

*College English for Art Majors*

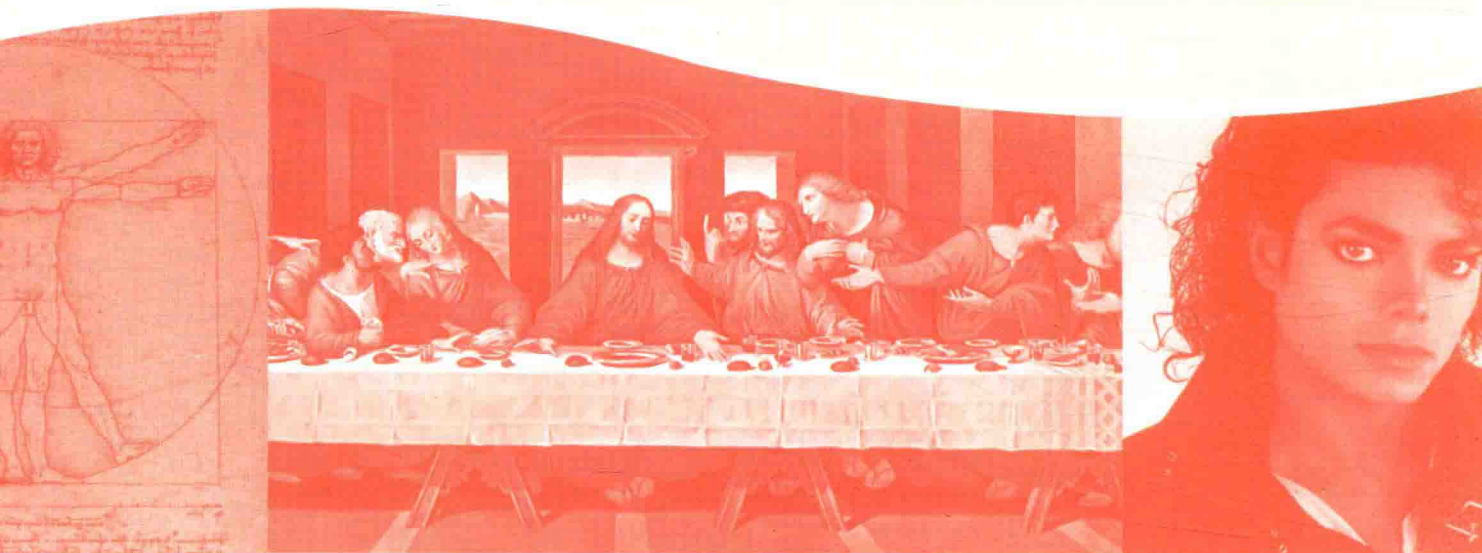
Enjoying Listening and Speaking 1

# 艺术类 大学英语

 听说教程 

总 主 编 / 余渭深

主 编 / 韩 萍 孔维锋



ENJOYING LISTENING AND SPEAKING 1



重庆大学出版社

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Enjoying Listening and Speaking 1

# 艺术类 大学英语

## 听说教程 ①

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## 内容提要

本书为艺术类大学英语系列教材中语言能力强化系列的听说教程第1册,是综合类主干教材《艺术类大学英语1》在听说方面的拓展。本书在选材上紧扣主干教材,所选题材均与艺术类专业内容息息相关,便于学生在主干教材学习完成后及时地强化听说练习,从而提高学习效率和效果。本书一共8个单元,主题涵盖音乐、美术、电影、舞蹈、时装、戏剧、摄影和传媒广告8个艺术专业大类。本书各单元以各领域艺术作品的通识知识为主线,包含 Pre-listening, Listening in Depth 和 Following-up 三大部分: Pre-listening 以图片引入各单元话题,激发学生兴趣; Listening in Depth 进行泛听练习,提高听力综合能力; Following-up 在听力技能点拨的基础上进行精听练习,最后运用听力中学到的词汇和表达方式练习口语。

本书可与综合教程《艺术类大学英语1》配套使用,也可作为提高学生听力能力的听力训练教程单独使用。

### 图书在版编目(CIP)数据

艺术类大学英语听说教程.1/韩萍,孔维锋主编.

