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新世纪

# 英语口语教程

## FUNCTIONING

### in an Intercultural Community

差异与理解

Differences and Understanding

外语教学与研究出版社  
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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# 前言

《新世纪英语口语教程》(Functioning in an Intercultural Community)是针对英语达到中级水平(intermediate level)或以上,已经较好地掌握了英语基本语法,并有一定的词汇量,但迫切需要提高口语能力的学习者而度身定做的贯彻“以功能为突破口的跨文化交际法”的课堂使用教材,是编写者常年进行口语教学和理论研究后的一次突破性的尝试。

## 缘起

跨世纪之交,随着我国进入世界贸易组织,对外开放不断深入,社会对人才的英语口语水平要求越来越高。新颁布的《高等学校英语专业英语教学大纲》和《大学英语教学大纲(修订本)》对英语口语教学提出了更高的要求。同时,全国范围内正在开展英语专业和大学英语口语试点工作,这一举措把口语教学推向一个新台阶。除原有的英语专业口语课以外,各种口语课型不断涌现,如大学英语基础阶段的口语辅修、提高阶段的口语选修、英语双学位口语、研究生英语口语、对外合作培训口语、各类社会服务口语培训等。这些趋势反映了社会对人才英语口语交际能力的迫切需求。

然而,我们在口语教学和相关调查中发现,相对如此大的需求,目前适合大学阶段英语口语课教学的教材种类不多,针对性也不强。境外编写教材大多不适合中国英语口语教学的国情,而国内的部分教材教学模式和选材内容陈旧。这种现状使英语教师在选择教材时颇感为难。

目前在应用语言学研究领域,特别是在功能意念教学和跨文化交际等方面已经是硕果累累,但迄今为止很少有人将这些科研成果应用于教材编写领域。这促使我们编写一套能体现最新口语教学科研成果的教材,以适应形势发展的需要,为我国英语口语教学尽绵薄之力。

## 理论依据

本套教材贯彻“以功能为突破口的跨文化交际法”的原则。其主要理论依据如下:

1. 功能意念教学法:交际法教学大体可分为情景教学法和功能意念法。功能是指用语言做事和传达情感。由于实际生活中的情景不可能全部概括于适用面较广的大纲或教材之中,因而目前国内外某些新口语教材都以功能意念为主线。鉴于此教材面向的对象为中级及中级以上水平学习者,他们对意念的表达已经大多掌握,固本书较为偏重功能部分。

2. 跨文化交际理论:跨文化交际针对的不仅仅是不同的国家和民族,更不仅仅指中国与英美国家之间,而是指不同分类的人群之间进行的交际活动。文化差异是指不同的人群因其历史、地理、语言、宗教、风俗乃至居住区域、性别、年龄等不同而引起的社会信仰和看问题视角的差异。这些差异必然对他们之间的交际活动产生障碍。许多研究表明,不同文化群体之间经常产生交际失误,这些失误大多是由于缺乏文化宽容意识而不是由于词汇和语法掌握不够所致。基于这种因素,我们在教材编写过程中,将功能意念与跨文化语境和主题有机地结合起来。



1) 跨文化语境: 一个几乎可以作为公理但却被教学实践长期忽视的假设是, 中国人之间是不用英语作为主要交际工具的, 一旦使用英语, 其真实语境必然具有跨文化性质。口语是一种需要迅速反应的跨文化交际行为, 无法当场查阅资料或词典, 因而更加需要跨文化语境交际训练。语境(context)有三个层次, 从宏观到微观分别称为文化语境(cultural context)、情景语境(situational context)和上下文语境(linguistic context)。跨文化语境体现于上述三个层面。如果让学生达到用口语交际“得体”的程度, 除了词汇和语法的基础以外, 还必须考虑跨文化语境要素。因为在任何的真实交际中, 交际双方都必须考虑对方的文化背景、会话情景(时间、地点、交际双方的身份关系和交际目的)和前面所述的语境。尽管任何课堂模拟的交际语境从严格意义上讲都是不真实的, 属于虚拟交际语境(pseudo-context), 但如果连这种虚拟的东西都没有的话, 跨文化交际能力的培养就无从谈起。鉴于此, 我们在教材中设计的语言输入和交际活动, 便充分体现了这些跨文化交际要素。

