

Book Three

For First- & Second-Year
Students of English

CLOSE READING

精·读·英·语·教·程
教学参考手册

復旦大學出版社

精读英语教程教学参考手册

(第三册)

Teaching-Learning Aid for *Close Reading* Book 3

主 编：卢丽安

复旦大学出版社

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前言

几经波折与顿扰,《精读英语教程教学参考手册》(第三册)总算脱手;我向国内高校使用《教程三》多年、翘首等待的教师与同学们致歉;更要向“拔刀相助”、在不计回报下参与编写的同事与研究生们——以及本科英语专业同学们——致谢。边教边学、边学边写,我们共同跋涉在羊肠小径上,字字必究、句句掂拿;累,但颇有意思。

《精读英语教程》是针对我国大学英语专业本科生人文素养与语言精进的需要而编写的。在复旦大学外文学院与复旦大学出版社的大力支持、鼓励之下,这项教材改革计划早在1997年便开始,筚路蓝缕地一路走来,陆续编定教材共四册。作为参与人员,我由始至终地一边编写教材,一边实践教学;一方面结合任课教师的专业特点,一方面考虑同学们的学习习惯和需要,在此基础上进一步编写相应的教学参考手册。

《教程三》包括五个主题单元:Communication, Life & Death, The Small Screen & the Big Screen, Education, People & Places;涉及的方面有人际沟通、生命思考、荧屏传媒、教育、人地认同等不同层面。这些选题刻意考虑到当下大学生的学习特性:他们介入社会的程度、熟悉并使用传媒的热情、周转异地山水的灵活、对教育的浸润需要,都有别于以往吾人的时代经历。他们或许更加社会化、更加有世界意识,但是他们却未必有相应深刻的生命关怀、人文积淀、与智识好奇——而这正是长期应试教育模子里有所欠缺的重点;如何补足,这是《精读英语教程》全套教材编写工程的主轴精神。本人在讲授、编写《教程三》时,总想着如何划分语言要点的扩展程度,如何释例以便加深学习印象;尤其是课文蕴含的文化和背景,该怎么开展或鼓励同学自行研究;艰涩或深刻的难句,该如何阐释、说明哪些修辞重点,补充哪些分析评论。《手册三》有别于前二册之处在于,它得益于多年来复旦大学英语专业二年级同学的学习经验,这在很大程度上把《手册三》从类似字词重点汇编的“教参笔记”性质拔高一个层次:它注重培养英语专业生的语言使用体悟、思想分析领悟、人文情操感悟等批评敏锐力。我个人尤其重视每课的补充阅读材料;因为,每一课课文的完结其实是每一个专项议题的开始,所以,在补充阅读栏内,有时我选择的是关于课文作者的材料(比如单元二),有的与课文精神相关(比如单元一、三),有的是更大学术框架下的相应思考(比如单元三、四),甚至还有针

对培养英语文学专业研究意识与能力的论文小样(比如单元五)。这些补充阅读仅作为参考,相信同侪们能提供出更多、更符合各自院校学生需要的选择作为教学辅助。

课文练习中很多部分——如,课前讨论、课后课文理解问题与讨论等,在此都不予给出答案,这是避免所谓的参考答案钳制了课堂上应有的多声辩证。即便是翻译题部分,参考译文仅是“参考”作用,绝非最佳或唯一答案。

鉴于视野有限、精力有限,本手册必有不臻完美、或有谬误之处,盼请同行师友不吝指正。

这本手册的完成,要感谢很多人:同事张琼、沈黎和上海交通大学英语系张韧弦老师鼎力协助;硕士研究生张楠、曾敏昊现也相继赴美攻读英国文学博士学位;本科生尖子们或得意职场、或思考毕业后发展。谢谢你们,谢谢所有为这手册贡献出心力的同学们(尤其是我教过的班级)。

本人有幸获中美富布赖特访问学者机会(2009—2010),在美国密歇根大学进修,亲睹世界一流高校的教学、学术风采,截长补短地为本手册添加润饰;感谢推动并美成中美学术交流的各方机构。

