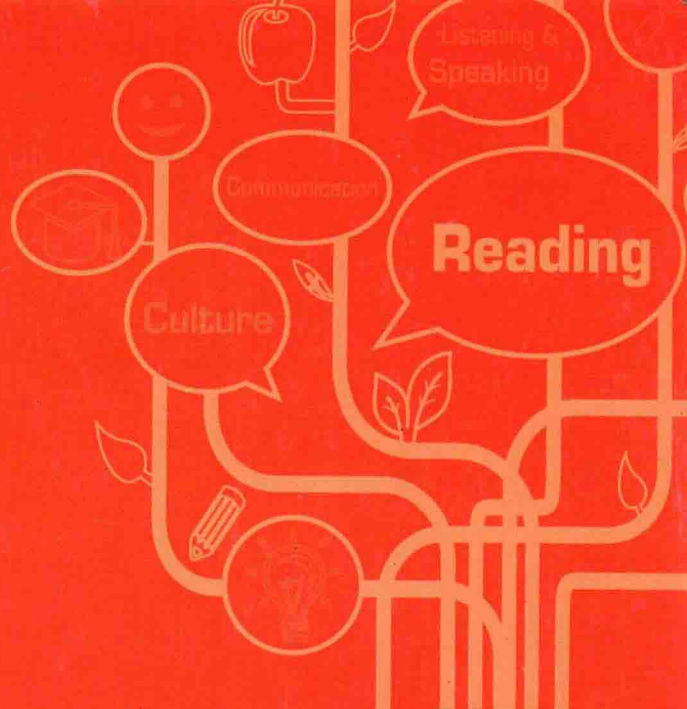


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COLLEGE ENGLISH CREATIVE READING

跨文化交际英语

阅读教程



Teacher's Book

教师用书

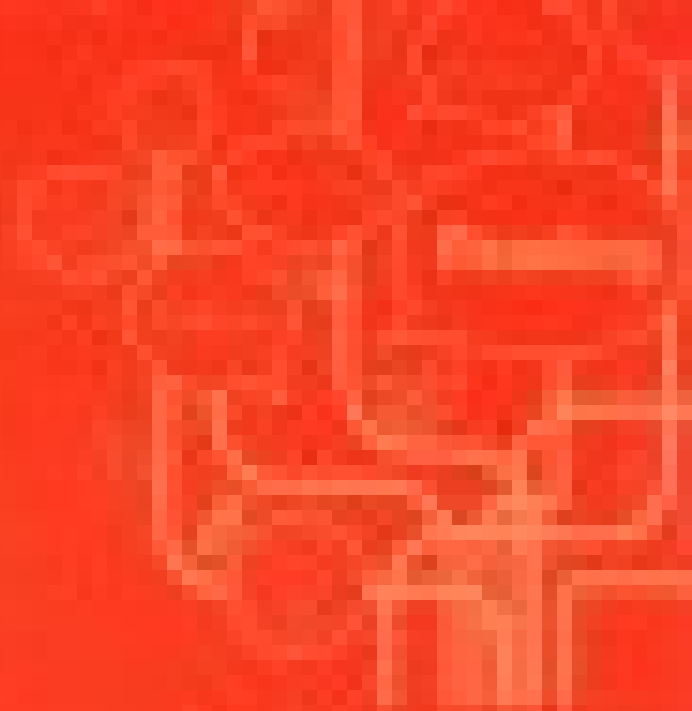
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出版说明

《大学英语教学指南》对大学英语课程性质定位为“高等学校人文教育的一部分，兼有工具性和人文性双重性质”。其工具性体现在进一步提高学生英语听、说、读、写、译的能力，也体现在通过学习与专业或未来工作有关的学术英语或职业英语，获得在学术或职业领域进行交流的相关能力。就人文性而言，就是要了解国外的社会与文化，增进对不同文化的理解、对中外文化异同的意识，培养跨文化交际能力。

