

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

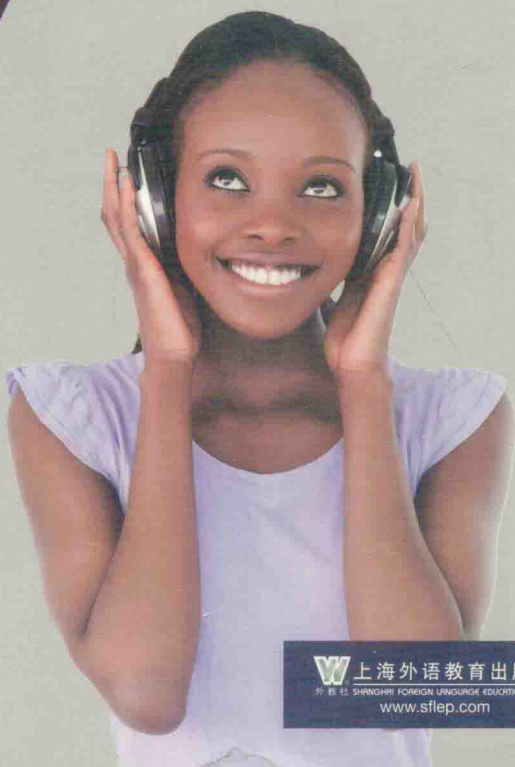
*Teacher's Book*

主编 周榕 莫咏仪

教师用书



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教师用书 *Teacher's Book*

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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、音频材料以及学生可以进一步自主学习的附加材料。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。

此外,我们还为学生提供了围绕单元主题和技能的丰富的补充学习内容,包括视频、音频和文字材料等资源,可供学生课后进行拓展学习。

## 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题,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帮助,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

2014年2月

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# Friendship

## Warming-Up

1

### Teaching Tips

Play the song. Ask students to note down important points of the lyrics and try to find the three words to match the meanings in this exercise.

### Notes

About the singers: *You Needed Me* was first sung by Anne Murray, who won the 1978 Grammy Award for this song. In 1999 the Irish boy band Boyzone recorded this and took it to the top of the UK charts. Through the years Boyzone had made beautiful songs that hit the airwaves. People have grown to love them and admire them for their friendship and bond with each other and of course for their great songs.

### Key

1) dignity 2) put somebody upon a pedestal 3) eternity

### Script

#### You Needed Me

you needed me  
I cried a tear  
you wiped it dry  
I was confused  
you cleared my mind  
I sold my soul  
you bought it back for me  
and held me up  
and gave me dignity  
somehow you needed me  
\*you gave me strength  
to stand alone again  
to face the world  
out on my own again  
you put me high  
upon a pedestal  
so high that I could almost see eternity  
you needed me  
you needed me\*  
and I can't believe it's you

I can't believe it's true  
I needed you  
and you were there  
and I'll never leave, why should I leave  
I'd be a fool  
'cause I've finally found someone who really cares  
(you needed me)  
you held my hand  
when it was cold  
when I was lost  
you took me home  
you gave me hope  
when I was at the end  
and turned my lies  
back into truth again  
you even called me friend  
Repeat\*  
\*\*you needed me  
oh yes  
\*\*you needed me

## 2

### Teaching Tips

Encourage students to visualize the friend revealed in the song and support their idea by quoting the lyrics. This exercise helps students to activate vocabulary describing the good nature of human. The teacher can play the song again and pause if needed.

### Key

The singers' friend may be described as:

caring & tendering (*I cried a tear, you wiped it dry; you held my hand, when it was cold*)

inspiring (*I was confused, you cleared my mind*)

respectful (*and gave me dignity; you put me high, upon a pedestal*)

helpful (*I sold my soul, you bought it back for me; and held me up; you held my hand, when it was cold; when I was lost, you took me home; you gave me hope when I was at the end; and turned my lies back into truth again*)

encouraging (*you gave me strength, to stand alone again; to face the world, out on my own again*)

faithful (*I sold my soul, you bought it back for me*)

## 3

### Teaching Tips

Assign students to groups of 4. Help them to choose a group leader, who is to give a survey report. Make sure that every student has made small talks with their group members and get the information to fill in their own survey table. The teacher finally sums up the most popular attractions of a friend.

