

高等学校教材

新编英语教程

4

李观仪主编

A NEW ENGLISH COURSE

Teacher's Book

上海外语教育出版社

高等学校教材

新编英语教程

英语专业用

4

教师用书

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上海外语教育出版社

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TO THE TEACHER

A New English Course Level 3 and Level 4 are prepared for students who have completed Levels 1A, 1B and 2 of the same course and for those who have reached the intermediate stage of English learning. They are designed to help the students to progress from the intermediate level to the post-intermediate level.

Level 3 and Level 4 differ from the preceding three levels in that they are text-based and that emphasis is shifted to reading and writing skills, although listening and speaking skills are not neglected. The texts, mainly chosen from contemporary sources, with the inclusion of a few pieces of classical literary writing, are selections in the original, though some texts are adapted and abridged. Many subject areas are covered, for example, fiction, biography, history, English language, popular science, education and music. Other authentic materials are in the form of advertisements, diagrams and maps, comic strips, etc. These are meant for scanning as well as comprehension. The writing section is devised systematically with equal stress laid on précis writing, basic writing techniques, paragraph/composition writing, and letter writing. For further training in listening and speaking skills, there are various kinds of listening comprehension materials and oral exercises. As the reading and listening comprehension, and other materials are adopted from both British and American sources, there is obviously some degree of inconsistency in spelling, in language usage and use. For the sake of authenticity, no deliberate attempt is made to achieve consistency. After completing Levels 3 and 4, the students are expected to have a firm grasp of the fundamentals of the English language and to be able to communicate in English with ease in a range of general topic areas.

This **TEACHER'S BOOK** is mainly intended as an aid for you. It provides various suggestions for classroom teaching. The suggestions need not be followed rigidly, but may be used or modified at your discretion to suit the students' needs. You are requested to go over carefully the **PREFACE** and **TO THE STUDENT** section in SB before you use the **TEACHER'S BOOK**.

Each unit of *A New English Course*, Level 4, **TEACHER'S BOOK**, consists of:

TEXT I. For the texts in this section, reading strategies such as predicting and anticipating the content of the text, skimming for the main idea(s), guessing the meaning of words and phrases from the context of the text are practised. Apart from providing practice for these strategies, the texts are treated intensively in more or less the same way as is traditionally done. Each text is dealt with under the following headings in TB:

Pre-reading Questions. When a person reads a book, a newspaper or magazine article, an advertisement, or indeed anything else, he generally reads with a purpose, eg, to get some information, to be amused, or just to kill time. And when he reads on his own initiative, he usually reads with active interest. When the students are required to read a text from an English coursebook,

we presume that they also read with a purpose, ie, to fulfil an obligation, to be prepared for a test, to improve their English, or to get some information. If the purpose is mainly to fulfil an obligation or to prepare for a test, the students may not read as actively or with the same motivation. As a result, instead of being an enjoyment, reading can just be a bore. In order to help students to read actively and with motivation, some questions are asked of them and expected from them before reading. In answering or asking these questions, the students are actually going through a process of predicting or anticipating. They are led to think actively, to realize what they know and what they do not know, to want to find out about the unknown, and to look forward to answers to their questions. Thus their curiosity is aroused, their minds are activated, their interest is maintained; and they can grasp the main ideas and the details more easily. Moreover, the process of predicting and anticipating not only helps the unmotivated or the less motivated, it is also a reading skill for readers in general. After having read the text, the students can check back to see how successfully they have predicted or anticipated. This checking back may help them predict and anticipate more effectively as they read further.

It is advisable to set a time limit of not more than two or three minutes for pre-reading activities. If the students do the reading on their own before class, try to persuade them to follow closely the directions for reading.

In this section in SB, various kinds of pre-reading activities are devised; suggested answers, and sometimes necessary explanations, are provided in TB.

The Main Idea(s). Very often the students read writings in English slowly and laboriously, stopping at every new word or expression and trying to find it in the dictionary. This way they may end up with bits and pieces of information here and there, but usually they are liable to miss the main idea(s). It is time to train the students to begin their reading of an English text by going over it rapidly without worrying too much about new words and expressions and to try instead to get the main idea(s). They have to be told that with their present knowledge of English, they should be able to make out the meaning of the whole text by just looking at the words and expressions they know and by guessing any unfamiliar ones from the context. The advantages of getting the main idea(s) first are mainly: 1. they will have a clear idea of the theme of the text, 2. they will be able to relate the part to the whole, and 3. they will read the text with interest. The students should also be told to find the main idea in the topic sentence of each paragraph. A topic sentence generally sums up the main idea and often occurs at the beginning or at the end of a paragraph. This process of looking up the main idea(s) is termed 'skimming'. When this skill is acquired, the students will benefit from it in their further studies and research.