本书的系列配套教材《精读英语教程》,曾多次获得上海市高校优秀教材奖、复旦大学名牌课程与优秀教学成果的荣誉;《教参3》的编写过程中,被列入“复旦大学211工程外文学院英语语言文学学科建设项目”。盼这系列教材继续为我国高校英语教育做贡献。

还要感谢复旦大学出版社编辑审稿老师们的缜密,他们为这个集体成果画下甜蜜的句点。

卢丽安

完稿于美国密歇根州安娜堡;春雨翠爽

2010年5月18日

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课文解读与翻译

Unit One Communication

Text 1 Hills like White Elephants

I. Pre-reading Discussion

1. (brainstorming hints) landscape/countryside/rural/mountainous region/imagery/figure of speech/idiom/symbolism/psychology/unconsciousness

The title of the story denotes the girl's observation that the hills look like white elephants. Her understanding of the landscape as "hills like white elephants" may be read as her identifying her soon-to-be physical contour — her pregnancy — with the rural view before her, for the hills suggest a pregnant woman lying down. And the setting provides us with further hints of her impasse: "On one side of the hills there was no shade and no trees" and "the country was brown and dry", both imageries suggesting exposure and scorchedness, emotions that may be surging in the girl's heart. So we can assume that the operation they are talking about is actually abortion.

2. (brainstorming hints) photography terminology/gaze out at/focus on/overview/detail

We see a long shot when reading the title. Long shot and close-up are terminology of photography. Here these two terms refer to the angle of view in this novel. When the girl observes that the hills look like white elephants, she is "looking off at the line of the hills". So it's a long shot assessing the overview of the landscape.

II. Close Reading of the Text

[Introduction]

1. **white elephant**: costly or troublesome possession useless to its owner
e. g. Fame and publicity activities are but *white elephants* for a private person like me.
A gigantic fountain in the play yard — what a *white elephant* it will be!
2. **emergent** (*adj.*): becoming known; coming up or out
— **emerge** (*v.*) — **emergence** (*n.*) — **emergency** (*n.*)
e. g. I was delighted to see these *emergent* spring shoots after the rain.

An *emergent* leader/project is called for to redress the social needs.

The truth about his identity *emerged* at the inquest.

Tom was already waiting at the gate as his son *emerged* from the school campus.

The inquest brought forth the *emergence* of his true identity.

The *emergency* ward required 24-hour staffing even during holiday periods.

[Note] the root word **merge**→**submerge** (into)→**emerge** (from)

3. **go around**: (also go round/about) (of a story, rumor, etc.) refer to sth. constantly and indirectly; pass from person to person; circulate

e. g. There was a rumor *going around* the office that she had been divorced.

Though Lucy didn't ask me to pay for her drinks, she *went around* her being broke and penniless for a whole hour that I had to do that to shut her up.

4. **pregnancy** (n.): (of a woman) in the state of having a baby or (of a female animal) a young animal developing in the womb

— **pregnant** (adj.) — **impregnate** (v.)

e. g. You'd better cut out all alcohol during *pregnancy*.

Linda is *pregnant* with her first child.

To have your pet bitch *impregnated* by a pure-blood hound from a professional dog-breeder costs a lot.

5. **abortion** (n.): induced termination of pregnancy and expulsion of an embryo or fetus

— **abort** (v.) — **abortive** (adj.)

abortionist (n.): someone who performs abortion, usually illegally

— **anti-abortionist** (n.)

e. g. Pregnant women infected with German measles must consider *abortion*.

Without public support, the mayor must *abort* his plan of building a casino in town.

The peach buds *aborted* as the weather had suddenly changed.

Jack's millionaire's dream will soon become *abortive* because he is all talks but no deeds.

Jean comes from a Catholic family and is an uncompromising *anti-abortionist*.

