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Powerhouse



体验[®]商务英语

视听说教程

教师用书

Viewing, Listening & Speaking

David Evans Peter Strutt

《体验商务英语》改编组

高等教育出版社
HIGHER EDUCATION PRESS

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2011年,中国加入世界贸易组织已十年。随着我国融入全球商务大环境的进程不断加快,对具备英语语言技能和商务专业知识的复合型人才的需求日益增长;而商务英语课程在各类院校开设的范围不断扩展,尤其是商务英语专业在各高校的正式设立,也促使商务英语教学与研究不断向专业化迈进。同时,网络技术、数字技术、多媒体技术等在教育领域的广泛应用,为商务英语教学资源的立体化建设带来了新的机遇。在这样的背景下,高等教育出版社于2011年组织专家力量,推出了《体验商务英语》系列教材(第二版)。

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将国际商务活动的真实内容引入课堂教学,帮助学生体验真实的商务世界。《视听说教程》是一套保留“商务”的原汁原味,专为非英语国家的学习者编写的英语教程。其中的视频材料根据每单元主题,选用了美国著名商业游戏真人秀节目中的片断,材料鲜活,所涉及的商务活动广泛。其中包括营销策略、市场调查、品牌拓展、公共关系、成本预算、商务谈判、合作关系等内容。听力材料内容翔实,选材广泛多样,素材来源不仅有商务书籍、报纸、杂志,还有小说和电影等。视频和听力材料选择的原则是让学习者尽可能地学习生意人所说的真正的“商务”英语,将真实的商务活动与英语教学融为一体,使学生在掌握语言技能的同时,了解现代国际商务的现状,以达到在体验商务中学习语言、提高商务交际能力的目的。

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教学设计严谨,为体验式学习打好基础。《视听说教程》的单元设计以语言和商务技能为主线,将“视”、“听”、“说”、“练”和词汇学习集于一体。“视”——每个单元都有围绕本单元话题的原版影片片断;“听”——为学生提供原汁原味的英语;“说”——在案例教学中,以真实的商务交际为情景,给学生以真正的体验,为培养交际能力打下基础;“练”——教材中提供了大量的情景对话,角色扮演练习为学生提供了交流实践机会;词汇学习与阅读结合,为视听说练习做好准备。

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本书选择空间大,可操作性强。既可作为商务英语专业教材,也适用于国际经贸、国际金融等涉外专业的商务英语教材,还可以作为大学英语选修课教材和行业培训教材。

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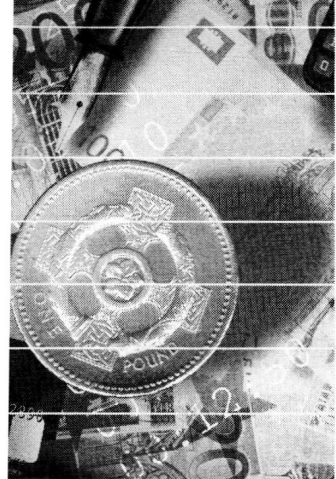
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Introduction

Powerhouse is a language teaching course that offers business English with a definite 'business' flavour. Wherever possible the course teaches authentic business language as it is used in authentic business situations. For this reason, it draws on an extremely wide range of authentic sources. Material has been taken not just from business books, newspapers and magazines, but also from novels, political speeches and even Hollywood movies, in an attempt to bring learners as close as possible to the kind of language that businesspeople really use!

Powerhouse has also been designed to offer teachers as much flexibility as possible. It can be followed as a complete course, or you can dip into it wherever you like. Each of the ten modules of the Course Book is based on a business theme and is divided into five double-page spreads; each of these double-page spreads is a complete and free-standing lesson. If you want to reference the course in more detail, try the indexes at the back of this resource book.

The language level of the course is broadly 'intermediate'. However, early modules of the course include material that allows the teacher to 'pick up' learners from lower-intermediate levels, while material in later modules 'reaches up' to learners at upper-intermediate level.

The course is aimed primarily at in-work professional and businesspeople, but is also appropriate and accessible for learners who have not yet started their careers.

