

Series Editor: Prof. Martin Cortazzi
Cultural Editor: Jin Lixian

COLLEGE ENGLISH

Creative Communication

Book 1 *Teacher's Book*

Ian Smallwood
Li Po Lung



大学英语创意口语

第一册

教师用书



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Introduction

The aims of the Creative Communication series

In Chinese universities and colleges there is an increasing emphasis on developing the students' practical ability to use English for listening and speaking in real contexts. It is recognised that students' oral skills in English also need to be linked to the development of a creative spirit, to cultural awareness and skills in intercultural communication, and to the active application of thinking and problem-solving skills. The *Creative Communication* series of *College English* textbooks aims to meet these needs.

This series focuses on the active use of oral English to develop students' communication skills in a wide variety of practical situations. The series encourages students to be creative and flexible in speaking English, to be aware of intercultural aspects of using English, and to be able to express their own thoughts and feelings in English. The series also prepares students for the College English Test. The *Creative Communication* series complements the six books in the *Creative Reading* series of *College English* textbooks. The material in both series has been specially written to meet the needs of Chinese students.

Special features of Creative Communication

Key features of the *College English* series for *Creative Communication* include:

- a focus on getting students to develop listening and speaking skills for a wide variety of practical situations, using a range of learning strategies;
- the progressive learning of key words and phrases for oral interaction, with systematic opportunities to practise them flexibly;
- regular practice in focused listening for detailed information as well as for implications and other aspects of listening;
- the systematic provision of information and insights into cultural aspects of using English, with participation activities which develop intercultural communication skills;
- the creative application of oral English to develop students' abilities to express their own ideas and opinions, solve problems, use their imagination, and work collaboratively;
- regular and systematic practice for the CET Spoken English Test, using typical test formats on the theme of each module.

The team of authors of the *Creative Communication* series have extensive experience of teaching oral English to Chinese university students and a strong background in designing, writing and using textbooks.

The sections in each module

The material in each book has been divided into modules. Each module has a particular theme to help students to develop and practise their oral skills in English and is designed to help students to use their English in real-world situations.

Each module has two units and each unit has a sequence of four sections (A, B, C, and D), like this:

Module takes a particular theme or common situation for using English, which is developed in two units	
Unit One sequence of sections: A, B, C, D	Unit Two sequence of sections: A, B, C, D
A. Starting out initial pair work to get students thinking about the topic	A. Listening and speaking continues an active focus on dialogue with a vocabulary focus
B. Listening and speaking develops active use of dialogue with a vocabulary focus	B. Listening to this more focused listening for information or implications
C. Listening to this focused listening to extract information or implications	C. Creative speaking active application of imagination, thinking skills and creativity
D. Culture corner information and cultural comparisons with activities to develop intercultural skills	D. Testing yourself builds up oral practice to develop skills for the College English Test

Being creative

In many Chinese classrooms there has been a tendency for students to speak with confidence mainly using the specific language they have already read and learnt. This can, of course, lead to successful learning, but there is a danger that oral production depends heavily upon the memorisation of what has been previously studied: students can answer comprehension questions related to texts or tapes and can manipulate sentences studied for grammar or vocabulary but do not, in general, feel confident about speaking spontaneously in new situations. This series is designed to overcome this problem in a phased approach. The modular framework is organised so that the sequence of activities includes some listening and speaking where students can recycle the material presented, but this is seen as the foundation for the more creative communication in the “Culture corner” participation activities and the “Creative speaking” tasks. In these latter sections, students are encouraged to use their own ideas, give their personal opinions and draw on their experience and knowledge of the

world. Sometimes this calls for imagination and empathy, at other times it means applying to new contexts the kind of language they have used in earlier sections. This more creative use of open-ended language comes into parts of the “Testing yourself” section, too, so that, within the framework of the language and content of the theme of the module, students can see how they are getting on in situations where more spontaneous uses of English are required. The modular design (as seen in the diagram above) has some symmetry in the arrangement of activities within two units of each module and this pattern is echoed by the encouragement for some creativity in the “Starting out” activities, which is developed towards the end of each unit. These points are elaborated and illustrated below.

