

总主编 何其莘 [美] 杨孝明


超越概念 Beyond Concept

高等院校英语专业系列教材

Teacher's Manual for
Intensive Reading 2

精读 教师用书
(第二册)

主编 康成翠 庞建荣
[美] 高雄亚 [美] 韩爱果
编者 代显梅

 中国人民大学出版社

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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，同时兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了 2000 年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为 20 世纪 80 年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于 20 年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们作为外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合应用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应、相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语言国家的文化;(2)要了解所学语言国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系进行分析的能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者,这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

编者说明

本书为“超越概念——高等院校英语专业系列教材”之《精读》教材，全套共4册，每册含16个单元，供大学本科一至二年级及水平相当的学习者使用。

一、选材原则

1. 课文素材以美国原版教材为主，报纸、杂志及网络文章为辅。选材在突出时代感的同时兼顾经典语篇的分析与欣赏；
2. 课文内容重点介绍以美国为代表的英语国家的文化内涵与价值，关注当今人类面临的各种挑战与热点，使学习者在提高英语语言知识与技能的同时，开阔视野，增强独立思考与分析批判的能力，形成理性思维的习惯；
3. 课文编排架构照顾选文作者的代表性与写作风格的多样性，注重题材与体裁的合理搭配。

二、编写原则

1. 以《高等学校英语专业英语教学大纲》为编写依据，以《普通高中英语课程标准》为参照起点，以满足学生学习需要为目标，在注重基本功训练的同时，拓宽学生的视野，提高学生的欣赏水平、思考能力及解决问题的能力；
2. 全部选用国外出版物，在教材编写过程中，对于原素材不做任何删减与改动，保持其原汁原味；
3. 课文编排循序渐进，由浅入深，相互重叠，课文字数大致控制在第一册800~1 400，第二册900~2 200（剧本除外），第三册1 100~2 000，第四册1 600~2 800；
4. 语言与文化并重，兼顾学生英语听、说、读、写、译能力的全面训练与培养。

三、词汇表设计

1. 生词及短语以它们在课文中出现的顺序排列；
2. 每个生词一般标注两个释义，基本意思在先，课文中意思在后（如课文中意思为该词的基本意思，则只标注一个释义）；
3. 每个生词及短语以双语注释，英文释义在先，中文释义在后，以便帮助不同基础的学生迅速学习、理解、掌握词义；
4. 生词通过 [*informl. AmE*]、[*sing./U*]、[*usu. pass.*]、[*only before noun*] 等来标注其词性与用法。

四、练习设计

练习内容与题型设计以提高学生的各种语言技能为主要目的, 兼顾帮助学生备考, “不同阶段有不同的要求”, 全部围绕课文中出现的新词汇及语言点而设计, 总体分为 **Pre-reading Activities**, **Understanding the Text**, **Grammar**, **Exercises** 与 **Writing Assignments** 五大部分:

第一部分: Pre-reading Activities 为课前预习题或称热身题, 旨在引导学生带着问题进入课文的预习。

第二部分: Understanding the Text 为阅读理解题, 含 **Questions for Critical Thinking** 与 **Questions on Language in Context** 两部分。前者侧重对包括文化内涵在内的整篇课文内容的深入理解与思考, 后者侧重对课文中难句及重要语言点的理解, 旨在引导学生在上下文中理解词义, 观察语言在特定语境中的实际用法。

第三部分: Grammar 为根据课文中出现的语法现象而进行的简单的语法讲解, 并为后面的“语法练习”作铺垫, 旨在引导学生进一步复习、练习和巩固以往学过的语法知识。如在第一册的第一单元中, 编者有意设计了一个综合时态练习 **Tense Shifts**, 来帮助刚步入大学的学生梳理一下以往学过的英语时态, 以免他们在日后的口语会话或写作时再次出现中国学生常见的时态混乱现象。

第四部分: Exercises 为包括语法在内的词汇、语音、口语及写作等的练习。

I 为根据 **Grammar** 中讲到的课文中出现的语法现象而设计的练习, 旨在帮助学生进一步练习、巩固中学学过的语法基础(或为翻译题, 或为填空题, 形式因各单元或各册内容而异);

II 为根据 **Grammar** 中讲到的构词法而出的练习题, 旨在扩大学生词汇量(或为翻译题或为填空题, 形式因各册而异);

