体验® 商务英语

Powerhouse

An Intermediate Business English Course

听说教程教师用书 **1**

Listening & Speaking Teacher's Book

David Evans   Peter Strutt

《体验商务英语》改编组

PEARSON
Longman

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前　言

随着我国改革开放的深入，我国国际经济贸易地位不断提升，国际商务交往更加频繁。用人单位对大学生的外语听说能力的要求逐年提高，社会对能说一口流利英语的复合型商务人才的需求日益增长。

《大学英语课程教学要求(试行)》(2004年版)规定："大学英语教学的目标是培养学生的英语综合应用能力，特别是听说能力，使他们在今后工作和社会交往中能用英语有效地进行口头和书面的信息交流。"这意味着不仅要求学生能看懂、听懂，还要能以英语为工具通过书面或口头的方式表达思想、传递信息，进行双向交流。

为了更好地满足我国相关院校和广大学习者的需求，高等教育出版社引进了培生教育出版集团出版的*Market Leader*和*Powerhouse*系列教材，将这两套教材改编为《体验商务英语》系列教材。这两套教材以其独特的编写风格、新颖的内容编排、原汁原味的材料、真实的商务场景以及简明实用的商务知识广受欢迎和好评。该系列教材为学习者提供了全新的学习方式，即在体验中学习商务英语，进而提高运用英语进行商务交际的能力。针对中国人学习商务英语的特点，改编组在原教材的基础上补充了有关商务知识的注释和有中英文注释的词汇表。

《体验商务英语》系列教材是具有全球化视野和鲜明时代特色的新一代综合性商务英语教材。《听说教程》的特色主要表现在以下几个方面：

将国际商务活动的真实内容引入课堂教学，体验真实的商务世界。《听说教程》是一套原汁原味的、富于"商务"特色的、专门为非英语国家的学习者编写的英语教程。听力材料内容翔实，选材广泛多样，素材来源不仅有商务书籍、报纸、杂志，还有小说和电影等。其目的是让学习者尽可能地接触进而学习商界人士所说的地道的"商务"英语。本套教材将真实的商务活动与英语教学充分融为一体，使学生在掌握语言技能的同时，了解现代国际商务的现状，以达到在体验商务中学习语言、提高商务交际能力的目的。

角色扮演和案例学习将体验式学习引向深入。《听说教程》的基本教学思想是：只有在真实的交流情景中，外语学习才更有意义，也更有效。基于这种思想，本套教材为学生提供了自然、实用、鲜活的商务语言，每个单元都编排了角色扮演和案例学习等交际任务。每个交际任务都以真实的商务交际情景为参照，给学生提供各种机会用所学语言表达自己的思想和观点，从而把所学英语化为自己的语言，真正做到学以致用。

教学设计严谨，为体验式学习打好基础。《听说教程》的单元设计以语言和商务技能为主线，将"听"、"说"、"练"和词汇学习集于一体。"听"——提供原汁原味的素材。"说"——在案例教学中，以真实的商务交际为情景，给学生以真正的体验，为培养交际能力打下基础。"练"——教材中提供了大量的情景对话，角色扮演练习为学生提供了交流实践机会，令人耳目一新。词汇学习与阅读结合，为听说练习做好准备。

教学资源丰富，为体验式教学提供有力支持。《听说教程》配有《教学用书》，除了提供详尽的背景介绍、推荐阅读书目，还有补充活动和语法复习练习，可供教学选择使用。本教程还有配套录音带。

《听说教程》以其国际化的内容和专业化的知识真实再现现代商务活动场景，实用性强，覆盖面广，题材丰富，图文并茂，适合学生学习与应用，可帮助学生丰富商务英语知识，积累语言素材，培养良好的语言感觉，训练正确的思维方式。

本书选择空间大，可操作性强。既适用于国际经贸、国际金融等涉外专业的商务英语教学，也可以作为英语专业商务英语教材，还可以作为大学英语选修课教材和行业培训教材。

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改编组
2005年12月

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introduction

Powerhouse is a language teaching course that offers business English with a definite 'business' flavour. Wherever possible the course teaches authentic business language as it is used in authentic business situations. For this reason, it draws on an extremely wide range of authentic sources. Material has been taken not just from business books, newspapers and magazines, but also from novels, political speeches and even Hollywood movies, in an attempt to bring learners as close as possible to the kind of language that businesspeople really use!

Powerhouse has also been designed to offer teachers as much flexibility as possible. It can be followed as a complete course, or you can dip into it wherever you like. Each of the ten modules of the Course Book is based on a business theme and is divided into five double-page spreads; each of these double-page spreads is a complete and free-standing lesson. The map on pages 6 and 7 allows you to find your way round it at a glance, or, if you want to reference the course in more detail, try the indexes at the back of this resource book.

