

英語教育のためのマルチメディア映像教材利用方法の研究

— フィクショナルからヴァーチャルへ：Jane Eyreを例にして —

How to use Multimedia Image Material for English Teaching Activity

— From Fictional to Virtual: In the Case of Jane Eyre —

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はじめに

今日の学生はそれ以前の世代と比較して、その成長過程において、文字メディアよりも、音声・映像メディアに接する機会が格段に増大しており、その感受性の様式や想像力の作動様式はそれなりの特質を生み出しているように思われる。

虚構の仕組みに慣れて映像世界をも虚構の一形式に置き換えられる一世代前の感受性様式とは違って、今日の学生の感受性は映像+音声メディアに取り込まれ、引き込まれてしまう程度が強化されている。虚構と事実とを区別する判断力が薄れてヴァーチャルな世界を現実の一部として受け止めているように、筆者には思われる。

これはメディア様式の根本的な変化によるものであると同時に、そのメディア様式によって作り上げられている人間の感受性の変化をも意味している。その変化はとりあえず「フィクショナルなものからヴァーチャルなもの」への変化と名づけられるものである。

このような状況の変化に応じて、英語教育の教材及び英語教育の方法もまた適切な対応が迫られるものである。本稿では、その利点や限界は何かと考えながら、映像芸術を大学の英語教育の中でどのように利用できるか考察した。

1. 提示方法

映画教材を漫然と上映しただけではカレッジ・シアターと代わる所はない。授業の一環として効果的に利用するためには教師側に意欲的に取り組む姿勢が求められる。

1-1. 焦点を絞った提示方法

英米文学史関連の授業の補助資料として映画教材を使用する場合など、授業のための資料として用いるときには、全編通しで上映することは時間的に困難であるので、次の四点に焦点を当てながら、目的意識を持って提示個所を選択する必要がある。

- ① 冒頭部分
- ② 人物関係が登場人物によって語られていたり、分かりやすく描かれている部分
- ③ クライマックス・シーン
- ④ 終結場面

1-2. 音声英文スクリプトの利用方法

映像作品の任意の場面（20分前後）を用いて、思考を深めるための素材とするために、そして学生が意識的にヴァーチャル世界を解釈しようと仕向けるために、教授者は何らかの準備をする必要がある。

1. 英文スクリプトを用意する。教師が用意する英文スクリプトは、学生が聞き取るスクリプトの訂正用として教材提示装置などを用いて映し出す。
2. 正確な英文スクリプトはまた、内容理解を深める手段として、その場面の会話音声を繰り返し聞かせた後で、教材提示装置で映し出し（またはプリント配布し）、和訳させる。
3. 音声聞き取りのクローズ・テストや、文脈から判断して単語を記入するクローズ・テストを作成する。
4. 自然な表現力を高めるのに効果的とされているシャドウイングの補助資料として、スクリプトを用意する。
5. スクリプトを用いて、日英のリズムの違い（syllable-timed rhythm/stress-timed rhythm）に着目させることにより、stress-timed rhythmのおき方を習得させる。個々の単語の発音ではなく、文全体のリズムを聞き取り、復唱させる。
6. 学生が気に入った個所を選んで、せりふを覚えて、上演するために使用する。ドラマ的指導法（Drama Method）は、発音、身体的表現などを伴うので、言語が内在化するメリットがある。なお、映画教材は、NHK、BS1の「衛生名画劇場」で放映された、『ジェーン・エアー』（フランコ・ゼフィレリ監督、ウィリアム・ハート〔ロチェスター役〕、アンナ・パキン／シャルロット・ゲインズブル〔ジェーン役〕主演）を使用した。

1-3. 学生の感想を記録する。

また映画のさわりを一部上映する場合にでも、かならず学生の感想を取りまとめることにより、教育的な効果があがる。ところが、口頭での質問に、日本人の学生は迅速に反応しないので、質問事項を用意して、筆記回答する方法がある。この方法は次のような点で、有効である。

