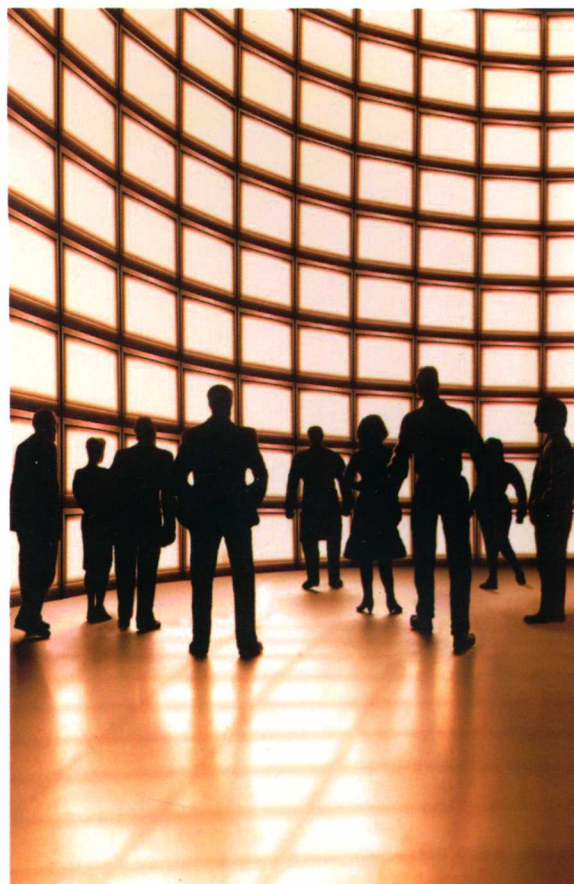


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体验[®]商务英语

视听说教程

Viewing, Listening & Speaking

David Evans Peter Strutt

《体验商务英语》改编组

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 高等教育出版社
HIGHER EDUCATION PRESS

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北航 C1655876

TIYAN SHANGWU YINGYU SHITINGSHUO JIAOCHENG

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主 编：杨 洁

副主编：李 丽

策划编辑：贾 巍

项目编辑：张维华 李 瑶

责任编辑：张维华

封面设计：王凌波

版式设计：王东岗

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1

Connections

General business VOCABULARY

TELL ME, WHAT ARE YOU?

In the Hollywood movie *Big Night*, one of the characters gives a definition of a businessperson.




Work with a partner. Discuss the definition below. Do you agree with him? Why — or why not? Compare your ideas with others in the class.

'I'm a businessman. I am anything I need to be at any time. Tell me, what exactly are you?'




YOU AND YOUR JOB

 Work with a partner. Which of these is the main focus of your work or future work? Explain why.

your product customers money other people

YOU AND YOUR WORK

 Work with a partner. Which of these best describes the kind of organisation that you work for or want to work for? Give a few details.

a multinational I don't work for an organisation. a government body
a medium-sized company a small business an institution