The language level of the course is broadly 'intermediate'. However, early modules of the course include material that allows the teacher to 'pick up' learners from lower-intermediate levels, while material in later modules 'reaches up' to learners at upper-intermediate level.

The course is aimed primarily at in-work professional and businesspeople, but is also appropriate and accessible for learners who have not yet started their careers.

***Powerhouse*: a flexible, authentic approach to business English teaching**

THE STRUCTURE OF THE COURSE

The ten modules of the Course Book are each themed around a different area of business. Every module contains the following double-page spreads, each of which makes up a free-standing lesson.

Vocabulary

A double-page spread introduces vocabulary relevant to the subject of the module. A typical spread will introduce language through an authentic text, and then provide activities for development, practice and personalisation.

Doing business 1 and 2

These two double-page spreads in the middle of each module introduce business communication skills. They often begin by analysing an authentic model — for example an extract from a film script — and then go on to provide learners with the language and the contexts in which to develop their skills in each area.

Many of the skills practised — for example presentations, telephoning and meetings — are familiar from the standard business English syllabus.

Focus

An activity — often, but not always, some kind of discussion — based on the theme of the module. This often also involves analysis of authentic 'case study' type material.

Social skills

A systematic look at the social skills that businesspeople need, including practice in areas such as breaking the ice, showing interest and developing conversations. Again, authentic contexts are provided through the use of extracts from films, novels and management texts.

For more detailed reference to the contents of the Course Book, consult the Index of Course Book teaching points.

Extra activities

This part provides extra listening and speaking exercises.

The *Powerhouse* Teacher's Book

As *Powerhouse* has been designed to be a flexible and adaptable course, this resource book does not aim to tell teachers how to 'use' the Course Book. Instead, you will find:

1 Answers and suggested answers to activities in the Course Book
2 Background information on business ideas, personalities and companies mentioned
3 Suggestions for further reading
4 Occasional notes on teaching the material
5 Further activities, mainly presented in the form of photocopiable pages (Copymasters), towards the back of the book
6 Grammar review
7 Transcript to listening
8 An index of teaching points in the Course Book
9 An index of authentic material, people and companies mentioned in the Course Book.

map of the Course Book

CONTENTS

connections

General business VOCABULARY

OBJECTIVES   To review/introduce general business vocabulary
To provide an opportunity for the group to get to know each other

BACKGROUND   Big Night

Big Night is a film about two brothers who are struggling to make a profit from their Italian restaurant in a small town outside New York. As a 'favour', a rival restauranteur says that he will arrange for a major recording star and his band to eat at their restaurant one evening. In the hope of gaining much-needed publicity for their restaurant, the brothers spend their little remaining money on lavish preparations for the star's visit. But, as the movie progresses, it becomes clear that the star is not going to turn up and that the 'big night' has been nothing more than a trick to bankrupt them and drive them out of business. Towards the end, the brothers confront their rival and ask him how he could have done such a thing to them; this definition of a businessperson is part of his reply.

Big Night (1996) Directed by Stanley Tucci and Campbell Scott.
Screenplay by Stanley Tucci and Joseph Tropiano.

ANSWERS   An average worker?

1 union   *2* spouse   *3* retirement age

Doing business 1 ANSWERING THE PHONE

OBJECTIVE   To practise receiving a phone call

BACKGROUND   Edison and Bell

Although Thomas Edison did not invent the telephone (it was invented by the Scotsman Alexander Graham Bell in 1876), he was one of the great inventors of the late nineteenth century, who made major contributions to the development of the light bulb, the record player, motion pictures and the electricity supply network. Both Bell and Edison were also extremely influential as businessmen; in fact, they were responsible for setting up two of America's most important companies. Bell's telephone company was later renamed American Telephone & Telegraph (AT&T), while Edison was the founder of General Electric.

Further reading
Bill Bryson's book *Made In America* (from which the quote in the Course Book is taken) looks at the history of American English and is particularly interesting on the way that business ideas and new technologies have influenced the language.

Glengarry Glen Ross

Glengarry Glen Ross is a movie based on a stage play by one of America's leading playwrights, David Mamet. It tells the story of salesmen working in a Chicago real estate office, who are put under an enormous amount of pressure to sell houses in new developments with names like Glengarry and Glen Ross. The scene quoted in the Course Book comes from near the start of the movie and shows one of the salesmen, Shelley Levene (played by Jack Lemmon), in a frustrated attempt to get through to a potential customer on the telephone.

Glengarry Glen Ross (1992) Directed by James Foley. Screenplay by David Mamet.

TEACHING ● TIP Phone roles

Probably the best way to simulate telephoning is to seat your learners in separate rooms and to use either an internal phone network or a telephone trainer (a box that will allow you to link phones together without going through the phone network). If you don't have access to either of these, try getting the learners to sit back-to-back, so that they are at least denied eye contact.

