Series Editor: Martin Cortazzi

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# COLLEGE ENGLISH

## Creative Reading

### Book 4

## Teacher's Book

**Ian Smallwood**

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大学英语创意阅读

第四册

教师用书

外教社　上海外语教育出版社

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# 出版说明

**新**世纪的钟声催促着大学英语教学改革和提高的步伐，每一位教师都在寻求一套不落俗套而又能满足学生阅读需求的教材，各高校的莘莘学子也在找寻一套能通过阅读提高应用技能的书本。《大学英语教学大纲》(修订本)明确指出："阅读是掌握语言知识、打好语言基础、获取信息的重要渠道。阅读能力是大部分大学生今后工作所需的主要语言技能。"特别是在我国加入世界贸易组织以后，全面提高大学生的阅读能力，以及与之相辅相成的听、说、写、译等技能已越来越重要。外教社深深地认识到阅读在大学英语教学中的重要性，多年来一直朝着这个方向不断地发掘好的选题。我们知道，现在的老师和学生对阅读教材的需求不仅仅停留在传统的通过大量阅读，然后完成几个对文章内容理解性的问题上了；他们更需要的是通过使用教材培养学生的阅读技能，以及培养学生通过阅读获取信息、运用信息的能力。可以说国外在阅读教材的编写方面是走在我们前面的。

经过长时间的酝酿，在"大学生英语阅读教材"的开发上，外教社同世界著名的麦克米伦出版集团联手合作。这家以出版教材为主的跨国集团在 2002 年对中国 15,000 位大学非英语专业学生进行了一次广泛的调研，了解当今中国大学生最感兴趣的阅读话题。通过这次可能是迄今为止该类项目在中国境内最大规模的调研，筛选出了 120 个话题，作为合作项目的参考。在外教社的精心策划和麦克米伦的通力配合下，针对中国市场的全套一共 6 册的《大学英语创意阅读》终于问世了。

这套阅读教材具有以下一些特点：

- 每一单元选编的文章主题均是通过市场调研而得出的学生最感兴趣的话题；同时，鉴于现在很多高校学生人文知识相对贫乏，在编写上特别注重世界不同文化的对比，以唤起学生的本土文化意识、全球意识和跨文化交流意识
- 借鉴了国外优秀教材在练习设计上的多样性，力求以生动、有趣并富有挑战性的练习项目让学生学会如何更好地使用英语
- 在词汇编写设计上，一改以往在课文后利用词表形式罗列单词的传统方式，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
- 力求培养学生学习的主观能动性，让学生从被动阅读转为主动猎取语言素材之外的多种信息
- 旨在让学生创造性地使用英语，从而培养他们的创造性

参加这套教材编写的专家均来自英国，他们不仅自己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内的资深研究者。

全套书共 6 册,每学期一册;还有与之配套的教师用书,可供教师参考或学生自学。相信这套教材的使用带给读者的必将是一次英语学习的全新体验。

在这套教材即将付梓之际,外教社的《大学英语》(修订本)和刚刚推出的《大学英语》(全新版)双双列选"教育部推荐使用大学外语类教材"。这套《大学英语创意阅读》正好可以作为以上两种教材的补充。

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外教社编辑部

2002 年夏

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# Introduction
# to Teacher's Book Four
# of *College English Creative Reading*

T his introduction features sections on:

- developing students' narrative skills and storytelling;
- changing text modes to get students to actively use text meanings;
- developing students' thinking skills.

The introduction to Teacher's Book One of this series of six books outlines the general aims and contents of all Teacher's Books, noting the purpose and general content of each section of each unit (that introduction is not reproduced here). The general introduction emphasises that many activities have a range of answers and that teachers should be aware of alternatives, some of which are given in these books. The general introduction also stresses that these Teacher's Books are seen as having a useful function for teacher development — specifically, each Teacher's Book introduces different aspects of current ideas about English teaching in TESOL contexts. The introductions to Teacher's Books therefore build up a series of topics, each of which includes points based on the editors' research into Chinese classrooms and the teaching and learning of English in China. These points will help to meet the needs of current development in English teaching in East Asia and will support the creative teaching of English. Teachers will therefore find it useful to read these introductions cumulatively to pick up on the topics indicated below.