6. **strained** (adj.): tense, unnatural and uneasy; not relaxed

— **strain** (v.) (n.)

e. g. The young model seemed nervous and a little *strained* at her debut.

The relationship between this couple was *strained* after their fight.

Dim lighting and long-hour reading would *strain* your eyes.

You would put an enormous *strain* onto your feet if you run with high-heels.

7. **capture** (v.): to represent and express a particular feeling, quality or atmosphere

successfully

e. g. The painter perfectly *captures* the beauty of sunset.

8. **subtle** (*adj.*): not immediately obvious or noticeable; slight and hard to detect or analyze

— **subtly** (*adv.*) — **subtlety** (*n.*)

e. g. He was fascinated by the *subtle* changes of color in this painting.

A sensitive mother would immediately notice the *subtle* changes in her child.

My story is *subtly* different from hers.

The landscape is all green, but if you look closely, you can discern the *subtlety* of shades.

9. **sentiment** (*n.*): the expression of sensitive and delicate feeling, especially in art and literature

sentimental (*adj.*): (usually derogatory) (of things) expressing or arousing tender emotions, such as nostalgia, pity, etc.; (of people) emotional, not reasonable

— **sentimentalize** (*v.*)

e. g. I agree with the *sentiments* expressed by the multitude of wage-earners regarding the current inflation.

The lyric *sentiments* in her writing greatly inspired me.

I am trying not to be *sentimental* about the past.

Don't *sentimentalize* the unhappiness of your childhood!

10. **grace under pressure**

[Interpretation]

“Grace under pressure” is a literary motif by Ernest Hemingway — “Courage is grace under pressure.” — which indicates the gracefulness and fortitude ordinary people show in the face of misfortune and disaster.

11. **motif** (*n.*): a theme or central idea that is frequently repeated in a piece of music or literary work

e. g. The *motif* of this essay is: “There is no friend as loyal as a book.”

12. **commit oneself to**: devote oneself to

commit (*v.*): be resolute about, decide to

— **committed** (*adj.*) — **committal** (*n.*)

— **non-committal** (*adj.*) — **commitment** (*n.*) — **committee** (*n.*)

— **committeeman** (*n.*)

e. g. In order to perform well academically, you must *commit* to your studies.

All here present at the conference are *committed* to gender equality.

Poverty often *intuitates* the *committal* of crimes.

Bill Gates' enthusiastic *committal* to charity sets a model for successful

Unit One

entrepreneurs.

The *non-committal* attitude of the youngsters regarding career worries many parents.

Show some *commitment*! Protecting our environment is not just a slogan.

Shanghai People's Political Consultative *Committee* is to hold its annual meeting soon.

How many *committeemen* are there in the *committee*?

[Note]

Commit is a word of multiple meanings. Apart from what is noted above, it also means:

- (1) *to hand over, to entrust*: I must *commit* my pet dog to a trustworthy friend when I am away.
- (2) *to commit sth. to memory*: to learn by heart, to memorize: *Committing* the tonal inflections to memory is the first step to learn Chinese.
- (3) *to confine officially, to take into custody*: Schizophrenic patients must be *committed* to care.
- (4) *to order (forces) into action*: The UN is said to *commit* two platoons to help maintain peace here.
- (5) *to do (a crime, error, etc.)*: Who could have *committed* such a mistake but you!
- (6) *to surrender sth. for destruction*: Isn't there any other alternative but committing these old archives to fire?

[Paragraph 1]

13. (L2) **shade** (*n.*) : cover or shelter from the sun

— **shadeless** (*adj.*) — **shaded** (*adj.*)

e. g. She was sitting under the *shade* of a tree.

I hate Las Vegas! The city is so *shadeless* and hot.

Put this plate of cold meat to a *shaded* room, or it will go bad in two hours.

[Expression]

to put/throw/cast sb. in/into the shade: to appear better than, to surpass

e. g. Mary is to sing in the concert? She will *put* all of us *in the shade*!