## Watching and Listening

### Part A The One with the Fake Monica

#### Notes

"The One with the Fake Monica" is the twenty-first episode of Season One of the television situation comedy *Friends*, which first made a hit in 1994 and run for 10 years on the TV screen.

Plot: Monica finds out that someone has stolen her credit card and has been using it. When she receives the credit card statement she realises that the thief is doing all the things in life that she wishes she could do (for example, taking tap dancing lessons). She decides to find the thief at the tap dance class and ends up becoming her friend. Monica lives her life as recklessly as she wished she did. However, Fake Monica eventually gets caught. Monica decides to use this experience as a lesson to not just wish she did things, but actually do them.

## 1

### Teaching Tips

Play the video clip and ask students just to catch the main idea, and not to do the exercise until they finish watching.

## Key

A. ② B. ⑧ C. ① D. ③ E. ④ F. ⑥ G. ⑤ H. ⑨ I. ⑩ J. ⑦

## Script

### *Friends — The One With the Fake Monica*

[Scene: Monica and Rachel's, everyone is looking at papers.]

**Joey:** How could someone get a hold of your credit card number?

**Monica:** I have no idea. But look how much they spent!

**Rachel:** Monica, would you calm down? The credit card people said that you only have to pay for the stuff that you bought.

**Monica:** I know. It's just such reckless spending.

**Ross:** I think when someone steals your credit card, they've kind of already thrown caution to the wind.

**Chandler:** Wow, what a geek. They spent \$69.95 on a Wonder Mop.

**Monica:** That's me.

[Scene: Monica and Rachel's, late at night Monica is still examining her bill as Rachel emerges from her room.]

**Rachel:** Oh, Monica. You are not still going over that thing.

**Monica:** This woman's living my life.

**Rachel:** What?

**Monica:** She's living my life, and she's doing it better than me! Look at this, look. She buys tickets to plays that I wanna see. She, she buys clothes from stores that I'm intimidated by the salespeople. She spent three hundred dollars on art supplies.

**Rachel:** You're not an artist.

**Monica:** Yeah, well I might be if I had the supplies! I mean, I could do all this stuff. Only I don't.

**Rachel:** Oh, Monica, c'mon, you do cool things.

**Monica:** Oh really? Okay, let's compare, shall we?

**Rachel:** (Yawning) Oh, it's so late for "Shall we" ...

**Monica:** Do I go horseback riding in the park? Do I take classes at the New School?

**Rachel:** (Yawning) Nooo ...

**Monica:** This is so unfair! She's got everything I want, and she doesn't have my mother.

[Scene: Monica and Rachel's, Monica is there as Phoebe and Rachel enter.]

**Rachel:** Hey.

**Phoebe:** Hey.

**Monica:** Hi. (On the phone) Hi, uh, yes, this is Monica Geller. Um, I believe I'm taking some classes with you and I was wondering what they were.

**Phoebe:** What are you doing?

**Monica:** (Hushes her) Alright, great, great. Thanks a lot. (Hangs up) I'm going to tap class.

**Rachel:** What, what, so that you can dance with the woman that stole your credit card?

**Monica:** This woman's got my life. I should get to see who she is.

**Rachel:** Oh, then go to the post office! I'm sure they've got pictures up!

**Rachel:** Okay, Monica, y'know what, honey, you're kinda losing it here! I mean, this is really becoming like a weird obsession thing.

**Phoebe:** This is madness. It's madness, I tell you, for the love of God, Monica, don't do it!! ... Thank you.

[Scene: A Tap Class, the girls are standing at the door.]



**Monica:** What d'you think?

**Phoebe:** Lots of things.

(They go in and sit down.)

**Rachel:** Which one do you think she is?

(The teacher comes up to them.)