For **Teacher's Book One**, the introduction has extended sections on the particular topics of:

- *discourse applications in English teaching*, where the structuring of ideas in texts is related to the use of diagrams and key visuals with students;
- *a participation-based approach to English teaching*, where principles of getting students to participate in different ways are illustrated with practical examples of techniques which can be used with the reading texts;
- *creativity*, where ideas about the meaning and significance of expanding students' creativity in English are discussed.

For **Teacher's Book Two**, the introduction has sections on:

- *developing students' vocabulary in English teaching*, where some principles of vocabulary in discourse are illustrated in relation to some of the texts in Book Two;
- *creativity*, where five aspects of the creative process are outlined, barriers to expanding students' creativity are considered, and ways of encouraging creativity are listed.

In **Teacher's Book Three**, the introduction has sections on:

- *developing creative uses of key visuals in a discourse approach*, where the classroom uses of diagrams to show text meanings are further discussed and exemplified from Book Three, together with links to expanding students' creativity and the role of the teacher;
- *giving feedback on students' errors*, where the role of the teacher in relation to errors are considered in a participation-based approach.

In this book, **Teacher's Book Four**, the introduction has sections to show ways of:

- *developing narrative skills*, where the role of storytelling in developing oral and written fluency is considered in relation to Book Four;
- *changing text modes*, where some ideas about getting students to actively use text meanings are suggested through transforming texts into other modes, such as conversational dialogues;
- *developing students' thinking skills*, where some ways of getting students to think carefully about text content are presented, so that students can systematically develop their thinking skills in English.

In **Teacher's Book Five**, the introduction has sections on:

- *developing intercultural awareness*, where cultural aspects to English teaching exemplified in Book Five are discussed in relation to developing students' intercultural awareness and skills in intercultural communication;
- *developing affective aspects of English learning*, where developing students' motivation and involving affective aspects of learning are discussed, with practical ideas about students' sharing and developing their personal opinions;
- *observing English classes*, where some ways are suggested for English teachers to develop their skills through observing English classes and reflecting on their observations (this is related to teachers' self-evaluation).

In **Teacher's Book Six**, the introduction has sections on:

● *developing students' thinking skills*, where further frameworks for this increasingly important aspect of English teaching are presented with practical illustrations from Book Six;

● *developing students' learning strategies*, where frameworks for considering how to develop a range of strategies are considered, particularly in relation to the more academic aspects of English such as English for Academic Purposes (EAP);

● *developing students' English skills in the real world*, where practical applications of some of the skills developed in these books are considered in relation to the real world of living and working.

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, an important feature is that the ideas and techniques suggested can be developed and used with any and all of these books, or indeed with other books.

## *Developing narrative skills*

In *Creative Reading* Book Four, 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 an interview about the life story of Charlie Chaplin (Unit 8), and the stories of Elvis Presley (Unit 16) and the take-away restaurant chain of McDonald's (Unit 18). These true stories and accounts are given a fictional dimension with outlines of Shakespeare's story of *Romeo and Juliet* (Unit 2), the story behind *The Arabian Nights* (Unit 15), together with ghost stories (Unit 9) and true stories from Wales (Unit 10) (which have been used to attract tourists). There is also a personal story of family life (Unit 6). In this Teacher's Book, the "Further information on the text" sections in Units 2, 9, 16 and 18 contain further stories or narrative accounts, while those in Units 1, 6, 10 and 15 have key visuals of narrative material in the Student's Book. All this gives plenty of scope to develop narrative skills.

A major reason for including story-based topics is that in a research survey by the editors (see introduction for Book One), nearly 15,000 Chinese university students rated their own interest in romantic, adventure, crime and ghost stories very high and also expressed great interest in the biographies of great and famous people. This raises the questions of in what ways such narratives are important in ELT and how teachers can develop students' narrative skills. The answers to these questions are also another way to review interesting ways of using the narrative content of many of the units in this series.