- ① 映画の中の人間関係について考えさせることができる。大学における教育内容が、専門的知識を詰めこむ傾向が強まるなかで、自分なりの思索を深め、判断を下すことができる。この作業は、文字離れの現象によって、学生の思考能力が低下しているという指摘を覆して、映像教材を用いて学生の思考能力を発展させる可能性を秘めている。
- ② クラス全員が共通体験をすることにより、共同体意識を深めることができる。
- ③ 人間と社会についての、学生の意識の深さを測ることができて、学生同士および、学生と教師とのコミュニケーションが可能になる。
- ④ 英米文学作品講読では、テキストを正しく解読することが主眼となって、作品内容の吟味がおろそかになり勝ちであるが、映像作品を用いた場合は短時間のうちにヴァーチャルな文脈が把握可能であり、その状況について考察の対象とすることができる。

1-3-1. 具体的な質問項目

なかなか反応を示さない学生でも抵抗なくすらすらと書き出せるように、発言を促す質問事項になるように配慮した。学生の自由な発想と想像を促し、多様な回答を引き出すためには、open-ended questions（自由形式の質問）が望ましい。¹ 一般的に次のような質問事項のいくつかは極めて有効である。

- ① 強く印象に残った場面を書き出さない。その理由を簡単に書きなさい。
- ② 強く印象に残った人物を書き出さない。その理由を簡単に書きなさい。
- ③ 気づいたこと、感じたことを箇条書きに書きなさい。
- ④ 感動した（感心した）事柄を指摘しなさい。その理由を述べなさい。
- ⑤ この場面を見て、どのような感情を抱きましたか。その理由を説明しなさい。

このような筆記回答の方式も、ある程度パターン化して、回答方法や、視点の置き方に学生が習熟したときに、思いがけない効果があがるものである。少なくとも3から5回は、映像作品に即した質問内容を改良しながら、続ける必要がある。

この質問項目では、学生の率直な情緒反応を重視している。言語教育を含めて、いかなる知的教育も、情緒的な動機付けがある場合には、そうでない場合と比べて、比較にならないほどの効果をあげるものである。作品それ自体の面白さに動機付けられた（intrinsic motivation）言語学習は、効果的である。

動機付けの研究は重要である。強制された仕事はなかなか成果が上がらないものである。自分が面白いと感じるものは、長時間続けても飽きることは無い。言語学習のための強い動機付けを生み出すために、素材としての映像教材（what）と、その映像教材を扱う提示方法（how）の連携した研究が深められるべきである。

1-3-2. 学生の感想の具体例

冒頭の20分を見た後での学生の感想。

- ・ ジェーンは自分の意見を自信を持って主張できていい子だと思った。校長の言っていることは意味がよくわからない。どうして赤毛が虚栄心の表れだといわれるのかがわからない。巻き毛だってまた生えてきたら巻き毛だから意味無いと思った。面白そうな映画でとても興味を持った。
- ⇒19世紀中葉の、教条主義に陥ったファナティカルなキリスト教徒の非人間主義的な生き方を批判的に描いている個所であり、そのような歴史的状況を説明する必要がある。
- ・ 場面の所々で宗教（キリスト教）の教えが出てきたが、校長先生や他の大人はその信仰をねじまげていると思った。
- ⇒宗教的理念とその現実化された状況との間の食い違いに言及した例。

2. 映画スクリプト

次にプロット展開の要所となる個所を重点的に取り上げて、スクリプトを作成した。

2-1. ローウッド・スクールのブロックル
ハースト校長に紹介されるジェーン

MRS. REED : Her mother was my late husband's sister. She married a clergyman, penniless. Both parents died of typhus when the child was but a few months old.

BROCKLEHURST : Are you her only living relative?

R : There is an uncle. Her father's brother. But he lives abroad in Madeira ... I hear nothing about it. I have done what I can for the child, but she has a willful, obstinate nature. Now here she is. This is Jane Eyre. Jane, this is Mr. Brocklehurst of Lowood School.

JANE : How do you do, Sir?

B : I hear you are a wicked child, Jane Eyre. Let me examine you. Do you know where the wicked go after death?

J : To hell.

B : What is hell, can you tell me that?

J : A pit full of fire.

B : And should you like to fall into that pit and to burn there forever?

J : No, sir.

B : What must you do to avoid it?

J : Keep well, not die, sir.

R : It is as I said. You must warn her teachers to keep a strict eye on her. And above all to guard against her worst fault, her tendency to deceit.

B : Deceit. We do not tolerate that at Lowood.

R : That is why I wrote to you.

I would like her to be brought up in a manner, befitting her prospects, to be made useful, to be kept humble. As for the vacations, I would prefer if she spent them with you.

B : Of course. Come.

