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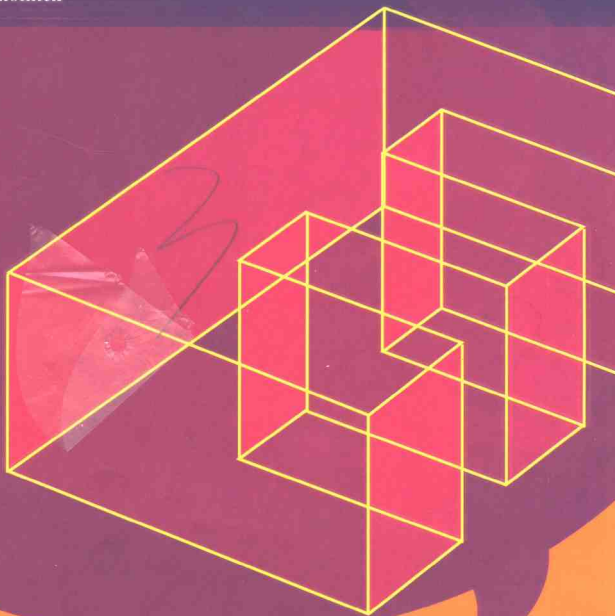
# 研究生英语 听说教程

引进版

## TAKE ON LISTENING

### Listening and Speaking Strategies

□ Burt Gabler  
□ Nadia F. Scholnick



高等教育出版社  
Higher Education Press

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## 序

中国加入WTO之后,对外交流日增,对外交流中英语听与说的能力尤显重要。社会对高层次应用型英语人才的需求日益强烈。在非英语专业研究生英语教学中,听说能力的培养也越来越受到重视。要加强学生听说能力的培养,使之全面掌握各项英语交际技能,应该采用什么样的教材和教学方法呢?这是值得我们认真思考的问题。

相对而言,在口头交际中“听不懂”往往远甚于“说不出”。这因为“说什么”是说话人可以控制的。说话的时候,人们是使用已经掌握了的语言材料来表达思想。至于无法表达的内容,常常可以用替代、解释、手势等策略来达到交流的目的。但是,在听的时候,听话人是被动的,经常会因为对方的口音、用语、语流、语速等方面的原因而无法准确理解对方的话语,从而产生口头交际的困难。此外,听话是言语和意念输入的过程,说话是输出的过程。在学习过程中,应先有输入,然后才有输出;输入的语言材料越多,输出的言语才能更丰富。因此,着重培养听力,并且通过听力训练来提高学生的口语能力是一个行之有效的教学方法。

众所周知,学生如果只掌握语音语调、一定量的词汇和足够的语法知识,并不一定能轻松地“听懂”话语;只有掌握了各种听力技能才有可能达到“理解口头语言”的目的。因此听力是一种语言技能,听力训练的过程实际上是一个培养听力策略(listening strategies)和听力微技能(listening micro-skills)的过程。

《研究生英语听说教程(引进版)》就是一套以培养学生听力策略和微技能为核心,在突出听力策略和微技能培训的同时,通过大量的练习培养学生说、写能力的教材。本教程共两册。两册教材在第一章都首先通过各种练习介绍了微技能,使学生真正了解它们在提高听的能力方面的意义和作用。第一册围绕7项微技能进行训练。第二册除螺旋式地进一步进行7项微技能训练外,还增加了两项难度较高的微技能训练,即 Scanning for Background Information with Revising Assumptions。

值得提出的是,这套教材还注意结合最常见和最实用的情景,每章围绕一个主题进行听力训练。这些主题覆盖面广而且很现实,例如既有日常生活的话题(超市、业余爱好、旅游等),也有学生十分关心的主题(就业选择、个人困惑、面试、未来事业等)。由于这套教材是为以英语为外语的学生编写的,因此它不仅介绍国外的情景,使学生对英语国家的文化习俗有所了解,而且引导学生结合本国的实际进行比较和讨论。这就不仅使学生有话可说,而且有亲切感。

这套教材的另一个特点就是它有十分丰富的练习,而且是以练习为主体。教材在培养微技能时不是进行理论讲解,而是通过大量练习让学生熟练掌握这些微技能,以取得“从用中学,熟练掌握”的效果。因此,可以说这是一套以听力技能训练为主线,全面培养学生综合运用英语能力的教材,这和我们现在使用的许多单纯培养听力能力的教材有着根本的区别。练习形式多样,有个人作业,也有双人、小组等互动型练习。多数练习都是开放式的,要求学生主动提供答案,使学生学得主动,练得主动,做到了以学生为中心。