### Some functions of narrative 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 stress-free way to understand and express different meanings and messages, which are linked by natural interest in the storyline, story outcomes and characters. Well-told narratives constitute 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. Engaging with different kinds of stories is a good way to involve learners in different ways of saying, i.e. in a wide range of styles in both speech and writing.

- *understanding mirrors*

  Stories can be mirrors of reality; different kinds of stories can reflect different real or imagined worlds. Some will be familiar to students, others will not. Stories in English, as a second or foreign language, 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 counselors have found in their professional work with clients, can be models of problem-solving. Hearing and interpreting fables, parables, moral stories and exemplary tales, or perhaps stories of scientists and artists at work, can give audiences resources for personal reflection and meditation on their own situation. Stories can thus model ways of thinking and living. In our research survey, Chinese students expressed very strong interest in the biographies of famous people and in romantic stories. One reason for this is that such stories may be models of how to be successful in different fields, besides being stories which may teach them 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 of learning, often have metaphors at key points. Some have obvious interpretations but some don't. Their 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 in developing skills of interpreting texts through analogy; teachers can help this process by asking students how the story is similar to contexts around them.

- *developing memories*

  Telling stories develops particular skills in memory: To visualise 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 sort out coherence of events in their minds. Stories can be ways of remembering.

- *using mediations*

  Stories can help to establish relationships: Knowing someone's story is knowing

that person better and often in a deeper way; knowing stories of intercultural incidents may mediate in conflicts or may mediate intercultural relations; understanding experiences of successful language learners is understanding in another way the processes of one's own second language acquisition. In mediating relations and assisting learners, stories can illustrate, and be, ways of understanding and ways of learning.

● *managing identity*

Some personal and community stories help with identity management. Either as individuals or as members of a community, telling our story of where we came from and how we got here, helps us to establish and confirm our identity. Even retelling another person's story can help us realise our own identity, if we can see parallels between that story and our own. In this way, learning about history, biography and culture has strong features of identity management; storytelling shows ways of being and becoming.

**Raising narrative awareness**

We can raise students' awareness of how stories work by using apparently simple questions, especially if we use similar questions on different types of narratives as they occur in different units. The following are some of the questions teachers can use with students in reading, telling 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 outside the events and characters as an independent person, or inside as an involved witness or participant? Does the teller relay other voices, speaking on behalf of others?

● *Who knows the story?*

Do the audience know something about the story already? How much of it is news? If they do know something about it, what has this version added to their knowledge? Within a story, do the characters themselves already know the story as it is being told or are they apparently living through it as it happens?

● *Who is the audience?*

How does the person telling the story seem to visualise the audience? Is the audience present, real or imaginary? How much has the teller taken account of the audience and involved them in the way the story is told? Was the story elicited by an audience? Is the audience in the story? How would the storytelling change with different specified audiences? Did the story create the audience, or vice versa?

● *How are the events sequenced?*

Are the events told in chronological order or with flashbacks or previews? How

does the teller recount events which actually happened simultaneously? Are there gaps in the story?

- *What is the story part of?*

  Is this only an extract or episode from a longer story? Is the story being told independent of other genres or activities, or is the story part of something else (like a story as part of an argument)?

- *What is the focus of the telling?*

  Is the focus on the content, the events, or is it on the way of telling (the form, style, tone)? Is the story being told for instruction, entertainment, or some other reasons?

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

  Is the meaning literal or metaphoric? Is it obvious or does it have to be dug out by examining the text and thinking about it? Is the meaning in the words of a character or narrator, or is it between — or beyond — the lines?

- *Who evaluates the story?*

  Does the story itself contain any kind of judgement or evaluation of what kind of story it is, what the story means or what the story is for? Is there an evaluation from a character in the story or does the evaluation come from a narrator? Will the audience evaluate the story (show appreciation, judge it, explain the meaning) or will someone else do this (the teller or a character in the story, an editor, the teacher, the public)?

- *What is the evaluation of the story?*

  Does the story involve a single or multiple points of view? Is there a particular moral stance? Is it clear and constant 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, the first paragraph, or a picture); their task is to predict the rest. In general this sets up greater readiness to read or hear the story useful for discussion, especially if students give a range of different predictions with their reasons.

