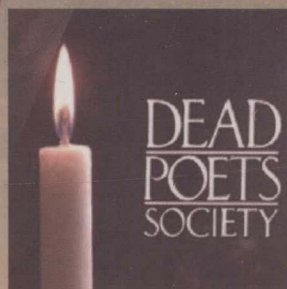
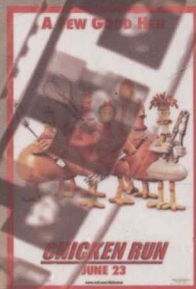
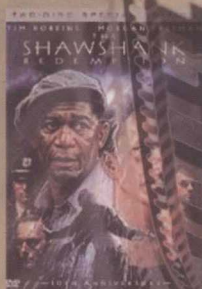
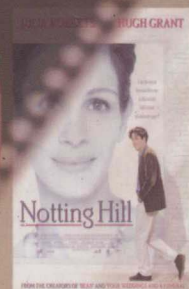
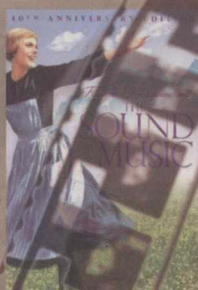
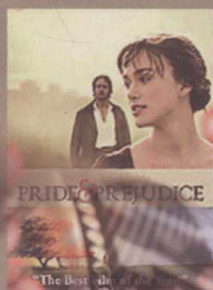
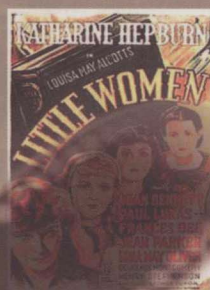




◎ 孙 红 主 编

影视课堂互动英语

CLASSROOM THEATRE



科学出版社

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影视课堂互动英语

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前言

如何说地道流利的英语? 如何为自己的英语学习营造真实自然的语言环境? 如何激发自己对英语学习的浓厚兴趣? 这些是许多英语学习者非常关切, 却又苦思而不得其解的问题, 其实, 在我们身边就有个小窍门, 那就是通过电影和电视剧学英语。只要你善加利用, 就会发现这里面蕴涵着丰富的语言学习资源。

本教程旨在以原版的英文电影和电视剧为语言学习的平台, 通过运用故事性兼趣味性强的影视剧情构建真实自然的英语语言环境和学习氛围, 训练学生的语言听说基本功。首先, 进行多样化的信息输入训练, 使学生在视和听的交互作用下强化接收信息的能力; 本教程采取多样的信息输入手段, 即听觉信息和视觉信息, 包括声音、图像和文字, 通过灵活实用的听力理解拓展练习来不断提高学生捕捉获取信息的能力。然后, 在信息输出层面主要通过各种互动性口语表达训练, 在学生理解影视内容并进行了拓展性补充阅读后, 提炼有文化内涵的各种不同话题, 组织学生进行讨论, 或以影视剧为基础进行模仿演绎或创新性演绎, 以此来强化学生的听说技能。

本教程的目的主要在于利用真实自然和生动地道的影视语言环境来夯实学生的听说基础, 培养学生对影视作品的理解能力, 其次在于将文化因素的学习融于拓展话题的讨论中, 培养学生对影视作品的欣赏能力。

本教程之所以命名为Classroom Theatre, 主要是基于英语课堂教学以学生为中心的理念, 鼓励学生观看原版的英语电影和电视剧, 藉此搭起兼具实用性和趣味性的语言学习平台。在课堂上学生可通过看电影和电视剧进行信息输入的听力理解训练, 然后灵活运用已掌握的影视信息, 将课堂转化为自己的舞台, 对影视片段进行逼真性模仿或创造性改编。在此寓教于乐的过程中, 将看电影转变为学习地道流利英语的有效途径, 对学生而言有效地提高了听说能力, 对教师而言解放了教学形式, 充实了教学内容。