Deceit is a sin. It is akin to falsehood. And all liars shall spend eternity in that lake burning with brimstone and fire.

J : I'm not deceitful.

B : I beg your pardon.

J : I'm not deceitful. And I'm not a liar. For if I were, I should say that I love you.

I do not love you. I dislike you worst of anybody in the world except your son.

B : Your bags, Jane Eyre.

R : You see. What a wicked child she is!

2-3. 寄宿舎で、うそつきとして紹介される
ジェーン。

B : The stool. Place this child upon it. You see this, this girl. Her name is Jane Eyre. You're on your guard against her. Avoid her company. Shut her out of your conversations. This girl, take a good look at her. This girl is a liar. Let her stand on the stool all day. She shall have no food. And let no one speak to her.

2-4. ヘレンの美しいカール髪を切るブロッ
クルハースト

HELEN : Jane. Jane.

JANE : What?

H : It's bread and cheese.

J : Thank you. What is your name?

H : Helen Burns.

J : Thank you, Helen. God bless you.

H : And you, too, Jane. Good night.

H : Who taught you to draw?

J : I taught myself. I used to look at books at Reed's house, and then try to copy the pictures.

H : You draw very well.

J : Not really.

H : You do. You have a gift. You're lucky.

J : Helen, can I draw a portrait of you?

H : Me?

J : Yes. Take off your bonnet. You have such pretty hair.

<ヘレンの髪的美しさを知って喜びを隠し切れない、ジェーンは弾むような声でその美しい髪を自分が得意とする写生で写し取らせてくれるように頼む。二人の少女の間に友情が生まれた美しい瞬間が描かれている。>

BLOCKLEHURST : Who's that girl with red hair?

S : Burns, sir. Helen Burns.

B : Burns, step forward. Vanity, you see this vanity. Long curled hair. Masses of red curls. It is indifference of every precept and principle of this school. You know that as well as I do.

J : It was my fault, sir. I told her to take off her bonnet.

B : I don't care about her bonnet. It's her hair. Her curls' her vanity.

T : It is not vanity, Mr. Brocklehurst. Helen's hair curls naturally.

B : And does she not sin naturally as well?

I'm here to teach her discipline. I'm here to correct nature, so are you, Miss Temple.

T : Let me try to arrange the hair, so that it does not offend you.

B : Offending me is not the issue. It is the child's vanity that must be suppressed.

Remove far from me, vanity and lies.
Proverbs Chapter 30, verse 8.¹¹

<ヘレンの美しい髪に対する自然な喜びを表すジェーンとは対照的に、ブロックルハースト校長は、美しいものを罪悪視して、嫌悪感を抱く。意図的に髪にカールを入れるか否かが問題なのではなく、巻毛に生まれついたことが虚栄心を持つことの証だというのである。ブロックルハーストは画一性、規律、禁欲主義、カルビニズムを象徴する人物として描かれている。>

B : The girl's hair shall be cut off.

J : No.

B : Did someone speak?

J : Why should you punish her for the way God made her hair?

B : Fetch the scissors.

You, Jane Eyre. Did you hear what I said? I will not ask you again.

T : Your hair will grow again soon. And if it is cut off again, it will grow again. And it will be even more beautiful than it was before. Come into bed. I'm sure you feel very sorry for yourselves.

I'm sure you all envy other girls who seem to have been blessed with happier lives.

But you have all been blessed with intelligence.

Intelligence and a proper education will give you independence of spirit. And that is the greatest blessing of all. The only thing that matters in

your life is to be in harmony with God.

S : What is this? Come into bed. Go to bed. Immediately, all of you.

J : Helen?

H : Jane?

Is that you?

What are you doing here?

It's gone eleven.

J : I couldn't sleep 'til I'd seen you.

H : Your feet are bare. Lie down.

H : Don't cry. You mustn't cry.

J : Please don't leave me.

H : We'll be together again.

J : When? Where?

H : In heaven. Forever.

J : Are we?

H : Don't you believe that?

J : I don't know.

H : You must believe it, Jane. You must believe.

God will take care of us.

Good night, dearest Jane.

J : Helen.

S : Mr. Brocklehurst. Mr. Brocklehurst. I found her, sir. Burns. Burns.

I'll attend to it, sir.

T : Don't grieve, Jane. She's gone to a better place.

May God have mercy of her soul.

2-5. テンプル先生に別れを告げてローウッド・スクールを去るジェーン

T : Jane. Jane. You must hurry. The coach is here.

