

*College English for Art Majors*  
Enjoying Listening and Speaking 3

# 艺术类 大学英语

 听说教程 **3**

总 主 编 / 余渭深

主 编 / 郭锦霞 严 玲



ENJOYING LISTENING AND SPEAKING 3



重庆大学出版社

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## 内容提要

本书是基于大学英语教学改革对英语分级教学的要求,针对艺术类专业学生的特点和兴趣,兼顾其实际英语水平编写的听说教材。本书与《艺术类大学英语3》相对应,在选材上紧扣主干教材,便于学生在主干教材学习完成后及时强化听说练习,从而提高学习效率和效果。本书共八个单元,以“艺术与社会”为主题,内容涉及音乐、美术、舞蹈、设计、戏剧、服装、电影、广告等几个方面。每单元内容包含Pre-listening, Listening in Depth和Following-up三个部分,以图片引入各单元话题,激发学生兴趣,进行泛听,随后在听力技能点拨的基础上进行精听,最后借助听力中学到的词汇和表达方式练习口语,旨在提高学习者的英语听说运用能力。

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# 前言

“艺术类大学英语系列教材”自2011年出版以来,在各艺术类院校及各校艺术专业引起了良好的反响。在重庆大学出版社的组织和推动下,我们在全国各地的一些专业院校和综合院校进行了问卷调查,广泛收集反馈意见,并深入部分教材使用学校,通过与授课教师座谈和个别老师访谈等方式,跟踪了解教材的使用情况,为“艺术类大学英语系列教材”(综合教材)的语言技能提高系列教材编写做了充分准备。经过反复讨论和修改完善,“艺术类大学英语系列教材”的语言技能提高系列确立了以下编写原则:

艺术类大学英语语言技能提高系列分为《艺术类大学英语听说教程》(1-4册)和《艺术类大学英语读写教程》(1-4册),分别与“艺术类大学英语系列教材”(综合教材)1-4册对应。

- 语言技能提高系列教材的编写以提高学生听、说、读、写四个方面的语言基本技能为原则,继续坚持综合教材中“以文化为导向,突出艺术领域的通识文化”的特色。
- 语言技能提高系列教材的单元数量与综合教材一致,主题与综合教材相呼应,便于教师同步教学;选材依然贴合“艺术通识”这个特色,起到对综合教材各单元主题的延伸、拓展的作用,教师也可根据授课需要灵活选择组合。
- 语言技能提高系列教材难度适中,贴近艺术类大学生的实际英语水平。1-4册的难度循序渐进,各分册的难度略大于所对应的综合教材,以此引导学生加强语言技能训练,并在练习中逐步提高英语运用的综合能力。
- 语言技能提高系列教材的部分练习形式与大学英语四六级考试的题型相仿,兼顾部分教师和学生应试的需要。

《艺术类大学英语听说教程》围绕听说技能的提高这一中心,依据上述编写原则,秉承综合教材的编写宗旨,坚持以文化为导向,突出艺术领域的通识文化,以最新原版英语听力资料为载体,配合综合教材进一步拓展学生在艺术领域的视野,系统地训练听力技能与口语技巧,强调浸入式的英语语言学习环境,以“听”带“说”,提高学生的语言表达能力和篇章演讲能力。本系列教程主要有以下特点:

- 在教材内容方面,首先保持与主干教材主题的一致性。在充分考虑艺术类学生专业兴趣的前提下,尽量拓展各类艺术专业相关的文化背景,突出艺术教育的通识文化知识,充分挖掘相关的艺术史和社会题材,便于学生加深对艺术主题更深刻的认识和理解。
- 就选材而言,所选资料针对性强。本教材以学生的专业通识知识为基础,力求有效地把语言学习、文化交流和艺术背景融为一体。音频资料均来自国外相关艺术领域工作者的演说、讲座、访谈等,涵盖美术、音乐、舞蹈、表演等多个领域,与艺术专业相匹