2) 跨文化主题: 语言是信息的载体, 因而任何语言教材的编写都不可能脱离信息内容而只谈语言形式(语言学教材除外)。我们在第二册、第三册中采用了主题教学模式, 选取了符合学生需要和兴趣的跨文化主题, 每个单元紧紧围绕一个主题进行语言输入, 展开交际活动。在第一册虽然以功能为主线, 对跨文化主题也有所结合。

3. 语言输入与输出、接受和产出的关系理论: 我们主要参考了 Krashen 的输入假设(input hypothesis)和 Swain 的输出假设(output hypothesis)理论。

1) Krashen 的输入假设: Krashen 认为, 可理解输入(comprehensible input)是第二语言习得(second language acquisition)的惟一途径, 并提出理想语言输入(optimal language input)应当符合“ $i+1$ ”公式, 即教学的主要任务便是提供充足的可理解输入, 其中既包括学生已掌握的语言知识“ $i$ ”, 又包括一点新的语言知识“ $1$ ”。

2) Swain 的输出假设: Swain 则强调了语言输出的重要性。他认为, 输出不仅可以提高流利性, 而且还具有使学习者集中注意力(noticing)、进行假设验证(hypothesis-testing)和自觉反思(conscious reflection)以调整自己的学习策略等三项功能, 从而提高其使用语言的准确性。

听和读属于接受性技能(receptive skills), 是语言输入的渠道; 说和写属于产出性技能(productive skills), 用来进行语言输出。语言的各项技能是相互促进, 共同提高的。我们可能在实际教学中较为突出某一项或几项技能, 但却不能脱离或避开其他技能。目前的大部分大学英语教材, 对学生输入有余却输出不足, 片面发展了学生的阅读和听力, 造成许多学生能读有一定难度的文章, 能听懂对话和短文, 但却张不开口, 被人称作“哑巴英语”。许多口语教材便过分侧重说, 往往只是提供一个话题, 让学生进行自由交谈。听起来似乎合理, 但学生没有接受充分的可理解输入, 拿什么去说呢? 因而在教材编写过程中, 我们充分尊重语言学习规律, 围绕功能或跨文化主题, 先输入后输出, 使接受和产出达到某种均衡, 使学生在提高口语的同时, 综合技能得到全面提高。

## 实践依据

本套教材的主要编写人员有各类口语课的授课经验, 其中包括大学英语口语辅修、英语双学位口语、英语专业口语和各类口语培训等, 试用过大量的国内外口语教材。初稿编写前曾就选材内容在学生中进行问卷调查, 研究了大学英语和英语专业教学大纲及英语口语考试大纲, 查阅了大量文献。教材部分材料在上述口语课中曾进行试用, 并进行了教材使用效果的问卷调查, 教师和学生普遍反映良好。这些教学和研究实践使我们增强了出版此套教材的

动力和信心。

### 教材特色

本套口语教材在编写中力求体现以下特色:

1. 功能设置、技能要求和跨文化主题选择紧扣大纲。
2. 每个单元围绕功能(第一册)或符合学生需要和兴趣的跨文化主题(第二册、第三册)展开。
3. 着重发展口语能力,兼顾听、读、写等其他技能,语言输入和输出结合,比例适当。
4. 练习方式从功能操练(第一册)到丰富多彩的交际活动(全套教材),难度层层递进,以期达到熟练运用的目的。
5. 活动组织形式多样,包括单人、双人、小组和全班等四种形式。
6. 与单元内容有关的名言和歌曲可以提高学生兴趣,激发其深入思考。
7. 以课本和磁带两种媒体同时出版,方便各种条件下的口语教学。
8. 三册难度循序渐进,内容各有侧重,方便教师根据学生水平和需求进行选择。

