

新思维大学英语

视听说系列教程

陈仲利 总主编

新思维

大学英语

3

教程



随书附光盘

视听说

教师用书

Teachers Manual

张洪兵 主 编

张雅凝 副主编



化学工业出版社

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· 北 京 ·

《新思维大学英语视听说系列教程》是根据2007年教育部颁布的《大学英语课程教学要求》来进行编写的,编者对大纲中有关听力部分的要求和样题中的相关部分的命题思路做了深入的探讨和研究,并结合实例做了较为详尽的阐述,同时针对各部分题型编写了单项以及综合训练题,听力训练内容和范围、材料的长度和难度、命题形式和题目难度、长度与深度方面力求做到与《大学英语课程教学要求》中针对听说的规定相同,并且严格按照全国大学英语四、六级考试委员会于2005年9月推出的新题型《大学英语四级考试试点考试样卷》中的听力部分样题进行命题,尽力做到与其保持一致。学生通过本书内容的强化训练,不仅能够较为轻松地理解各类听力内容,而且能够提高听力部分的应试水平和成绩。本系列教程共分6个级别,1~4级体现《大学英语课程教学要求》的一般要求,5、6级则体现较高要求和更高要求。每级教材分为学生用书、教师用书两册,并且均附有光盘,提供8个单元的视频与音频材料。

本册书为该系列教程的第3级的教师用书《新思维大学英语视听说教程(3) 教师用书》,适合大学英语教师对非英语专业的大学二年级学生教学使用,也适合于大学生和英语爱好者自学使用。

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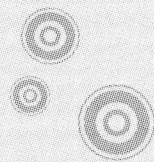
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《大学英语课程教学要求》明确指出大学英语课程的教学目标是：培养学生的英语综合应用能力，特别是听说能力，使他们在今后工作和社会交往中能用英语有效地进行口头和书面的信息交流。同时，该要求还指出：各高校应充分利用现代信息技术，采用基于计算机和课堂的英语教学模式，改进以教师讲授为主的单一教学模式。鉴于我国大学英语教学的新形势和特点，一套能够体现《大学英语课程教学要求》的各项精神，更适应新教学模式的大学英语视听说教程是目前广大师生所亟需和迫切渴望的。故而，编者编写了《新思维大学英语视听说系列教程》。

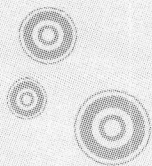
该系列教程共分6个级别，1~4级供普通高校本科一、二年级使用，5、6级供研究生使用。每级分学生用书、教师用书两册，并且均附有光盘一张，提供8个单元的视频与音频材料。教师用书与学生用书相对照，提供视频和录音的文字材料、练习答案以及背景知识。每册教材分8个单元，每个单元由四部分组成：第一部分是视频训练，第二部分是听力技能和技巧的训练，第三部分是综合训练，第四部分是课后自主训练。该系列教程体现了“以学生为中心”的教学宗旨，易于发挥学生的主体作用，为学生更好地自主学习提供了良好的素材。

本系列教程特点如下。

(1) 选材精细，内容丰富，具有时代性、趣味性和知识性。所有视频材料都经过编者精挑细选，具有一定的新颖性和娱乐性，易于教师实现真正意义的寓教于乐。同时，所有文章都出自近两年的英文原版教材、报纸、期刊、杂志及权威网站，并且大都是广大学生所关心和感兴趣的话题，集知识性与趣味性于一体；另外，文章内容涉及生活的方方面面，集科普性和实用性于一体，能够满足学生汲取原汁原味英语的需求。

(2) 注重学生的语言应用能力的培养和提高，语言上由浅入深，各项听力微技能的训练和讲解符合学生语言学习的渐进性。本系列教程详细地阐述了在微技能训练和综合应试策略方面的各类听说技巧，做到既概括了听力考试的重要内容，又解决了考生应该掌握的难点和技巧。考生通过本系列教程的强化训练，不仅能够较为轻松地理解各类听力材料，而且还能够迅速提高自己的应试能力和英语听说水平。