[Note]

shade (*v.*) :

- (1) *to screen or protect from heat, light, view, etc.*: Do wear sunglasses to *shade* your eyes.
- (2) *to disguise, to conceal*: "Don't try to *shade* your shortcomings," said the mom to her son.

- (3) *to make darker or dimmer*: a face *shaded* with melancholy and stress
 (4) *to change (light, color) gradually*: Autumn has *shaded* into winter early this year.

14. (L7) **express** (n.): a fast bus, coach or train which goes from one place to another directly or with very few stops
 e. g. The City *Express* goes on a number of routes to reach all neighboring suburban areas.

My favorite newspaper is *The Daily Express*.

[Note] **express** (v.) — **expression** (n.) — **expressive** (adj.)

15. (L8) **junction** (n.): a place where two roads or railway routes come together and one terminates
 e. g. Turn left at the next *junction* and you will see the City Hall.

[Compare]

juncture (n.): the state of affairs at a particular time and place (an abstract noun)

e. g. At this *juncture* of 2007, the estate market is set to gather further momentum.

[Paragraph 5]

16. (L15) ... the man said into the curtain.

[Paraphrase]

... the man loudly ordered his drinks to the woman in charge at the other side of the curtain.

17. (L18) **doorway** (n.): the entrance to a place, building, room

[Paragraph 9]

18. (L24) "They look like white elephants," she said.

[Appreciation]

The girl, "looking off at the line of hills", seems somehow absent-minded, or dispirited. She spoke plainly of what she saw and thought the hills looked like — white elephants, little knowing that her unconsciousness had betrayed her state of mind and that she was burdened with some trouble the nature of which the following dialogues will soon reveal. Now, once you finish reading this story, think: Jig compared the hills to white elephants, yet, deep in her mind, what does she mean by this phrase? Her pregnancy? The love the man vowed to give her?

[Paragraph 25]

19. (L43) "It tastes like licorice," the girl said and put the glass down.

Unit One

[Appreciation]

Licorice is a kind of sweet-bitter, medicinal drink. The reason that the girl felt Anis del Toro tasted like licorice may be partly because of her downcast mood.

The narrator does not know about what exactly the girl was thinking; instead, the narrator only describes the exterior movements of the characters via which the reader must infer their respective emotional aspect.

[Paragraph 26]

20. (L44) “That’s the way with everything.”

[Appreciation]

This reply of the American man seems incongruous with the girl’s remark about the taste of Anis del Toro resembling licorice. However, let’s not forget that this “falling out of key” with each other suggests a gap — emotional and communicative — between the man and the girl. They were not talking straightforwardly to each other; they were talking in a way to indirectly (perhaps, unconsciously) express their true opinion regarding the trouble that bothered them. Therefore, we may interpret the man’s remark here — “That’s the way with everything.” — to mean “It is nothing particular. Why did you expect it to be different?”. Of course, he literally meant that Anis del Toro was nothing special, but he could very well insinuate that (once we finish reading the whole story) the operation he wanted the girl to go through was nothing to be afraid of.

[Paragraph 28]

21. (L47) **cut ... out**: stop (saying or talking about something); shut up

e. g. “You’d better *cut out* the nonsense!” I said angrily.

Do yourself a favor and *cut out* that attitude.

[Paragraph 31]

22. (L52) **bright**: clever and original; luminous

e. g. There are lots of books crammed with *bright* ideas.

She looks animated and *bright*.

Wasn’t that bright?: “Wasn’t that comparison clever?” Or, “How *bright* the mountains looked!”

[Paragraph 91]

23. (L133) **go through**: to experience or endure something

e. g. They’ve just *gone through* a very difficult time.

[Paragraph 108]

24. (L160) **barroom**: a room or building where alcoholic drinks are served over a counter

25. (L162) **reasonably**: in a logical and sensible way

— **reasonable** (*adj.*) — **reasonableness** (*n.*) — **reason** (*v. / n.*)

e. g. They are both *reasonably* happy after marrying each other.

Please calm down and try to be *reasonable*.