—重庆:重庆大学出版社,2015.11

艺术类大学英语系列教材

ISBN 978-7-5624-9324-2

I. ①艺… II. ①韩…②孔… III. ①艺术—英语—

听说教学—高等学校—教材 IV. ①H319.9

中国版本图书馆CIP数据核字(2015)第157596号

## 艺术类大学英语听说教程 1

YISHULEI DAXUE YINGYU TINGSHUO JIAOCHENG 1

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责任编辑:李 懿 版式设计:黄俊棚

责任校对:张红梅 责任印制:张 策

\*

重庆大学出版社出版发行

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全国新华书店经销

重庆华林天美印务有限公司印刷

\*

开本:889×1194 1/16 印张:6.5 字数:150千

2015年11月第1版 2015年11月第1次印刷

ISBN 978-7-5624-9324-2 定价:26.00元(含1光盘)

本书如有印刷、装订等质量问题,本社负责调换

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Enjoying Listening and Speaking

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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。

本丛书的主编为重庆大学教授韩萍、天津音乐学院副教授孔维锋。副主编为重庆工商大学李文英和重庆大学兰橙。第一单元由天津音乐学院孔维锋负责编写,第二单元由重庆大学邹远鹏负责编写,第三单元由重庆大学韩萍负责编写,第四单元由重庆大学兰橙负责编写,第五单元由重庆工商大学李文英负责编写,第六单元由天津音乐学院姚智琦负责编写,第七单元由重庆工商大学骆萍负责编写,第八单元由重庆大学肖玲岚负责编写。

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 Finding Missing Facts

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- Task 1 Recognizing Intonation (I)  
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Task 3 Describing

- Task 1 Learning Vocabulary  
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- Task 1 Listening for Who, What, Why and How  
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Task 3 Describing

- Task 1 Understanding Time and Date  
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Task 3 Describing

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Task 2 Vocabulary

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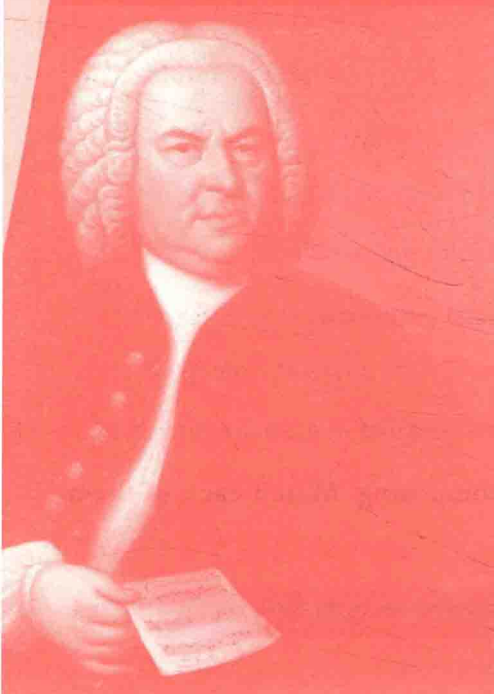
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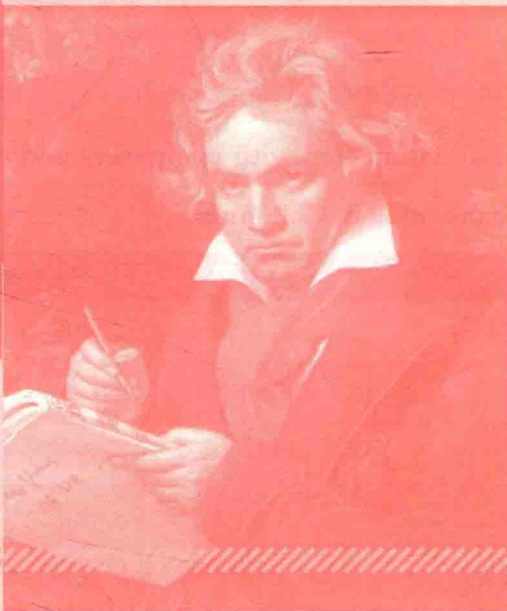
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Task 2 Vocabulary

Keys  
Scripts  
Glossary



# Unit 1



## *Musicians*



## I. Pre-listening

### Task 1 Building a Context

Work with a partner and discuss the following questions.

1. Do you know the composers in the pictures above? Who are they?
2. Who is your favorite composer?
3. Tell your partner about some music pieces composed by the composer(s) you know.

### Task 2 Vocabulary

The words in Column A are all connected with composers and composing. Match each of them with the appropriate Chinese meaning in Column B.

| A                | B       |
|------------------|---------|
| 1. composition   | a. 速度   |
| 2. orchestra     | b. 狂想曲  |
| 3. genre         | c. 音乐学院 |
| 4. pianist       | d. 作品   |
| 5. chamber music | e. 乐谱   |
| 6. rhapsody      | f. 室内乐  |
| 7. rhythm        | g. 钢琴家  |
| 8. score         | h. 节奏   |
| 9. conservatory  | i. 音乐体裁 |
| 10. tempo        | j. 管弦乐队 |

## II. Listening in Depth

### Part One

### Task 1 Identifying the Main Idea

Listen to the following talk and choose the right answers to the questions below.