**Teacher:** May I help you?

**Monica:** Oh, no thanks, we're just here to observe.

**Teacher:** You don't observe a dance class. You dance a dance class. Spare shoes are over there.

**Rachel:** What does she mean?

**Phoebe:** I think she means (Imitates) "You dance a dance class". Oh, c'mon, c'mon. (They put on some spare shoes)

**Monica:** Okay, d'y'see anybody you think could be me?

**Teacher:** (To the class) People! Last time there were some empty yoghurt containers lying around after class. Let's not have that happen again!

**Rachel:** She could be you.

(Music starts)

**Teacher:** Let's get started. Five, six, a-five six seven eight ...

(Everyone starts to dance in unison. Monica flounders)

**Monica:** Okay, I'm not getting this!

**Phoebe:** (Dancing in a swirly, Phoebe kind of way) I'm totally getting it!

**Monica:** Did you ever feel like sometimes you are so unbelievably uncoordinated?

(Rachel taps into view; she is in perfect sync with the rest of the class)

**Rachel:** What? You just click when they click.

**Teacher:** Alright people, now everyone grab a partner.

(The girls are unsure how to pair off. Phoebe settles it)

**Phoebe:** Okay. And, my, dead, mother, says, you, are, it. I'm with Rachel.

**Monica:** Great. It's gym class all over again.

**Phoebe and Rachel:** Aww.

**Teacher:** Well, that's all right, you can come up to the front and dance with me.

**Monica:** Why don't I just take off my clothes and have a nightmare?

(She starts to walk very slowly toward the front of the room. The teacher grabs her hand and pulls her. Suddenly a woman bursts in)

**Woman:** It's okay, it's okay, I'm here, I'm here. I'm so sorry I'm late. Okay, here I am. So, who's the new tense girl?

**Teacher:** She's your partner.

**Woman:** Hi. I'm Monica.

**Monica:** Oh. Monica! ... Hi. I'm Mo- ... nana.

**Woman (Fake Monica):** Monana?

**Monica:** Yeah. It's Dutch.

**Fake Monica:** You're kidding! I — I spent three years in Amsterdam. (Asks her something in Dutch)

**Monica:** Um, Pennsylvania Dutch.

**Teacher:** And we're dancing. A-five, six, seven, eight ...

(Phoebe, Monica, and Rachel enters.)

**Phoebe:** Hey. We found her, we found the girl.

**Chandler:** What?

**Joey:** Did you call the cops?

**Rachel:** Nope. We took her to lunch.

**Chandler:** Ah. Your own brand of vigilante justice.

**Ross:** What?! Are you insane? This woman stole from you. She stole. She's a stealer.

**Monica:** Y'know what? After you're with this woman for like ten minutes, you forget all that. I mean, she is this astounding person, with this, with this amazing spirit.

**Ross:** Yeah, which she probably stole from some cheerleader.

[Scene: Monica and Rachel's, Monica, Rachel and Fake Monica are there.]

**Rachel:** No way. No way did you do this.

**Fake Monica:** Monana was very brave.

**Monica:** It was so wild. We told them we were the Gunnersens in room six fifteen. Only to find out the Boston Celtics had taken over the entire sixth floor!

**Fake Monica:** So once they caught on to the fact that we're, y'know, short and have breasts ...

**Monica:** ... They threw us out! I was thrown out of a hotel! Me!

**Rachel:** Go Monana! Well, you ladies are not the only ones living the dream. I get to go pour coffee to people I don't know. Don't wait up. (Exits)

**Fake Monica:** Oh, by the way, tomorrow we're auditioning for a Broadway show.

**Monica:** 'Scuse me?

**Fake Monica:** There's an open call for *Cats*. I'm thinking we go down there, sing *Memories* and make complete fools of ourselves. Whaddya say?

**Monica:** Nononononono. Remember who you're dealing with here. I mean, I'm not like you. I — I can't even stand in front of a tap class.

**Fake Monica:** Well, that's just probably 'cause of your Amish background.

**Monica:** What?

**Fake Monica:** Well, you're Pennsylvania Dutch, right?

**Monica:** Right. Till I bought a blow dryer, then I was shunned.

**Fake Monica:** I — I used to be just like you. And then one day I saw a movie that changed my life. Did you ever see *Dead Poets' Society*?