### 分册编排

本套教材共分三册,每册分为26个单元,每单元约需2学时。三册侧重点不同。第一册《功能与语境》(Functions and Contexts)围绕《大学英语教学大纲(修订本)》规定的功能展开,结合跨文化语境组织对话和练习,旨在使学生学会常用交际功能的核心句型,并结合不同语境进行灵活运用。第二册《差异与理解》(Differences and Understanding)围绕符合学生需要和兴趣的跨文化主题展开,提供一定的对话和文章的输入,扩大学生对这些主题范围内知识和词汇量的积累,揭示文化差异,培养文化宽容意识,并复习第一册所学的功能句型,使学生有话可说、表达得体,全面拓展学生口语交际能力的深度和广度。第三册《交际与提高》(Communication and Proficiency)中主题和选材范围拓宽,加大语言输入,开展多种交际活动,如讨论、辩论、即兴表演等。使学生的口语交际能力达到熟练的程度。教师可以选择逐册系统教学,可以根据学时限制和学生水平不同,选用其中的某一册或两册,也可以根据教学目的不同,摘取其中的某些单元学习。

### 本册内容(第二册)

每个单元包括6大板块:

**预热(Warm-up):** 提供简短的文化注释(cultural notes),探讨文化冲突,配有是非判断题和讨论题,用来激活学生的知识储存、增加跨文化交际意识和联系学生生活实际。

**听力(Listening):** 提供一段或几段与本单元主题和后面的功能句型相关的对话,大多配备填空练习以训练听力和增进功能句型的掌握。

**阅读(Reading):** 提供一篇主课文,围绕单元主题,增加信息和语言输入。

**功能句型(Functional devices):** 用于复习、拓宽和加深第一册出现的功能表示法。

**交际活动(Communication activities):** 包含自由度高、语境真实和激发创造性的跨文化交际活动。学生可以灵活地运用功能句型,融汇所学知识和语言,并且发挥语言使用的创造性,达到交际目的,以培养流利性。

**写作(Writing):** 结合跨文化语境,强调写作的交际目的,巩固所学内容,培养逻辑思

维能力, 增进口语连贯性。

此外, 每单元精选了部分名言(Words of wisdom), 用于加深对单元主题的理解。教师可以酌情选用, 如可以让学生背诵, 在交际活动中使用, 或用来组织讨论和辩论等。部分单元选配了英文歌曲(A song for the theme), 不仅可以活跃气氛、提高语言学习兴趣, 而且可以显著改进语音语流, 尤其是语流的节奏、同化、省音和连音。歌曲内容与本单元主题相关, 并设计了填空练习, 用以训练听力并加深对主题的理解。

第二册由李华东、栾述文主编, 王青、赵树、刘瑞琴、颜钧、李素真、魏群、石绍云和李广才等参加编写。最后由李华东、袁洪婵、栾述文统编、修改、补充、定稿。

## 面向对象

本套教材可以作为必修、选修口语课堂教材, 也可用于自学。

适用对象为: 在校本、专科(包括英语专业、外经贸专业)大学生; 在读硕士、博士研究生; 准备参加大学英语口试学生; 出国英语口语培训学员; 各类社会英语口语受训人员和英语口语自学者等。

## 教师角色

在采用本套口语系列教材时, 建议教师不仅仅做一个课堂的控制者(controller), 而且要承担多种角色, 如评价者(assessor)、活动组织者(organizer)、士气鼓动者(prompter)、活动参与者(participant)、解疑者(resource)、辅导员(tutor)和研究者(investigator)等, 彻底摆脱“填鸭式”教学模式, 将更多的课堂时间留给学生, 并想方设法提高他们学习的自觉性和自主性。

