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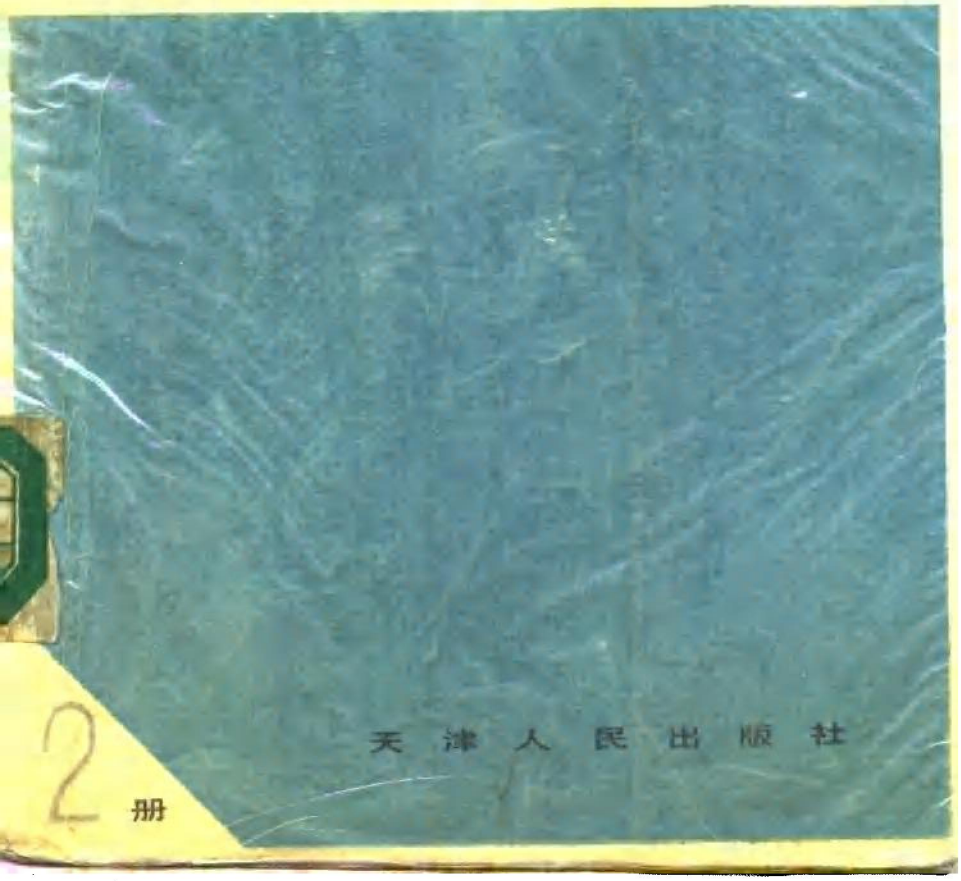
NEW CONCEPT ENGLISH
PRACTICE & PROGRESS

最新新概念英语学习大全



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最新新概念英语学习大全

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天津人民出版社

出 版 说 明

《新概念英语》(1—4 册) 是英国著名语言学家 L·G·亚力山大编著的系列英语教材，自 1967 年出版以来已再版 20 多次，是深受各国读者欢迎的最正统的现代英语教材。这套书自介绍到我国以后，已被越来越多的高等院校、各类业余学校、进修班、培训班以及广大英语自学者采用为英语学习用书，有关此书的各类辅导读物也已大量出版，这无疑给学习者提供了极大的帮助，但由于这些辅导读物大多只侧重于如注释、译文或练习等某个方面，这就给那些想系统、全面学习掌握本教材的读者造成了不便。为了帮助读者解决这一问题，我们特邀请了从事这套书教学工作多年的教师，以“全”和“精”为宗旨，编写了这套《最新新概念英语学习大全》，依照原书顺序，分 4 册出版。本书主要内容包括：教材原文；所有说明部分的汉语译文；课文的中译文；词语英汉双解；课文的详细注释及与之有关的背景知识；练习、补充练习以及各单元前测验的参考答案等。之所以把与此书有关的所有辅导内容融于一书，就是为了使读者做到一册在手即可学好《新概念英语》，而无需再去寻求其他各种辅导读物。愿我们的做法在读者那里得到最好的证明；愿我们的读者通过学习本书获得最满意的学习效果。

