"剑桥英语教师丛书"精选自剑桥大学出版社出版的英语教师教育领域的力作，并由国内英语教育界专家、学者撰写导读。

本丛书从英语语言教学的理论和实践两个层面，为英语教师的教学实践提供理论指导，并为英语教师的在职教育和终生职业发展提供丰富的资源；供在职英语教师和英语语言教学研究者，尤其是英语教育专业的研究生学习使用。

- Assessing Vocabulary
  词汇评价
- Assessing Listening
  听力评价
- Assessing Speaking
  口语评价
- Assessing Reading
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Discussions That Work:
Task-centred fluency practice

讨论的作用：
任务型口语流畅性练习

Penny Ur（英）著

许宏晨　　导读

▶ **总体评价**

这是一本既有理论阐述、又有丰富实例、颇受欢迎的教师培训手册。细读此书，读者能清楚地发现作者行文所采用的从理论到实践的写作方法。就 Ur 提出的有效讨论的三要素而言，"话题"是有效讨论的基本内容，"小组活动"是组织形式，"角色扮演"是表现形式。在课堂讨论的活动中，让学生设想一些切合实际的事件会对人类生活产生哪些影响，这会激发学生的讨论兴趣，进而促使他们参与讨论，对口语流利性训练十分有利。她提出的衡量讨论是否有效的标准（即能否让绝大多数学生主动地参与讨论）是非常重要的。她对有效讨论的目标的设定也非常合理，且符合实际。另外，本书作者所提供的讨论活动实例能够引发学生思考和展开想象，其中尤其值得中学教师借鉴的是"头脑风暴"中的各项活动，尤其值得语言学院和大学的教师借鉴的是"综合性活动"中的各项活动。但是，对于书中的某些例子，使用者需要根据实际情况加以改编后再利用。

参考文献中所列的书不仅是作者编书时参考过的，更是读者需要的"智慧库"。由于 Ur 已经将其分类，所以十分便于使用者有针对性地查找。

为了省时和便捷，建议英语教师按如下方法使用本书组织课堂活动：

第一，评估学生的实际水平（包括语言水平和认知水平），以确定选择讨论活动的范围。如果学生水平较低，建议在"头脑风暴"中寻找活动案例；如果学生为中高级水平，建议在"组织活动"及"综合性活动"中寻找案例。

第二，利用目录和书后索引，快速锁定活动案例。

第三，仔细阅读活动案例涉及的话题、组织形式以及预期效果，并结合学生实际进行评价，以确定该活动的有效性。

第四，根据学生实际以及拟操练的语言结构和词汇，设计或修改讨论活动。

第五，教师要监控小组活动，及时发现问题并纠正。

that all those not actually speaking are concentrating their attention on the speaker(s), and that their expressions are alive, that they are reacting to the humour, seriousness or difficulty of the ideas being expressed – then that is another sign that things are going well.

If, finally, I can discern both these symptoms – full participation and high motivation – in a series of discussion exercises where language is used in a variety of ways in terms of subject-matter and communicative functions, then I have reason to be pleased with my class and with myself.

CHAPTE THREE Giving the discussion a purpose: the task

When a group is given a *task* to perform through verbal interaction, all speech becomes purposeful, and therefore more interesting. I should like to illustrate this by describing a short series of lessons I once gave in an 'oral English' course. The class was composed of future English-teachers who were not native speakers. I asked one of the students to organize a discussion on the kind of subject she thought might be relevant to adolescent pupils. She suggested parent–child relationships. Asked to be more specific, she invited the class to express their opinions on over-possessive mothers. One or two students volunteered isolated generalized opinions, but the discussion did not 'flow'. I suggested that the student organizer go away and come back next week with some more concrete focus for debate. She returned with a dialogue between three children, complaining about their parents, which she read out. This was better: the students related to the three situations and commented on them. But the discussion still lacked direction and did not last long. I then took her dialogue home with me, selected one of the three situations she had invented, and composed letters to a women's magazine 'help and advice' column: one from a daughter complaining about her mother, the other from the mother. I divided the fourteen-strong class into two groups, gave one of the letters to each, and set them to compose answers, in the capacity of the editors of the column. This time the discussion was enthusiastic and I had to stop it before it finished as we ran out of time. The necessity to actually formulate reasonable, tactful and helpful answers (the task) forced the participants to delve deeply and carefully into the problems involved; and, through the particular case, they found themselves discussing general values and sources of conflict. It was then, I suppose, that I realized the vital difference that the 'task' element makes to a discussion.