A time limit should be set for the process of looking for the main idea(s). This may vary with different levels of reading proficiency on the part of the students. For a group of students of average reading proficiency, a reading speed between 180 and 220 words per minute might be recommended at the beginning stage. As time goes on, the students should be given less time for the same amount of reading. If the students do the reading on their own before class, try to persuade them to follow closely the directions for reading.

In this section in TB, suggested answers to the questions in SB and necessary explanations are given for each text.

Vocabulary. The two types of lexical exercises given in SB require active thinking and independent work from the students. As words mean little without context, we have tried to ensure that words are not learned in isolation but in context. Suggested answers to the oral vocabulary exercises are provided in TB.

Questions. This section corresponds to the same section in SB and answers for reference to the questions are provided. The questions, whether True/False, multiple choice, or open-ended, are to be well prepared before class and done orally in class. Try to discourage the students as much as possible from committing to memory the answers they have prepared and from referring to their written notes or to the coursebook itself when they do the oral work in class. Help them to form the habits of thinking in English and expressing their ideas in English spontaneously. This requires your patience and insistence, and the students' painstaking efforts and persistence.

Teaching Points for Reference. In this section, a number of language points with some notes and illustrative examples are provided for your reference and are to be used at your discretion.

TEXT II. The texts in this section vary a great deal in length and in degree of difficulty. They are not meant for intensive study. They supply, in most cases, the students with additional information on the topics dealt with in TEXT I texts, helping them to enlarge their vocabulary, and widen the scope of their knowledge. Written comprehension questions are provided in WB and oral comprehension questions in TB. The texts can be exploited more fully if desired.

LISTENING COMPREHENSION. Listening comprehension materials are mainly passages of various types. The tapescripts for the listening comprehension materials are given in TB, and written comprehension exercises in WB. It is suggested that the written exercises in WB should be done by the students immediately after the listening and followed by the teacher's oral questions in the classroom. The purpose of the latter is to help the students to solve their problems in listening and to improve their listening skill.

ORAL WORK. In addition to the oral exercises set for TEXT I, TEXT II, and GUIDED WRITING, oral work in this section is intended to help to develop the students' communicative abilities. The oral activities devised here are largely related to TEXT I and/or TEXT II. The aim is to train the students' speaking skills as well as to reinforce what they have already learned in each unit. There are two types of oral exercises.

Role-play. This is a form of exercise familiar to those who have used Levels IB and 2. In SB, only a brief situation is introduced, and some expressions relevant to specific language functions are supplied in each unit. Suggested role cards appear in TB. These role cards are to be prepared before class and distributed to the students in class. Give adequate guidance to the students while they are doing pair work. After pair work, let some students act out their dialogues in front of the whole class.

Interaction Activities. Most activities in this section are challenging and require of the students imagination, creativity, initiative and spontaneity. The students should be encouraged to speak

their minds without reserve or restraint. Some suggestions in relation to the content of the Interaction Activities are given in TB, but they are by no means adequate. You are expected to foresee the students' limitations and make full preparations before class.

GUIDED WRITING. This section is intended to help to further improve the students' writing skill. A good deal of guidance can be found at the beginning of Level 3, but, little by little, control is reduced to the minimum towards the end of Level 4. In TB answers for reference are not provided for every item that appears in SB. The GUIDED WRITING section consists of the following:

Basic Writing Techniques. Answers to the oral exercises set in the same section in some units in SB are provided for your reference.

Composition Writing. An outline for the composition set in SB is provided for your reference.

Letter Writing. As there is an example of a letter provided in each unit and as there is no uniform way of writing a letter, no more examples are supplied in TB.

To sum up, for Level 3 and Level 4, the selection of the texts is careful, with due attention paid to both language and content; and exercises are ample and varied, aiming at 1) developing steadily the four skills, 2) helping the students to achieve both fluency and accuracy; and 3) enabling the students to comprehend subtleties of the language and to communicate fairly sophisticated ideas.

