

普通高等教育“动画与数字媒体专业”规划教材

数字媒体专业英语

桑莉君 高旭 主编



清华大学出版社

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北京

内 容 简 介

本书是为数字媒体艺术和数字媒体技术专业英语课程编写的教材。全书按照数字媒体范畴,共分为数字媒体产业、数字媒体艺术、数字媒体技术、数字媒体应用4个部分,17个单元。每个单元都包含课文、词汇、注释、练习和多篇阅读材料。

本书可供应用型本科院校或大专院校数字媒体技术或数字媒体艺术专业师生教学使用,也可供教育技术专业、新闻传播学类专业师生教学参考。

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数字媒体专业是我国近年来兴起的热门专业之一。据教育部《普通高等学校本科专业目录(2012版)》,我国的数字媒体类专业主要有数字媒体艺术(专业代码为130508)和数字媒体技术(专业代码为080906),此外还有在教育技术、视觉传达设计、网络与新媒体等专业下开设的数字媒体方向。数字媒体专业在校学生人数正在逐年增加。

“数字媒体专业英语”是数字媒体类专业的必修课程之一。数字媒体专业是传播、技术和艺术的多学科复合型专业,故“数字媒体专业英语”课程的内容应该能够基本覆盖数字媒体产业、数字媒体艺术、数字媒体技术和数字媒体应用几个方面。本书在此4个方面的基础上,通过划分的17个单元,分别对数字媒体各内容进行了细致、专业的介绍。

本书以提高媒体类学生的英语文献阅读能力为目的,扩展其英语的写、译和专项表达能力。立足于实用性,本书从数字媒体常见的产业、艺术、技术和应用几个方面出发,同时兼顾技术发展热点和媒体文化原则,分别列入17个教学单元:数字媒体现状、数字媒体产业、达达主义、波普艺术、蒙太奇艺术、计算机技术、多媒体计算机、计算机图形学、虚拟现实、增强现实、新媒体广告、用户设计、Web设计、信息设计、建筑动画、视觉传达设计、游戏娱乐。每个单元都包含课文、词汇、注释、练习和阅读材料几个部分,其中课文侧重于展示本主题领域的基础知识和关键内容,阅读材料主要是对主题内容的补充。本书内容的组织不仅有利于学生了解数字媒体的现状及发展,而且可让学生在轻松有趣的阅读中掌握并积累数字媒体专业英语词汇。

本书主要由太原理工大学桑莉君和高旭编写。此外参加本书编写工作的还有郝小星、张琤、刘东霞、李烽、赵慧、王玉文、常林梅、常春燕、樊宁、温芝龙、高永利、吴朋波、赵文慧及大同大学赵慧琴老师。

由于编者水平有限,书中的疏漏、不足在所难免,敬请广大读者不吝赐教。

编者

2016年4月

Chapter 1 Industry Background

UNIT 1 Digital Contemporary Life	3
Text A Disney Buys Pixar	3
Text B Chinese Make Big Push into Animation	9
Text C WeChat: The Chinese Chat App Stealing Weibo's Thunder	12
Reading Material 7 Lessons You Can Learn from Shooting with a Camera Phone	15
UNIT 2 The Rise of Digital Media Industry	19
Text A Digital Art in China	19
Reading Material Wall Street Has Made Hillary Clinton a Millionaire	22

Chapter 2 Art Background

UNIT 3 Dadaism	27
Text A Dadaism	27
Reading Material Duchamp	31
UNIT 4 Pop Art	34
Text A Pop Art Pioneer Richard Hamilton Dies at the Age of 89	34
Text B Restless Genius: Pablo Picasso	37
Text C Andy Warhol and the Can That Sold the World by Gary Indiana	40
Reading Material "My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable	44

UNIT 5 Montage	47
Text A Montage (filmmaking)	47
Reading Material Taxi Driver (1976)	51
Reading Material Avatar 3D Film Employs Cutting Edge Visual Effects	54