上海外语教育出版社最新推出的《跨文化交际英语·阅读教程》，正是致力于将大学英语的工具性和人文性特征有机结合，将跨文化元素融入通用英语体系的全新教材，由外教社与麦克米伦教育倾力打造，将文化知识的传授与跨文化交际能力的提升融入阅读技能的培养中，满足《大学英语教学指南》中跨文化交际英语课程的教学目标和需要。

这套教材在选材上充分体现跨文化特色，除介绍西方社会历史文化的篇章外，还有不少中国文化和中西文化交流的选篇。例如围绕“音乐”单元主题，有介绍欧洲音乐之都维也纳历史与文化的篇章，也有讲述中国钢琴家郎朗奋斗历程的文章；在涉及“中西文化交流”这一主题时，既选取了有“中西文化使者”之称的林语堂，又引荐了鲜为人知的中国科技史专家、英国著名学者李约瑟（Joseph Needham），还有一篇阐述中西文化桥梁——丝绸之路。这些选文有着丰富的人文内涵和广阔的文化背景，特别注重世界不同文化的对比，可以充分唤起学生的本土文化意识和跨文化交流意识。教材还特设“Intercultural Notes”，根据不同主题，介绍跨文化交际的知识和技能。

在练习设计上，力求以生动、有趣并富有挑战性的项目让学生学会如何更好地使用英语；词汇学习一改以往在课文后利用词表罗列单词的方式，而设计为通过练习使学生掌握词汇用法，从而更好地记忆单词；阅读理解则参考了大学英语四级考试长篇阅读的题型形式。教材中大量创造性的练习活动让学生从被动阅读转为主动获取语言素材之外的多种信息，以培养学生学习的主观能动性和创造性。

参加这套教材编写的专家均来自英国，他们活跃在中国英语教学的第一线，同时也是英语教育研究领域的资深研究者。

本教程共4册，还有与之配套的教师用书和电子教案，可供教师参考。

在进一步深化大学英语教学改革，提高教学质量，学习西方文化，传播中国文化的新常态下，我们相信这套教材必将给使用者带来一次英语学习的全新体验。

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Introduction

This series aims to help students in their learning and using of English through creative reading. As explained in the introduction to the Student's Book, this means that the series aims to develop:

Cultural awareness and intercultural knowledge and skills,
Responding and reacting to interesting texts,
Enhanced learning through challenging activities,
Active use of language to develop further skills,
Thinking and reflecting about topics, beyond the text,
Interactive practice through discussion activities,
Variety of topics, text types, and activities,
Extending vocabulary,

which expands students' **creativity**.

Teacher's Book Introductions and Teacher Development

There are four Teacher's Books and each introduction to these books has a separate focus on two or three themes to help the professional development of English teachers and thus to enable them to help their students further. These themes are related to the *Creative Reading* series and they can be studied individually or in teacher groups; teachers can therefore use these introductions profitably even if they are not teaching a particular level of the series. The introductions together make a programme for teacher development.

The introduction in this Teacher's Book has specific sections on:

- developing narrative skills
- changing text modes
- developing students' thinking skills

Specific sections in the introductions to other Teacher's Books in this series:

Teacher's Book 1	discourse applications in English teaching developing a participation approach to classroom interaction expanding students' creativity in English
Teacher's Book 2	developing students' vocabulary in discourse further encouragement to develop creativity
Teacher's Book 3	using key visuals creatively giving feedback on student errors

The points made in these specific sections of each Teacher's Book are illustrated with respect to the book in which they are presented; however, the ideas and techniques suggested can be developed and used with any of these books, or with other books.

Teacher's Book 1 also introduces the aims and contents of the Teacher's Books.