(3) 在习题的设计上增加了四、六级机考的题型，便于学生们尽快适应未来机考的形式。视频听写协调了学生们的视听能力和读写能力的关系，是目前其他同类



教材中所没有的；段落听写有利于学生综合运用各种听力技巧和课下自主学习能力的提高。总之，丰富的习题可以为学生们提供充足的训练机会，并为学生们熟悉机考内容奠定坚实的基础。

（4）完全符合《大学英语课程教学要求》中所提出的有关听说能力培养和提高的各项要求，并且符合“以学生为中心”的教学原则。教材中每个单元里的材料和活动均围绕同一个话题，在注重语言实践和培养语言综合能力上，相互结合，相互促进，可以从不同的侧面展开语言实践活动。

（5）综合了国内外同类教材的优点，兼顾了不同专业学生的需求，既体现了视听说教材的实用性，又满足了基于计算机和网络的大学英语新教学模式的客观需要。同时，本系列教程集合了一批富有教学经验的一线教师的集体智慧，是各位编者不懈努力、辛勤劳动的结晶。

另外，本系列教程适用范围广泛，不仅适用于本科各年级非英语专业的学生和研究生学习需要，同时，也可作为英语专业学生或广大英语爱好者提高英语听说水平的参考书籍。

编 者

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Unit 1

Reading

Part I Viewing, Listening and Speaking

For this section, you are required to watch a video three times. Each time you must complete an exercise with a different focus. Before watching, make yourself familiar with the following words and expressions, which will make it easy for you to understand the video.

Words and Expressions

preface ['prefis] *n.*

plot [plot] *vt.*

horizontal [ˌhɒrɪ'zɒntl] *a.*

vertical ['vɜ:tɪkəl] *a.*

yield [ji:ld] *vt.*

excrement ['ekskrɪmənt] *n.*

casualty ['kæʒjuəlti] *n.*

savor ['seivə] *vt.*

huddle ['hʌdl] *vi.*

sustain [sus'tein] *vt.*

a short introductory essay preceding the text of a book 序言

make a schematic or technical drawing of that shows how things work or how they are constructed 绘图

parallel to or in the plane of the horizon or a base line 水平的

at right angles to the plane of the horizon or a base line 垂直的

be the cause or source of 产生

waste matter (as urine or sweat but especially feces) discharged from the body 排泄物; 粪便

someone injured or killed or captured or missing in a military engagement 伤亡者; 受到伤害的东西

derive or receive pleasure from; get enjoyment from 品尝

crowd or draw together 堆挤

lengthen or extend in duration or space 维持

Characters: John Keating, a teacher of literature

Mr. Keating's students

Neil, one of Mr. Keating's students

Setting: In a classroom

Topic: Understanding Poetry



Video Script

- Keating:** Gentlemen, open your texts to page twenty-one of the introduction. Mr. Perry, will you read the opening paragraph of the preface, entitled “Understanding Poetry”?
- Neil:** Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered? And two, how important is that objective? Question one rates the poem’s perfection. Question two rates its importance. And once these questions have been answered, determining the poem’s greatness becomes a relatively simple matter. If the poem’s score for perfection is plotted on the horizontal of a graph, and its importance is plotted on the vertical, then calculating the total area of the poem yields the measure of its greatness. A sonnet by Byron might score high on the vertical, but only average on the horizontal. A Shakespearean sonnet, on the other hand, would score high both horizontally and vertically, yielding a massive total area, thereby revealing the poem to be truly great. As you proceed through the poetry in this book, practice this rating method. As your ability to evaluate poems in this manner grows, so will... so will your enjoyment and understanding of poetry.
- Keating:** Excrement. That’s what I think of Mr. J. Evans Pritchard. We’re not laying pipe. We’re talking about poetry. How can you describe poetry like American Bandstand? I like Byron, I give him a 42, but I can’t dance to it. Now I want you to rip out that page. Go on. Rip out the entire page. You heard me, rip it out. Rip it out! Go on, rip it out. Thank you, Mr. Dalton. Gentlemen, tell you what, don’t just tear out that page, tear out the entire introduction. I want it gone, history. Leave nothing of it. Rip it out. Rip! Be gone, J. Evans Pritchard, Ph.D. Rip, shred, tear. Rip it out. I want to hear nothing but ripping of Mr. Pritchard. We’ll perforate it, put it on a roll. It’s not the Bible, you’re not gonna go to hell for this. Go on, make a clean tear, I want nothing left of it.
- Cameron:** We shouldn’t be doing this.
- Neil:** Rip, rip, rip!
- Keating:** Rip it out, rip!
- McAllister:** What the hell is going on here?
- Keating:** I don’t hear enough rips.
- McAllister:** Mr. Keating.
- Keating:** Mr. McAllister.
- McAllister:** I’m sorry, I... I didn’t know you were here.
- Keating:** I am.
- McAllister:** Ahh, so you are. Excuse me.
- Keating:** Keep ripping gentlemen. This is a battle, a war. And the casualties could be your hearts and souls. Thank you, Mr. Dalton. Armies of academics going forward measur-