"I can understand your feeling." Said Monica with great *reasonableness*.

To *reason* with 3-year-old is impossible.

In deciding your future, do you appeal to *reason* or passion?

III. Translation of the Text

白象似的群山

作者：欧内斯特·海明威

翻译：翟象俊

(译文摘自 <http://www.tianyabook.com/waiguo2005/h/haimingwei/dpxs/039.htm>)

在西班牙北部一处火车站上,一个美国人和跟他一起的女孩边饮酒边交谈。从稀疏零落的线索中我们能够得出,两人的谈话主题围绕着女孩的怀孕展开。男人希望女孩进行流产手术,而她却心存不愿。通过其充满张力的对话,海明威成功地向我们呈现了生活于“重压之下的优雅”这一文学内涵,以及其中微妙的思想感情。作者一生都在致力于揭示这一主题。

1. 埃布罗河河谷的那一边,白色的山冈起伏连绵。这一边,白地一片,没有树木,车站在阳光下的两条铁路线中间。紧靠着车站的一边,是一幢笼罩在闷热的阴影中的房屋,一串串竹珠子编成的门帘挂在酒吧间敞开着的门口挡苍蝇。那个美国人和那个跟他一道的姑娘坐在那幢房屋外面阴凉处的一张桌子旁边。天气非常热,巴塞罗那来的快车还有四十分钟才能到站。列车在这个中转站停靠两分钟,然后继续行驶,开往马德里。
2. “咱们喝点什么呢?”姑娘问。她已经脱掉帽子,把它放在桌子上。
3. “天热得很,”男人说。
4. “咱们喝啤酒吧。”
5. “来两杯啤酒,”男人对着门帘里面说。
6. “大杯的?”一个女人在门口问。

7. “对。两大杯。”
8. 那女人端来两大杯啤酒和两只毡杯垫。她把杯垫和啤酒杯一一放在桌子上。看看那男的,又看看那姑娘。姑娘正在眺望远处群山的轮廓。山在阳光下是白色的,而乡野则是灰褐色的干巴巴的一片。
9. “它们看上去像一群白象,”她说。
10. “我从来没有见过白象,”男人把啤酒一饮而尽。
11. “你是不会见过。”
12. “我也许见到过的,”男人说。“光凭你说我不会见过,并不说明什么问题。”
13. 姑娘看看珠帘子。“他们在上面画了东西的,”她说。“那上面写的什么?”
14. “茴香酒。那是一种饮料。”
15. “咱们能尝尝吗?”
16. 男人朝着珠帘子喊了一声“喂”。那女人从酒吧间走了出来。
17. “一共是四雷阿尔。”
18. “给我们再来两杯茴香酒。”
19. “掺水吗?”
20. “你要掺水吗?”
21. “我不知道,”姑娘说,“掺了水好喝吗?”
22. “好喝。”
23. “你们要掺水吗?”女人问。
24. “好,掺水。”
25. “这酒甜甜蜜蜜的就像甘草味道,”姑娘边说,边放下了酒杯。
26. “样样东西都是如此。”
27. “是的,”姑娘说。“样样东西都又甜又苦的,像甘草。特别是一个人盼望了好久的东西,简直就像艾酒一样。”
28. “喔,别说了。”
29. “是你先说起来的,”姑娘说,“我刚才倒觉得挺有趣,挺开心的。”
30. “好吧,咱们就想法开心开心吧。”
31. “行啊。我刚才可努力地试着呢。我说这些山看上去像一群白象。这比喻妙不?”
32. “妙。”
33. “我还提议尝尝这种没喝过的饮料。咱们不就做了这么点儿事吗——看看风景,尝尝没喝过的饮料?”
34. “我想是的。”
35. 姑娘又眺望远处的群山。
36. “这些山美极了,”她说。“看上去并不真像一群白象。我刚才只是说,透过树木看去,山表面的颜色是白的。”
37. “咱们要不要再喝一杯?”
38. “行。”