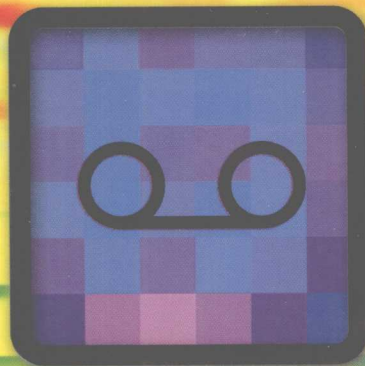


朗文 视听说

• Wendy J. Allison • Jay Maurer • Irene E. Schoenberg • 英语教程

TRUE COLORS



朗文视听说

英语教程

TRUE COLORS

Teacher's Edition

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Teacher's Edition by
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True Colors

朗文视听说英语教程(高级)

教师用书

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教学指导建议

Introduction to the Teacher's Edition

关于全套教程的整体介绍, 请参阅学生用书前的“教程简介”。

教程特色(Methodology and Approach)

以下信息旨在帮助理解教程所遵循的教学原则, 提供一些概括性的使用本教程的建议。对每一单元的具体指导请参阅教师用书中的指导插页。

► 适用对象(Student Population)

本级为《朗文视听说英语教程》的高级, 是特别为那些学了大量英语知识, 但在交际应用方面仍觉困难的中高级水平的学生设计的。他们也许在说或听时还缺乏自信, 因而需要大量实践。毫无疑问, 他们渴望能灵活使用已学过却未经实践的知识。本级提供了大量的口语练习来巩固基本语言结构和词汇, 以此为学生掌握这门语言增强信心。

► 个性化表达(Ownership of the Language)

本教程的一个目的是教会学生如何脱离限制性的口语模式, 过渡到较为自由和个性化的口语表达。每个单元中都有以“自创发挥”、“各抒己见”和“角色扮演”为标志的活动, 旨在鼓励学生大胆尝试, 做到流利地说英语。教师用书提出了许多指导意见, 供学生作进一步的讨论和个性化表达。这样, 学生被引导去将新知识内化和实现自由的英语表达。

► 全真语境(Authentic Models)

非英语国家的学生缺少自然的英语环境, 特别缺少对日常用语的耳濡目染。本教程提供大量真实和接近真实的视听说材料, 以填补这一空白。通过模仿多个简单易懂的短剧, 学生就会融入到情境和其中的人物身上。为使学生领略不同的交际风格, 教程提供了不同年龄和背景的人物材料。

教程始终贯彻口语范例的真实性, 包括最常见的习语、缩略表达、一词的简答等。例如非正式场合使用的习语“I wouldn't hold my breath”, “Don't jump to conclusions”, “It's on the tip of my tongue”等被自然地引入课文。各单元的语法模块中, 引入目标语法点的阅读材料是接近真实的, 与正式出版物的写作风格完全相同。每单元都有全真的原版阅读课文, 材料来源真实并且未做任何编辑加工, 以此增加学生阅读各种真实出版物的机会。

► 科学的认知模式(Receptive Models)

标有“Receptive Model”的语言认知模式旨在激活学生的听读技能与技巧, 包括忽略次要生词、听取关键信息、读取特定信息、联系上下文推断等, 其难度略高于学生的应用能力模式(Productive Models)。经过各单元中核心目标明确的系统训练, 学生就不会在课外真实的英语世界中感到困惑。

为了体现语言的鲜活应用, 本教程提供了大量的听和读的材料, 这些接近真实的阅读和听力材料使各单元的语言点展现在丰富的情景下。

► 注重综合技能(Integrated Skills)

本教程以听、说、读、写四项技能全面提高为目标, 充分考虑到非英语国家的学生需要在活化听、读这两种认知能力的过程中, 说和写的应用能力同步提高, 还需要用多种方式去接触和练习目标语言。

教程十分重视听说能力的培养。所有对话都有听力磁带/CD以及配套的录像教程 (*True Voices*)。这些磁带和录像是每单元的有机组成部分,专用于帮助学生学习口语。教程还为学生提供了大量限制性的口语练习,使他们以后在较为自由的口语表达中树立信心。各偶数单元还编排了发音训练课,包括重音、语调、音节练习等。

每单元都有趣味阅读和联系实际的命题写作任务,从一开始就注重评析性思考和阅读理解技能的培养。

► “任务型”教学(Task-Based Approach)

英语的口头表达是一种技能,熟能生巧。所以教程中大部分活动是以两人、小组或个人方式完成的任务型活动。教师的角色是合理地组织、密切地关注、必要时作出辅导性的响应。有一些任务是学生们自己就能相互激励完成的竞赛性游戏,有一些需要讨论或交互活动才能完成,比如一个学生手中掌握另一个学生所需的信息,还有必须集体配合才能完成的活动。通过这些方式,鼓励学生使用目标语言进行交流,积极参与课堂教学。

教学技巧(Recommended Teaching Procedures)

教师用书中将始终推广以下教学技巧,当然,选择使用这些技巧的程度要由教师根据自己的教学背景、个人风格、所受的培训和学生的具体需要而定。

► 英语授课(Use of English in the Classroom)

尽量实现英语授课。授课也是真实的交际方式,应借以增加学生接触这门语言的机会。开始时坚持用最简单的语句,诸如:“OK, Let's begin!” “Any questions?” “Look at the board.” 等等。教师用书里会经常提供课堂上提问和布置学习任务的用语以支持教师。

► 启发式提问(Elicitation)

提问使学生积极参与课堂活动,也能够让教师了解学生的理解程度。教师可通过一个情景引导学生作具体的语言表达。比如:“I'm talking to a friend. I haven't seen him for a long time. What can I say?” 或:“What question did Bob ask Mary?” 还可以引导学生说出有关的语言点、想法和观点。他们在表达想法和观点时,语言点就不那么重要了,他们想要说什么才是重要的。比如在讨论配图故事时,教师可能会问:“Where is this? At a party? Why do you think so?” 教师应该认可对这些问题的各种回答,多注意学生表达的意思,少注意一些语法的准确性。一个词的回答也许就恰如其分。

如果班级人数很多,单个提问是比较有效的方法,因为所有的学生感到随时会被提问而不敢思想开小差。这样教师还容易把握整体的进度,不会只顾及基础好的学生。如果有人一时答不上来,不要责难该学生,转而提问下一个能应答的学生即可。