**Monica:** Uh-huh.

**Fake Monica:** I thought that movie was so incredibly ... boring. I mean, that thing at the end where the kid kills himself because he can't be in the play? What was that?! It's like, kid, wait a year, leave home, do some community theatre. I walked out of there and I thought, "Now, that's two hours of my life that I'm never getting back." And that thought scared me more than all the other crap I was afraid to do.

**Monica:** Wow. Then I would definitely not recommend *Mrs. Doubtfire*.

[Scene: Monica and Rachel's, Rachel is dusting. She comes to the table, lifts all the magazines and wipes under them, then just puts them down again. Monica bursts in, obviously drunk.]

**Monica:** Yo- hooo!

**Rachel:** Where the hell have you been?

**Monica:** Monica and I just crashed an embassy party.

**Rachel:** Are you drunk?!

**Monica:** Noooo! (Comes closer and whispers) I'm lying. I am so drunk.

**Rachel:** Oh God, oh. Great, Monica, y'know what, you could've called, I have been up here, I've been worried ...

(Monica is drinking from the tap)

**Rachel:** Monica? Monica!

**Monica:** Water rules!

**Rachel:** Yes, yes, it does. Okay, look, the restaurant called again, they wanna know if you're gonna be showing up for work?

**Monica:** Nope. Going to the Big Apple Circus today.

**Rachel:** Okay Monica, what are you doing? You're gonna lose your job! This is not you!

**Monica:** No, it is me! Y'know, I'm not just the person who needs to fluff the pillows and

pay the bills as soon as they come in! Y'know, when I'm with her, I am so much more than that. I'm — I'm Monana!

(The phone rings and Rachel answers)

**Rachel:** Hello? Yes, she is, hold on a second, please. Monana, it's for you, the credit card people.

**Monica:** Hellooooo? Yeah. Oh my God. Thanks.

**Rachel:** What?

**Monica:** They've arrested Monica.

[Scene: New York City Department of Correction, Monica is visiting Fake Monica.]

**Monica:** Hi.

**Fake Monica:** Hey.

**Monica:** How are you?

**Fake Monica:** I'm not too bad. Fortunately, blue's my colour. How — how did you know I was here?

**Monica:** Because ... I'm Monica Geller. It was my credit card you were using.

**Fake Monica:** That I was not expecting.

**Monica:** I want you to know, it wasn't me who turned you in.

**Fake Monica:** Oh. Thanks.

**Monica:** No, thank you! You have given me so much! I mean, if it wasn't for you, I would never have gotten to sing *Memories* on the stage at the *Wintergarden Theater*!

**Fake Monica:** Well, actually, you only got to sing "Memo-".

**Monica:** I just can't believe you're in here. I mean, what am I gonna do without you? Who's gonna crash the embassy parties with me? Who's gonna take me to the *Big Apple Circus*?

**Fake Monica:** Monica, I started my day by peeing in front of twenty-five other women, and you're worried about who's gonna take you to the Big Apple Circus?

**Monica:** Well, not ... worried, just ... wondering.

**Fake Monica:** There's nothing to wonder about, Monica. You're gonna go back to being exactly who you were, because that's who you are.

**Monica:** Not necessarily ...

**Fake Monica:** Yes necessarily! I mean, I dunno what it is, maybe it's the Amish thing.

**Monica:** Um, I'm not actually Amish.

**Fake Monica:** Really? Then why are you like that?

[Scene: Tap Class, Monica is standing by the door.]

**Teacher:** You by the door. In or out?

**Monica:** In. (She joins in the dancing. She still flounders)

**Teacher:** You in the back, you're getting it all wrong!

**Monica:** Yeah, but at least I'm doing it!

## 2

### Teaching Tips

Play the video clip again and this time, ask students to pay more attention to the language.

### Key

- 1) reckless 2) obsession 3) thrown caution to the wind 4) geek 5) intimidated  
6) yoghurt containers 7) vigilante justice 8) caught on to 9) fluff 10) turned you in