## 致谢

本套教材编写过程中, 我们查阅了国内外大量口语教学理论资料和教材, 参考了大量报刊和书籍, 谨向这些作者和出版社表示衷心感谢。邹文轩协助校对第二册部分资料; 冯晓梅、尹衍桐、王红旭、石绍云协助设计了第三册部分练习; 李秀清和加拿大籍专家Lorna Lacopuriere校阅了第三册书稿; 美籍专家Judith L. Musselman审阅了全部书稿; 美籍专家Judith L. Musselman和加拿大籍专家Lorna Lacopuriere及Andy Greatrix为教材配制了录音; 孟卫东负责全部的美术设计和排版; 石油大学93级管理工程、会计、焊接、自动化等专业的学生参与功能意念教学试点; 97和98级英语双学位班和2000级研究生部分班级的学生参与了本套教材的试用和问卷调查。对上述专家、同行、技术人员和学生的帮助一并致谢。

我们恳切希望专家、同行和教材使用者对本套教材提出批评意见和建议, 以利于我们做好修订工作, 使其日臻完善。

编者

2008年12月

## Preface

*Functioning in an Intercultural Community* is an English textbook series specially tailored for adult Chinese learners of English at the intermediate level who have mastered basic grammar and vocabulary, but felt the urgent need to improve their spoken English. This series is designed to be taught and learned using a function-based intercultural communicative approach. The aim is to help learners to function in a world where people of different cultures frequently meet and converse in English.

### Features of the textbook series

1. Functions, themes and language skill requirements are in accordance with the *College English Syllabus* (revised edition) and the *Syllabus for English Majors* issued by the Ministry of Education of the People's Republic of China.
2. Unit activities are centered either on useful functions (Book One) or on interesting, real-life intercultural themes.
3. Speaking skills are the primary focus. However, other skills such as listening, reading, and writing are also integrated, creating a delicate balance between language input and output.
4. Exercises include functional practice (in Book One) and communication activities (in all three books), ranging from tightly controlled, accurate reproduction work to free, authentic, creative tasks.
5. Class organization format varies from individual study, pair work, group work, and lockstep (whole class work).
6. Selected words of wisdom and songs included in the units are relevant to the themes of the units.
7. Textbooks can be used together with cassette tapes and multimedia courseware CDs. These are available as extra resources.
8. All three books in this series are interrelated but with different areas of focus. Each book can be used either as the main textbook, or as a part of a series of textbooks.

### Arrangement of the three books

*Functioning in an Intercultural Community* is a three-book series, each book comprising 26 units, each unit designed to fill in two class hours.

Although adopting the same function-based intercultural communicative approach, the three books have different focuses. Book One is named *Functions and Contexts* and is arranged around functions required by the *College English Syllabus*, familiarizing learners with prototypical functional devices and enabling them to use these devices appropriately in intercultural contexts. Book Two is called *Differences and Understanding* and is made up of abundant language input, recurrent functional devices and contextualized communication activities developed around intercultural themes relevant to learners' current and future needs. Consequently, Book Two is meant to enlarge the learners' knowl-



edge reserves and vocabulary on these themes and to cultivate their awareness, understanding, and accommodation of the cultural differences. Book Three is entitled *Communication and Proficiency* and can be seen as an extension of Book Two. However, both the range of themes and amount of language input are considerably enlarged. This book also gives more flexibility to the learners' communication and intends to make learners proficient English speakers.

The instructor may choose to teach the three books sequentially, or select one or two volumes, or to pick units from any of the books according to available class hours, learners' levels, and specific purposes of instruction.

## **Contents of Book Two**

Each unit is made up of six parts:

**Warm-up:** Exercises that address "intercultural controversies" are included to stimulate and challenge learners' knowledge of cultural differences. The cultural notes are intended for learners to check their understanding of the theme and apply such knowledge to their own lives.

**Listening:** Conversations written for the theme are correlated to the functional devices. Carefully designed fill-in-the blank exercises are included to improve learners' listening comprehension and to arouse their awareness of language functions.

