



新世纪师范英语系列教材 总主编 程晓堂

视听说教程

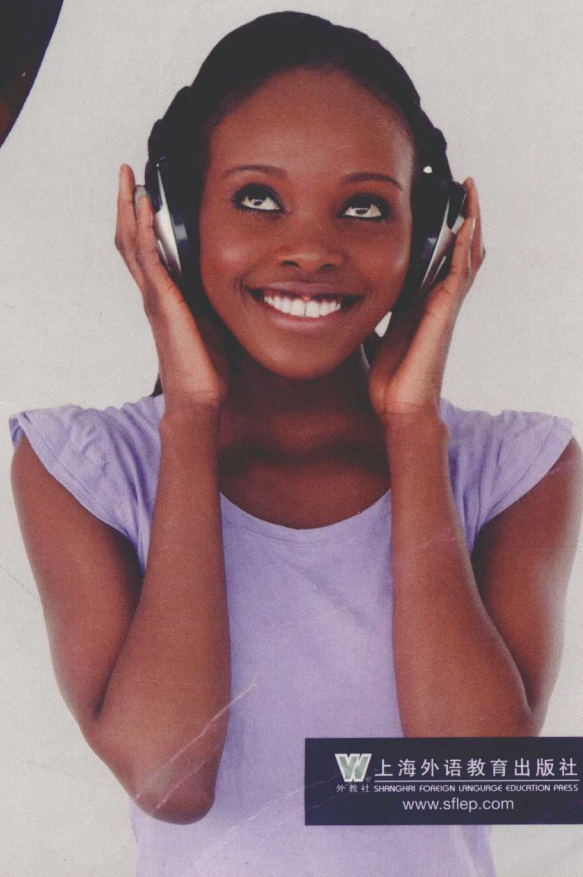
Viewing, Listening and Speaking

教师用书 *Teacher's Book*

主编 周榕 刘英杰



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W 上海外语教育出版社
外教社 SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS
www.sflep.com

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图书在版编目 (CIP) 数据

视听说教程 (3) 教师用书/周榕, 刘英杰主编. —上海: 上海外语教育出版社, 2015

新世纪师范英语系列教材

ISBN 978-7-5446-4014-5

I. ① 视… II. ① 周… ② 刘… III. ① 英语—听说教学—师范大学—教学参考资料

IV. ① H319.9

中国版本图书馆CIP数据核字 (2015) 第128801号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 徐 喆

印 刷: 上海华教印务有限公司

开 本: 850×1168 1/16 印张 9.5 字数 218千字

版 次: 2015 年 9 月第 1 版 2015 年 9 月第 1 次印刷

印 数: 1 000 册

书 号: ISBN 978-7-5446-4014-5 / H · 1477

定 价: 23.00 元

本版图书如有印装质量问题, 可向本社调换

上海外语教育出版社

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总序

2009年7月,在上海召开了一次“师范院校英语专业教学和发展圆桌会议”。参加本次会议的有来自全国18所师范院校的22位外语学院院长、系主任和出版界的代表。本次会议全面、深入地讨论了当前形势下师范院校英语专业的学科定位、人才培养目标、课程设置、教学内容与方法、教材建设、师资队伍、学生就业等方面的问题,并且在很多重要方面达成了共识,为今后师范院校英语专业的建设与发展提供了重要的参考意见。

师范教育关系到国家未来的人才培养,具有深远意义。与其他专业的师范教育相比,英语专业的师范教育责任更大,负担更重。英语专业的师范生不仅需要学好英语,还需要学习如何教英语。所以,师范英语专业应该是英语学科+教学能力的培养,既不能局限于语言的学习,也不应局限于教学技能的培养。

在中国语境下,各级各类的教育都非常重视教材的作用,师范教育也不例外。可以说,教材的编写质量和水平直接关系到教师的教学和学生的学习,直接关系到人才培养的质量和规格。