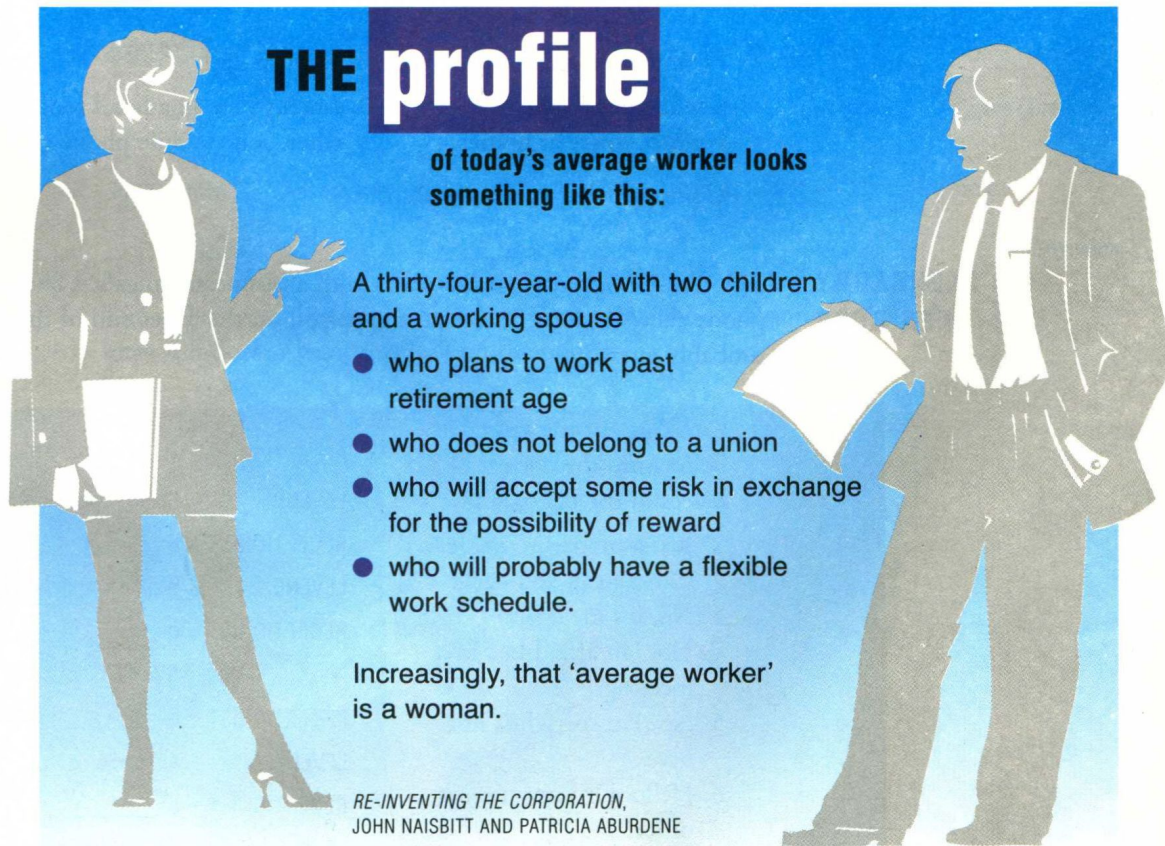
AN AVERAGE WORKER?

In this text, two American management writers try to define an 'average worker'.

Quickly scan the text and find the words which match these definitions:

- 1 an organisation that represents workers
- 2 a husband or wife
- 3 the age at which people normally stop working.

 Work with a partner. Check your answers.



THE profile

of today's average worker looks something like this:


A thirty-four-year-old with two children and a working spouse

- who plans to work past retirement age
- who does not belong to a union
- who will accept some risk in exchange for the possibility of reward
- who will probably have a flexible work schedule.

Increasingly, that 'average worker' is a woman.

*RE-INVENTING THE CORPORATION,
JOHN NAISBITT AND PATRICIA ABURDENE*

THE AVERAGE WORKER AND YOU

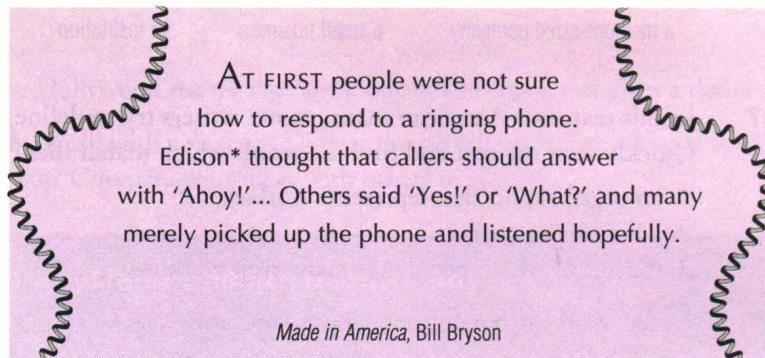
1  Work with a partner. Read the text carefully. Explain to your partner in what ways you are similar to the average worker. In what ways are you different?

2 Go round the class and take turns to explain what you have learnt about the other members of the class. (Don't talk about yourself!)

Doing business *Answering the phone*

AHOY! After the invention of the telephone in 1876, there was one immediate problem: what do you say when you answer it?

1 What four ways of answering the telephone are described here?



2 How do you answer the phone in English ...

- when you're at work?
- when you're in a hotel room?
- when you're at home?
- when your mobile phone rings?

Compare what you say with others.

**GLENGARRY
GLEN ROSS**

The film *Glengarry Glen Ross* starts with a businessman called Shelley Levene making a phone call. We don't hear what the person on the other end of the line says, but you can probably guess.

1 Can you put the sentences below into the correct places in the dialogue?

- 1 Just a moment, please.
- 2 Can he call you back?
- 3 No, it's me again.
- 4 No, I'm afraid he's in a meeting.
- 5 No, I'm sorry he's not here.
- 6 Hello. Dr Lowenstein's office.
- 7 Is it urgent?
- 8 Could you tell me your name, please?
- 9 Hello.