教程结构

◆ 教材

本教程选取了15部故事性、趣味性较强的影视剧, 共分为15个单元, 每个单元包括以下部分:

	单元组织结构 STRUCTURE		宗旨 PURPOSE
I	Before-class Reading 课前自主阅读		电影内容简介或背景介绍
II	Class Lead-in 课堂导入部分		以电影片段、歌曲、诗歌等不同形式引出该单元电影（电视剧）
III	Watch & Listen (Movie Clip 1) (以“听”为主)	Useful Words and Expressions	生词和词组
		Intensive Listening Activities Scene One/Two/Three	精听训练部分
		Task 1 General understanding for main idea Task 2 Further understanding for details Task 3 Interactive activity	整个节选部分分成不同的片段，针对每个片段从三个不同的侧重点（大意/细节性信息/口语训练）出发设计灵活多样的听力力和口语练习
IV	Read & Watch (Movie Clip 2) (以“说”为主)	Enrichment Reading	深入了解主题的拓展性阅读
		Useful Words and Expressions	生词和组词
		Extensive Listening Activities Scene One/Two/Three	泛听训练部分
		Let's talk!	学生围绕主题，联系自身的生活和经历进行讨论
V	After-class Activities 课后拓展训练		学生在看完完整部电影的基础上，做更多的听说及写作训练
VI	Movie Review 专业影评		有专业见解的影评引导学生欣赏电影

◆ 光盘

本教程提供 15 个单元的视频剪辑和部分音频材料，包括课堂导入部分的电影片段、歌曲、诗歌等，以及每部电影的两个节选部分（Clip 1 & 2）。

Listening & Watching	可任选片段复听（看）（带字幕或不带字幕）
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教程特色

1. **选材：**视听资料主要来自经典或流行且故事性和趣味性都很强的影视作品，因此在课堂教学中能营造出真实且自然生动的语言情境和氛围。丰富的视听材料与各种语言训练手段密切结合，在提高学生听说能力的同时还注重提高他们的综合文化素养。

2. **主题：**以每单元的影视内容为背景，提炼有文化内涵的各种不同话题组织讨论，训练学生输出信息的能力。

Unit	Movie	Theme
1	Roman Holiday	Love? Duty? What a Dilemma!
2	Notting Hill	Does Fame Bring Happiness?
3	Finding Nemo	Micromanaging Parent
4	The Shawshank Redemption	Institutionalization
5	The Sound of Music	Conflicts
6	Shrek	Inner Beauty vs. Outer Beauty
7	Growing Pains	Honesty: Is It Going Out of Style?
8	Dead Poets Society	Parents' Expectation vs. Children's Own Dream
9	Chicken Run	Leadership — What Makes a Good Leader?
10	My Fair Lady	Success Formula
11	Friends	Transition in Life
12	Pocahontas	The Essence of Civilization
13	Little Women	Giving Brings Happiness
14	Pride and Prejudice	Marriage & the Alternatives: The Status of Women
15	Mulan	The Pain & Gain of Finding Self

3. **内容和形式:** 内容丰富多样, 形式生动活泼, 便于课堂教学的组织 and 操作。教学内容以听说为主 (对影视片段的听力理解和拓展话题的讨论), 并辅以课前、课后阅读 (影视剧情简介、拓展介绍主题的文章和有关影评的文章) 及课后写作 (观后感、影评和改写或续写剧本等), 多样的信息输入和输出方式, 多层面的语言基础训练。

4. **多媒体:** 充分利用计算机多媒体教学, 课堂上可灵活选择电影片段 (带字幕或不带字幕), 按不同强度来刺激学生对信息的反应能力, 训练听力理解能力; 课后可利用网络论坛为学生创造自主学习环境, 使学生进行更深入的视听说拓展训练。