ing poetry. No, we'll not have that here. No more of Mr. J. Evans Pritchard. Now, my class, you will learn to think for yourselves again. You will learn to savor words and language. No matter what anybody tells you, words and ideas can change the world. I see that look in Mr. Pitts' eye, like nineteenth century literature has nothing to do with going to business school or medical school. Right? Maybe. Mr. Hopkins, you may agree with him, thinking "Yes, we should simply study our Mr. Pritchard and learn our rhyme and meter and go quietly about the business of achieving other ambitions." I've a little secret for you. Huddle up. Huddle up! We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering... these are all noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love... these are what we stay alive for. To quote from Whitman, "O me! O life!... of the questions of these recurring; of the endless trains of the faithless... of cities filled with the foolish; what good amid these, O me, O life? Answer: That you are here... that life exists, and identity; that the powerful play goes on and you may contribute a verse. That the powerful play goes on and you may contribute a verse." What will your verse be?

(689 words)

Cultural Notes

1. **meter:** rhythm as given by division into parts of equal duration.
2. **rhyme:** correspondence in the sounds of two or more lines (especially final sounds).
3. **sonnet:** a verse form consisting of 14 lines with a fixed rhyme scheme.
4. **Byron (1788-1824):** Known as Lord Byron, English poet, who was one of the most important and versatile writers of the Romantic Movement.
5. **Shakespearean sonnet:** The English sonnet, more commonly known as the Shakespearean sonnet, is organized into three quatrains and a couplet, which typically rhyme *abab cdcd efef gg*.
6. **American Bandstand:** A US television program of pop music and dance. It started in Philadelphia and was broadcast nationally from 1952. For more than 40 years it was presented by Dick Clark, called "the world's oldest teenager".
7. **Understanding Poetry:** by Dr. J. Evans Pritchard, Ph.D.

To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered? And two, how important is that objective? Question one rates the poem's perfection. Question two rates its importance. And once these questions have been answered, determining the poem's greatness becomes a relatively simple matter. If the poem's score for perfection is plotted on the horizontal of a graph, and its importance is plotted on the vertical, then calculating the total area of the poem yields the measure of its greatness. A sonnet by Byron might score high on the vertical, but only average on the horizontal. A Shakespearean sonnet, on the other hand, would score high both



horizontally and vertically, yielding a massive total area, thereby revealing the poem to be truly great. As you proceed through the poetry in this book, practice this rating method. As your ability to evaluate poems in this manner grows, so will... so will your enjoyment and understanding of poetry.

8. **Dead Poets Society** is a 1989 film set in 1959. It tells the story of an English professor John Keating, who inspires his students at Welton Academy to a love of poetry and teaches them to overcome their reluctance to make changes in their lives.

9. **John Keating:** He is an outgoing teacher who opposes the numbing, by-rote brainwashing methods of book-learning and encourages his kids to follow their passions, to think for themselves. When a stuffy introductory essay to a poetry anthology proposes a ridiculous method that reduces literature to a mathematical formula, whereby a poem's "greatness" quotient can supposedly be plotted on a graph, Keating denounces it as rubbish and commands his students to rip the introduction from the book.

He's fun. He cares. He half-jokingly tells the boys that literature was invented to woo girls. He stands up on his desk—to get a different point of view on things—and tries to get his students to follow his example. When the kids dig up Keating's old school yearbook and find that their charismatic professor used to belong to a mysterious cult called the Dead Poets Society, he lets them in on the secret: It was a group of students who met in the ancient Indian caves nearby and read poetry—their own as well as Walt Whitman's—thereby causing girls to swoon. Keating makes poetry attractive to these boys by presenting it as an age-old seduction technique. Naturally, the younger generation chooses to emulate their idol.



