

高职高专“十一五”规划教材



总主编◎何兆熊 本册主编◎陈雪翎

Contemporary  
Business English An Integrated Course

# 当代商务英语

## 综合教程 4

学生用书



华东师范大学出版社

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华东师范大学出版社

## 图书在版编目(CIP)数据

当代商务英语综合教程 4. 学生用书/陈雪翎主编  
(何兆熊总主编). —上海:华东师范大学出版社,2010

高职高专“十一五”规划教材

ISBN 978-7-5617-7448-9

I. 当… II. 陈… III. 商务-英语-高等学校:技术  
学校-教材 IV. H31

中国版本图书馆 CIP 数据核字(2010)第 001259 号

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## 当代商务英语综合教程 4 学生用书

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装帧设计 新月创意

出版发行 华东师范大学出版社  
社 址 上海市中山北路 3663 号 邮编 200062  
电话总机 021-62450163 转各部门 行政传真 021-62572105  
客服电话 021-62865537(兼传真)  
门市(邮购)电话 021-62869887  
门市地址 上海市中山北路 3663 号华东师范大学校内先锋路口  
网 址 [www.ecnupress.com.cn](http://www.ecnupress.com.cn)

印 刷 者 江苏扬中市印刷有限公司  
开 本 787×1092 16 开  
印 张 14  
字 数 277 千字  
版 次 2010 年 2 月第一版  
印 次 2010 年 2 月第一次  
书 号 ISBN 978-7-5617-7448-9/H·500  
定 价 36.00 元(含盘)

出 版 人 朱杰人

(如发现本版图书有印订质量问题,请寄回本社客服中心调换或电话 021-62865537 联系)

## 编者说明

《当代商务英语综合教程》第一至四册为基础阶段精读教材,供高职高专商务英语专业或应用英语专业学生使用,也可供程度相当的自学者使用。英语语言基础在商务英语教学中的重要地位和作用是显而易见的。在经济全球化浪潮的冲击下,各种涉外工作对外语人才特别是商务英语人才的要求越来越高。这也对教学和教材编写提出了更高的要求。由于高职高专商务英语教学研究起步较晚等多方面原因,出现了相关教材跟不上形势的情况,甚至出现用《大学英语》代替“商务英语综合”或“精读”教学的极端个案。针对这些状况,我们编写本系列教材,希望能对解决这些问题做出我们微薄的贡献。本教程以高等职业技术学院、独立本科院校商务英语专业学生入学水平的中等程度为起点,即在学习本教程之前,学生已掌握基本的英语语音和语法知识,能认知 1900 个左右的英语单词(掌握其中 1200 个),并在听、说、读、写等方面受过初步训练。在学完本教程后,力争做到:中上等水平的学生在英语语言知识和语言的实际运用能力方面,可以达到商务英语中高级、高等学校英语专业第四级结束时的水平,能够从事一般商务英语工作;中等水平的学生能够达到商务英语中级、大学英语六级水平,能够从事使用英语的相关商务工作。

本教程的编写指导思想是全面打好学生英语基础,以课文为中心,由浅入深,循序渐进,进行语音、语法、词汇等基础知识的综合教学;对学生的听、说、读、写、译等基本技能进行全面的训练,培养学生准确运用所学知识进行语言交际的能力。

教材的质量关系到国家人才的培养。为了编写出高质量的教材,本教程编写者怀着强烈的质量意识,踏踏实实、一丝不苟地工作,在整体编写中遵循如下理念:

**丰富而实用的选材。**精读教材课文的核心地位为英语教学者所公认,因此我们在选材上付出的努力最多。本教程的所有课文力求内容丰富,题材各异,主题贴近生活与商务实际,视角触及面广,关注实用性。实用性体现在既选取语言优美的范文,又选取与商务相关的可读性强的短文。此外,选材的真实性是我们对实用性最好的注解之一。本教程充分利用了国外教材和相关读物以及互联网的丰富资源,其中相当部分数据、图表、商务文件、信函、产品说明书、广告、公告、通知及案例等均来自一些企业、公司或网络,并配有相当数量的练习或交际任务,旨在努力创造条件为学生提供真实的语言输入和输出机会,使学生真切地掌握相应的英语语言基础知识,熟悉商务实践的技能、策略以及相关的现实商务活动的真实场景,从而可以使学生真切地掌握相应的英语及商务实践的技能。

**精心而系统的练习。**练习设计的重要性不亚于课文。丰富多样的练习活动能体现各种技能训练的要求,可为学生提供更多提高听、说、读、写、译等各项技能的机会,极大地增强学生学习语言的兴趣。本教程特别突出对学生语言交际能力的培养,强调教学过程中的互动性,为学生提供了诸多在现实生活中灵活运用英语语言的场合、情景及任务等,以

期达到学以致用用的教学目的。

**结构清晰、易于教学。**教程形式活泼多样,与众不同,图文并茂,互动性强。每册教材的侧重点不同,但注意系统性和独立性的有机结合。本系列教程可成套使用,亦可根据使用者的实际情况选择使用;既适合高职商务英语专业的学生,也适用于对商务活动感兴趣的人士。教材编写中我们还考虑了高职商务英语教学的特点,注意教材与高职教学多方面的需要相适应,考虑两个兼顾问题。一是实用与考试兼顾。本系列教程从选材内容到训练内容都从实用角度出发,选材内容与学生生活及社会生活息息相关;训练过程侧重学生听、说、读、写、译实用技能的培养。各册的语法、词汇、写作训练紧贴现行相关语言考试的要求,有助于学生在提高英语实际交际能力的同时,能顺利地通过大学四、六级英语考试、英语等级考试、英语专业四级等相关语言类考试。二是认知水平、系统性与可读性兼顾。在选材时,我们特别注重科学性与可读性的关系,既不失其科学的严谨性,又要考虑到学生学习心理方面的要求,力求将商务知识用浅显易懂的方式表现出来,使教材的内容具有可读性,教师愿意教,学生愿意学。

此外,与本综合教程配套使用的还有听说教程(1—4)和阅读教程(1—2)。商务英语实践性较强的听说训练均放在听说教材中;听说教程的主题与剑桥商务英语证书(BEC)以及全国商务英语认证考试紧密衔接,有助于学习者通过这些考试。商务英语阅读技能培养与实用文体阅读技巧训练这部分主要放在阅读(泛读)教材中:通过对一些商务上的数据、图表、案例、商务文书等应用性极强的材料进行全面的阅读训练,能增强学生的商务阅读能力,以适应日后所从事的各种商务实践活动。本教程共分4册,即每学期一册。第一、二册在学生原有基础上,系统安排语音、语法等基础语言知识,其内容主要参考《高等学校英语专业基础阶段教学大纲》所列项目;第三、四册在巩固基本功的基础上,进一步加强语言实际运用能力的培养。每课授课时间可根据教学对象的水平和专业课程总体安排等情况,由教师酌定。每课内容构成如下:

- 精读课文(课文、注释、生词表、课文理解练习、与课文相关的口语活动)
- 课文练习(词汇练习、与课文相关的语法练习,本部分另见练习与测试 workbook)
- 语言在用(听力、语法练习、商务英语综合练习)
- 职业技能(第二至四册)
- 商务文体阅读课文

各部分的编写思路和使用中应注意的问题,分别说明如下:

### 1. Text A(精读课文)

(1) 鉴于学生入学水平不同,我们对课文的起点难度作了适当控制。为便于学生朗读与背诵,课文长度第一册每课一般为400—600字;第二册每课一般为500—800字;第三册每课一般为700—1000字;第四册每课一般为900—1400字。课文的题材内容,第一、二册以英语国家日常生活、商务活动、社会情况、百科知识、文学故事等题材为主;第三册以后,适当增加经济、科技、政治、文化等方面的内容。文体类型包括小说、散文、小品文、