RECEPTIONIST a _____

LEVENE Could I speak to Dr Lowenstein, please?

RECEPTIONIST b _____

LEVENE Well, it's rather important. Could you get him for me?

RECEPTIONIST c _____

(PAUSE)

RECEPTIONIST d _____

LEVENE Ah, doctor ...

RECEPTIONIST e _____

LEVENE Well, could you get ...?

RECEPTIONIST f _____

LEVENE What do you mean? He's not there? I have to speak to him.

RECEPTIONIST g _____

LEVENE Yes, it is fairly urgent.

RECEPTIONIST h _____

LEVENE Mr Levene.

RECEPTIONIST i _____


LEVENE No, I can't be reached. I'll get back to him.

- 2 Look again at the film script and underline the phrases that Sheldon Levene uses
- 1 to ask to speak to Dr Lowenstein.
 - 2 to say he'll phone again later.

PHONE PHRASES

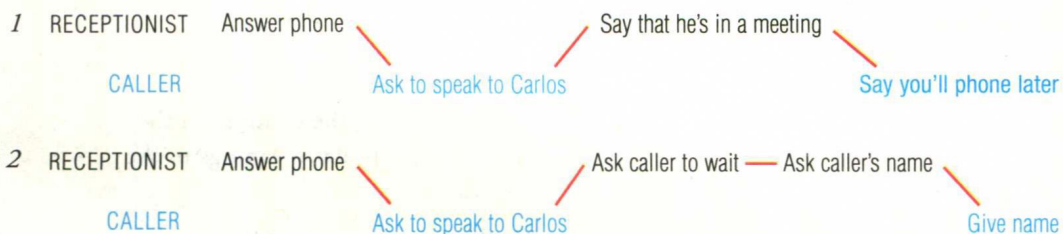
- 1 In this table, make a summary of some telephoning phrases from the dialogue above. Compare your answers.

Asking to speak to someone	
What you hear if the person is not available	
Asking someone to wait	
Asking for the other person's name	
Saying that you'll phone again later	

- 2  Think of at least one other phrase for each of the five functions above.

PHONE ROLES

-  Take turns to play the roles of caller and receptionist in these situations.



- 3 The caller urgently wants to speak to Carlos, but the receptionist knows that Carlos is busy and doesn't want to speak on the phone.

Glengarry Glen Ross is a film about salesmen working in an American real estate office. It was written by the top American playwright, David Mamet.



2 Doing business *Getting through*

THE RIGHT PERSON

Less than 30% of business calls get through to the right person at the first attempt. How difficult is it to get through to you at work?

1 Which of these do you have?

a secretary *answerphone*
voice mail *a receptionist*


2 Do you have other ways of not answering the phone yourself? Compare your answers in small groups.

PHONE VERBS


Phone conversations use a lot of phrasal verbs (verb + preposition).