► 纠正的技巧(Correction)

大部分学生,特别是成人学生,尤其希望在开始讲英语时有人纠正。但过多的纠正会挫伤他们的积极性。

建议在学生做限制性练习时,有错必纠(如在操练微型对话和做语音语调练习时),此时他们在基本的语言上还需要指导。先让他们把想法说出来,然后用手势或声音示意出错的地方,此后再指出错误——一种普遍的技巧就是数手指的方法,用手指表示错误单词出现在短语中的位置——看学生能否自己纠正。最重要的是不要让学生感到有压力;给他们思考时间;只纠正已教过的内容。如果学生明白了教师的用意,一般应该能够自我纠正。

每单元的后期,学生开始由自己用所学的语言表达思想和观点。在这一阶段,为了鼓励学生自由发挥,要避免过多地去纠正,而应聆听其所述并因势利导。使对话流不中断而且无说教痕迹的一种纠正方式是用规范的语言重复一遍学生的词语。例如:

S: I no go to the university.

T: You don't go to the university? Oh.

S: No. I don't go to the university. I work full-time.

运用这种技巧,学生往往能够自己发现问题并予以解决。

► 合作式学习(Pair and Group Work)

本教程提供了许多组对或分小组的活动,这与以教师为中心的课堂教学模式不同,可给予学生最大程度的实践机会。这些活动可以保证学生用英语提问和回应,还能鼓励互动互进、自主学习的风气。

教程鼓励学生合作完成书中的理解练习和语法任务,角色扮演、游戏互动、各抒己见、自创发挥等活动也需两人或小组合作完成。由此,学生逐渐习惯于合作解决问题并更加认真负责地去学习。如果学生从来没有在一起说过英语,仍然习惯于完全由教师讲授,合作学习这一概念会使他们多少感到有点突兀。可以尝试以下一些方法来使学生熟悉这种理念:

- **在组对之前向学生解释一下原因**(可先不必全用英语去说明)。比如说明这样做会使他们有更多的练习机会,教师能够有更多的机会听每个学生讲话,等等。
- **先布置一项要求明确的简单活动**。在教室后面,教师和一位学生先做示范,这样让全班都能看到。做完预先确定语句的活动,再做临场发挥的活动,学生会更容易掌握。要让学生明白他们要做什么和要表达哪些语句,即使这样做会花些时间。学生一旦习惯了合作学习,教师安排的组对练习就会容易得多。
- **事先做好分组计划**。在开始之前就要让学生知道活动的安排和合作的搭档。要保证他们坐得足够近,能够互相听到对方说话,必要时可以要求学生换座位。
- **鼓励学生不时更换对话搭档**。保证每个学生能与多名学生组对。有许多有趣的办法来交换搭档,一种办法是提前准备一些成对的纸条——比如数字或颜色相同的为一对,已学惯用语的上半句和下半句为一对,单词和它的定义为一对。每个学生抽取一张纸条,纸条匹配者为搭档。大部分教师愿意将能力不同的学生组成一对;偶尔也希望将基础好的学生放在一起以增加挑战性,或将基础差的学生放在一起以提供更多的辅导。对班级的了解有助于教师决定什么时间做组对练习和选择什么样的搭配形式。
- **仔细观察学生的活动**。可以在教室内边走边听,必要时做些纠正。避免与学生对视,以免分散他们的注意力,但需让学生明白教师在倾听并对他们有所期望。若发现有学生思想开小差,要立刻制止,要么换搭档,要么悄悄给他们增加任务。
- **规定练习的时限**。为保证学生集中精力,要规定完成任务的时间。在大部分学生完成任务后即结束全班的活动,以免较快结束的组处于长的停滞状态中。要预先准备补充内容,让提前完成任务的小组去做,一种办法是让他们动动笔,比如写下他们的对话。这样可以对课堂节奏和气氛做些调整。
- **逐步引入合作学习的概念**。开始时每课时做一个这样的活动即可。基础较差的学生可能会更偏爱限制性较强的练习,当学生有了一定能力后就要逐步引导他们去做自由度较大的讲练活动。
- **及时调整**。不要期望每次组对活动都会立竿见影,如发现某一活动未达到效果,应立即暂停并调整进度。

单元教学指导(Interleaved Teacher's Pages)

每页教师用书的指导插页都提供了详细的教学建议、语言注释、文化注释、全部录音的文本、练习册上对应内容的引导以及各项练习的答案。另外,在教师用书的书末附有本教程所用的音标列表、练习册中的题目和测试的全部答案。

教程设计为按顺序使用,每个单元计划用5~7课时完成,各单元用黄色三角形分割成若干小节。其中有些小节属于讲授交际语言的微型课(mini-lessons),是该单元语言应用能力培养的核心部分。教师根据需要也可以将其他小节——语法及其含义、全真阅读、主题听力、语音语调、看图说话及主题写作——作为微型课使用。

每小节安排的时间可以灵活掌握,课程的这种设计使教师得以因材施教。教师指导插页中标有“Option”的活动提供了教程使用的不同方式,是可以选用的;标有“Challenge”的活动则提供了拓展教学的思路,或者说可用于引起较高水平的学生的兴趣。

以下是对在课堂上如何充分利用单元内各节内容的总体建议。

► 配图故事(Photo Story)

每一单元开始的配图故事以真实和过目难忘的情节引入该单元的目标语言,连环照片精妙地展示了身体语言和其他的文化线索,易于理解,引人入胜。偶数单元和复习单元中,连环照片里人物的空白对话框是专为听力训练所设;奇数单元则设计为可同时训练阅读和听力。所有配图故事都配有录音。

配图故事属于真实语境下交谈的认知模式范例,基于这种考虑,它的语言可能略高于学生的应用水平。

但请记住,配图故事的目标是要学生理解,不必要求他们应用自如。

热身(Warm up)

配图故事之前设有一个热身问题,让学生熟悉故事主题。建议先做热身问答。教师指导插页上给出了更多问题供热身使用。

图片展示(Presentation)

无论是作为阅读还是作为听力训练的配图故事,让学生提前观看这些照片是有益的。这样可使学生对故事的主题产生一系列的预测,激发他们读和听的兴趣。

教学插页中提供了有关照片情景的一些问题以及应答示范。然而,在这个阶段不必要求学生作准确无误的口头回答,事实上学生不需要用很多话来作答,也许一个词足矣。这时只是为阅读或听取课文做准备,还不是实践或测试特定的语言点。

