

 高等院校英语专业系列教材

A NEW COURSE BOOK FOR ADVANCED ENGLISH



BOOK 1 (上册)

新编高级英语

TEACHER'S BOOK (教师用书)

主编 彭长江

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| 体例反映教学过程 | ★ | 目标方法一目了然 |
| 全面加强听说译写 | ★ | 注重深度理解能力 |
| 夯实词汇语法基础 | ★ | 介绍文体修辞知识 |
| 切实减轻师生负担 | ★ | 直通专业八级考研 |

湖南师范大学出版社
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主 编 彭长江
副主编 徐江清
编 者 (按姓氏拼音排序)
戴玉群 邓跃平 李素琼
刘腊梅 刘明东 彭长江
唐 姿 吴晓春 徐江清
张冬梅 张建佳

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◇主 编: 彭长江

◇策划组稿: 李 阳

◇责任编辑: 李 阳

◇责任校对: 李永芳

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编者的话

本书为《新编高级英语》(上册)的教师用书。以下是我们的教学建议:

一、本册教材共 12 个单元,供一学期使用。前 10 个单元为必讲教材,有时间可选讲后 2 个单元。

二、每单元的时间分配为:课文部分 3 课时左右;词语、语法、修辞三部分各 1 课时左右。

三、各单元教学步骤:

第 1 部分 文本处理(Part 1 Text-processing)

① 独立阅读(Independent Reading)

要求学生课前独立阅读课文,阅读时可参阅教材中的 Notes for Preview,对注释中的词语意义仍不清楚时,可参看教材后的 Appendix 3 中的中文释义。

② 教师辅助作业(Teacher-aided Work)

第一节课首先进行导入(Lead-in),方法是给学生放一段关于作者与本课文的录音,要求学生边听边做笔记,听完后给 10 分钟时间让学生填经过改写的短文中的空。课文导入之后帮助学生进行深度理解(In-depth Comprehension),方法是针对课文某些词语、句子提出 12~20 个问题,教师应着力讲好这些问题。然后是做多项选择题。

最后是做课文延伸(Extension from the Text)中的练习。这一步可在第 3 课时进行,具体包括 3 项工作:(1)要求学生在经过充分准备的基础上,口头回答所提问题;(2)做完形填空题。在教师用书中填空之后有说明,教师应向学生讲清填空的理由;(3)段落英译中、中译英,或作文。这三项每三课轮换一次。翻译题或作文题主要由学生在课后做,教师可抽查部分学生的作业,批改后进行适当的讲评。

第2部分 工具打磨(Part 2 Tool-sharpening)

① 词语 (Words and Phrases)

这一部分大约花1课时。研究(Study)部分主要由学生自己阅读,读后仍不明白,可参阅教材后的 Appendix 3。教师可进行切中要害的精讲。多项选择题在课堂上做,句子翻译题可选一部分在课堂上做,其余的要求学生在课外做。

② 语法(Grammar)

这一部分大约花1课时。教师可进行重点讲解,练习在课堂上做。

③ 修辞(Rhetoric)

这一部分也大约花1课时。教师可进行重点讲解,练习在课堂上做。

本教师用书最大的特点是:为了方便教师教学,学生用书中的练习原题与参考答案在本教师用书中同时出现,教师不必在学生用书与教师用书中来回看。本教师用书还附有完整的试题库,可免除教师命题之苦。

由于编者水平有限,可能有不少不妥之处,编者诚恳希望使用本书的教师不吝赐教。

感谢参与本册编写的10位同志。他们负责编写的部分如下:湘潭大学李素琼:第2单元;湖南工业大学张冬梅:第3单元;湖南科技学院刘腊梅:第4单元;湘南学院张建佳:第6单元;长沙理工大学邓跃平:第7单元;怀化学院唐姿:第8单元;长沙大学吴晓春:第9单元;衡阳师范学院徐江清:第10单元;江苏科技大学戴玉群:第11单元;湖南第一师范学校刘明东:第12单元。第1单元、第5单元由本人负责编写。本册副主编徐江清同志负责本书最后的校对工作。

特别要感谢的是我在湖南师范大学外国语学院同事蒋坚松教授,是我们一起商讨了这两册书的教师用书的编写原则、编写体例。特别要感谢的还有湖南师范大学出版社英语编辑李阳博士,吸收了他许多有益的建议,才最后完善了本书的编写体例。