ANSWERS

Ahoy!

1 Ahoy! Yes! What? Silence.

Glengarry Glen Ross

1 *a* 6   *b* 4   *c* 1   *d* 9   *e* 3   *f* 5   *g* 7   *h* 8   *i* 2

2 *1* Could I speak to Dr Lowenstein, please?
    2 I'll get back to him.

Phone phrases

1

	FROM SCRIPT	OTHER POSSIBLES
Asking to speak to someone	Could I speak to …?	I'd like to speak to … , please.
What you hear if the other person is not available	No, I'm sorry he's not here.	I'm afraid, he's in a meeting.
Asking someone to wait	Just a moment, please.	Can you hold?
Asking for the other person's name	Could you tell me your name, please?	Can I ask who's calling?
Saying that you'll phone again later	I'll get back to him.	I'll call back later.

Doing business 2 GETTING THROUGH

OBJECTIVE To practise making a phone call

ANSWERS Phone verbs

1 *1* b   *2* a   *3* c   *4* e   *5* d

2 *Other possible phrasal verbs:* ring back, call back, pick up (the receiver), look up (a number)

Not getting through!

2

Conversation	PROBLEM	QUESTION
1	He's on another line.	Can I hold?
2	She speaks too quickly. He's not available.	Could you speak more slowly? Can I leave a message?
3	He can't hear him. It's a bad line.	Can you speak up? Can you call back?
4	It's the wrong number.	None!
5	He's left the company. He doesn't know the name of the new man.	Would you like to speak to the new man? Can you spell that for me?

Focus CULTURE AND COMMUNICATION

OBJECTIVE Discussion

BACKGROUND Riding the Waves of Culture

Riding the Waves of Culture by Fons Trompenaars (Pub: Nicholas Brealey, 1993) is a guide to understanding cultural diversity in business. Trompenaars is the Managing Director of the Centre for International Business Studies in the Netherlands. His book is based on research involving 15 000 employees in 50 countries. He believes that there are seven main 'dimensions' of cultural difference. Here is a very brief summary of them:

1 Universalism versus particularism — are abstract principles (universalism) more important than the practical requirements of individual situations (particularism)?

2 Individualism versus collectivism — do you think of yourself primarily as an individual or as part of a group?

3 Neutral or emotional — do you appear detached or engaged in your business dealings?

4 Specific versus diffuse — is your business life prescribed by the demands of a contract (specific) or does it involve your whole life and personality (diffuse)?

5 Achievement versus ascription — does your status depend more on what you've done (achievement) or on who you are (ascription)?

6 Attitudes to time — which is more important: the past, the present or the future? Is time linear or circular?

7 Attitudes to the environment — which do you believe is more important, nature or nurture?

ANSWERS **1** 1 b   2 a   3 b

Social skills INTRODUCTIONS

OBJECTIVE To practise introducing yourself and others

BACKGROUND Glengarry Glen Ross

This extract comes from the stage version of *Glengarry Glen Ross* (it doesn't appear in the movie)

and shows real estate salesman Richard Roma trying to start a relationship with a man he's met in a bar — James Lingk. We later learn that, during the course of a drunken conversation, Roma has managed to persuade Lingk to buy (and even to pay for!) a house — a decision which, of course, Lingk later regrets. (For more background on *Glengarry Glen Ross* see notes on page 9.)

Wall Street

Wall Street is the story of a young Wall Street broker called Bud Fox (Charlie Sheen) whose dream is to work with one of America's most successful and ruthless financial wheeler dealers — Gordon Gekko (Michael Douglas). Bud's father (Martin Sheen) is a union leader for an ailing airline — which gives Bud a source of valuable inside information to trade in return for Gekko's favours.

The scene in the Course Book comes from the second half of the movie. Bud has invited his father and several colleagues from the airline's union to his flat to meet Gordon Gekko.

Wall Street (1987). Directed by Oliver Stone. Screenplay by Stanley Weiser and Oliver Stone.

ANSWERS

Introducing yourself

1

	FROM SCRIPT	OTHER POSSIBILITIES
1 to give name	My name is …	I'm …
2 to ask for the other's name	What's yours?	I didn't catch your name. And you are called …?
3 to greet the other person	I'm glad to meet you.	How do you do?

Alternative versions

Conversation	Sentence
1	3
2	1

Greeting phrases

… formal way to introduce yourself	May I introduce myself?	Hello, my name is …	I'm …
… answer to 'How do you do?'	How do you do?		
… when you know the name but haven't met before	You must be …		
… polite way of asking for someone's name	I'm sorry, we haven't been introduced.		

Introducing other people

1 *1* Bud Fox introduces four people.
    2 Dr Wilmer.
    3 Mr Gekko.

2 I think you know …
   And I want you to meet …

3 *Alternatives:* I'd like you to meet … This is … I'd like to introduce …