

College English

第一、二册(修订本)
教师手册



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高等学校英语专业用书

大学英语教程

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第一、二册教师用书

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PART I

Introduction

This Teacher's Book is a companion volume to *College English*, Books I and II. It explains the general principles we have followed in writing the textbooks and provides teaching hints and keys to exercises. Unlike the previous teacher's manuals we do not propose a lesson by lesson arrangement. Instead we set down in the Introduction the general approach and methodology which may serve as the guiding principle for the teaching of each particular lesson.

1. Basic Premises

Students who use this set of textbooks are assumed to have done English for at least three years at middle school. In general terms this means a grounding in English sounds and intonation, mastery of about 1,500 words and grasp of basic structures and tenses. Real beginners will have to use another set of textbooks or do some preparation before using *College English*.

Listening and speaking are given prominence throughout. Pattern Drills, Texts and Oral Work are all designed to help the students develop their oral proficiency. We have made the drills more meaningful than the ones we included in our earli-

er books. The texts, which are mostly of a spoken style, can be used as the basis of much of the students' oral activities. In the Oral Work section, apart from the usual kind of oral exercises, we have devised some communicatively oriented ones to bring our students closer to real communication. In pedagogical terms ours is an eclectic approach.

In view of regional differences and fluctuations of students' level from year to year, we have tried to make the textbook flexible. For colleges where there is an intake of more advanced students the first four lessons may be disposed of in two weeks. Where you feel Text A is not rich enough in content you may play up Text B, which is really intended as a reading text. At the end of Book One we have included some supplementary texts that may be used as stop-gaps or for further study.

2. General Procedure and Allotment of Time

If you allow a week per lesson we recommend the following procedure:

First Day: Some pattern drills and preliminary work on
Text A

Second Day: Text A and the rest of the pattern drills

Third Day: Text B and Oral Work.

Fourth Day: Exercises

Fifth Day: The rest of the exercises and weekly quiz

The amount of time spent on each lesson depends largely on the level of your students. It may vary from 8 to 12 hours

per lesson.

In most colleges, in addition to the comprehensive English course in which this set of books may be used, courses like listening and speaking, phonetics and extensive reading are often offered. In such circumstances it is inadvisable to spend more than ten hours on each lesson.

3. On the Use of the First Four Lessons of Book One

The first four lessons of Book 1 are clearly set apart from the rest of the lessons because of the heavy emphasis on phonetics. Judging by the level of the students we have had in the past few years the new entrants mostly do not have a good grasp of English sounds and are likely to make mistakes in certain vowels and consonants. If we launch into pattern drills and texts right away, their attention is naturally drawn to structures and vocabulary and a host of other things. We have also included in the four lessons Stress, Rhythm and Intonation Patterns, but they should be in a secondary position. We believe that the accurate production of sounds forms the basis of good, natural speech.

The reason why consonants are treated before vowels is that consonants are sometimes not given adequate attention in the traditional teaching of phonetics. But evidently consonants cannot be taught in isolation; they have to be coupled with vowels. Only a minimum amount of practice material is given in the phonetics exercises. You may decide in the course

of teaching what additional material needs to be designed or borrowed from handbooks on phonetics.

In the phonetic transcriptions we have used slashes (e.g. / hed / for *head*) instead of square brackets (e.g. [sez] for *says*) because we have followed a broad transcription. For detailed explanation you are referred to Chen Wenda's article in *Waiguoyu* (Foreign Languages), No. 3, 1982, pp. 37 - 38.

The basic method of teaching phonetics consists of 1) careful listening to good models; 2) practice through imitation; 3) the teacher's correction of erroneous sounds and tips on how to improve. Lectures on the English phonological system should be given sparingly.

At the end of the four lessons a phonetics check should be given and each student taped so that his pronunciation may be assessed more accurately and his problems isolated. Test Paper No. 1 may be used for this purpose. If you can spare a tape, keep brief recordings of each student and let them listen to themselves at the end of the term or year. They will be encouraged by the progress they will have made.

Apart from sound drills there are pattern drills and dialogues. The pattern drills are deliberately made easy as they are meant as a warming-up exercise. For those students who have never had much chance to practise speaking they may prove very useful. The dialogues centring around school life should be made full use of as they can help students practise speaking both in and out of class. Students may be called upon to perform in pairs in class and variations should be encouraged where they suit the occasion.

Although you may decide how much time you should

spend on these four lessons, we have learned from our experience that it is best not to leave out the sound stage entirely.

4. On the Teaching of Pattern Drills

Presentation

The pattern drills may or may not have a bearing on the students' lives. But in classroom teaching it is always a good idea to start with what is of interest to the students. The best conversation practice is of course when you can get them talking about things they themselves have done. Then the conversation becomes real and not 'textbook' conversation. Also you get to know your students more quickly and better which is a great advantage in teaching.

Drill A in Lesson 12 is as follows:

- Has Alan been to the dentist's?
- Yes, he has.
- When did he go?
- Yesterday.
- Did anyone go with him?
- Yes, his mother did.