由于师范教育的特殊性,供师范生使用的教材也应该具有特殊性。但是,目前大多数师范院校仍使用综合性大学的教材,突出不了其师范教育的专业性。所谓师范特色,主要是指教材在培养学生语言能力的同时,还应合理渗透教师教育的相关内容。说得具体一点,师范生的英语教材不仅要使学生学好英语,还要使他们直接或间接地从教材中体会、感受到教英语和学英语的过程与方法。比如,语法教材以及综合教材中的语法部分,可以适当地渗透“如何教语法”或“如何学语法”的内容。当然,师范专业的教材本身也应体现新的教学理念。同时,师范教育的教材还应加强人文教育,提高师范生基本人文素养。

根据2009年圆桌会议的建议,上海外语教育出版社决定邀请国内部分师范大学的专家编写一套符合新时期师范院校英语专业本科教学需要的系列教材。此决定得到了北京师范大学、南京师范大学、华南师范大学等师范院校的积极响应。该套教材除了包括基础阶段主要课程的教材(如综合教程、读写教程和视听说教程)以外,还包括一些专业课程教材。

我们希望更多的师范院校加入本套教材的编写、试用、研究和推广,并以此为契机,结合课堂教学实际情况,共同探讨师范院校的人才培养目的、教育教学的内容与方法以及师范院校英语专业的建设与发展。

程晓堂

2013年3月

于北京师范大学

编者的话

一、编写宗旨

英语专业师范方向的学生除了掌握全面、系统的英语语言知识,拥有过硬的英语语言技能之外,还应该具备有效教授英语的能力。《师范英语视听说教程》是一套既遵循外语教学规律与学习者的认知特点,又充分突出英语师范教育专业性的新型教材,供师范英语专业基础阶段的教学使用。

本套教材四册学生用书在选材、编排与任务设计上循序渐进,符合英语专业学习者的知识水平与认知特点,提供大量丰富、贴近大学生活的视、听、读输入材料和生动多样的口头表达任务,使学生通过获取筛选、判断释义、归纳总结、重构信息,以及陈述看法、评论观点等做法培养与提高英语听力与口头表达能力。

本套教材凸显以学生为本、自主学习、探究性学习等教学理念,并将新课标倡导的一些基础教育理念融入到教材的主题选择、活动设计中,展示如何获得听、说各种微技能以及如何教授这些技能,使面对新时期英语听说教学的师范生掌握必需的教学理念、资源、技术、工具与有效方法。

二、编写原则

1. 总体思路

- 使学生获得大量真实生动的英语语言知识、文化背景知识,并注重输入的可吸收性;
- 注重视、听与说的有效结合,通过大量的听说活动,使语言输入充分内化,转化为输出能力;
- 注重使口语和听力教学理论充分体现在实际的任务设计中;
- 注重激发学生对输入内容的兴趣,培养他们自主学习、独立思考、检索信息及利用资源的能力;
- 注重循序渐进地提升学生听与说的语言技能与素养,培养听与说的元认知策略,侧重对听说技能适当和实时的呈现与分析,以隐性与显性的方式促进听说技能的提升;
- 充分体现英语专业师范方向的知识结构,循序渐进、从点到面地将听与说微技能的教学知识传授给学生,丰富他们的教学知识,提升他们的教学意识,培养他们的教学能力。

2. 选材与编排

- 材料选择与编排上既突出“功能为纲”又兼顾“语境特色”,一方面循序渐进地穿插凸显语言功能的语言材料与任务,另一方面注重采用体现英语专业师范方向特色的教学环境、教学知识、教学技能。此外,注重人文综合知识与多元文化内涵材料的介绍与导入。

每单元以某种主题为纲来展开,题材源自现实生活,覆盖领域广泛,如校园语境(新生入学、学校制度、师生关系、海外留学、学术社团和学术讲座等)、城市生活、娱乐时尚、旅游、友谊/社团、价值观、职业规划/专业发展/兼职生活、图书资源/信息技术、生态与环境保护、社会热点话题等。

