

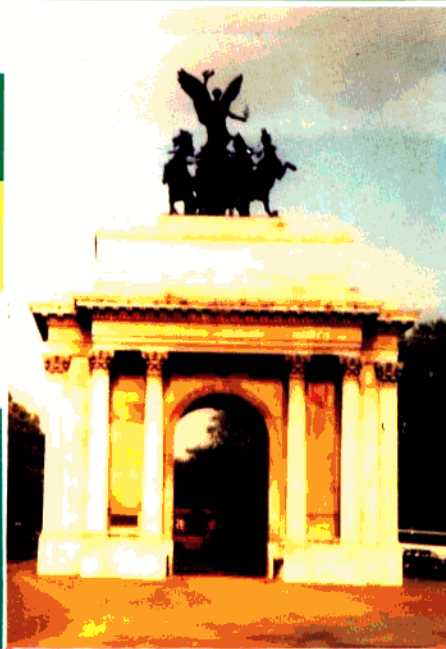
# 电大英语 教师指导书 II

TVU ENGLISH

Teacher's Guide II

中央广播电视大学教材

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# 出版说明

《电大英语教师指导书》(TVU English Teacher's Guide, 简称 TG)第二册是《电大英语教科书》(TVU English Course Book, 简称 CB)第二册的配套教材,为电大公共英语课任课教师教学参考用书。

本书由中央电大鄂鹤年主编;英国专家克里斯·惠勒(Chris Wheeler)编写了原始材料;菲利帕·杰弗里(Philippa Jeffrey)对部分材料做了修改;卡罗尔·埃金顿(Carol Edgington)也编写了部分原始材料。全书由鄂鹤年统稿。

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李学英承担了本书的打字工作。

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# FORWORD

## A. General Principles

The course is based on the principle that as a final objective, students should be able to read academic materials in English about their own specialist area with the aid of a dictionary at intermediate proficiency level. Although Listening and Speaking skills continue to play an important role in Books 1 and 2, developing Reading skills is also seen as important in the second level of the course, particularly in the third part of each unit, a trend that will continue.

The course adopts an approach which not only promotes the understanding and correct employment of grammar, which is explained and then reinforced respectively in the **Course Book (CB)** and **Student's Handbook (SHB)**, it also encourages students to be able to use grammatical structures in a variety of communicative tasks and to respond to real information about the world. The emphasis throughout is on a realistic context for learning. Thus plenty of scope is given throughout for Angloethnic contexts in the firm belief that language and culture are inextricably related.

Another underlying principle is that students take considerable responsibility for their own progress. The *CB* includes material that students can work from alone as well as tasks that require teacher guidance. The *CB* is increasingly dependent on a specific context in individual units both lexically and grammatically, arising from the **Situational Dialogues (SDs)** and **Texts**.

The *SHB*, on the other hand, has been written in such a way as to encourage students to work alone. The material in these units complements and supplements the language points covered in the *CB* and is intended to expand and consolidate proficiency in the relevant structures introduced in the *CB*. It is less context related to the TV theme than the *CB*.

The **Teacher's Guide (TG)** has been produced in response to the overwhelming agreement amongst teachers that it is important that guidance is given on how best to utilise an integrated multimedia course that takes as its nucleus the TV programmes.

The following materials have been produced for each semester of the course;

1. **TV Programmes**
2. **The Course Book**
3. **The Student's Handbook**
4. **The Teacher's Guide**

## 5. *Cassette Tapes for class and homestudy*

### **B. The Format for the Teacher's Guide**

There are 4 Guides to accompany the course. Their broad function should be to state clearly and include;

#### **1. Key Teaching Points**

This section merely draws attention to the grammar introduced in the *CB* and consolidated in the *SHB*. Teachers are encouraged to extend their own proficiency regarding these structures to help them anticipate student problems.

#### **2. Problematic Areas for the Unit**

Although the descriptions of language patterns and usage are as simplified as possible, where there are alternatives or controversy, then the *TG* attempts to provide a rationale explanation of the problem area. This section becomes increasingly important as the level of purely lexical sophistication increases.

#### **3. Detailed Lesson Guidelines for Tutorial Sessions**

For each part of each unit, there is an outline of a lesson plan to facilitate the classroom session. Teachers are advised on learning strategies and appropriate methodology.

#### **4. Classroom Techniques and Activities**

Each unit involves a limited number of typical EFL activities for the classroom. Incorporated into the "Lesson Guidelines" are suggestions on how best to structure these activities according to their relevance for a particular unit.

