

情景对话 英语日常口语

浙江人民出版社

SITUATIONAL
DIALOGUES

英语日常口语

SITUATIONAL DIALOGUES

情景会话

(附句型练习和注释)

[英]迈·奥肯邓著
梁正华 姚 中 张慧方译
温征德校

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说 明

为加快实现四个现代化，适应国内广大读者对英语学习教材的广泛需要，我们编译了这本英语日常口语《情景对话》。

本书是根据英国迈·奥肯邓所著的 **SITUATIONAL DIALOGUES** 一九七七年版本编译的，可作高等院校及外国语学校的英语口语教材，供将来讲英语的国家留学或工作的同志自学口语用，也可作为具有一般英语水平的同志自学口语的参考书。

著者编写了四十四个情景，每个情景都由四段内容相仿的对话表达。对话中有大量英语最新流行的口语词组和短语。每个情景还配有大量的练习，使学习者通过对话和练习不仅可以熟练掌握这些词组和短语，而且也可以熟练运用在各种情景之下所使用的各种特定句型。

本书给原书配以汉译、注释、练习答案和词汇表（注有国际音标）。为使读者正确理解和易于记忆原文，本书的汉译尽可能忠实于原文。注释是对原文汉译难以表达清楚的地方所作的，目的也是为了加深对原文的正确理解。凡没有有在汉译中出现过的人名、地名等，均在注释中配以译名。

本书承上海外国语学院温征德先生校审。在编译过程中，得到杭州大学外语系和有关同志的帮助和支持，谨此表示感谢。

恳请读者提出宝贵意见。

译 注 者

一九七九年三月

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INTRODUCTION

This situationally-graded book is intended for intermediate and advanced students wishing to learn and practise the type of informal conversational English in current, everyday use. Forty-four situations are presented, each in the form of four short dialogues. The aim of the student should be to memorise as many as possible of the expressions and phrases contained in the dialogues, since they are used by English people time and time again in the given situations.

DIALOGUES

Each situation is expressed by four dialogues arranged in parallel, so that any of A's first utterances may be followed by any of B's first utterances, and so on. This means that, with a 4×4 arrangement, we have 256 different variations of the same situation, leaving the class with a high degree of choice. Practice can be continued without boredom, and, by reading and acting out the dialogues many times in class and at home, the students painlessly learn the contents by heart.

DRILLS

These are based not on a grammatically graded sequence but on the dialogue situations and are intended to provide additional practice in some of the more important

constructions. They should not be attempted one after the other, but done as a break between dialogue practice sessions.

In both drills and dialogues stress marks ' are used to indicate emphasis.

KEY

A key to some of the harder drills is given at the end of the book; drills for which there is a key are marked thus, *

INTONATION

The speaker's mental attitude is shown by the way in which the musical pitch of the voice changes. Three basic intonation tunes are used in English speech, each in various situations. These tunes may be broadly classified as,

- (a) the falling tune
- (b) the rising tune
- (c) the falling-rising tune

(a) The falling tune

The voice falls from a high to a low note on one stressed syllable. It is used in the following cases;

1. in short complete statements

It's 'not 'far.

2. for questions beginning with a question word

'How much is this 'tie?

3. for question tags when the speaker is sure that what he says is right

It's 'hot today, 'isn't it?

4. for orders and exclamations

'Don't for'get.

(b) The rising tune

The voice rises on the last stressed word or on the unstressed syllables following the last stress. It is used in the following cases,

1. for statements intended to encourage

'That's a good i'dea.

2. for questions which are answered by 'Yes' and 'No'

Do you 'want to 'go?

'Did you 'see the 'elephant?

3. for questions beginning with question words when the speaker wishes to show special interest

'Where do you 'live?

4. for question tags when the speaker is not sure that what he says is correct

You 'know, 'don't you?

5. for sentences ending with 'please', for 'goodbye', for 'thank you' when it is used to show gratitude for a simple matter (passing the salt etc.)