Developing Narrative Skills

In *Creative Reading* Book 4, as in other books in this series, there are a number of units that focus on stories or have stories in them. Here we have the story of the takeaway restaurant chain, McDonald's (Unit 14), of an intercultural marriage (Unit 8) and of people benefitting from counselling (Unit 12). These true stories and accounts are balanced with fictional tales such as Shakespeare's story of Romeo and Juliet (Unit 2), the story behind the Arabian Nights (Unit 11), together with ghost stories (Unit 7), and family memories of India (Unit 16). In this Teacher's Book, the Further Information on the Text sections in Units 2, 7, and 14 contain further stories or narrative accounts, while the Further Information sections in Units 10, 11 and 14 have key visuals of narrative material in the Students' Book. All this gives plenty of scope to develop narrative skills.

A major reason for including story-based topics is that in a survey by the editors, nearly 15,000 Chinese university students rated their own interest in romantic, adventure, crime, and ghost stories very highly. This raises questions about why such narratives are important in foreign language learning and how teachers can develop students' narrative skills. The answers to these questions also show us interesting ways of using the narrative content of many of the units in this series.

Some Functions of Narratives in Language Learning

Using and developing narratives has a number of significant functions in ELT, including:

- **developing meanings and messages**

Storytelling can be a relatively easy way to understand and express different meanings and messages, as there is a natural interest in the storyline, story outcome, and characters. Well-told narratives give large quantities of comprehensible input with rich contexts for language learning because they tend to hold students' interest and attention for longer periods than material in other genres. Stories can be told in a wide range of styles in both speech and writing.

- **understanding different ways of living**

Different kinds of stories can portray different real or imagined worlds, familiar or new. Stories in English for language learners may embody different cultural customs, world views, and experiences, thus exposing students directly or vicariously to possibilities of understanding different ways of living.

- **using models**

Some stories, as therapists and counsellors have found in their professional work with clients, can be models of problem-solving. Hearing and interpreting fables, parables,

moral stories, and exemplary tales, can give audiences resources for personal reflection and meditation on their own situation. Stories can thus model ways of thinking and living. Biographies or professional stories may be models of how to be successful in different fields, besides teaching us something about human relationships.

- **seeing metaphors**

Many stories can be seen as allegories or metaphors for social or psychological events. Other stories, including stories of personal experience and those which feature learning, often have metaphors at key points. Some have obvious interpretations but other meanings often have to be worked out, perhaps by seeing similarities between the story-world (real or fictional) and other contexts that are familiar. Considering stories can therefore help students to interpret texts through analogy: teachers can support this process by asking students how the story is similar to contexts around them.

- **developing memory**

Telling stories develops particular skills in memory: to visualize an action sequence and retell a story involves both long-term and short-term memory. To listen to and follow a story develops memory for contexts and characters, and it helps learners to follow the sequence of events in their minds.

- **using stories as mediations**

Stories can help to establish relationships: knowing someone's story is knowing that person in a better and often deeper way. Knowing stories of intercultural incidents may help us mediate in conflicts and help us understand intercultural relations. Stories can illustrate ways of understanding and ways of learning.

- **managing identity**

Some personal and community stories help us understand identity. Telling our individual or community story of where we come from and how we got to where we are now, helps us to establish and confirm our identity. Storytelling shows ways of being and becoming. Even retelling another person's story can help us realize our own identity, if we can see parallels between that story and our own. Stories of history, biography, and culture tell us about identity management.

Raising Narrative Awareness

We can raise students' awareness of how stories work by using apparently simple questions, especially if we use similar questions about different types of narratives as they occur in different units. The following questions can be used when telling, reading, or critiquing stories.

- **Who tells the story?**

Is the story told by an individual or does it emerge from a conversation or interview?
Does an individual teller represent a group of people? Is the teller inside or outside the events and characters, as an independent person, an involved witness, or a participant?
Does the teller speak on behalf of others?

- **Who knows the story?**

Does the audience know something about the story already? How much of it is new? If they do know something about it, how has this version added to their knowledge? Do some of the characters know more about the story than others?

