

# *A Content-Based Program and A Lesson Plan for Film Studies*

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## 摘要

專業或專技英文(ESP: English for Special Purposes)的教學和研究 (方 1985;沈 1996; 莊與周 1995; 黃 1990; 張 1995; 劉 1985; Kuo 1993; Yang , Chang & Kao 1995) 在台灣正蓬勃發展中。學者 (Chen 1994) 主張當大專學生的普通英文技能 (General English skills) 到達中上程度時，便可針對其所主修的專業領域 (Academic Specialization) ，規劃出具功能性、實用性的專技英文課程，以符合學生的特別需求並提高其學習動機。此種以英文而非母語為媒介去習得專業知識的學科 (English-medium content course) ，強調不同領域有其授課內容、特定字彙，及文法結構 (Craig 1996; Kuo 1994)。目前，許多大專院校的專業科目 (Subject Matters) 使用英文原文書的情形相當普遍。為了避免學生過度依賴翻譯版及幫助他們看懂或發表研究報告。多所學校已開設content-based EFL (English as a Foreign Language) 的課，例如：科技英文 (EST: English for Science and Technology )、新聞英文、商用英文、醫學英文、軍事英文等，以助學生未來就業所需。此外，坊間也可找到不少此類英文教科書 (field- specific English coursebooks) ，如：工業 (Industry) 、 財務 (Financial) 、 銀行 (Banking) 、 出口 (Export) 、法律 (Legal) 、旅遊 (Travel/Tour) 、 電腦科學 (Computer Science) 等。然而至今，甚少有針對主修電影相關科系的學生，設計出一系列兼顧聽、說、讀、寫等技能和實際運用 (hands-on activities)的ESP課程與教學活動。因此，本文的目地便是彌補此一缺失。本報告共分兩單元，前半部是向加州大學Davis分校提出一個為期四個禮拜的虛擬課程規劃 (Simulation Curriculum Project)；後半部是筆者所設計出的四天ESP寫作課表。第一天介紹各種 rhetorical modes。第二天課堂寫作練習為敘述文，以阿甘正傳為藍本。第三

天以致命的吸引力這部電影，讓學生練習寫因果關係 (Cause and Effect) 。至於教案則以第四天為示範。利用上班女郎及麻雀變鳳凰的兩位電影女主角 Tess McGill 和 Vivian Ward 做比較和對比 (compare and contrast) ，讓學生知道如何書寫說明文 ( expository ) ，以為日後寫影評奠基。除了提供學生一篇影評的範例外 ( 比較/對比的主角為窈窕淑女的 Eliza Doolittle 和麻雀變鳳凰的 Vivian Ward ) ，亦利用感官圖表 ( Sense Chart ) 、韋恩圖解 ( Venn Diagram ) 及比較和對比矩列 ( Compare & Contrast Matrix ) ，歸納人物之異同，幫助學生下筆及抓住重點。

## **A Content-Based Program**

### **English for Film Professionals**

#### **Program Overview**

Film studies have expanded into a university discipline while movies, the art of the 20th century, are often utilized as a viable ESL/EFL teaching tool. This four-week program is designed to provide non-American film professionals an opportunity not only to totally immerse in the English language environment but also to keep plugging in their field. Through the nine courses participants will (1) increase a repertory of vocabulary and idiomatic expressions, (2) have an overview of film history, genres and themes. (3) appreciate motion pictures critically in both verbal and written critiques, and (4) improve their pronunciation, oral communication and break the accent barrier. In addition, participants will discuss current topics relevant to their profession. Lectures and workshops will be presented by film professionals from diverse specialties. Moreover, participants will visit a number of film-related organizations.

#### **Targets:**

1. Students and critics of college film schools, show-business journalists, and everyone associated with the art and craft of motion pictures, are all welcome
2. Intermediate to high levels of English proficiency is required.

## Location:

This institute is located in Los Angeles and close to Hollywood, which is still internationally synonymous with motion picture production and American dream factory.