In Part 2 of this book are many examples of actual tasks (the texts of the letters used in the exercise described above can be found, slightly adapted, in *Composing letters,* p. 98); here I shall only set out some of the theoretical factors to be considered when devising them.

down or recorded so that they may be presented to the rest of the class in the feedback session. If feasible, all groups should work on the same set of stimuli: this makes the different results much more entertaining. Examples are given in more or less ascending level of difficulty.

- paper, afraid, foot, slow, seventy-five, quickly.
- lion, telephone, happily, green, dance, milk.
- the President, river, key, apple, smile, angrily, how are you?
- actor, grandfather, eye, snake, move, go away, hard.
- electric, ski, oily, dramatically, Robin Hood, hippopotamus.
- squeeze, crocodile, explosion, vegetarian, pure, violin.
- shoot, ventriloquist, potato, guilty, slippery, anxious.
- jungle, telephone, bride, renew, microbe, religiously.
- egg-shaped, model, atmosphere, lawfully, caricature, congratulate.
- fossil, suburb, incoherent, whip, obstruction, polygamous.

Finding things in common

The class is divided into pairs, and partners are asked to find as many things in common with each other as they can. This, incidentally, is an excellent ice-breaking exercise for a class whose members are not yet acquainted, as it entails finding out about one another and seeking points of contact. Doing the same in threes may be a later elaboration; this is more difficult and means much more thorough research into each other's backgrounds, tastes, characters, etc.

This exercise should be done fairly briskly, and should not go on very long. Afterwards, detailed recounting of all the points of contact found may become rather overlong and boring; it is better for couples to state simply how many points they found. Alternatively, the teacher may ask for any particularly original or surprising ideas.

3   Ideas from a central theme

This in a way is the converse of the process of finding connections. Instead of the students being given elements and looking for a common base, the base is given and related elements sought. The language needed may be very simple, hence some variations of this exercise are suitable for elementary levels.

The main structures needed here are modals expressing possibility or suggestion, in phrases such as: *You can/could*

Fig. 2c

Fig. 2d

– stretches of water more than a kilometre wide could not be crossed?
– tobacco and alcohol were made illegal?
– all drugs were legal and cheaply available?

Explanations

This in a way is the opposite of *Foreseeing results*. Instead of giving a cause and asking students to imagine the results, we give them results and ask them to reconstruct the cause(s). Groups are given a description of an apparently incredible or incongruous set of circumstances; the more details there are, the longer and more interesting the discussion will be. The classic example of such a situation is the famous *Marie Celeste* mystery: a ship found floating on the ocean without crew or passengers, no sign of violence, and everything in good working order; but obviously hastily abandoned, with meals half-eaten and jobs half-done. The group has to think up a logical (if far-fetched) explanation that fits all the facts; a kind of exercise in detection.

Good, imaginative groups can do this quite quickly, so if you have such students, it is best to base the discussion on several different situations which can rotate between groups. However, others may have difficulty in getting going; sometimes a group faced with a complex situation of this kind just does not know where to begin, and the result is long puzzled silences. Giving the facts gradually may help to ease them in: they can be given at first only the basic situation in the form of the first few words of the description. After a few minutes they can be presented with further information which may mean revising their original explanation. After a further time-lapse they can be given another detail, and so on, until they have it all. This makes the organization of the discussion simpler (for the students, anyway!), and the process of hypothesis-testing more systematic.

If role-play is used, then the group becomes a team of professional investigators called in to solve the enigma. Information can then be provided in the form of 'telephone messages' or notes in sealed envelopes, and 'witnesses' can be interviewed. Further evidence can be improvised and presented during the discussion, provided it does not contradict anything already known.

In the feedback, it is enough merely to have the groups report their explanations; the ingenuity and originality of these will be sufficiently interesting in themselves without further discussion or evaluation.

Below are some examples of the kind of thing I mean, in order

(usually a human candidate) for a certain purpose. This needs more teacher-preparation than most of the other activities described here, because the group must have before it detailed information about the relative merits of each candidate: their personal backgrounds, needs, tastes, characters, qualifications; and because such a large amount of information cannot be committed to memory, it has to be set out in the form of a written memorandum, a copy of which is given to each participant.