- *Gap-filling*

  Students fill in gaps in a written story. Gaps can be single words, phrases, sentences, or paragraphs. Students might first identify where the gaps are (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. Gaps can be narratively oriented: Delete all reporting verbs (*commented*, *replied*); delete character descriptions or key actions. The point is to discuss what kinds of words, phrases or sentences might fill the gaps rather than simply to think of a single answer, i.e. the activity is about creative possibilities rather than fixed answers.

- *Rearrangements*

  Students tell a story in different arrangements using techniques of flashbacks and previews. This is useful for focusing on the known versus the unknown, and how rearrangements affect later parts of the telling. Notice that this often has an effect on the grammar — for example, a flashback may lead to the use of the past perfect.

- *Skeletons and diets*

  Give students a skeleton outline or series of key words for them to flesh out the story, or give the complete story for them to reduce to a skeleton of the irreducible minimum ideas (the story goes on a crash diet) — this is good for developing editing skills. Similarly, ask students to insert subtitles for episodes.

- *Chains*

  A story is told bit by bit in turns so that each student adds the next part. In writing, several story chains can go around the class simultaneously with students passing on each version after they've added their part. Chains can work in reverse, as diets — a story is passed round for each student to reduce something. Notice that orally this develops listening and memory skills and can result in imaginative links.

- *Using key visuals*

  From an oral or written story, students make a key visual (using diagrams, time lines, event charts, plans of buildings and maps of journeys, imagined symbolic representations, fortune lines and happiness charts of the ups and downs of the main characters, decision tree diagrams of choices a character can make). These are most effectively used when students reformulate or retell the story without further reference to written versions, but notice that the "Further information on the text" sections in Units 1, 6, 10 and 15 have suggestions for key visuals. Different retellings will probably result from various visuals, but the teacher could help students to develop different perspectives on narrative by starting the story from a different place in the key visual (potentially the retelling could start anywhere; it does not have to start at the top).

- *Networks and relationships*

  Students think carefully about the main and subsidiary characters in a story and map out their relations by writing the names in a diagram and adding circles, boxes, arrows and labels (friend, parent, colleague, enemy); these network diagrams are very useful in raising awareness of changes in relationships and are

best used when students have to explain the networks of relationships.

- *points of view*

  Students retell a story from different points of view from inside the story (as told by different main or subsidiary characters) or outside it (as told by a neutral or biased narrator, a journalist, a chat show host, an editor). This is very useful for understanding complex stories and for developing 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 and modes*

  Students are involved in creative ways of marketing a story in different modes: designing a poster or a T-shirt, writing a film proposal, writing a book blurb, talking about it in a radio interview, designing an advertising campaign. This is useful as a creative way of revising or revisiting known stories. To reuse the language actively, students should then introduce their marketing idea to each other or the teacher could compile a class portfolio or exhibition.

**Narrative learning in English classrooms**

Using these ideas with the material in Book Four or other books in this series should prove to be a useful part of a creative approach to learning English, which at the same time helps students to develop their knowledge and awareness of culture and their thinking skills. It should maintain a humane aspect of language learning. In the classroom, applying narrative learning can help learners with:

- *contexts*

  Using stories is a good way to raise learners' awareness of context as a concept in learning and to encounter a wide range of textual contexts for language elements. It is also a good way to present a variety of human contexts in which people solve problems and relate to others.

- *coherence*

  Storytelling activities are essentially about establishing coherence and making sense of the world and of ourselves. In language classrooms this assists with language learning, of course, but it also supports the general 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 in relation to plots and circumstances. Stories of personal experience also help learners to explore their own character and characteristics as learners, thus assisting the development of meta-awareness of their own personality and how they learn.

- *culture*

  Stories are in cultures and reflect cultures. Cultures have been seen as "texts" to be read and interpreted, and they may also be seen as stories to be unravelled in different ways by retelling and reenacting. The cultural dimension of language learning can be partly framed by narrative learning as students encounter the larger narratives of other communities and the smaller stories that realise those larger narratives. Story learning can be culture learning.