I hope you don't think I'm being ungrateful.

J : Ungrateful. What do you mean? Ever since I came to Lowood, you have been my one true friend, apart from Helen. I feel as if I'm abandoning you.

T : No, no. You mustn't think that.

No, it's good and proper that you should be starting a new life.

H : I wish that you could come with me. Thank you.

T : But I believe that it is God's will I'm here. I cannot leave.

J : God bless you.

MRS. FAIRFAX : If Miss Eyre who advertised in the Yorkshire Herald of last Thursday is in a position to give satisfactory references as to character and competency, a situation can be offered to her. There is but one pupil, a little girl under ten years of age. And the salary is 30 pounds per annee. Miss Eyre is requested to send references, name, address, and all particulars to Mrs. Fairfax, Thornfield Hall.

2-6. フェアファックス夫人に面会するジェーン

JANE : Mrs. Fairfax, Miss Eyre.

MRS. FAIRFAX : Oh. How do you do, my dear. I'm afraid you had a tedious journey. You must be frozen. Let me help you.

Here are the master's rooms.

J : Is that Mr. Rochester?

F : Oh, no. His father. And why Mr. Rochester keeps it here, despite everything? I do not know. One of his strange ways. His father, and his brother were very unfair to him. Some would say barbarous. He was

the younger son, you see. And he was expected to sacrifice everything for family.

He only inherited Thornfield nine years ago. When he was a child, he was such a gentle boy.

He is clearly not barbarous himself if he's taking care of Adel's upbringing.

Oh, no. Mr. Rochester does accept his responsibilities. And he's a just and liberal landlord to his tenants. He is well traveled and very intelligent. But when he talks to you, you cannot always be sure whether he is in jest or in earnest, whether he is pleased or on the contrary.

He is not a happy man. Oh my goodness. What flowers. The rooms must be kept in readiness. Mr. Rochester's visit may be rare, but we're never warned.

2-7. ジェーンとロチェスターが初めて出会うシーン。

JANE : Are you injured, sir?

Can I do anything?

ROCHESTER : Just stand to one side.

J : If you're hurt, I can fetch some help.

R : Oh thank you. I shall do. I have no broken bones. Well, go on then.

J : I cannot think of leaving you here, sir, until I see you're able to mount your horse.

R : You should be at home yourself. Where do you come from?

J : There.

R : What, do you mean that house with the battlements?

J : Yes, sir.

R : Whose house is it?

J : Mr. Rochester's.

R : Hum, do you know Mr. Rochester?

No, I've never seen him.

R : What is your position there?

J : I'm the governess.

R : Ah, the governess. Ah, I believe I must ask your help, after all.

If you'd be so kind? Would you get hold of my horse's bridle, and lead him to me?

You're not afraid?

J : No, sir.

R : I see the mountain will never come to Muhammad, so you must help Muhammad go to the mountain.¹¹

Would you please come here?

Excuse me. Necessity compels me to make use of you.

Thank you. Would you hand me my hat, and crop. Thank you for your help.

Now, make haste home as fast as you can.

J : Whose dog is this?

S : It came with the master.

J : With whom?

S : The master, Mr. Rochester. He just arrived.

F : Here is Miss Eyre, sir.

R : I trust the leg is healing more comfortable. Doctor will be here in the morning. Let Miss Eyre be seated.

2-7-1. 落馬シーンの原作

かなりの相違はあるものの、この映画は原作に忠実に製作されているので、原作との比較もスクリプト作成の参考になる。原作を最初から読むことが困難な学生を対象とする場合には、映画から導入する方法が効果的である。なお、下線部の単語は、映画と原作で同一の単語が用いられているものである。

スクリプトと原文との間で、同じ単語が使われていれば、その単語にアンダーラインを施させる。このような方法で、原作と比較したり、原文に親しむことができる。比較した後で、どのような違いがあるか、学生と一緒に考える。

“Are you injured, sir?”

I think he was swearing, but am not certain ; however, he was pronouncing some formula which prevented him from replying to me directly.

“Can I do anything?” I asked again.

“You must just stand on one side,” he answered as he rose, first to his knees, and then to his feet. I did ; whereupon began a heaving, stamping, clattering process, accompanied by a barking and baying which removed me effectually some yards’ distance ; but I would not be driven quite away till I saw the event. This was finally fortunate ; the horse was re-established, and the dog was silenced with a “Down, Pilot!” The traveller now, stooping, felt his foot and leg, as if trying whether they were sound ; apparently something ailed them, for he halted to the stile whence I had just risen, and sat down.