- 体裁力求多样,使学生适应各种真实语境下的小故事、报道、叙述、访谈和对话等。
- 在材料难度的控制上,第一、二册视听材料选择生词比例一般不超过2%的小片段,且话题比较容易理解;第三、四册提供更长的完整视听片段,话题与活动内容较前两册稍难。全套教程通过生词释义、背景注解以及练习设计从易到难等手段控制难度。
- 四册均体现主题驱动下的循序渐进选材原则。

3. 活动设计

- 遵循教育目标层次理论的分类(knowledge, comprehension, application, analysis, synthesis, evaluation; Bloom, 1956),逐级设计听说活动,使教学活动涵盖各种能力层次的培训和提升。
- 遵循建构主义理论,注重培养学生从视听材料获得英语语言和文化知识的习惯,使他们通过对视频、音频信息的感知、筛选、加工、建构、重构和储存等积极学习过程,有效地提高听力理解水平。视听练习类型丰富多样,包括问答题、选择题、判断题、填空、表格制作、完成句子、配对等。
- 在口头能力的培养上,所设计的活动主题与现实生活紧密联系,在形式上有看图说话、两人对话、小组讨论、演讲、口头报告、小组辩论等,能有效激发学生表达欲望,使他们逐步达到高等学校英语专业新大纲关于高级阶段口头表达的要求,即能够“连贯、正确地表达思想”。他们的口头输出能在质量上得以提高和深化,具体表现为内容充实、语篇条理清晰、观点明确和重点突出等,而且能够有“自己的见解”、“自己的思想”。
- 本教程的活动设计旨在让学生系统学习听与说微技能及其教学所涉及的资源选取、材料准备、教学任务设计、教学过程等各个环节。

三、内容结构

全套教程共四册,每册配有教师用书、相应的视频、音频材料。每册书由10个单元组成,每单元分为以下五个部分:

1. Warming-up

导入部分用音频或图片等引出话题并设计填补信息与口头互动等任务,引导学生在正式学习听力和视频材料之前激活相关知识背景和语言表达,为接下来的学习做充分准备。

2. Watching and Listening

第二大部分为教学主要内容,包括Part A、Part B 和Part C三个小部分,主要围绕本单元话题,通过体裁不一的三段视频或音频材料来展开。每一篇视听材料配有若干项听力与口语活动,旨在使学生深入理解所学内容,培养他们的听说能力,包括从视听材料中获取筛选特定信息、进行整体理解、判断释义、建构重构知识等能力,以及有条理地归纳总结要点、陈述看法、评论观点等口头能力,以期学生能将语言输入有效转换为自己的输出,形成

扎实的语言综合运用能力。

3. Speaking

第三大部分是根据单元主题进行拓展的口头活动,旨在通过提供更多的相关资源(视频、音频、文字材料、语言使用介绍等),使学生掌握更多的话题知识和语言知识,培养学生紧扣本课话题,进行口头互动和深入讨论,培养长段表述观点、发表感想、进行演讲等高层次口语能力。

4. Skill Focus

第四大部分着重于师范生的特点和需求,根据单元材料在内容和体裁上的特点,显性呈现听说的元认知策略与各项微技能知识,以期使学生获得一些听说教学的知识和技能,在提升自己听说能力的同时提升听说技能的教学能力。该部分提供关于听说技能知识的视频、音频及文字材料,在编排上做到单元与单元之间逐步深入。每单元该部分的三小节(呈现、练习与应用)之间系统有序:“呈现”一节可以使使学生获得有关听说微技能的知识,形成听说技能的元认知意识;“练习”一节进行相关听说技能教学的练习,体验听说教学的过程;“应用”一节则是让学生应用本单元学到的技能知识进行针对性听说教学设计,提升教学水平。不同单元在呈现听力与口语知识时各有侧重,学完整套四册书后,学生将对听说技能的教学具备相当完善的意识和能力。