## Course Components

### **1. American Vocabulary and Idioms: 20 hours**

The purpose of this class is to assist, film professionals in understanding the language that they hear in the theaters, studios, or film festivals. Most Americans use particular idioms and slang expressions in most of their oral communication. Therefore, it is quite important to understand what messages the movie goers, film makers, and reviewers are actually trying to convey. Through a variety of authentic English language movies, the participants will expand their receptive and productive knowledge of American registers, dialect differences and colloquial/reduced language. The class meets on a daily basis.

### **2. Film Study as part of Cultural Studies: 20 hours**

The class will focus not only on film terminology but also on theories of film. Through the studies of film history, genre and theme, participants will be exposed to the technical jargon and American popular culture. The course meets daily. Below is the course content:

**Film History:** from silent films to interactive movies

**Film criticism:** including semiotic, feminist, structuralist, ideological, and psycho-analytic approaches

**Genre films:** western, gangster, detective, police horror, animated cartoons, romances, musicals, action/science-fiction/adventure thriller, comedies, disaster, and sports.

**Theme studies:** Native Americans, law and order, education, substructure, Vietnam combat, the environment, ethnic diversity, family lifestyle/roles, and economic issues

### **3. Accent Improvement: 29 hours**

Besides improving the participants' oral English pronunciation, the purpose of this class is trying to help participants recognize and practice stress patterns, rhythm variations and other spoken language features. Voice lessons are offered by famous accent trainers/dialect coaches from Hollywood to help the actor-to-be get eid of the accent. In addition, appropriate posture, voice tone and volume, intonation contours, and body language will be introduced. After this program, the participant will be like a Meryl Streep or a pygmalion in My Fair Lady.

### **4. Oral Communication: 8 hours**

Instead of pattern practice, the class emphasizes the communicative functions of utterances, according to situations and participants' goals. Different types of real-world tasks include (1) a 10-minute oral critique, (2) a 5-minute speech in a film festival, (3) a role play (act out the lines), and (4) a pair work interview.

### **5. Film Writing: 20 hours**

The class is essential for all film professionals. Before the content-based writing (screenplay and critique), participants will practice writing on topics grouped in terms of rhetorical modes like description, narration, exposition argumentation, etc. To narrow the gap between the written and cinematic modes of expression, this class will also cover techniques on both adaptation from comic books/literary work and scripts modified into book forms. The class meets daily. Some films and forms for critique will be assigned as homework.

### **6. Graded Group Discussion: 8 hours**

Participants can practice and apply their newly acquired vocabulary in realistic discussion sessions. Films provide an entry into controversial topics and help the participants recognize and unlearn stereotypes. The class meets once a week. Current topics for discussion include:

- (1) Film Rating Systems
- (2) American dream, class gender, racism, drugs, education and homosexuality
- (3) Techniques and Ideology: Camera and perspective

## **7. Lectures on Film:**

**8 hours**

Lectures will be given twice a week by a variety of experts and commentators from camera work (including props, makeup, costume design, distribution, and marketing.) A series of well-known directors' lives analysis (Charlie Chaplin, Alfred Hitchcock, Steven Spielberg, and Woody Allen) will be lectured, too. The following are topics on hand-on technical aspects:

- (1) Cinematography, Point-of-View Shot and Use of Black & White for Realism
- (2) Documentaries, Feature Films and Independent Filmmaker
- (3) Movie Made America: A Cultural History of American Movies
- (4) The Voice and Visual Images in the Cinema: The Articulation of Body and Space
- (5) Editing, Lighting, Cutting, Special Effects, Montage and Computer-generated graphics in the Information Age
- (6) The Art of Film Music--The Marriage of Music and Film

## **8. Workshop:**

**8 hours**

The class activities will be carefully structured by the instructors or guest speakers  
The topics for the workshop are as follows:

- (1) The American Big Studios, Film Festivals and the Winning Films
- (2) Feminist Movies, Directors, and Producers
- (3) Pornography and Censorship Entertainment and Utopia
- (4) Balance Between Critical and Commercial Success Movie sequels Vs Experimental Films

## **9. Group Project:**

**8 hours**

All members work collaboratively to produce a 8-millimeter film. Each student must contribute to the chosen genre, setting, music score, shooting, script/scenario, and the logo for a movie poster.