III 为根据课文中出现的词汇而设计的“词形填空题”, 旨在帮助学生扩大词汇量并掌握词的用法(形式因各册而异);

IV 为根据上下文的“词汇替换题”, 旨在通过同义词练习来帮助学生扩大词汇量并掌握词的用法;

V 为根据课文中出现的词汇而设计的“选词填空题”, 旨在引导学生通过上下文理解来练习重点词的搭配与使用;

VI 为“完形填空题”, 旨在引导学生在语篇环境下理解、练习单词与短语动词的搭配与使用, 并培养学生根据上下文猜测词义的能力;

VII 为“短语汉译英题”, 旨在帮助学生快速习得课文中的一些常用短语和地道的英文表达;

VIII 为“句子翻译题”, 一至二册特别设计了部分课文中句子的 **back translation** (回译练习), 即要求学生根据句子后面附的单词或短语将汉语返译成课文中的英语原句, 旨在帮助学生进一步了解、比较中英文的差异, 从而加深对课文中英文句子的理解, 并帮助学生迅速掌握运用标准英语表达自己思想的能力;

IX 为“语音练习”, 第一册为对音标中 48 个音素的读音练习, 所选单词多为本册课文中的词汇, 第二册为单词重音练习, 所选词汇均为每一课中的词汇, 旨在帮助学生在大学一年级的基础阶

段进一步巩固正确语音、重音，纠正错误发音习惯及消除乡音对其英语语音的影响，以掌握正确的英语语音；

X为根据课文主题而设计的“讨论题”，旨在培养和锻炼学生的英语交际能力与口语表达能力，同时进一步巩固和练习正确运用本单元中所学的词汇与地道的表达法。

第五部分：Writing Assignments是按照循序渐进的原则所设计的“写作练习”。形式有“造句”、“要点综述”、“连句成段”和“短文写作”等，旨在引导学生活学活用，即尽量使用在各个单元内所习得的表达方法或观点来自由阐述自己的思想、感情与观点，从而培养学生用标准英语写作的能力。

总体上说：本套练习包括“语法练习”、“词汇练习”、“翻译练习”、“口语练习”和“写作练习”五大部分。

所有练习题型与题量各册相对固定，也因各单元内容而异。各类练习例句遵循语言标准，可诵、可仿、可用。

五、编写队伍

“超越概念”是一套中美合编的英语专业系列教材。精读教材美方主编均为美国大学教学一线资深英语语言教学专家与终身制教授，负责搜集素材及大部分背景资料的提供、课后练习模式的制定及最后书稿的把关；中方主编及各册编者为中国人民大学英语教学一线教师，负责课文选材、课后练习及教师用书的设计与编写。

编 者
2010年4月

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Unit 1

The Innocent Eye

Background Information

I. About the Author & the Text

Dorr Hodgson Bothwell (1902—2000) was an American artist, designer, educator, and world-traveler. She was born in San Francisco, California. She began her art career at the California School of Fine Arts in 1921, under the tutelage of Gottardo Piazzoni and Rudolf Schaeffer. In a lifetime filled with creativity, Dorr Bothwell revealed a zest for living and an observant eye. In 1968, in collaboration with Marlys Mayfield, she co-wrote *Notan: The Dark-Light Principle of Design*. The text is an excerpt from the book that was republished in 1991 and has been translated into many languages.

II. Related Information

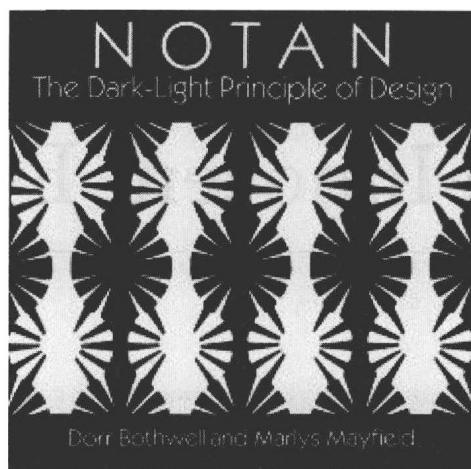
1. About the Book *Notan: The Dark-Light Principle of Design*

A guiding principle of Eastern art and design, focusing on the interaction between positive and negative space, demonstrated in 6 problems of progressive difficulty. Solutions will fascinate artists and designers of every calling and level of expertise, from painters and sculptors, potters and textile designers to architects and interior designers.