**Reading:** Major passages on the theme are included to enrich learners' knowledge of the theme and in the use of language.

**Functional devices:** Commonly used linguistic functions such as sentences, familiar expressions, idioms, and interjections are used as tools to help learners to perform different communication tasks. Most of them already appeared in Book One.

**Communication activities:** Authentic creative tasks are integrated in the unit to enable learners to freely use the language and information to achieve their communication goals.

**Writing:** The writing tasks will enable learners to review what they have learned in the unit. Such writing tasks will also enhance their speaking ability. Within the context of a "function-based intercultural communicative approach", the writer is empowered to write with a purpose.

Included in different units are Words of Wisdom and Songs to add depth to thoughts on the theme. Sound-word recognition is enabled by fill-in-the-blank exercises, designed for the

## **Target learners**

Although this textbook series is planned for classroom teaching, individual learners can also use it for self-study.

The most probable target learners are: College students (including English majors) at different grade levels, master or doctoral degree candidates, adult education receivers, spoken English test takers, personnel in a language training program who are planning to go abroad, and people under a ESP (English for Specific Purposes) program.



### **Roles of the instructor**

In using this textbook series, the instructor is advised to take multi-roles and to maintain a delicate balance among them. The instructor will be the controller of the class, as well as the assessor, organizer, prompter, participant, resource person, tutor, and investigator. The instructor empowers the students with the autonomy needed to improve their motivation and to learn what they want is important to them.

Compiler

December 2008

### 课堂组织形式图标说明

Icons for classroom organization

单人形式

Individual work



双人形式

Pair work



小组形式

Group work



全班形式

Lockstep or whole class work





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# UNIT 1

## LONELINESS

### CONTENTS

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LISTENING	Starting a conversation with a stranger
READING	Alone in the crowd
FUNCTIONAL DEVICES	1. Starting a conversation 2. Making a date 3. Saying goodbye
COMMUNICATION ACTIVITIES	1. Role play: Talking with Alice (Pair work) 2. Role play: A cocktail party (Lockstep) 3. A survey into loneliness (Group work)
WRITING	Answering a letter from a pen friend
A SONG FOR THE THEME	Seven lonely days

The mind is its own place, and in itself can make a Heav'n of Hell, a Hell of Heav'n.

—— Milton (1608—1674) British poet

What makes life dreary<sup>1</sup> is the want of motive.

—— Eliot (1819 —1880) English novelist

To feel that one has a place in life solves half the problem of content.

—— Woodberry (1885 —1930) US poet and critic



## Warm-up



### 1. True or false

Consider the following true-or-false statements. Talk to your partner about the reasons for your decisions.

- 1) People with lots of friends and acquaintances do not suffer from loneliness.
- 2) Young women who have suddenly stopped working in order to have children often suffer from loneliness.
- 3) People who get divorced after very sad marriages never want to see each other again.



### 2. Reading and discussion

This is an extract from an article in *The Sunday Times*. Read it through, and find out whether the author thinks the same as you about the above true-or-false statements and about the reasons why people feel lonely. Do you agree with the author? Why or why not?

Do you feel lonely?

Old and young, single and married, rich and poor — anyone can be lonely, irrespective<sup>2</sup> of the number of friends, family and social contact they actually have. Some people are happy with one or two close friends, others are lost without a crowd — and others still are lost in a crowd.

According to a poll, specially commissioned<sup>3</sup> for *The Sunday Times Magazine*, approximately 25 per cent of the population are lonely — with women, the elderly, the young, the single parent, the widowed and the unemployed most at risk. Middle-aged married men with jobs and cars are the least likely to be lonely. Young mothers at home with children under five are particularly vulnerable<sup>4</sup> to loneliness and depression, especially if the transition from working wife to housebound mother has been a sudden one.