戏剧、传记等多种体裁,其中以叙事体为主。

(2) 每课课文后列有该课生词表,每册后列有该册总词汇表。第一册后附有学生在学习本教程前应掌握的 1200 个词汇及应认知的 740 个词汇,这些词汇所列出的含义一般不再视为生词。第一、二册全部生词采用英文、中文注释,均标注音标(少数符合读音规则的单音节生词,不注音标);第三册开始逐渐减少中文释义。生词的中文释义力求先交代原意,再注出该词在本课中的准确含义。第四册保留 10 个学生虽已见过但是意义或用法却是新的单词或词组由学生自己查找工具书(使用英英词典),以培养学生自学习惯和独立工作的能力。课文中出现的常用搭配和习惯用法,一般单列成项,并加以注释。

(3) 课文注释与理解。第一部分为课文注释,第二部分为课文理解检查题。课文注释内容包括作者简介和文章出处以及语言难点和有关背景知识。课文理解检查题主要是多项选择题,供学生预习时参考,教师讲课时可据此对学生预习情况进行检查。

(4) 口语实践练习。包括两个方面:一是就课文内容相互问答和围绕课文进行简单对话或专题讨论;二是在课文题材范围内模拟交际活动。

## 2. Additional Tasks(课文练习)

(1) 词汇练习。首先是借助构词法,大力扩充词汇。其次是通过介词搭配、习惯用语、短语动词、动词用法模式、同义词、一词多义等操练,打下扎实的语言基础。我们还特别强调掌握构成短语能力强的基本动词(phrasal verb)的使用,如 take, make, do 等动词的用法。

(2) 与课文结合的语法练习。本部分练习与课文密切关联,狠狠抓住中国学生的弱项进行操练(如从句、不定式、分词、动名词、介词短语的句法作用;句子的连接;主谓一致等等)。语法项目参考《高等学校英语专业基础阶段英语教学大纲》规定的内容,逐步安排到第二册为止,每课安排一至两个重点。

(3) 翻译练习。含汉译英与英译汉两种形式,目的是提升学生对语言的掌握和运用能力,注重活学活用,逐步增强学生的翻译技能。

(4) 写作练习。写作实践第一册以组句、造句为主,掌握最常用的 60 多个句型;第二册以段落拓展为主,掌握围绕主题句写作和常用的衔接技巧(表达因果关系、进行比较、学会起承转合等等);第三至四册以创造性写作和实用商务文体写作为主,熟悉各种写作技巧及方法(了解基本的修辞方法)。重视写作训练是本教程的重要特色之一。

## 3. Language in Use(语言在用)

(1) 听力部分。语音:在系统整理、巩固、加深已学语音知识的基础上,着重训练学生在语流中运用语音语调知识和朗读技巧。第一册前几课集中复习英语发音和读音规则;后几课则集中回顾语调和朗读技巧训练。语感:第二、三、四册主要是通过朗读或背诵名篇名段,进一步提高学生在语流中运用语音知识和朗读技巧的能力。这一部分也充分体现了我们重视文化内涵和人文价值的思路,希望通过潜移默化的影响来培养和提升学生高尚的情操。

(2) 语法部分。这部分的语法着重于帮助学生了解并巩固在商务语境下的语言表达,

它与课文练习中的语法难点练习各有侧重。本部分采用教学语法的思路,以篇章为主,每课只出现语法练习,不出现讲解。有关讲解条目统一编为语法参考,放在书末。

(3) (商务)语言综合练习部分。本部分是在语篇层次上的综合练习,是教材中最有特色的亮点。所选的小文章短小精悍,材料新颖,体裁各异,语言地道,趣味性强;相当一部分材料具有强烈的时代气息和前瞻性,练习形式活泼多样。