Chapter 3 Technical Elements

UNIT 6 Overview Of Computer	61
Text A Evolution of Computer	61
Reading Material Who Invented the Computer?	68
UNIT 7 Multimedia Computer Technology	72
Text A Windows Media Player 12	72
Text B Adobe Fast Facts	77
Text C Adobe Character Animator	80
Reading Material We Had No Idea	84
UNIT 8 Computer Graphics	87
Text A Apple's First Macintosh Turns 25	87
Text B How Mandelbrot's Fractals Changed the World	90
Reading Material Listening to Geometry	93
Reading Material The Backbone of Fractals: Feedback and the Iterator	95

Chapter 4 Professional Outlook

UNIT 9 Virtual Reality	99
Text A Building a Digital Museum	99
Text B 5 Ways Virtual Reality Will Change Education	102
Text C Don't Compare Virtual Reality to the Smartphone	107
Reading Material "China's Google" Baidu is Making Smart Glasses	110
UNIT 10 Augmented Reality	112
Text A 7 Ways Augmented Reality Will Improve Your Life	112
Text B Can Augmented Reality Help Save the Print Publishing Industry?	117
Text C (geolocation + augmented reality + QR codes) Libraries	120
Reading Material GPS App Keeps Drivers' Eyes on the Road	123

UNIT 11	New Media Advertisement	126
Text A	Mobile Advertising Is Soaring While Newspapers Continue Their Inexorable Decline	126
Text B	8 Reasons to Join the Digital Media and Advertising Industry	129
Reading Material	What is Digital Media?	132
UNIT 12	UI	135
Text A	Realism in UI Design	135
Text B	Experience vs Function—a Beautiful UI is Not Always the Best UI ..	139
Reading Material	Eye-Catching Mobile App Interfaces with Sleek Gradient Effect	142
UNIT 13	Web Design	151
Text A	Design Trend: Ghost Buttons in Website Design	151
Text B	How To Create a Web Design Style Guide	156
Reading Material	11 Web Design Trends for 2016	164
UNIT 14	Information Design	171
Text A	What Is Information Design?	171
Text B	Physical, Cognitive, and Affective: A Three-part Framework for Information Design	176
Reading Material	Audible Information Design in the New York City Subway System: A Case Study	180
UNIT 15	Architectural Animation	184
Text A	Making of Phoenix & Vieques House Animation	184
Reading Material	Architecture Software	197
UNIT 16	Visual Communication	200
Text A	Type Basics	200
Reading Material	Style Tiles and How They Work	205
UNIT 17	Online Game	211
Text A	Angry Wingless Birds are Taking Over	211
Reading Material	Apple Buys Star Wars Tech Firm Focushift to up Its VR Game	219
Reading Material	Microsoft Pays \$ 2.5bn for Minecraft Maker Mojang	220
参考文献	224

Chapter 1

Industry Background

Digital Contemporary Life

COMPETENCIES

After you have read this unit, you should be able to:

1. Talking about the digital contemporary life.
2. What is your favorite digital contemporary life?

Text A

Disney Buys Pixar

No one has a monopoly on the understanding of what the headlong rush into digital media means. There are no real gurus, only a great many people grappling with what all the complex interplays of new technologies, new business models and new social responses to media and information add up to. The day of the expert is over. Everyone has a legitimate viewpoint and should feel confident enough to express it. What books like this one try to do, therefore, is not to dictate a point of view as if cast in stone but to think through what is happening and come up with some models for making sense of it. But a process of thinking it through—like keeping the Forth Bridge free of rust—is actually a task without end. In other words, if you do ever think you have reached a final conclusion, it is probably the wrong one! So a book like this one has to be the author's take on the world at a given moment in time. It is not only a snapshot of a real world of events and activity but also a snapshot of an internal world of mental models, ideas, perception and—it has to be admitted—doubts and uncertainties.