Elderly people, particularly those who move to a new area on retirement, may be isolated from their families and friends. Illness, disability<sup>5</sup> and fear of going out alone also combine to turn

many pensioners<sup>6</sup> into prisoners in their own homes. Teenagers' natural shyness and self-consciousness may make them awkward<sup>7</sup> in the company of their peers and the opposite sex. Single parents feel cut off from a couple-orientated society<sup>8</sup>. Divorced people may miss the companionship of even the most unsatisfactory marriage as, of course, do the widowed. With so many social contacts being made through work, unemployment can also lead to loneliness.



### 3. Discussion

- 1) Give some possible reasons why "middle-aged married men with cars and jobs are the least likely to be lonely".
- 2) Do you sometimes feel lonely? When and where do you find yourself lonely? Why?
- 3) Who do you often turn to when you feel lonely? Do you often talk with your roommates or friends? Why or why not?
- 4) Do you find it difficult starting a conversation with a stranger? How would you start it?

## ▶ Listening



### Blank filling



**Directions:** Listen to this conversation three times. The first time, listen to the dialogue through to get the "gist" of it. The second time, the tape will be paused frequently. During the pause, fill in the blanks with what you hear from the tape. The last time, listen through the whole material again to correct your mistakes in your blanks. Finally, answer this question: "What functions do those expressions in the blanks perform?"



### Starting a conversation with a stranger



(This is a conversation between a Chinese student, Li Dong (L), and a foreign student, Jane (J), in the dining hall.)

- L: (1) \_\_\_\_\_ ?
- J: Uh no... no, here, let me move my handbag from the chair.
- L: Thank you... (2) \_\_\_\_\_ ?
- J: Oh, it's lovely, yes. It does make a change, doesn't it?



- L: Let's hope it'll last.
- J: Mm, mm.
- L: What... (3)\_\_\_\_\_? Looks... looks really interesting.
- J: Oh, it's... it's called *Sense and Sensibility*<sup>9</sup>. Um, I got it because... er... because of that film.
- L: Oh yeah.
- J: Did... did you see it? A few... a few weeks ago? In the... er... video room of the English World?
- L: No, no, I didn't see it — I remember it, but I didn't see it, I'm afraid.
- J: Yes, about the love affairs of two sisters. It's... it's fantastic. I'm... I'm reading it as well because I've got a term paper to write for the literature class.
- L: So, ... er...(4)\_\_\_\_\_.
- J: Yes, in the past. I am learning Chinese literature here.
- L: I see, I see.
- J: But I love Jane Austen's novels. I am making a comparative study<sup>10</sup> between this novel and Qian Zhongshu's *Weicheng*. Both novels talk about sensitive feelings in love, and the language in both is vivid and humorous.
- L: Yes, it is, it's... really an interesting topic... (fade)
- J: ... but I don't go to the video room a lot, since... since it often shows English programmes for Chinese students. Those programmes are mainly courses.
- L: Well, I'm going tonight, in fact.
- J: Tonight? Oh, are you? What are you going to see?
- L: *Forest Gump*<sup>11</sup>.
- J: Oh, lovely!
- L: You wouldn't like to come, would you? (5)\_\_\_\_\_?
- J: Oh, that would be nice, yes! Oh, why not? ... Oh, oh dear, (6)\_\_\_\_\_.
- L: Oh... well... obviously (7)\_\_\_\_\_. Er...
- J: Yes.
- L: Er... my name is Li Dong. I am an architecture student of grade 99. Er... (8)\_\_\_\_\_?
- J: Yes, er... my name is Jane. Er ... Could you write down your name for me? You know, ... er... Chinese characters and pronunciations are difficult to match.
- L: Sure, of course. Er... I have a pen here, and ... you've got... er... a piece of paper?
- J: Yes, perhaps... er... you can write it on my notebook.
- L: OK... Here... Perhaps I will give you my phone number also. It's 7-3-9-1-9-9-9.
- J: Thanks.
- L: And yours?
- J: Oh, yes, it's... er... 8-3-9-1-9-8-0.