本套教材内容丰富实用,有一定的难度,适用于具有中、高级英语水平的研究生使用。它既可以与培养阅读等其它技能的教材配合使用,也可以作为单独的教材使用。全套教材由学生用书、教师用书、听力磁带和MP3光盘组成,使用十分方便。

刘鸿章

2004年12月1日

# Overview

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*Take On Listening 1* is the first in a two-text series that was developed for ESL/EFL (English as a Second or Foreign Language) students in either academic or adult education programs. In addition to providing intensive listening skill training, *Take On Listening 1* offers extensive conversation and speaking practice through the use of a variety of learning techniques.

Central to *Take On Listening 1* is the understanding that teaching listening involves much more than simply supplying students with a listening encounter. Students must take a proactive stance vis-à-vis listening comprehension. To become good listeners, students need to utilize specific listening attack strategies and develop appropriate attitudes towards the listening process. In other words, students must learn how to listen. *Take On Listening 1* facilitates the acquisition of effective listening skills by creating a language laboratory in the classroom where trial and error and risk taking are encouraged through self-directed techniques that train students to develop an ongoing pattern of prediction, negotiation and renegotiation.

## LISTENING ATTACK STRATEGIES

*Take On Listening 1* focuses on the use of seven specific listening attack strategies. They are:

- Using What You Already Know
- Scanning for the Main Idea
- Scanning for the Important Points
- Inferencing (Making Intelligent Guesses)
- Scanning for Specific Pieces of Information
- Using Context Clues
- Using Structure and Intonation Clues

Listening comprehension is presented within a context of realistic and familiar topics. The content of the dialogues is relevant to and is something to which students can relate their personal experiences. Students at the high beginning or intermediate level of language learning have not yet developed the basic language skills necessary to successfully process materials heavily laden with unfamiliar information or subject matter. These high-beginning to low-intermediate level students, whether they are in an academic or nonacademic learning environment, are concerned with basic communication skills, both active and passive. They are not ready or able to tackle subjects outside their realm of experience *in addition* to developing basic language skills. By presenting listening comprehension training within a relevant and immediate context, *Take On Listening 1* meets the real needs and concerns of *all* students at this level of language acquisition.

*Take On Listening 1* also provides a framework through which increasingly complex information and culturally enriching knowledge are spiraled. Exercises and activities overlap, thus ensuring that past language encounters are reinforced while at the same time foreshadowing language that the student will later encounter.

## Chapter Format

Chapter One can be viewed as a tutorial overview of the listening attack strategies integral to *Take On Listening 1*. In addition to providing listening and speaking practice, it serves to train students to develop a more proactive approach to the development of their oral/aural skills by teaching them the importance of the seven strategies. Chapter One presents these strategies in a clear, comprehensive, and accessible manner and then invites students to brainstorm speaking strategies analogous to the listening strategies provided in the text.

Below is the chapter format for chapters two through eight.

### Part One Pre-Listening

Pre-listening activities anticipate the language that will be heard in the sample dialogues. Rather than have information spoon-fed by the instructor, students are divided into small groups and asked to pool information and clarify any misunderstandings within the framework of a support unit. By the time the listening activity begins, students have already retrieved a great amount of the information they already possess and will be ready to match their concepts of the issues and attitudes discussed in the situation at hand with those of the speaker(s).

### Part Two Main Dialogue

The goals of the exercises in Part Two are clearly identified at the beginning of each task and are geared alternately towards extracting small pieces of specific information or towards gleaning general information; they are *never* geared toward total comprehension or recall. To help teach students how to use listening attack strategies, the main dialogue must be long enough so that students *cannot* understand everything on the first listening. Students are compensated by the fact that by the end of the unit they will have acquired a sufficient understanding of the material to make sense of the discourse studied.

**Exercise 1** begins with the first sampling of the main dialogue. For the first sampling, students are asked to form a generalized picture of the focus of the conversation. They are asked to choose the main idea of the dialogue from three possible descriptions: one too narrow, one too broad, and one correct.

