

Situational Dialogues

情景对话

(英汉对照)

[英] Michael Ockenden

修 订 版

世界图书出版公司

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Introduction

This situationally - graded book is intended for intermediate and advanced students wishing to learn and practise the type of informal conversational English in current, everyday use. Forty-four situations are presented, each in the form of four short dialogues. The aim of the student should be to memorise as many as possible of the expressions and phrases contained in the dialogues, since they are used by English people time and time again in the given situations.

DIALOGUES

Each situation is expressed by four dialogues arranged in parallel, so that any of A's first utterances may be followed by any of B's first utterances, and so on. This means that, with a 4×4 arrangement, we have 256 different variations of the same situation, leaving the class with a high degree of choice. Practice can be continued without boredom, and, by reading and acting out the dialogues many times in class and at home, the students painlessly learn the contents by heart.

DRILLS

These are based not on a grammatically graded sequence but on the dialogue situations and are intended to provide additional practice in some of the more important constructions. They should not be attempted one after the other, but done as a break between dialogue practice sessions.

In both drills and dialogues, stress marks ' are used to indicate emphasis.

KEY

A key to some of the harder drills is given at the end of the book;

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drills for which there is a key are marked thus:—*

INTONATION

The speaker's mental attitude is shown by the way in which the musical pitch of the voice changes. Three basic intonation tunes are used in English speech, each in various situations. These tunes may be broadly classified as: (a) the falling tune, (b) the rising tune, (c) the falling-rising tune.

(a) The falling tune

The voice falls from a high to a low note on one stressed syllable.

It is used in the following cases:

- 1 in short complete statements

It's 'not 'far.

- 2 for questions beginning with a question word

'How much is this 'tie?

- 3 for question tags when the speaker is sure that what he says is right

It's 'hot today, 'isn't it?

- 4 for orders and exclamations

'Don't for'get.

(b) The rising tune

The voice rises on the last stressed word or on the unstressed syllables following the last stress. It is used in the following cases:

- 1 for statements intended to encourage

'That's a good i'dea.

- 2 for questions which are answered by 'Yes' and 'No'

Do you 'want to 'go?

'Did you 'see the 'elephant?

- 3 for questions beginning with question words when the speaker wishes to show special interest

'Where do you 'live?

- 4 for question tags when the speaker is not sure that what he says is correct
You 'know, 'don't you?
- 5 for sentences ending with 'please'; for 'goodbye'; for 'thank you' when it is used to show gratitude for a simple matter (passing the salt etc.)
What's the 'time, 'please?

(c) The falling-rising tune

The voice falls on the most important part of the sentence and rises again. It is used in the following cases:

- 1 for apologies
I'm 'sorry.
- 2 for expressing tentative opinions
I 'hope so.

The intonation of the sentences used in the dialogues follows the general rules above. The accompanying cassettes should be listened to carefully and the intonation of the native speakers imitated.

CLASSROOM TECHNIQUE (4×4 dialogue)

- 1 The teacher reads aloud dialogue (i) and explains the meaning where necessary.
- 2 Class repeats dialogue (i) in chorus after the teacher. Some members are asked to read parts, again after the teacher.
- 3 The same procedure is followed for dialogue (ii) .
- 4 The teacher points out to the class that there are sixteen (4×4) possible variations for the two dialogues covered so far.
- 5 The teacher takes the part of A and tells the best student to take that of B. Continue with other students, the teacher alternating between A and B. Students read both parts when everybody understands what is expected.
- 6 Continue as in 1, 2, and 5 for dialogues (iii) and (iv) , explaining

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that there are now even more variations.

The large number of possibilities helps greatly to maintain class interest, but the teacher should vary the lesson as much as possible in order to prolong the practice to a point just below the threshold of boredom and restlessness (this will differ according to the motivation of the class, and the skill of the teacher, but somewhere between 20 and 30 minutes should be the target). There are several ways of doing this, such as:

- (a) Constantly changing roles, teacher-student, student-teacher, student-student etc.
- (b) Insisting that the students gradually increase the speed of delivery so that the dialogues always remain a challenge. A high degree of concentration is required of everybody, for nothing disrupts a smooth, rapid flow of exchanges so much as the student who loses the place and reads the wrong part.
- (c) Reading rapidly non-stop round the class, each student saying one utterance only per dialogue, i. e. :

1st student: one of A's first utterances

2nd student: one of B's first utterances

3rd student: one of A's second utterances

4th student: one of B's second utterances

5th student: one of A's third utterances

etc.

The above procedure is continued for two or three circuits of the class. The teacher must insist on fast and accurate exchanges.

- (d) Carrying out a conventional pattern practice of important structures using call-words, i. e. :
'Is there any chance of borrowing your umbrella?'
tape-recorder / bicycle / hair-drier / etc.'
- (e) Limiting the practice to the first two utterances of all four dialogues and insisting on rapid exchanges round the class.
- (f) Asking the class to write out a dialogue from memory and then call-

ing on certain members to read aloud their efforts.