Large classes

Clearly in a relatively small class it is likely to seem easier to develop oral communication skills — students feel that there is more opportunity for them to practise and to get attention and help from the teacher. However, in a large class it is perfectly feasible for students to make good progress in oral communication, and *Creative Communication* has been designed with the possibility of large classes in mind. There are two main keys to using the series with large classes: the first is to develop student participation through their listening, cognitive and social involvement and interest in the themes and cultural aspects (see Book One, Teacher’s Book of the *Creative Reading* series); the second, equally important key is to develop the students’ sense of responsibility for their own learning and their practical awareness that they can learn from listening and speaking to each other within a sequenced framework of specifically designed tasks, fully supported by tapes and by the teacher. Here are a number of practical points for the teacher and complementary points for students which, we believe, are further aspects of using *Creative Communication* with large classes. We list these points, having observed many teachers in China carrying these out effectively, sometimes with very large classes.

For the teacher it is important to:

- ensure that students understand the instructions, the nature and purposes of the various tasks, and what specific goals are expected (this will become easier as students become familiar with the framework of the modules);
- be prepared to give the class clear models and brief demonstrations with a student or two, from time to time, to show how particular tasks can be done;
- start and stop activities promptly using clear signals, ensure smooth transitions from one stage to another, and have a strong sense of pace and timing so that the time available is used effectively (be aware that when tasks are too long, some students will talk off-task or do little that is on-task);
- circulate around different locations in the classroom during activities (as far as the arrangement of furniture and the number of students allow) to monitor student involvement, to show interest in individuals and specific pairs or groups, to listen, to note any common points for positive feedback later (or errors for correction), and to give support where necessary (yet being careful not to interrupt);
- involve as wide a range of students as possible during phases of class discussion (e.g. as part of the “Starting out” and “Culture corner” sections) and at times when the teacher

gives comments and feedback to individuals to show that good ideas, imagination, liveliness, and confidence developing are valued, as well as accuracy;

- extend the talk and thinking of individuals during — or immediately after — presentations of the “Creative speaking” section so that individuals and pairs feel that their language is being extended and their contributions are valued;
- ask students from time to time to say or briefly write down what they have learnt and what skills they have developed in English or to assess themselves briefly against creative communication criteria (listed below) (this is to give students a sense of involvement and awareness of their progress and this will be helped by the activity and feedback from the “Testing yourself” section).

For students it is important to:

- realise that they can develop and practise oral communication in English with each other, within the framework of the module and with the support of the teacher;
- work willingly with a partner or within a group, sometimes talking with the person next to them and sometimes talking to the person in front or turning round to communicate with a person behind them; be willing to help each other;
- take some responsibility for developing and using their English by working collaboratively in pairs and groups, knowing that the teacher will monitor and support them;
- understand the instructions and purposes of the various tasks, and what goals are expected, so that they are aware of what they are doing and why;
- listen to the tapes carefully for the intonation and rhythm of English as well as listening to complete specific tasks;
- be aware that in *Creative Communication* they are not simply repeating or recycling phrases, but are using them in new situations and applying them together with their own ideas, opinions, and knowledge and experience of the world — the thinking, imagination, and presentation are as important as the language;
- be prepared to participate quickly when the teacher asks them to share a task with the class or to be involved in a presentation;
- not worry if they do not feel confident yet and not be too concerned if they make mistakes (everybody can develop confidence within this framework of a sequence of tasks and anyone can learn through making mistakes — the important thing is to try to understand the meanings expressed by others and to express your own thoughts).

The teacher could take some of these points and ask some students to make illustrated wall posters (one poster for each point) to remind students of their importance — perhaps this would be a creative poster competition to involve students in expressing these principles in their own way in English.

The Teacher's Book

In the paragraphs which follow, we give detailed descriptions of each section, including a rationale of the purposes of each section and some general ideas on how the activities are organised, and points

about the role of the teacher. This Teacher's Book also contains notes for each unit, including:

- notes on the main sections of each unit (especially for the early units);
- tapescripts for listening activities;
- further expressions which could be used in the speaking activities;
- answers to those tasks where particular information or specific words and phrases are expected;
- notes on the "Culture corner" activities, with additional cultural information;
- answers to specific test questions where a single answer may be expected.