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Unit 1

TEXT I

This Year It's Going to be Different**Pre-reading Questions**

When a person makes New Year's resolutions, he makes up his mind to do or not to do certain things in the coming year. Of course, different people make different New Year's resolutions. For example, a student may decide to work harder at his studies and not go to the cinema so often; a teacher may decide to improve his/her teaching; a heavy smoker may decide to stop smoking altogether. Some people may be able to carry out their New Year's resolutions, but some may not. For most people, it's often easier to make New Year's resolutions than to carry them out.

It is suggested that the students should first guess without being given any part of the story.

The Main Idea

The statement that best sums up the main idea is (3): 'The writer carried out his New Year's resolutions faithfully to improve himself, but the results all went contrary to his expectations.'

Vocabulary**A. Guessing the meanings of words and phrases**

- | | | | | | |
|------|------|------|-------|-------|-------|
| 1. e | 2. g | 3. i | 4. a | 5. j | 6. b |
| 7. c | 8. k | 9. l | 10. d | 11. f | 12. h |

B. Looking up words in a dictionary

1. a person or thing that causes a feeling of pleasure and respect
2. walk on one's toes with the rest of one's feet off ground
3. acting immediately from natural feelings
4. an expression of praise, admiration or respect
5. the part of a clock or a watch which controls the moving parts inside
6. in a friendly way, good-humouredly
7. cut (wood or stone) into a special shape
8. cut (wood) to a smaller size by taking off small thin pieces
9. great and noisy confusion or excitement
10. thoughtful as far as the feelings or needs of others are concerned
11. speak in an angry, bad-tempered way
12. stretch out oneself or one's limbs in a lying or sitting position

1.2

Questions

Multiple choice questions

- | | | | |
|------|-------|-------|-------|
| 1. A | 2. C | 3. A | 4. D |
| 5. A | 6. C | 7. D | 8. A |
| 9. C | 10. B | 11. A | 12. C |

Teaching Points for Reference

1. A brief summary of the ways to express futurity

- 1) The neutral future is formed by using the auxiliaries *will/shall* and infinitive.

Examples:

Tomorrow *will* be his Sunday. (Unit 3, Level 3)

It *will* also help if he can drive. (Unit 5, Level 3)

Is it possible to make an atomic engine that *will* be really safe in every circumstance ?
(Unit 6, Level 3)

- 2) The construction *to be going to* is used to express intention.

Examples:

This year it *is going to be* different.

I know what the kids *are going to do*.

Note: This construction cannot be used for neutral futurity, which does not depend on any person's will or intention. For example, both the following sentences are wrong.

*Tomorrow *is going to be* his Sunday.

*If you go to the USA, you *are going to come across* the remarkable, almost legendary hospitality of the American of the West.

- 3) The construction *be to do* is used to express arrangement or command.

Examples:

Now let all men know that crops *are to be planted* as usual. (Unit 11, Level 3)

Shaka ordered: 'All women who are found with child *are to be put to death* with their husbands.'

- 4) The construction *be about to* is used to express near future.

Examples:

Roy and Sammy *were about to perform* open-heart surgery on Mrs. Robinson with a scout knife. = Roy and Sammy were just going to do an open-heart operation on Mrs. Robinson with a scout knife.

She *was about to tell* us the truth when you entered the building.

2. The use of *over* in the text

- 1) I tiptoed *over* and kissed her on the back of the neck.

over adv: across a distance or open space, either towards or away from someone/something.

More examples:

We asked Kate's two sailor friends *over* to help us gain our point indirectly.

Go *over* to your Grandmother, my dear. She's beckoning to you.

- 2) 'What did you do *over* the holidays?'

over prep: during, in the course of (a period or an event)

More examples:

She likes to listen to some light music *over* the weekend.

Paul has become more mature *over* the years.

- 3) To ease the situation, I picked up her brand-new sweater from the floor and put it *over* a chair.

over prep: resting on top of and covering partly or completely

More example:

John was so tired that he was found sprawling on the floor asleep with his dripping raincoat *over* a sofa.

- 4) *Take over* one of your wife's chores, she'll love you for it.

take over: take charge of

More examples:

The firm became more and more prosperous after the son *took it over*.

We expect Mr Johnson *will take over* our class when Mr Shaw retires.

3. Don't ever *sneak up on* me like that again.

sneak up on: creep up on, come near quietly and unnoticed

More examples:

My mother's hair was turning grey as age *sneaked up on* her.

The girls were so absorbed in playing hide-and-seek that they didn't notice darkness *sneaking up on* them.