- **Who is the audience?**

How does the person telling the story seem to visualize the audience? Is the audience present or imaginary? How much has the teller taken into account the audience and involved them in the way the story is told? Was the story elicited by an audience? Is the audience part of the story? How does the story change with different audiences?

- **How are the events sequenced?**

Are the events told in chronological order or with flashbacks or previews? How does the teller recount events which happened simultaneously? Are there gaps in the story?

- **Is the story part of a larger story?**

Is this only an extract or episode from a longer story? Is the story independent of other genres or activities or is it part of something else (for example a story as part of an argument)?

- **What is the focus of the telling?**

Is the focus on the characters, the events, or is it on the way of telling (the form, style, tone)? Is the story told for instruction, entertainment, or another reason?

- **What is the main meaning of the story?**

Is the meaning literal or metaphoric? Is it obvious or do we have to search for it by examining the text and reflecting on it? Is the meaning in the words of a character or narrator, or is it “between the lines”?

- **Who evaluates the story?**

Does the story itself contain any kind of judgement or evaluation of what the story means or what purpose it has? Is there an evaluation by a character in the story or by the narrator? Will the audience evaluate the story (show appreciation, judge it, explain meanings) or someone else (an editor, critic, or teacher)?

- **What is the evaluation of the story?**

Does the story involve a single view or multiple viewpoints? Is there a particular moral stance: is this clear or uncertain, fluid, or something that emerges gradually? Are different moral stances in the story in tension? Is the teller’s stance the same as stances likely to be adopted by the audience?

Some Techniques for Developing Narrative Skills

Here are a number of practical ways to help students develop their narrative skills in English. An important principle is to use these sparingly and with variety so that the process remains interesting and does not become a routine.

- **Prediction**

Give students part of the story (the title, some headlines, the first line or two, or a picture)

and ask them to predict what will happen. This sets up greater readiness to read or hear the story and promotes discussion if students give different predictions.

- **Gap filling**

Students fill in gaps in a written story. Gaps can be single words, phrases, sentences, or paragraphs. Students might first identify where there is missing information (if this is not already indicated by spaces), then predict what might fill them, before being given a series of items to match the gaps. Or gaps can test students' understanding of the narrative: delete all action verbs, delete character descriptions, or key events. Students can discuss what kinds of words, phrases, or sentences might fill the gaps rather than just think of a single answer: this is about creative possibilities rather than fixed answers.

- **Rearrangements**

Give students a story, and ask them to tell it with different starting points, using flashback and/or preview techniques; this draws students' attention to what the audience already knows, and how rearrangements may affect the telling. Students should pay particular attention to grammar: a flashback may lead to the use of the past perfect.

- **Skeletons**

Give students a skeleton outline or a series of key words: their task is to flesh out the story imaginatively; or vice versa, give students a complete story and ask them to reduce it to a skeleton of the irreducible minimum ideas. This develops editing skills. A related task is to ask students to insert subtitles for different parts of a text.

- **Chains**

Tell a story in episodes: students each take a turn to add the next part. These can be done in writing: story chains can go around the class with students passing on papers after they have added their part. Chains can work in reverse – a story is passed round for each student to reduce or cross out something, leaving only the essential points of the story. Notice that the results can be quite imaginative.

- **Using key visuals**

Students make a key visual to represent either the story as a whole or a part of the story (for example, diagrams, timelines, event charts, maps, symbols, charts showing the journey or progression of the main characters, cause/effect charts); these are most effectively used when students use their own key visual to reformulate or retell the story. The teacher could help students to develop different perspectives on the narrative by starting the story from a different place in the key visual (potentially the retelling could start anywhere).

- **Networks and relationships**

Students think carefully about the main and subsidiary characters in a story and map out their relations by writing the names of the characters in a diagram and adding labels (mother, colleague, enemy); these network diagrams help to raise awareness of changes in relationships.