Starting out

This first section in each module is an activity which gets students to think about the topic and prepares them for the activities which follow. This initial activity uses pictures or prompts such as a form or questionnaire to fill in, so that students work in pairs to ask each other questions and exchange ideas and opinions. Sometimes when each pair of students has finished, they get together with another pair to compare answers. Thus, if the activity involves note-taking, students may put their notes to use later by comparing their ideas with those of another pair. If the starting activity has involved role-playing, again, this could be "performed" later to another pair.

The "Starting out" section has a range of purposes and is a very important part of the module. These purposes include:

- sensitising the students to the major topic of the module and to some of the major language functions to be covered;
- helping students to bring to mind the expressions they already know, which are relevant to the topic to be covered;
- providing a non-threatening task in which they can use the language skills they already have in a relatively free manner;
- providing an opportunity for students to engage in a task or activity in which genuine information or opinion is exchanged with one or more classmates.

The general approach adopted in these "Starting out" activities is for two students to work on a topic by themselves in the first instance. Then, when they feel confident with the language to be used and the task itself, they should be asked to join another pair or another larger group (sometimes the whole class) and recycle the language they have been working on. For these tasks to be effective, it is very important for students to be given sufficient time working in the initial pairings to be fully confident with what they need to say to a larger audience. Also, as at this stage the focus is on developing confidence to speak, a certain level of grammatical errors might be allowed to go uncorrected (any commonly repeated errors should be noted for correction later in the module). The activities have been designed to ensure that all students should be able to cope quite easily with most aspects of the tasks, while more able students will be able to extend the tasks to suit their own ability levels. Throughout the *Creative Communication* course, as ability levels increase, the levels at which the various tasks are completed should increase substantially.

The way these activities are arranged depends to a large extent on the size of the classroom, the number of students, the arrangement of furniture, the preferences of individual teachers, and, of course, on the nature of the task itself. It is unlikely that many of the “Starting out” activities will take very long. However, sufficient time should always be taken to ensure that students are very clear as to the focus and purpose of the activity and about what exactly they need to do during the activity and what they should have achieved by the end of the activity. The teacher needs to ensure that students have sufficient time working in pairs or small groups to discuss the topic thoroughly and to practise using any relevant expressions which they already know. Students should have the opportunity to either “perform” their role-play or to summarise the conclusions of their discussion before another group or the whole class.

The role of the teacher in the “Starting out” section is to:

- ensure that students understand the instructions and the nature of the task (*This is what you are doing ... / This is important because ...*);
- ensure that students are clear about how to complete the task and what the goal is (*Make sure that you ... / By the end you should have ... / You will know you have finished when ...*);
- demonstrate the task with one student (i.e. the teacher is part of a model pair) or get two good students to demonstrate: this kind of example is useful but will not be necessary every time (*Let me show you with Student X ... / Student X and Y, could you just have a try, please?*);
- give clear signals to start and stop the activity or when it is time for students to make pairs of pairs;
- circulate around the classroom during the activity (as far as the furniture and number of students allow) to listen, note any common errors for feedback later, and give support where necessary (yet being careful not to interrupt);
- choose one or two pairs who are doing the task well to demonstrate briefly later to the whole class (*Could this pair just show us the first part of what you did, please? / Student X and Y, could you please share your final ideas with us?*);
- give final comments with feedback and encouragement (*You did this very well because ... / A good point I noticed just now was that ... / Some pairs still need to think about ...*).

Listening and speaking

In this section, students first hear a recorded dialogue, before they are asked to read it aloud in pairs from the text in their book. By listening first, students can pay attention to the overall meaning, as well as how particular phrases are pronounced — these will be actively used in later sections. Students read through the conversation twice, taking different roles each time. When they do this they should be encouraged to listen to their partner — some students tend to simply wait while their partner reads, and instead of really listening they mentally prepare the next part of their own reading! This section later gets students to reread the conversation again in order to complete a table which lists key words and phrases in context. Students may need to check some meanings of these words and phrases in a dictionary, although they will have heard and read them in context several times by

this point. This procedure encourages students to notice these phrases and the completed table is a useful reference list for later speaking or to help students learn new phrases.