There is much scope for role-play here; the most convenient setting is a committee meeting. Each member of the committee may or may not have an individual role (of profession, function or personality); and the candidates themselves may be role-played where necessary, urging their own claims, or arguing among themselves as to their respective merits.

The decision should ideally be taken with the full agreement of every participant (except, if present, the candidates themselves); and a lot of arguing and convincing will be needed in order to achieve this. If in spite of all its efforts the group fails to attain unanimity, a majority vote may be taken.

There is often considerable variation in the rates at which different groups perform this task; a group which finishes quickly may be asked to select a second reserve candidate, or even a third. At the end the decisions of each group are brought before all the others and, if it is wished, a short full class discussion may ensue to try to sum up and arrive at a general consensus.

This exercise is suitable for classes of mature students rather than young schoolchildren; and in order to work it has to be taken fairly seriously. No particular language preparation is needed, beyond a check that the information sheets are thoroughly understood. Many different language functions may be needed (persuading, advising, agreeing, disagreeing, comparing, evaluating, requesting information, providing information) and the number of different structures needed is correspondingly large.

Prize-winners

Choosing a candidate for some academic award is a fairly relevant subject for most of our students. Here is an example: there is a meeting of the University Appointments Committee. On the agenda is the awarding of this year's Law Scholarship. Five students have attained similar marks in the entrance exam. They have all applied for the scholarship, which includes full tuition fees and upkeep for the three-year course leading to a degree in law at the University.

Thalia One of five children, but her brother was sent last year. Thalia was very·close to him and wants to be sent, hoping he may still be alive, but her parents are naturally violently opposed to her going. Very popular, an excellent athlete.

Euphro Eldest of six brothers and sisters, the family is fairly well-off. Ugly, nobody likes her very much as she is intolerant and given to unkind gossip. Mother often ill, so Euphro spends much of her time looking after younger brothers and sisters.

This discussion may seem rather brutal, so we can, at the end, announce to the class that in fact nobody was eaten: Theseus saved them all!

10 Choosing candidates (b)

In a more sophisticated and creative version of *Choosing candidates* the background and claims of the candidates are made up by the students themselves.

Four of the students are appointed to the committee or 'panel of judges'; the rest are divided into groups of three or four, each comprising a candidate and his supporters. The committee is to award a certain named prize, and the supporters have to devise as original and convincing reasons as possible in favour of their candidate getting it. For ten to fifteen minutes the supporters and candidates plan their cases, with as much background detail as possible, while the committee of judges discusses what sort of candidate they are looking for, and what questions they will ask. Finally the judges interview the candidates – singly or simultaneously – and decide who is the winner.

Some possible prizes and how to win them:

– £10,000 for three years. The winner must propose the most interesting/constructive/persuasive plan for how he/she will use the money and spend the time.

– Man/Woman of the Year Award. The winner must have had the most impressive (imaginary) achievements over the past twelve months.

– A fortnight's free holiday, no expense spared. The winner must give the most original, attractive description of the holiday he wants.

– The job of President, Prime Minister, or the equivalent, of the

. . . ?' 'Yes, but your solution doesn't account for . . .' 'A good
idea, except for this corner – look who you've put with X!'). For
the feedback too she will need to be familiar with the material
in order to be able to appreciate students' solutions and make
proposals of her own. With the careful preparation that makes
such involvement possible, the teacher can contribute a great deal
to student understanding, involvement and enjoyment. This
preparation, moreover, though time-consuming, is a good
investment: if the teacher has made enough extra copies of the
information sheet and studied the problems thoroughly once, she
will have nothing further to prepare for re-plays with other
classes.

Three variations of this exercise are given here: *Zoo plan*,
Couples, and *Dinner party*. Each has its own layout sketch and
information sheet for reproduction; I have also appended to each
one further notes for the teacher, amplifying and clarifying
some of the issues, and a possible solution.

Zoo plan

This is the least sophisticated of the three exercises presented here;
the issues are fairly straightforward, and younger students
should be able to do it successfully, provided their English is good
enough. Each student has a plan of the present layout of the zoo
and a list of problems or new developments which necessitate
changes. They discuss the situation and try to arrive at a
new layout which will solve all the problems.