Cf: A grim spectre *has crept upon* us almost unnoticed (Unit 15, Level 3).

4. 'It wasn't *my idea to stay out* until four a.m.'

The phrase *one's idea to do something* is used to express what one wishes to do.

More example:

It was *not my idea to flatter* them. What I wanted was only to seek truth from facts.

5. Instead, I got a pencil and *drew a sketch* of the escapement mechanism.

draw : make a picture with a pen, pencil or chalk

draw a sketch: make a rough picture (drawing, diagram) with a pencil

More examples:

Fancy him *drawing* so well at the age of five.

She cherished the sketch of the roaring sea not because it was *drawn* by a famous artist but because it brought back some fond memories.

Cf: By now the kids were in the room, *drawn* by the commotion.

be drawn by the commotion = be attracted by the noisy confusion

Here, *draw* = attract

1.4

More examples:

The Japanese film *The Happy Handkerchief* which tells of the unusual faithfulness between a miner and his wife *drew* large audiences when it was on.

China's first 24-hour Fast Food Centre in Guangzhou, which is operated on a self-service basis, selling noodles and rice as well as sandwiches, desserts and other western-style snacks, *has drawn* a lot of customers from far and wide.

6. 'Then how come it doesn't?' he asked = 'Then why doesn't it run?' he asked...

how come: how does/did it happen (that), or why. This is informally used.

More examples:

How come many vegetables, such as tomatoes, cucumbers and green peppers, are still in good supply these days despite the recent downpour?

'*How come* more than 16,000 foreign visitors went to Harbin last winter?'

'Because last year it began its annual ice festival and many overseas tourists wanted to see the famous ice sculptures.'

7. *She was in her pajamas.* = She was wearing her pajamas.

in: wearing

More examples:

Jimmy Wells, the policeman *in* uniform, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace.

Now the fashion is for girls to be dressed *in* pure silk in summer and *in* expensive fur coats in winter.

8. *I played jacks* with Gretchen, but she said I didn't do it right.

jacks: a game played with a set of small objects that are tossed in the air and gathered in various ways between bounces. 抛石游戏

9. ... trying to establish some kind of *rapport*.

rapport /ræ'pɔ:/: (French) close agreement and understanding, sign of a good relationship

More examples:

Emperor Titus was always *in rapport* with his people because of his openness, sincerity and high sense of responsibility.

Our state leaders often visit various countries of the world in order to *develop* some kind of *rapport* with them.

10. Maggie always *dreads taking down* the Christmas tree, so I thought I'd do it for her.

1) *dread*: the opposite of 'look forward to'. *Dread* is followed by an *-ing* participle.

More examples:

Small children usually *dread paying a visit* to the dentist.

It is also correct to say:

Small children usually *dread a visit* to the dentist.

Small children usually *dread that they will be taken* to the dentist.

- 2) *take down* the Christmas tree = take down the tinsel, coloured lights, etc, from the Christmas tree, and remove the tree itself

The antonym for *take down* is *put up*.

More examples:

It often takes a long time to *take down* a Christmas tree.

When they went camping last summer, they had a good time. Every evening they *put up* their tent and the following morning they *took it down*.

11. I was about two-thirds *done* when Maggie came in = I had *finished* about two-thirds of the work ...

done: finished

Two-thirds serves as an adverbial modifying *done*.

More examples:

His new novel is about *two-fifths thicker* than his previous one.

At the end of last year the construction project was already *four-fifths finished*.

TEXT II

My Financial Career

Questions

1. Why do you think the hero of the story gets 'rattled' when he goes into a bank ?
2. What made the manager of the bank take the man for a detective ?
3. How did the manager react when he heard it was such a small sum of money that was going to be deposited in his bank ?
4. What was the clerk's reaction to the man's eccentric behaviour ?
5. What did the man do with his money after this experience ?
6. Was it the first time or the last time the man went to a bank ?

LISTENING COMPREHENSION

On the Doorstep

Salesman: Good morning. I'm doing a survey for the Department of Health and Social Security and I'd like to ask you a few questions if I may.

Mrs O'Leary: I suppose that'll be OK. A-as long as you don't ask anything too personal.

Salesman: Ah, you needn't worry ... Well, let's start. Er, the first question is ... what is your full name ?

Mrs O'Leary: Phyllis Louisa O'Leary.

Salesman: M'hm. And your age, Mrs O'Leary ?