***Powerhouse*: a flexible, authentic approach to business English teaching**

THE STRUCTURE OF THE COURSE

The ten modules of the Course Book are each themed around a different area of business. Every module contains the following double-page spreads, each of which makes up a free-standing lesson.

Vocabulary

A double-page spread introduces vocabulary relevant to the subject of the module. A typical spread will introduce language through an authentic text, and then provide activities for development, practice and personalisation.

Doing business 1 and 2

These two double-page spreads in the middle of each module introduce business communication skills. They often begin by analysing an authentic model — for example an extract from a film script — and then go on to provide learners with the language and the contexts in which to develop their skills in each area.

Many of the skills practised — for example presentations, telephoning and meetings — are familiar from the standard business English syllabus.

Focus

An activity — often, but not always, some kind of discussion — based on the theme of the module. This often also involves analysis of authentic 'case study' type material.

Social skills

A systematic look at the social skills that businesspeople need, including practice in areas such as breaking the ice, showing interest and developing conversations. Again, authentic contexts are provided through the use of extracts from films, novels and management texts.

For more detailed reference to the contents of the Course Book, consult the Index of Course Book teaching points.

Extra activities

This part provides extra listening and speaking exercises.

The *Powerhouse* Teacher's Book

As *Powerhouse* has been designed to be a flexible and adaptable course, this resource book does not aim to tell teachers how to 'use' the Course Book. Instead, you will find:

- 1 Answers and suggested answers to activities in the Course Book
- 2 Background information on business ideas, personalities and companies mentioned
- 3 Suggestions for further reading
- 4 Occasional notes on teaching the material
- 5 Further activities, mainly presented in the form of photocopiable pages (Copymasters), towards the back of the book
- 6 Grammar review
- 7 Transcript to listening
- 8 An index of teaching points in the Course Book
- 9 An index of authentic material, people and companies mentioned in the Course Book.



1

Connections

General business VOCABULARY

OBJECTIVES

To review/introduce general business vocabulary
To provide an opportunity for the group to get to know each other

BACKGROUND

Big Night

Big Night is a film about two brothers who are struggling to make a profit from their Italian restaurant in a small town outside New York. As a 'favour', a rival restaurateur says that he will arrange for a major recording star and his band to eat at their restaurant one evening. In the hope of gaining much-needed publicity for their restaurant, the brothers spend their little remaining money on lavish preparations for the star's visit. But, as the movie progresses, it becomes clear that the star is not going to turn up and that the 'big night' has been nothing more than a trick to bankrupt them and drive them out of business. Towards the end, the brothers confront their rival and ask him how he could have done such a thing to them; this definition of a businessperson is part of his reply.

Big Night (1996) Directed by Stanley Tucci and Campbell Scott.
Screenplay by Stanley Tucci and Joseph Tropiano.

ANSWERS

An average worker?

1 union 2 spouse 3 retirement age

Doing business 1 ANSWERING THE PHONE

OBJECTIVE

To practise receiving a phone call

BACKGROUND

Edison and Bell

Although Thomas Edison did not invent the telephone (it was invented by the Scotsman Alexander Graham Bell in 1876), he was one of the great inventors of the late nineteenth century, who made major contributions to the development of the light bulb, the record player, motion pictures and the electricity supply network. Both Bell and Edison were also extremely influential as businessmen; in fact, they were responsible for setting up two of America's most important companies. Bell's telephone company was later renamed American Telephone & Telegraph (AT&T), while Edison was the founder of General Electric.

Further reading

Bill Bryson's book *Made in America* (from which the quote in the Course Book is taken) looks at the history of American English and is particularly interesting on the way that business ideas and new technologies have influenced the language.

Glengarry Glen Ross

Glengarry Glen Ross is a movie based on a stage play by one of America's leading playwrights, David Mamet. It tells the story of salesmen working in a Chicago real estate office, who are put under an enormous amount of pressure to sell houses in new developments with names like Glengarry and Glen Ross. The scene quoted in the Course Book comes from near the start of the movie and shows one of the salesmen, Shelley Levene (played by Jack Lemmon), in a frustrated attempt to get through to a potential customer on the telephone.