## **10. Field Trips:**

Participants will tour the film-related organizations in Southern California (esp. Los Angeles):

- (1)The film libraries/societies for camera studies in UCLA and Univ. of Southern CA (USC)
- (2) Studios like Columbia Pictures Corporation, MGM, Paramount, and Twentieth Century-Fox, Universal International, and Walt Disney
- (3)The Walk of Fame, Beverly Hills
- (4)The Academy of Motion Picture Arts and Science, to see the powerful little gold man(Uncle Oscar)
- (5) Academy Library, with a huge collection of film scripts, art materials, reference documents, and periodicals
- (6) Sound libraries where there are conceivable sounds readily at the disposal of filmmakers

### **Facilities:**

- 1.A well-equipped film studio
  - 2.A film library with a variety of videotapes
- Open: 11:30 AM-1:00 PM  
4:00 PM- 8:00 PM

# A Lesson Plan

## Class Schedule for Writing Course

### Day 1:

- \*\* Class Overview and Syllabus
- \*\* The goal is to integrate listening/viewing and reading techniques into writing
- \*\* An Introduction to various rhetorical modes

Tip of the day/Read more, /listen more, and write more.

### Day 2:

- \*\* Introduce types of Description and Narration
- \*\* Watch short excerpts from the movie Forrest Gump
- \*\* Share ideas for writing topics and content
- \*\* In-class writing

Tip of the day: spend a few minutes drafting.

### Day 3:

- \*\* Comment on the previous draft and ask for revision
- \*\* Rhetorical Mode: Cause and Effect
- \*\* Movie for practicing; Fatal Attraction
- \*\* Homework: Viewing Working Girl and Pretty Woman

Tip of the day: Try not to focus on grammatical errors. Just keep writing.

### Day 4:

- \*\* Feedback on the previous work.
- \*\* Compare and Contrast
- \*\* Providing model Composition
- \*\* Writing an 100-word article in response to the assigned movies

Tip of the day: Leave three minutes to go back and edit

## A Lesson Plan [ Day 4 ]

**Topic:** A Comparison and Contrast of Two Images

**Rhetorical Mode:** 1. Compare and Contrast

To show similarities/differences between two  
(or more) things, people, events, ideas, etc.

2. The task of the class: character analysis of  
The two heroines

**Titles of the films:** Working Girl (Released in 1988)

Pretty Woman (Produced in 1990)

**Types of the Two Movies:** Romantic Comedy

**People to Compare:** Tess McGill [Working Girl]

Vivian Ward [Pretty Woman]

### Goals/Objectives:

1. To combine listening/viewing with writing and help the students to gain confidence in their ability to write
2. To familiarize the students with the rhetorical style of "compare and contrast" through two different types of women in two movies
3. To enhance and further develop participants' critical analysis of a movie and improve their organization
4. To reinforce the rhetorical function by selecting other films as follow-up

### Text/Source for Writing Information:

1. The Previous Assigned Homework (Day 3)
2. Senses Chart [see Appendix 1]

### Pre-Writing Activities:

1. Providing feedback on the previous writing and require some form of revision.
2. Discussing the assigned movies

**Strategy:** Senses Chart, films posters and sound tracks

**Purposes:** Through what they see and hear, the students share with the class how they feel. Besides, the posters and sound tracks can symbolically used as auditory and visual aids to recreate graphics about the two films.

3. Brainstorm the questions: "*what is Compare and Contrast?*"

**Purpose:** To make sure whether the students understand that "**compare**" is a Statement of similarities while "contrast" deals with differences.

### **In-Class Writing**

1. Providing a guided model by comparing and contrasting Pygmalion

[My Fair Lady] with Vivian Ward

**Strategies:** Venn Diagram [see Appendix 2]

A Guided Movie Review [see Appendix 3]

**Purpose:** This activity enables students to visually organize similarities and differences.

### **3. Composing the assigned topic**

**Strategy:** Compare/Contrast Matrix [see Appendix 4]

**Purpose:** By this chart, the students are activated to generate ideas about the essay.

### **Beyond Activity:**

**Assignment:** Compare and contrast the personalities of the two leading protagonists from any of the following films: Thema and Louise (1991), Twins (1998) or Beaches (1998)

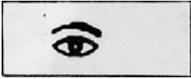
**Purpose:** To provide an opportunity for students to have further practice.

