

# 研究生英语 听说教程

引进版

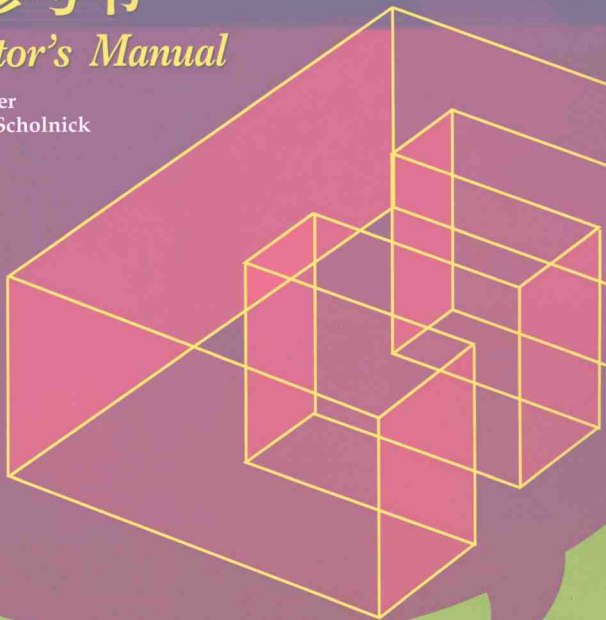
## TAKE ON LISTENING

Listening and Speaking Strategies

### 教师参考书

#### *Instructor's Manual*

- ☐ Burt Gabler
- ☐ Nadia F. Scholnick



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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、手语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 与 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。练习形式多种多样, 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

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# 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-a-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 something to which students can relate to 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 their personal feelings and experiences as 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 work cooperatively 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 I* 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.

While the following pages in this guide provide suggested answers for the exercises in *Take On Listening 1*, students need to be alerted to the fact that language does not always provide concrete information, and that they need to learn to tolerate ambiguities. When you come across exercise items for which there is no clear answer, help students become comfortable with the notion that situations in life often result in no clear resolution.

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# Learning to Listen

## PART ONE

### PREPARING FOR THE LISTENING ENCOUNTER: QUESTIONNAIRE

1. False

Without some prior experience, comprehension is impossible. Merely decoding words without knowledge of the subject will not result in true understanding. For example, a native speaker may understand all of the words in a lecture concerning physics, but without some scientific background, the lecture will for the most part be unintelligible. Conversely, a foreigner with zero English proficiency can walk into a supermarket and negotiate meaning via knowledge of the general topic "supermarkets."

2. False

This is often impossible even in one's native language for a variety of reasons. Despite loud noises and other distractions, we are still able to grasp the gist of what is being communicated.

3. False

On the contrary, longer passages often contain redundancies which help to explain the same information in more than one way. In lengthy conversations, examples and explanations are often provided a beat or two after language which might initially appear to be rather difficult to negotiate. Students need to learn how to look for the redundancies and expanded explanations, which are particularly abundant in longer listening passages.

4. False

communication. Clearly, many ideas are communicated through non-verbal means.

5. False

It is far more efficient to focus on specific details if that is all that you want or need. In these instances, worrying about every single word is counterproductive.

6. False

Laboring over every word greatly slows down the comprehension process and can even cause a breakdown in communication.

7. False

Grammar and intonation provide a great amount of contextual information which can serve to enhance comprehension.

Specific examples of why these eight statements are false can be found in the discussion of listening attack strategies in Part II.

## PART TWO

### LISTENING ATTACK STRATEGIES

#### 1. Using What you Already Know (possible answers)

program	level	placement	appointment	application
register	test	teacher	counselor	school
forms	GPA	Room #	ESL class	catalog

#### EXERCISE 1

Answers will vary.

#### EXERCISE 2

Possible answers:

Studying for a test; discussing homework, borrowing/comparing notes, etc.

#### 2. Scanning for the Main idea

Practice:

**Main Idea:** The cafeteria is closed and the student is very hungry and needs to eat before class begins.

**Key Words:** food machines, closed, pass out, stand, get something warm, canteen, stomach growl

#### 3. Scanning for the Important Points

1. a.

2. a.

3. b.

#### 4. Inferencing (Making Intelligent Guesses)

Practice:

1. True

4. False

2. False

5. True

3. True

## 5. Scanning for Specific Pieces of Information

Practice:

Place	Activity	Time	Price
Cafeteria	breakfast	7:00–8:30 AM	X
Cafeteria	lunch	11:00–1:00 PM	X
Cafeteria	dinner	5:00–7:00 PM	X
Snack bar	X	9:00 AM–8:00 PM	diverse
Oak Room	Speaker Carole Berg	9:00–10:00 AM	free
Room 27	Student Council	Noon–1:30 PM	free
Green Room	Folk Dance Club	2:00–5:00 PM	free
Campus Corner Cabaret	Bette Milder	8:00 PM	\$7.00
Union Theater	Dial Tones	7:00 PM/9:00 PM	\$5.00

## 6. Using Context Clues

Practice:

- a**
- b**
- b**
- b**
- a**

After completing this exercise, you might want to write the idioms and vocabulary highlighted on the board. This will provide students a reward for their efforts. It will also highlight some of the vocabulary that you might want to test at the end of the unit.

## 7. Using Structure and Intonation Clues Using Structure Clues

Practice:

- a**
- b**
- a**

The difficult vocabulary was purposefully chosen to demonstrate that students do not need to know the meaning of every word in order to comprehend a great amount of information which structure and intonation clues provide.

- b**

Although “when” is not a necessarily a future time word, in this case, it indicates that the speaker needs to know the specific future time of the event.

- b**

- a**
- b**
- b**
- a**
- b**

### EXERCISE 2

### EXERCISE 1

### EXERCISE 2



### EXERCISE 3

- |             |             |
|-------------|-------------|
| 1. <i>a</i> | 4. <i>b</i> |
| 2. <i>b</i> | 5. <i>a</i> |
| 3. <i>a</i> | 6. <i>b</i> |

### Using Intonation Clues

You may first want to go over the images in the book and elicit from the class the emotions depicted in each in order to ensure that they can anticipate the different cues.

1. sad
2. angry
3. happy
4. confused
5. sarcastic

## PART THREE

### TALKING ABOUT TALKING

#### Speaking Attack Strategies (Possible Answers)

1. When you are speaking English, you should not translate word-for-word from your native language.
2. When you are speaking English, you should not worry about using perfect grammar and pronunciation.
3. When you are speaking English, you should not think about what you want to say in your native language. Try to think in English.
4. When you are speaking English, you should try to speak without using a dictionary.
5. When you are speaking English, you should not worry about your level of English. If you are a beginner, you still must practice as much as you can.
6. When you are speaking English, you should use anything, such as body language to help you communicate.
7. When you are speaking English, when you don't know a word, you should try to find another way to explain your idea.

### FLUENCY JOURNAL HOMEWORK ASSIGNMENT

Make sure that students understand that the questions in the directions are merely cues to assist them with brainstorming the topic. They are not supposed to answer the questions in linear fashion. Their journals should be a discussion about how they feel about the general concept of listening and speaking in English. You might want to open up the discussion to the class to see what other issues they could include in this particular journal. Have they had specific encounters which serve to exemplify their feelings? If so, they might want to briefly include one or more of these experiences. Have they received good advice from someone? Again, this information would be appropriate to include.