- (g) Asking students to act out a situation from memory.
- (h) Playing the 'hangman' game with phrases from the current and previous dialogues: this is best done as a form of relaxation at the end of a hard practice session.

REVISION

It is important to spend a few minutes at the beginning of each lesson revising previous dialogues but since they are so short, the time required is minimal.

CASSETTES

These have been recorded with pauses making it possible for the student working alone *to hold a conversation* with his recorder.

Each of the forty-four situations has been recorded thus:

(a) Listening

All four dialogues straight through without pauses.

(b) Dialogue practice

For some situations the student is expected to take the part of A and for others that of B: whichever is more useful. The cassette, acting the part of the other speaker, delivers a random selection of utterances and the student responds using one of the four alternatives available.

Section (a) 'Listening' should be done with books shut.

Section (b) 'Dialogue Practice' should be done with books shut when the student is confident.

引 言

本书以情景对话为素材，内容由浅入深，为初中等程度的学生提供了学习和运用当代日常英语口语的良机。全书分 44 个情景，每个情

6 情景对话

景由 4 段短小的日常对话组成。由于会话中的表达方式及短语都是英国人在特定情景下经常用到的，因而本书的读者应把目标放在尽可能多地牢记这些表达方式及短语上。

对话

每个情景包括 4 段对话，这些对话都是平行安排的，因此任何一段中 A 的第一句话都可用任何一段中 B 的第一句话来回答，以此类推。这也就是说，如果按 4×4 的排列计算，同一个情景可有 256 种不同的表达方式，这样学生就有充分选择的余地。练习则可不因枯燥无味而难以进行，通过课堂内外多次朗读和表演这些会话，学生们可以毫不费力地掌握有关内容。

练习

本书中的练习不是按语法顺序，而是根据对话的情景编排的，其目的在于对一些较为重要的句型提供更多的实践机会。所有练习不必一个接一个地依次去做，可在各段会话练习中间穿插进行。

在练习和对话中，重音符号¹都表示强调。

答案

书后附有某些较难练习的答案；备有答案的练习都标有“-*”符号。

语调

说话者可通过自己声音抑扬顿挫的变化表达自己的主观态度。在英语中有三种基本语调，每种语调又适用于多种场合。这些语调大致可分为：(a) 降调、(b) 升调、(c) 降升调。

(a) 降调

声音从一个被强调的音节开始由高音降到低音。适用于下列情形：

1. 简短而完整的陈述句

It's not 'far. (路不远。)

2. 以疑问词开头的特殊疑问句

'How much is this 'tie? (这条领带多少钱?)

3. 说话者确信他所说的是正确的附加疑问句

It's 'hot today, 'isn't it? (今天很热, 不是吗?)

4. 命令句和感叹句

'Don't for'get. (别忘了。)

(b) 升调

声音在最后一个被强调的词上升, 或在最后一个被强调的词之后的一个没有被强调的音节上升。适用于下列情形:

1. 旨在鼓励别人的陈述句

'That's a good idea. (是个好主意。)

2. 回答“是”或“不是”的一般疑问句

Do you 'want to 'go? (你想去吗?)

'Did you 'see the 'elephant? (你看见大象了吗?)

3. 以疑问词开头, 而说话者想表示特别兴趣的特殊疑问句

'Where do you 'live? (你住在哪儿?)

4. 说话者不知自己所说的话是否正确的附加疑问句

You 'know, 'don't you? (你知道, 是不是?)

5. 以“please”结尾的句子, 用此语调表示对一些小事(拿点盐等)的态度, 如“再见”、“谢谢”

What's the 'time, 'please? (请问几点了?)

(c) 降升调

语调在句子中最重要的部分降低, 再升高。用于下列情况:

1. 道歉

I'm 'sorry. (很抱歉。)

2. 表达不确定的意见

I 'hope 'so. (我希望这样。)

对话中的句子的语调遵循上述的一般原则。本书的读者应细听本

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书所附的盒式录音带，尽量模仿其语调。

课堂教学技巧 (4×4 对话)

1. 教师朗读对话 (i)，必要时可做些解释。
2. 全班一齐跟随教师朗读对话，再让一些学生跟随教师朗读部分对话。
3. 对于对话 (ii)，重复上述程序。
4. 教师向学生指出，所教的两段对话可以有 16 种变化形式。
5. 教师担任角色 A，并让班里最好的学生担任角色 B 朗读对话。随后，教师可轮流担任角色 A 和 B，继续与其他学生练习朗读对话。当所有的学生都明白要求后，让学生自己担任不同的角色进行练习。
6. 对于会话 (iii) 和 (iv)，重复步骤 1, 2 和 5。告诉学生现在表达方式有更多的变化。

大量变换的表达方式可以极大地保持全体学生的兴趣，但教师仍应尽可能地变换讲课方式，以延长学生的练习时间，并且使学生不致厌烦和疲劳（这一点因学生的主动性和教师的技巧而异，但应把练习时间定在 20 ~ 30 分钟之间为最佳）。可采用多种方法，例如：