INFORMATION SHEET

1. The giraffe is about to give birth.
2. One of the lions has died.
3. Small children are alarmed by seeing the crocodiles facing them
   as they come in.
4. The zoo has recently been given a new panda.
5. The monkeys are very noisy, disturbing animals.
6. The camel is rather smelly.
7. All the enclosures should be filled.
8. Harmless animals should not be put next to predators (other
   animals which could attack and/or eat them in the natural
   state).
9. The zoo has enough money to buy two wolves *or* four
   flamingoes *or* a pair of small deer.

TEACHER'S NOTES

The above items each necessitate some move or moves; students

Information about a journey

INFORMATION ABOUT A JOURNEY (MIXED-UP VERSION A)

Good morning, ladies and gentlemen. This is your guide speaking. Welcome aboard our biggest airliner, the Duchess 909. The time is 3 p.m. and we have just landed at New York for , our non-stop flight westwards to Paris. The sky here is clear, but most of the Indian Ocean, over which we shall be flying, is covered with cloud so we shall not see much of it. The weather in Vienna is at the moment, I regret to say, not very pleasant; there is a blizzard, and the temperature is about the same as in London. However, it may improve by the time we get there. In about half an hour we shall be landing in France. In a short time, I shall give you further details of our height, air-speed and estimated time of arrival. I hope you enjoy your meals. Goodbye.

INFORMATION ABOUT A JOURNEY (MIXED-UP VERSION B)

Hi, ladies and gentlemen! This is your captain, the pilot, speaking. Welcome aboard our biggest ship, the Duchess 909. The time is twelve midnight and we have just taken off from Paris for our non-stop flight westwards to Vienna. The sky here is clear, but most of the Atlantic Ocean, over which we shall be flying, is covered with cloud so we shall not see much of it. The weather in New York is at the moment, I am glad to say, not very exciting; there is a heat-wave, and the temperature is mild. However, it may get worse by the time we get there. In about half an hour we shall be flying over London Bridge. In a short time, I shall give you further details of our height, air-speed and estimated time of take-off. I hope you enjoy your flight. See you.

INFORMATION ABOUT A JOURNEY (MIXED-UP VERSION C)

Good afternoon, ladies and gentlemen. This is the hijacker speaking. Welcome aboard our biggest hovercraft, the Duchess 909. The time is 10 p.m. and we have just crash-landed at London Airport for our non-stop flight westwards to New York. The sky here is clear, but most of the Pacific Ocean, over which we shall be flying, is covered with cloud so we shall not see much of it. The weather in Paris is at the moment, I hope, not too unpleasant; there is a rainstorm, and the temperature is below zero. However, it may not change by the time we get there. In about half an hour we shall be taking off from Ireland. In a short time, I shall give you further details of our height, air-speed and estimated time of meals. I hope you enjoy your holiday. Thank you for your attention.

e) My dear Mary,

I have been up all night in mental agony trying to think what to do, and I have decided to appeal to you once again. What have I done to deserve such treatment? We have spent such wonderful times together - parties, theatres, picnics - which I thought you enjoyed as much as I did. I have not tried to impose on you, I have always been polite and considerate, and I thought you loved me as much as I love you, though you never said so. Then suddenly last week you refused one of my invitations, your mother will not let me speak to you on the phone, and if I call at your house, you are 'not in'. What has happened? What have I done?

My last letter was returned with a brief note saying you no longer wished to see me, but how can you treat me like this? Surely I merit some sort of explanation? I cannot stop loving you as if I were switching off a light. Please answer this.

Your ever-loving

John.

f) Dear Helpful Harriet,

What am I to do with an ex-boyfriend who won't leave me alone? We had quite a good time together while it lasted, he was always taking me out to classy restaurants and expensive shows, but he was so serious! Always talking about love, mutual empathy, soul-mates and stuff like that. I'm sure I never gave him cause to think I wanted to marry him or anything. Anyhow, I got fed up in the end and started dropping hints like 'Why don't you take out some other girls?', or made excuses not to go out. But he wouldn't catch on, so I just refused to see him any more, and got my family to help keep him away. Now I keep getting these sentimental letters which I don't answer, but it's getting me down. He just won't take 'no' for an answer. What should I do?