教程使用对象

本教程适于大学非英语专业学生、大学英语专业低年级学生或同等程度的英语学习者训练听说技能之用, 同时也可以作为参考教材或辅助教材使用。

教程使用建议

1. 本教程为一学期课程, 每单元安排两课时。

第一课时的重心在于对第一个影视节选部分的精听训练。

第二课时的重心在于对第二个影视节选部分泛听训练后的口语表达练习。

2. 每个单元有三个部分的补充阅读, 教师可根据教学实际情况安排学生课前或课后完成, 也可对材料进行取舍, 合理安排教学内容。

本书由广东外语外贸大学英语教育学院的教师编写, 由孙红最后统稿。全书编写的分工大致如下: 第一和第十单元盛美金; 第二和第十二单元王晓雯; 第三和第九单元马小宇; 第四和第十四单元朱苑苑; 第五和第十三单元孙红; 第六和第十五单元林慧华; 第七和第十一单元刘亮星; 第八单元吴彦明。

本教程是在广东外语外贸大学英语教育学院李海丽书记、霍海洪院长、吴霞辉、钱亚敏和刘明副院长的指导和热忱关心下出版的。加拿大籍教师Syd Minuk和何德生老师对书稿进行了认真的校对, 教育技术中心的余心乐、郭子儒和陈铭老师对光盘的后期制作工作付出了艰辛的努力, 科学出版社的郝建华编辑对本书的出版给予了大力的支持, 阎莉编辑对本书做了认真的编辑和修改, 在此谨对以上人士深致谢意! 本教材还参考了国内外一些报刊、书籍、网站的资料, 特在此一并致以诚挚的谢意!

由于编写时间仓促, 错漏和不妥之处在所难免, 恳请同行专家和广大读者批评指正。

编者

2007年元月于广州白云山下

教材使用建议

教材使用建议

1. 选材: 视听资料主要选自英美主流媒体, 选材力求真实、生动、有趣, 用之能使学生在学习过程中能感受到真实且自然生动的语言情境和氛围, 丰富的视听材料能使学生与文本紧密结合, 在提高学生听说能力的同时还着重提高他们的综合文化素养。
2. 主题: 以每单元的影视内容为背景, 围绕影视内容设计单元主题, 主题力求贴近学生生活, 能引起学生共鸣, 能使学生输出信息的能力。

Unit 1 Roman Holiday

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Unit 1 Roman Holiday

I. Before-class Reading

Plot Description

Roman Holiday (1953) is a delightful, captivating fairy-tale romance shot entirely on location in Rome. The film's bittersweet story is a charming romantic comedy, a kind of Cinderella tale in reverse. A runaway princess rebels against her royal obligations and escapes the insulated confines of her royal prison to find a "Prince Charming" commoner, an American reporter covering the royal tour in Rome.



Princess Ann is the epitome of poise and elegance as royalty on a tour of Europe. While in the public eye she maintains an immaculate facade, she is less happy personally. The toll of endless engagements and no time for herself is slowly driving her to despair. And while in the bustling city of Rome, she makes her escape for 24 hours of fun. Unfortunately for her, she has been given an injection to sleep. Unable to stay awake she is rescued from a night spent sleeping on a wall by a begrudging Joe Bradley. It isn't until the light of morning that journalist Joe realizes who this enchanting imposition is. He spots the potential for an article and spends the day taking her on a tour of Rome, indulging her in all the tourist activities she could never hope to do as a princess. The two lie to each other while spending a sunny day and blissful night touring the seven hills. She pretends she's not a princess, he pretends he's not a reporter and doesn't know she's a princess, while his paparazzi friend scampers around trying to take her photo with a tiny spy cam. Ann treats all these activities with wide-eyed delight, steadily eroding the rather crusty Joe until romance begins to blossom.

II. Class Lead-in

Watch the movie extract in which two ladies are reviewing a schedule. Take down the time for the events and imagine what life is like with such a schedule.