考虑到学生可能还未掌握某些词语,配图故事已包含了词语的暗示,教学插页也提请教师注意这些词语。然而,联系上下文推测词义和在领会大意为主的过程中忽略生词是本教程在认知模式下的两个训练目标,丰富逼真的连贯情景和照片线索能够帮助学生掌握这两项技能。例如在第27页,“ransom note”一词的含义被一个思考框点化出来。建议先让学生猜猜词义,再给出定义。

阅读型配图故事(To Present with a Reading Emphasis)

讲授带有对话框的阅读型配图故事有很多方式。一种是放录音的同时学生跟随着阅读课文;另一种就是教师本人朗读,还可以请一个或几个学生协助;另外一种则是让学生自己默读。然后,教师朗读一遍后面的理解练习题,安排一段时间让学生找出答案。

听力型配图故事(To Present with a Listening Emphasis)

让学生先看图片,就图片提出问题让他们作预测,以激起他们听的愿望。然后放录音,学生边看图片边听。注意偶数单元和复习单元中连环照片是按顺序编号的。照片故事配有两遍录音,第一遍录音有编号提示,第二遍没有。第一遍是为了让学生对着图片听录音,因为直观的图片将会提高听的效果。接下来听没有人编号所隔断的录音,以使适应自然语速和正常对话的连续性。必要时多放几遍,每多放一次学生将会多听懂一些。

让学生做配图故事后的理解练习,基础好的学生可能马上就能回答,但基础差些的学生听第一遍后可能不会理解很多。应允许学生多听几遍再回答问题。鼓励他们利用图片和联系上下文猜测录音对话的内容。

如果鼓励学生两人一组对比结果,将会增强他们的学习信心,并会愿意让教师了解他们是否已听懂。

理解训练(Comprehension Tasks)

理解练习注重训练以下技能:回忆事实、确认内容、辨明大意、推论与解释、联系上下文理解。这些练习可用作听力或阅读理解使用。

▶▶ 信息加油站(For Your Students)

在教师指导插页中,冠以“信息加油站”的部分提供了与配图故事主题有关的文化、语言、发音方面的注释。教师可以向学生讲授。

▶▶ 语法及其含义(Grammar and Meaning)

听力和阅读语言点(Listening and Reading Focus)

冠以“听力语言点”和“阅读语言点”的部分旨在展现各单元的目标语法,它们或以文章阅读,或以听力形式出现,阅读文段和听力片段都是接近真实的材料。其中,偶数单元为阅读形式,文选中以黑

体字标出目标语法；奇数单元为听力形式，在指导插页的录音文本中以黑体字标出目标语法。

在把学生的注意力集中到黑体字标注的语言点之前，重要的是应先检查学生对阅读文段或听力片段的理解。如果让学生在班上朗读文章，应每读一两句后停一停，就所读到的内容提出问题来检查一下学生的理解。应允许学生用一两个词回答问题。在文段结束时，单个提问学生，每次提两三个问题，逐渐转向对基础好的学生提问，问题也随着增加，将答案作为对文段整体理解的总结。最后，请单个学生就听到的内容尽其所能作陈述，先问基础好的学生，逐渐转向问基础较差的学生。这样，后者有更多听的机会，还能从前面的发言中获得启示。

关于利用课文的更多建议，请参阅“主题听力”和“全真阅读”部分。

语法表(Grammar Chart)

许多教师喜欢将语法重点写在黑板上并加上突出标记，如果要把语法内容写在黑板上，语法表已为教师同时准备了语法规则和例句。如果不准备在课堂上讲解，语法表可以独立使用，供学生查阅。

- ❖ 归纳法 (Inductive Approach) 喜欢用归纳法的教师，可先举出语法例句，然后提出问题，鼓励学生从中推断出语法规则。例如，可以问：“When do we use this structure?” “What other ways can we say the same thing?” “What goes here?” “How is this structure formed?” “How do you make a question?” 等等。指导插页中提供了引导学生进行语法总结的相关问题。
- ❖ 演绎法 (Deductive Approach) 如果教师喜爱演绎法，那就先给出语法规则，然后讲授例句。一边讲解一边在黑板上写出句子，这样可使学生集中注意力，新内容讲解一步到位。如可能，使用不同颜色以及箭头、框线等符号来突出语法结构的变化，诸如主谓一致等语法概念。
- ❖ 语法辨识 (Grammar Task) 语法讲解还可以由语法辨识任务开始，接着用归纳法讲授。先在黑板上写出选自配图故事、阅读材料或听力材料的例句，介绍目标语法；提出问题，引导学生找出语法规律。具体建议可参阅相关的指导插页。

语法完形填空 (Grammar in a Context)

这类练习用作对各单元所学语法项目的笔头训练，并进一步给出纯正语言的使用范例。

要点是先让学生把整个文段阅读一遍，了解文章大意，这样有助于他们做好填空练习。另一个办法是教师首先将完整的文段朗读出来，学生跟听但不要马上填空。在这一阶段，可以将个别新词解释一下。

学生可以独立或组对来填空，教师巡视，必要时提供帮助。鼓励学生比较答案，然后在全班讨论中作纠正。比较的过程可使学生再度阅读文段，讨论答案，达到积极参与的目的。

语法对练(Grammar with a Partner)

这种交际式的练习鼓励学生与同伴共同完成目标语法的训练任务。指导插页中有具体建议。

► 交际语言(Social Language)

以“How to”开头的标题点明微型对话课要介绍和练习的交际语言（或功能表达）。每段微型对话课以点线分隔，很容易与其他部分区分。

微型对话(Conversation)是一些短小的对话，属于应用模式。它们提供英语日常对话中纯正的交际语言，供模仿和口语操练使用。这一部分容易掌握，很快能成为学生的表述语言(productive language)的一部分。

根据需要，打开或合上书本，然后放一遍录音，检查学生对会话的理解。就有关人物和情景提出问题，

❖ 检查学生是否明白了对话的语境和所表达的功能，比如“安慰某人”(reassuring someone)、“婉转地表达不同意”(disagree politely)等。然后再放几遍录音，让学生熟悉所用的语句。最后，逐个短语地放录音，学生跟读。录音对话中句与句之间有足够的停顿让学生跟读，以便学生改善说话的节奏、重音和语调。在跟读学习之后，重放一遍录音供学生纠正发音。

跟读录音除了改善学生说话的节奏、重音和语调之外，还能帮助提高说话的速度，提高语速也是要改进的重要方面。

特别要注意录音中说话者的语调，语调可能影响一个短语的意思。比如第5单元中的“You wouldn't mind asking him, would you?”应该用升调来表示一种客气的请求，如果读降调，意思就变了。学生还应该模仿说话者语调的范围和音高，如短语“Why in the world do you think that?”(第4单元)或“Like to exchange it?”

