Given the same circumstances I would have quietly asked for a coil of rope.

— If I were in the same situation, I would have felt so ashamed as to hang myself with a coil of rope without being noticed.

26. ...the chances are he's just making conversation.

— ...it is very likely that he just wants to have a talk with you.

Language Points**1. cope with** — be able to deal with (sth.) difficult; manage successfully

Examples:

They lack the strength to cope with all the problems as they are not quite experienced.

Even Mr. Smith, who is noted for his inexhaustible patience, could not cope with this difficult student.

2. blurt out — say (sth.) suddenly or without thinking of the effect or result

Examples:

Peter was so excited that he blurted the news out before we could stop him.

Kids are known for blurting something important out at unusual times.

3. inarticulate *adj.* — unable to express oneself clearly and fluently

Examples:

My meetings with him left me inarticulate with rage.

Maisie had always thought of herself as being uneducated and inarticulate, and was surprised that anyone should ask her opinion.

4. bestow sth. upon (on) sb. — present sth. as a gift to sb.

Examples:

He doesn't deserve the praise that has been bestowed upon him.

The new ruler took his enemies' property and bestowed it upon his followers.

Unit 1

5. **downright** *adj.* — used to emphasize that something is completely bad or untrue

Examples:

She had made trouble whenever she could, stealing her boyfriends by telling downright lies.

I thought my wedding was, despite its lacking the familiar trappings of tradition, downright legal.

6. **carry sb. away** — (usu. passive) cause sb. to lose self-control or be very excited

Examples:

He was so carried away by fear that he didn't know what he was saying.

When we listen to music we should allow ourselves to be carried away into the musical paradise.

7. **well off** — in a very good position or condition, esp. financially

Examples:

Although she is well off, she lives quite simply. You don't need to look for another job—you're well off where you are.

I think you'd be better off if you just moved back to your mother's house for a while.

8. **get possession of** — become the owner or occupier of (sth.)

Examples:

We didn't get possession of the car until a few days after the auction.

How did you get possession of the painting?

9. **put one's mind to sth.** — give all one's attention to (achieving) sth.

Examples:

I don't think you're incapable of accomplishing that task; if you put your mind to it, you can do it.

The scientist put his mind to the math problem and solved it in an hour.

10. **come up with** — find or produce (an answer, a solution, etc.)

Examples:

Scientists will have to come up with new methods of increasing the world's food supply.

He receives ideas, organizes them and comes up with interpretations and new ideas.

11. **brush sth. off** — remove sth. with a brush; ignore sth.

Examples:

John brushed off Bill's warning that he might fall from the tree.