

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 视听说教程

4



教师用书
Teachers Manual

宋宏亮 主 编
徐黎鹃 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4级的教师用书《新思维大学英语视听说教程(4)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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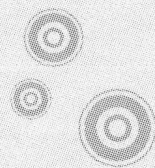
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《大学英语课程教学要求》明确指出大学英语课程的教学目标是：培养学生的英语综合应用能力，特别是听说能力，使他们在今后工作和社会交往中能用英语有效地进行口头和书面的信息交流。同时，该要求还指出：各高校应充分利用现代信息技术，采用基于计算机和课堂的英语教学模式，改进以教师讲授为主的单一教学模式。鉴于我国大学英语教学的新形势和特点，一套能够体现《大学英语课程教学要求》的各项精神，更适应新教学模式的大学英语视听说教程是目前广大师生所亟需和迫切渴望的。故而，编者编写了《新思维大学英语视听说系列教程》。

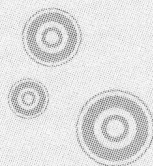
该系列教程共分六个级别，1~4级供普通高校本科一、二年级使用，5、6级供研究生使用。每级分学生用书、教师用书两册，并且均附有光盘一张，提供8个单元的视频与音频材料。教师用书与学生用书相对照，提供视频和录音的文字材料、练习答案以及背景知识。每册教材分8个单元，每个单元由四部分组成：第一部分是视频训练，第二部分是听力技能和技巧的训练，第三部分是综合训练，第四部分是课后自主训练。该系列教程体现了“以学生为中心”的教学宗旨，易于发挥学生的主体作用，为学生更好地自主学习提供了良好的素材。

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

2009年5月

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Unit 1

Culture and Art

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

blockbuster ['blɒk'bʌstə] *n.*

a person or a thing that is very effective or violent
一鸣惊人者

captivate ['kæptɪveɪt] *vt.*

charm, excite and attract 迷住, 迷惑

compel [kəm'pel] *vt.*

make (a person or thing) do something by force 强迫, 迫使

enchant [ɪn'tʃɑ:nt] *vt.*

fill (someone) with delight; to use magic on 使迷惑, 施魔法

engage [ɪn'geɪdʒ] *vt.*

attract 吸引

grapple ['græpl] *v.*

work hard to deal with 努力解决

premiere ['premiə] *n.*

the first public performance of a play or a cinema/film 初次演出

Characters: Dr. Nigel Spivey (male)

George Miller (male, producer and director)

Topic: Talking about Film Art



Video Script

Dr. Nigel Spivey: Always wanted to stand on the red carpet and now I'm here. But what's brought me and hundreds of others here to the premiere of a Hollywood blockbuster in

London's Leicester Square? The answer is the extraordinary power of feature film to tell a story.

(Stories that terrify us, stories that enchant us, and stories that inspire us. But the power of visual storytelling is not a modern phenomenon. Feature films today are using techniques developed way back in the distant past. For thousands of years, artists grappled with ways to bring their stories alive, to engage their audience.)

This is the story of how our ancient ancestors made the discoveries that have given film such a hold over our imaginations.

(Every year, seven billion people throughout the world pay money to do this, sit down in front of a large screen and watch pictures tell a story.)

(Movie: Ma! Oh, Ma! You'll be all right. You'll be all right! Ma! Ma-a-a-a!)

When we watch a really good film, something extraordinary happens. We become so involved with what's going on we feel as though we're living in the story ourselves. Visual storytelling has a unique power over our imaginations. It captivates us.

(Movie: Home, pig.)

This is George Miller, the man responsible for a series of box office hits including "Babe".

George Miller: It's the Job of the storyteller to engage an audience as much as you can. You bring to bear all your techniques and wisdom of knowledge of film-making in order to enchant the audience, to have them suspend their disbelief, to actually believe what's happening before them. But storytelling was not invented with film, which is only 100 years old, and television, which is only half a century. It goes right back to the beginning of human engagement, really.

Dr. Nigel Spivey: So, how did film get its ability to transport us to other worlds? Where did the ingredients come from that give it such a compelling hold over us? To find out, we need to trace the art of visual storytelling right back to its ancient origins, and what better place to start than at the very dawn of civilization?

(367 words)



Practice One

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

- F 1. Dr. Nigel Spivey stands on the red carpet because he is a film star.
- F 2. The crowds come to Leicester Square to see their idol.
- T 3. Our ancestors knew how to tell a story vividly long before the invention of film.
- F 4. When we watch a film, we always know clearly it is not true.
- F 5. Film was invented half a century ago.
- T 6. The host will bring us to find out why films make us travel in other worlds.