#### 4. Career Skills(职业技能)

职业技能板块从第二册起开始出现,涵盖了商务场合中表达和沟通的各种基本职业技能训练。

#### 5. Text B(商务文体阅读)

本部分商务阅读选文注重难度适合,文章主要选取国外同类教材、商务报刊及与商务报道相关的短文,以叙事性和描述性文体为主。第一册主要选择商业故事,主题以商务知识入门为主。第二至四册,以商务英语活动的核心主题为主线,涵盖商务语境的各个重要方面,涉及工作所需要的多个学科的知识,如:国际贸易、涉外会计、市场营销、证券投资、电子商务、经济、金融、企业管理、商业文化、信息技术、旅游等。为了方便教师使用,本教程配备了较为详尽的教师用书。每单元的教师用书由两部分组成:第一部分是 Text explanations,该部分按课文内容的顺序把课文分为若干部分,每一部分包括 Analysis 和 Language work,为教师提供了进入课文教学时引导性的问题和讲解词汇时所需要的例句;第二部分是 Key to exercises,在必要之处我们对所给答案作了简单的解释。我们的意图是把教师用书变成一本十分实用、使用方便的教学参考书。

本教程第一至四册的主编分别为上海工商外国语(职业)学院的陈明娟副教授、上海金融学院的吴慧副教授、上海理工大学的吕乐教授和上海立信会计学院的陈雪翎副教授。参加本教程第四册编写工作的有王佳鸣、王琳、张红萍、陈雪翎、陆颺、谈娟、唐莉莉等老师。

本教程在编写过程中得到常玉田教授(对外经济贸易大学)、邹为诚教授(华东师范大学)、陈洁教授(上海对外贸易学院商务英语学院)、王大伟教授(上海海事大学)、张武保副教授(广东外语外贸大学商务英语学院)、井升华教授(商务英语专家)等多位英语界和商务英语教学界专家的支持,在此一并对他们表示衷心的感谢。

何兆熊

2009年8月

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# Unit 1



## Text A



## The Perfect Picture

### Warm-up questions

1. Would you like to be a reporter?
2. What qualities do you think a good reporter needs?
3. Have you ever seen a grieving scene? How did you feel?

1 It was early in the spring about 15 years ago a day of pale sunlight and trees just beginning to bud. I was a young police reporter, driving to a scene I didn't want to see. A man, the police dispatcher's broadcast said, had accidentally backed his pickup truck over his baby granddaughter in the driveway of the family home. It was a fatality.

As I parked among police cars and TV news cruisers, I saw a stocky, white haired man in cotton work clothes standing near a pickup. Cameras were trained on him, and reporters were sticking microphones in his face. Looking totally bewildered, he was trying to answer their questions. Mostly he was only moving his lips, blinking and choking up.

### Pre-class Task 1

Read the text once for the main idea(s). Do not refer to the notes, the glossary, or dictionaries.

After a while the reporters gave up on him and followed the police into the small white house. I can still see in my mind's eye that devastated old man looking down at the place in the driveway where the child had been. Beside the house was a freshly spaded flower bed, and nearby a pile of dark, rich earth.

20 "I was just backing up there to spread that good dirt," he said to me, though I had not asked him anything. "I didn't even know she was outdoors." He stretched his hand

toward the flower bed, then let it flop to his side. He lapsed back into his thoughts, and I, like a good reporter, went into the house to find someone who could provide a recent photo of the toddler.

A few minutes later, with all the details in my notebook and a three by five studio portrait of the cherubic child tucked in my jacket pocket, I went toward the kitchen where the police had said the body was.

I had brought a camera in with me — the big, bulky Speed Graphic which used to be the newspaper reporter's trademark. Everybody had drifted back out of the house together — family, police, reporters and photographers. Entering the kitchen, I came upon this scene.