Tomorrow's Schedule

8:30	have breakfast with the Embassy staff
	leave for Polinory Automotive Works
	inspect Food and Agricultural Organization
	preside over the laying of the cornerstone for the
	New Foundling Home for the Orphans
11:45	have a conference with the press
	have lunch with the Foreign Ministry
	make a presentation of a plaque
	review special guard of police
	change uniform and meet the international ...



III. Watch & Listen



Useful Words and Expressions

Movie Clip 1

ringer	<i>n.</i>	one who bears a striking resemblance to another
hint	<i>n.</i>	a statement conveying information in an indirect fashion; a clue
twist one's arm		to wrench or sprain one's arm; to force somebody
spill	<i>v.</i>	to cause or allow (a substance) to run or fall out of a container; to disclose (something previously unknown)
loony	<i>n.</i>	a foolish or crazy person
slip	<i>v.</i>	to slide involuntarily and lose one's balance or foothold; to fall into fault or error
sprain	<i>n.</i>	a painful wrenching or laceration of the ligaments of a joint
grand	<i>n.</i>	a thousand dollars
tin type	<i>n.</i>	tin printing
epic	<i>n.</i>	a literary or dramatic composition that resembles an extended, narrative poem celebrating heroic feats
slum	<i>v.</i>	to visit impoverished areas or squalid locales, especially out of curiosity or for amusement
gizmo	<i>n.</i>	a mechanical device or part whose name is forgotten or unknown; a gadget

verdict	<i>n.</i>	an expressed conclusion; a judgment or an opinion made by the court or the jury
grateful	<i>adj.</i>	appreciative of benefits received; thankful
horrid	<i>adj.</i>	causing horror; dreadful
inscription	<i>n.</i>	something, such as the wording on a coin, medal, monument, or seal, that is inscribed
shelter	<i>n.</i>	something that provides cover or protection, as from the weather; a refuge; a haven
tablet	<i>n.</i>	a slab or plaque, as of stone or ivory, with a surface that is intended for or bears an inscription; a thin sheet or leaf, used as a writing surface
shrine	<i>n.</i>	a site hallowed by a venerated object or its associations
plaque	<i>n.</i>	a flat plate, slab, or disk that is ornamented or engraved for mounting as on a wall for decoration or on a monument for information



Intensive Listening Activities

Firstly, watch *Movie Clip 1* without subtitles and complete the following exercises. Secondly, watch it with subtitles and get a deep understanding.

►► Scene One Secrets Are Almost Revealed



Task 1 General understanding for main idea

Directions: In this scene, the main characters, Joe, the handsome young man, and Ann, the beauty, meet Joe's photographer friend Irving, the man with beard. Write T (true) or F (false) for the following statements related to the main idea of this scene.

1. ____ According to what Joe has done to Irving, Joe wants Irving to leave.
2. ____ What Irving tries to do but is prevented by Joe is that he wants to show his love to Ann.



Task 2 Further understanding for details

A Directions: Several dramatic incidents take place between Joe and Irving. Answer the following questions related to the detailed information of this scene.

1. Why does Joe kick Irving in the leg at the very beginning?

2. Why does Joe spill his glass over Irving later?

3. Why does Joe kick over Irving's chair?

4. Irving says he can take a hint, but is he really able to take a hint? How do you know?

5. What does Joe mean when he says Irving has a bad sprain with the ear?

B Directions: Before you can find out what's wrong with Joe and Irving, you have to figure out the meanings of three words in the following sentences. Choose the best explanation to each underlined word according to the context and your understanding.

1. **Irving:** Hey, er, did anybody tell you you're a dead ringer for ...
 a. one that rings
 b. a charming person
 c. one who strikingly resembles someone
2. **Joe:** Just — just be a little more careful not to spill ...
 a. to cause to fall
 b. to disclose
 c. to cause something to run out of a container
3. **Joe:** You slipped, Irving. Slipped? You almost hurt yourself that time!
 a. to fall into fault or error
 b. to put on or remove (clothing) easily or quickly
 c. to slide involuntarily and lose one's balance or foothold



Task 3 Interactive activity

Talk about the implied meanings of the following idioms and think of the possible Chinese versions for them.