What's the 'time, 'please?

(c) The falling-rising tune

The voice falls on the most important part of the sentence and rises again. It is used in the following cases,

1. for apologies

I'm 'sorry.

2. for expressing tentative opinions

I 'hope 'so.

The intonation of the sentences used in the dialogues follows the general rules above. The accompanying tapes should be listened to carefully and the intonation of the native speakers imitated.

CLASSROOM TECHNIQUE (4×4 dialogue)

1. The teacher reads aloud dialogue (i) and explains the meaning where necessary.
2. Class repeats dialogue (i) in chorus after the teacher. Some members are asked to read parts, again after the teacher.
3. The same procedure is followed for dialogue (ii).
4. The teacher points out to the class that there are sixteen (4×4) possible variations for the two dialogues covered so far.
5. The teacher takes the part of A and tells the best student to take that of B. Continue with other students, the teacher alternating between A and B. Students read both parts when everybody understands what is expected.
6. Continue as in 1, 2, and 5 for dialogues (iii) and (iv), explaining that there are now even more variations.

The large number of possibilities helps greatly to maintain class interest, but the teacher should vary the lesson as much as possible in order to prolong the practice to a point just below the threshold of boredom and

restlessness (this will differ according to the motivation of the class, and the skill of the teacher, but somewhere between 20 and 30 minutes should be the target). There are several ways of doing this, such as;

(a) Constantly changing roles, teacher-student, student-teacher, student-student etc.

(b) Insisting that the students gradually increase the speed of delivery so that the dialogues always remain a challenge. A high degree of concentration is required of everybody, for nothing disrupts a smooth, rapid flow of exchanges so much as the student who loses the place and reads the wrong part.

(c) Reading rapidly non-stop round the class, each student saying one utterance only per dialogue i.e.;

1st student, one of A's first utterances

2nd student, one of B's first utterances

3rd student, one of A's second utterances

4th student, one of B's second utterances

5th student, one of A's first utterances etc.

The above procedure is continued for two or three circuits of the class. The teacher must insist on fast and accurate exchanges.

(d) Carrying out a conventional pattern practice of important structures using call-words, i.e.;

'Is there any chance of borrowing your umbrella?

tape-recorder/bicycle/hair-drier/etc.'

- (e) Limiting the practice to the first two utterances of all four dialogues and insisting on rapid exchanges round the class.
- (f) Asking the class to write out a dialogue from memory and then calling on certain members to read aloud their efforts.
- (g) Asking students to act out a situation from memory.
- (h) Playing the 'hangman' game with phrases from the current and previous dialogues; this is best done as a form of relaxation at the end of a hard practice session.

REVISION

It is important to spend a few minutes at the beginning of each lesson revising previous dialogues but since they are so short, the time required is minimal.

TAPES

These have been recorded with pauses making it possible for the student working alone to hold a conversation with his recorder. Each of the forty-four situations has been recorded thus;

(a) Listening

All four dialogues straight through without pauses.

(b) Dialogue practice

For some situations the student is expected to take the part of A and for others that of B,

whichever is more useful. The tape, acting the part of the other speaker, delivers a random selection of utterances and the student responds using one of the four alternatives available.

(c) Drills

Drills marked * have been recorded; pauses are left for the students to take the parts of A or B as instructed on the tape.

Section (a) 'Listening' should be done with books shut.

Section (b) 'Dialogue Practice' should be done with books shut when the student is confident.

Section (c) 'Drills' have been recorded in such a way that they may be done with books shut.

CASSETTE

The dialogues are now available in cassette form.