5. Self Assessment

第五部分是学生的自我评估,旨在让学生学会反思和总结,提高自主学习的能力。

四、使用方法

我们倡导在教师指导下的自主探索性学习这一教学理念。这一理念与国家英语课程新标准的要求是吻合的。我们认为职前的英语师范生如果在这种理念下受到充分训练,将对他们日后所从事的英语教学工作带来积极的影响。在这一理念下,我们建议学生充分利用本套教程中丰富的视听材料,从课前准备到课堂表现到课后自我练习等环节都主动参与,积极思考教材编入的现实话题所引发的问題,拓展语言与文化知识,提升听说能力。至于课堂组织,我们建议教师很好地把握视听与说两种活动的时间安排。一方面,教师应意识到,充分理解视听材料是良好的口头产出的输入基础。教师可以结合每个单元凸显的听力微技能,引导学生进行听大意、听细节、猜测词义、判断语气、推测说话者意图、预测后面结果等的听力活动,并有意识地提醒学生根据语篇中的语言特征(例如代词、语义衔接词汇)、说话者语气、语调等来推测、判断人物关系,或从上下文语境中推出内容含义,从而使学生最大程度地获得视听材料的可理解输入。另一方面,教师应充分注重说的技能发展,不能因为学生的听力活动费时较多就牺牲口头表达的时间,使口头活动设计成为教学中可有可无的内容。学生能够围绕单元所学话题进行有条理、有内容的表达不但能提升其口语能力,还能促进其听力水平的提高,因为口头表达是一个将被动语言知识变为主动知识的过程,学生通过口头练习能够更好地记忆所学知识,从而将语言输入有效内化为输出能力。更重要的是,流利的口头表达有利于提升师范方向学生的自信心以及日后的课堂语言组织能力。

我们建议教师按照如下计划安排教学:

1. 本教程包括四册,每册含有10个单元。每个学期完成一册书的教学,每个单元用四个课时完成。前两个课时完成每单元的第一、二部分,后两个课时完成第三、四、五部分。教师可以留出两个单元由学生进行自主学习,也可以将其中的一些口头活动布置成期末的口语考试内容。教师通过检查学生完成情况为其口语打分。
2. Warming-up和Watching and Listening是重要的视听教学内容。为了能够顺利完成视听理解活动与口头活动,建议教师要求学生进行预习,包括建立话题背景知识、熟悉与话题内容匹配的语言形式以及对生词进行学习等。考虑到教学时间与学生水平,教师可以将Part A和Part B作为精听教学处理,而Part C则可作为泛听教学处理。这三个小部分涉及的口头活动在前两个课时可以稍带进行,更多的展开可以留待后两个课时中结合Speaking进行。
3. 教师在课堂上进行口头讨论时可对学生进行口语示范,但更多的时间应该是为学生提供指导,使学生获得有效的口头训练。
4. 教师在第三课时可以针对Speaking中的话题与活动、语言形式学习以及前面视听内容涉及的口头活动等进行口语教学。在第四课时则对单元涉及的微技能进行学习以及教学设计应用;此外,学生将进行单元学习的自我评估,对学习内容进行回顾,巩固学习效果。

本教程由华南师范大学外国语言文化学院负责编写。周榕教授负责全书框架设计、统稿及审阅,徐曼菲、莫咏仪、刘英杰、冯茵负责每册书中具体材料的收集和编写。此外,徐曼菲、莫咏仪、刘英杰、冯茵分别参与了第一、二、三、四册的主编工作。在本教程的编写过程中,我们参阅了大量国外原版文献、书籍与杂志,并从国外相关广播、电视、电影和互联网上选取了大量文字材料与有声资料。由于篇幅所限,在此未能一一列出,我们谨向国外有关出版社和作者表示谢忱。本教程教师用书所提供的答案和音视频文字稿仅供教学参考。