- ◆ Turn over a new leaf. _____
- ◆ Things at the worst will mend. _____
- ◆ The tongue is not steel, yet it cuts. _____

►► Scene Two A Deal Is Made



Task 1 General understanding for main idea



Directions: Joe drags Irving to another place to "fix Irving's ears". Answer the following

questions related to the main idea of this scene.

1. What are Joe and Irving secretly talking about?

2. What should Irving do to help and earn a fortune?



Task 2 Further understanding for details

A Directions: Watch the part “Joe invites Irving to join in the bet” and fill in the blanks according to what you hear.

Joe: Listen. What would you do for five grand?

Irving: Five grand?

Joe: Yeah. Now, she doesn't know ____ I am or ____ I do. Look, Irving, this is my ____; I dug it up, I gotta ____ it!

Irving: She's really the ...?

Joe: Ssssh! Your tin types are gonna make this little ____ twice as ____.

Irving: “The Princess Goes ____”.

Joe: You're in for ____ of the take.

Irving: And it takes five “g”?

Joe: _____. Hennessey shook hands on it.

B Directions: Answer the following questions according to the conversation between Joe and Irving.

1. Why does Joe ask about Irving's lighter before he makes a deal with him?

2. How much is the deal worth?

3. How much does Joe borrow from Irving?

4. Why does Joe need to borrow so much money? To buy Ann some jewels?

5. Which word makes Ann feel uneasy? Can you guess why?



Task 3 Interactive activity

With your partner, talk about what Joe and Irving do for a living respectively by referring to specific words mentioned in this scene.

◆ Joe _____

why _____

◆ Irving _____

why _____

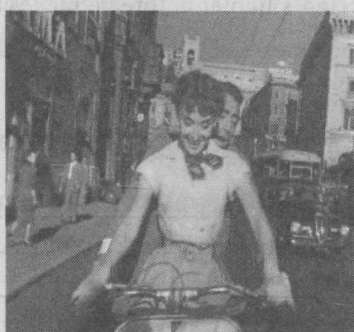
►► Scene Three A One-day Trip to Rome Is Arranged



Task 1 General understanding for main idea



Directions: Before watching the scene, look at the following pictures first. Put the pictures in the right order according to the sequence they come out in the scene.



Task 2 Further understanding for details

- A** Directions: Watch the part "Joe tells a story in front of the Wall of Wishes" and put the following sentences in the right order.

- A man with his four children was caught in the street.
- Bombs fell very close but no one was hurt.
- All started during the war when there was an air raid, right out here.
- Later on, the man came back and he put up the first of these tablets.
- Each one represents a wish fulfilled.
- Since then it's become sort of a shrine: people come, and whenever their wishes are granted they put up another one of these little plaques.
- They ran over against the wall, right there, for shelter; prayed for safety.

The right order:

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____

B Directions: Answer the following questions related to the detailed information of this scene.

1. How does Joe manage to get out of the police station without being punished?

2. What is the story "the Mouth of Truth" about?

3. What wish does Ann most probably make according to the context?



Task 3 Interactive activity

Focus on the part "Joe, Ann and Irving are caught in the police station". Watch the pictures only. And then form groups of four and act as Joe, Ann, Irving and the policeman. Dub it and act it out.

IV. Read & Watch

In *Movie Clip 1*, Princess Ann is faced with a dilemma between love/desire and duty. Before watching *Movie Clip 2*, can you anticipate which one she chooses? How do you know that? Suppose you were faced with the following situations, what would you do?

Love vs. Bread

Extracurricular activities vs. Classes

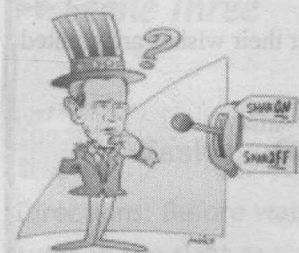
A good job vs. Post-graduate studies

Now read the following passage.