Practice One

Directions: Watch the video and decide whether the following statements are True (T) or False (F).

- T 1. The paragraph that Neil is reading aloud is about how to understand and evaluate a poem.
- F 2. According to what Neil is reading aloud, the greatness of a poem can be measured by drawing a painting.
- F 3. Mr. Keating totally agrees with what Neil is reading aloud.
- T 4. Mr. Keating asks his students to tear the page of introduction off their book.
- T 5. According to Mr. Keating, we read and write poetry because we are members of the human race, which is filled with passion.
- T 6. Mr. Keating's teaching approach is refreshing and inspiring.



Practice Two

Directions: Watch the video again and complete the following sentences with the exact words you hear.

- 1. Gentlemen, open your texts to page twenty-one of the **introduction**. Mr. Perry, will you read the **opening paragraph** of the **preface**, **entitled** "Understanding Poetry"?

2. To fully understand poetry, we must first be fluent with its meter, rhyme and figures of speech. Then ask two questions: One, how artfully has the objective of the poem been rendered, and two, how important is that objective?
3. If the poem's score for perfection is plotted on the horizontal of a graph, and its importance is plotted on the vertical, then calculating the total area of the poem yields the measure of its greatness.
4. A Shakespearean sonnet, on the other hand, would score high both horizontally and vertically, yielding a massive total area, thereby revealing the poem to be truly great.
5. Keep ripping gentlemen. This is a battle, a war. And the casualties could be your hearts and souls.
6. Medicine, law, business, engineering... these are all noble pursuits, and necessary to sustain life. But poetry, beauty, romance, love... these are what we stay alive for.



Practice Three

Directions: Watch the video a third time. This time you are required to repeat a few important lines. (What you said will be recorded so that you can compare your pronunciation and intonation with the speakers. Try to imitate their pronunciation and intonation.)

1. Question one rates the poem's perfection, question two rates its importance.
2. And once these questions have been answered, determining a poem's greatness becomes a relatively simple matter.
3. As your ability to evaluate poems in this matter grows, so will... so will your enjoyment and understanding of poetry.
4. No matter what anybody tells you, words and ideas can change the world.
5. I see that look in Mr. Pitts' eye, like nineteenth century literature has nothing to do with going to business school or medical school.
6. But poetry, beauty, romance, love... these are what we stay alive for.



Practice Four

Directions: Now you have some idea about what Mr. Keating thinks of poetry. Please work in pairs and make up a conversation with your partner about a poet you know or his/her poems you've read. You might start your conversation like this:

A: Do you know any famous poet in Chinese history?

B: Yes, of course. One of the most well-known poets is Li Bai...

(Your talk will be recorded so that your teacher will be able to know your performance. If you want to improve your work, try again before you submit your recording.)



Part II Skill Training

Training Focus

Asking about the subject

At the end of a conversation, a question will be asked about the topic the two people are talking about. To answer this question, an ability of generalization is demanded.

Generalization vs. specification

Sometimes the two people are talking about some specific things, and you are required to generalize the information you've got. The questions may take a more diversified style.

Similar expressions

In some cases you are supposed to choose the most similar expression based on what you have heard. In other words, you have to understand a particular sentence pattern, a phrase, or even a single word.

Suggested approach

In conversations, you will often hear two speakers discussing a certain topic, either in a direct way or indirect way. For this part of dialogues you should

1. look at the choices before you hear the question.
2. predict the question to decide what topic may be discussed in the dialogue.
3. focus your attention on some particular phrases or expressions the speakers use in the conversation.
4. be familiar with common expressions used in daily life.

Directions: Now use the above training skills to finish the following exercises. Listen to the conversations and choose the right answer to each question you hear.



Tape Script

1. M: Do you know that Microsoft Corporation has invented a new operation system—Windows XP, which will appear later this year?

W: Yes, the computer system develops too quickly for me to catch up with.

Q: What are they talking about?

A) The cleanness of the windows.