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To the Teacher

Language Learning at the Pre–Intermediate Level

General Principles

Traditional methods of learning a foreign language die hard. As long ago as 1921, Dr Harold Palmer pointed out the important difference between understanding how a language works and learning how to use it. Since that time, a great many effective techniques have been developed to enable students to learn a foreign language. In the light of intensive modern research, no one would seriously question the basic principles that have evolved since Palmer's day, though there is considerable disagreement about how these principles can best be implemented. Despite the great progress that has been made, teachers in many parts of the world still cling to old–fashioned methods and to some extent perpetuate the systems by which they themselves learnt a foreign language. It may, therefore, not be out of place to restate some basic principles and to discuss briefly how they can best be put into effect in the classroom.

Learning a language is not a matter of acquiring a set of rules and building up a large vocabulary. The teacher's efforts should not be directed at informing his students about a language, but at enabling them to use it. A student's mastery of a language is ultimately measured by how well he can use it, not by how much he knows about it. In this respect, learning a language has much in common with learning a musical instrument. The drills and exercises a student does have one end in sight: to enable him to become a skilled performer. A student who has learnt a lot of grammar but who cannot *use* a language is in the position of a pianist who has learnt a lot about harmony but cannot play the piano. The student's command of a language will therefore be judged not by how much he knows, but how well he can perform in public.

In order to become a skilled performer, the student must become proficient at using the units of a language. And the unit of a language is not, as was once commonly supposed, the word, but the sentence. Learning words irrespective of their function can be a waste of time, for not all words are equal. We must draw a distinction between *structural* words and *lexical* items. Words like *I, you, he* etc. are *structural*. Their use can be closely defined; they are part of a grammatical system. Words like *tree, plant, flower* etc. are purely *lexical* items and in no way part of a grammatical system. From the learner's point of view, skill in handling structural words is the key to mastering a language, for the meaning that is conveyed in sentence–patterns depends largly on the function of the structural words that hold them together.

It is possible, though this has yet to be proved scientifically, that every student of a foreign language has what might be called a language ceiling, a point beyond which he cannot improve very much. If we accept this supposition, our aim must be to enable every student to learn as much as he is capable of learning in the most efficient way. The old–fashioned translation and grammar–rule methods are extremely wasteful and inefficient, for the student is actually encouraged to make mistakes; he is asked to perform skills before he is adequately prepared. Teachers who use such methods unwittingly create the very problems

they seek to avoid. At some point in the course their students inevitably become incapable of going *on*: they have to go *back*. They have become remedial students and the teacher is faced with the problem of remedying what has been incorrectly learnt. No approach could be more ineffective, wasteful and inefficient.

The student should be trained to learn by making as few mistakes as possible. He should never be required to do anything which is beyond his capacity. A well-designed course is one which takes into account what might be called the student's 'state of readiness': the point where he can proceed from easy to difficult. If the student is to make the most of his abilities, he must be trained to adopt correct learning habits.

What has to be Learnt?

The student must be trained adequately in all four basic language skills: *understanding*, *speaking*, *reading* and *writing*. In many classroom courses the emphasis is wholly on the written language. The student is trained to use his eyes instead of his ears and his inability to achieve anything like correct pronunciation, stress and intonation must be attributed largely to the tyranny of the printed word. If the teacher is to train his students in all four skills, he must make efficient use of the time at his disposal. Efficiency presupposes the adoption of classroom procedures which will yield the best results in the quickest possible time. The following order of presentation must be taken as axiomatic:

Nothing should be spoken before it has been heard.
Nothing should be read before it has been spoken.
Nothing should be written before it has been read.

Speaking and writing are the most important of these skills, since to some extent they presuppose the other two.

Learning to Speak

The traditional 'conversation lesson' is of no value at all if the student is not ready for it. It is impossible for any student at the post-elementary level to take part in discussions on topics like 'The Cinema Today', for his ideas quite outstrip his capacity for expressing them. The student must first be trained to use patterns in carefully graded aural / oral drills. Only in this way will he finally learn to speak.