引 言

本书按情景编排，是为想学习和练习当代日常英语会话范句的中等和高等程度的学生所编写的。全书有四十四个情景，每个情景以四小段对话组成。学生的目标是尽量记住这些对话中出现的词组和短语，因为这些词组和短语是英国人在特定的情景中反复使用的。

对 话

每个情景由四段意思相近的对话表达，因此任何一段中

A的第一句话都可以被任何一段中B的第一句话所接，并以此类推。这就是说，以 4×4 的排列，我们可以有256种不同的对话来表达同一情景^①，这样就给学生充分选择的余地。练习可不断进行而不致枯燥无味，而且，通过在课堂上和课后反复朗读和演习这些对话，学生们就很容易地记住了对话的内容。

练习

练习安排并非按语法顺序，而是按对话的情景拟为某些较为重要的句子结构提供更多的实践。练习不应依次连续进行，而应穿插在两个对话练习之间进行。

练习和对话中的重音符号《'》都是用来表示强调语气的。

答案^②

一些较难练习的答案附于书末，有答案的练习注上标记：*

语调

说话者的情感表现于其声调高低的变化。讲英语使用三种基本语调，每一种都用于多种场合。这些语调可大体分为：

一、降调

二、升调

三、降升调

一、降调：

①按数学上的法则， 4×4 的排列是256，但实际上不可能所有对话的排列都按此法则计算，有些对话这样排列后会起上下文逻辑上的矛盾。

②本书共有练习208项，原著者只提供了48项答案，而且对我国读者来说可能是较难的练习并无答案。现我们补上160项，使之完整。

声调在一个重读音节上由高降为低。在下列场合中使用降调：

1. 完整的陈述短句：

It's 'not 'far. （那不远。）

2. 以疑问词开头的特殊疑问句：

'How much is this 'tie? （这条领带多少钱？）

3. 说话者确信自己所说是对时用于句末的附加疑问：

It's 'hot today, 'isn't it? （今天很热，是吗？）

4. 命令句和惊叹句：

'Don't for'get. （别忘了。）

二、升调：

声调从最后一个重读词上兴起，或者从最后一个重音后面的几个非重读音节上兴起。下列场合使用升调：

1. 想鼓励别人的陈述句：

'That's a good i'dea. （那是个好主意。）

2. 以“是”和“不”回答的一般疑问句：

Do you 'want to 'go? （你要去吗？）

'Did you 'see the 'elephant? （你看到大象了吗？）

3. 以疑问词开头的特殊疑问句而说话者希望显出特别的兴趣：

'Where do you 'live? （你住在什么地方呀？）

4. 说话者尚未确信自己所说是否正确时用于问句句末的附加疑问：

You 'know, 'don't you? （你知道的，是吗？）

5. 以“请”结尾的句子，“再见”以及为一件小事（例如递一下盐等等事情）而表示的“谢谢”：

What's the 'time, 'please? （请问几点了？）

三、降升调：

音调从句子中最重要部分降下后即又上升。下列场合使用降升调：

1. 道歉：

I'm 'sorry. (对不起。)

2. 表示试探性意见：

I 'hope 'so. (我希望如此。)

对话中所用句子的语调遵循上述的一般规则。学生应仔细听取所附录音带并模仿所录的英国人的语调。

课堂教学技巧(4 × 4 对话)

1. 教师朗读对话(i)，作一些必要的解释。

2. 学生集体跟着教师朗读对话(i)。叫一些学生朗读一部分，然后再跟着教师读。

3. 对话(ii)的教学程序与上述相同。

4. 教师向学生指出，所教的两段对话可以用十六种^①(4 × 4)不同的形式表达。

5. 教师担任A角，让最好的学生担任B角。继续与其他学生对话，教师可时而担任A角，时而担任B角。当大家都明白了要求时，让学生们自己担任A、B两个角色。

6. 按第1、2、5条的方法继续教对话(iii)和(iv)，说明此时对话的变化形式更多了。

大量可采用的方法对于维持全班学生的兴趣帮助很大，但是教师要把课尽量上得多样化，以便把练习一直做到学生刚开始感到厌烦的时候就结束(练习的时间可以各不相同，

^①同第8页注^①，不可能所有的两段对话都可以列出16种对话形式。