A. Table of Contents for *Notan: The Dark-Light Principle of Design*

FOREWORD

1. NOTAN IN EVERYDAY LIFE
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B. Comment on Notan

(By Amanda)

I already knew of Notan or rather I thought I did, when I picked up this book. If asked I would have said that Notan was used in Japanese art and that it's about creating balance between dark and light.

Having now read Dorr Bothwell and Marlys Mayfield's book *Notan: The Dark-Light Principle of Design*, I realize that my explanation, while correct, was rather short of the mark. *Notan* is in fact far more interesting and more powerful.

Bothwell and Mayfield's book was originally published in 1968, and has seen a number of editions since, none of which are particularly expensive. Even better, for the modern art student of insatiable curiosity, struggling under a limited book budget, this classic has been republished by the ever affordable Dover, making it easy to find and in my opinion well worth the effort.

The first surprise for me was that it's more of a workbook than a reader since each chapter finishes with an exercise in cutting and gluing. I was also surprised at its stature—after ploughing through some hefty books on color theory I was expecting something bigger and more boring. This one however packs an impressive mind shift into a small format, running to just 79 pages,

which makes it an easy weekend project at a leisurely pace. Don't rush it mind, this is one to play with. Be warned too that you'll be needing a few sheets each of black paper, white paper and then toward the end a couple of mid grey. I wasn't unaware and was caught out, an hour from a likely store and had to manage with blue and brown and...thankfully it still worked.

Each chapter builds on the previous and as with many such books its real worth is in the doing rather than the reading. It looks simple and the principles *are* simple, to be sure, but understanding comes from doing the exercises not just reading and thinking "yeah, I got that." It's about stretching the imagination just a little. It's fun too!

(That point about doing the exercises reminds me of an episode in class one time. Michael Wilcox's book *Blue and Yellow Don't Make Green* was mentioned and someone said that it was a good book but it didn't help her much. I was surprised and curious. I asked if she had done the exercises. Her answer: "Oh, no." with a note of surprise implying that something like that would be far too much work. Right then. One more time, just for Shirley, it's all in the doing! One doesn't get fit looking at the pictures of the push-ups in the book.)

OK, back to nitty gritty on Notan. First up are some interesting exercises on symmetrical and asymmetrical balance, which are then combined with a look at positive and negative spaces and how they might be used together. The first exercise was to design a simple symmetrical image based on a square. The only method involved cutting shapes and flipping them to create mirrored positive and negative shapes...

Taking the same process further we then try an asymmetric design...

Next came the exciting part which is creating a sense of movement and tension. Have you noticed that some images have an uncanny ability to be two pictures in one—a sense of flipping from the positive to the negative depending on how you look the picture?

.....

When a design has a balance of dark and light that achieves this effect of movement, then it has Notan. Cool, yes?

Next is a slightly more difficult example using an extra color. In this instance the aim is to design in such a way that the grey bands always stay with the black as the image focus is flipped back and forth from the black to the white. Not so easy—the balance really needs to be right to get what Bothwell and Mayfield refer to as "predominance and subordination."

.....

That is pretty much the end of the Notan exercises and the book then covers some design principles (with a few more opportunities to play with the scissors and glue) then a bunch of examples from different art styles.

I have found since working through this project that I look at things differently. The variations on these themes are endless and the application to many types of art limited only by the imagination of the artist. The question would be how to apply these principles to color...

worth pondering.

2. As U.S. Loses Sight of Beauty, Depravity Festers

(By Rod Dreher

April 29, 2007)

The Washington Post recently carried out an unusual experiment. It hired Joshua Bell, one of the world's most famous classical musicians, to dress like a common street busker and play his Stradivarius in a D.C. metro station during rush hour. The anonymous Mr. Bell played Bach, he played Schubert, he played some of the most beautiful music ever to emerge from the minds of mortals.

And virtually nobody stopped to notice.

The point was not that most people are uncultured clods. The point, rather, is that we are so caught up in the routine of our lives that we fail to see extraordinary beauty right in front of us. Something's wrong with us. As *Post* reporter Gene Weingarten wrote, "If we can't take the time out of our lives to stay a moment and listen to one of the best musicians on Earth play some of the best music ever written; if the surge of modern life so overpowers us that we are deaf and blind to something like that—then what else are we missing?"