(第6单元), 说的时候升调要明显, 不然听起来就觉得唐突。每单元教师用书中都有对语调、节奏、重音和发音难点的具体指导。

许多对话旁都以列表的形式给出了“同义表达”(Variations), 以扩展学生的交际语言。对话中画有红点线的部分可用“同义表达”中的各项替代。教师先示范替换后的对话发音和语调, 然后让学生做替换练习。

还可以在黑板上写出单词做提示, 鼓励学生将对话内容背下来。画一些简笔画或人物脸谱提示对话中具体的语句, 然后学生就可以按角色练习了。可以全班一起练习, 一半学生扮演某一角色, 另一半扮演另一角色, 最后再做两人对话。这时, 教师还可以使用教学用活页包中的对话卡。

待学生熟悉了对话, 教师可以让他们站着或坐着将对话“演”出来, 这样更活灵活现, 有助于加深印象。

▶▶ 角色扮演(Improvise)

此活动激励学生使用对话模式中的交际语言自创简短对话, 这个练习是掌握语言、建立信心和流利表达的关键一步。插图“对话提示”(Ideas) 提供了可能的场景、对话的主题、注解范例和讨论所需的信息, 以帮助学生构建对话。先检查学生是否明白给出的信息和提示, 同时从学生当中引导出更多对话的素材是个好主意, 然后再组对练习。首先选择一两个学生配合教师做示范, 最好是选择后排的学生, 以便大家都能看清互动表达。如果可能, 还可以因时制宜, 根据学生的兴趣设置替换角色。关于如何使用提示和扩展对话, 详见每单元的教学指导插页。

让学生利用自己的想法或提供的素材组对练习, 教师认真审听, 检查每组对话所用语言是否适合所设的场景, 必要时帮助他们自行改正。一般来讲, 对于具体的错误可在一个活动结束后予以纠正, 鼓励学生大胆尝试不同的对话主题, 可能的话, 将话题扩展引申。还要让学生做角色对换, 使他们都有机会练习对方的角色。要想做更多的练习, 还可以变换搭档(参阅前面的“合作式学习”)。

在某些小组, 学生可能会踊跃地为全班表演对话, 或者合作写下他们创造的对话。

▶▶ 语音语调(Pronunciation)

每个偶数单元都包含一个独立的语音语调操练活动。所有语音语调练习都有录音辅助。这一部分既属于认知模式下的技能, 也属于应用模式下的技能, 要培养学生在熟练应用之前辨清语音间的差别。

不必坚持让学生达到像本族语者那样发音, 重要的是提高他们对英语口语中的显著语音特征的敏感性, 然后帮助他们进行操练。

对于容易出错的音或需要对比练习的音, 教师用书里都有具体指导。在需要提供帮助的地方, 都标注了音标和音节重音符号。注意在第150页附有一套简明、清晰的音标符号表, 可复印给学生使用。

发音练习是枯燥的训练过程, 要经常练, 每次练习时间短一些, 这要比间隔时间长而每一次训练量很大要好得多。所有的发音练习都可以在以后的教学中返回来重新做。教师用书中对每项发音练习都有更详尽的指导。

▶▶ 游戏互动(Games and Interactive Activities)

游戏和交互活动以游戏方式活学语法、交际语言或词汇。该项活动标题旁边的括号内标明了活动所要达到的语言目标。

对活动给出明晰的指导是十分重要的, 只有让学生明白应该做什么, 活动才能发挥作用。不妨先试做一遍, 明确之后再正式开始。如果交互活动需要口头上作具体的信息交流, 则提醒学生不要看对方的材料。关于如何组织和观察交互活动, 详见指导插页。

▶▶ 主题听力(Listening with a Purpose)

每单元的这类附加练习为学生进一步提供机会去提高听力技巧。该部分所使用的材料属于认知模式, 难度略高于学生能够应用自如的水平, 因为它的目标是活化听力技能, 帮助学生更自信地去听真实的英语。本级的主题听力部分有3种训练类型, 即: 听取大意、听取特定信息和听力推论。这三种类型接近于阅读理解技能中的“抓主旨”(Skimming)、“读取特定信息”(Scanning)和“阅读推论”(Inferring)。

☞ 听取大意(Determine Context)

这项练习涉及学生的整体性听力技能, 旨在训练学生听懂大意, 比如谁在谈话、对话发生在什么地

方、谈话的主要内容是什么等。

有时,提前复习一下对理解起关键作用的词语是有好处的。然而,该项活动的训练目的只是抓取大意,并不期望学生理解所有的细节。事实上,主题听力训练中的一个目标就是学会在注重听取大意的过程中忽略次要生词,这是听懂真实材料所必需的一种技能。

先让学生看清题目,明确题目要求,注意所设题目都是检查对大意的理解。可以放一遍录音,要保证周围没有噪音,录音清晰。然后给学生时间做题。在引出答案之前多放几遍录音,同时观察学生,以便确定他们的理解程度,每听完一遍,让学生相互对一对答案。

对于听力基础较好的小组,教师用书中设计了更多的理解题目供选择。不过,对于许多学生来说,学生用书中的问题就已经足够了。

☞ 听取特定信息(Focus Attention)

此部分是为训练精听技能设计的,要求学生能够有选择地听取特定信息。教师先介绍训练内容以及在听力材料和练习题中的所有生词。放一遍录音,让学生听取大意。可能录音需要放一遍以上,然后让学生明确要完成的任务。给他们安排做练习的时间,可以独立或组对完成。学生完成练习之后,最后可再放一遍录音,让他们一边看着录音文稿听,一边核对答案。

☞ 推论(Listening Between the Lines)