在此还要感谢湖南师范大学外国语学院领导以及湖南师范大学出版社领导的支持,感谢湖南师范大学外国语学院的同事、衡阳师范学院外语系和湖南科技学院外语系的领导与同事的支持与鼓励,感谢所有为我们提供素材的作家和参考文献作者,感谢校内外所有为我们积累了丰富教学经验的师长和同仁们。

彭长江

湖南师范大学外国语学院

2008年5月





缩略语表



<i>adj.</i>	adjective	<i>int.</i>	interjection
<i>adv.</i>	adverb	<i>joc.</i>	jocular
<i>AmE</i>	American English	<i>Lat.</i>	Latinate
<i>arch.</i>	archaic	<i>lit.</i>	literary
<i>BrE</i>	British English	<i>n.</i>	noun
<i>Fr</i>	French	<i>pl.</i>	plural form
<i>cf.</i>	compare	<i>poet.</i>	poetic
<i>col.</i>	colloquial	<i>pomp.</i>	pompous
<i>conj.</i>	conjunction	<i>prep.</i>	preposition
<i>derog.</i>	derogatory	<i>pron.</i>	pronoun
<i>dial.</i>	dialectal	<i>rel. pron.</i>	relative pronoun
<i>e. g.</i>	for example	<i>sb.</i>	somebody
<i>esp.</i>	especially	<i>sing.</i>	singular form
<i>etc.</i>	et cetera (and so on)	<i>sl.</i>	slang
<i>fig.</i>	figurative	<i>sth.</i>	something
<i>fml</i>	formal	<i>tech.</i>	technical
<i>Gr. myth</i>	Greek mythology	<i>usu.</i>	usually
<i>hum.</i>	humorous	<i>v.</i>	verb
<i>i. e.</i>	that is	<i>vi.</i>	intransitive verb
<i>infml</i>	informal	<i>vt.</i>	transitive verb
<i>inf.</i>	infinitive		

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UNIT



Part **1** Text-processing

Teacher-aided Work

.....

Lead-in

Listen to the recorder and take notes. Then fill in each gap in the following passage with ONE word according to what you have heard. Finish your work within 10 minutes.

Tape script:

E. B. White was born in 1899 in Mount Vernon, New York. He served in the army before going to Cornell University. There he wrote for the college newspaper, the *Cornell Daily Sun*. After he graduated, he worked as a reporter for the *Seattle Times* in 1922 and 1923. As he put it, he found that he was ill-suited for daily journalism, and his city editor had already reached the same conclusion, so they came to an amicable parting of the ways.

In 1927 he became a writer for *The New Yorker* magazine, where he became well known. He wrote columns for *Harper's* magazine from 1938 to 1943,

which resulted in an anthology entitled *One Man's Meat* and published in 1942.

White's career had already brought him much fame, but he was about to try something new. His nieces and nephews always asked him to tell them stories, so he began writing his own tales to read to them. In 1945 he started publishing these stories as books. All three, *Stuart Little* (1945), *Charlotte's Web* (1952) and *The Trumpet of the Swan* (1970), are now considered classics of children's literature.

His best essays appear in three collections; *One Man's Meat* (1944), *The Second Tree from the Corner* (1954) and *The Points of My Compass* (1962).

In 1959, White edited and updated *The Elements of Style*. This handbook of grammatical and stylistic dos and don'ts for writers of American English had been written and published in 1918 by William Strunk Jr., one of White's professors at Cornell. White's rework of the book was extremely well received. The volume is a standard tool for students and writers, and remains required reading in many composition classes.

In 1977 he was awarded a Pulitzer Prize for his lifetime's work.

White died on October 1, 1985 at his farm home in North Brooklin, Maine, after a long fight with Alzheimer's Disease. He was cremated, and his ashes were buried beside his wife at the Brooklin Cemetery.

A leading essayist and literary stylist of his time, White is known for his crisp, graceful, relaxed style. To him, "style not only reveals the man, it reveals his identity, as surely as would his fingerprints." (*The Elements of Style*) The subtlety, the sentiment, the facility and sensitivity with words—all mark him out from his fellow essayists.

"Once More to the Lake", selected from E. B. White's *One Man's Meat*, is the story of a man returning to his younger days by revisiting a lake from his childhood. Throughout the trip he hovered between being an older man and a younger boy and felt that "the years were a mirage and there had been no years." But throughout the story, there are small hints that are just enough not to let him fall completely into his dream and to remind him that man is mortal after all.