This situation is probably unreal in class. If someone has just been to the dentist, well and good – the name 'Alan' is simply changed. But since that seems quite unlikely, it is best to adapt the drill as follows, for instance.

- Have you been to the Summer Palace?
- Yes, I have.

- When did you go?
- The week before last. (or any other time)
- Did anyone go with you?
- Comrade So-and-so.

To make the drill meaningful it is necessary for you to put the question to someone who is not from Beijing. For colleges in other cities local names should be substituted for 'the Summer Palace'. Another example is from Lesson Eight. The focal structure for this lesson is 'be going to do something'. But you do not have to start with the drills in the book. You could begin with something that has just happened in the college. In this particular college the film "Gandhi" was shown one Monday and was then shown again the next week. In this case the teacher might start by saying something like this:

The film "Gandhi" was shown here last week. I hear it'll be shown again this afternoon. Are you going to see it? (putting the question to one or more students) Are you going to get some tickets for your friends? Are you sure you can get them? How are you going to get them? Are you going to look up some books in the library and collect more material about Gandhi? Are you going to write to your parents and tell them you've seen the film? etc.

It has to be admitted that not all the drills lend themselves to such spontaneous warming-up questions. Another way of presenting drills is to explain the situation in English and who's saying what to whom before reading the drill. The explanation is essential, for without it the students will often be at a loss and feel confused. For example, in teaching Drill A of Lesson 11, Book 1 you might say something like the fol-

lowing by way of introduction:

John and Mary are speaking on the phone. John wants to speak to Kate, who is Mary's friend, but Kate has gone to the cinema. John asks Mary to pass on a message. He tells her that he's going away this Friday on business and wants to see Kate before he leaves. Now here's the conversation between John and Mary. (Here you may either play the recording of the drill or read it yourself, assuming two voices.)

It is often necessary for you to read the drill several times before it sinks in. When there are new words or phrases they have to be explained and repeated so that they will not be stumbling blocks in the drill.

Chorusing

Chorusing should not begin until enough listening has been done. An inexperienced teacher often plunges right into chorus work when he has finished with the presentation, believing that mere listening is a waste of time. Listening does not apparently involve the students, but actually it is a kind of "incubation" when an imperceptible change is taking place in the students' minds. Adequate listening often paves the way for good chorus work.

Several things need to be watched in chorusing. Students need to be told that chorusing is not shouting. It is already difficult to detect mistakes in chorusing, and when everybody shouts it is impossible to spot anything wrong. To prevent individual mistakes from being hidden behind chorusing, it is necessary to vary the methods. One way is to divide the class

into two or more groups so that it is easier to spot the errors. Another way is to have the chorusing interspersed with individual checks. Chorusing must not last too long, or students feel bored and it will no longer be effective.

Pair Performance

When enough chorusing has been done, you might then switch to performance by pairs of students. At this stage it is necessary to insist on accuracy. This includes not only the right words and structures, but also correct pronunciation and intonation. Mistakes should be corrected and students made to repeat the correct version. When most of the students make the same mistakes, it is almost certain that either the drill is too difficult or the chorusing has been inadequate. In any case it is necessary to go back to chorusing again. A class of 18 should be divided into 4 or 5 groups in order to have sufficient practice.

Substitution

When students can say(not *read*) the drill fairly well, it is then necessary to bring in substitutes. For simple drills you only need to give call-words. For Drills A and B in Lesson 5, Book 1, the use of call-words can save a lot of time.

Drill A

- Is there any *tea in the tin*?
- Yes, there's a little.
- Can I have some?
- Go ahead.

Teacher: sugar / in the sugar bowl

– Is there any sugar in the sugar bowl?

– Yes, there's a little.

– Can I have some?

– Go ahead.

Teacher: milk / in the jug

– Is there milk in the jug?

– Yes, there's a little.

– Can I have some?

– Go ahead.

When there are more than two substitutes, it is advisable to write them on the board with slashes separating them. This is called for especially when new words or phrases occur.

Another way is to explain the situation to the students and get them to work out what words need to be changed. Take Drill D in Lesson 13, Book 1, for example. The drill is as follows:

– Why are you *sweating*? What have you been doing?

– I've been *levelling the sportsground*.

– Come and *have a drink of water*.

You might introduce the substitutes in the following way:

1) B has been digging up the sweet potatoes in the rain and is wet. A tells him to change his clothes.

2) B has been listening to Xiao Zhang's funny stories and is laughing. A asks him to tell him a story.

3) B has been waiting for a friend outside in the snow and is shivering. A invites him in to warm himself.

In some cases students may need to practise in pairs for a cou-

ple of minutes before performing in front of the class. This not only increases their confidence, but also helps accuracy. It is often advisable to have two or three pairs of students perform. Slight variation should be allowed as long as the basic drill is not changed. Where possible you should encourage creativity. The same question in Drill D, Lesson 7, Book 1, may be put to several students so that their initiative may be brought into play. A question like "What do you do when you're bored at a lecture?" tends to elicit a number of interesting answers.