B) The operation system in the man's computer.

C) The newly-invented computer system.

D) The development of the Microsoft Corporation.

2. W: I could really use more room. My apartment is so small and there's no closet.

M: You should see the apartments in my building. One of my neighbors is moving out.

Q: What are they talking about?

A) Where to rent a larger apartment.

B) How to help their neighbor move.

C) Whether it is difficult to get an apartment.

D) Whether the woman should stay in her building.

3. M: Oh, my shirt sleeve must have gotten caught on that nail.

W: Here, let me take a look. Hmm...with a needle and thread, this can be mended—and look just like new.

Q: What are they talking about?

A) Taking a needle.

B) The man's new shirt.

C) Repairing the man's shirt.

D) A nail on the shirt.

4. M: I'll be coming straight from work so I'll have to pack a change of clothes.

W: It's only a barbecue. Jeans and T shirt will be fine.

Q: What are they talking about?

A) The barbecue has been canceled.

B) The weather will probably be cool.

C) Whether the man will be able to attend the barbecue.

D) What clothes are appropriate for the barbecue.

5. W: These summer days are getting to be more than I can take. It was even too hot to go to the pool yesterday.

M: Hold on, according to the weather report we should have some relief by the end of the week.

Q: What are they talking about?

A) The swimming pool.

B) The weather.

C) Going swimming.

D) The summer days.

6. W: Have you saved enough to buy that new printer for your computer yet?

M: You know money seems to be burning a hole in my pocket lately. Maybe next month.

Q: What does the man mean?



A) He hasn't enough money to buy a printer.

B) He's not sure how much a printer costs.

C) He'll buy a computer later this week.

D) He lost the money he was saving.

7. M: The forecast says heavy snow again tonight. Aren't you glad we'll be getting away from this for a week?

W: I sure am. But let's call tomorrow morning before we leave for the airport to make sure our flight hasn't been delayed or canceled.

Q: What does the woman suggest they do?

A) Check their flight schedule in the morning.

B) Change their vacation plans.

C) Leave early for the airport.

D) Listen to the morning weather forecast.

8. M: I really need to make some extra money. I've practically spent my entire budget for the semester.

W: You should check out the new cafeteria. I think there're a few openings left in the evening.

Q: What does the woman suggest the man do?

A) Have dinner at the cafeteria.

B) Find out when the cafeteria opens.

C) Meet her in the cafeteria this evening.

D) Try to get a job at the cafeteria.

9. M: I've been working out at the gym since January so...I'd been waiting to get in better shape.

W: You look terrific! Seems like all your hard work has paid off.

Q: What does the woman think of the man?

A) The man paid too much to join the gym.

B) The man has been working too hard.

C) The man has improved his physical condition.

D) The man should ask for more pay.

10. W: Come on, we're almost there. I'll race you to the top of the hill.

M: I'm so out of shape; I might have to crawl the rest of the way.

Q: What happened to the man?

A) He's tired.

B) He lost the race.

C) He has been to the top of the hill.

D) He prefers doing exercises.

Part III Comprehensive Training



Practice One

Direction: In this part, you will hear 5 short conversations and 1 long conversation. At the end of each conversation, one or more questions will be asked about what was said. Both the conversation and the questions will be spoken only once. After each question there will be a pause. During the pause, you must read the four choices marked A), B), C) and D), and decide which is the best answer. Before listening, try to be familiar with the following words and expressions.



Words and Expressions

DME, or dimethyl-ether [dai'meθil 'i:θə] *n.*

a colorless volatile highly inflammable liquid used as a kind of fuel 二甲醚燃料

ozone ['əuzəun] *n.*

a colorless gas (O₃) soluble in alkalis and cold water 臭氧

pollutant [pə'lu:tənt] *n.*

waste matter that contaminates the water or air or soil 污染物质

diesel fuel ['di:zəl fjuəl] *n.*

heavy mineral oil used as fuel in diesel engines 柴油

alternative [ɔ:l'tə:nətiv] *a.*

allowing a choice 两者挑一的；可供选择的

Short Conversations

Questions 1—5 are based on the conversations you have just heard.



Tape Script

1. M: I'd like to borrow that book after you've finished it.