配。听力材料涉及很多学生耳熟能详的艺术人物和作品,使得学生在学习中更容易接受并展开讨论,吸引他们更好地学习。

- 所选材料难度适中,贴近艺术类专业学生的实际英语基础。对于较长的材料,编者均根据发言的小主题、子话题以及听力任务(Task)的设计分割为相对独立的片段,以不致疲劳为限。1-4册的材料主题由浅入深,从简单的描述作家作品逐渐过渡到探讨艺术对社会与人生的意义,保持了本系列教材1-4册的梯度。
- 在教学设计方面,本教程遵循controlled—semi-controlled—free的顺序设计教学活动。在Pre-listening部分,以图片引入各单元话题,激发学生兴趣;在Listening in Depth部分,学生进行精听+泛听练习,提高听力综合能力;Following-up训练学生的听力技能,并在此基础上运用听力中学到的词汇和表达方式练习口语。每个单元也设计了一些模拟大学英语四六级考试的练习,提高他们的应试能力。
- 针对听说技能,本系列教程鼓励学生在模仿音频标准发音、运用听力资料词汇和句型的基础上练习口语,听力与口语相互交融,借助音频内容陈述的逻辑框架结构,进行相似主题的陈述和表达,口语练习包含对话、主题介绍、观点论述等多种形式,提高学生在日常对话及正式发言中的表达能力。
- 本书为《艺术类大学英语听说教程3》,该册书的主编由中国音乐学院郭锦霞、中国传媒大学严玲担任。副主编为北京服装学院于莉和中国戏曲学院程艳。第一单元由郭锦霞负责编写,第二单元由中国戏曲学院周欣负责编写,第三单元由程艳负责编写,第四单元由中国传媒大学杨敏负责编写,第五单元由于莉负责编写,第六单元由严玲负责编写,第七单元由中央戏剧学院何星莹负责编写,第八单元由湖北工业大学赵广州负责编写。

听说技能提高系列教程结构安排合理,既适合教师在课堂上使用,也可以用于学生课外自主学习。我们恳切希望使用本教材的广大师生不吝赐教,以便我们不断改进教材的编写,进一步提高教材质量。

编 者

2015年8月

## II. Listening in Depth

Part One	Task 1	Identifying the main idea
	Task 2	Checking the facts
Part Two	Task 3	Listening for detail
	Task 4	Hearing exactly what the speaker said
Part Three	Task 5	Note-taking at speed
	Task 6	Listening and understanding

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Task 3	Describing

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Task 2	Identifying numbers (II)
Task 3	Describing

Task 1	Recognizing intonation (I)
Task 2	Recognizing intonation (II)
Task 3	Describing

Task 1	Identifying the main information (I)
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Task 3	Describing



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Task 1 Building a context  
Task 2 Vocabulary

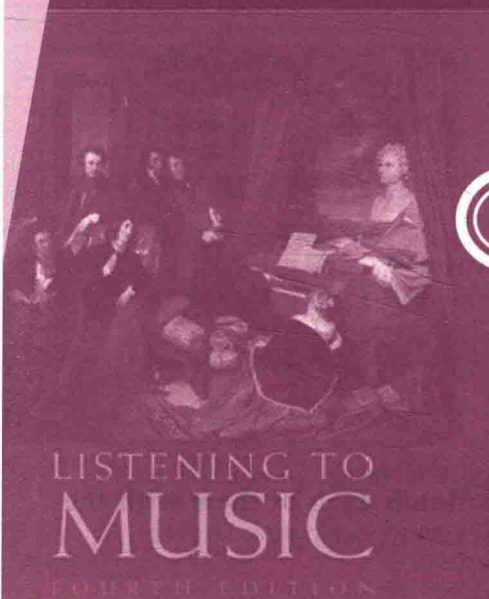
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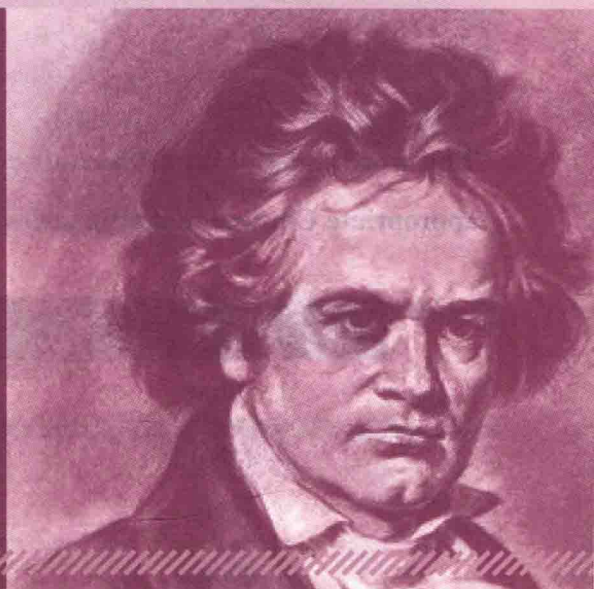
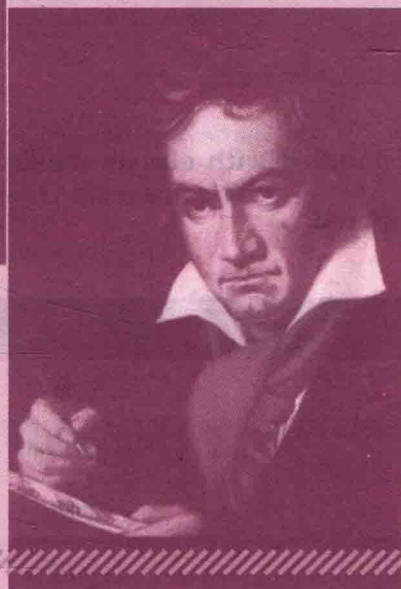
Task 1 Building a context  
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Keys  
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# Unit 1