From: An introduction to digital media

Author: Tony Feldman

House of Mouse is teaming up with Pixar in a \$7.4 billion deal. Steve Jobs to become board member at Disney(See figure 1-1).

NEW YORK (CNNMoney.com)—Mickey Mouse and Nemo are now corporate cousins. Walt Disney has announced that it is buying Pixar (See figure 1-2), the animated

studio led by Apple head Steve Jobs, in a deal worth \$7.4 billion.



Figure 1-1 Disney



Figure 1-2 Pixar

Speculation about a deal being imminent raged on Wall Street for the past few weeks. Disney has released all of Pixar's films so far, but the companies' current distribution deal was set to expire following the release of this summer's "Cars." The merger brings together Disney's historic franchise of animated characters, such as Mickey, Minnie Mouse and Donald Duck, with Pixar's stable of cartoon hits, including the two "Toy Story" films, "Finding Nemo" and "The Incredibles."

"Disney and Pixar can now collaborate without the barriers that come from two different companies with two different sets of shareholders," said Jobs in a statement. "Now, everyone can focus on what is most important, creating innovative stories, characters and films that delight millions of people around the world."

As part of the deal, Jobs will become a board member of Disney, the companies said. And John Lasseter, the highly respected creative director at Pixar who had previously worked for Disney, will rejoin the House of Mouse as chief creative officer for the company's combined animated studios and will also help oversee the design for new attractions at Disney theme parks.

"The addition of Pixar significantly enhances Disney animation, which is a critical creative engine for driving growth across our businesses," said Disney CEO Robert Iger in

a written statement.

During a conference call with analysts Tuesday, Iger said that acquisition discussions had been going on for the past several months. Jobs added that after a “lot of soul searching,” he came to the conclusion that it made the most sense for Pixar to align itself with Disney permanently instead of trying to distribute films on its own or sign with another movie studio partner.

According to the terms of the deal, Disney (Research) will issue 2.3 shares for each Pixar share. Based on Tuesday’s closing prices, that values Pixar at \$59.78 a share, about a 4 percent premium to Pixar’s current stock price. Shares of Pixar (Research) fell slightly in regular trading on the Nasdaq Tuesday but gained nearly 3 percent in after-hours trading. The stock has surged more than 10 percent so far this year on takeover speculation.

Disney’s stock gained 1.8 percent in regular trading on the New York Stock Exchange and was flat after-hours.

Prior to the deal’s announcement, some Wall Street observers had speculated that Disney may be paying too much for Pixar. A source tells FORTUNE that some Disney board members also thought the price was too high.

To that end, Disney chief financial officer Thomas Staggs said during the conference call that the deal would reduce Disney’s earnings slightly in fiscal 2006, which ends this September, as well as fiscal 2007. He added though that Pixar should add to earnings by fiscal 2008 and that Disney was still on track to post annual double-digit percentage gains in earnings through 2008.

But one hedge fund manager said that the risk of Disney losing Pixar was too great.

“The question isn’t did Disney pay too much but how expensive would it have been for Disney if Pixar fell into someone else’s hands,” said Barry Ritholtz, chief investment officer with Ritholtz Capital Partners, a hedge fund that focuses on media and technology stocks.

Jeffrey Logsdon, an analyst with Harris Nesbitt, agreed with that assessment. He said that Pixar’s “success quotient” justified the price of the deal.

Pixar has yet to have a flop with its six animated movies. They have grossed more than \$3.2 billion worldwide, according to movie tracking research firm Box Office Mojo.

Disney, however, has struggled in the computer-generated animated movie arena. Even though its most recent CG-animated film, “Chicken Little” performed better than many had expected at the box office, it was not as big a hit as any of the Pixar films.

“Robert Iger has made no secret of the fact that he wanted to get the animated business back to where it was. It’s what Disney has known for but the movies they did in-house did not do as well as the ones they did with Pixar,” said Michael Cuggino, a fund manager who owns about 100,000 shares of Disney in the Permanent Portfolio and Permanent Portfolio Aggressive Growth funds.