Passage for gap-filling:

E. B. White, an American writer, was born in 1899. After his graduation

from Cornell University in 1822, he reported for a newspaper. In 1927 he became a writer for *The New Yorker* magazine. He wrote 1) columns for *Harper's* magazine from 1938 to 1943. In 1945 he started publishing 2) tales he had written for his nieces and nephews in book form. White wrote a large number of 3) essays, and the best of them were published in three collections. In 1959, he edited and updated *The Elements of Style*, a handbook by one of his professors at Cornell. In 1977 he was awarded a Pulitzer Prize for his lifetime's work, and he died in 1985.

“Once More to the Lake”, selected from his *One Man's Meat*, is the story of a man returning to his younger days by coming back to a lake he had visited when a boy. Throughout the trip he felt that he had a 4) double identity and that “there had been no years.” But throughout the story, there are just enough hints to remind him that time passes and man must 5) die after all.

In-depth Comprehension

1. Questions

1) Para 1: What happened to the author's father when he was in a canoe? Was it good or bad? How do you know?

His father's canoe overturned and he fell into the lake with all his clothes on. That was something bad, for it is mentioned together with another bad thing—getting ringworm, and is excluded from what made the visit a success.

2) Para 1: What does “a saltwater man” mean? Since when has the author become a saltwater man? Give your reasons.

“Saltwater” here refers to seawater, which is salty. “A saltwater man” doesn't mean a man who drinks saltwater, but one who bathes in the sea, because the intention in going to the seaside was to vacation there. (Attention: One should be careful about the actual relation between a noun as modifier and the noun modified) Most probably, the author has gone to the seaside for vacation instead of the lake in Maine since he got married and had a family of his own.

3) Para 2: What does the author mean by saying his son “had never had any

freshwater up his nose” and “had seen lily pads only from train windows”?

He means that the boy had always gone with him to the seaside for his holidays and never bathed in a freshwater lake where you often find lily pads, that is, water lily with its large, floating leaves. He had only seen them from train windows. The author here states the result (freshwater up his nose) rather than the cause (swimming in freshwater), which is a case of metonymy.

4) Para 2: How could the tarred road, which had no life, have “found out” the lake? What is the author’s real meaning? Was it good or bad in the author’s opinion? What is your reason for this conclusion?

The lifeless tarred road is here personified (compared to a human being) by the use of the verb “found out”. The author’s real meaning is that the tarred road must have extended to the lake. He views it as a bad thing, because he mentions it together with “other ways it (the lake) would be desolated.”

5) Para 2: How can a person’s mind move in grooves, which are physical? How would the author have said it in plain words?

A groove is a long narrow hollow path or track in a surface, esp. to guide the movement of something. Here a person’s mind is compared to something that moves in grooves. In plain words, the author would have said “Once you recall the past.”

6) Para 2: What does “clear” in “extend clear to” mean? How would the author have probably described the partitions if he had used an affirmative sentence? What is the author’s intention in describing the partitions?

Here “clear” means “all the way”. Using an affirmative sentence, the author would probably have said “The partitions in the camp were thin and there were blanks between their tops and the top of the rooms.” He describes the partitions to imply that they were not soundproof and that that was the reason for his soft actions.

7) Para 2: Is it possible that there is a cathedral on the shores of the lake? If not, what does “cathedral” really refer to? And why does the author call it a cathedral?

A cathedral is a big church that serves as the official seat of a bishop, which is usually located in a fairly large town or city. So it is impossible that there is a

real cathedral by the lake. The author here is comparing the lake, which is holy to him, to a cathedral.

8) Para 3: What is the author's intention in saying "you would live at the shore and eat your meals at the farmhouse?"

He says this to imply that the farmhouses were very near to the shore of the lake, which in turn supports the idea that the lake had never been what you would call a wild lake.

9) Para 5: What is a mirage? What does the author mean by "the years were a mirage and there had been no years?"

A mirage is an optical effect sometimes seen at sea or in a desert caused by bending or reflection of light by a layer of heated air (海市蜃楼). Here it refers to something unreal, illusory. The author means that the years that had passed appeared to be unreal because nothing of consequence had really changed.

10) Para 5: Does a rowboat really have a chin? What does "chucking the rowboat under the chin" mean?