编者

2015年7月

Table of Contents

Unit 1 Make a Difference		Unit 2 Economics and Life	
Warming-up	1	Warming-up	17
Watching and Listening	2	Watching and Listening	19
Part A The Queen	2	Part A 60-Second Adventures in Economics	19
Part B Pay It Forward	4	Part B Don't Like Tracking Expenses? Try the 80/20 Budget	22
Part C Sunflowers of Mine	8	Part C Arbitrage	24
Speaking To Toe the Line or to Make a Difference?	10	Speaking Monthly Expenditure Report	28
Skill Focus English Slang	11	Skill Focus Making Presentations Interesting	28
Unit 3 Space Exploration		Unit 4 Studying Abroad	
Warming-up	31	Warming-up	42
Watching and Listening	32	Watching and Listening	43
Part A China's Space Station Program	32	Part A Michelle Obama's Speech at Peking University	43
Part B The Orion Mission	34	Part B Studying Abroad	46
Part C Can Technology Solve Our Big Problems?	36	Part C American Dreams in China	48
Speaking What Does Space Exploration Bring to Us?	38	Speaking My Dream Job	50
Skill Focus Identifying Cause-and-Effect Relationships	39	Skill Focus Speculation	50
Unit 5 Competition and Cooperation		Unit 6 Academic Activities	
Warming-up	51	Warming-up	64
Watching and Listening	52	Watching and Listening	64
Part A Presidential Election Propaganda	52	Part A The Danger of a Single Story	64
Part B Give Peace a Chance	55	Part B Time Management	68
Part C How to be Competitive and Cooperative	58	Part C Academic Lectures	70
Speaking Can They Give Peace a Chance?	61	Speaking Environmental Issues	71
Skill Focus Debate: Pro and Con	61	Skill Focus Academic Style	72

Table of Contents

Unit 7 The Battle of the Sexes

Warming-up	74
Watching and Listening	75
Part A <i>The Iron Lady</i>	75
Part B <i>The Equality Problem in Japan</i>	80
Part C <i>Was the "Battle of the Sexes" Rigged?</i>	81
Speaking <i>Gender Equality</i>	83
Skill Focus <i>Taking Dictation</i>	84

Unit 8 Crime and Punishment

Warming-up	88
Watching and Listening	90
Part A <i>Catch Me if You Can</i>	90
Part B <i>School Shooting in Virginia Tech</i>	96
Part C <i>How to Stay Safe</i>	99
Speaking <i>Punish or Not?</i>	102
Skill Focus <i>Understanding Filler Words</i>	104

Unit 9 Generations

Warming-up	107
Watching and Listening	108
Part A <i>Freaky Friday</i>	108
Part B <i>China Struggles to Lure "Leftover Women" to the Altar</i>	116
Part C <i>Millennials, Gen Xers and Boomers</i>	119
Speaking <i>Generations</i>	124
Skill Focus <i>Conversational Implicature</i>	125

Unit 10 Creativity and Innovation

Warming-up	128
Watching and Listening	129
Part A <i>Freitag Co.: Creation Leads to New Products</i>	129
Part B <i>How Schools Kill Creativity</i>	132
Part C <i>Inspire Innovation: Lessons from Carnegie Mellon University</i>	137
Speaking <i>Special Education Needed?</i>	140
Skill Focus <i>Understanding British Humor</i>	141

Make a Difference

Warming-up

1

Teaching Tips

The questions are related to the song and the theme of this unit. The last question is worth discussing. Ask students to think about the questions before playing the song.

Notes

About the singer and the song: Carrie Marie Underwood (born March 10, 1983) is an American country music singer, songwriter, and actress. She rose to fame as the winner of the fourth season of *American Idol* in 2005. Underwood is involved with a number of organizations that benefit children. The song *Change* is on her album *Play On* (2009), which addresses how even the smallest bit of spare change that one might have can add up to make a difference and help “change” the world.