I was in the mood for being useful, or at least officious, I think, for I now drew near him again.

“If you are hurt, and want help, sir, I can

fetch some one either from Thornfield Hall or from Hay.”

“Thank you : I shall do : I have no broken bones,--only a sprain ;” and again he stood up and tried his foot, but the result extorted an involuntary “Ugh!”

Something of daylight still lingered, and the moon was waxing bright : I could see him plainly. His figure was enveloped in a riding cloak, fur collared and steel clasped ; its details were not apparent, but I traced the general points of middle height and considerable breadth of chest. He had a dark face, with stern features and a heavy brow ; his eyes and gathered eyebrows looked ireful and thwarted just now ; he was past youth, but had not reached middle-age ; perhaps he might be thirty-five. I felt no fear of him, and but little shyness. Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked. I had hardly ever seen a handsome youth ; never in my life spoken to one. I had a theoretical reverence and homage for beauty, elegance, gallantry, fascination ; but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me, and should have shunned them as one would fire, lightning, or anything else that is bright but antipathetic.

If even this stranger had smiled and been good-humoured to me when I addressed him ; if he had put off my offer of assistance gaily and with thanks, I should have

gone on my way and not felt any vocation to renew inquiries : but the frown, the roughness of the traveller, set me at my ease : I retained my station when he waved to me to go, and announced -

"I cannot think of leaving you, sir, at so late an hour, in this solitary lane, till I see you are fit to mount your horse."

He looked at me when I said this ; he had hardly turned his eyes in my direction before.

"I should think you ought to be at home yourself," said he, "if you have a home in this neighbourhood : where do you come from?"

"From just below ; and I am not at all afraid of being out late when it is moonlight : I will run over to Hay for you with pleasure, if you wish it : indeed, I am going there to post a letter."

"You live just below--do you mean at that house with the battlements?" pointing to Thornfield Hall, on which the moon cast a hoary gleam, bringing it out distinct and pale from the woods that, by contrast with the western sky, now seemed one mass of shadow.

"Yes, sir."

"Whose house is it?"

"Mr. Rochester's."

"Do you know Mr. Rochester?"

"No, I have never seen him."

"He is not resident, then?"

"No."

"Can you tell me where he is?"

"I cannot."

"You are not a servant at the hall, of course. You are--" He stopped, ran his eye over my dress, which, as usual, was quite simple : a black merino cloak, a

black beaver bonnet ; neither of them half fine enough for a lady's-maid." He seemed puzzled to decide what I was ; I helped him.

"I am the governess."

"Ah, the governess!" he repeated ; "deuce take me, if I had not forgotten! The governess!" and again my raiment underwent scrutiny. In two minutes he rose from the stile : his face expressed pain when he tried to move.

"I cannot commission you to fetch help," he said ; "but you may help me a little yourself, if you will be so kind."

"Yes, sir."

"You have not an umbrella that I can use as a stick?"

"No."

"Try to get hold of my horse's bridle and lead him to me : you are not afraid?"

I should have been afraid to touch a horse when alone, but when told to do it, I was disposed to obey. I put down my muff on the stile, and went up to the tall steed ; I endeavoured to catch the bridle, but it was a spirited thing, and would not let me come near its head ; I made effort on effort, though in vain : meantime, I was mortally afraid of its trampling fore-feet. The traveller waited and watched for some time, and at last he laughed.

"I see," he said, "the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go to the mountain ; I must beg of you to come here."

I came. "Excuse me," he continued: "necessity compels me to make you useful." He laid a heavy hand on my shoulder, and leaning on me with some stress, limped to his horse. Having once caught the bridle,

he mastered it directly and sprang to his saddle ; grimacing grimly as he made the effort, for it wrenched his sprain.

“Now,” said he, releasing his under lip from a hard bite, “just hand me my whip ; it lies there under the hedge.”

I sought it and found it.

“Thank you ; now make haste with the letter to Hay, and return as fast as you can.”

2-8. リード夫人を見舞うジェーン

MRS. REED : You are like..., you are like Jane Eyre.

J : I am Jane Eyre.

R : Jane, I am very ill. My mind is much troubled by two wrongs I have done you.