- *collaboration*

  Group story-making can help to 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 with sensitivity to others' roles. Learners follow the group generation of meaning and learn the social roles required in collaboration. Other collaborative activities, such as working on a marketing idea for a story as suggested above, involve the teamwork of planning and thinking as well as presentation.

- *confidence*

  Storytelling activities are a major way to develop confidence and fluency for language learners. In recounting stories of personal experience, of known events, or retelling stories from the texts, the main meanings are already sorted out in the teller's mind. The teller can and must speak quite extensively, and generally an audience will be more willing to listen to a story than to other kinds of monologue. Stories can be justifiably repeated and dramatised without embarrassment because of the narrative role through enacting the words of the characters in the way that they would speak. Stories are performed and give tellers momentary power. Storytelling can therefore be confidence-building. Students can appreciate this, if they record themselves in a narrative activity with a tape recorder, in a language laboratory, or using a multimedia system so that the recording can be reviewed.

**Examples of narrative activities using Unit 2: Romeo and Juliet**

As an example of applying some of these ideas to a unit in this book, the following activities could be used when you are using Unit 2: Romeo and Juliet. It is unlikely that there would be time for more than one or two of these activities, but the point is to illustrate some creative ways of thinking about using the materials in the textbook and these ideas will apply, with variations, to other texts in this book (in Units 6, 8, 9, 10, 15, 16, 18) as well as to texts in other textbooks.

- *roles and points of view*

  Using the following skeleton, students choose a character from the text version of the play (or Shakespeare's version) in order to introduce themselves as that character and express the character's point of view on the events of the story.

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 present their character to the class.

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**A character from *Romeo and Juliet***

You are a character from the play. You are now thinking back on your character, your actions and feelings, and what else might have happened. You are also thinking about what lessons in life you (as the character in the play) have learned 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 Father Lawrence, you are speaking some time after Romeo and Juliet's death):

**The person:**   I am ... My relationship with the ... family is ...

**Personality:**   The sort of person I am is ...

**The actions:**   In the tragedy, I did ... , then ...

**Feelings:**   I felt ... and ...

**Reflections:**   I am really glad I did ... because ...

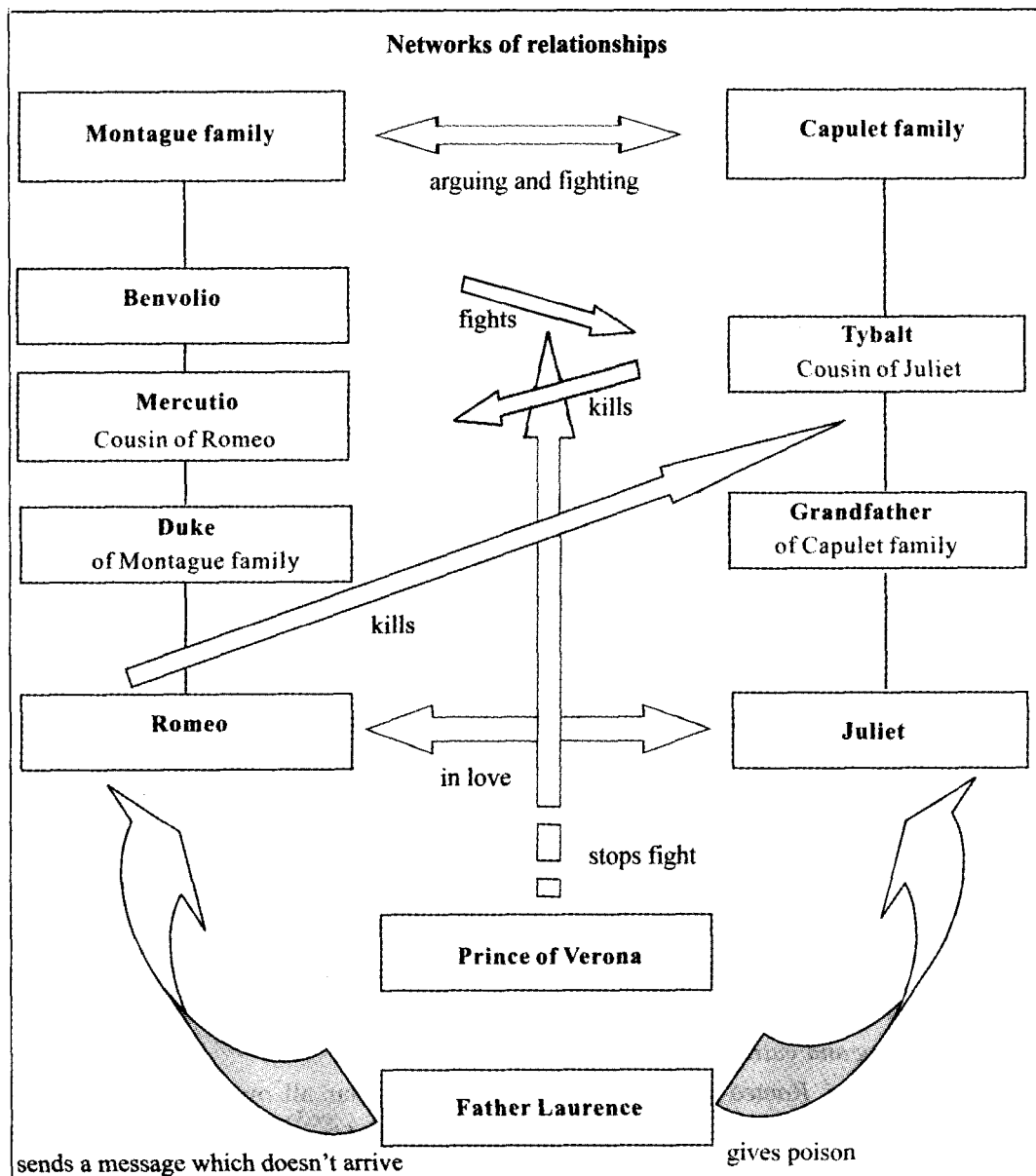I wish I had/hadn't ... because ...