1. What is this talk mainly about?

- A. How to combine elements in music.  
 B. A lecture on American composers.  
 C. A brief introduction to music composition.
2. What can be inferred from this talk?
- A. Not everyone can learn to compose.  
 B. The process of learning to compose can be broken down to several steps.  
 C. The elements of music are similar to the elements of a language.

subconsciously /ˌsʌb'kɒnfəsli/ *adv.* 无意识地

alphabet /'ælfəbet/ *n.* 字母表

rhetoric /'retərɪk/ *n.* 修辞学

craft /kra:ft/ *v.* 制作

**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 the talk again and decide whether the following statements are True (T) or False (F).**

- [ ] 1. Composing is a mysterious process.  
 [ ] 2. Most composers studied and understood the elements of music.  
 [ ] 3. Learning to compose is similar to learning a language.  
 [ ] 4. We all learned our first language by listening and copying.

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

## Part Two

renowned /rɪ'naʊnd/ *adj.* 著名的

premature /'premætʃə(r)/ *adj.* 过早的

numerous /'nju:mərəs/ *adj.* 许多

## Task 3 Listening for Detail

**Listen to the following talk and fill in the table below.**

| Event  | Year     |
|--|----------|
| Gershwin was born in   | 1. _____ |
| "Rhapsody in Blue" was composed in                                   | 2. _____ |
| The Pulitzer Prize-winning musical "Of Thee I Sing" was completed in | 3. _____ |
| The first American opera "Porgy and Bess" was written in             | 4. _____ |



Check your answers in pairs and listen again if you want to. Check your answers 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.

Gershwin was influenced by \_\_\_\_\_ composers of the early \_\_\_\_\_ century. Besides, he was also \_\_\_\_\_ by many other composers. He also asked Schoenberg for \_\_\_\_\_ lessons. Schoenberg \_\_\_\_\_, saying “I would only make you a bad Schoenberg, and you’re such a \_\_\_\_\_ Gershwin already.”

Gershwin’s compositions have been used in many films and television \_\_\_\_\_, and several became jazz standards \_\_\_\_\_ in many variations. Many famous singers and \_\_\_\_\_ have covered his songs.

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

### Part Three

“The Mighty Five” 强力五人集团

perfect pitch 绝对音高

academic /ˌækəˈdemɪk/ adj. 学术的

theory /ˈθiəri/ n. 理论

correspondence /ˌkɒrəˈspɒndəns/ n. 通信

Nadezha von Meck 梅克夫人

considerable /kənˈsɪdərəbl/ adj. 可观的

subsidy /ˈsʌbsədi/ n. 补贴

diverse /daɪˈvɜːs/ adj. 多样的

### Task 5 Note-taking at Speed

Listen to Part Three, an introduction to Tchaikovsky. Tick (✓) the correct answer in the table below.

| Missing Facts   | Answer  |
|---|---|
| 1. Tchaikovsky was not a child genius as _____.                   | <input type="checkbox"/> Mozart <input type="checkbox"/> Beethoven <input type="checkbox"/> Bach <input type="checkbox"/> Brahms  |
| 2. He was born into a _____ family.                               | <input type="checkbox"/> middle class <input type="checkbox"/> humble <input type="checkbox"/> noble <input type="checkbox"/> immigrant   |
| 3. He showed _____ and remarkable musical memory in childhood.    | <input type="checkbox"/> interest in literature <input type="checkbox"/> perfect pitch<br><input type="checkbox"/> love of woman <input type="checkbox"/> special sexual orientation (取向) |
| 4. In the year _____, he enrolled at St. Petersburg Conservatory. | <input type="checkbox"/> 1862 <input type="checkbox"/> 1866 <input type="checkbox"/> 1876 <input type="checkbox"/> 1812   |

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

### Task 6 Finding Missing Facts

Listen to part of the talk again and fill in the missing information according to the recording.

His music, with its beautiful and diverse melodies, rich orchestral sound, distinctive dance rhythms and great emotional power, perfectly combines the Western European techniques and the tradition of Russian music. He wrote in all standard genres and categories. His major instrumental works includes \_\_\_\_\_ symphonies, \_\_\_\_\_ orchestral suites, \_\_\_\_\_ piano concertos, a violin concerto, \_\_\_\_\_ string quartets, and a number of single-movement orchestral pieces, such as *Romeo and Juliet*, \_\_\_\_\_ Overture, as well as some piano works. His stage works include \_\_\_\_\_ operas, \_\_\_\_\_ ballets and incidental music.