On a Formica topped table, backlighting by a frilly curtained window, lay the tiny body, wrapped in a clear white sheet. Somehow the grandfather had managed to stay away from the crowd. He was sitting on a chair beside the table, in profile to me and unaware of my presence, looking uncomprehendingly at the swaddled corpse.

The house was very quiet. A clock ticked. As I watched the grandfather slowly leaned forward, curved his arms like parentheses around the head and feet of the little form, then pressed his face to the shroud and remained motionless.

In that hushed moment I recognized the makings of a prize winning news photograph. I appraised the light, adjusted the lens setting and distance, locked a bulb in the flashgun, raised the camera and composed the scene in the viewfinder.

Every element of the picture was perfect: the grandfather in his plain work clothes, his white hair backlit by sunshine, the child's form wrapped in the sheet, the atmosphere of the simple home suggested by black iron trivets and World's Fair souvenir plates on the walls flanking the window. Outside, the police could be seen inspecting the fatal rear wheel of the pickup while the child's mother and father leaned in each other's arms.

I don't know how many seconds I stood there, unable to snap that shutter. I was keenly aware of the powerful story



60 telling value that photo would have, and my professional conscience told me to take it. Yet I couldn't make my hand fire that flashbulb and intrude on the poor man's island of grief.

At length I lowered the camera and crept away shaken  
65 with doubt about my suitability for the journalistic profession. Of course I never told the city editor or any fellow reporters about that missed opportunity for a perfect news picture.

Every day, on the newscasts and in the papers, we see  
70 pictures of people in extreme conditions of grief and despair. Human suffering has become a spectator sport. And sometimes, as I'm watching news film, I remember that day.

I still feel right about what I did.

### Notes to the Text

1. *pickup truck*: a small truck with low sides that is used for carrying goods 敞篷小型载货车

2. *with all the details in my notebook and a three by five studio portrait of the cherubic child tucked in my jacket pocket, I went toward the kitchen where the police had said the body was.* Here "with + n. + prep. phrase/pp. phrase" is an absolute construction.

3. *Speed Graphic*: a standard equipment for many American press photographers until the mid-1960s.

4. *On a Formica topped table, backlighted by a frilly curtained window, lay the tiny body, wrapped in a clear white sheet.*

This is an inverted sentence. The subject of the sentence is "the tiny body", and its normal order is: The tiny body lay on a Formica topped table, backlighted by a frilly curtained window, wrapped in a clear white sheet.

5. *Formica*:

A trademark used for a variety of high-pressure laminated plastic sheets of synthetic resin employed especially as a heat-resistant and chemical-resistant surface on tables and counters.

6. *Yet I couldn't make my hand fire that flashbulb and intrude on the poor man's island of grief.* Here the author uses a metaphor. He compares the old man's grief to an isolated island, indicating his extreme grief and despair.



## Pre-class Task 2

Choose the statement that best explains your understanding of Text A.

- When the narrator came to the scene, he saw the old man \_\_\_\_\_.
  - standing near a pickup
  - crying with sadness
  - taken away by the police
  - sitting on a chair calmly
- The reporters got \_\_\_\_\_ from the old man.
  - some important information
  - everything they needed
  - nothing
  - some pictures
- The narrator not only wrote down \_\_\_\_\_ in his notebook, but also got a three by five studio portrait of the cherubic child.
  - most details
  - a few details
  - some details
  - all the details
- A prize winning news photograph in the text refers to \_\_\_\_\_.
  - the picture of the grandfather crying with grief
  - the picture of the grandfather with the body of his granddaughter wrapped in the sheet
  - the picture of the despaired parents with the dead baby
  - the picture of the grandfather interviewed by the reporters
- The narrator finally \_\_\_\_\_ the picture.
  - didn't take
  - took
  - took and sold
  - won a prize for

## Pre-class Task 3

Read the text a second time to review the vocabulary in context. Study the new words and their definitions.