Mary

```
health problems; but we hope very much that these
are difficulties that can be overcome.  As for
your eldest son's place at university, we can
assure you that Canadian education is by no means
inferior to that available in this country.

    We feel that you are the most suitable
candidate for the post, and are sure you would find
the work satisfying and rewarding.

                    Yours very sincerely,


                    James Charon
                    (Personnel Manager)
```

14 Debates

In Part 1, I discussed the limitations and disadvantages of the conventional class debate as a vehicle for fluency practice (pp. 5–6): the limited scope of its subjects (social, political or philosophical controversies), and the relative lack of participation (since it has to be a full-class, not a small-group activity). It would be a pity, however, to exclude the debate completely from our battery of communication exercises; many students (particularly the more adult and intellectual) enjoy this kind of discussion; and the skills of oratory and dialectics are learned and exercised in a debate better than anywhere else. Perhaps its disadvantages may be mitigated and its advantages preserved by using the following procedure.

 The class is divided into two or three groups, each of whom is given a motion for debate: two of these are the direct opposite of each other (for example, 'Marriage is a perfect institution' and 'Marriage should be abolished'); and a third – optional – a compromise ('Marriage laws need reforming'). Alternatively, there may be four to six different motions, each one supporting a different point of view; then, of course, the class will be divided into the corresponding number of groups. In the 'balloon' debate, for example, four to six famous people are imagined to be hanging in a basket suspended from a balloon which is gradually deflating; one after another they will have to be thrown out to keep the balloon airborne, and ultimately only one will survive;

foot on an uninhabited but fertile island and want to set up an ideal community there; the year is 1700.' Or one can go even further and give each student an individual role (some examples are given in the sections below). Prescribed roles, whether group or individual, should be written on cards or slips of paper and distributed to students for reference. However, role-play may be employed without the use of role-cards: the groups can be given no background information about themselves, but asked as the first stage in the task to decide who and where they are, and when the whole thing is taking place. After this, each participant can invent and give some information about his individual role within the imagined group: 'I am the Captain of the ship that brought us here' . . . 'I am the Captain's wife, we have five children.' One condition of this is that once a student has established any details of his role, these may not be contradicted by anyone else: for example, a participant role-playing the son of the Captain and his wife may not claim to be an only child!

Once these preliminaries have been sorted out, the main task may be tackled. Because it is so complex, some organizational measures need to be taken in order to break it down into manageable stages. It may be a good idea, for instance, to start with a full class brainstorming session in which students suggest what seem to them to be the major problems to be faced when planning their project. The teacher can, of course, prepare information sheets to guide discussions with such points ready listed; but on the whole it is better if these are suggested by the students themselves; the teacher can always supplement if necessary. The sort of ideas which will be thrown out will be expressed mostly as questions, and can be noted briefly on the blackboard or overhead projector; for example: *'Who'll do what?' 'How will we support ourselves?'* Fuller suggested lists of such problems are given below for each project separately.

These brainstormed suggestions give the groups some preliminary direction of thought, but the whole subject is still rather complex and unwieldy. Before tackling it in their group discussions, therefore, students should be encouraged to plan the *process* of their negotiations carefully. They should consider at least the following questions: Do all the (brainstormed) questions need discussing? Can they be whittled down? Or do some even need dividing into separate topics? In what order should they be dealt with? Can some be discussed simultaneously by sub-groups? Once the group knows exactly what aspects they are going to discuss, in what order, and how, they can with confidence embark on detailed planning.

budget which will enable you to build and equip an entire campus. The surrounding area is heavily industrialized, and up to now a relatively low proportion of the population has gone on to further education; it is hoped that the existence of a local university may change this.

Roles: an architect, a town councillor, a prospective student, his father/mother, an influential local businessman, experienced teachers and administrators.

b) A high school is to be built in a suburb of the capital city of this country/state; up to now the children have attended a big school half an hour's journey away. The local population is mainly middle class and well off, most of the parents being university graduates. The school will provide for about three hundred children between the ages of fourteen and eighteen. The money available will cover basic buildings and equipment, but will not run to luxuries (what are 'luxury' and what are 'basic' items will depend on national standards!)

Roles: as in a) above.

c) You are a committee appointed to set up a primary school in a remote village in tropical Africa, where no school has existed before, for about sixty children ranging in age from eight to fourteen. You have three trained teachers and three or four young people from the village who have finished their high school education and are willing to help. You have no buildings, enough money for only the crudest equipment, and will have to improvise.