Glengarry Glen Ross (1992) Directed by James Foley. Screenplay by David Mamet.

TEACHING TIP Phone roles

Probably the best way to simulate telephoning is to seat your learners in separate rooms and to use either an internal phone network or a telephone trainer (a box that will allow you to link phones together without going through the phone network).

If you don't have access to either of these, try getting the learners to sit back-to-back, so that they are at least denied eye contact.

ANSWERS

Ahoy!

1 Ahoy! Yes! What? Silence.

Glengarry Glen Ross

1 a 6 b 4 c 1 d 9 e 3 f 5 g 7 h 8 i 2

2 1 Could I speak to Dr Lowenstein, please?

2 I'll get back to him.

Phone phrases

1	FROM SCRIPT	OTHER POSSIBLES
Asking to speak to someone	Could I speak to ...?	I'd like to speak to ... , please.
What you hear if the other person is not available	No, I'm sorry he's not here.	I'm afraid, he's in a meeting.
Asking someone to wait	Just a moment, please.	Can you hold?
Asking for the other person's name	Could you tell me your name, please?	Can I ask who's calling?
Saying that you'll phone again later	I'll get back to him.	I'll call back later.

Doing business 2 GETTING THROUGH

OBJECTIVE To practise making a phone call

ANSWERS Phone verbs

1 1 b 2 a 3 c 4 e 5 d

2 *Other possible phrasal verbs:* ring back, call back, pick up (the receiver), look up (a number)

Not getting through!

2	Conversation	PROBLEM	QUESTION
	1	He's on another line.	Can I hold?
	2	She speaks too quickly. He's not available.	Could you speak more slowly? Can I leave a message?
	3	He can't hear him. It's a bad line.	Can you speak up? Can you call back?
	4	It's the wrong number.	None!
	5	He's left the company. He doesn't know the name of the new man.	Would you like to speak to the new man? Can you spell that for me?

Focus CULTURE AND COMMUNICATION

OBJECTIVE Discussion

BACKGROUND Riding the Waves of Culture

Riding the Waves of Culture by Fons Trompenaars (Pub: Nicholas Brealey, 1993) is a guide to understanding cultural diversity in business. Trompenaars is the Managing Director of the Centre for International Business Studies in the Netherlands. His book is based on research involving 15 000 employees in 50 countries. He believes that there are seven main 'dimensions' of cultural difference. Here is a very brief summary of them:

- 1 Universalism versus particularism — are abstract principles (universalism) more important than the practical requirements of individual situations (particularism)?
- 2 Individualism versus collectivism — do you think of yourself primarily as an individual or as part of a group?
- 3 Neutral or emotional — do you appear detached or engaged in your business dealings?
- 4 Specific versus diffuse — is your business life prescribed by the demands of a contract (specific) or does it involve your whole life and personality (diffuse)?
- 5 Achievement versus ascription — does your status depend more on what you've done (achievement) or on who you are (ascription)?
- 6 Attitudes to time — which is more important: the past, the present or the future? Is time linear or circular?
- 7 Attitudes to the environment — which do you believe is more important, nature or nurture?

ANSWERS 1 1 b 2 a 3 b

Social skills INTRODUCTIONS

OBJECTIVE To practise introducing yourself and others

BACKGROUND Glengarry Glen Ross

This extract comes from the stage version of *Glengarry Glen Ross* (it doesn't appear in the movie)

and shows real estate salesman Richard Roma trying to start a relationship with a man he's met in a bar — James Lingk. We later learn that, during the course of a drunken conversation, Roma has managed to persuade Lingk to buy (and even to pay for!) a house — a decision which, of course, Lingk later regrets. (For more background on *Glengarry Glen Ross* see notes on page 9.)

Wall Street

Wall Street is the story of a young Wall Street broker called Bud Fox (Charlie Sheen) whose dream is to work with one of America's most successful and ruthless financial wheeler dealers — Gordon Gekko (Michael Douglas). Bud's father (Martin Sheen) is a union leader for an ailing airline — which gives Bud a source of valuable inside information to trade in return for Gekko's favours.