In **Exercise 2**, students are asked to begin negotiating, through the assistance of structured questions, the major issues (Important Points) of the dialogue. Discussion of the questions and answers allows students to share information gleaned from the discourse as well as to share the strategies they used to reach their conclusions. The instructor acts as facilitator in this process by reinforcing the notion that there are not necessarily right or wrong answers. Rather, *all* answers are encouraged because they provide the means, via renegotiation, by which listening comprehension is ultimately reached. Here, as in many other places in the book, students should verbalize their methods of arriving at correct assumptions.

After arriving at a general understanding of the main dialogue, students are asked, in **Exercise 3**, to listen to the dialogue one more time, but this time only for discrete pieces of information (Specific Pieces of Information). Here students are taught to focus their attention on specific aspects of the dialogue and to learn how to filter out extraneous information.

**Exercise 4** aids students in refining their understanding of some of the more difficult utterances of the conversation. Specific words and phrases are highlighted and students are asked to negotiate meaning by using context clues.

**Exercise 5** provides closure and ensures that all students are satisfied with their understanding of the materials. The questions in this exercise encourage students to discuss some of the more ambiguous notions that arise in the dialogue and provide them the opportunity to articulate personal feelings and experiences suggested by the topic. After students have worked in groups, they reconvene as a class and compare answers.

## Fluency Journal Homework Assignment

Each chapter in the text will have a fluency journal assignment. This is not a composition exercise! Rather the focus is to work on student fluency and provide a channel for communication between students and teacher. The journals can be assigned at the beginning of the lesson to reinforce the pre-listening practice, or at any other point in the lesson according to the sequencing needs of the instructor.

In addition to stimulating fluency development, fluency journals will help reinforce students' repertoire of language within topic areas covered in each chapter. The emphasis should be on fluency and not discrete grammar points. How well does the student express her/his ideas? This assignment should provide an opportunity for students to take risks in their communication.

## Part Three Expansion

This section of the chapter focuses on topics introduced in the main dialogue. Expansion exercises make use of short readings, maps, diagrams, and so on as suggested by the chapter theme. Students are given an opportunity to develop a deeper understanding of relevant topics through group discovery. Additionally, Expansion activities allow students to utilize listening attack strategies through a less controlled approach. In addition to pair and group discussion activities, each section of the expansion contains at least one listening exercise.

## **Part Four Focus**

Focus begins with an examination of how various discrete points of grammar, syntax, or aspects of the suprasegmentals of English can be exploited to further aid in listening comprehension. This portion of the chapter is not meant to introduce new structures. Rather, students are taught to utilize their pre-existing knowledge of grammar, syntax, stress, pitch, and intonation as an additional tool to decipher unknown language. Students are shown that, despite difficulties with vocabulary, speed of speech, or other perceived impediments to comprehension, a great deal of meaning can be gleaned through exploiting the clues provided by specific points of grammar, syntax, and suprasegmentals.

## **Part Five Listening Practice**

The Listening Practice section of each chapter has four exercises designed to reinforce all of the strategies, techniques and topics previously encountered. Although the format of the exercises varies in Chapter 5, the exercises in the rest of the chapters follow a consistent format. In the first exercise, students are asked to choose appropriate responses to questions that they hear. In the second, students are asked to select sentences that are correct based on the meaning of what they hear. In the third, several dialogues, each preceded by a question, are presented. This exercise requires that students make inferences based on information contained in the dialogue. In the fourth, students hear sentences that reflect various vocabulary words and idioms covered in the chapter. They are asked to choose either the correct new vocabulary term or a definition of the word they hear. The Listening Practice section of each chapter should be presented in a listening lab format. These exercises are not intended to serve as chapter tests! Like other exercises in the text, the Listening Practice exercises do not all have strict right or wrong answers. Rather, it is important that teachers help students identify the specific strategies they utilized to arrive at their responses.

## **Part Six Using It**

In the final section of each chapter, a highly de-controlled exercise is presented. Students are asked to cooperatively work on a variety of projects that are product-oriented. That is, through the use of persuasion, negotiation, and compromise, students learn to synthesize their skills both linguistically and creatively. Typically in this section students will develop role plays for class presentation, complete contact assignments in which they must interact in real settings with native speakers, and/or complete problem solving and conceptual tasks. In all cases, students are responsible for both gathering information and presenting it to their classmates.