# GENERAL INTRODUCTION

The Foreword to the **Teacher's Guide (TG)** sets out the general principles and methodology of the second phase of the course. This *General Introduction* aims to inform teachers on how to use the texts for pre-lesson preparation. It also sets out a detailed lesson guideline for a typical week's work; it also establishes the teaching strategy for the three sections of each programme of the **Course Book (CB)** and suggests how the **Student's Handbook (SHB)** should be used. However for Level 2, a list of exercise types is not considered necessary as teachers should now be confident about being able to identify the specific demands made by the various exercises.

## A. Pre-Lesson Preparation

Before each week's work, teachers should read carefully through, in this order, the relevant unit of the *CB*, *SHB* and *TG*. They should pay attention to the grammatical structures and make sure they have additional examples of their own to consolidate the learning process. In addition, they should totally familiarise themselves with the core vocabulary used with the view to extending their personal lexicon beyond the unit's requirements.

After reading through, teachers should trial the exercises themselves, time their answers in order to decide if they need to "drop" any exercises during a particular tutorial session, and then check their answers with the key. As the course progresses, more alternative answers may be possible, and although often suggestions for alternatives will be given, teachers should make provision for further alternatives. They should also make sure that instructions preceding exercises are clear and unambiguous.

Particular attention should be paid to the section of the *TG* called **Problematic Areas for this Unit**. Apart from setting down and explaining specific features introduced in the unit which are particular to the English language and which have not been explained in the grammar rubric in either the *CB* or *SHB*, in Book 2 this section will increasingly also provide notes on cultural facts that the teachers may require for their own information.

Last but not least, teachers should ensure that they are fully conversant with the section of the *TG* called **Teacher Guidance and Lesson Planning** so that they do not need to refer constantly to their *TG* throughout the tutorial section.

## B. Breakdown of a Week's Work for Book 2

The second phase of this course will use the following weekly timetable. Teachers will use the same format for every unit. As Level 2 has three programmes per week, the breakdown per week will now involve *seven* sessions of study each week. However, students should be told that longer periods of course-related study are recommended rather than the minimum as stated in the brackets below in "Planning the Week". The example given below is for Week 1.

### Planning the week

#### Book 2, Week 1, Unit 1

Session One: Pre-TV 1, 2 & 3	(3 hrs. classroom teaching)
Session Two: TV 1	(1 hr. non-supervised)
Session Three: Post TV 1+SHB*	(1 hr. home study)
Session Four: TV 2	(1 hr. non-supervised)
Session Five: Post TV 2+SHB*	(1 hr. homestudy)
Session Six: TV 3	(1 hr. non-supervised)
Session Seven: Post TV 3	(1 hr. homestudy)

Teachers will appreciate that as Level 1 had two parts per unit involving a minimum of six hours of study per week, therefore Level 2 with *three* parts per unit involves a minimum study time of *nine* hours per week.

\* The *SHB* only explains and consolidates language points introduced in the first two parts of each unit. Part 3 is purely concerned with the Reading text. Therefore studying and working on the exercises in *SHB* 2 should be accomplished after the first two TV programmes for each unit.

## C. The Rationale for the Course Book

### Pre-TV 1 & 2

The Pre-TV section for the first two parts of each unit prepares the students for the contexts, principal grammar and vocabulary that will be presented in the Situational Dialogues of the TV hours and practised in the TV tasks. Teachers should work through this section in class with their students *before* the TV hours.

Students should be encouraged to get into the habit of referring to the vocabulary list at the end of each unit as they work through the unit.

They should also be directed to make constant cross reference to the *SHB* when stipulated to reinforce their grammatical knowledge with the expanded explanations there.

Before starting the new Pre-TV work (after Unit One), up to ten minutes of classroom

time should be spent at the start of each tutorial period to check homework exercises from the previous unit, any exercises not completed during the previous tutorial, and any remaining language problems from the previous unit.

It is important to remind students at the end of each Pre-TV session for *CB 2* that they should read through the rubric of the listening and speaking tasks before they watch the television programmes.

### **TV 1 & 2**

The TV section of the *CB* for the first two parts of each unit is still set out as a series of listening and speaking tasks. There are two listening and two speaking tasks per programme for Parts 1 and 2 of each unit of *CB 2*. So for each of the first two programmes of *CB 2*, the tasks are in this order: **Listening 1, Speaking 1, Listening 2, Speaking 2**

Apart from testing listening and speaking proficiency in the grammar structures and vocabulary introduced in Pre-TV 1 and 2, the first two television programmes per unit will also expand and consolidate such grammar and vocabulary.

At the beginning of these TV hours, the presenters will preview the principal language points to be exploited in the programme before revising and consolidating the material introduced in the previous TV hour. Then they will move on to the new language focus of this part of the unit combining explanation, illustration and short response exercises.