If we don't see the beauty that we should, we don't see the ugliness either. For much of my career I was a film critic, and saw just about every movie that came out. Every now and then, I'd take my wife to screenings with me, and I'd observe her flinching at intensely violent or explicitly erotic images onscreen. Though I shared her conservative moral sense, or so I thought, I pitied her oversensitivity.

And then I changed jobs. I went from seeing 30 or so movies a month to seeing maybe three. It was as if I'd been a heavy smoker who'd gone cold turkey and was shocked to experience my sense of taste returning. Without meaning to, I began to watch movies differently.

The graphic sex and extreme violence that I'd manage to aestheticize away earlier, I no longer could deal with. I told my wife I must be turning into a prude. "No," she said, "you're becoming normal again."

Around that time, I became a father for the first time. One evening not long after my son was born, the mob picture *Goodfellas* came on cable. Three years earlier, I'd written that it was the best movie of the year. Forty minutes into the film, I turned it off. Couldn't stomach the onscreen savagery. Having a newborn gave me eyes to see things I couldn't before. Those eyes that had looked with wonder at this soft pink miracle could no longer take any pleasure in looking upon vivid images of human beings being shot, stabbed, beaten, tortured and abused.

My wife called this becoming "normal," a loaded word in a culture that makes a fetish of being nonjudgmental, especially about art and entertainment. A norm is a standard. Once we were a culture that looked to our art to educate our moral imagination, to show us what it

meant to be fully human. Human in all our brokenness and passion and glory. Even artists who confronted evil did so with an eye toward illuminating the good (which is not a synonym for “nice”).

Now, we are afraid to call anything good or evil and no longer have the confidence to assert that standards exist. When people ask if a movie, book, album or play was good or bad, what they’re really asking is, “Was it entertaining?” In a culture with an insatiable craving for sensation, boredom becomes the root of all evil.

Thus our moral imagination declines into decadence. A decadent society is one that has lost its hold on standards and denies that they exist. A society in the early stages of decadence loses its sensitivity to beauty and to the good. As it slips further into decadence, it loses its ability to recognize how far it has fallen.

Which brings us to the case of Cho Seung-Hui. We may never know to what degree he was psychopathic and what fed his insanity. But *The Washington Post* film critic Stephen Hunter identified striking parallels between the mass-murder ritual Mr. Cho conceived as performance art, and the hyper-violent films of director John Woo. While it’s impossible to say these films “made” Mr. Cho go berserk, Mr. Hunter is right to assert that all creative artists have to face the real-life consequences of their work.

What does it say about our culture that there is a hot genre of mainstream films called “torture porn,” the point of which is to show human beings being eviscerated? The latest entry, *Vacancy*, opened days after the Virginia Tech savagery. It’s about a couple who are unwittingly set up to star in a snuff film—a movie in which people are tortured to death for the viewer’s sexual pleasure. *The Los Angeles Times* called *Vacancy* a “ruthlessly efficient stalk-and-slash machine”—this, in a favorable review.

Something is wrong with us, all right.

We have learned to expand our understanding of the normative to include art that exalts things that ought to be repugnant to those who love life. In so doing, we teach ourselves to embrace death, or at least to remain indifferent to its putrid presence. “A human body that cannot react is a corpse,” wrote literary critic Russell Kirk. And a human imagination that cannot react against that which would destroy it is nothing more than fever dreams of a zombie.

Do you want to live? Then look at the culture of death, say *not this, not anymore*—and turn to the good, the beautiful and the true. It’s still here, hiding in plain sight.

Note: Rod Dreher is a *Dallas Morning News* editorial columnist.

Exercises with Answers

- Study the following example taken from the text and then complete the following sentences by translating into English the Chinese given in the brackets. Try to use a comparative degree in each sentence.

The more we looked *the more lovely and surprising* things appeared.

1. The more, _____ (越好).
2. The older he gets, _____ (越固执).
3. The earlier you detect the problem, _____ (就能越早解决问题).
4. The more failures he undergoes, _____ (就越没有自信).
5. The more books we read, _____ (我们对生活就了解得越好).
6. The higher you jump, _____ (就摔得越狠).
7. The more expensive gas becomes, _____ (人们开车就越少).
8. The younger you are, _____ (学习越容易).