## Group Work

*Take On Listening 1* is structured so that many activities are group oriented. Working in pairs or small groups gives students a more active approach to learning. Cooperative learning also encourages students to take responsibility for their learning experience. The tasks in *Take On Listening 1* require that students compare, contrast, and pool their knowledge and relevant experiences to gain necessary information while the instructor functions as facilitator.

## Icons

Audio icons are placed throughout the text to indicate those portions of each chapter that are presented on tape or MP3. Similarly, vocal tabs are placed on the audiotapes and MP3 so that instructors can progress through each lesson easily and efficiently. Note that the instructor will need to rewind the tape for those exercises requiring a second or third playing (for example, exercises in Part Two: Main Dialogue).

## General Teaching Hints

Students may request to hear a listening selection more than once. This is perfectly acceptable. Research has shown that repeated contact with a listening sample is conducive to the development of listening comprehension skills. In some cases, students might first read the choices in exercises involving multiple-choice answers before hearing the tape. It is important to remember that the exercises in *Take On Listening 1* are not designed to test. Every item should be viewed as an opportunity for further practice and development.

You as the instructor should control the length of pauses between exercise items in the chapters. Pauses have not been scientifically measured on the tapes, but rather present a general guideline. Feel free to stop the tape at your discretion.

## Audio Program

Audiotapes and MP3 accompany this text. Please contact your college bookstore to order them.

To maximize student involvement with the learning and practice of listening attack strategies and to ensure that students are not tempted to rely on rote memorization of dialogues, tapescripts are not included in this text. Tapescripts are included in the Instructor's Manual.

## Instructor's Manual

The text is accompanied by an Instructor's Manual that contains the tapescript, suggested answers, teaching tips, and follow-up exercises.

## ACKNOWLEDGMENTS

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Finally, we extend our love and thanks to our families and friends. Our lives are rich because of you.

**Burt Gabler**  
**Nadia F. Scholnick**

# Contents

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## Overview ix

### CHAPTER ONE

#### Learning to Listen 1

- Part One Preparing for the Listening Encounter: Questionnaire 1
- Part Two Listening Attack Strategies 3
  - 1. *Using What You Already Know* 3
  - 2. *Scanning for the Main Idea* 4
  - 3. *Scanning for the Important Points* 5
  - 4. *Inferencing (Making Intelligent Guesses)* 6
  - 5. *Scanning for Specific Pieces of Information* 8
  - 6. *Using Context Clues* 9
  - 7. *Using Structure and Intonation Clues* 10
- Part Three Talking About Talking 13
- Fluency Journal Homework Assignment 14

### CHAPTER TWO

#### Just the Directions, Please 15

- Part One Pre-listening: Map Exercise 16
- Part Two Main Dialogue 17
  - Fluency Journal Homework Assignment 20
- Part Three Expansion: Charts and Schedules 20
- Part Four Focus: Yes/No and Information Questions 27
- Part Five Practice 30
- Part Six Using It: Local Destinations 33

### CHAPTER THREE

#### Good Neighbors 35

Part One	Pre-listening: Housing Survey	36
Part Two	Main Dialogue	37
	Fluency Journal Homework Assignment	40
Part Three	Expansion	40
	Section 1: Household Furnishings	40
	Section 2: Tenants' Rights	44
Part Four	Focus: Affirmative and Negative Yes/No Questions	47
Part Five	Practice	51
Part Six	Using It: Designing Your Dream Home	53

### CHAPTER FOUR

#### A Healthy Excuse 55

Part One	Pre-listening: Medicine Cabinet	56
Part Two	Main Dialogue	57
	Fluency Journal Homework Assignment	60
Part Three	Expansion	60
	Section 1: Illnesses	60
	Section 2: AIDS	63
Part Four	Focus: Number Stress	65
Part Five	Practice	67
Part Six	Using It: Health Awareness Campaign	69

### CHAPTER FIVE

#### Which One Is the Better Deal? 71

Part One	Pre-listening: Consumer Awareness	72
Part Two	Main Dialogue	73
	Fluency Journal Homework Assignment	75
Part Three	Expansion	76
	Section 1: In the Supermarket	76
	Section 2: Catalog Shopping	78
Part Four	Focus: Contrast and Concession	79
Part Five	Practice	82
Part Six	Using It: Comparison Shopping	85

### CHAPTER SIX

#### What's the Big Emergency? 87

Part One	Pre-listening: Wanted Poster	88
Part Two	Main Dialogue	89
	Fluency Journal Homework Assignment	91
Part Three	Expansion	92
	Section 1: Using 911	92
	Section 2: Disasters	94
Part Four	Focus: Time Clauses	95
Part Five	Practice	97
Part Six	Using It: Picture Stories	100