Pixar has yet to announce what movies it is working on after “Cars,” however. It is believed that Pixar’s next film about a rat living in a fancy Parisian restaurant, tentatively titled “Ratatouille” may be released on 2007 and that a “Toy Story 3” may be in the works as well. Jobs said during the conference call that nothing has been decided about future Pixar releases yet, but added that the company feels strongly about making sequels to some of its previous hits (See figure 1-3).



Figure 1-3 Disney buys Pixar

And Iger said that announced plans for Disney-produced animated films, including the release of “American Dog” in 2008 and “Rapunzel Unbraided” in 2009, are still on track.

It would have been unthinkable to imagine Disney and Pixar teaming up just a few years ago. The two companies broke off talks to extend their current distribution agreement in 2004 due to a strained relationship between Jobs and former Disney CEO Michael Eisner. But since Iger succeeded Eisner last year, he has extended an olive branch to Jobs.

Disney and Apple have already announced several online programming deals during the past few months. Disney now has agreements in place to sell hit ABC prime time shows, such as “Desperate Housewives” and “Lost”, as well as content from ABC Sports and ESPN on Apple’s popular iTunes music and video store.

Cuggino said the addition of Jobs, who will also become Disney’s largest individual shareholder, to Disney’s board could mean that more innovative digital deals could be in the works. “Jobs is a dynamic personality who knows consumer electronics. It’s an opportunity to bring some youthful energetic thinking to Disney’s board.”

Disney, like many other large media companies, has seen its stock price stagnate during the past year as investors have flocked to more rapidly growing digital media firms such as Apple as well as search engines Google (Research) and Yahoo!.

But Logsdon said the acquisition of Pixar could help Disney increase revenue throughout all of its business lines. So even though some may be quibbling in the short-term about how much Disney had to spend, he thinks Disney made the right move.

“It’s a smart strategic deal,” Logsdon said. “The benefit in theme parks, consumer products and cable will probably make this deal look a lot smarter a year or two from now.”

From: <http://money.cnn.com/2006/01/24/news/>

Author: Paul R. La Monica, CNNMoney.com senior writer

New Words

Disney *n.* 迪斯尼(美国动画影片制作家及制片人)

Pixar *n.* 皮克斯公司,它制作了世界上第一部全计算机动画电影《玩具总动员》

Animate *vt.* 使有生气;驱动;使栩栩如生的动作;赋予……以生命;*adj.* 有生命的;活的;有生气的;生气勃勃的

Cartoon *n.* 漫画;动画片;讽刺画;草图

Innovative *adj.* 创新的;革新的;富有革新精神的;创新立异

Speculation *n.* 投机活动;投机买卖;思考;推断

Assessment *n.* 评估;评价;(应偿付金额的)估定;(为征税对财产所作的)估价

ESPN (Entertainment and Sports Programming Network),即娱乐与体育节目电视网

Exercises

Translation

1. “Disney and Pixar can now collaborate without the barriers that come from two different companies with two different sets of shareholders,” said Jobs in a statement. “Now, everyone can focus on what is most important, creating innovative stories, characters and films that delight millions of people around the world.”

2. Even though its most recent CG-animated film, “Chicken Little” performed better than many had expected at the box office, it was not as big a hit as any of the Pixar films.

3. Disney, like many other large media companies, has seen its stock price stagnate during the past year as investors have flocked to more rapidly growing digital media firms such as Apple as well as search engines Google (Research) and Yahoo!.

Reading

Reading the picture(See figure 1-4) about the history of Disney films and the company Walt created, summarize Disney’s history.