Students should be strongly encouraged to listen very carefully not only to what is being said in the recordings, but also to how things are said. This does not apply only to the pronunciation of individual words (quite often the main focus of students' attention) but also to the intonation and stress patterns used. A frequent problem among non-native speakers is that their spoken English is either flat and monotonous or seems to have a rather unnatural or uninteresting delivery. This can be significantly improved when students listen to and imitate the speakers on the recordings when the students read the conversations aloud.

As in the "Starting out" sections, wherever it is feasible, the role-play conversations should be made to feel as authentic as possible. In some cases this might simply involve minor adjustments to how students sit and face each other, in others it may mean the students sit back-to-back so they can not see each other (for example, if the dialogue is a telephone conversation).

The "Listening and speaking" section then has two or more practice activities which focus on developing vocabulary and expressions related to the theme or function of the module. These have a variety of formats: some are fill-in-the-blank exercises which reuse the vocabulary, others ask students to describe a picture or chart, or perhaps react to a situation and make a decision, yet others get students to use the target language again by asking and answering questions in order to complete a form or questionnaire. Some involve role-playing and in these activities students could give either real or imaginary responses. The "Listening and speaking" section (like the "Listening to this" section) comes again in the second unit of each module, though of course with different language on the same theme — this format is designed for a progressive build-up of skills and language use. Because of this progressive design, it is important that the activities are completed in the same sequence as they appear in the book.

The role of the teacher in the "Listening and speaking" section is to:

- control the tape and get the students to listen attentively (students might sometimes listen with their books closed);
- monitor the students when they read in pairs to make sure that students listen to each other;
- give help where necessary to draw attention to how some phrases are said and perhaps demonstrate this (based on the tape);
- encourage both accuracy and fluency in the reading or role-play of conversations;
- encourage students to use gestures and meaningful intonation and rhythm;
- encourage communicative fluency by sometimes demonstrating a reading with a particular student, drawing attention to pace, intonation and rhythm;
- ensure that students have completed the table correctly (using the completed version in the Teacher's Book).

Listening to this

In this section, focused listening is practised. Students hear the recording and listen for specific points, such as details of names, numbers or places. Sometimes they need to complete a form or a questionnaire, using the information they hear. Sometimes they need to draw inferences and listen for the implied meaning. All the activities are related to the central theme of the module in which they are found and recycle some of the expressions or language functions introduced in other sections of the same module.

Students may need to hear the recording more than once. Teachers can help, if there are difficulties, by drawing attention to relevant key words or phrases and then playing the recording again (rather than giving the answers to the students). The Teacher's Book has the tapescript for this purpose. If problems still exist, more help and guidance should be given, until students are able to find the answers for themselves.

The role of the teacher in the “Listening to this” section is to:

- control the tape and judge whether a second or later hearing is needed;
- draw attention to key words and phrases and help students to understand the meanings where necessary;
- monitor the completion tasks, especially inferencing tasks, but not give the answers (except as a last resort); rather, ask students to present the answers.

Culture corner

Each “Culture corner” section discusses an aspect of using English in the kinds of social interaction which can be problematic when East Asian students use English with “Westerners”. The situations are described from a Chinese point of view — hence the term “Westerners”. The section draws attention to different behaviour across cultures and, especially, to different kinds of interpretation of behaviour. These situations are illustrated with cartoons — a light-hearted way to understand and remember serious points. In this way, the “Culture corner” helps to raise cultural awareness in intercultural communication. This section thus gives an intercultural dimension to the theme of each module.

As some of the sections state, generalisations and trends in cultural matters do not apply to all individuals who identify themselves with a particular cultural group and there is often variation in specific contexts. Also, the term “Westerners”, as used by many East Asians, includes a wide range of cultural communities with great variation. “Westerners” include not only English speakers from Britain, the USA, Canada, Australia, New Zealand, South Africa and elsewhere, but also people from Western and, increasingly, Eastern Europe and Russia whose first language is not English. We would like the term to be used with great caution since the populations of these Western areas are clearly to be distinguished from each other and are often recognisably multicultural in themselves. Still, the examples given should draw attention to some specific problems and should raise awareness of the kinds of insights to look for when using English across cultures.