## CHAPTER SEVEN

### First Day on the Job 101

Part One	Pre-listening: Job Ads	102
Part Two	Main Dialogue	103
Part Three	Expansion: Career Choices—Interest Inventory	105
	Fluency Journal Homework Assignment	110
Part Four	Focus: Intonation of Statements	110
Part Five	Practice	113
Part Six	Using It: Work Role Play	116

## CHAPTER EIGHT

### Coming Attractions 117

Part One	Pre-listening: Movie Ratings	118
Part Two	Main Dialogue	119
	Fluency Journal Homework Assignment	121
Part Three	Expansion	122
	Section 1: <i>American Holidays</i>	122
	Section 2: <i>Entertainment</i>	124
Part Four	Focus: Comparatives	126
Part Five	Practice	128
Part Six	Using It: Cultural Field Assignment	131



# Learning to Listen

## PART ONE

### PREPARING FOR THE LISTENING ENCOUNTER: QUESTIONNAIRE

*Directions: Form groups of three or four students. Read each sentence. Circle True or False.*

1. When you are listening to English, it is not necessary to first know something about the topic. **True False**
2. When you are listening to English, you must understand 100% of the words to understand the main idea. **True False**
3. When you are listening to English, you can not understand the main points when the conversation is too long. **True False**
4. When you are listening to English, you can only get information from what people say (the exact words they use). **True False**
5. When you are listening to English and you need to know a specific piece of information, you need to pay careful attention to every word. **True False**
6. When you are listening to English, you should find out the meaning of every word that you don't understand. **True False**
7. Your knowledge of grammar and **intonation** can only help you with writing and speaking, not with listening. **True False**

#### **intonation**

The way a speaker's voice changes to show meaning



Now that you have discussed the seven statements with your classmates and teacher, you have probably figured out that all seven statements are false. If you do what these seven statements suggest, your listening comprehension will not improve.

To be a good listener, you need to use listening attack strategies. A strategy is a special kind of plan. For example, if you want your boss to give you a raise, you need to make a specific plan about how to talk to him or her about it. You need to tell your boss why you deserve the raise. You also should think about what he or she might say to you so that you can prepare good answers. To be successful, you need to have a good attack strategy.

To improve your listening comprehension, you also need to use good attack strategies. In this book, you will learn about the following seven listening attack strategies:

1. Using What You Already Know
2. Scanning for the Main Idea
3. Scanning for the Important Points
4. Inferencing (Making Intelligent Guesses)
5. Scanning for Specific Pieces of Information
6. Using Context Clues
7. Using Structure and Intonation Clues

Now, take a few minutes to discuss what you think each of these listening attack strategies means. Part Two will give you more information about each strategy and show you how each strategy works.



## PART TWO

## LISTENING ATTACK STRATEGIES

### 1. Using What You Already Know

It is very important to use all of the information that you already have about a topic when you listen to English. This will help you prepare for what you may hear. For example, if you know that you will visit your school counselor on the first day of school, you should first think about the kinds of things you will probably discuss.

Prepare a list of some of the words that you might hear when you talk to your counselor. Add to the list below:

<u>program</u>	<u>major</u>	<u>placement</u>	<u>appointment</u>
<u>application</u>	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

### EXERCISE 1



**Directions:** Now, listen to a short conversation between a student and counselor. Look at your list above as you listen. Circle all the words that you hear.

You probably circled many of the words on the list because these are common words for this situation. Notice how much easier it is to understand when you already have an idea about what the topic is.



## EXERCISE 2

**Directions:** Pretend that you walk into the school library and sit down across from the two people in the photograph below. Before listening to their conversation, try to guess what they are talking about and write your guesses on the lines below.

1. They are talking about their homework.
2. \_\_\_\_\_
3. \_\_\_\_\_



Now, listen to what they say.

**DID YOU GET  
IT?**

Were any of your guesses correct? Using what you already know about the world is an important listening attack strategy.

### 2. Scanning for the Main Idea

Sometimes you might become nervous or upset when you hear a very long dialogue or speech in English. You might feel that it's impossible to understand any of it and might give up and stop listening. However, listening for the main idea is a listening attack strategy that can help you better understand what you are hearing.