Both the rowboat and the lake are personified by the use of the words "chuck" and "chin". "Chuck", here meaning "stroke gently with the hand", refers actually to "beat very lightly", and "chin" here refers to that part of the bow (the front part) which protrudes over the water.

11) Para 5: Which does "catch" in "the dried blood from yesterday's catch" refer to, an action or things? What is your reason?

"Catch" here does not mean the action of catching, but what is caught, referring specifically to fish that had been caught, because "yesterday's catch" could shed blood.

12) Para 5: Was it really the author's hands that held his son's rod, his eyes that were watching? If not, what does he mean?

"It was my hands that held his rod, my eyes watching" simply repeats what is meant by "I began to sustain the illusion that he was I" in Paragraph 4.

13) Para 6: Which is usually bigger and stronger, a bass or a mackerel? Give your reasons.

A bass is usually bigger and stronger than a mackerel, because the angler usually has to use a landing net when pulling in a bass, while he does not have to

do so when landing a mackerel.

14) Para 6: Can a lake move to another place? If not, why does the author say “the lake was exactly where we had left it?”

Here “the lake” refers to the level of the body of water. If the level rises, it will cover a wider area, and will seem to have moved.

15) Para 6: What does “attendance” mean? How is the attendance doubled?

“Attendance” usually means the number of people present on a particular occasion, but here refers to the number of minnows swimming in the water. The attendance was doubled by their shadows.

16) Para 6: What does “cultist” mean? Whom does “this cultist” refer to in this context?

“Cultist” means “a follower of a particular custom”, here referring to the person always washing himself with a cake of soap.

2. Multiple-choice Questions

1) The author would like it better A .

- A. if the lake were completely wild
- B. if there were more farmhouses near the lake
- C. if the lake were more easily accessible by car
- D. if they could eat right in their camp

Explanation:

The phrase “wish for the placidity of a lake in the woods” and the sentence “I was sure the tarred road would have found it out and I wondered in what other ways it would be desolated” show that the author likes a wild lake which is not spoiled by human activity.

2) The arrival of the author and his family at the lake is described in Paragraph C .

- A. 2
- B. 3
- C. 4
- D. 5

Explanation:

Paragraph 4 begins with “I was right about the tar; it led to within half a mile of the shore” and that indicates that the author is beginning to describe what he actually saw of the lake area on this trip, while the previous paragraphs only tell about his recollections and guesses.

3) What is common to Paragraphs 4, 5, and 6 is D .

- A. that they are about the same length
- B. that they are of the same degree of difficulty
- C. that they tell about the experiences of the same people
- D. that they describe the illusion of the exact repetition of the same scenes

Explanation:

“It was going to be pretty much the same as it had been before” in Para 4, “everything was as it always had been” in Para 5, “there had been no years” in Para 6 and the frequent repetitions of the word “same” in these paragraphs show that the answer is D.

4) Which of the following is false? A

- A. Paragraph 3 describes the lake as the author sees it when he visits it this time.
- B. Paragraph 4 tells about the resemblance of the father and son of the present to those of the past.
- C. Paragraph 5 focuses on the sameness of the scenes of fishing at different times.
- D. Paragraph 6 emphasizes the unchangeableness of the lake.

Explanation:

“That’s what our family did” and “there were places in it which, to a child at least, seemed infinitely remote and primeval” in Paragraph 3 hint that the author is describing his impressions of the lake when he came as a child with his father, not as a father on this trip.

5) From this excerpt we can see that the author B .

- A. is a conservative
- B. is a nostalgic nature-lover
- C. is a muddle-headed person who cannot tell the present from the past
- D. lives a double life

Explanation:

The author loves the wild lake, and hates its being spoilt by human activity. He indulges in recollections of the past and often feels as if there had been no years. So we say that he is a nostalgic nature-lover.

Extension from the Text

1. Speaking

Based on clues in the text alone, say something about the author (his nationality, the approximate date of his birth, his age when he wrote this essay, his family, etc.) and give reasons for what you say.

The author was American because when he was still a boy his family often visited a lake in Maine, which is a state of the US. In the year 1904, he was still a teenager, so he was probably born around 1890. When he wrote this essay he had a son about the same age as he had been when he went with his father to the lake, so he was now about forty. Most probably, he had a family of three, because he had only one son and must have had a wife though he never mentions her.