Each “Culture corner” has a “Participation activity”, sometimes more than one. This is a specific situation which, from the cultural editor’s own research and observation, has caused problems in using English and in interacting with English speakers (both native speakers and other users of English). In the “Participation activity”, students see different interpretations of language or cultural behaviour and are invited to make choices according to their own ideas and understanding. Generally, these choices are discussed in pairs or groups and the choices relate to the information already presented in the “Culture corner”. Sometimes the “Participation activity” asks students how they think others may interpret their choices — this is an excellent opportunity to try to understand how others may see a situation and a chance to step into the shoes of people from different cultural groups. Students should give reasons for the choices they make; they should explain why they did not choose the alternatives. There may not be a “right” or “wrong” answer, but there will be answers which fit the intercultural context better and this is how students should be encouraged to think about these activities. In this Teacher’s Book we have added notes to assist teachers to give thoughtful comments and feedback to students. We have also added “Further notes on the text” to supplement the cultural information given in the Student’s Book.

The role of the teacher in the “Culture corner” section is to:

- help the students understand the text and why the issues involved are important;
- monitor the pair or group discussion, listening and giving support where needed;
- ensure that the students try to give reasons for their choices in the participation activities and that they say why they have ruled out other possibilities (often more than one choice may be acceptable);
- encourage students to try to understand the situations from the viewpoints of the participants (i.e. those mentioned in the texts and participation activities), especially to take account of the likely or possible views of those participants from other countries;
- organise general class discussion sometimes when students can clarify their ideas within a wider range of opinions;
- give comments and feedback on students’ choices (by using your own experiences and ideas as well as the guidance given in this Teacher’s Book);
- add any extra information which seems relevant and helpful to assist students to develop their intercultural understanding.

The teacher may also help students to distinguish between generalisations or trends of behaviour (as interpretations that apply dynamically to groups and cultural communities in context but not necessarily to all individuals) and stereotypes (fixed ideas and simplified images that some people have of other groups but which are often not true in reality).

Creative speaking

This section encourages students to use the words, phrases, and ideas presented in the module in a new context. It especially encourages students to talk about their own ideas, opinions and experience. The “Creative speaking” section thus complements the “Culture corner” section: the former develops

the use of English for expressing one's own thinking, ideas and imagination; the latter raises awareness of others' interpretations of social and cultural matters. Like the "Culture corner" section, in "Creative speaking" there is almost never a single "right" answer; there are many ways of expressing oneself, and in creative uses of English what counts is the appropriateness, usefulness, or thoughtfulness of an answer, and how much reasoning with persuasiveness and the ability to handle ideas there is behind the responses. Such qualities of using English, as they are progressively developed in the books in the *Creative Communication* series, are important for students to develop as people and as future professionals. These skills are, therefore, useful beyond just "learning English".

This section is "creative" in several senses:

- It encourages the use of imagination and the expression of ideas.
- It develops the ability to interpret sayings, metaphors, proverbs and the like, sometimes through playing with language.
- It helps students to apply oral English skills to new situations through role-playing and through handling new ideas.

In this section, especially, students develop flexibility in using English.

Generally, in the "Creative speaking" section, students will be working in pairs or groups. Often they will be encouraged to think of some ideas, solve a problem, or come to a decision and evaluate something, and then present the results to another group. Sometimes this "presentation" takes the format of a role-play or a radio or TV presentation with a chairperson. The preparation, organisation and presentation of ideas in this way necessarily involve teamwork and this collaborative approach will help to develop students' social skills as well as the English skills involved. In some cases, students evaluate each others' presentations or decide which one is more creative — this is part of developing their criteria for judging uses of English and is a step in peer- and self-assessment.

Criteria for evaluating "Creative speaking" presentations may be specific to a particular task but generally they are likely to include the quality or extent of:

- appropriate language from the module and sharing appropriate thinking related to the situation and task;
- creative or imaginative ideas, original thoughts or unusual solutions;
- liveliness and empathy in taking different communicative roles;
- fluency and confidence in the presentation;
- accuracy in the use of English;
- the reasoning or use of evidence and thoughtfulness behind the ideas presented.