### Glossary

<b>bud</b> /bʌd/ <i>v.</i> (line 2)	to produce buds which are small parts of plants, and develop into flowers or leaves
<b>dispatcher</b> /dɪs'pætʃə/ <i>n.</i> (line 4)	someone whose job is to send out vehicles such as taxis or ambulances to places where they are needed
<b>driveway</b> /'draɪvweɪ/ <i>n.</i> (line 6)	a short private road which leads from a public road to a house
<b>fatality</b> /fə'tælətɪ/ <i>n.</i> (line 6)	a death resulting from an accident or a disaster
<b>stocky</b> /'stɒki/ <i>adj.</i> (line 8)	short, heavy and strong-looking
<b>train</b> /treɪn/ <i>vt.</i> (line 9)	to aim something such as a gun or camera at sb/sth
<b>bewilder</b> /bɪ'wɪldə/ <i>v.</i> (line 11)	to confuse



<b>spade</b> /speɪd/ <i>n.</i> (line 18)	a tool used for digging especially earth or sand, with a long handle and a flat blade
<i>vt.</i>	to dig or cut with a spade
<b>flop</b> /flɒp/ <i>vi.</i> (line 23)	to fall or drop heavily
<b>cherubic</b> /tʃeɪˈruːbɪk/ <i>adj.</i> (line 28)	having a round, attractive face like that of an angel
<b>tuck</b> /tʌk/ <i>vi.</i> (line 28)	to put something into a small space, in order to protect, hide, carry, or hold it
<b>bulky</b> /ˈbʌlki/ <i>adj.</i> (line 31)	big and heavy
<b>backlight</b> /ˈbæklaɪt/ <i>v.</i> (line 36)	to light from behind
<b>frilly</b> /ˈfrɪli/ <i>adj.</i> (line 36)	with a lot of frills (strips of cloth with folds sewn along the edge of a piece of clothing or material for decoration)
<b>profile</b> /ˈprəʊfaɪl/ <i>n.</i> (line 40)	a side view of someone's head
<b>swaddle</b> /ˈswɒdl/ <i>vt.</i> (line 41)	to wrap a baby tightly in cloth
<b>tick</b> /tɪk/ <i>vi.</i> (line 42)	(clock) to make a sound every second
<b>parentheses</b> /pəˈrenθəses/ <i>n.</i> (line 44)	(plural of parenthesis) round brackets
<b>shroud</b> /ʃraʊd/ <i>n.</i> (line 45)	a cloth that is wrapped around a dead person's body before it is buried
<b>appraise</b> /əˈpreɪz/ <i>vt.</i> (line 47)	to estimate the quality, amount, size, and other features of sth; judge
<b>lens</b> /lenz/ <i>n.</i> (line 48)	the part of a camera through which the light travels before it reaches the film
<b>lock</b> /lɒk/ <i>vt.</i> (line 48)	to make sth become fixed
<b>flashgun</b> /flæʃɡʌn/ <i>n.</i> (line 48)	a device usually held away from a camera which automatically makes a flash when a camera is taking a picture
<b>compose</b> /kəmˈpəʊz/ <i>vt.</i> (line 49)	to arrange the parts of a painting, photograph, or scene in a way that achieves a particular result
<b>viewfinder</b> /ˈvjuːfaɪndə/ <i>n.</i> (line 49)	the small square of glass on a camera that you look through to see exactly what you are photographing
<b>suggest</b> /səˈdʒest/ <i>v.</i> (line 53)	to imply, to indicate
<b>trivet</b> /ˈtrɪvɪt/ <i>n.</i> (line 53)	a metal support used to hold a hot dish or pan
<b>flank</b> /flæŋk/ <i>vt.</i> (line 54)	to be at the side of someone or something
<b>flashbulb</b> /flæʃbʌlb/ <i>n.</i> (line 62)	a small electric light that can be fixed to a camera and which makes a bright flash so that photos can be taken indoors or when it is dark
<b>spectator</b> /ˈspektətə/ <i>n.</i> (line 71)	a person who watches an activity, especially a sports event, without taking part in