## *Listening to Music*



## I. Pre-listening

### Task 1 Building a context

Work with a partner and discuss the following questions.

1. What do you know about symphony?
2. Do you like classic music like Beethoven's Fifty Symphony? Why or why not?
3. What can you infer from Beethoven's Fifty Symphony?

### Task 2 Vocabulary

The words in Column A are all connected with classic music. Match each of them with the appropriate Chinese meaning in Column B.

A	B
1. minor	a. 乐章
2. pitch	b. 协奏曲
3. note	c. 动机
4. theme	d. 主题
5. motive	e. 音符
6. concerto	f. 音高
7. finale	g. 旋律
8. melody	h. 终曲、最后乐章
9. major	i. 大调
10. movement	j. 小调

## II. Listening in Depth

### Part One

### Task 1 Identifying the main idea

Listen to Part One of the talk and choose the right answers to the questions below.



1. How many movements are there in a symphony generally?

A. Three.                      B. Four.                      C. Six.

2. How do symphonies usually operate?

A. A fast opening movement, a slower more lyrical second movement, then a third movement fast “Up tempo”, and then a fourth movement derived from dance.

B. A fast opening movement, a second movement derived from dance, then a slower more lyrical third movement, then a fast, emphatic conclusion.

C. A fast opening movement, a slower more lyrical second movement, then a third movement derived from dance, and then a movement, that is fast, emphatic conclusion.

movement /'mu:vmənt/ *n.* 乐章  
concerto /kən'tʃeə(r)təʊ/ *n.* 协奏曲  
complementary /,kɒmplɪ'ment(ə)ri/  
*adj.* 互补的  
emphatic /ɪm'fætɪk/  
*adj.* 强调的; 加强语气的  
motive /'məʊtɪv/ *n.* 动机  
theme /θi:m/ *n.* 主题, 主旋律  
subset /'sʌb,set/ *n.* 子集  
gambit /'gæmbɪt/ *n.* 策略

**Check your answers in pairs and listen again if you want to. Check your answers with the rest of the class.**

## Task 2 Checking the facts

**Listen to Part One of the talk again and decide whether the following statements are True (T) or False (F).**

- [ ] 1. A movement is simply an independent piece that works with other movements in a symphony or concerto.
- [ ] 2. Movements in symphonies are independent and absolute.
- [ ] 3. Movements in symphonies are independent and complementary, and relate one to another.
- [ ] 4. A motive is just a little cell, a germ out of which the composer will build other musical material.