2. Cloze

Up to the farmhouse to dinner through the teeming, dusty field, the road under our sneakers was only a two-track road. The middle track was missing, the 1) one with the marks of the hooves and the splotches of dried, flaky manure. There had always been 2) three tracks to choose from in choosing which track to walk in; now the 3) choice was narrowed down to two. For a moment I 4) missed terribly the middle alternative. But the way led past the tennis 5) court, and something about the way it lay there in the sun reassured me; the tape had loosened along the backline, the alleys were green with plantains and other 6) weeds, and the net (installed in June and removed in September) sagged in the dry noon, and the whole place steamed with midday 7) heat and hunger and emptiness. There was a choice of pie for dessert, and one was blueberry and one was apple, and the 8) waitresses were the same country girls, there having been no 9) passage of time, only the illusion of it as in a dropped curtain—the waitresses were still fifteen; their hair had been washed, that was the only 10) difference—they had been to the movies and seen the pretty girls with the clean hair.

Explanations:

1) “The . . .” is in apposition to “the middle track” and refers to it. “One” is used to avoid the repetition of “track”.

2) “A two-track road” and “the middle track was missing” tell us that there had been three tracks before.

3) “Three tracks to choose from” and “. . . was narrowed down to two” show that the blank must refer to “the number of things to choose from”, which is the meaning of “choice”.

4) As the middle track was missing, the relation between the author and the track can only be mental, and the word “terribly” shows that it is emotional—regretting the absence of something one loved. So “missed” is the right word.

5) “The way led past . . .” and “it lay there” indicate that “the tennis . . .” refers to a location related to the game of tennis, so it must be the tennis “court”. This is further proved by the description of the “tape”, “alleys” and “net”.

6) “Plantain” is a weed, “other . . .” must be “other weeds”.

7) “June”, “September”, “noon”, “steamed” and “midday” all connote high temperature. In “steamed with. . .”, the blank states the reason for “steaming”, which can only be “heat”.

8) The subject of “. . . were the same country girls” must refer to females. These females must be related to the supply of such foods as blueberry pie and apple pie. So they were either cooks or waitresses. But “the whole place” was not the author’s home, so the females were not cooks, but waitresses, who are further described later in the passage.

9) In “no. . . of time”, the blank must refer to a phenomenon with “time”, which is either “passage” (a noun derived from the verb “pass”) or “stopping”, or “waste” or “saving”. “No passage of time” is reasonable because “the waitresses were the same country girls.”

10) The waitresses were the same as those of the past in age—still fifteen. But they had washed their hair because they had been to the movies and seen the pretty girls with the clean hair, whereas the waitresses of the past had had no chance of seeing movies, which did not appear until 1911. So the clean hair was a “difference.”

3. Translating

Translate the underlined part of the following passage into Chinese:

Summertime, oh summertime, pattern of life indelible, the fade-proof lake, the woods unshatterable, the pasture with the sweet fern and the juniper forever and ever, summer without end; this was the **background**, and the life along the shore was the **design**, the cottagers with their innocent and tranquil **design**, their tiny docks with the flagpole and the American flag **floating against the white clouds** in the blue sky, the little paths over the roots of the trees leading from camp to camp and the paths leading back to the outhouses and the can of lime for sprinkling, and at the souvenir counters at the store the miniature birch-bark canoes and the post cards that showed things looking a little better than they looked. This was the American family **at play, escaping the city heat, wondering whether the newcomers in the camp at the head of the cove were “common” or “nice,”** wondering whether it was true that the people who drove up for Sunday dinner at the farmhouse were turned away because there wasn't enough chicken.

……这一切是底色，湖四周的生活是这底色上的图案。村民们编织着他们纯洁而宁静的生活图案；小小的码头上竖着旗杆，美国国旗在蔚蓝的天幕下迎风飘扬，映衬着朵朵白云。小径越过树根，从一栋小屋通向另一栋小屋，最后折回到户外厕所和放置喷洒用的石灰罐的地方。百货店的纪念品柜台上摆放着白桦树雕成的微形独木舟；明信片上的景物比它们本来的样子显得稍许好看些。这是闲适的美国家庭，不受城市酷热的煎熬，拿不准小湾尽头的新来者是“一般人”呢还是“有教养的人”，也拿不准星期天驱车来农庄吃饭的那些人因鸡肉不够而被拒之门外的传说是不是真的。

Chinese Version of the Text

再度游湖(节选)

E·B·怀特

1 有一年夏天，是1904年前后吧，我父亲在缅因州的一个湖边租了一间营房，