One is in breaking the promise I've made with my husband that I would bring you up as one of my own. The other... Go to my writing case. Take out the letter you'll find there. Read the letter.

J : Madam. Will you have the goodness to send me the address of my niece, Jane Eyre, and to tell me how she is. It is my intention to write shortly and ask her to come to me at Madeira.

As I am unmarried and childless, I wish to adopt her during my life and bequeath her at my death whatever I may have to leave.

This is dated three years ago. Why did he never write to me?

R : I wrote to him. I told him I knew nothing about you. Now. Write as you please. Write to him. Tell him I lied.

You were born to be my tormentor.

J : I'm not vindictive. Let us be friends. Love me then or hate me as you will. You have my full and free forgiveness.

2-8-1. 「リード夫人を見舞うジェーン」の原文

“My disposition is not so bad as you think : I am passionate, but not vindictive. Many a time, as a little child, I should have been glad to love you if you would have let me ; and I long earnestly to be reconciled to you now : kiss me, aunt.”

I approached my cheek to her lips : she would not touch it. She said I oppressed her by leaning over the bed, and again demanded water. As I laid her down--for I raised her and supported her on my arm while she drank--I covered her ice-cold and clammy hand with mine : the feeble fingers shrank from my touch--the glazing eyes shunned my gaze.

“Love me, then, or hate me, as you will,” I said at last, “you have my full and free forgiveness : ask now for God's, and be at peace.”

2-9. 求婚の場面

R : So you came back after all.

J : As I promised.

R : As you promised?

You're very quiet this evening.

What is on your mind?

R : Many things, sir.

J : My aunt's death. Being back at Thornfield.

R : And?

J : Adele tells me you're sending her away to school.

R : Yes. It's a good idea, don't you think.
Paris is her home after all.

J : May I ask why, sir?

R : I thought perhaps you might have guessed.

R : Perhaps. Perhaps because you're going to be married.

R : Exactly, precisely. With your usual acuteness, you hit the nail straight on the head. I am to be married.

R : Which means Adele will go away to school.

And you will need to find a new situation.

J : I will advertise directly.

R : No, you will not. I have heard of a position that might suit you. Governess to five daughters of a family in Ireland.

J : It's a long way off.

R : No matter. A girl of your sense will not object to the voyage.

J : Not the voyage, but the distance. And then the sea is such a barrier.

R : From what, Jane?

J : From England, sir, and from Thornfield. And ...

R : Sometimes I have the strangest feeling about you. Specially when you're near me as you are now. [It] feels as though I had a string tied here under my left rib where my heart is. Tightly knotted to you in a similar fashion. And when you go to Ireland with all the distance between us, I'm afraid that this cord will be snapped. And I shall bleed inwardly.

As you are sensible, you will forget.

J : Never, I'll never forget you.

I wish I'd never been born.

I wish I'd never come to Thornfield.

R : Ther're other houses just as fine.

J : How can you be so stupid?

How can you be so cruel?

I may be poor and plain, but ... but I'm not without feelings. It's not the house but the life I lived here. I was not trampled on. I was not excluded. I... I was treated as an equal.

R : So you are, Jane. And so.

And so.

J : Yes, so so. Yes, sir, so.

And yet, not so.

For you're a married man, or as good as married. Let me go.

J : Please be still. Don't struggle so. You're like a wild bird clawing at its cage.

J : I'm no caged bird... I'm a free human being, independent with a will of my own.

R : Then stay. Stay and marry me.

J : How dare you make fun of me?

R : I mean what I say. Stay at Thornfield. Be my wife.

J : And what of Miss Ingram?

R : Miss Ingram. I don't love Miss Ingram.

Nor does she love me.

Jane, you strange, almost unearthly thing.

I love you as my own flesh

I beg you to marry me.

Say, "Edward, give me my name."

Say, "Edward, I will marry you."

J : "Yes. ... Yes."

3. ネイティブ・チェックの具体例

ニュース英語はスピードが速いにもかかわらず、比較的聞き取りやすいのに対して、映画の

英語はBGMや効果音による音声干渉 (interference)、あるいは役者の外国語訛りが入ったりして、聞き取りにくいことがある。一般的に弱音節の部分がdeletion, elision, liaison, などで、聞き取りにくくなる。本稿では、音声学的にエラーを分類することを控えて、実際にどのようなエラーが観察されるかを提示し、音声を正確に聞き取ることを目的とした実用的な資料とするとどめる。複数のネイティブ間でスクリプトが異なった場合や、音声が不明瞭な部分は省いた。[] は、ネイティブ・チェック^v以前に聞き取られたスクリプトである。

J : A pit full [pitfall] of fire.