The context of the Situational Dialogues is normally the same as, or similar to, the reading texts on which the grammar exercises are based.

Answers to TV listening and speaking tasks will be given by the presenters during the course of the television programme.

Students should be encouraged to listen to the Situational Dialogues at least once again on the audio-tape after every TV programme.

### **Post TV 1 & 2**

The Post TV section of the first two parts of each unit for *CB 2* is still concerned with consolidating and recycling the study and practice undertaken in the previous two sections and consists of a limited number of exercises that students should work on in their own time at the same time that they cover some of the work in the *SHB*.

### **Part 3 of CB 2**

#### **UNITS 1—10**

In Book 2, the third part of every unit of the *CB* up to and including Unit 10 is now different in certain places in its format compared to Parts 1 and 2.

#### *Pre-TV 3*

In the Pre-TV section, the Reading texts is now considerably longer and encourages students to read and comprehend more extensively. However the rest of the Pre-TV section for these units remains fairly familiar, with some grammar based work included.

#### *TV 3*

In the TV section for these ten units, listening and speaking tasks have been replaced by

tasks based on the text from Pre-TV, whereby students are required to demonstrate their general reading skills by responding to restricted prompts. Students may need to refer to the texts at times during these TV reading tasks.

#### *Post TV 3*

For these ten units, the same approach as for Level 1 has been maintained.

#### **UNITS 11—18**

Starting from Unit 11, a more regular format will characterise the third part of *CB 2*.

This is because there is now more emphasis on examining the process and purpose of Reading and also because there is a closer contextual relationship between Pre-TV, TV and Post TV, with the emphasis now firmly on developing more specific reading skills.

#### *Pre-TV 3*

This section now is entirely based on the text and will expect students to widen their active vocabulary, understand discourse ordering, identify key topics and genres, perform cloze and gap-filling exercises and be able to handle a variety of comprehension questions in preparation for analysis during the TV programme.

#### *TV 3*

This section will now show the presenters turning the text into a dialogue for the purpose of comparison (e.g. pointing out text features in English) and will include a variety of comparative exercises. The presenters will then further expand upon the information provided in the text and matching dialogue through an additional dialogue in order to establish an expanded text for analysis in Post TV.

#### *Post TV 3*

This section will now focus on an expanded text and deal with the changes that have taken place between the original text and the new text based on the presenters' dialogues during the TV programme.

### **D. The Rationale for the Student's Handbook**

The *SHB* remains a self-study text which expands the grammatical explanations provided in the *CB* and also presents a series of relevant exercises for consolidation purposes.

Teachers should tell students to make sure they are thoroughly acquainted with the new grammatical rubric in the *SHB* before they start work on the new unit.

Along with normal writing tasks of different kinds, each unit of the *SHB* will have a listening exercise to be used in conjunction with the audio-tape.

At the end of each *SHB* unit, there is an exercise called **FUN WITH WORDS**. This is non-compulsory, and is designed to provide a little light-hearted relief as well as to extend the ability of the keener student and will mainly be concerned with vocabulary.

## **E. In Conclusion**

The *TG* should never be considered as an oracle and teachers are encouraged to use their own ideas as well as those suggested in the Guide. However, careful consideration should be given to timing of exercises during each lesson if teachers use supplementary material or ideas of their own.

The authors of this course sincerely hope that the books involved in TVU English are easy to use and that in particular teachers can cross-fertilise between the *CB*, *SHB* and *CB*.

Best wishes from the CRTVU.

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# UNIT ONE

## 1. Key Teaching Points

### Structures

Present Perfect Tense

Adverbials associated with the Present Perfect

## 2. Problematic Areas for This Unit

- A. **"How are things?"** is an extremely informal greeting.
- B. **"So it must be somewhere in here."** *So* can be used to link two clauses or sentences or to connect two separate sentences as in this case in our text.

Fact 1,  $\longrightarrow$  (and) so  $\longrightarrow$  Fact 2

i) Fact 1 is a reason for Fact 2.

eg. *We all felt tired, (and) so we went to bed.*

ii) Fact 2 is a result of Fact 1.

eg. Fred has lost his money so he had to borrow some from me.

The sentence in our dialogue is an example of i).