# Appendix 1

**Pretty Woman:**

**Director: Marshall**

Main Actor: Edward Lewis (Richard Gere), a corporate raider  
 Vivian Ward (Julia Roberts), a whore



What You See	What You Hear	What You Feel
Expensive sports car, gorgeous clothes, Rodeo Drive	“not matter what they say it’s all about money.”	The best money can buy; conspicuous consumption
	“We say who, we say when, we say how much.”	Pride themselves on being independent hookers
	\$20 for direction \$3,000 for the escort for a week	Poor girls with sugar daddy, sweet-pies
Strips down her lingerie & manages to loosen up Lewis	“you could pay me .That would break the ice.” “I’m a sure thing.”	love with a stranger
Almost raped by Lewis’ lawyer		powerless/ineffectual

**Discussion:**

1. Edward is transformed into a nice guy and humane business person through Vivian's loving influence. Is this a relationship between equals? Does the film have too much macho formulas?
2. The theme is "Gentlemen consume dumb blondes."
3. Are the characters believable?

**Working Girl**

**Director: Mike Niehols**

Main stars: Jack Trainer (Harrisio Ford), an investment banker

Catherine Park (Sigourney Weaver), the boss from the hell, a cool and very professional upper-class merger

Let the River Run by Carly Simon [1988 Academy Award Winning Song]



What You See	What You Hear	What You Feel
the Statue of Liberty, Manhattan, Tess on Staten Island ferry	the title song "Let the River Run"	
the lowly secretary, wolfish glint in the eyes of the male workers	the night school's degree	A blue-collar woman struggles to build a career in finance
Tess boss refuses to sponsor her for the company's executive entree program		The sex- and class-based barriers, prevent her from getting a foot up on the corporate ladder
Tess fisherman boyfriend sleeping with another girl	"wants to teach the world a lesson"	
revenge on the boss who sets her up	"We are a team." sharing ideas	The boss is playing her assistant for a sucker
Tess in an off-the-shoulder black cocktail dress, silk stockings and 4-inch heels	a head for business and a body for lust	
Tess borrows Park's stylish dress, accent to undertake big deal and sell her ideas	Park who has gone to all right schools	
gains Ford and Tess becomes a boss	"Never to get any coffee unless I wants some myself."	a new woman

### Discussion:

1. Is the theme part of the American Dream-striving for capitalist success of working-class women? Is it a pro-career woman film?
2. Tess, with a mixture of business sense and sex appeal, was given a chance to prove herself in the professional arena,