It is worth reminding students of these criteria from time to time so that the students systematically develop aspects of self- and peer-assessment. The teacher can add others, or help students concentrate on a particular target to meet the needs of the class or to match the abilities of particular individuals. Students should realise that as their speaking and listening improves over the course, some criteria will seem easier to meet (e.g. fluency, confidence, accuracy) but others may remain

demanding for quite a while (e.g. being creative, imaginative and thoughtful). In some respects the criteria will be moving targets — as students develop their creative communication, the criteria should be raised higher to more advanced levels: this should happen as students respond to the more demanding tasks in later modules and in the later books.

The role of the teacher in the “Creative speaking” section is to:

- ensure that students understand the context of the instructions and the nature of the task;
- monitor students’ discussion, listening and giving support where needed;
- encourage collaboration and teamwork in pairs and groups (including ways that students listen to each other);
- choose the presentations by some pairs or groups to show the whole class;
- give comments and feedback, using such criteria as those listed above, partly as a model for students to begin to develop their own sense of how to use these criteria;
- encourage the class as an audience to listen to presentations carefully and give constructive evaluations and comments, using the kinds of criteria listed above, stressing that this is part of developing self- and peer-assessment.

As “Creative speaking” may be new to some students, and perhaps a challenge, it is important to stress the enormous benefits of their involvement in the activities of “Creative speaking”. The benefits include the ability to use English more flexibly and naturally in applied contexts, which will be very helpful for those who use English in employment later, besides being of direct help in preparing for the College English Test.

Testing yourself

In the *Creative Communication* series students get plenty of practice in progressively using English in ways to prepare specifically for the CET Spoken English Test or for a range of other English listening and speaking tests. Each module has the “Testing yourself” section, where students take on the examiner’s role (using the script or questions provided) as well as a student role. This helps them to become very familiar with the format of the test and to develop aspects of self- and peer-assessment. This section has typical test questions on the topic of the module. In the test, students, as candidates, may use a picture or diagram to explain or discuss something and they answer questions, giving reasons or referring to their experience. When students, as candidates, are in pairs or groups, they need to speak and listen to each other as much as, or more than, to the examiner. Another part practised here involves students in listening to brief recorded dialogues in order to choose an appropriate response. Sometimes they need to listen and refer to a table, chart, picture or map. In the “Testing yourself” section, it may be useful sometimes for students to rehear the recording and teachers may help students to identify key phrases which signal the answer. If students have significant difficulties, it is frequently possible to return to an earlier section in the same module and revise the expressions or content that is causing the problem.

The role of the teacher in the “Testing yourself” section is to:

- organise the students into pairs, threes or groups and get the students to take turns in Part A: one is the examiner, one is the student; a third or fourth student — sometimes — can be an audience who is expected to give comments or feedback later (again this is part of self- and peer-assessment);
- demonstrate, from time to time, the role of the examiner in Part A by talking to one or two students in front of the class — this modeling is particularly important to show students how to give simple follow-up questions and comments beyond the questions listed in the Student’s Book (*Why? / What is the reason for that? / Why is that important, do you think? / Can you give me an example? / What else?*);
- draw attention, when necessary, to relevant parts of the module, so that students do indeed use the language items already highlighted;
- control the tape for the listening in Part B and judge whether a second or later hearing is needed;
- give feedback and comments for Part B, using the tapescript and highlighted answers in the Teacher’s Book.

The authors and editors hope that both students and teachers will enjoy using these books and that they will indeed help to develop creative communication in English.

Martin Cortazzi and the authors

Contents

College English Creative Communication (1)

MODULE ONE: "Pleased to meet you"

UNIT 1:	2
UNIT 2:	12

MODULE TWO: "A night on the town"

UNIT 3:	24
UNIT 4:	38

MODULE THREE: "Where am I?"

UNIT 5:	48
UNIT 6:	59

MODULE FOUR: "What should I wear?"

UNIT 7:	70
UNIT 8:	81

MODULE FIVE: "How would you like it cooked, sir?"

UNIT 9:	94
UNIT 10:	104

MODULE SIX: "You're looking a little pale today"

UNIT 11:	114
UNIT 12:	127

MODULE SEVEN: "She sells seashells by the seashore"

UNIT 13:	136
UNIT 14:	148

MODULE EIGHT: "I really must complain!"

UNIT 15:	158
UNIT 16:	167

MODULE ONE:

"Pleased to meet you"

College English Creative Communication (I)