2

Teaching Tips

Students had better pay attention to the lyrics so that they can give their opinions. The teacher can play the song again and pause it if necessary.

Key

- 1) She calls on people to do the smallest thing to make all the difference. Don't listen to those people when they say “you're just a fool to believe you can change the world”.
- 2) Yes. The singer says “the smallest thing can make all the difference”, which goes along with the saying, “one cannot do everything, but one can do something”.
- 3) The title is a pun with two meanings: the odd money one has, and the action to make a difference. The singer insists that even if one has just the smallest bit of spare change, it can add up to make a difference and help change the world.

Script

Change (by Carrie Underwood)

What you're gonna do with the 36 cents
Sticky with coal on your floorboard
When a woman on the street is huddled in
the cold
On a sidewalk bench, trying to keep warm
Do you call her over, hand her the change
Ask her her story, ask her her name
But do you tell yourself

“You're just a fool, just a fool to believe you
can change the world”
“You're just a fool, just a fool to believe you
can change the world”

Oh, what you're gonna do when you're
watching TV
And an ad comes on, yeah, you know the kind

Flashing up pictures of a child in need
For a dime a day, you could save a life
Do you call the number, reach out a hand
Or do you change the channel, call it a scam
But do you tell yourself
"You're just a fool, just a fool to believe you
can change the world"

Don't listen to them when they say
"You're just a fool, just a fool to believe you
can change the world"
Oh, the smallest thing can make all the
difference
Love is alive, don't listen to them when
they say
"You're just a fool, just a fool to believe you

can change the world"
The world's so big, it can break your heart
And you just want to help, not sure where
to start
So you close your eyes
And send up a prayer into the dark
"You're just a fool, just a fool to believe you
can change the world"
Don't listen to them when they say
"You're just a fool, just a fool to believe you
can change the world"
Oh, the smallest thing can make all the
difference
Love is alive, don't you listen to them when
they say
"You're just a fool, just a fool to believe you
can change the world"

Watching and Listening

Part A The Queen

1

Teaching Tips

Before watching the movie clip, ask students the following questions so as to activate their knowledge about the Royal Family of the U.K.

- 1) How much do you know about Queen Elizabeth II of Britain?
- 2) How does the Queen strike you?
- 3) Do you think the Royal Family conservative or modern? Give your reasons.

Notes

The Queen is a 2006 British historical drama film that depicts the death of Princess Diana on 31 August 1997, starring Helen Mirren in the title role of Queen Elizabeth II. The Royal Family regards Diana's death as a private affair and thus not to be treated as an official royal death. But within the next few days following Diana's death, millions of people across London display an outpouring of grief at Buckingham and Kensington Palaces. Tony Blair, the Prime Minister, immediately calls the Queen and recommends three strong measures to regain public confidence of the monarchy: attend a public funeral for Diana at Westminster Abbey, fly a Union flag at half-mast over Buckingham Palace, and speak to the nation about Diana's life and legacy in a televised address. The Queen accepts the advice and finally regains her popularity.

Key

A→C→B→D→E→F

2

Teaching Tips

Students should pay attention to the different attitudes between the Queen and the Prime Minister.

Key

What the Queen wants: 1) 2) 3) 7) 8) 11) 12)

What the public wants: 4) 5) 6) 9) 10)

3

Teaching Tips

The teacher had better explain the context when interpreting the expressions. Different understandings are encouraged.

Suggested Key

- 1) The Queen thinks it wrong to do what the newspapers want her to do, i.e., to give some kind of response to the public concerning Diana's death.
- 2) The advisers of the Prime Minister have been conducting opinion polls on the attitude of the public towards the Royal Family's response to Diana's death.
- 3) Unlike the past, the public now treat the Royal Family as superstars, demanding more details about their life. They want a more open Royal Family rather than an impersonal and hidden one.
- 4) The Queen thinks that in the past people wanted the Queen to keep her feelings to herself, not to display them openly and habitually.
- 5) The Queen is half joking here, playing on the widely understood convention that it is her role to advise the Prime Minister, while at the same time indicating that she would prefer him not to try teaching her how to modernize herself.