Practice Two

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

1. But what's brought me and hundreds of others here to the premiere of a Hollywood blockbuster in London's Leicester Square? The answer is the extraordinary power of feature film to tell a story.
2. For thousands of years, artists grappled with ways to bring their stories alive, to engage their audience.
3. This is the story of how our ancient ancestors made the discoveries that have given film such a hold over our imaginations.
4. When we watch a really good film, something extraordinary happens. We become so involved with what's going on we feel as though we're living in the story ourselves. Visual storytelling has a unique power over our imaginations.
5. You bring to bear all your techniques and knowledge of film-making in order to enchant the audience, to have them suspend their disbelief, to actually believe what's happening before them.
6. Where did the ingredients come from that give it such a compelling hold over us? To find out, we need to trace the art of visual storytelling right back to its ancient origins.



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. The answer is the extraordinary power of feature film to tell a story.
2. Feature films today are using techniques developed way back in the distant past.
3. For thousands of years, artists grappled with ways to bring their stories alive, to engage their audience.
4. This is the story of how our ancient ancestors made the discoveries that have given film such a hold over our imaginations.
5. We become so involved with what's going on we feel as though we're living in the story ourselves.
6. Visual storytelling has a unique power over our imaginations. It captivates us.



Practice Four

Directions: Now you have some idea about why the audience is enchanted by films. Please give your own opinion on how to make films attractive. (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 sub-

mit your recording.)

Cultural Notes

1. **Leicester Square** 莱斯特广场（伦敦著名广场）：Leicester Square is in the West End of London, England. It has a considerable number of cinemas which surround the square and normally the main premieres for any film in London are held in this particular square. Leicester Square is named after the Earl of Leicester who was a minister under Queen Elizabeth the first, and that's where the name comes from. The square itself has got a lovely garden in it. During the premiere this area is usually fenced off and the red carpet is out, so many celebrities are shown to people, and come here, very much like Cannes（戛纳）.
2. **Feature film**: In the film industry, a feature film is a film made for initial distribution in theaters and being the "main attraction" of the screening (as opposed to any short films which may be screened before it). The term is also used for feature length, direct-to-video and television movie productions.

Part II Skill Training

Training Focus—Listening for main ideas

1. Pay attention to the topic sentences, for example, first or last sentence.
2. Identify the author's ideas or attitudes.

Now use the above training skills to finish the following exercises. Before listening, make yourself familiar with the following words and expressions, which will be helpful for your understanding.

Words and Expressions

verbal ['və:bəl] *a.*

expressed in spoken words 口头的

proximity [prɒk'simɪti] *n.*

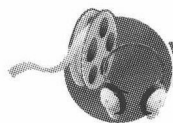
nearness in place, time, order, occurrence, or relation
接近

synthesizer ['sɪnθisaɪzə] *n.*

a person or machine that synthesizes parts into a whole
综合者；（电子）合成器

alarmist [ə'lɑ:mɪst] <i>n.</i>	a person who raises an alarm when there is no reason for it, esp. a nervous person who always expects danger and says so to others 大惊小怪者；杞人忧天者
harpsichord ['hɑ:psɪkɔ:d] <i>n.</i>	a musical instrument, used esp. formerly, like a piano except that the strings are plucked rather than struck 大键琴
brass [brɑ:s] <i>n.</i>	an object made of metal brass, esp. a musical wind instrument 铜管乐器
acoustic [ə'ku:stɪk] <i>a.</i>	(esp. of a musical instrument) making its natural sound, not helped by electrical apparatus (乐器等) 不用电传音的
in the midst of	among; in the middle of 入……之中；在……的中途

Directions: In this section, you will hear 3 short passages. At the end of each passage, you will hear some questions. Both the passage and the questions will be spoken only once. After you hear a question, you must choose the best answer from the four choices marked A), B), C) and D).



Tapescript

Passage One

If anyone asked you what were the main means of communication between people, what would you say? That isn't a catch question. The answer is simple and obvious. It would almost certainly refer to means of communication that involve the use of words. Speakers and listeners—oral communication; and writers and readers—written communication. And you'd be quite right. There is, however, another form of communication which we all use most of the time, usually without knowing it. This is sometimes called body language. Its more technical name is non-verbal communication. Non-verbal, because it does not involve the use of words, NVC for short.

When someone is saying something with which he agrees, the average European will smile and nod approval. On the other hand, if you disagree with what they are saying, you may frown and shake your head. In this way you signal your reactions, and communicate them to the speaker without saying a word. Incidentally, I referred a moment ago to "the average European", because body language is very much tied to culture, and in order not to misunderstand, or not to be misunderstood, you must appreciate this. A smiling Chinese, for instance, may not be approving but acutely embarrassed.