(a) 不断变换角色：教师—学生，学生—教师，学生—学生，等等。

(b) 坚持让学生不断增加速度，这样使会话总具有一定的挑战性。学生为了保持顺畅、迅速的会话必须注意力高度集中，甚至加速到学生找不到自己的角色和读错内容。

(c) 全班学生迅速地、不停顿地轮流朗读，在每个会话中每个学生只说一句话，例如：

- 第一个学生：角色 A 的第一句话；
- 第二个学生：角色 B 的第一句话；
- 第三个学生：角色 A 的第二句话；
- 第四个学生：角色 B 的第二句话；
- 第五个学生：角色 A 的第三句话等等。

上述过程可在全班学生中进行两三次。教师必须坚持要求对话快

速而准确。

(d) 对重要的语法结构用替换词做练习，例如：可以借用一下您的伞（录音机/自行车/吹风机/等等）吗？

(e) 集中练习所有四段会话中的前两句，要求全班学生轮流担任不同的角色进行快速会话。

(f) 要求学生根据记忆写出一段对话，然后叫几个学生朗读他们所写的会话。

(g) 要求学生根据记忆表演一段情景会话。

(h) 用正在学的和以前所学的会话中的短语做“刽子手”语言游戏；最好在繁重的练习课结束时做为一种放松的形式而进行。

复习

每一节课开始时很有必要用几分钟时间复习一下上一节课所学的会话。由于这些会话很短小，所以需要的时间不多。

录音带

录音带中的语句之间都有停顿，这样学生可以与他的录音机进行对话。44个情景中的每一个都是按下列次序录制的：

(a) 听力练习

全部四段对话一口气说完，没有停顿。

(b) 对话练习

在某些情况下，学生觉得角色A或角色B的语句更有用，因而想担任这个角色。录音带作为另一个角色，随机地说出一句话，学生则可以从现成的四种备选答案中任选一种来回答。

(a) 部分：“听力练习”应在不看书的情况下进行。

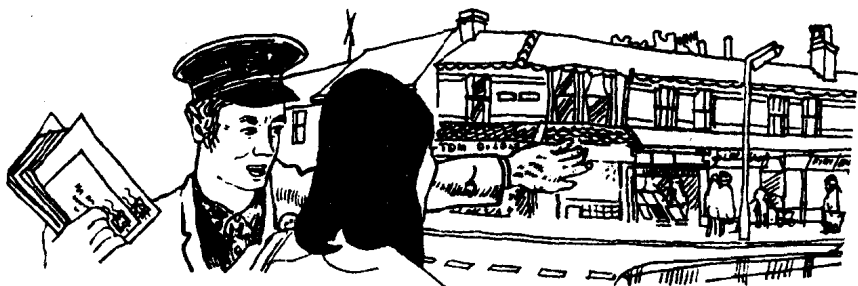
(b) 部分：“对话练习”，如果学生有信心能正确回答，则可在不看书的情况下进行。

1 Asking the Way

Although all houses should have a street number, many are known only by a name. If you have difficulty in finding such a house, try asking the local shopkeepers or, better still, the postman, if you are lucky enough to see him. If you know that someone lives in a certain road but you do not know which number, ask at the public library or police station and they will check on the electoral roll. This is a road-by-road list of all the people entitled to vote.

1 问 路

尽管所有的建筑都应有门牌号，可是有的却只有名字，而无门牌号。如果你在寻找这样一所建筑物时遇到了麻烦，你可以问当地的商店服务员；如果你很幸运地遇到邮递员，你最好问他；如果你知道你所要找的人住在某一条街道上，但却不知具体的门牌号，你可以到公共图书馆或警察局查询，他们会从电脑中找到。电脑中备有按街道排列的所有选民的名单。



(i)

(i)

- A Excuse me. Can you tell me where South Street is, please? A 对不起, 请问您能告诉我到南大街怎么走吗?
- B Take the second on the left and then ask again. B 到第二个路口向左拐, 然后你再问问。
- A Is it far? A 远吗?
- B No, it's only about five minutes' walk. B 不远, 只有 5 分钟的路。
- A Many thanks. A 多谢。
- B Not at all. B 别客气。

(ii)

(ii)

- A Excuse me, please. Could you tell me the way to the station? A 对不起, 您能告诉我去车站怎么走吗?
- B Turn round and turn left at the traffic -lights. B 往回走, 到红绿灯处向左拐。
- A Will it take me long to get there? A 到那里要用很长时间吗?
- B No, it's no distance at all. B 不用, 路很近。
- A Thank you. A 谢谢。
- B That's OK. B 不用谢。

(iii)

(iii)

- A Excuse me, but I'm trying to find the Town Hall. A 对不起, 我想去市政厅。
- B Take the third on the right and go straight on. B 在第三个路口向右拐, 一直向前走就到了。
- A Should I take a bus? A 我需要乘公共汽车吗?
- B No, you can walk it in under five minutes. B 不用, 你只要走 5 分钟就到了。
- A Thank you very much indeed. A 非常感谢你。