Before considering how this can be done, it should be noted that the patterns in a language fall into two distinct categories: *progressive* and *static*. For instance, learning how to answer and to ask questions involves the use of progressive patterns. They are progressive because the student's skill in handling these complex forms must be developed over a long period, beginning with a simple response like 'Yes, it is' and culminating in complex responses like 'Yes, I should, shouldn't I'. A *static* pattern, on the other hand, like the comparison of adjectives can be taught in a limited number of lessons, not over a long period.

Progressive patterns should be practised through comprehension exercises which require the student to answer and to ask questions which become increasingly complex as the course proceeds. The student should be trained to give tag answers; make negative and affirmative statements to answer double

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questions joined by *or*; answer general questions which begin with question–words like *When, Where, How* etc; and at each stage, the student should be trained to ask questions himself. It is obvious that these skills cannot be dealt with in one or two lessons: the student requires practice of this kind in *every* lesson.

At the same time, static patterns should be practised by means of drills which make use of language–laboratory techniques. In each of these drills, the teacher seeks to elicit a particular kind of response. He provides the student with a stimulus to elicit the new pattern in a series of oral drills until the student is able to respond accurately and automatically.

Students may also be trained to speak through oral composition exercises where they are required to reproduce orally a passage of English they are familiar with. At the outset, the student should practise reproducing narrative and descriptive pieces. At a much later stage, he will practise reproducing the substance of an argument. When he can do this well, he will be in a position to converse on set topics which deal with abstract ideas. By this time he will be able to express himself with confidence and will make relatively few mistakes.

The techniques used in speech training at the pre–intermediate level may be summarized as follows:

Drilling in progressive patterns.
Drilling in static patterns.
Practice in oral composition.

Learning to Write

The same sort of careful grading is required when we attempt to teach students to write. We must again begin with the simplest form of statement. Students are all too often plunged into composition work long before they are ready for it. At some point in a course, the teacher may decide that it is time his students attempted to write a composition, so he sets a short narrative or descriptive piece and hopes for the best. This is a random, hit–or–miss method which creates enormous remedial problems and produces disastrous results. If a student's sole experience of written English has been to fill in blank spaces in tailor–made sentences, it is wildly unreasonable to spring a composition subject on him and then expect him to produce correct and readable prose. As with premature discussions on set topics, all we are doing is to encourage him to make mistakes. And it is no good hoping that after a few years of this (involving massive correction on the part of the teacher) the student will somehow improve on his own. Very few studentsl are sufficiently conscientious or highly motivated to examine in detail their own corrected written work. Even if they did, there is absolutely no guarantee that they will not go on making the same mistakes. Writing skill can best be developed through carefully controlled and graded comprehension / précis exercises. Précis writing is not a sterile academic exercise useful only for examination purposes. It can be used effectively to develop a student' s writing ability. At the pre–intermediate stage, the student must learn how to write simple, compound, and complex sentences and to connect ideas from notes. Controlled précis writing will enable the student to master each of these difficulties and bring him to a point where he will be capable of writing a composition with a minimum of

error.

The main stages in training the student in the written language at the pre–intermediate level may be summarized as follows:

Practice in writing simple sentences through controlled comprehension / précis exercises.

Practice in writing compound sentences through controlled comprehension / précis exercises.

Practice in writing complex sentences through controlled comprehension / précis exercises.

Practice in connecting ideas from notes that have been provided.

The Teaching of Grammar

In traditional textbooks, all information about sentence patterns is presented in the form of 'rules' which the student applies in a series of disconnected sentences by filling in blank spaces, or by giving the correct form of words in brackets. It has become abundantly clear that this approach to language–learning is highly ineffective. It encourages the teacher to talk *about* the language, instead of training his students to use it. The emphasis is on written exercises. The greatest weakness in this approach is that the student cannot transfer what he has learnt from abstract exercises of this kind to other language skills like understanding, speaking and creative writing.

A new pattern should not be presented as the exemplification of some abstract grammar–rule, but as a *way of saying something*. No further explanation or elucidation is necessary. The student is trained to use correct forms automatically, rather than by applying 'grammar logic'. Where explanation is necessary, it can be done by relating a new pattern to one that has already been learnt. If, for instance, the student has learnt the use of 'must', he can be taught the use of 'have to' by being made to see a meaningful relationship between the two.

Students working at the pre–intermediate level may be given exercises in recall, that is, relating language difficulties to a particular context they know well. In this way they will be trained to use correct forms instinctively. The teacher is, incidentally, saved the trouble of correcting exercises, since, for the most part, the passages do this for him.