- C. **"searched and searched..."** Just as we have had *harder and harder* to emphasise comparison, so a repetition of a verb also adds emphasis.
- D. **"You're hopeless, young lady."** Mr Jones does not mean that there is no hope in Mary's life. He means she is not very good at things like looking after her belongings. The form of address *young lady* when used by an older person to a younger person is often an attempt to belittle the addressee.
- E. **"May I help you, Madam?"** The term of address, *Madam*, is the equivalent of *Sir*, and is a polite way for someone to talk to an unknown customer or client.
- F. **"We're not having much luck."** The policeman uses *we* here because it is common in Britain to try to share other people's problems. You will also find that doctors and nurses often talk this way to their patients. eg. *How are we, today?*
- I. **"got over it..."** This phrasal verb means *recovered or got better*.
- J. **"Monica has given up smoking..."** This phrasal verb means *has stopped doing something*, often with reluctance.
- K. **"...and the kids have started school."** Children in Britain are often called *the kids*,

they jump up and down like young goats (kids)!

- L. "...and saw the new film. . ." The definite article is used here because either we are referring to a well-known new film that everybody is talking about or we are referring to the only film available because the town only has one cinema.

### 3. Teacher Guidance and Lesson Planning

*N. B. Unless otherwise specified and to avoid repetition, the final two instructions for each exercise are: Students do exercise and Check their answers. This applies to every unit. There are no suggestions supplied for TV, Post TV and SHB because these sections of the course are not held in the classroom.*

#### Pre-TV 1

##### Exercise 1

- Check general comprehension after the students have read through.  
*eg. Why Poor Mary? (Because the writer feels sorry for her.)*  
*What sort of question might Mary have asked at the bus station? (When is the next bus?)*
- Explain that you want answers which clearly give a reason.  
*eg. John is nice because he is sorry for Mary (and helps her).*
- Circulate while students answer questions and give help.
- At the end to this question, point out that all the Present Perfect forms in the text are regular ones.

##### Exercise 2

- Students should be familiar with the rubric on the Present Perfect before they do this exercise.
- Ask if there are any irregular verb forms required.
- Obviously some small words (eg. prepositions or possessives) need to be worked out by the students.

##### Exercise 3

- Warm up the students by asking some preliminary questions (eliciting answers) or making statements (eliciting responses).  
*eg. Have you finished Exercise 2 now?*  
*(A: Yes, I've just finished it.)*  
*Don't forget to read the rubric on the Present Perfect.*  
*(R: Don't worry. I've read the rubric already.)*

#### Exercise 4

- a) Give the students 3 minutes to read the text.
- b) After completion of the written exercise, ask some further questions orally.  
eg. *Why is Mr Jones even more angry?*  
*What is the problem with young people?*  
*What does Mr Jones think about Mary?*

#### Exercise 5

- a) Get 5 students to ask the teacher about things s/he has never done before.
- b) Students should then do the three written questions unaided.

#### Exercise 6

- a) Now set up a limited pair work exercise of question and answer with 5 questions and answers per pair.  
eg. *Q: Have you ever driven a car (in your life?)*  
*A: No, I have never driven a car (in my life.)*  
Other topics: ride a horse? visit Hainan? play tennis? etc.
- b) At the end, ask each pair to demonstrate a Q and A pattern.

#### Pre-TV 2

#### Exercise 1

- a) Give the students just three minutes to read the text.
- b) Tell them to answer the questions with words and structures from the text.

#### Exercise 2

- a) Point out to the students that this exercise mainly practises irregular Present Perfect forms but there are some regular ones too.
- b) Ask students where is the most natural place to insert adverbs like *just* and *yet*.  
("Just" always comes between *have* and the *past participle*. "Yet" usually comes at the end of a sentence and always does for interrogatives.)

#### Exercise 3

- a) Let the students do this exercise without assistance.
- b) A new phrasal verb is introduced in No. 4.
- c) Point out at the end that the best answer to No. 6 uses the form *to get married*.

#### Exercise 4

This is a typical and simple reading comprehension exercise.

### Exercise 5

This exercise should pose no problems.

### Pre-TV 3

### Exercise 1

- a) Do the first two questions with the students to make sure they have the right idea.  
eg. 1) *Where have Tom and Charles been? (not "visited")*  
2) *Who has got a new interest/hobby?*
- b) This is quite a tricky exercise, so teachers should circulate while the students complete their answers.

### Exercise 2

- a) The letter is about what Chris and his wife/girlfriend have been doing recently.
- b) Again, this is quite a tricky exercise, requiring common sense, so teachers should circulate during the task.

### Exercise 3

This is a straightforward exercise requiring no further explanation from the teacher.

### Exercise 4

Make this short exercise challenging by verbally rewarding the first student to answer correctly the four questions.

### Exercise 5

- a) Do this exercise collectively with the class.
- b) Ask which of the two letters will supply the answer.
- c) Answer the question using a process of elimination. Tell the class that some statements in each description will be acceptable but the best description will be the one where every detail is acceptable. Again, students need to use their common sense to deal with this question.