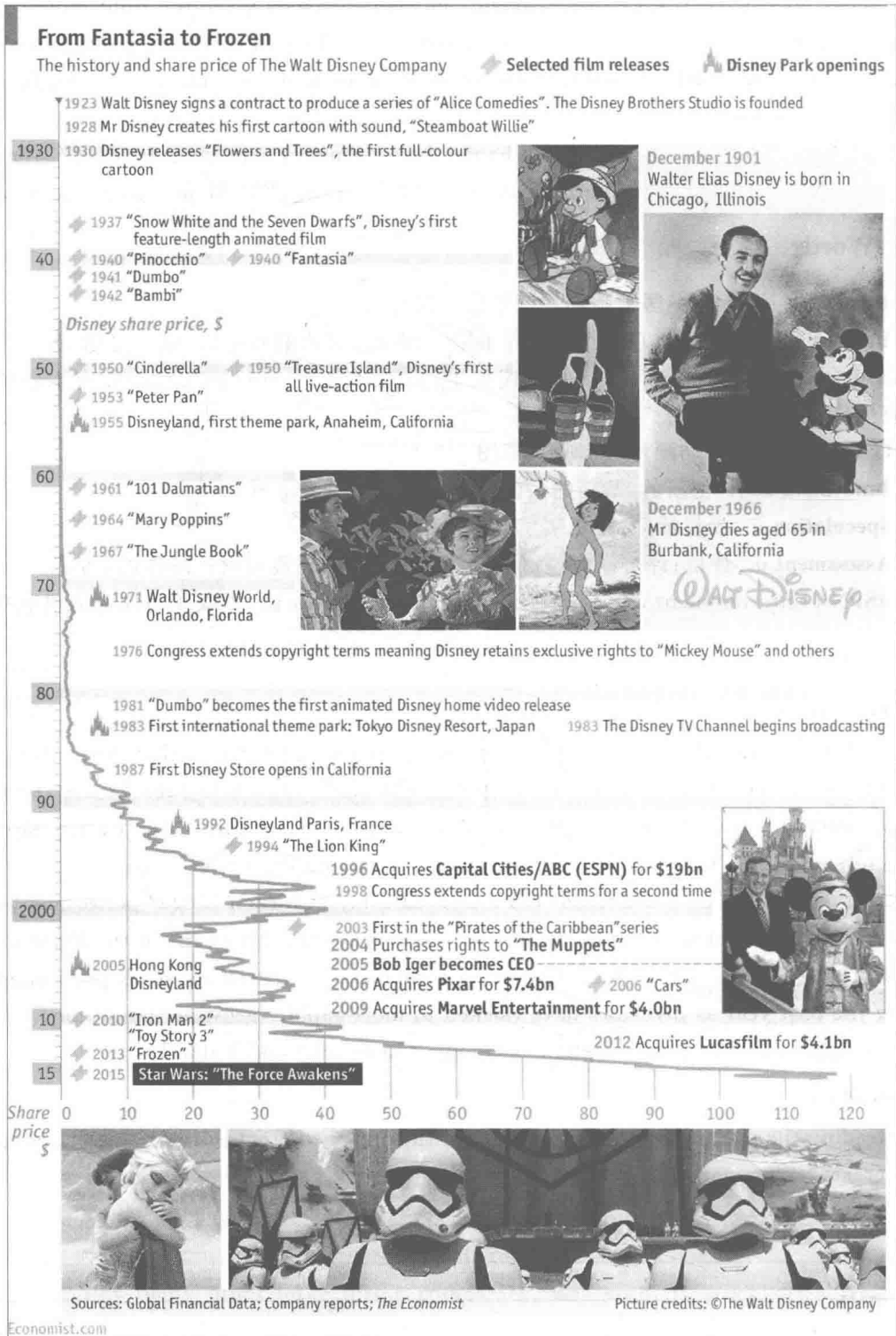


Figure 1-4 A graphical history of Disney films and the company Walt created

Text B

Chinese Make Big Push into Animation

Entering the campus of the largest animation production facility in China, visitors are greeted by life-size statues of Disney and Pixar characters: Belle dancing with the Beast, Mowgli and Baloo sitting on a tree trunk and Buzz and Woody in a classic buddy pose.

