

## Warm Up

Count and noncount nouns provide a number of challenges for non-native speakers. For one, depending on the ways in which they are being used, many noncount nouns can also be treated as count nouns.

For another, some noncount nouns are written in a plural form but are treated as a singular object (paired with the *is* form of the *be* verb) while others are treated as a plural object (paired with the *are* form of the *be* verb).

In today's activity, work with a partner to find the *error(s)* in each of the following sentence. Then rewrite the sentences correctly.

可算名詞と不可算名詞には、非ネイティブスピーカーを悩ませるポイントがあります。まず、使い方によっては、不可算名詞が可算名詞として扱われます。また、一部の不可算名詞は複数形で書かれるのに単数形として扱われます(*be* 動詞の *is* と組み合わせます)。一方で複数形の名詞として扱われる不可算名詞もあります(*be* 動詞の *are* と組み合わせます)。下記の問題文にある誤りをすべて見つけて、正しく書き直してください。

1. The news on Channel 46 are always bad.

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2. The advisor gave me the wrong informations. Her advices were incorrect.

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3. Rosa's hairs are long and her clothes is very stylish.

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4. Jim needs a paper. He heard a good news, and he wants to write a letters.

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5. A love is stronger than a hate.

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6. Her favorite subject are economics.

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## Expressions

In today's scene, Detective Moretti says, *How about giving us the women?*

今回の場面でモレッティ刑事が *How about giving us the women?* 「女だけでも（解放してはどうだ？） 」と言います。

In a previous class, there was a question about using *How about ...* and *What about ...*. The question was, can these two expressions be used interchangeably or not? The answer is, in some cases they can, but other cases they can't.

以前クラスで *How about ...* と *What about ...* は置換えられるかという質問がありました。置き換え可能な場合もありますが、置き換えができない場合もあります。

When making a suggestion, both *How about ...* and *What about ...* can be used. The main difference being that *What about ...* tends to be used to make a suggestion when solving a problem, whereas *How about ...* is used more as a general suggestion.

「提案」する場合、*How about ...* と *What about ...* の両方を使用できます。主な違いは、*What about ...* は問題解決の際に用いられる傾向があるのに対し、*How about ...* はより一般的な提案として使用される点です。

## Example

A: I'm not sure what to make for the barbecue tomorrow.

B: How about a potato salad?

A: That's a good idea, but I don't have any potatoes, and I don't feel like going to the store right now.

B: Do you have any macaroni or shells?

A: I have a bag of macaroni.

B: What about making a macaroni salad?

A: Good idea! I'll do that.

When talking about potential problems, you should use *What about ...*, not *How about ...*

潜在的な問題について話す際は How about ...ではなく What about ...を使います。

### **Example**

B: How'd the potato salad come out?

A: Actually, I decided not to bring anything to the barbecue.

B: What about Joe's email?

A: What do you mean?

B: It asked everyone to bring a dish to pass.

A: Ohhh, you're right. I forgot about that.

## Activity

With a partner, look at the following movie-based examples and think about which expression would be better to use, *How about ...* or *What about ...*

下記は今回取上げた映画の設定を基に創作した例です。How about ...と What about ...のどちらが良いでしょうか？

(1) **Sal:** Sonny, let's just make a run for it and get out of here.

**Sonny:** (**How about / What about**) the snipers on the roof, Sal? They'd shoot us in a heartbeat.

(2) **Moretti:** How about giving us the women, Sonny?

**Sonny:** (**How about / What about**) you and all of those coppers out there go home? Then I'll let the women go.

(3) **Moretti:** What's your name?

**Sonny:** What do you wanna know my name for?

**Moretti:** I just wanna have something to call you.

**Sonny:** (**How about / What about**) calling me Boss, cuz I'm the one calling the shots around here. You got that?

(4) **Sonny:** Listen, everybody. I'm gonna get us all out of here alive. I'm gonna get us a plane, and we'll fly out of the country. (**How about / What about**) Algeria? How's that sound to everyone?

**Sal:** (**How about / What about**) the cops in Algeria? What are we gonna do once we get off the plane?

## Today's Scene

Sonny and his partner Sal have just robbed a bank. During the robbery, Sonny made a mistake. He lit a registry book on fire. The smoke from the fire drifted out of the building's vents and caught the attention of a man working in a store across the street. This man called the police and before Sonny and Sal could get away, they were surrounded by armed police.

【場面の背景】 ソニーと共犯者サルが銀行強盗に及んだその直後、ソニーはミスをする。（証拠隠滅のため）彼は出納簿を燃やしてしまった。煙が建物の換気口から漏れ出し、向かいの店で働いていた男の注意を引きつけた。その男は警察に通報し、ソニーとサルは逃亡する前に武装した警察官に囲まれてしまう。



In today's scene, Detective Sargent Moretti is beginning to try to negotiate with Sonny. He wants to make sure that none of the hostages Sonny and Sal are holding get hurt.

【今回の場面】 モレッティ巡査部長はソニーとの交渉を始める。モレッティは、ソニーとサルに拘束されている人質が無事かどうかを確かめたいと考えている。



Let's watch the scene and see how Detective Sargent Moretti tries to take control of the situation.

モレッティ巡査部長がどのように事態を掌握しようとしているか見てみましょう。

## Dialogue

With a partner, please choose one character from today's scene and try reading the script as if you were that character. Do your best to imitate the way the actors speak and move

登場人物のどちらかを選び、その人物になったつもりでスクリプトを読んでみましょう。俳優の話し方や動き方を真似るように頑張ってください。

## Conversation

Let's examine today's scene from three perspectives, the perspective of Sonny (the bank robber), the perspective of Moretti (the detective), and the perspective of hostages.

今回の場面を、ソニー（銀行強盗）、モレッティ（警察）、そして人質という3つの視点から考えてみましょう。

1. If you were Sonny, what would you do to try to escape from the bank alive, and with the money that you've stolen? What kind of demands would you make of Moretti?

もしあなたがソニーなら、盗んだお金と共に銀行から生き延びて逃げるために、何をするでしょうか？ モレッティに対してどのような要求をするでしょうか？

2. If you were Moretti, what would you do to try getting the hostages out of the bank alive? What would you say to Sonny on the phone?

もしあなたがモレッティなら、人質を無事銀行から救出するために何をするでしょうか？ 電話でソニーに何と言うでしょうか？

3. If you were one of the hostages, what would you do in order to stay alive? What kind of things would you say to Sonny?

もしあなたが人質の一人なら、生き延びるために何をするでしょうか？ ソニーに何と言うでしょうか？