- **Points of view**

Students retell a story from different points of view: it could be told by different

characters or by a neutral narrator (for example, a journalist or chat show host). This helps students understand complex stories and to develop empathetic understanding of different viewpoints. It could lead to a role-play in which people with different points of view on a story meet and construct a joint retelling (imagine a courtroom scene, or a news documentary, or a circle of people reminiscing).

- **Marketing**

Students are involved in creative ways of marketing a story. They could design a poster, write a film proposal or book blurb, discuss the story in a radio interview, or create an advertising campaign. Creatively, this revises or revisits the story. To reuse the language actively, students should then introduce their marketing ideas to each other, or a class portfolio or exhibition can be compiled.

Learning with Narratives in English Classrooms

Using these ideas with the material in Book 4 or earlier *Creative Reading* books in this series should be a useful part of a creative approach to learning English; at the same time narratives help students to develop their knowledge of cultures and their thinking skills. In the classroom, learning with narratives can help learners with:

- **Context**

Stories are a good way to raise learners' awareness of context as they offer a wide range of textual contexts. Stories inevitably present a variety of human contexts in which people may face problems or attempt to relate to others.

- **Coherence**

Storytelling activities are essentially about establishing coherence and making sense of the world and of ourselves. This assists language learning; it also supports the educational purpose of making sense of others and of ourselves, in any language.

- **Character**

Stories in literature clearly help learners appreciate a wide variety of different characters. Stories about personal experiences also help learners to explore their own character and themselves as learners; this assists the development of awareness of their own personality and how they learn.

- **Culture**

Stories reflect cultures. Cultures can be seen as texts to be interpreted – like stories to be unravelled in different ways. The cultural dimension of language learning can be viewed as a type of narrative learning as students encounter the larger narratives of other communities and the smaller stories that reflect those larger narratives.

- **Collaboration**

Creating stories in groups helps develop collaborative approaches to language learning. Stories can be constructed or retold in story chains: students learn to listen to each other, to take turns, and to contribute appropriately and with sensitivity to others' roles.

Learners follow the development of the narrative and learn the social roles required in collaboration. Other collaborative activities, such as working on a marketing idea for a story (suggested on Page 7), involve teamwork in planning, thinking, and presentation.

- **Confidence**

Storytelling activities help language learners develop confidence and fluency. When recounting stories of known events or retelling stories from the texts, the main meanings are already clear in the teller's mind. The tellers must speak quite extensively and an audience is often more willing to listen to a story than to other monologues. Stories can be repeated and dramatized without embarrassment because students can enact the words of the characters in the way that they themselves would speak. In performing the stories the teller gains control of the room. Storytelling thus builds confidence. Students can hear this if they record themselves in a narrative activity and listen to the recording later.

Examples of Narrative Activities: Romeo and Juliet

Some of these ideas can be applied to Unit 2: Romeo and Juliet. There would probably only be time for a few of these activities in a class, but they illustrate creative ways of thinking about the material and these ideas will apply, with variations, to other texts in this book and in other books.

- **Roles and points of view**

Using the following skeleton, students choose a character from the text: they introduce themselves as that character, and express their point of view on the story's events. Notice that for some aspects students are asked to imagine beyond the text. Students prepare a brief presentation and practise in groups, then some students make a class presentation.

You are a character from the play. Think about your character, your actions and feelings, and what else might have happened to you, that is not mentioned in the play. Also think about what lessons in life you (as the character in the play) have learnt from the tragedy. If you are Mercutio, Tybalt, Juliet, or Romeo then you will be speaking from beyond the grave; if you are Benvolio, the Duke of the Montague family, the grandfather of the Capulet family, the Prince of Verona, or Friar Lawrence you are speaking some time after Romeo and Juliet's deaths.