But this isn't an overseas outpost of the American studios. Instead, these knockoff statues are meant to inspire a new generation of Chinese animators to make films that can compete with Hollywood blockbusters and classics such as "Beauty and the Beast," "The Jungle Book" and "Toy Story."

The National Animation Industry Park formally opened in May and occupies roughly 250 acres at the Sino-Singaporean Tianjin Eco-City, 100 miles southeast of Beijing. It represents part of the Ministry of Culture's \$695-million attempt to spur the national animation industry and make films that can compete on the international market.

Although the facility is managed by the government, film studios from across China can rent space and equipment at subsidized rates—incentives intended to encourage more cartoon production. A company or government agency can even simply present an idea, and animators at the facility will take care of the rest—though of course the content is subject to censorship rules. A number of private companies are expected to establish satellite offices at the park.

The campus boasts the latest in animation technology from around the world, including the largest motion-capture studio in Asia and what it says is the fastest rendering software in the world. Still, it remains to be seen whether China can overcome what even the facility's managers describe as a bigger problem: a dearth of artistic creativity.

"Chinese animators don't have their own thoughts," said Yang Ye, a business manager at the facility. "If you tell them to make something round, they'll make it round, but they won't ask, 'Why is this round?'"

The animation park is clearly a priority for the central government, which included animation production in its current five-year national economic plan. Having rapidly increased its political and economic might globally, China is eager to boost its so-called soft power—its cultural appeal and influence—overseas.

Government involvement in promoting the animation industry isn't new. In 2006, China's State Administration of Radio, Film and Television banned any foreign cartoons from being broadcast on TV between 5 and 8 p. m. The ban was extended to 9 p. m. in 2008. Some believe this ban was a major factor in the success of the TV show "Pleasant Goat and Big Big Wolf," China's most popular cartoon franchise, produced by Hong Kong-based Toon Express.

"Children only have a short amount of time to watch TV because their parents are

constantly pushing them to study,” Yang said. “When every channel is playing ‘Pleasant Goat,’ of course it’s going to do well.”

“Pleasant Goat” moved from TV into film. The third “Pleasant Goat” movie was released in China in January and is the top-grossing Chinese-made animated feature ever at \$22.7 million, according to EntGroup, a Beijing entertainment research and consulting company. But that’s still far behind the Chinese box-office receipts for other types of movies, including dramas and comedies, both foreign and domestic.

Given the rather measly box-office returns for Chinese-made cartoons, investors have been unwilling to spend a lot of money on such projects. That in turn results in films with low production values that are unpopular with the public. (In contrast, live-action films have seen the opposite trend in recent years, with budgets breaking the \$100 million mark and investment coming from both private and government entities)

One example is “Xibaipo,” the only other animated feature in theaters at the same time as “Kung Fu Panda 2,” produced by DreamWorks Animation SKG Inc. of Glendale.

“Xibaipo,” which is the name of a village outside of Beijing, tells the story of a group of children in the midst of the People’s Liberation Army’s final push on Beijing during the Chinese civil war. The animation style is reminiscent of Disney’s “Pocahontas” rather than “Kung Fu Panda’s” computer-generated feel.

“Xibaipo” (See figure 1-5) took in only \$100,000 at the box office and was pulled from theaters after less than three weeks, compared with “Panda’s” \$94.9-million box-office take as of early August. This may stem from “Xibaipo’s” dull and propagandistic story rather than the quality and technical competence of the animation.



Figure 1-5 Xibaipo

Chinese firms buy the same technology as many American animation outfits, and a lot of postproduction work for U.S. animated films is already outsourced to China. Inside the Tianjin facility, large signs tout the technology on site, noting that the same equipment was used to make some of Hollywood’s biggest animated films. (But even with the tools, a promotional video shown at the facility was jumpy and seemed unfinished.)

One major concern is that films produced at the Tianjin animation park ultimately will