# UNIT TWO

## 1. Key Teaching Points

### Structures

Present Perfect vs Past Simple Tense

## 2. Problematic Areas for This Unit

- A. **"Have you ever seen a flying saucer?"** A flying saucer is a saucer-shaped flying machine supposedly from another planet.
- B. **"You're just making it up."** *To make up* in this context means to invent something.
- C. **"The UFO Society."** There probably is not such a society in reality, but UFO stands for *Unidentified Flying Object*.
- D. **"Mr. Nobody"** In Britain, we often call someone by this name when their identity has been purposefully obscured.
- E. **"Beacuse if you must know..."** In this standard expression in English, the modal *is* is strongly stressed because the speaker is in a state of dispute or argument with the addressee.
- F. William Shakespeare (1564—1616) and Charles Dickens (1812—1870) are two of the greatest writers in English literature. Shakespeare helped define the English language through his tragic, comic and historical plays (eg. *Hamlet*, *Much Ado About Nothing*, *Richard III*). Dickens wrote tragi-comical novels depicting a corrupt Victorian world (eg. *Oliver Twist*, *David Copperfield*, *Great Expectations*).
- G. **"...and we have finished our journey in good time"** *in good time* means with time to spare, or not running the risk of being late.
- H. **"...we have used up most of our food..."** the phrasal verb *to use up* means to finish something so that nothing is left.  
*eg. He used up all his savings.*
- I. **"May he rest in peace."** We sometimes use this expression to show our respect for someone who has just died and our hope that their spirit will achieve peace. Often on gravestones in Britain you see RIP written under the dead person's name. This just means *Rest in Peace*.

### 3. Teacher Guidance and Lesson Planning

#### Pre-TV 1

##### Exercise 1

- a) After students have read through the text, ask someone to explain the difference between the form of the Present Perfect and Past Simple tenses.
- b) Check that the students are familiar with vocabulary in the text before they tackle the comprehension exercise.

##### Exercise 2

- a) Ask a student what is the distinction between using *for* and *since* after a Present Perfect.
- b) Ask specific students such questions as, *How long have you known the person sitting next to you?* *How long have you been listening to the BBC?* etc. If the student answers with 'for', then ask another student the same question but ask them to answer it with 'since' and so on.

##### Exercise 3

Check that they understand what to do from the example (i.e. change the Present Simple into the Present Perfect and decide whether to use 'for' + time phrase or 'since' + time clause.)

##### Exercise 4

- a) Ask certain students the following oral warm-up questions:
  - i) What is *an expert*?
  - ii) How would you describe *the beginning of time*?
  - iii) What is the difference between *to exist* and *to live*?
  - iv) What is the full word for *bike*? Someone spell it on the blackboard.
  - v) Can anyone guess what the Latin word *astra* means? Do you know any English words that begin with *astr*—or *aster*—?  
eg. astronaut, asteroid, asterix
- b) Ask certain other students to try to describe in a simple sentence what each picture is showing.

## Pre-TV 2

### Exercise 1

- a) Ask students if there are any vocabulary difficulties in the text.
- b) Ask different students to explain the tense changes in the passage sentence by sentence and correct if wrong.

Sentence 1—Present Perfect because the past situation continues in the present.

Sentence 2—Past Simple because the events described happened at a specific time in the past.

Sentence 3—Ditto

Sentence 4—Ditto

Sentence 5— i) Present Simple because it describes a present state that exists now;  
ii) then the tense reverts to the Present Perfect because a past pattern continues.

Sentence 6—Present perfect because a past situation continues in the present.

Sentence 7—Specifically about events of last week so a return to the Past simple.

Sentence 8—This explains why last week's events affect this week so a reversion to the Present Perfect.

Sentence 9—Ditto

Sentence 10—Specifically about events of ten days ago so use of Past Simple but the subordinate clause describes an ongoing present condition so use of Present Progressive.

Sentence 11—Past events influence a present feeling. The reported thought clause uses the Present Simple because it describes a constant truth factor.

Sentence 12—Present Perfect because an action begun in the past has yet to finish.

Sentence 13—Present Simple because it describes a constant truth factor.

N: B. The oral exercise on use of tenses set out above is an excellent revision opportunity mainly for distinguishing Present Perfect and Past Simple tenses but also Present Simple and Present Progressive.

### Exercise 2

- a) With the help of the oral exercise on tenses mentioned, this exercise should pose no problems.
- b) When you are checking their answers, make sure the students can recognise the verbal signals that dictate their choice of tense.

### Exercise 3

- a) Students should study the example carefully.