The person: I am _____ my relationship with the _____ family is _____

Personality: _____

Main actions: _____

Feelings: I felt _____ and _____

Reflections:

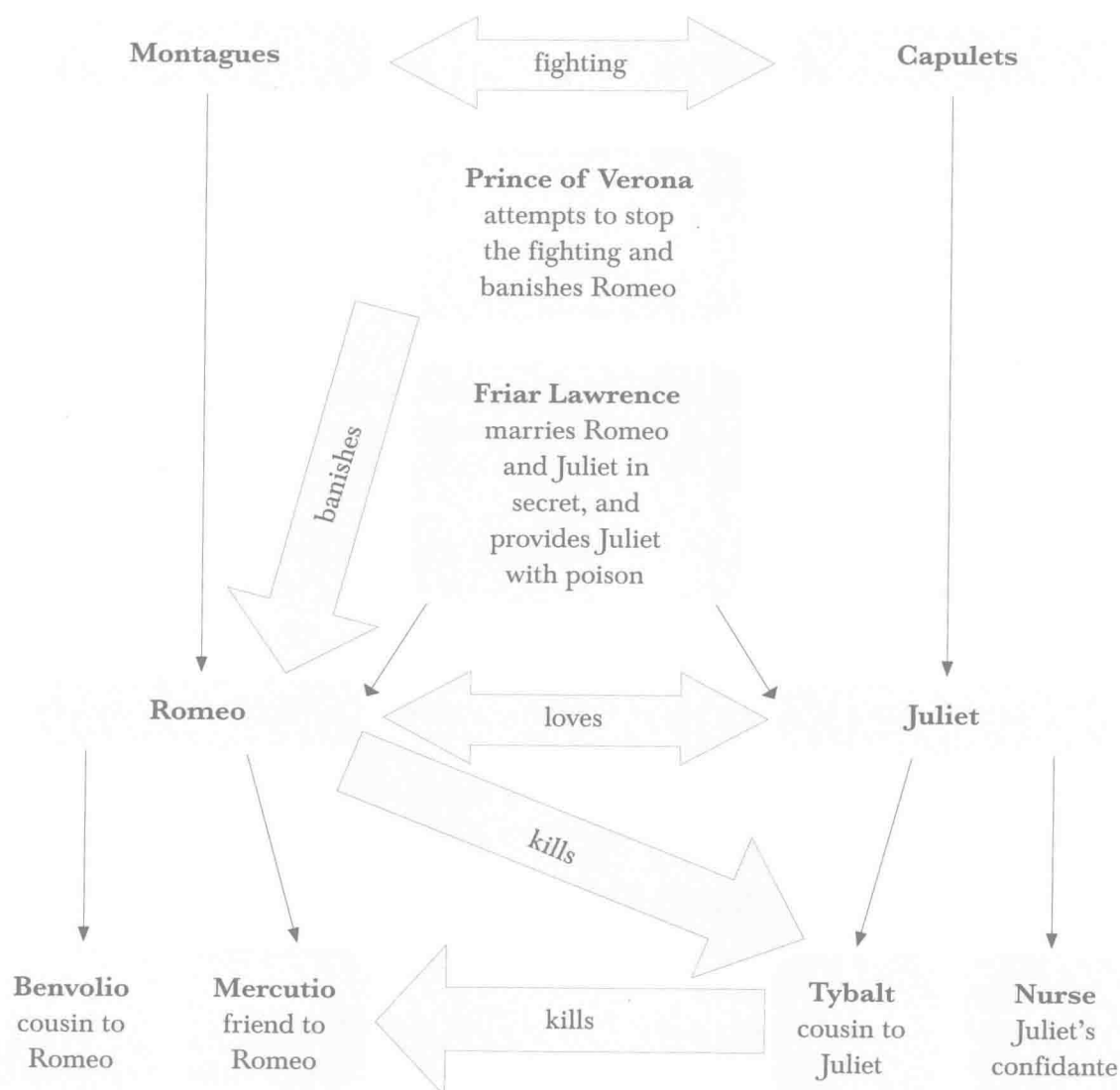
- I am really glad I _____ because _____

- I wish I had/hadn't _____ because _____
- If only I had _____ then perhaps _____

Evaluation: As I think back now, I have learnt a few things from these events, including _____
and _____

• Networks of relationships

Have students draw a diagram or map to show the relationships between the members of the Montague and Capulet families, together with other characters mentioned in the text (remember there are actually more characters in Shakespeare's play). Later, have students explain their diagrams in pairs or groups.