The most important principle in pattern drills is flexibility. It is not advisable to stick to the drills and follow them to the letter. You may change the situation, shift around the new words or alter the order of the drills. As long as the basic structures get drilled and driven home and the students get abundant practice the class will have served its purpose.

Another important principle is that the students should do all the drills with their books closed. They should not be allowed to read from the book.

5. On the Teaching of Text A

Most of the texts written in ordinary everyday English lend themselves to oral practice and should be used as the basis for speaking. They should not be treated as comprehension pieces although some of the points in the text do present diffi-

culty in understanding and should be explained.

Warming-up questions

One way of approaching Text A is to ask students questions that lead to the text so that they do not feel that it is thrust upon them. "Spring Festival" (Lesson Eight) in Book 1 may serve as an example. You might start like this:

The Spring Festival is on February 2. I suppose you are all going home to have a good time with your parents and friends. What do you usually do at the Spring Festival? Do you give your house a good cleaning? Do you decorate your house? Does your mother prepare a lot of good food? What food? When does she begin her preparations? When does the celebration begin?

Do you have a family dinner on the eve of the Spring Festival? Does it last a long time? Do you drink beer or wine? (Some will say 'beer', others may say 'wine' and the girls probably will say 'neither'.) Do you visit your relatives on the first day of the lunar New Year? When do you visit them? Do you koutou to your parents now? (Many will laugh and shout, 'No!') Do your parents give you any money for the Spring Festival? When is the Lantern Festival? Do you celebrate it? etc.etc.

If the questions you throw out are interesting, the class immediately becomes actively involved and highly responsive. If your students are drawn from different parts of the country, you may put the same question to several students to bring out regional customs.

When you have exhausted all the questions, you may piece

together the answers and give a connected narrative. This may be like another text except that it is in an oral form. All this is necessary preparation for the launching of Text A.

Oral version of the text

Even when the groundwork has been done, it is not wise to take up detailed explanation of the text straight away. We recommend giving an oral version of the text in which new words and expressions are explained and other difficulties ironed out. This is a 'diluted' version of the text, which is often more compact. Here is an oral version of part of "Kino and his Pearl" (Lesson 12, Book 1):

Now I'm going to tell you a story about a fisherman and his pearl. There was once a fisherman whose name was Kino. One day while he was fishing he found a very large pearl. It was as big as an egg and very beautiful. So he went to the nearest town to sell it. His baby had been stung by a scorpion. You know what a scorpion is? A scorpion is a poisonous insect that crawls about. (If you like, you can draw the picture of a scorpion on the board.) Well, Kino's baby got a bite from a scorpion. Of course Kino and his wife were worried. Kino did not have the money to send for a doctor. Now that he had the pearl he thought he could get medical help for his child.

Before Kino reached town, the pearl buyers had learned about his pearl and knew he was coming. They had made a plan to get the pearl from him.

.....

Some of the more difficult language in the second paragraph

are left unexplained (e.g. "Every man suddenly became related to the pearl", "lusts and hungers of everyone", etc.). You can take this up when you go over the text with the students paragraph by paragraph.

While giving the oral version, it is imperative for you to insist on the students paying full attention with their books closed. Sometimes it is not enough to give the oral version only once, repetition may be necessary. Simple, short questions should be asked of the students to check on understanding.

Going over the text

At this stage you may ask your students to open their books. You may prefer to read the text yourself to set a model or get one of the students to read it to spot any mistakes in pronunciation and intonation. In any case reading should precede explanation.

Those words and expressions that have not been explained in the oral version may now be taken up. You could ask the students to explain first before offering your own explanation. Questions and answers, paraphrasing or translation may all be used although we feel too big a proportion of translation often leads to the students' depending on the Chinese for accurate understanding.

Your explanations should be brief and to the point. Elaborate explanations should be avoided. Too much background knowledge is not necessary, either.

You should take care of both content and language in going over the text. There should be at least one or two questions on overall content so that students do not get lost in the

details.

At the end of each paragraph you may ask one of the students to sum up. After some brief discussion you may improve upon the student's version and write it on the board. This may serve as the basis of the outline of the text.

More work on the text

This involves reading aloud, questions on the text, drill on useful words and phrases and retelling.

Reading aloud is necessary in order to improve the students' pronunciation and intonation and check on their comprehension. This may be done on the day following the explanation of the text. To set a high standard for reading you may assign part of the text (about one-third) as the focal reading passage and require every student to work hard at it.

Questions on the text and retelling may be done together. You start out by asking students questions on the main content and then call upon one or two students to string together the answers. Or you may ask the students to put questions to each other. To give them an idea of what a good retelling is you should prepare a model of your own. You may compare this with the students' versions and point out their deficiencies. An important point to emphasize is that retelling does not mean reciting the text. To do a good retelling they need to understand the text thoroughly, reorganize it and then retell it in their own words.

Useful words and expressions may be selected from the text for further drill. Making up sentences, rewriting or translation are forms of exercises that can be employed.