The scene in the Course Book comes from the second half of the movie. Bud has invited his father and several colleagues from the airline's union to his flat to meet Gordon Gekko.

Wall Street (1987). Directed by Oliver Stone. Screenplay by Stanley Weiser and Oliver Stone.

ANSWERS

Introducing yourself

1	FROM SCRIPT	OTHER POSSIBILITIES
1 to give name	My name is ...	I'm ...
2 to ask for the other's name	What's yours?	I didn't catch your name. And you are called ...?
3 to greet the other person	I'm glad to meet you.	How do you do?

Alternative versions

Conversation	Sentence
1	3
2	1

Greeting phrases

... formal way to introduce yourself	May I introduce myself?	Hello, my name is ...	I'm ...
... answer to 'How do you do?'	How do you do?		
... when you know the name but haven't met before	You must be ...		
... polite way of asking for someone's name	I'm sorry, we haven't been introduced.		

Introducing other people

- 1 1 Bud Fox introduces four people.
2 Dr Wilmer.
3 Mr Gekko.
- 2 I think you know ...
And I want you to meet ...
- 3 *Alternatives:* I'd like you to meet ... This is ... I'd like to introduce ...



2

The company

Company VOCABULARY

OBJECTIVE

To introduce and practise vocabulary describing different kinds of company and ways of working

BACKGROUND

Charles Handy

Charles Handy is a business guru and writer who has published many books on the changing nature of work and organisations. Unlike those business gurus whose main focus is on improving systems or maximising profit, the emphasis in Handy's books is far more on the human, social and even the spiritual side of working life.

Further reading

Handy's most influential book is probably *The Age of Unreason* (Pub: Random Century, 1989) from which the extract on the shamrock organisation is taken.

More on Charles Handy

For more on Charles Handy's ideas, try the activity on Copymaster 1. The answers are at the end of the following answers section.

ANSWERS

Advantages and disadvantages

	ADVANTAGES	DISADVANTAGES
1		
For the company	It saves money and means they are more flexible.	Not much staff loyalty. No pool of expertise to call on in-house in times of difficulty.
For the core workers	High salaries and generous benefits.	Long hours, lots of pressure.
For self-employed	Flexible life-style, chance to be self-employed and work for lots of people.	No steady income. Need to sell their services to lots of companies.
Flexible labour force	Not many!	Low wages. Prospect of frequent periods of unemployment.

Word families

(NB The following lists are not intended to be exhaustive!)

1 *employment*

Words on the two pages: employee, self-employed, employs.

Other possible words: unemployment, employer, etc.

2 *special*

Possible words: specialist, specialised, to specialise, etc.

an organiser

Possible words: to organise, organisation, disorganised, etc.

to manage

Possible words: management, manager, mismanaged, etc.

a representative

Possible words: to represent, representation, unrepresentative, etc.

Copymaster 1 The Gods of Management

Match the Gods

- 1 The goddess of wisdom: Athena
- 2 The king of the gods: Zeus
- 3 The god of order: Apollo
- 4 The god of wine and song: Dionysus

The Gods of Management

- 1 Apollo.
- 2 Dionysus.
- 3 Zeus.
- 4 Athena.

Doing business 1 MEETINGS

OBJECTIVE To practise starting a meeting

BACKGROUND Michael Crichton

Michael Crichton is one of the world's biggest-selling authors, whose novels include *Jurassic Park*, which formed the basis for Steven Spielberg's blockbuster movie of the same name. *Rising Sun* (Pub: Century Arrow, 1992) is a thriller set in the Japanese business community of Los Angeles. It later became a successful Hollywood movie starring Wesley Snipes and Sean Connery.

ANSWERS Preparing for a meeting

- 1 1 Stand up straight, keep your jacket buttoned up and nod your head.
- 2 Avoid being too direct — the Japanese find it too confrontational.
- 3 Control your gestures — avoid big arm movements and keep your hands at your sides.

Kinds of meeting

- 1 1 a brainstorming 2 a chat 3 a briefing 4 an appraisal 5 a progress review

Formal and informal meetings

- 3 They mention: an objective, a time limit, minutes. It's a formal meeting.