- **A skeleton**

Ask students to reduce the text to a brief synopsis of fifty to sixty words. For example:

Romeo and Juliet love each other but they are members of two feuding families. Romeo marries Juliet secretly but he is exiled after a series of killings. As part of their escape plan, Juliet takes poison. Romeo believes she is dead and kills himself. When Juliet wakes up and sees Romeo dead, she kills herself.

- **Mediation**

Put students in pairs and ask them to decide on a persuasive argument which they can make to the two families on behalf of the Prince. When they are ready, have them join another pair of students to take turns in presenting their arguments, i.e. one pair are mediators while the other pair are representatives of the two families, then they should change roles so that the other pair has a chance to present their arguments. The representatives of the family are likely to raise objections to the idea of a peaceful reconciliation, of course, so they may raise counter-arguments (which the mediators should in turn try to counter).

- **Cultural connections**

The story of Romeo and Juliet in Shakespeare's play is set in Italy. Italian ideas from the Renaissance had a lot of influence on the rest of Europe. Do students think the story is Italian or English? How would they compare the story with Chinese stories, such as the traditional story of Shanbo Liang and Yingtai Zhu? If they think the story is universal, what are the universal elements? Where in the world might a contemporary version have its setting? (*West Side Story* as a musical and film is set in New York)

- **Marketing**

The story of Romeo and Juliet remains popular all over the world and has become a cultural icon — a symbol of romance, hopeless love, and tragedy. Students can be asked to think of their own ideas about why the story is important today in the form of a television discussion. Put students in groups, one student is the presenter who introduces the programme and asks questions, the others in the group are contributors who discuss their ideas with each other and with the presenter. The discussion has a marketing value because the play and a film version of the story will be shown on TV later the same evening. Some possible questions and answers can be found below.

- **What are the main elements which attract people to this story?**

Hopeless love, romance, a story about young people, family feuds, fights, secret marriages, elopement, suicide.

- **In what ways is the story a tragedy? Is tragedy popular today?**

Tragedy has a sad ending. Is the ending inevitable or avoidable? Does the tragedy

arise from the characters or from the situation? How does watching a tragedy make us feel?

- **Is the story universal or specific to one or two cultures?**

Italian, English; Chinese versions; the reasons why the story is of interest to a Chinese audience

- **How would you put the story in a contemporary setting?**

Among feuding families of business people, or perhaps set in a school or university; set in an area of conflict in the modern world; maybe a version with people from different countries/cultures/ethnic groups

- **Concluding questions: why is the story of Romeo and Juliet still popular?**

Will people be interested in the story fifty or a hundred years from now?

Changing Text Modes

One important feature of the design of the *College English Creative Reading* series is that the texts are specially written for each book and that they feature a variety of genres and modes. The purpose of this variety is to expose students to a range of styles and modes of communication. We can encourage students to use the texts actively by transforming parts of the text into other modes. Parts of an interview or conversation could be summarized as reported speech; part of a prose text might be transformed into a letter, or into a personal diary, or made into a telephone dialogue or media interview. Other text extracts might be transformed into the format of emails, memos, postcards, poems, or comic strips. This approach has the advantage that, having read the text and completed some of the related activities, students would be familiar with the content and general meaning but in this approach they have to use this knowledge productively in another mode – a rather different activity than, say, answering comprehension questions or summarizing in prose.

In particular, a key visual to summarize part or all of the main text might be made (see introductions in Teacher's Books 1 and 3). These diagrams not only assist those students who have a more visual approach to understanding and recalling text meanings, they are also very useful to get students to express the main ideas of the text in other ways and in other words. A key visual helps learners to transform the text into other modes because the visual outline can easily be discussed by students in pairs or groups.