Traditional filling–in–the–blank exercises still have a place in a modern course, but with one important difference: they should not be used as a means of teaching new patterns, but as a means of consolidating what has been learnt. They are an end, not a means to an end. In this respect, they are extremely useful in tests and can be employed for diagnostic purposes or to enable the teacher to assess terminal behaviour.

The Multi–Purpose Text

In order to do all the exercises outlined above, the student must work from specially–written texts. Each text must be used to train the student in the following skills:

Aural comprehension.

Oral practice (*progressive* and *static* patterns).

Reading aloud.

Oral composition.

Dictation.

Controlled comprehension, précis and composition practice (simple, compound and complex sentences).

Written grammar exercises in recall.

We might call these specially–written passages *multi–purpose texts*, since they are used as the basis for a variety of exercises which aim at developing a number of skills simultaneously.

If these texts are to be suitable for so many purposes, they must be specially devised. The new patterns that are to be taught must be *contextualized*, that is, they must be built into each text. These reiterated patterns should be unobtrusive: their use should strike the listener as being inevitable rather than artificially superimposed. There is also another very important requirement: the texts must be interesting or amusing so that they will entertain the student, hold his attention, and minimize the inevitable drudgery involved in drill work. If the texts are accompanied by illustrations, they will be even more appealing. At the beginner's level, illustrations are more functional than decorative. At this level, the reverse is true: the pre–intermediate stage marks a transition from audio–visual techniques to audio–lingual ones.

Speed and Intensity

Traditional courses are often divided into 'lessons', but these 'lessons' do not take into account what can be done in an average teaching period of forty–five minutes or an hour. They simply consist of 'an amount of information' and may run on for a great many pages. In the classroom, one of these 'lessons' might drag on for weeks because so much has to be done.

A lesson must be precisely what the word implies: an amount of material that can reasonably be covered in a teaching period, possibly with additional material which can be done as homework. In other words, a lesson must be considered as a unit of instruction and no more. Now it is extremely difficult for the course designer to decide what can be done in an average period. Obviously a class of bright students will cover more ground than a class of less able ones. This problem can be overcome if the lesson contains material which can be omitted at the discretion of the teacher, providing that these omissions do not hamper the students' progress.

Levels

For purely practical purposes, students attending language schools have to be classified in terms of knowledge and achievement. It might be worth noting that a full–scale course would resolve itself into three parts, each of which would consist of two stages:

Stage 1: Pre–elementary level.
Elementary level.

Stage 2: Pre–intermediate level.
Intermediate level.

Stage 3: Pre–advanced level.
Advanced level.

致 教 师

中级以下水平学生的英语学习

基 本 原 理

学习外语的传统方法是很难改变的。早在 1921 年，哈罗德·帕尔默博士就指出了理解一种语言的结构与学会如何使用这种语言之间存在着重大的差别。从那时以来，人们找到了许多卓有成效的方法教学生学习外语。根据现代所作的深入研究，没有人会对自帕尔默时代以来发展而成的学习外语基本原理提出重大质疑，尽管在如何才能最好地贯彻这些原理方面尚有相当大的分歧。虽然取得了重大的进步，但世界上许多地方的教师依然眷恋旧方法，在一定程度上，他们是用当年自己学外语的方法使旧的教学体系永久化。因此，重述一遍这些基本原理，简要探讨一下如何在课堂上有效地实施这些原理，大概不算不合时宜吧。

学习一门语言，不仅仅是掌握一套规则、积累大量词汇而已。教师工作的重点不应是告诉学生关于一门语言的知识，而应是使学生能够使用这门语言。衡量学生是否掌握一门语言最终是要看他们用得如何，而不是懂了多少。在这方面，学习语言与学习乐器十分相似。让学习者所做的操练与练习都是为了达到一个明确的目标：使他成为一个熟练的操作者。一个学生学了许多语法知识却不会使用语言，就象一个弹钢琴的学了许多和声知识却不会弹钢琴一样。因此，衡量学生是否掌握语言并不看他懂了多少，而要看他在众人面前做得如何。