### Words and expressions to be explained through their context or with the help of a dictionary.

1. **back** (Para. 1)
2. **pickup** (Para. 2)
3. **give up on sb/sth** (Para. 3)

4. **mind's eye** (Para. 3)
5. **lapse into** (Para. 4)
6. **trademark** (Para. 6)
7. **come upon sb/sth** (Para. 6)
8. **uncomprehendingly** (Para. 7)
9. **bulb** (Para. 9)
10. **at length** (Para. 12)

### In-class Task 1

Read the text a third time for a better understanding of the main points. Explain in your own words the following sentences taken from the text.

1. Cameras were trained on him, and reporters were sticking microphones in his face. (Para. 2)
2. I had brought a camera in with me — the big, bulky Speed Graphic which used to be the newspaper reporter's trademark. (Para. 6)
3. He was sitting on a chair beside the table, in profile to me and unaware of my presence, looking uncomprehendingly at the swaddled corpse. (Para. 7)
4. In that hushed moment I recognized the makings of a prize winning news photograph. (Para. 9)
5. I was keenly aware of the powerful story telling value that photo would have, and my professional conscience told me to take it. (Para. 11)

### In-class Task 2

#### Rhetorical and structure analysis of the text

This text is a piece of narrative writing, and the story develops in chronological sequence. We can find many time words, phrases, and clauses in the text (They include: It was early in the spring about 15 years ago ... As I parked among police cars and TV news cruisers ... After a while ... A few minutes later ... As I watched the grandfather slowly leaned forward ... In that hushed moment ... At length ...). These time words, phrases and clauses serve as transitional devices by which we can follow the development of the story.

Also, in narrative writing, detail selecting is very important. At first sight, some readers may wonder why the author bothers to give descriptions of the weather, trees, and the flower bed, of how the grandfather approached his dead granddaughter on the table, of how "I" made preparations for taking the picture, of how perfect the picture was. But after closer inspections they will realize that those details are there to highlight the pity of the unexpected death of the toddler and the extreme grief and despair of the grandfather.

At the very beginning of the story the author mentions "a day of pale sunlight", and at the end of the story, the author makes a special mention that I remember that day. That provides an

example of coherence.

### Comprehensive Task

Read the following passage and do the exercises.

### In-class Task 3

Oral Work

1. Read aloud paragraphs 9 - 11.
2. Work in pairs to ask each other questions about the text.
3. Answer the following questions.
  - 1) What had the old man done in the story?
  - 2) Why didn't the narrator want to see the scene he was driving to?
  - 3) Did the old man give any answer to the reporters?
  - 4) Did the author get any information from the old man?
  - 5) What did the author see when he entered the kitchen?
  - 6) Why didn't the author take that prize winning photograph?
  - 7) Does the author regret not taking the picture?
4. Discuss the following questions with your classmates and present your idea to the class.
  - 1) What professional ethics do you think a news reporter should have?
  - 2) Do you agree with the author's view about the news report? Explain.

## Language in Use

### Listening Task

Listen and learn the following passage by heart.

"... Oh, there are a lot more cherry-trees all in bloom! This Island is the bloomiest place. I just love it already, and I'm so glad I'm going to live here. I've always heard that Prince Edward Island was the prettiest place in the world, and I used to imagine I was living here, but I never really expected I would. It's delightful when your imaginations come true, isn't it? But those red roads are so funny. When we got into the train at Charlottetown and the red roads began to flash past I asked Mrs. Spencer what made them red and she said she didn't know and for pity's sake not to ask her any more questions. She said I must have asked her a thousand already. I suppose I had, too, but how are you going to find out about things if you don't ask questions? And what *DOES* make the roads red?"

Excerpt from *Anne of Green Gables* (Chapter II) by L. M. Montgomery