1 Match the phrasal verbs in the column on the left to the phrases with similar meanings in the column on the right.

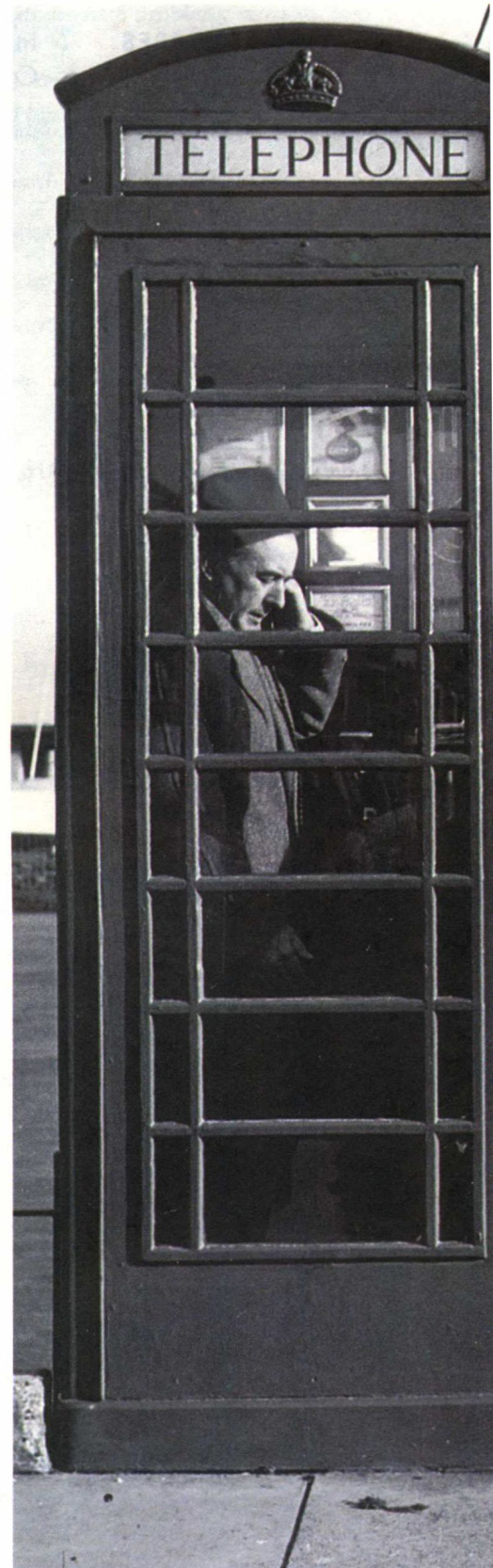
- | | |
|------------------|----------------------------|
| 1 to get through | a to connect |
| 2 to put through | b to be connected |
| 3 to cut off | c to disconnect |
| 4 to hang up | d to wait |
| 5 to hold on | e to put down the receiver |

2  What other phrasal verbs do you know that are often used on the phone?

NOT GETTING THROUGH!

1  Listen to the five telephone conversations. As you listen, make a note of the problems that George Coy faces in the box on the opposite page. (There is sometimes more than one problem per call.)

2  Compare your answers.






3 What questions do the speakers use to solve some of the problems? Write the questions next to the relevant problems.

	PROBLEM	QUESTION
Conversation 1		
Conversation 2		
Conversation 3		
Conversation 4		
Conversation 5		

4  Check your answers by listening again.

PHONE ROLES

 Take turns to be the caller and the receptionist in these situations. Make sure that you finish each conversation in a satisfactory way.

- The caller wants to speak to Jane Williamson, but her line is busy.
- The caller wants to speak to George Aaranow, who, unfortunately, has left the company.
- The caller wants to speak to Dave Moss but it's difficult to hear because there is a lot of interference on the line.
- The caller wants to speak to Mrs Baylen, but gets a wrong number.

FOCUS

Culture and communication

In his book *Do's and Taboos of Hosting International Visitors*, the American writer Roger E. Axtell begins with three true stories.

1 Complete each story by choosing the ending (*a*, *b* or *c*) that you think is printed in the book.

1 In Grand Rapids, Larry Bratschie, Marketing Executive for a large manufacturer of office furniture, once hosted a key group of Japanese customers. Knowing that the Japanese were great gift-givers, Bratschie purchased silver pocket knives for each guest. He had them carefully wrapped Japanese-style (pastel coloured paper, no bows) and positioned one at each place at the dining table. As the Japanese opened their gifts, each guest suddenly went silent. Each carefully put the knife back in the box and stared into the distance. As the guests left the dinner table, the gifts remained behind, untouched. Later Bratschie learnt that in the Japanese culture

- a* it is an insult to receive the same gift as everyone else. *b* the act of presenting a knife as a gift can be a symbol of suicide. *c* knives have strong negative connotations.

2 C. Edward Boggs of Bluefield, West Virginia hosted his German distributor and his wife. Wanting to make a good impression, he ordered a dozen red roses and had them placed in their hotel room. Unknown to Boggs

- a* giving red roses to a German woman may have strong romantic associations. *b* red roses are considered to bring bad luck and only bought for funerals. *c* the number twelve is a symbol of hostility in German culture.

3 When a delegation of buyers from the People's Republic of China came to Nashville, export executive Ken Kirkpatrick arranged for VIP treatment. At the welcoming dinner, he ordered the best cuts of American ribs of beef. As is the custom in most fine American restaurants, the beef was served rare. The Chinese took one look at the meat, blanched and refused to touch it. Kirkpatrick quickly discovered that

- a* they were afraid of mad cow disease. *b* they were totally unaccustomed to rare red meat. *c* it is unacceptable to eat beef when doing business.

2 Do you know any similar stories? In groups, think of examples of common expressions or gestures in one culture which people from another culture might not understand.