Enrichment Reading

The Dilemma of Moral Psychology



Morality, as we understand it, has to do with obligation. This is because we are not naturally inclined to do what is morally good. If the morally right action always was on top of our list of preferences we did not need morality at all. What then are we naturally inclined to do? Ever since Thomas Hobbes drew his repellent picture of human nature no one can deny any more that humans are naturally driven by concerns for their own well-being. Egoism or selfishness is part of our nature — not surprisingly so as we are not quite as different from non-rational animals as we might wish to be. The question is not whether we are selfish — we are. The question is how selfish we are. Is there among the forces determining our desires anything else than selfish desires? This question has been on the agenda of moral psychology ever since Hobbes' *Leviathan* (1651) and it has not yet been solved.

Concerning the questions of human motivation in general and moral motivation in particular there are two beliefs which many people hold and which seem to be intuitively plausible:

- (1) All human action is intrinsically egoistic, driven by selfish interests, originating in selfish desires.
- (2) Moral action is intrinsically non-egoistic, not driven by selfish interests, originating in other than selfish desires.

These two intuitively plausible beliefs make up a dilemma, the dilemma of moral psychology. Given that we normally believe that there is something like moral obligation and thus at least some kind of possibility of moral action for human beings these beliefs cannot both be true. Because, if they were both true human beings could not be moral agents, moral motivation could not possibly be human motivation. The dilemma leads straight into moral scepticism. Thus, if we want to keep believing in the possibility of human moral action without running ourselves into contradiction we have to overcome this dilemma.

Let us first take a closer look at the two beliefs that make up the dilemma. Moral and non-moral actions may be opposed on two levels:

- (1) We may be morally obliged to do what, from selfish desires, we would never do — like giving up plans for a nice holiday in order to look after a suffering relative. Remember that this must not always be the case. Your selfish desires and moral duty may well be satisfied by one and the same action. Imagine you are invited to a party but must stay at home with a suffering relative — this sounds like a case where you can do your moral duty only at the cost of a satisfaction of your selfish desires. However, you may indeed prefer staying at home anyway because this will allow you to watch a football match on television.

- (2) The second level on which moral and non-moral actions may be opposed is this: Moral

motivation must be different from selfish motivation. This is because in cases of conflicts between selfish desires and moral duty, the motivational force of duty must be stronger. Otherwise it could not overcome any selfish desires ...

— Christel Fricke



Useful Words and Expressions

Movie Clip 2

ruin	v.	to harm irreparably
broadcast	v.	to transmit (a radio or television program) for public or general use
leg	n.	a stage of a journey or course
goodwill	n.	a good relationship, as of a business enterprise with its customers or a nation with other nations
rumor	n.	unverified information of uncertain origin usually spread by word of mouth; hearsay
alarm	n.	a sudden fear caused by the realization of danger
Majesty	n.	used with His, Her, or Your as a title and form of address for a sovereign
indisposed	adj.	mildly ill
perform	v.	to take action in accordance with the requirements of; fulfill
permission	n.	consent, especially formal consent; authorization
withdraw	v.	to move or draw back; retire
approach	v.	to come near or nearer, as in space or time
outset	n.	the beginning; the start
recovery	n.	a return to a normal condition
federation	n.	the act of federating, especially a joining together of states into a league or federal union
outlook	n.	expectation for the future
justify	v.	to demonstrate or prove to be just, right, or valid
unforgettable	adj.	earning a permanent place in the memory; memorable
by all means		definitely
cherish	v.	to keep fondly in mind; entertain



Extensive Listening Activities

Watch the movie clip scene by scene with subtitles, and answer the following questions.

►► Scene One An Implicit Talk Between Ann and Joe

1. What does Joe mean by saying “you should always wear my clothes” and later “looks like I’ll have to move to a place with a kitchen”?
2. What does Ann feel when she talks about she “learned to do all those things”?