这项技能要求学生能够从听到的内容中做出推论。大部分情况下,只要学生听完材料并理解后就能完成练习。重要的是在学生完成任务前应先检查一下学生的理解程度。教师用书中提供了一些问题供教师使用。鼓励学生通过听录音核对推论的正确与否。

☞ 听力拓展(Other Opportunities to Build Listening Comprehension)

本教程中,几乎所有的阅读文段都配有录音,教师根据需要,把它们用做阅读训练或听力训练材料均可。

» 全真阅读(Authentic Reading)

每单元都含有一篇取自真实出版物的阅读文选,以增加学生接触地道英语的机会。这些文章完全是真实的,尽管有些在篇幅上作了删节,但并未刻意为了适应英语学习者而做任何形式的改写或编辑。因此,这些材料中往往含有一些学生不熟悉的,甚至语法灵活的语句。这样选材的目的不在于鼓励学生模仿这些语言,而在于让学生在理解各种类型的真实读物时充满信心。一般来讲,这类阅读的深入程度只需达到能够回答所给问题,而不需要学生逐词逐句地琢磨。同时,鼓励学生猜测生词和短语的含义。教师用书中有帮助学生理解全真阅读的语言注释和文化注释。

讲授全真阅读文选的标准方式是先花些时间去激起学生的阅读兴趣。“读前设问”(Before You Read)是为引导学生表达对阅读文选主题的想法,这时教师要努力引发学生的好奇心和阅读的动力。教师用书中准备了更多的启发性问题,注意不必要求学生的回答做到语法上的准确无误,而在于对文选产生兴趣。

给学生安排时间阅读并回答所给的理解题。一般要求默读,但鼓励学生相互比较阅读理解答案。然后,教师在课堂讨论中加以纠正。应该让学生做到能说出答案在文选中的出处,而不是来自笼统的知识。

不要将阅读理解题当成学生记忆能力的一种测试,而应视为训练学生的方法——把注意力集中到文选的重要部位,这一点是重要的。如果学生不会回答某个或某些问题,应鼓励他们再次阅读文选的相关部分去寻找答案。做阅读理解题的目的是增强学生在阅读中的信心。

即使学生在阅读中没有多少理解上的困难,让他们多读两遍也是有益的。这样可以使基础差的学生跟上课堂进度,还能增加他们阅读训练的机会。为充分利用阅读文选,教师用书中进一步给出了练习题及其教学指导。请注意,阅读练习本身就是加强技能训练的手段,如“确定中心思想”或“联系上下文理解词义”。随着对本教程提供的系统阅读练习的实践,学生很快就会有能力、有信心阅读更多的全真读物了。

教师还可以让学生制作一册阅读/词语汇编。在一张纸或一个笔记本上,用竖线将纸面分成3列。第一列记下阅读材料中出现的生词或词组;中间一列抄记阅读材料中出现该词或词组的句子;第三列写下该词或词组的定义或翻译。这种简单方式可以帮助许多学生掌握和记忆新词。

▶ 各抒己见(Heart to Heart)

此项活动帮助学生围绕各种主题交流看法，每次活动涉及一个已学习过的主题，它们通常来自前面的听力或阅读材料。可以先在全班讨论中提出问题，引出若干答案和想法，然后再组对或分小组进一步讨论。教师用书中提供了很多有启发性的题目，可将这些问题印成单页在班上散发或写在黑板上，以便学生构建和拓展对话。

有些学生可能不愿用英语自由对话，担心出错。所以在这一阶段教师要避免过多地去作纠正，应努力听明白学生想要说什么，并帮助他们表达出来，而不是纠正他们的用语。随着学生在教师的指导下坚持不懈地实践，他们会逐渐熟悉自由交谈的形式，不断提高口头表达的流利程度。

▶ 分类词汇(Vocabulary)

每单元都有“分类词汇”部分，词汇由与单元主题相关的图画、定义和例句导出，并安排了分类词汇的实践练习。

让学生观看图画，阅读单词定义，然后大声读出来。通过提问检查学生是否明白词义，教师用书中对此有具体指导。检查学生是否记住了单词的一种简单方式就是让他们合上书，教师读出单词的定义，然后引导全班学生说出相应的词语。

词汇导出之后是一个实践练习，学生可以独立或组对完成。在指导中，要检查学生能否对在句子中出现的新词语正确地发音。最后，应鼓励学生在“自创发挥”活动中使用这些刚学过的生词。

有时，学生在单元的前面就可能遇到这一部分的新单词，因此教师也可根据情况先讲授这一部分。

▶ 自创发挥 (In Your Own Words)

🔊 看图说话(Speaking)

本教程的一个特色是体现在每个单元以一幅满页的插图作为总结。该插图的目的是引导学生使用前面学过的词汇和交际语言对该单元主题进行讨论。一目了然的情景可以架起语言练习同语言实际应用之间的桥梁。

可以有多种方式利用插图来练习口语。学生可以组对或分小组就插图提问，为插图中的人物创建对话，讨论人物之间的关系，或者说出插图中的事、物的名称。在班级讨论课中，他们还可以根据插图做简答练习。

这幅插图还可用来做平时口语测试的提示，每次测试两人或三人的小组，具体测试步骤请查阅教师指导插页。

🔊 主题写作(Writing)

单元末的插图也可作为一篇写作拓展的启示。主题写作是用来巩固已学的语言知识，将课程引导到写作技能训练。具体技巧如提炼主题句、列举要点、写作前的构思、组织论据等在教师指导插页中都有详细指导。

提前讨论一下写作内容是个好方法，可以全班一起或分小组讨论，归纳出写作思路，然后再写。写作可以在课堂上进行或留作家庭作业，还可以两人或以小组为单位合作写出文章。把文章用投影仪或在黑板上展示出来后，教师向全班作点评。具体指导请查阅教师指导插页。

教学评估(Evaluation)

▶ 测试评估(Formal Evaluation)

本教程高级的测试包含单元测试、期中测试和期末测试，用于评估学生对所讲授和训练的语言技能的掌握。评分方式明确科学。每个测试包含25、33或50道题，很容易换算成百分制或根据需要作加权评估。

► 日常评估(Informal Evaluation)

评估不但要看学生阅读和写作的能力,还要看学生的听和说的能力,特别是在把口语和听力技能作为主要教学目标的时候。以下是在课堂上评估听说能力的两种可能方式:

- 教材中任何一个听力材料都可作测试用。教师用书中有给定的步骤,但应指导学生独立完成听力理解题。可让学生听3遍录音,然后答题。最后收卷评分。
- 评估时,应观察学生在交互活动中特别是在“自创发挥”活动中的表现。每次课上注意两个到五个学生,记录下他们发言的次数和表达内容的多少。不要太专注于他们说话中语法的准确性,因为语法仅仅是语言能力的一部分。应观察他们是否设法把想说的内容表达出来了;在应该能够用英语解释或表达的地方他们是否做到了;是不是积极参与对话活动;发音是否清晰。所有这些都是说话能力评估的因素,应全面考虑。每次记录下他们的分数、教师评语和日期。在学期结束时,对日常评估分数与测试评估分数作综合评判。

教程组成

► 练习册(Workbook)

提供进一步练习课本内容的机会。其中所有练习都可以在没有教师的指导下完成。练习答案附在教师用书书末。

练习册中有大量不同类型的练习方式供选择,可用于家庭作业或课堂操练。在指导插页中,与课程对应的练习册内容索引放在“Workbook Links”栏内。练习册还含有供泛读训练的文选。

► 教学用活页包(The Teacher's Bonus Pack)

包含许多可复制的教学辅助材料,活页包内分套。

- **配图故事活页** 含有学生用书中的全部10个配图故事,各对话框为空白,可供学生听录音时用做上下文参照。在各单元的语言知识讲授后,学生可利用这些配图故事活页组编自己的对话。
- **语法表活页** 包含学生用书各单元的语法表,但部分例句空缺。学生可独立找出例句(通常在“阅读语言点”或“配图故事”中),填入活页中,还可以自创便于记忆的例句填入。
- **词汇卡活页** 包含学生用书各单元词汇部分的词语及其图示和定义,可复印分发给学生。组对或分组的学生可用来互相考问,也可用来做游戏活动。在此活页包中有开展活动的指导。
- **交际语言组对练习卡** 学生用书中的每个微型对话都分别写在两张卡片上,一张仅列出对话者A的语句,另一张仅列出B的语句。同时,部分语句空缺,因而学生可以用自己的话把对话卡填写完整。
- **自创发挥图片活页** 包含复制的各单元末页图片,为学生提供更多的互动交流机会。它们是学生开展信息互补活动的理想材料。其中的写作提示作了修改。

► 录像教程/VCD (The True Colors Video: True Voices)

*True Voices*与课本配套。录像节目通过以下3个递进步骤使学生加强对未加编辑的地道口语的理解:

- 以短剧情景的形式展现本教程各单元重要的交际语言和语法。
- 本族语者即兴的访谈节目,他们就各单元的主题和话题展开讨论,表达不同的见解。
- 真实的北美电视新闻和纪录片摘播,让学生习惯于听取英语社区内的日常媒体语言。

► 录像教程练习册(The True Voices Video Workbook)

提供鲜活语言的实践,加强对录像中的交际语言和语法的理解。

Introduction to the Teacher's Edition

Methodology and Approach

The following information is provided to help you understand some of the guiding principles behind the book and to give you some general suggestions for using the material. More detailed suggestions for working with each unit are given in the interleaved pages of the units.

Student Population

True Colors 4 is written especially for high intermediate students who have studied a good deal of English but find it difficult to use the language. They may lack confidence in either speaking or listening and may need a good deal of practice. They will certainly want to be able to activate what they have studied but which has not been mastered. *True Colors 4* reviews basic structures and vocabulary with extensive oral practice, and in this way leads the student to more confident ownership of the language.

Ownership of the Language

A major goal of *True Colors* is to move beyond controlled oral practice to freer speaking and personalized oral tasks. The sections titled "In Your Own Words," "Heart to Heart," and "Improvise," which appear throughout each unit, encourage experimentation and build oral fluency. The teaching notes on the interleaved pages of this book provide numerous suggestions for further discussion and personalization. Thus students are led to make the new language their own and to express themselves freely in English.

Authentic Models

Students outside an English-speaking country lack exposure to natural models of English, especially natural models of everyday speech. *True Colors* aims to fill that gap by providing numerous examples of both near-authentic and authentic reading and listening texts that are motivating to students. Students "eavesdrop" on a number of easily understood situations and empathize naturally with the situations and the characters. The characters range in ages and backgrounds to give students practice in dealing with a variety of communication styles.

Authenticity is carried through to the models of spoken language provided, which include common idiomatic expressions, contractions, and one-word answers. Idiomatic expressions such as *I wouldn't hold my breath*, *Don't jump to conclusions*, and *It's on the tip of my tongue* are introduced naturally in informal contexts. The near-authentic Reading Focus texts were written to duplicate the style of authentic publications, in which the author could provide several examples of the target grammar of the unit. True authentic text can be found in every unit, in the Authentic Reading section, which uses text taken unedited from a real source, offering students an opportunity to read various examples of actual published material.

Receptive Models

Throughout the series students are exposed frequently to models of the language that are slightly above their productive ability. These models are clearly marked with the label "Receptive Model." The aim is to activate the skills of listening and reading, such as ignoring unknown words, listening for key information, scanning, and inferring meaning from context. With controlled systematic practice in these skills, students will not be at a loss when faced with "real" English outside the classroom.

The language in the course is presented in numerous listenings and readings to illustrate real models of language in use. A near-authentic reading or listening text provides a richly contextualized presentation of grammar in each unit.

Integrated Skills

The *True Colors* series aims to develop all four skills of listening, speaking, reading, and writing. It is understood that students outside an English-speaking country need to activate their receptive (listening and reading) abilities as much as the productive skills of speaking and writing. They also need to encounter and practice the target language in a variety of ways.

Particular attention is given to the listening and speaking skills. Recorded conversations on audio-cassette or CD and in the accompanying video (*True Voices*) are an integral part of every unit and are intended to help students learn from spoken

English models. Students are also given a good deal of controlled oral practice, which gives them the confidence to perform the less controlled speaking tasks later in each unit. Pronunciation activities, which focus on stress and intonation as well as on individual sounds, are integrated into every even-numbered unit.

Interesting reading texts and real writing tasks are also included in each unit, and attention is given right from the start to critical thinking and reading comprehension skills.