学生要想成为熟练的操作者就必须能够熟练地使用语言单位，而语言单位并不是人们曾经普遍认为的单词，而是句子。学习单词而不考虑它们的作用可能会白费时间，因为单词并不都是同样重要的。我们必须把结构词和词项加以区别。象 I, you, he 等词便是结构词，它们的作用可以进行精确的定义，它们是语法体系的一部分；而象 tree, plant, flower 等词则是单纯的词项，与语法体系毫无关系。就

学习者而言，运用结构词的技巧是掌握一门语言的关键，因为由句型传达的意义主要依靠把句子联结起来的结构词所起的作用。

每个外语学生都可以达到一个也许可以称为"语言极点"的地方，即过了这点他的水平不可能有大的提高了。当然，是否如此还有待于科学的证明。如果我们接受这一假设，那么，我们的目标便只能是用最有效的方法使学生在其能力范围内尽量多地学到一点东西。过了时的翻译——语法规则教学法是极端浪费时间和效率低下的，因为这种方法实际上是鼓励学生犯错误：让学生在没有充分准备的情况下进行技能操作。使用这种方法的教师无意中制造了他们企图避免的问题。他们的学生在学到一定程度后会不可避免地无法继续往下学：他们不得不回过头来重新开始。他们成了补课学生，教师面临的问题是为学生补课，纠正他们学到的错误的内容。同别的教学方法相比，这是一种最无益、最浪费时间与效率最低的方法了。

应该训练学生学会尽量少犯错误。决不应该让他去做力所不及的事。一本编排得当的教材是考虑了或可被称作学生的"适应程度"的：亦即可以使他从易到难循序渐进的那个交接点。要使学生最充分地发挥自己的能力，必须训练他采用正确的学习方法。

学习什么?

必须使学生在语言的四项基本技能方面受到充分的训练。这些技能是：理解、口语、阅读和写作。在课堂教学中，许多教师把重点完全放在书面语言上。学生受到的训练是如何用眼而不是如何用耳。学生不能掌握正确的发音、重读与语调不得不主要归罪于书面文字的束缚。教师若想培养学生四项技能全面发展，就必须有效地使用自己的时间。要做到有效，首先意味着采用能在最短时间内产生最佳效果的课堂教学法。下列讲课顺序是基本原则，务必遵循：

听到的再说；

说过的再读；

读过的再写。

上述技能中。说与写是最为重要的，在某种程度上，它们是另外

两项技能的前提。

学着说

在学生没有准备的情况下上传统的"口语课"是毫无意义的。让一个刚学完初级语言课程的学生来参加诸如"今日电影"这类内容的讨论是不可能的，因为他想表达的思想远远不是他的表达能力所能胜任的。首先务必训练学生通过做精心设计的循序渐进的听／说练习学会使用句型，只有这样才能使他最终学会表达。

在考虑如何做到这一步之前，我们首先应该注意到语言的句型鲜明地分成了两类：渐进句型与静态句型。比如，学习回答与提出问题就要使用渐进句型，之所以是渐进的，是因为学生处理这些复杂句型的技能只能在长时间内慢慢培养，从简单的答语："Yes，it is"渐次发展到复杂的答语，如："Yes，I should，shouldn't I"。而静态句型，如形容词的比较级，只要用有限的几堂课就可讲完，不需要花很长的时间。

渐进句型应该通过理解练习进行训练，这种练习要求学生随着课程的深化能够回答与提出越来越复杂的问题。应该训练学生提出带设问句的答语；对由 or 连结的选择问句作出肯定与否定的回答；回答以 When，Where，How 起首的特殊疑问句，还应该训练学生在每一个阶段自己进行提问。显然，利用一两堂课训练这些技能是不够的：学生每一堂课都必须进行这类训练。

同时，静态句型应该通过做一些利用语言实验室技术设计的练习进行训练。每做一项练习，教师都要致力于诱导学生作出一种特定的反应。教师在一系列的口语练习中不断给学生启发，以诱导学生说出新的句型，直到学生能够准确地、下意识地作出反应为止。

或许，培养学生说外语也可以通过做口头作文练习的途径。这种练习要求学生口头复述一段他们熟悉的英语短文。一开始，应该要求学生练习复述叙述与描写的文字，待学到相当程度之后，让他们练习复述实质性的论说文。一旦这种练习他们能够做起来得心应手。他们便有能力就一些涉及抽象观点的规定题目同别人交谈了。到了这个时

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