

SITUATIONAL CONVERSATION PRACTICE

# 美国日常口语 情景会话实践

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# 情景会话实践

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## 前 言

我国实行对外开放政策以来，英语的交际功能显得愈益重要。学习英语日常生活会话，已成为赴英美等国留学或工作的人员，有涉外交流机会的科技工作者，乃至大专院校学生的迫切要求。

目前英语会话课本虽种类较多，但作为口语教材，拙见以为迈·奥肯耶和提·琼斯1982年合著的这本美版《情景会话实践》堪称佳本。此书是在原英版《情景对话》的基础上增删修订而成，保持了原书的优点，情景设立要言不烦，功能句型提纲挈领，语言典型通俗实用。根据译者在教学中的亲身试验，此书易教易学，效果喜人。本书原名是“Around Town—Situational Conversation Practice”（都市漫游——情景会话实践），系新出版本，是以美国社会生活为背景，用美国当代流行口语写成。全书题材广泛，举凡美国生活中所需之基本口语，包括衣食住行以及待人接物之用语，搜罗全面。

我国英语会话课本素以英版居多。但鉴于美国与我国的科技、文化交流日益频繁，故对美国的社会习俗，风土人情，地理交通，以及美国英语不可不知。虽说美国英语和英国英语是大同而小异，然而英国英语惯于沿袭使用，美国英语趋于简化、实用，两者在语音、语调、拼写、用词、表达诸方面的差异处处可见。为此，译者不揣冒昧，将美版《情景会话实践》介绍给广大读者。

全书共分44个情景（即44课书），每个情景不是简单的一问一答，而是由内容相同，表达各异的4小段对话组成。

这就为组织教学提供了选择的自由，使课堂生动有趣。再则，情景简明，功能句型突出，便于举一反三，发挥师生的创造性。原书只配有少量练习答案，为方便读者，译者将练习答案全部补齐。原作者对课文附有少量注释，译者根据中国读者情况，删除了一些不必要的注解，对保留的原注用\*号标明，与此同时增添了大量新注，并将全书功能性句型及单词列表于后。

本书配有由美国人录音的磁带，由上海外文图书公司发行。

在编译过程中，参阅了英版《情景对话》，并得到了我校几位外籍教师的帮助，一并在此致谢。译者水平有限，书中谬误之处，敬请读者斧正。是为至幸！

编者

1985年7月于长沙国防科大

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## INTRODUCTION

This book gives intermediate students an interesting and stimulating opportunity to learn and practice conversational American English. The book is conveniently divided into 44 different situations, each consisting of four short, informal dialogs. Students should learn as many of the expressions and phrases as possible in each of the situations. These expressions and phrases are used by native speakers time and again in the given situation.

### DIALOGS

Each situation is presented in four dialogs. The dialogs are arranged in parallel so that any of A's first lines may be followed by any of B's first lines, and so on. This means that with the  $4 \times 4$  arrangement, there are 256 variations of the same situation, giving students a high degree of choice. By reading and acting out the dialogs many times in class and at home, students can easily master the expressions and phrases pertaining to each situation.

## EXERCISES

The exercises are intended to provide additional practice of some of the more important constructions. They are based on the dialog situations rather than on a grammatically graded sequence. The exercises should not be done one after another since they are to be used primarily as a break between practicing the different dialogs.

## KEY

There is a key to some of the harder exercises at the back of the book.

## INTONATION

The way in which the musical pitch of a speaker's voice changes is called intonation. Native speakers of English generally use two basic intonations, each in various situations. These intonations may be broadly classified as the falling tune and the rising tune. Here are a few basic examples of these two intonations.

### The Falling Tune

1. Short, complete statements, "It's not far."
2. Questions beginning with a question word, "How much is this tie?"

3. Question tags when the speaker anticipates agreement, "It's a nice day, isn't it?"
4. Orders and exclamations, "Don't forget!"
5. Statements ending with please, "I'd like a cup of coffee, please."

#### The Rising Tune

1. Statements intended to encourage, "That's a good idea."
2. Questions answered by yes or no, "Do you want to go?"
3. Questions beginning with a question word when the speaker wants to show special interest, "Where do you live?"
4. Tag questions when the speaker is uncertain of the response, "You know about that, don't you?"
5. Questions ending with *please*, "Can you help me, please?"

The intonation of the sentence in the dialogs follows these general guidelines. Students should listen carefully to the native speakers on the accompanying cassette and try to imitate their intonations as closely as possible.

#### CLASSROOM TECHNIQUES (THE 4×4 DIALOGS)

1. The teacher reads the first dialog (1) aloud and

explains the meaning when necessary.

2. The class repeats the dialog in chorus after the teacher. Some students are asked to read parts after the teacher.
3. The same procedure is followed for the next dialog (2).
4. The teacher points out that there are 16 possible variations for the two dialogs covered so far.
5. The teacher takes the part of A and tells a student to take B's part. This practice is continued with other students as the teacher alternates between reading parts A and B. Students can read both parts as soon as they understand what is expected.
6. The same procedure is followed for dialogs 3 and 4. The teacher should explain that there are now even more variations.