Task-Based Approach

Since speaking a language is a skill, it is best perfected through practice. As a result, most of the activities in the book are tasks that students do in pairs, in groups, or individually. The teacher's role is to set up these activities clearly, monitor closely, and provide corrective feedback when necessary. Some of the tasks are competitive games that are motivating in themselves. There are also discussions and interactive activities in which one student has information that another needs or in which students work together to complete a task. Students are thereby encouraged to use the language communicatively to achieve a purpose and are kept active and involved throughout the lesson.

Recommended Teaching Procedures

The interleaved teacher's pages will consistently recommend the following techniques. The extent to which you choose to use these techniques is up to you, of course, and will reflect your background, your personal approach, the training you have received, and your students' needs.

Use of English in the Classroom

Try to use English with your students as much as possible. This gives them further opportunity to listen to English and to encounter it as a real means of communication. Start by using a few basic phrases regularly: *OK, let's begin! Any questions? Look at the board,* etc. To support you, the interleaved teacher's pages frequently give the actual wording of questions and directions for setting up tasks.

Elicitation

Asking questions keeps students active and involved in the class and lets you know what they understand and what they do not. You can elicit specific language from students by referring to the context. For example: *I'm talking to a friend. I haven't seen him for a long time. What can I say?* and *What question did Bob ask Mary?* You can also elicit from students information about language, ideas, and opinions. When you elicit ideas and opinions, the language that the students use is not so important; what is important is the ideas they are voicing. For example, in discussing a picture or a photo story, you might ask, *Where is this? At a party? Why do you think so?* You should accept a variety of responses and be less concerned with grammatical accuracy than with the ideas being expressed. One-word answers may be perfectly appropriate.

If your class is large, you may find that it is better to call on individuals to respond. This keeps all the students on their toes since they never know when they might be called on, and it also ensures that you stay at the pace of the whole class, not just that of the stronger students. If a student cannot respond, do not penalize him or her. Just go on to another who can.

Correction

Most students, in particular adult students, like to be corrected, especially when they are trying out a language for the first time. However, too much correction can be demotivating.

We recommend that you correct mistakes immediately when students are practicing language in a controlled way (for example, during the conversation and pronunciation activities) and still need guidance with the forms. First let the student finish the thought. Then indicate by a gesture or a sound that there has been a mistake. Try to show him or her where the mistake was—a common technique is to count on the fingers of your hand to indicate the words of the phrase—and see if the student makes the correction alone. Above all, avoid making students feel pressured. Give them time to think. Correct what you have taught. If students have understood your presentation, they should be able to correct themselves.

At later stages in each unit, the students should begin to use the language by themselves to express their own opinions. At this stage, in order to encourage free production, avoid correcting

too much. Listen instead to what the student is trying to say and react to that.

A less intrusive way to correct during this stage is to reformulate the student's phrase without stopping the flow of conversation. For example:

S: *I no go to the university.*

T: *You don't go to the university? Oh.*

S: *No. I don't go to the university. I work full-time.*

Note that students often self-correct with this technique.

Pair and Group Work

True Colors provides numerous opportunities for students to work together in pairs or small groups. This provides a change from teacher-centered open-class work and maximizes practice opportunities. It ensures that students initiate as well as respond in English. It also encourages students to help one another learn and to work more independently of your help.

Students should be encouraged to collaborate on the comprehension and grammar tasks in the book. The *Improvise*, *Inter-Action*, *Heart to Heart*, and *In Your Own Words* tasks also involve pair and group work. In this way, the students become accustomed to working together to solve problems and begin to take more responsibility for their learning. If your students have never practiced speaking in English together before and are used to lessons that are entirely teacher led, this concept will be somewhat new to them. Try some or all of the following to warm them up to the idea:

- Before you put students in pairs for the first time, explain to them (in their own language if necessary) your reasons for doing this. Explain that they will be practicing English together so that they can get more time to speak and so that you can listen to more students at once.
- Give them a very simple task with very clear instructions. Model the interaction first with a student at the back of the room so that the whole class can watch. It is easier to start with tasks in which the language is predetermined rather than improvised. Make sure that all students know what they have to do and what language they have to use. Even if explaining takes some time, remember it will become easier to set up pair work once students get used to it.
- Plan in advance how you will group students and tell them who to work with at the beginning. Ensure that they are sitting close enough

to each other to hear. Ask some students to move if necessary.

- Encourage students to change partners from time to time to ensure that each student works with a variety of people. There are a number of fun ways to change partners. One way is to prepare in advance a number of slips of paper that are paired—for example, two slips with the same number on them, two with the same color, slips with the beginning and end of an idiom the students have learned, or with a word and its definition. Each student takes a slip of paper and looks for his or her partner. Most teachers prefer to have students with different abilities work together. You may wish occasionally to pair students according to ability in order to challenge stronger students or provide extra support to weaker ones. Your own knowledge of your class will help you decide when this is appropriate.
- Monitor closely. Move around the room, listening; correct where necessary. Avoid making eye contact so that students are not distracted by your presence, but make it evident that you are listening and expecting students to be on task. Take action if students are not on task. Assign new partners or give them more work to do silently.
- Provide a time limit to encourage students to stay on task. Finish the activity before most students have completely finished, to avoid "dead time" as groups finish one by one. If some students finish early, be ready with something for them to do. One idea is to have them write something—for example, the conversation they have been practicing—to provide a change in pace and mood.
- Introduce pair work slowly to your classroom. One activity per class session is fine to start. Weaker students may prefer more controlled speaking tasks. Introduce freer speaking activities little by little, when you think your students are ready.
- Do not expect every pair work activity to be an instant success all the time. If an activity is clearly not working, call a halt and change the pace.

Interleaved Teacher's Pages

Each teacher's page presents detailed suggestions, language and culture notes for presentation to students, transcripts for material that doesn't ap-

pear on the student's page, links to the workbook exercises, and answers to the exercises. In addition, a table of pronunciation symbols used in this book and a complete answer key for the workbook and the achievement tests can be found at the end of the teacher's edition.

The units are designed to be used sequentially and to take five to seven hours of class time each. Each unit is broken up into several identifiable sections, each indicated by a yellow triangle. Some of these sections are social language mini-lessons, which make up the core of the productive language of the unit. If you choose, each of the remaining sections—Grammar and Meaning, Authentic Reading, Listening with a Purpose, Pronunciation, Speaking, and Writing—can be used as mini-lessons.