## III. Following-up

### HINTS ON LISTENING

#### Identifying Number-related Facts

Numbers are important in understanding music related materials, for example, the birth and death date of a composer, the opus number (作品号), the date and time of a concert, the tempo (速度) and meter (节拍类型) of a piece, etc. To better identify numbers, one should be familiar with how these numbers are expressed.

#### Task 1 Recognizing Numbers

Listen to the following sentences and fill in the numbers in the blanks. Note that when expressing dates, age, and opus numbers, we use basic cardinal (基数词) or ordinal numerals (序数词).



1. He was born on \_\_\_\_\_ May, \_\_\_\_\_, into a middle class family.
2. He decided not to pursue music until the age of \_\_\_\_\_.
3. Beethoven composed five string quartets (弦乐四重奏) in his third creative period. They are:  
 Opus \_\_\_\_\_: String Quartet No. \_\_\_\_\_ in E-flat major (降E大调) (1825)  
 Opus \_\_\_\_\_: String Quartet No. \_\_\_\_\_ in B-flat major (降B大调) (1825)  
 Opus \_\_\_\_\_: String Quartet No. \_\_\_\_\_ in C-sharp minor (升C小调) (1826)  
 Opus \_\_\_\_\_: String Quartet No. \_\_\_\_\_ in A minor (A小调) (1825)  
 Opus \_\_\_\_\_: Great Fugue (Große Fuge, 大赋格) in B-flat major (降B大调) for string quartet (1826),  
 originally the finale (终曲) to Op. 130  
 Opus \_\_\_\_\_: String Quartet No. \_\_\_\_\_ in F major (F大调) (1826)

## Task 2 Recognizing Meter and Tempo Marks

**Listen to the following recording and fill in the blanks. Please note how meters are read and the expressions of different tempos and note values.**

1. The music starts in Two Four meter (四二拍) but later changed to \_\_\_\_\_ (八三拍).
2. Note values (时值) are expressed differently in American and British English. In American English, the longest note in current use is a “whole note” (全音符), which equals to two “\_\_\_\_\_ notes” (二分音符), four “quarter notes” (四分音符), eight “\_\_\_\_\_ notes” (八分音符) and sixteen “sixteenth notes” (十六分音符). The corresponding British English for these terms are: semibreve (全音符), minim (二分音符), crochet (四分音符), quaver (八分音符) and semiquaver (十六分音符).
3. A piece of music's tempo (速度) is typically written at the start of the score (乐谱), and in modern Western music it is usually indicated in beats per minute (BPM, 每分钟拍数). In classical music it is customary to describe the tempo of a piece by one or more words. Most of these words are Italian. From slowest to fastest they are:  
 Grave (壮板)—very slow (\_\_\_\_—\_\_\_\_ BPM)  
 Largo (广板)—broadly (\_\_\_\_—\_\_\_\_ BPM)  
 Lento (慢板)—slowly (\_\_\_\_—\_\_\_\_ BPM)  
 Larghetto (小广板)—rather broadly (\_\_\_\_—\_\_\_\_ BPM)  
 Adagio (柔板)—slow and stately (literally, “at ease”) (\_\_\_\_—\_\_\_\_ BPM)  
 Andante (行板)—at a walking pace (\_\_\_\_—\_\_\_\_ BPM)  
 Andantino (小行板)—slightly faster than Andante (\_\_\_\_—\_\_\_\_ BPM)  
 Moderato (中板)—moderately (\_\_\_\_—\_\_\_\_ BPM)

Allegretto (小快板)—moderately fast ( \_\_\_\_ — \_\_\_\_ BPM)

Allegro (快板)—fast, quickly, and bright ( \_\_\_\_ — \_\_\_\_ BPM)

Presto (急板)—extremely fast ( \_\_\_\_ — \_\_\_\_ BPM)

### Task 3 Describing

In pairs, use the following hints to describe your favorite composer. The expressions and structures below are here to help you.

#### Expressions & Structures to Use

1. He was born in...
2. He studied composition with...
3. In his life he composed...
4. He lived in the Baroque / Classical / Romantic / Modern period.
5. I like his music because...
6. He has influenced later composers like...

My favorite composer is \_\_\_\_\_. He was born in \_\_\_\_\_. He studied in \_\_\_\_\_ Conservatory with \_\_\_\_\_. In his life he composed \_\_\_\_\_. I like his music because firstly \_\_\_\_\_, secondly, \_\_\_\_\_. He has influenced later composers such as \_\_\_\_\_. He was one of the most influential composer in the \_\_\_\_\_ period.