4

Teaching Tips

Before playing the movie clip again, the teacher can ask students to take notes. The teacher can also pause the video from time to time. Give students some time to practice before asking one or two pairs to dub the video.

Script

The Queen

(The Queen and Prime Minister Tony Blair is talking on the phone)

Queen: Prime Minister.

Blair: Good morning, Your Majesty. Sorry to disturb, but I was wondering if you'd seen any of today's papers?

Queen: We've managed to look at one or two, yes.

Blair: In which case, my next question would be whether you felt "some kind of response" might be necessary?

Queen: No. I believe a few over-eager editors are doing their best to sell newspapers. It would be a mistake to dance to their tune.

Blair: Under normal circumstances, I would agree, but ... well, my advisers have been taking the temperature among people on the streets, and ... well, the information I'm getting is that the mood is quite delicate.

Queen: So, what would you suggest, Prime Minister? Some kind of a statement?

Blair: No, ma'am. I believe the moment for statements has passed. I would suggest flying the flag at half mast above Buckingham Palace ... and coming down to London at the earliest opportunity. It would be of great comfort to your people. And would help them with their grief.

Queen: Their grief? If you imagine I'm going to drop everything and come down to London before I attend to my grandchildren, who've just lost their mother ... then you're mistaken. I doubt there is anyone who knows the British people more than I do, Mr Blair, nor who has greater faith in their wisdom and judgment. And it is my belief that they will, at any moment, reject this ... this mood, which is being stirred up by the press, in favour of a period of restrained grief and **sober**, private mourning. That's the way we do things in this country — quietly, with dignity. It's what the rest of the world admires us for.

Blair: If that's your decision, ma'am, of course, the government will support it. Let's keep in touch.

Queen: Yes, let's.

(The Queen is inspecting the floral tributes to Diana.)

Queen: Hello. Would you like me to place those for you?

Girl: No.

Queen: Oh.

Girl: These are for you.

Queen: For me? Thank you. Thank you very much.

(The Queen and Tony Blair are in the palace.)

Queen: One in four, you said, wanted to get rid of me?

Blair: For about half an hour, but then you came down to London, and all that went away.

Queen: I've never been hated like that before.

Blair: It must have been difficult.

Queen: Yes. Very. Nowadays, people want glamour and tears, the grand performance. I'm not very good at that. I never have been. I prefer to keep my feelings to myself, and, foolishly, I believed that was what people wanted from their Queen — not to make a fuss, nor wear one's heart on one's sleeve. Duty first, self second. That's how I was brought up. That's all I've ever known.

Blair: You were so young when you became Queen.

Queen: Yes. Yes, a girl. But I can see that the world has changed, and one must ... modernize.

Blair: Well, perhaps that's where I can help.

Queen: Don't get ahead of yourself, Prime Minister. I'm the one supposed to be advising you.

Part B Pay It Forward

1

Teaching Tips

Before playing the video, ask students the following questions:

1) When you are helped by others, what do you usually do?

2) Do you pay back by helping them next time?

Notes

The “pay it forward” concept was described by Benjamin Franklin on April 25, 1784:

I do not pretend to give such a deed; I only lend it to you. When you ... meet with another honest man in similar distress, you must pay me by lending this sum to him ...

Ralph Waldo Emerson, in his 1841 essay *Compensation*, wrote:

In the order of nature we cannot render benefits to those from whom we receive them, or only seldom. But the benefit we receive must be rendered again, line for line, deed for deed, cent for cent, to somebody.

In 1916, Lily Hardy Hammond wrote:

You don't pay love back; you pay it forward.