The amount of time you spend on each section is flexible, and the course has been designed so that you can gear each unit more specifically to the needs of your students. Activities labeled "Option" in the interleaved teaching notes provide suggestions for alternative ways to use the material, and those labeled "Challenge" provide ideas for extending tasks to provide further practice or to challenge higher-level students.

Below are some general suggestions for getting the most out of each section of a unit in class. Additional specific teaching notes are provided in the interleaved pages of this book.

Photo Story (Receptive Model)

The photo story at the beginning of each unit demonstrates the use of the target language of the unit in an authentic and memorable context. The photos aid comprehension, subtly depict body language and other cultural clues, and create interest. The photo stories in units 2, 4, 6, 8, and 10 do not have speech balloons and are intended for listening only. The photo stories in units 1, 3, 5, 7, and 9 can be used for either reading or listening practice. All of the photo stories are recorded on the accompanying cassette or CD.

The photo stories are receptive models of real speech. For this reason, some of the language may be slightly above the students' productive capabilities. But remember that the aim of the photo stories is comprehension, not production.

Warm Up Preceding each photo story is a warm-up question designed to familiarize the students with the topic of the story. It is recom-

mended that the warm-up question be asked before beginning the photo story. The interleaved teacher's pages provide additional questions to ask at the warm-up stage.

Presentation Whether you present the photo story as a reading or a listening activity, it is a good idea to ask students to look at the photos beforehand. In doing so, they build up a series of expectations about the subject of the story. In addition, they will be more motivated to read or listen.

The interleaved teacher's pages provide questions to ask about the scenes in the pictures. Sample answers are provided; however, do not expect accurate oral production at this stage. In fact, students don't need to use much language to respond; one-word answers are sufficient. The aim is to prepare students to read or listen to the text, not to practice or test specific language.

Vocabulary cues have been embedded in the story when it is anticipated that some pertinent language may be unknown, and the interleaved teacher's pages alert the teacher to words that students may not understand. However, two of the goals of *True Colors* are to infer meaning from context and to ignore unknown vocabulary and focus on global meaning in receptive models. Ample context and picture clues help students to build these two skills. For example, on page 27, the term *ransom note* is explained by a thought balloon showing one. You may want students to try to figure out the meanings of some unknown language before providing definitions.

To Present with a Reading Emphasis

There are a variety of ways to present the photo stories containing speech balloons with a reading emphasis. One way is to play the cassette or CD as students read along in their books. Another is to read the story aloud, either alone or with the help of one or more students. A final method is to have students read the photo story silently to themselves. Then read through the comprehension questions aloud and give students time to look for the answers.

To Present with a Listening Emphasis

Allow students a short time to look at the pictures before playing the cassette or CD. Ask questions about the pictures to raise expectations and to prepare students for what they are about to hear. Students then listen to the story while looking at the pictures. Note that in units 2, 4, 6, 8, and 10, the pictures in the photo stories are

numbered in sequence. These photo stories are recorded twice—once with the number of each picture, and once without numbers. The first time students listen, play the version with the numbers so that the students are looking at the picture they are hearing about. As students focus on each photo in turn, the visual context will enhance their aural comprehension. For subsequent listenings, play the version without numbers. This will accustom students to the rate and continuity of natural conversation without the artificial interruption of numbers. It may be necessary to play the recording several times. Each time, students will understand more.

Students look at the comprehension questions that follow the story. Stronger students may be able to answer the questions immediately, but weaker groups will not understand much the first time. *Allow them as many listenings as necessary.* Encourage students to use the pictures and the context to guess at what is being said.

If you encourage students to compare their answers in pairs, they will have more confidence to let you know if they do not understand.

Comprehension Tasks Comprehension tasks focus on the skills of factual recall, confirming content, inference and interpretation, and understanding meaning from context. These activities can serve as listening or reading comprehension exercises.

For Your Students

In the teaching notes, sections titled “For Your Students” provide culture, language, and pronunciation notes related to the topic of the photo story that you may want to share with your students.

Grammar and Meaning

Listening and Reading Focus Sections titled “Listening Focus” and “Reading Focus” present the target grammar of each unit in an extended near-authentic reading or listening text. Units 2, 4, 6, 8, and 10 use reading texts to contextualize the grammar; units 1, 3, 5, 7, and 9 use listenings. For ease of reference, the key grammar is highlighted in bold type in the reading texts and in the tapescripts in the teacher’s edition.

It is important to check comprehension of the text first before focusing students’ attention on the highlighted language. If you choose to have

students read the texts aloud in class, stop after each sentence or two and ask questions about what was read. Allow students to answer with one-word answers to demonstrate comprehension. At the end of the passage, ask individual students two or three questions at a time. Gradually build up to asking stronger students a longer series of questions, the answers to which can serve as a summary of the reading as a whole. Finish by asking individual students to tell the class everything they can about the reading. Begin with the more able students; continue with the weaker students, who will have benefitted from hearing their classmates perform the task before them and who will be more successful because of this listening practice.

For more suggestions on using these texts in class, see the sections titled “Listening with a Purpose” and “Authentic Reading.”

Grammar Chart Many teachers like to highlight grammar on the board in order to hold the attention of the class. If you do, the grammar chart provides both rules and examples that can be used for this purpose. These charts can also be used solely for student reference if you do not want to present grammar explicitly during class time.

Inductive Approach If you prefer an inductive approach, start by presenting an example sentence or sentences to the students and then ask questions to encourage students to infer a rule. Ask questions such as *When do we use this structure? What other ways can we say the same thing? What goes here? How is this structure formed? How do you make a question?* etc. The interleaved teacher’s pages provide questions that can be used for this purpose.

Deductive Approach Alternatively, if you prefer a deductive approach, start by giving the rule and follow it with the example sentences. Write examples on the board as you discuss them. This allows you to keep the students involved and to present the new information a step at a time. If possible, use colored markers, arrows, and boxes to highlight structural changes such as subject / verb agreement and other concepts.

Grammar Task In order to ensure that students are able to recognize the language features that have been presented, the grammar tasks that end the grammar charts encourage students to find specific examples of the new language in the photo story or elsewhere in the unit. Use these short tasks in open class or have students work on them individually or in pairs.