B : And above all to guard [the girl] against her worst fault, her tendency to deceit.

B : It is indifference of every precept and principle [of principle] of this school.

B : I told her to take off her [the] bonnet.

B : It's her hair. Her curls' her vanity [curled hair is a vanity].

B : If you'd [Would you] be so kind?

B : Now, make haste home as [homas] fast as you can.

B : You have my full and free [four and free] forgiveness.

B : But you are sensible, [Mature sense], you will forget.

まとめ

文学作品を脚色した映像メディアは、さまざまな人生の局面を描き出しながら、学生の情緒的反応を引き出す。こうした教材は、したがって、単なる知識の伝達とは異なった、情操教育的側面(cultivation of aesthetic sentiments)が必然的に関わってくる。共通体験を述べ合うことにより、お互いの連帯性を確認したり、同時代に生活するもの同士の共同意識を高めたりすることもある。*Jane Eyre*との関連で言うならば、たとえば、恋愛感情をどのように表現するか。これは重要な教育内容と思うのだが、親が教えるわけでもなければ、学校教育のカリキュラムにあるわけでもない。文学作品や、当今では映像芸術がその指南役を果たす場合が少なくない。したがって、良質の情緒的反応を引き出すための効果を考えた作品選択、場面選択が教師に課せられた重要な課題になってくる。

画像・音声メディアはまた、音声英語のリスニング力習得を目的とした教材としての価値が高い。実際の音声の聞き取りには、個々の独立した音声を聞き取る聴解力と同時に、あるまとまりのある一連の音声内容を聞いて、その音声文脈の中に込められた主要なメッセージを自分なりに抽出して把握する能力が必要になる。

文芸ビデオをマルチメディア教材として用いる最大のメリットは、学生に対して、この要点を抽出する能力を養成することが可能であるという点にある。TOEICやTOEFLを模した、現在市販されているリスニング教材の多くは、短く孤立した短文の内容をいかに正確に聞き取れるかを問題としているものが大半を占めている。基礎的なリスニング能力養成方法としては効果的であるが、現実のさまざまな局面における実践的能力に直接的に結びついているものではない。

映画の構造はいくつもの場面をつなぎ合わせたものであり、それぞれの場面はある関連性(文脈)をもって繋がれている。実際の生活において見られる言語活動も、適切な状況判断が正確なコミュニケーション活動を保証するものである。ヴァーチャル・リアリティーを提示してくれる映画教材は、言語教材としての真正さ(authenticity)の観点からしても、利用価値が高いものである。

ビデオ教材の使用においては、著作権の問題が生じてくるが、映画英語教育学会で、日本と米国の著作権法を基にして、原則的な基準について検討しているので、その基準を採用させていただいた。ⁱⁱ

なお本稿は、特定領域研究(A)「メディア教育利用」の、平成13年度第1回領域全体会議(平成13年6月29日(金)開催)での口頭発表の原稿をもとに発展させたものである。ⁱⁱⁱ

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後 註

- i Ronald Carter and Michael N. Long, *Teaching Literature* (Harlow : Longman Group UK Limited, 1991). pp. 36ff.
- ii Remove far from me vanity and lies : give me neither poverty nor riches ; feed me with food convenient for me : 「即ち嘘と偽りをわれより離れしめ, …」
- iii Muhammad must go to the mountain.
(先方が来ないというなら) こちらが出かけて行かねばなるまい 《情勢によって方針を転換するときという》。
- iv 家庭教師が着るものは質素で, 貴婦人の小間使いの衣服よりもつつましいものであることが言及されている。
- v ネイティブチェックは, 静岡大学教育学部のスティーブ・レッドフォード (Steve Redford) 助教授, およびアーサー・スキヤメル (Arthor Scammell) 講師にお願いした。両氏の好意的な協力に感謝する次第である。
- vi 著作権問題専門委員会。『映画ビデオ等を教育に使用するときの著作権ハンドブック』 映画英語教育学会編。 2000年。 pp. 31ff.
- vii 「英語教育を目的としたマルチメディア教材利用方法の研究」(課題番号13020216)