Roles:
- The head teacher, dedicated and enthusiastic, but perhaps over-ambitious.
- An older teacher of some experience, wise, but rather sceptical and defeatist.
- A young teacher fresh from university, town-bred and out of touch with local conditions.
- The head-man, eager for his village to have the school, willing to help, but doesn't want to offend villagers.
- A villager, father of prospective pupils, suspicious of innovations, would rather things stayed as they are.
- A young woman from the village, uneducated but eager to be involved.

Businesses

For adults with some knowledge and experience in making a living, it might be interesting to set up a business with certain

Materials for specific activities

Texts

Different kinds of texts to be used in activities such as *Combining versions* and *Sentence-sequence* can be found in the following books.

Michael Swan, *Spectrum* and *Kaleidoscope,* Cambridge University Press, 1978.

Alan Maley and Alan Duff, *Words!,* Cambridge University Press, 1976.

Alan Duff, *That's life,* Cambridge University Press, 1979.

Susan Morris, *Love,* Cambridge University Press, 1980.
> These four books are treasuries of 'bits' of written texts of every kind: jokes, advertisements, articles, rhymes, letters etc.

Geoffrey Summerfield (ed.), *Voices* and *Junior Voices,* Penguin books, 1968 and 1970.
> Excellent anthologies of verse, mostly modern; not too difficult for our students, but nevertheless 'real' poetry.

Alan Maley and Alan Duff, *Variations on a theme,* Cambridge University Press, 1978.
> A series of short dialogues, open to interpretation by reader or listener.

Controversial issues

The following books give a variety of subjects to be argued about, which can be used in *Making a case, Composing letters* or *Surveys.*

Michael Ockenden, *Talking points,* Longman, 1977.
> Mostly personal, social or moral dilemmas.

L. G. Alexander, R. H. Kingsbury, *I think, you think,* Longman, 1977.

L. G. Alexander, R. H. Kingsbury, John Chapman, *Take a stand,* Longman, 1978. (American English equivalent to *I think, you think.*)

L. G. Alexander, Monica C. Vincent, *Make your point,* Longman, 1975.

L. G. Alexander, Monica C. Vincent, John Chapman, *Talk it over,* Longman, 1978. (American English equivalent to *Make your point.*)
> Mostly contemporary political or social issues. *I think, you think* and *Take a stand* are more suitable for adults, *Make your point* and *Talk it over* for adolescents.

Pictures

For use in various activities: *Interpreting pictures, Finding connections, Picture differences,* and several others.

Paul Groves, Nigel Grimshaw, *The Goodbodys,* Edward Arnold, 1976.

L. A. Hill, *Picture Composition Book,* Longman, 1960.

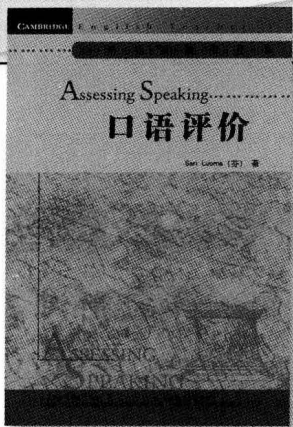J. B. Heaton, *Composition through pictures,* Longman, 1960.
> These are all books of strip-cartoons or series of pictures that make up stories, to be used singly or in (or out of) sequence. (An additional excellent source of strip-cartoons is your local newspaper.)

Donn Byrne and Andrew Wright, *What do you think?,* Longman, 1974.
> A selection of photographs and drawings to be used as a basis for oral activities.

Index

口语评价
Assessing Speaking

口语本身到底具有什么样的特征？如何设计口试任务来真实地反映考生口语的实际情况？如何描述口语等级？如何确定口语等级指标？如何确保口语评价的效度和信度？

《口语评价》一书直接回答了这些切实具体、关涉口语评价的问题。

本书的适用范围较广，英语学习者、语言教师、语言测试开发者、口语测试机构、口语培训机构都可以在书中找到自己需要的答案。

本书表述深入浅出，举例引证丰富权威，可读性和学术性兼具，概念阐释明晰，说理清楚翔实，着力解决实际测试中遇到的问题，是口语测试设计和评价工作者难得的好帮手。

ASSESSING

SPEAKING