**Check your answers in pairs and listen again if you want to. Check your answers with the rest of the class.**

## Part Two

as opposed to /æz ə'pəʊzd tu/ 与……相对

brass /brɑ:s/ *n.* 铜管乐器

vis-a-vis /,vi:z ə 'vi:z/ *n.* 面对面的人 *adv.* 相对着

rhythmic /'rɪðmɪk/ *adj.* 有节奏的, 有韵律的

finale /fɪ'na:li/ *n.* [乐] 终曲; 最后乐章; 尾声

Beethoven /'beɪ,təʊvən/ 贝多芬, 德国著名作曲家



### Task 3 *Listening for detail*

**Listen to Part Two of this talk and answer the following questions.**

1. What is the style of the second movement of the Fifth Symphony?

---

2. How does the first movement relate to the third movement?

---

3. What is the mood at the beginning of the Fifth Symphony?

---

**Check your answers in pairs and listen again if you want to. Check your answer with the rest of the class.**

### Task 4 *Hearing exactly what the speaker said*

**Look at this extract from Part Two. Before you listen again, try to fill in the gaps with words you think make sense. Then check your answers after listening to the audio clip.**

Let's go on to the \_\_\_\_\_ now and as we listen to the finale, let's think about what we heard at the very beginning and talked about last time about the \_\_\_\_\_ that the beginning of the Fifth Symphony \_\_\_\_\_ for it. We have these adjectives up here, "negative", "\_\_\_\_\_", "unsettled".

**Check your answers in pairs and listen again if you want to. Check your answers with the rest of the class.**

## Part Three

upbeat /'ʌpbɪ:t/ *adj.* 积极乐观的; 愉快的, 高兴的

major /'meɪdʒə(r)/ *n.* 大调

minor /'maɪnə(r)/ *n.* 小调

interval /'ɪntə(r)v(ə)l/ *n.* 音程



### Task 5 Note-taking at speed

Listen to Part Three of the talk in which the speaker talks about the mode and mood of the finale of the Fifth Symphony. Check (✓) the correct box.

Which	Mode ( 调式 )	Mood
1. We feel upbeat, positive.	<input type="checkbox"/>	<input type="checkbox"/>
2. The music changes from the dark minor to the brighter major.	<input type="checkbox"/>	<input type="checkbox"/>
3. The music sounds very triumphant.	<input type="checkbox"/>	<input type="checkbox"/>
4. We've gone through an emotional musical journey here from despair, despondency, uncertainty...	<input type="checkbox"/>	<input type="checkbox"/>

Check your answers in pairs and listen again if you want to. Check your answers with the rest of the class.

### Task 6 Listening and understanding

Listen to Part Three of the talk again, and correct the sentences according to the recording.

1. We have the trumpets, the heroic trumpets, so it sounds very happy.
2. How do we feel the finale? Upset, possessive.
3. Now the music changes from the bright major to dark minor.
4. It is going up and instead of having just the piano playing, we have the brasses, the triumphant trumpets.
5. We've gone sort of through an emotional musical journey here from desperateness, despondency, difficulty, to whatever personal triumph and in a way that reflects some of the things that were going on in Beethoven's life.



### III. Following-up

#### HINTS ON LISTENING

#### *Listening for details*

When you practice listening comprehension, you have to understand the general idea for the first time, then you have to listen again for the detail information. Sometimes, you have to listen more than twice until you understand every detail of the listening materials.

#### *Task 1 Listening for the general idea*

**Listen to the first paragraph of Part 1, and answer the following questions.**

1. How many movements do symphonies have? Can you describe them?
2. To what does the speaker compare movements?

#### *Task 2 Listening for the detail information*

**Listen to the first paragraph of Part 1 again and write down the missing information. And then read the transcript to check your answer.**

What's a \_\_\_\_\_? Well, a movement is simply an \_\_\_\_\_ and yet they are \_\_\_\_\_. Think of, for example, \_\_\_\_\_. You might have \_\_\_\_\_ independent sculpture in there, but they \_\_\_\_\_, they \_\_\_\_\_ to one another.

#### *Task 3 Describing*

**In pairs, use the following outline to describe your views on a concert or a musical or an opera you have watched. The expressions and structures below are here to help you.**

#### **Expressions & Structures to Use**

1. impressive / powerful / amazing / great / graceful / exciting / fantastic
2. beautiful music / melody tones
3. It's... favorite, / ... is my favorite
4. be attracted by... , appeal to

5. touch sb.
6. great hit / success
7. I like / dislike the works of..., because...
8. ... can influence people
9. Artists (musicians) should shoulder the responsibility for...
10. One's music / songs / works / is (are) about...

*The musical I am going to talk about is called... It's about... I like (dislike) it because... I think the musical appeals to audience mainly due to... Powerful but beautiful music can influence people, so musicians or artists should shoulder the responsibility for...*