Examples of Changing Mode

In Unit 6, the text presents a series of examples to show that many inventions which we may think are modern were, in fact, invented long ago or they are based on previous developments in ancient civilizations.

The Unit 6 Teacher's Notes include these speech balloons, relating to part of the text:

Water clocks were invented
in 1500 B.C. ...

Well, one modern invention is the
mechanical clock. Don't tell me
that was an ancient invention!

There's a set of Egyptian
instructions from 1300 B.C. for
building a sun or star clock.

Actually, no. The mechanical
clock was invented in 1300 A.D. in
France and Italy ...

What about the Chinese mechanical water clock
of 723 A.D. or the mechanical mercury clock of
976 A.D.?

Working from the speech bubbles or directly from the text, students may make a conversation like this:

- A: You're telling me that many inventions which we think are modern were actually developed in ancient times. Well, one modern invention is the mechanical clock. Don't tell me that was an ancient invention!
- B: Well, yes, water clocks were invented in 1500 B.C.
- C: We should also mention the sun or star clock. People have found a set of instructions for building such a clock around 1300 B.C.
- B: Water clocks and sun clocks were necessary developments before the mechanical clock was invented.
- D: Yes, but even the mechanical clock was invented as long ago as 1300 A.D. in France and Italy. These clocks are older than you would think.
- C: Well, mechanical clocks are a lot older than that. What about the mechanical water clock of 723 A.D. China or another Chinese invention, the mechanical mercury clock of 976 A.D.?
- A: I see what you mean, so the idea of a mechanical clock really is a lot older than I thought.

However, the same text extract (or any other) could be imagined in many other modes. For example, in a museum or an exhibition of clocks it is likely that there would be an information leaflet or notice — students could be asked to write a brief factual text to accompany an exhibit. For example:

Ancient Clocks

Many apparently modern inventions are a lot older than we think. Many are based on inventions developed in ancient times. A set of Egyptian instructions for building a sun or star clock in 1300 B.C. shows that some kinds of clocks are quite ancient. Water clocks were invented in 1500 B.C. Although the first European mechanical clock was invented around 1300 A.D. in both France and Italy, there were clocks in ancient China which used similar principles: the mechanical water clock of 723 A.D. and the mechanical mercury clock of 976 A.D.

Or one could imagine a question-and-answer column in a newspaper or magazine. Have students write a brief reply to the question which will be published in the newspaper, like the one below.

Your Questions Answered

Q: Can you please tell me when was the first mechanical clock invented? My friend says such clocks were invented in Europe but I think they were invented in ancient China. What's your answer? *Zhang Hong, by email*

A: Your friend has a point: the first European clocks were invented around 1300 A.D. in both France and Italy. However, these were not actually the first mechanical clocks in the world. Although it is always difficult to trace the influence of one invention on another, there were clocks using similar mechanical principles in ancient China. One was the clock invented by Yixing in 723 A.D., which combined the principles of a water clock and a mechanical clock. Another was Chang Sixun's clock of 976 A.D., which used mercury instead of water (to avoid the problem of the clock stopping in winter when the water froze). Like so many other inventions, it seems that the Chinese got there first!

Clearly other paragraphs in the text could be developed in similar ways to engage students' imagination: they could construct brief dialogues, speeches, or written texts in a variety of modes. The actual results will vary in style according to the mode, the audience, and the purpose of the text. Students should develop communication strategies and ways of expressing information as they are encouraged to move from one mode to another.

Developing Students' Thinking Skills

An important part of the *College English Creative Reading* series (see Teacher's Book 1 introduction) is that the tasks and activities are designed to develop students' thinking skills. In advancing their English language skills students should be increasingly able to think in English and think through English, as well as think about the situations in which they use English. This amounts to using and applying their English in different contexts, which may later include professional contexts.