If I had ... then perhaps ...

**Evaluation:**   To me, as I think back now, I have learned a few things about life from these events, including ...

---

- *networks of relationships*

  Students draw a diagram 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, students explain their diagrams in pairs or groups. There is an example of the diagram on the next page.

- *a diet*

  Students are asked to put the story onto a strict diet by writing a summary of the main idea in a brief text of between 50 and 60 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."

**Networks of relationships**

| Montague family | | | arguing and fighting | | Capulet family |

fights

kills

| Benvolio | | Tybalt<br>Cousin of Juliet |

| Mercutio<br>Cousin of Romeo | | | kills |

| Duke<br>of Montague family | | Grandfather<br>of Capulet family |

kills

| Romeo | | in love | | Juliet |

stops fight

| Prince of Verona |

| Father Laurence |

sends a message which doesn't arrive                    gives poison

- *mediation*

  Students are given the following scenario to discuss in pairs in order to decide on a
  persuasive argument which they can make to the two families on behalf of the
  Prince. When they are ready, they 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 change round so that the other pair
  have a chance to present their arguments. The representatives of the two families
  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).

---

**A mediator**

The Prince of Verona is well aware of the dangers in the feud between the Montague and Capulet families. All this fighting is bad for the city, so the Prince has chosen you as his representative: Your task is to be a mediator between the two families. You need to think of some persuasive ideas to bring the families together for a reconciliation so that the feud will come to an end and the families, and others in the city, can live in peace. Remember, though, that the families have been arguing and fighting for some time now, and they will probably have some objections or counter-arguments about the idea of peace.

This is your big opportunity to help the Prince — if your mission of mediation is successful he will offer you employment in his service — so make your arguments as persuasive as possible!

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- *cultural connections*

  The story of *Romeo and Juliet* in Shakespeare's play is set in Italy. At that time Italy was not a country but a number of independent city states. Yet 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 version was set in New York. )

- *marketing and culture*

  The story of *Romeo and Juliet* has remained popular all over the world and has become something of a cultural icon in its symbol of romance, hopeless love, and tragedy. Students could be asked to think of their own ideas about why the story is important today — they will take part in a television discussion programme. In groups, one student is the presenter who introduces the discussion 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 on the same day as the discussion programme.