In 2000, Catherine Ryan Hyde's novel *Pay It Forward* was published and adapted into a film of the same name, distributed by Warner Bros. and starring Kevin Spacey, Helen Hunt and Haley Joel Osment.

To further promote the “pay it forward” idea, university student Christopher Lo was inspired to create The Karma Seed service and website in 2010 after he unexpectedly regained a lost video camera due to the kindness of a stranger. A Karma Seed is a small, plastic card with a unique number and directions for accessing the website. If you perform a favor for someone, you can pass them a Karma Seed card, ask them to check the card online, and request that they pass the card onto someone else after doing a good deed for them in “pay it forward” fashion. Any recipient or giver of a Karma Seed can go to the website and see a history of the good deeds affiliated with the card.

Key

1) T 2) T 3) T 4) F 5) T 6) T 7) F 8) F 9) T 10) T

2

Teaching Tips

The teacher can ask students to recall how the words are used in the video clip so as to help them understand the meaning of the words in the context.

Key

1) squeak 2) Utopian 3) atrophy 4) flunk

Meaning of the words for reference:

squeak [skwi:k] v. achieve (or escape) by a narrow margin

Utopian [ju:təpən] a. characterized by or aspiring to impracticable perfection

atrophy ['ætɹəfi] v. weaken or degenerate (especially through lack of use)

flunk [flʌŋk] v. fail

3

Teaching Tips

1) D 2) D 3) A 4) B 5) C

4

Teaching Tips

Encourage students to draw a picture while explaining Trevor's idea. Guide them to think positively

and assure them it is quite possible to help make the world a better place by making small changes.

Key

The “pay it forward” idea can be described as follows: everyone can do three good deeds for others in response to a good deed that one receives. Such good deeds should accomplish things that the other person cannot accomplish on their own. In this way, the practice of helping one another can spread geometrically through society, at a ratio of three to one, creating a social movement with an impact of making the world a better place.

Script

Pay It Forward

Simonet: Now ... this class is social studies. That is you and the world. Yes. There is a world out there and even if you decide you don't want to meet it ... it's still going to hit you right in the face. Believe me. So best you start thinking about the world now and what it means to you. What does the world mean to you? Come on! A little class participation here. Is it just this class you want to get out of? Your house, your street? Any further any of you want to go than that? Yes?

Girl: The mall. That's only like two miles away from me.

Simonet: Well, let me ask you another question. How often do you think about things that happen outside of this town? Do you watch the news? Yes? No? All right, so we're not global thinkers yet, but why aren't we?

Trevor: Because we're 11.

Simonet: Good point. What's your name?

Trevor: Trevor.

Simonet: Maybe Trevor's absolutely right. Why should we think about the world? After all, what does the world expect of us?

Trevor: Expect?

Simonet: Of you. What does the world expect of you?

Trevor: Nothing.

Simonet: Nothing. My God, boys and girls, he's absolutely right. Nothing. I mean, here you are. You can't drive. You can't vote. You can't go to the bathroom without a pass from me. You're stuck ... right here in the seventh grade. But not forever ... because one day you'll be free.

Class: Yeah!

Simonet: All right, but what if on that day you're free ... you haven't prepared, you're not ready ... and then you look around you and you don't like what the world is. What if the world ... is just a big disappointment?

Boy: We're screwed.

Simonet: Unless Unless you take the things that you don't like about this world ... and you flip them upside down right on their ass. Don't tell your parents I used that word. And you can start that ... today. This is your assignment. Extra credit. It goes on all year long. Wait a minute. What? What's wrong with this? What's the matter? Yes?

Girl: It's, like, so

Simonet: So, what? There must be a word to finish that sentence. Someone help her.

Girl: Weird.

Simonet: Weird.

Boy: Crazy.

Girl: Hard.

Boy: Bummer.

Simonet: Bummer. Hard. How about possible? It's possible. The realm of possibility ... exists where? In each of you. Here. So you can do it. You can surprise us. It's up to you. Or you can just sit back and