Quite a lot of work is now being done on the subject of NVC, which is obviously important, for instance, to managers, who have to deal every day with their staff, and have to understand what other people are feeling if they are to create good working conditions. Body language, or NVC signals, is sometimes categorized into five kinds: (1) body language and facial gestures;

(2) eye contact; (3) body contact or proximity; (4) clothing and physical appearance; and (5) the quality of speech. I expect you understood all those, except perhaps “proximity”. This simply means “closeness”. In some cultures—and I am sure this is a cultural feature and not an individual one—it is quite normal for people to stand close together, or to more or less thrust their face into yours when they are talking to you. In other cultures this is disliked; Americans, for instance, talk about invasion of their space.

(357 words)

Questions 1 to 5 are based on the passage you have just heard.

1. Which of the following is the main means of communication between people?

A) Oral communication.

B) Written communication.

C) The means of communication that involve the use of words.

D) Body language.

2. Which of the following is closely related to the body language?

A) Words and phrases.

B) Culture.

C) Individuals.

D) Misunderstanding.

3. Why is NVC important for managers?

A) They have to understand what their staff are feeling by understanding their body language.

B) They have to learn more the cultural background of their staff through their body language.

C) They have to create good working conditions by using proper body language.

D) They have to spend a lot of time in studying body language.

4. Which of the following is not included in the category of NVC?

A) Eye contact.

B) Body Gestures.

C) Body contact or proximity.

D) Handwriting.

5. Why is closeness disliked in some cultures?

A) It stands for hostility.

B) It is not normal.

C) It is an invasion of space.

D) It means intimacy between two people.

Passage Two

We are rapidly nearing the end of this course in the history of classical music. We have covered several centuries in a very short time. Much too short to do the music justice, of course, but then this is a survey course. From now until the end of the term, we'll be talking about and listening to electronic music. You probably already know it was in the 1930s that musical computers and synthesizers first appeared in universities. The first commercial synthesizers were sold about this time, too. The sophistication and complexity of these instruments has now increased to the point that they can produce almost any kind of sound. Some alarmists believe these new instruments will bring an end to classical music or they've already have. You know I don't share this view, though I agree we are in the midst of a revolution in instrument design. This, however, is not the first such

He took pictures under conditions that most photographers considered too difficult. He took them at night, in the rain and of people and objects reflected in windows. When he returned to the United States, he continued these revolutionary efforts.

Stieglitz was the first person to photograph skyscrapers, clouds and views from an airplane. What Stieglitz was trying to do in his photographs was what he tried to do throughout his life: make photography an art. He thought that photography could be just as beautiful a form of self-expression as painting or drawing. For Stieglitz, his camera was his brush. While many photographers of the late 1800s and early 1900s thought of their work as a reproduction of identical images, Stieglitz saw his as a creative art form. He understood the power of the camera to capture the moment. In fact, he never retouched his prints or made copies of them. If he were in this classroom today, I'm sure he'd say, "Well, painters don't normally make extra copies of their paintings, do they?"

(258 words)

Questions 11 to 15 are based on the passage you have just heard.

11. What is the speaker mainly discussing?

A) Photographic techniques common in the early 1900s.

B) The life of Alfred Stieglitz.

C) The influence of weather on Alfred Stieglitz's photography.

D) Alfred Stieglitz's approach to photography.

12. What question had the speaker raised in the previous class?

A) How to analyze photographic techniques.

B) How to define photography.

C) How Alfred Stieglitz contributed to the history of photography.

D) Whether photography is superior to other art forms.

13. What does the speaker imply about the photographs Stieglitz took at night?

A) They were influenced by his background in engineering.

B) They were very expensive to take.

C) They were among the first taken under such conditions.

D) Most of them were of poor quality.

14. What was Stieglitz trying to do throughout his life?

A) Photographing skyscrapers, clouds and views from an airplane.

B) Taking pictures under difficult conditions.

C) Making photography an art.

D) Shooting excellent photos.

15. Why did Stieglitz choose not to make copies of his photographs?

A) He thought the copying process took too long.

B) He considered each photograph to be unique.

C) He didn't have the necessary equipment for reproduction.

D) He didn't want them to be displayed outside of his home.

Part III Comprehensive Training



Practice One

Directions: 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

contagious [kən'teidʒəs] *a.*

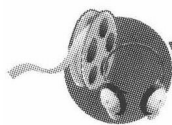
tending to spread easily from person to person 会感染的

slip [slip] *vt.*

escape from (one's attention, memory, etc.); be forgotten or unnoticed by 被遗忘; 被忽略

baritone ['bæritəun] *n.*

an instrument that sounds within a range higher than a bass and lower than a tenor 上低音乐器



Tapescript

Short Conversations

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

1. M: This exhibit is totally boring! I can't believe that they still call this art.

W: Yeah. I think I've seen enough.

Q: What will the woman probably do next?

A) Leave the art exhibit.

B) Help the man understand the display.

C) Take the artwork down.

D) Call the museum director.

2. W: I'd really like to go to the concert tonight, but I don't know if I could spare the time.

M: Come on. Music always relaxes me. It might be worth it in a long run.

Q: What does the man suggest the woman do?