## Appendix 2

### Compare/Contrast Chart

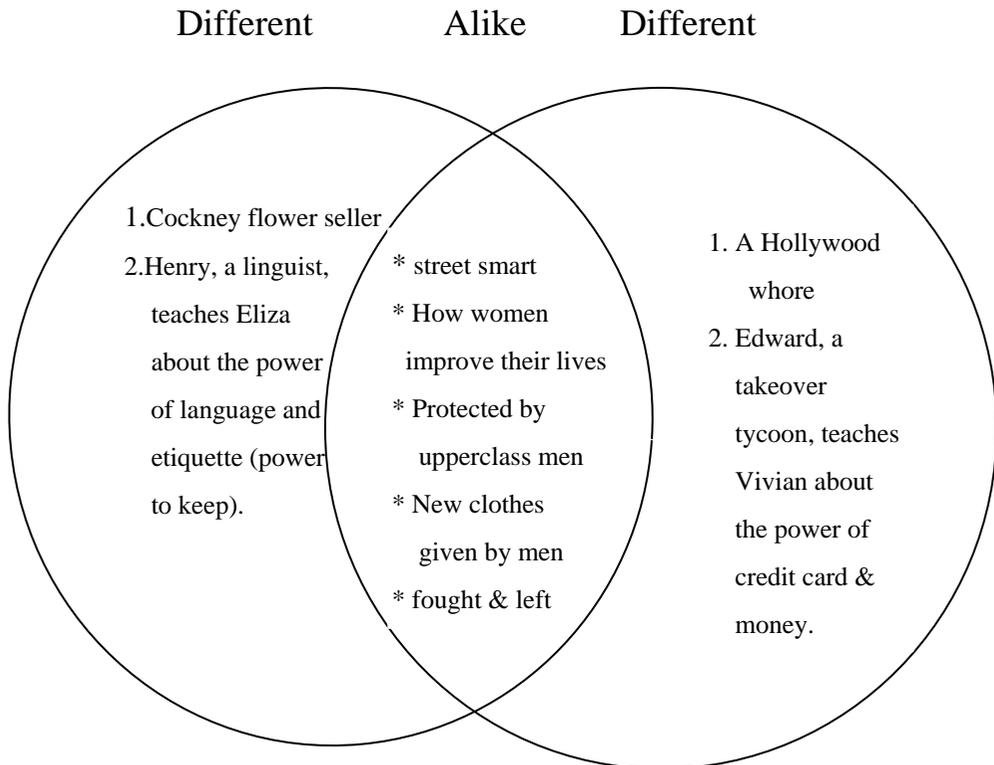
#### Venn Diagram

#### **My Fair Lady**

*Eliza Doolittle*

#### **Pretty Woman**

*Vivian Ward*



## Appendix 3

### Movie Review by Kathi Maio

Pretty Woman has been compared to Shaw's Pygmalion and Lerner and Loewe's My Fair Lady. But the differences between Marshall's movie and its models are striking. Whether the heroine is a flower vendor or a prostitute is immaterial; it's what the story says about how women improve their lives that bears examination.

Superficially, Eliza Doolittle and Vivian Ward are very similar. Both are given new duds and glimpse at how the other half lives by an overclass male. Both Henry Higgins and Edward Lewis share power skills with their lovely and spirited protégés. Henry Higgins teaches Eliza about the power of language. And Edward teaches Vivian about the power of the credit card. The most exhilarating scenes in Pretty Woman aren't about Vivian learning to love Edward (or vice versa), nor are they about Vivian learning to use the right dinner fork from the paternalistic hotel manager. They're about Vivian learning how to shop like a woman who belongs to a rich man, and therefore one who deserves to be "sucked up" to by boot-licking boutique owners.

Edward's approach to uplifting a beautiful street walker, unlike Henry's, maintains his dominance at all times. When Henry Higgins teaches Eliza how to use language and etiquette, it is a power that is hers to keep, and use against him if she chooses. The power Edward gives to her, an American Express gold card, is a power Edward can back from her again. Pretty Woman makes it very clear that money is power, and that all of the money (minus her \$3,000 salary) still belongs to Edward Lewis, [Excerpt from Popcorn and Politics, 1991]

## Appendix 4

### Compare/Contrast Matrix

#### Similarities:

1. Poor girls, happy ending, romantic comedy, commercial success
2. Fairy tale world, a modern Cinderella, a charming gentle bachelor
  - A. working Girl [Cinderella in a business suit]; the charming prince and the noble king (Philip Bosco as tycoon Oren Trask) who champion our poor little (sexy) princess
  - B. Pretty Woman: in which the prince is a millionaire takeover specialist and princess happens to be a streetwalker
3. a takeover plan
4. Both's performances earned them a Best Actress Oscar nomination

#### Differences

Character	Tess McGill	Vivian Ward
Places	Manhattan's business community	Hollywood, Beverly Hills
Looks	serious, smart, and beautiful	a pretty paper doll, a social partner
background	upwardly-mobile working class	a total male's toy
Occupation	ambitious secretary trying to get ahead in the male dominated world of Wall Street	hooker, plying her trade on he Boulevard because the rent is due
Personality	self-respecting, be cooperative, trying to get out the secretarial job, career-minded,	"It would keep you off the street." "That's just geography"
Costume	proper business dress the right hairdo	powerless
Ending	becoming a boss, fighting her way to success	the exclusive property, a princess saved by the handsome prince

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