❖ Answers:

1. ...the better
2. ...the more stubborn he becomes
3. ...the sooner it can be solved
4. ...the less confident he becomes
5. ...the better we know about life
6. ...the more heavily you fall
7. ...the less people drive
8. ...the easier it is to learn

- Evaluate the meanings of the following words with the prefix *mal-*. Choose the appropriate words to complete the sentences below, changing their forms when necessary.

malnutrition
maldistribution

malcontent
malfunction

malformation
maltreatment

malpractice
maladjusted

1. If a computer _____, it fails to work properly.
2. Steve is suing his lawyer for _____.
3. The old man died from _____ by his daughter-in-law.

4. For the _____ of wealth, many people stood up to rebel against the government.
5. Being _____ to the new environment, the student decided to drop out at last.
6. The parents are very anxious that their child will feel inferior to others for the _____ of his legs.
7. Sometimes, the _____ youngsters may take very radical steps against the policy or tradition of their country.
8. It's reported that many African children are suffering from _____.

♣ **Answers:**

- | | | | |
|-----------------|-----------------|-----------------|--------------------|
| 1. malfunctions | 2. malpractice | 3. maltreatment | 4. maldistribution |
| 5. maladjusted | 6. malformation | 7. malcontent | 8. malnutrition |

Fill in each blank in the chart with the correct form/forms of the word given.

	NOUN	VERB	ADJECTIVE	ADVERB
1	<i>involvement</i>	involve	<i>involved</i>	—
2	perception	<i>perceive</i>	<i>perceptive</i>	<i>perceptively</i>
3	<i>minuteness</i>	—	minute	<i>minutely</i>
4	<i>keenness</i>	<i>keen</i>	<i>keen</i>	keenly
5	<i>enchantment</i>	enchant	<i>enchanting</i>	<i>enchantingly</i>
6	<i>tactility</i>	—	tactile	<i>tactilely</i>
7	<i>transfer</i>	transfer	<i>transferable</i>	—
8	<i>sophistication</i>	<i>sophisticate</i>	sophisticated	<i>sophisticatedly</i>
9	<i>thrill</i>	<i>thrill</i>	thrilling	<i>thrillingly</i>
10	<i>efficiency</i>	—	<i>efficient</i>	efficiently
11	<i>invasion</i>	invade	—	—
12	delight	<i>delight</i>	<i>delightful</i>	<i>delightfully</i>

Replace the underlined words or expressions with similar ones from the text.

1. Most research and development projects include some element of risk.
2. Many college students show strong desire for studying abroad, for they believe foreign

universities can supply them with more advanced knowledge.

3. You can replace beefsteak with chicken if it doesn't fit your appetite.
4. Anyone with an experienced eye could see through the tricks contained in the contract.
5. It takes him almost ten years to increase his confidence after the first setback in business.
6. Do you think you can recognize a liar among a group of people at a glance?
7. They have to restrict trade with the hostile foreign countries.
8. The troops withheld fire to keep the situation from escalating.
9. Looking at the magnificent building, they could not help holding their breath admiringly.
10. In reviewing the masterpiece of Shakespeare, she shows remarkable ability of understanding in literature criticism.

❖Answers:

- | | | | |
|---------------------------------|----------------|---------------------------|-------------------|
| 1. involve | 2. are hungry | 3. substitute...for | 4. sophisticated |
| 5. build up | 6. pick out | 7. impose restrictions on | 8. prevent...from |
| 9. catching their breath in awe | 10. perception | | |

Complete the following sentences with the words or expressions in the box, changing their forms when necessary.

revive	pervade	estimate	disregard	build up	transfer
pull up	in depth	in action	pick out	substitute	enchant
aesthetic	preconceived	impose	shrink	incredible	invade

1. The food industry needs to _____ consumer confidence again.
2. Instead of using silicon, they have _____ a more flexible material.
3. They _____ safety procedures, and that's why the accident happened.
4. The subject will be covered _____ next semester.
5. Have you _____ a dress for the party?
6. The design isn't particularly _____, but at least it is practical.
7. It is really _____ that he is unaware of such basic facts.
8. A(n) _____ idea or opinion is formed before you have a lot of information, experience, or evidence and is therefore probably wrong.
9. We were all _____ by the beauty of the island.
10. The bank has already been _____ to the northern suburb of Beijing.
11. A strange sour smell _____ the air.
12. Now, with the sudden _____ of the nasal voice, the class was instantly silent.
13. They enjoyed their chats as they _____ memories of their childhood.