The large number of possibilities within the dialogs helps to maintain student interest and enables the teacher to vary the type of practice from lesson to lesson. The teacher should be able to guide the students through 20 to 30 minutes of lively practice. Here are several ways to vary the lesson.

- Change roles constantly, teacher-student, student-teacher, student-student.
- Encourage students to gradually speak faster and

faster so that the dialogs remain a challenge. Have the students concentrate as much as possible on a smooth, rapid flow of speech.

- Go rapidly around the class, having each student give one line in each dialog.

1st student says A's first line.

2nd student says B's first line.

3rd student says A's next line.

4th student says B's next line, etc.

This procedure can be continued by going around the class two or three times. The teacher should always insist on fast and accurate exchanges.

- Do a pattern practice of important structures by using cue words: "Could I borrow your umbrella?" typewriter/bicycle/pen

- Limiting the practice to what A and B first say in all four dialogs, insist on rapid exchanges going around the class.

- Ask the class to write a dialog from memory and then call on certain students to read what they have written. Faster students should be encouraged to compose and read their own dialogs.

- Ask the students to act out a dialog from memory.

## REVIEW

It is important to spend a few minutes at the beginning of each lesson reviewing previous dialogs. Since the dialogs are short, this should not require much time.

## CASSETTE

Each of the 44 different situations has been recorded in the following way:

1. Listening—All four dialogs without pauses. This should be done with books closed.
2. Dialog Practice—Phrases from the dialogs have been recorded with pauses, making it possible for the student working alone to hold conversations with the native speakers on the tape. In some situations, the student takes A's part and in others, B's part. In either case, the student should respond by using one of the four alternatives available. Dialog Practice should be done with books open at first. Once the students feel that they can respond correctly, they can do the practice with their books closed.

## 引 言

本书为中等程度的学生提供了学习和运用美国口语的良机，它能引起你的兴趣，激励你学习。为方便起见，全书分44个情景，每个情景由4段短小的日常对话组成。学生应尽量记住对话中的词句，因为这些词句都是美国人在这些情景中反复使用的。

### 对 话

每个情景给出4段对话。这些对话都是平行安排的，因此任何一段中A的第一句话都可用任何一段中B的第一句话来回答，以此类推。这即是说，若按 $4 \times 4$ 的排列计算，同一个情景可有256种不同的表达方式，这样学生就有充分选择的余地。通过课内外多次反复朗读和表演这些对话，学生能轻而易举地掌握每个情景的有关词句。

### 练 习

书中练习的目的是对一些较为重要的句型提供更多的实践机会。练习是按对话情景，而不是按语法顺序编排的。所有练习不必一个接着一个依次去做，而主要应在练习各段对话中间穿插进行。

### 答 案

书后附有某些较难练习的答案。

### 语 调

人们说话时声音抑扬顿挫的变化称作语调。操英语的人

通常使用两种基本语调,每种语调又用于多种场合。这两种语调不外乎是降调和升调。下面就两种语调举几个基本例子:

### 降调

1. 简短而完整的陈述句

It's not far. (路不远。)

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. 说话者期待对方同意的附加疑问句

It's a nice day, isn't it? (今天天气真好,是不是?)

4. 命令句和感叹句

Don't forget! (别忘了!)

5. 以“please”结尾的陈述句

I'd like a cup of coffee, please. (请给我来杯咖啡。)

### 升调

1. 旨在鼓励别人的陈述句

That's a good idea. (倒是个好主意。)

2. 回答“是”或“不是”的一般疑问句

Do you want to go? (你要去吗?)

3. 以疑问词开头,而说话者想显示特别兴趣的特殊疑问句

Where do you live? (你住在什么地方呀?)

4. 说话者不确知对方态度的附加疑问句

You know about that, don't you? (你知道那件事,是不是?)

5. 以“please”结尾的疑问句

Can you help me, please? (请问你能帮我一下忙)



吗？)

对话中句子的语调遵循上述的一般规则。学生应细听本书所附的由美国人录音的磁带，尽量模仿他们的语调。

### 课堂教学技巧(4×4对话)

1. 教师朗读对话(1)，必要时可作些解释。
2. 全班齐声跟随教师朗读对话。再叫一些学生跟随教师朗读部分对话。
3. 对话(2)的教学过程同上。
4. 教师向学生指出，所教的两段对话可有16种表达形式。
5. 教师自任A角，令一个学生任B角朗读对话。随后，教师可轮流任A、B角，继续与其他学生练习朗读对话。待学生都明白要求后，即让他们自己任A角和B角练习朗读对话。
6. 按上述方法继续教对话(3)和(4)。教师应说明，此时对话的变换形式增多了。

大量变换的对话形式有助于保持全班学生的兴趣，也能使教师变换课堂的练习方式。教师应能指导学生进行20到30分钟的生动活泼的练习。为使课堂教学多样化，可采用以下几种方法：

- 不断变换角色：教师——学生，学生——教师，学生——学生。
- 鼓励学生逐渐加快对话速度，使对话保持竞赛的气氛。要求学生高度集中注意力，使对话顺利地迅速地进行下去。
- 让全班学生迅速地轮流进行对话，每个学生只要说出一段对话中的一句话，即，  
第一个学生说出A的第一句话。